Theory and Practice in Language Studies

Contents

Why Digital Games Can Be Advantageous in Vocabulary Learning

Amin Rasti-Behbahani
University of Jyvaskyla, Finland

Abstract—**Vocabulary learning is an integral part of language learning; however, it is difficult. Although there are many techniques proposed for vocabulary learning and teaching, researchers still strive to find effective methods. Recently, digital games have shown potentials in enhancing vocabulary acquisition. A majority of studies in digital game-based vocabulary learning (DGBVL) literature investigate the effectiveness of DGBVL tasks. In other words, there are enough answers to what questions in DGBVL literature whereas why questions are rarely answered. Finding such answers help us learn more about the structure of the DGBVL tasks and their effects on vocabulary learning. Hence, to achieve this aim, the available literature on digital games and vocabulary learning were systematically reviewed from 1996 to 2020. The results revealed seven themes such as motivation, authenticity, repetition, instantiation, dual encoding, interactivity, and feedback. Based on the available literature, these themes are factors, in digital games, that can contribute to enhancing vocabulary acquisition.**

Index Terms—**vocabulary learning, word learning, digital game, digital game-based learning, language learning**

I. INTRODUCTION

Second or foreign language learners with low vocabulary knowledge are widely reported as communicatively inefficient learners (Kang, 1995). Vocabulary is a collection of words, or units of meaning, that everyone acquires when he or she learns a language (Carter, 1998). However, learning vocabulary is difficult because it is an incremental process; or, word knowledge is a multidimensional knowledge (Ringbom, 1987; Nation, 2001; Schmitt, 2007). In other words, Nation (2001) observes that knowing a word has two modes: receptive or understanding a word when it is read or heard; and productive, or ability to use a word in writing or speaking. Also, he observes that knowing words' form, meaning, and use are other aspects of knowing a word. Hence, for knowing a word, many pieces of interrelated information must be retained by a language learner. Therefore, vocabulary learning is difficult, and somehow impossible in one setting (Ringbom, 1987; Schmitt, 2007). Hence, to teach vocabulary, a comprehensive method of instruction is needed to overcome the complexity of vocabulary acquisition.

In recent years, digital-games have shown potentials in enhancing vocabulary learning. Researchers think that "digital-games are another avenue for experimentation in a safe virtual environment" (Kirriemuir, 2002). DGBVL literature has grown significantly over the past decade. Most studies in the available DGBVL literature report positive effects of the DGBVL tasks on both general and field-specific/technical vocabulary learning (Rankin, Gold, & Gooch, 2006; Yip & Kwan 2006; Fotohi-Ghazvini, Earnshaw, Robinson, & Excell, 2009; deHaan, Reed, & Kuwada, 2010; Hung, 2011; Jasso 2012; Bakar & Nosratirad, 2013; Vahadat & Rasti Behbahani, 2013, Alias, Rosman, Rahman, & Dewitt, 2015, Chen, Tseng, & Hsiao, 2018; Zou, Huang, & Zie, 2019). These studies discuss that DGBVL tasks can offer unique opportunities, which can enhance vocabulary learning more effectively than paper-and-pencil vocabulary learning tasks and techniques.

Although the available DGBVL literature reports about the potential of DGBVL tasks, there are not enough information on how DGBVL tasks can enhance vocabulary learning effectively. Hence, reflecting on Chian-Wen's (2014) statement: "the evolution of research on DGBL in EFL context has reached a stage that" answering the question of "how" and "why" is preferred over "what" (p. 134), in this systematic review of literature, the following question are tried to be answered.

Research Question:

Why can digital games affect vocabulary acquisition effectively and accelerate the incremental process of vocabulary learning?

II. METHODOLOGY

To answer the research question, a systematic review of the available DGBVL literature was conducted. To do so, Creswell's five steps for analyzing and reviewing the literature were followed (Creswell, 2012, p. 81).

- Find the important keywords that lead you to the related literature.
- Locate the related literature by searching the databases available.
- Evaluate the relevant literature and select among them critically.

- Take notes, and organize the literature.
- Write your own report.

A. Keywords

To search the databases, I used five keywords and their combinations. They were: "digital games/video games", "vocabulary", "word", "acquisition/learning", and "language".

B. Locate the Related Literature

Free software, called Publish or Perish (Harzing, 2012), was used to search through the Google Scholar and JYKDOK, the University of Jyvaskyla library, multi-databases for the English only peer-reviewed papers, between 1996 and 2020.

C. Selecting Literature Critically

To evaluate and to decide on the found papers, the steps in the PRISMA flow diagram (Liberati et al., 2009) were followed. First, 763 articles were located. Next, they were sorted them out by relevance in the software. Then, the first 150 papers were screened by considering their titles, keywords, and abstracts. Thereafter, 133 papers were excluded because either 1. the central issue was irrelevant to language or vocabulary acquisition, or 2. the focus of the content was different. Finally, 17 papers were left for synthesizing and systematic literature review. In the following diagram, the process of selection is illustrated.
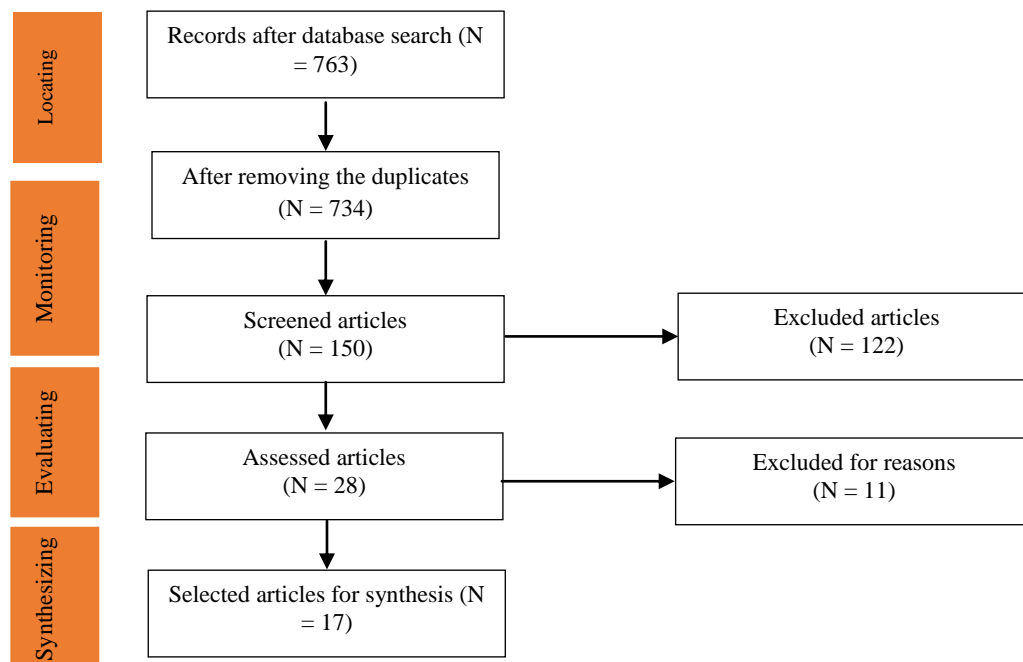
Figure 1: PRISMA flow diagram for locating the literature

III. Organizing the Literature and Results

Based on the *Grounded Theory* approach (Corbin & Strauss, 1990), the papers were analyzed and synthesized. In an attempt to synthesize the papers, themes were found that were grouped into broader themes. Then, emerged themes were organized in a list, and the paper was marked by a code. After synthesizing all papers, themes were categorized into the broader groups according to their relevance.   After synthesizing the papers carefully, seven themes emerged. Sorting by the frequency of occurrence, themes were: *1. Motivation, 2. Repetition, 3. Feedback, 4. Virtual World, 5. Dual Encoding, 6. Interactivity, and 7. Instantiation*. *Motivation* was the most recurring theme, and *instantiation* was the least recurring theme. In the next section, how the emerged themes are contributing to vocabulary acquisition and why DGBVL tasks can enhance vocabulary learning effectively is discussed.

IV. Discussion

In this paper, why DGBVL tasks can effectively enhance vocabulary learning was investigated. Seven factors were found that have been reported and indicated frequently in the available DGBVL literature. These factors have been mentioned widely as contributive factors to the effectiveness of DGBVL tasks. In what follows, each theme is explained, and it is discuss how each factor can boost vocabulary learning.

A. Digital Games Provide a High Level of Motivation

Motivation has been widely embraced by both practitioners and researchers as a critical determinant of success in language learning, and this belief is strongly supported by a wide range of studies on L2 motivation […] hence, it is logical to assume that motivation also facilitates vocabulary learning. (Tseng & Schmitt, 2008, p. 385)

"The motivated individual is goal-directed, expends effort, is persistent, is attentive, has desires, exhibits positive effect, is aroused, has expectancies, demonstrates self-confidence (self-efficacy), and has reasons (motives)" (Gardner, 2007, p. 10). Motivation is arousing interest and keeping that interest at a certain level when putting any effort into gaining a certain goal, for making that effort pleasant, constant, and continuous (Tseng & Schmitt, 2008). Motivation contains three phases: Pre-actional, actional, and post-actional. In the pre-actional phase, motivation is generated; in the actional phase, the generated motivation is protected and regulated, and in the post-actional phase, the effect of generated motivation on the processes that were run for reaching a certain goal will be evaluated. Positive outcomes of evaluation, in this phase, guarantee the willingness to continue and put much effort into the task (Tseng & Schmitt, 2008).

Digital games are motivating and engaging (Jaipal & Figg, 2009). Researchers have mentioned different sources of motivation in digital games. For instance, Garris, Ahler, and Driskell (2002) indicated that elements like control as well as confidence, in digital games, can escalate motivation and result in desirable learning. Pivec, Dziabenko, and Schinnerl (2003) discussed that interactivity, rules, goals, challenge, risk, fantasy, curiosity, and control increase learners' motivation so high that keeps them continuously active in a task. Also, Dickey (2006, as cited in Dondlinger, 2007) mentioned that contextual elements, in digital games, like the challenge, fantasy, and curiosity would promote intrinsic motivation.

Digital game-enhanced motivation is reported to be beneficial in vocabulary learning. For example, Turgut and Irgin (2009, p. 763) mentioned that "for participants, understanding the information presented in both written and oral dialogues had importance motivating them to learn unknown words and focusing on characters' speech in the game to win the game". Regarding the three phases of motivation, we can infer that digital games may continuously keep the learners' motivation high throughout the three phases. Hence, obtaining and understanding the information in the digital games and their importance for the gamer can generate motivation (Phase 1). Elements like interactivity, rules, goals, challenge, risk, fantasy, curiosity, and control may generate motivation. Digital games can sustain motivation distinctively by heightening a sense of winning in learners (Phase 2). Feeling like this, everything in the games, like dialogues, texts, and pictures, looks very important for a learner (Turgut & Irgin, 2009). Finally, digital games motivate the gamer to put more effort into the game by providing feedbacks like scores, levels passed, powers that are obtained, etc. (Phase 3).

In practice, Jasso (2012) compared the performance of learners who experienced learning some target words through a DGBVL task to participants who learned the same target words through the text-and-drill tasks. She found that the DGBVL task enhanced vocabulary acquisition more effectively than the text-and-drill did. She concluded that the element of motivation contributed effectively to the effectiveness of the DGBVL task. Also, she observed that the experimental group participants were more interested in the task because they felt that it was going to be fun. Moreover, they were curious about playing a digital game for learning vocabulary items as a classroom activity (Phase 1). She explained that when the learners with the DGBVL task experienced their freedom in interaction and manipulation, they dared to engage deeper with the game and the task. Also, they attempted to make jokes out of it by designing their character funny and daring to explore the items that were not planned for the study. Most of their attempts were to design a better and funnier character than other learners (Phase 2). Jasso (2012) also indicated that follow-up discussions increased the learners' motivation and it might have helped vocabulary learning. The follow-up discussions that centered around the digital game and the DGBVL task motivated the gamers to continue the game and put more effort into the task. In the follow-up discussions, learners might have learned more about the digital game. This might sustain their motivation level long enough to persuade them into obtaining a higher profile, score, etc. than others to flaunt in the next discussions (Phase 3).

Due to the success of the DGBVL task in providing the three phases of motivation, it can be inferred why DGBVL tasks can be effective in vocabulary learning.

B. Digital Games Provide Different Types of Repetition

"L1 and L2 incidental learning studies have found that the number of times an unknown word is met in context affects whether its meaning will be acquired" (Webb, 2007, p. 46). "Repetition is essential for vocabulary learning because there is so much to know about each word that one exposure is not sufficient to gain this information". Hence, repetition deepens both the quality and the quantity of word knowledge (Nation, 2001, pp. 74-76).

Digital games can provide learners with enough repetition and frequencies of occurrences. For example, in Abu Bakr and Nosratirad's (2013) study, participants mentioned that the frequency of exposure to the target words in the *SIMS III,* helped them learn vocabulary items effectively. Yip and Kuwan (2006) discussed that motivation and especially the sense of winning would generate repetition in digital games. They explained that because gamers want to break theirs or others' scores or they love the story, content, gameplay, etc., they replay it over and over again. Consequently, the frequency of exposure with the same vocabulary items increases and results in learning vocabulary items effectively.

"Computer game provides them with a learning environment that allows them to use the same words but in a different environment many times. Frequent and repeated contact with new English words in the game appeared to make learning vocabulary easier for them, as they had the chance to review what they had learned before. In other words, frequently exposing them to new words enables them to remember the meaning of the words. Therefore, English words will

gradually accumulate as they play the game. The game also provides them with a learning environment that encourages learners to further understand the words by giving different situations using the same word. Not only do learners learn new words, but they are also able to remember and use them in real life situations". (Abu Bakr and Nosratirad, 2013, p. 240)

C. Digital Games Supply Gamers with Various Types of Feedback

In the literature on [second language acquisition] SLA, the kind of feedback that is directed towards learning is generally known as "corrective feedback" (CF) or "negative feedback". CF refers to all responses to learners' erroneous L2 utterances, and it may include an indication that an error has been made, can present the correct form or metalinguistic information about the nature of the error, or it may combine these various forms of information. (Cornillie, Clarebout, & Desmet, 2012, p. 257)

Numerous studies report positive effects of corrective feedback on learning different aspects of language in SLA literature (Long, Inagaki, & Ortega, 1998; Ferreira, Moore, & Mellish, 2007).

By entering computers into language classrooms, integration of feedback as an inevitable part of computer-assisted language learning (CALL) revealed new perspectives to the researchers. There was a common idea that computer-generated feedback would assist language learning more effective than traditional classroom feedback. Many studies have also studied the feasibility of this idea. For example, Neri, Cucchiarini, and Strik (2008) found that automatic speech recognition-based feedback improved the pronunciation of language learners effectively. Moreover, Murphy (2010) found that learners who had received elaborative feedbacks through the web outperformed learners who had follow-up exercises in the classroom, in a reading comprehension test.

In vocabulary learning, computers were also more successful in providing feedback. Allum (2004) introduced CALL as one of the most effective methods of introducing new vocabulary items because

CALL can provide both the opportunities for productive recall and the feedback to motivate repeated efforts to produce new items. The latter capability appears to give CALL some advantages over paper-based exercises, in particular when such learning is done out of class time without immediate teacher feedback. (Allum, 2004, p. 488)

He explained that a distinctive feature, like immediate feedback, would make CALL an influential option for use in vocabulary teaching because immediate feedback elevates motivation and encourages learners to invest more effort in learning and producing new vocabulary items.

In the available DGBVL literature, feedback has been indicated as an important factor for vocabulary learning. But the type and aim of feedbacks are distinctive in digital games. For example, in commercial games, feedback provides information on how well the gamers have performed during their gameplay. Freitas and Maharag (2011), among many other features of digital games, emphasized on the role of feedback in digital games. They explain that the presence of various types of feedback such as evaluative, interpretive, supportive, probing, and understanding feedback in digital games help in understanding how digital games may assist learning. Feedbacks in digital games, although different, have some advantages. First, in digital games, feedback is the outcome of trial and error for solving problems (kiili, 2005). In other words, if a problem is not solved, a game does not proceed, and it indicates that the gamer's strategy or effort has failed. Hence, immediate feedback in the games acts like teachers. Second, feedback in digital games corresponds with focus on meaning in SLA because "it is connected to the representation of the game's world or theme" (Cornillie, Clarebout, & Desmet, 2012, p. 260). Third, unlike findings in the SLA literature that report corrective feedback can be harmful because it reduces motivation (Truscott, 1996, as mentioned in Cornillie, Clarebout, & Desmet, 2012), feedback, in digital games, increases motivation (Cornillie, Clarebout, & Desmet, 2012). Finally, feedback provided in both traditional classrooms and CALL may be neglected by the user (Murphy, 2010), but in digital games, feedbacks must be observed and noticed carefully; otherwise the game does not proceed. Cornillie, Clarebout, and Desmet, (2012) explored the role of feedback in an immersive game for English pragmatics. They found that feedback in digital games plays a crucial role in language and vocabulary learning.

D. Digital Games Provide Authentic Contexts for Learning in Their Virtual Worlds

The superiority of authentic material over a contrived version for language learning has been reported widely. "The great advantage of natural, idiomatic texts over artificial *methods* or *series* is that they do justice to every feature of the language" (Sweet, 1899, as cited in Gilmore, 2007). Authenticity is every utterance that is produced by a real speaker/writer for any real audience, in every language community and in every linguistic context, which conveys a real message (Gilmore, 2007, p. 98).

According to McDonough (2002), traditional classes duplicate the context that causes de-authentication or a decrease in providing useful context for learning. The main reason is that traditional textbooks and materials are contrived, unnatural, and do not fulfill learners' communicative needs (Gilmore, 2007). To overcome this problem, "the first step is to present language solidly contextualized and to sensitize learners to the ways in which the discourse reflects its context. [this could be done by] authentic material, particularly audio-visual ones, [because] they offer a much richer source of input for learners" (2007, p. 103).

According to Gee, et al., (2005), digital games are powerful virtual world-based learning tools. Virtual worlds create contexts like real worlds by their audio-visual components. In virtual worlds, learners can control the real world virtually. Reflecting on Gilmore's suggestion, digital games can create an authentic context for learning through their virtual worlds

and audio-visual components. In other words, learning happens in a real-life-like context. Combining pictures, audios, videos, and graphics, a virtual world can generate a rich context for the gamer to learn almost any subject and skill. In a virtual world, language learning can be considered as learning as a second language because both language and culture are visualized for the learner. In learning as a second language context, the rate of vocabulary learning increases (Nation, 2001) because the frequency of exposure is high. Hence, language learners might learn more vocabulary items through DGBVL tasks than other vocabulary learning tasks.

Milton (2010) mentions a commercial simulation game, called *Second Life* by Linden Lab (2003), where gamers can participate in an international virtual metropolitan city. He believes that because the game can provide a lot of opportunities for exposure to authentic language and interaction, it can be advantageous for language learning. According to Milton (2010), to be a part of the virtual society, a gamer needs to interact with others, for example, a bank teller in a virtual bank. Therefore, unlike traditional classrooms, providing authenticity can become easier and more feasible in digital games, which may result in a higher rate of vocabulary acquisition.

E. Digital Games Provide a Rich Context for Dual Encoding

"Dual Encoding" is storing a concept in mind both linguistically and visually (Paivio & Desrochers, 1981; as cited in Nation, 2001). In dual coding theory, cognition is composed of two distinct subsystems. A verbal system that deals with language directly, and a nonverbal or imagery system that processes nonlinguistic objects and events. Hence, cognition is the storage of concepts processed and organized by those two subsystems (Sadoski, 2005; Paivio, 2006). Regarding the dual coding theory, both nonverbal and verbal codes can affect vocabulary recall. They can leave a dual verbal-nonverbal memory trace by connecting, for example, an image to a concrete noun (Paivio, 2006, p.4). Dual encoding can also assist in connecting newly learned written forms to previously learned speech forms (Sadoski, 2005, p. 223). Paivio (2006) reports the positive effect of dual encoding techniques such as image-word connection on vocabulary learning, and successful word recall. Mayer (1999, as cited in Paivio, 2006, p. 11) emphasizes the role of dual encoding and proposes the utilization of multimedia in learning because in multimedia contexts, words and pictures are used more than words alone.

Nation (2001) emphasized the role of dual encoding in creating successful vocabulary learning tasks. "DCT [dual coding theory] can account for some of the most effective vocabulary learning strategies that have been devised for both sight word learning and the learning of meaningful vocabulary" (Sadoski, 2005, p. 233). Sadoski (2005) reports the effectiveness of the vocabulary learning tasks using dual coding techniques on learning new vocabulary items. Kim and Gilman (2008) also evaluated the effect of the text, audio, and graphics on vocabulary learning. Their findings support previous findings and indicate that participants who learned vocabulary items aided by visual texts and graphics, excelled in both retrieving and recalling the word forms and their meanings.

Digital games can implement dual coding techniques effectively. By using audios, videos, pictures, graphics, etc. in their virtual worlds, digital games can encourage learners to connect both forms and meanings successfully. Therefore, learning vocabulary through DGBVL tasks can be productive because "when a graphic display is used with the semantically related vocabulary, results are usually effective" (Sadoski, 2005, p. 233).

Vahdat and Rasti-Behbahani (2013) found that one of the reasons for the success of the DGBVL task in their study was the existence of graphical elements like pictures and icons. In other words, during the DGBVL task completion, learners not only were provided with the text and definitions but also were supported by images and graphical representation of the words. It enhanced vocabulary learning effectively.

F. Digital Games Provide a High Degree of Interactivity, Manipulation, and Control over Content

"Interactivity, the extent to which users can participate in modifying the form and content of a mediated environment in real time, is a defining characteristic of video games […] while television is something you watch, a video game is something you do" (deHaan, Reed, & Kuwada, 2010, p. 75). According to Gee (2003), digital games follow the insider principle, where learners have the right to manipulate, modify, and customize from the very beginning and during the process because they are insiders. Since learners can manipulate, they have a higher degree of control and interactivity with tasks in digital games.

Due to features, such as control, manipulation, and interactivity, learners can have a high chance for vocabulary learning because "Control in games enables players to determine and predict the outcome of actions or events" (Huang & Johnson, 2009, p. 5), and also players can generate and test their hypotheses through trial and error as well as immediate feedback. Learners' interactivity with the game results in either progress or failure in the game and consequently, in learning. For example, a successful interaction can cause the connection of meaning to a proper form in a learner's mind. Therefore, elements of control, manipulation, and interactivity in digital games, may support vocabulary learning. Duly, guessing from the context, for example, may never fail or lead to false learning because inappropriate interactions do not help a game to progress. Mohsen (2016) found that digital game players, who had a high degree of interactivity with a surgery digital game, learned target vocabulary items more effectively than the control group, who just watched the video game and did not interact with it.

G. Digital Games Nourish the Gamers by Rich Instantiations for Words

For Anderson, et al, (1976), a word has more than one meaning. Meanings are collected during exposure to the words in different contexts. Hence, more exposures to a word in various contexts may lead to the collection of more meanings for the word and also a deeper understanding of that word. They discuss that meanings will be collected during the process of instantiation (ibid.). "If the context is rich and if the message is processed deeply, a noun may be identified with a single real or imagined thing. This process will be called instantiation" (Anderson et al., 1976). In other words, "instantiation involves recalling or experiencing a particular instance or example of the meaning of a word. For example, we see an actual ball when we meet the word form ball" (Anderson, Stevens, Shifrin, & Osborn, 1978, p. 70, as cited in Nation, 2001).

Instantiation is very important in sentence comprehension, and different instantiations take place based on context variety (Oakhill, 1983). Therefore, the importance of instantiation in learning and understanding linguistic messages in both oral and textual formats is undeniable. Also, Nation (2001) emphasizes that instantiation is noticeably effective in vocabulary learning.

Digital games are very resourceful in providing instantiations. Zheng, Bischoff, and Gilliland (2015), for example, were trying to learn how a language is learned while gamers interact with Massively Multiplayer Online Role-Playing Games (MMORPG). They observed the role of instantiation in learning new words in digital games. A gamer who was trying to understand what the verb *to repop* meant, despite his co-player's rich description, learned its meaning when an enemy character appeared suddenly in front of them in the game. It was an instantiation of the verb *to repop*.

"Learning the word ''repop'' here might not have happened at all without that very thing occurring at that moment. As an expert, Mediziner [the native English spraker] could have explained the concept of repop to Conan [the Non-native Speaker] before undertaking the quest, but we suspect that even with a definition, repopping likely still does not make much sense to any non-MMOG players who are reading" (Zheng, Bischoff, & Gilliland, 2015, p. 785).

V. Conclusion

In this paper, why digital games can be advantageous for vocabulary learning was discussed based on the available DGBVL literature. The presence of factors such as motivation, authenticity, instantiation, repetition, interactivity, control, and dual encoding in digital games can supply learners with a rich context that offers many opportunities for effective vocabulary learning. Moreover, components of the virtual world, such as gameplay and audiovisual components, can enhance the effect of those factors.

The outcome of this study may assist prospective researchers to look deeper into digital games and DGBVL tasks. Also, it may help those who want to migrate from "what" to "how" questions in DGBVL studies. Finally, it is worth mentioning that although emerged themes are frequently discussed in the available DGBVL literature, they are not empirically studied. Hence, prospective researchers can consider the effect of those factors in their future studies.

References

[1] Alias, N., Rosman, F., Rahman, M. N. A., & Dewitt, D. (2015). The potential of video game in Malay language learning for foreign students in a public higher education institution. *Procedia-Social and Behavioral Sciences*, *176*, 1020-1027.

[2] Allum, P. (2004). Evaluation of CALL: Initial vocabulary learning. *ReCALL*, *16*(02), 488-501.

[3] Anderson, R. C., Pichert, J. W., Goetz, E. T., Schallert, D. L., Stevens, K. V., & Trollip, S. R. (1976). Instantiation of general terms. *Journal of Verbal Learning and Verbal Behavior*, *15*(6), 667-679.

[4] Anderson, R. C., Stevens, K. C., Shifrin, Z., & Osborn, J. H. (1978). Instantiation of word meanings in children. *Journal of Literacy Research*, *10*(2), 149-157.

[5] Bakar, N. A., & Nosratirad, E. (2013). Sustaining vocabulary acquisition through computer game: A case study. *Asian Social Science*, *9*(5), 235-242.

[6] Carter, R. (1998). Vocabulary: Applied linguistics perspective. London: Routledge.

[7] Chian-Wen, K. A. O. (2014). The Effects of Digital Game-based Learning Task in English as a Foreign Language Contexts: A Meta-analysis. *Education Journal*, *42*(2), 113-141.

[8] Chen, M. H., Tseng, W. T., & Hsiao, T. Y. (2018). The effectiveness of digital game-based vocabulary learning: A framework-based view of meta-analysis. *British Journal of Educational Technology*, *49*(1), 69-77.

[9] Corbin, J., & Strauss, A. (1990). Grounded theory research: Procedures, canons and evaluative criteria. *Zeitschrift für Soziologie*, *19*(6), 418-427.

[10] Cornillie, F., Clarebout, G., & Desmet, P. (2012). Between learning and playing? Exploring learners' perceptions of corrective feedback in an immersive game for English pragmatics. *ReCALL*, *24*(03), 257-278.

[11] Creswell, J. W. (2002). Educational research: Planning, conducting, and evaluating quantitative (pp. 146-166). Upper Saddle River, NJ: Prentice Hall.

[12] De Freitas, S., & Maharg, P. (Eds.). (2011). Digital games and learning. Bloomsbury Publishing.

[13] deHaan, J., Reed, W. M., & Kuwada, K. (2010). The effect of interactivity with a music video game on second language vocabulary recall. *Language Learning & Technology 14*(2), 74-94.

[14] Dondlinger, M. J. (2007). Educational video game design: A review of the literature. *Journal of applied educational technology*, *4*(1), 21-31.

[15] Ferreira, A., Moore, J. D., & Mellish, C. (2007). A study of feedback strategies in foreign language classrooms and tutorials with implications for intelligent computer-assisted language learning systems. *International Journal of Artificial Intelligence in Education*, *17*(4), 389-422.

[16] Figg, C., & Jaipal, K. (2009). Using video games in science instruction: Pedagogical, social, and concept-related aspects. *Journal of Canadian Journal of Science, Mathematics and Technology Education, 9(2)*, 117-134.

[17] Fotouhi-Ghazvini, F., Earnshaw, R. A., Robison, D., & Excell, P. S. (2009). The MOBO City: A Mobile Game Package for Technical Language Learning. *iJIM*, *3*(2), 19-24.

[18] Gardner, R. C. (2007). Motivation and second language acquisition. *Porta Linguarium, 8*, 9-20.

[19] Garris, R., Ahlers, R., & Driskell, J. E. (2002). Games, motivation, and learning: A research and practice model. *Simulation & gaming*, *33*(4), 441-467.

[20] Gee, J. P. (2003). *What video games have to teach us about learning and literacy*. London: Palgrave Macmillan.

[21] Gee, J. P., Halverson, R., Shaffer, D. W., & Squire, K. R. (2005). Video games and future of learning. Retrieved September 7, 2009, from http://www.wcer.wisc.edu/publications /workingpapers/working_paper_no_2005_4.

[22] Gilmore, A. (2007). Authentic materials and authenticity in foreign language learning. *Language teaching*, *40*(02), 97-118.

[23] Harzing, A. W. (2010). The publish or perish book. Tarma Software Research Pty Limited.

[24] Huang, W. D., & Johnson, T. (2009). Instructional game design using cognitive load theory. *Handbook of research on effective gaming in education*, *3*, 1143-1165.

[25] Hung, K. H. (2011). The design and development of an education-designed massively multiplayer online role-playing game (edd mmorpg) for young Taiwanese mandarin-speaking learners learning English vocabulary words (Unpublished Doctoral dissertation). Teachers College, Columbia University.

[26] Jasso, P. R. (2012). A non-academic computer video game: Its effect on vocabulary acquisition in the EFL classroom (Unpublished Doctoral dissertation). Syracuse University.

[27] Kang, S. H. (1995). The effects of a context-embedded approach to second-language vocabulary learning. *System*, *23*(1), 43-55.

[28] Kiili, K. (2005) Digital game-based learning: Towards an experiential gaming model. *The Internet and Higher Education*, *8*(1): 13–24.

[29] Kim, D., & Gilman, D. A. (2008). Effects of Text, Audio, and Graphic Aids in Multimedia Instruction for Vocabulary Learning. *Educational Technology & Society*, *11*(3), 114-126.

[30] Kirriemuir, J. (2002). The relevance of video games and gaming consoles to the higher and further education learning experience. *Techwatch report TSW*, *2*.

[31] Liberati, A., Altman, D. G., Tetzlaff, J., Mulrow, C., Gøtzsche, P. C., Ioannidis, J. P., & Moher, D. (2009). The PRISMA statement for reporting systematic reviews and meta-analyses of studies that evaluate health care interventions: explanation and elaboration. *PLoS medicine*, *6*(7), e1000100.

[32] Long, M. H., Inagaki, S., & Ortega, L. (1998). The role of implicit negative feedback in SLA: Models and recasts in Japanese and Spanish. *The modern language journal*, *82*(3), 357-371.

[33] McDonough, S. (2002). Applied linguistics in language education. London: Arnold.

[34] Milton, J. (2010). Second Language Acquisition via Second Life. In Chapelle, C., A. (Eds.2), *The Encyclopedia of Applied Linguistics* (pp. 1-9). Blacwell Publishing Ltd. DOI: 10.1002/9781405198431.wbeal1318.

[35] Mohsen, M. A. (2016). The use of computer-based simulation to aid comprehension and incidental vocabulary learning. *Journal of Educational Computing Research*, *54*(6), 863-884.

[36] Murphy, P. (2010). Web-based collaborative reading exercises for learners in remote locations: the effects of computer-mediated feedback and interaction via computer-mediated communication. *ReCALL*, *22*(02), 112-134.

[37] Nation, I. S. P. (2001). Learning vocabulary in another language. Cambridge: Cambridge University Press.

[38] Neri, A., Cucchiarini, C., & Strik, H. (2008). The effectiveness of computer-based speech corrective feedback for improving segmental quality in L2 Dutch. *ReCALL*, *20*(02), 225-243.

[39] Oakhill, J. (1983). Instantiation in skilled and less skilled comprehenders. *Quarterly Journal of Experimental Psychology*, *35*(3), 441-450.

[40] Paivio, A. (2006). Dual coding theory and education. Ponencia presentada en: Pathways to Literacy Achievement for High Poverty Children, University of Michigan. Recuperado de: http://www. umich. edu/~ rdytolrn/pathwaysconference/pathways. html. Retrieved 28, 04, 2019.

[41] Pivec, M., Dziabenko, O., & Schinnerl, I. (2003, July). Aspects of game-based learning. In *3rd International Conference on Knowledge Management, Graz, Austria* (pp. 216-225).

[42] Rankin, Y., Gold, R., & Gooch, B. (2006). 3D role-playing games as language learning tools. In *Proceedings of EuroGraphics* (Vol. 25, No. 3, pp. 211-225).

[43] Sadoski, M. (2005). A dual coding view of vocabulary learning. *Reading & Writing Quarterly*, *21*(3), 221-238.

[44] Tseng, W. T., & Schmitt, N. (2008). Toward a model of motivated vocabulary learning: A structural equation modeling approach. *Language Learning*, *58*(2), 357-400.

[45] Turgut, Y., & Irgin, P. (2009). Young learners' language learning via computer games. *Procedia-Social and Behavioral Sciences*, *1*(1), 760-764.

[46] Vahdat, S., & Rasti-Behbahani, A. (2013). The effect of video games on Iranian EFL learners' vocabulary learning. *Reading Matrix*, *13*(1), 61-71.

[47] Webb, S. (2007). The effects of repetition on vocabulary knowledge. *Applied linguistics*, *28*(1), 46-65.

[48] Yip, F. W., & Kwan, A. C. (2006). Online vocabulary games as a tool for teaching and learning English vocabulary. *Educational media international*, *43*(3), 233-249.

[49] Zheng, D., Bischoff, M., & Gilliland, B. (2015). Vocabulary learning in massively multiplayer online games: context and action before words. *Educational Technology Research and Development*, *63*(5), 771-790.

[50] Zou, D., Huang, Y., & Xie, H. (2019). Digital game-based vocabulary learning: where are we and where are we going?. *Computer Assisted Language Learning*, *32*(8), 1-27. DOI: 10.1080/09588221.2019.1640745.

Amin Rasti-Behbahani is a Ph.D. researcher at the University of Jyvaskyla, Finland. He is currently working on his doctoral thesis. His area of research interest is vocabulary acquisition and digital game-based learning. Amin is reachable by email: amin.rasti@outlook.com

Non-metaphorical Objects as Alternate Means of Literary Communication in Selected Plays of A. B. Chukuezi

Chioma M. Akaeze
Department of Linguistics, Igbo and Other Nigerian Languages, University of Nigeria, Nsukka, Nigeria

Chinedu C. Ezebube
Department of Linguistics, Igbo and Other Nigerian Languages, University of Nigeria, Nsukka, Nigeria

Ogechukwu F. U. Chukwuneke
Department of Linguistics, Igbo and Other Nigerian Languages, University of Nigeria, Nsukka, Nigeria

Chioma J. Ikechukwu–Ibe
Department of Linguistics, Igbo and Other Nigerian Languages, University of Nigeria, Nsukka, Nigeria

Abstract—**Emphasis on effective communication has become the concern of many literary scholars. The need to explore where the burden of communication lies in the literary arts resounds among literary critics and beyond. The study sets out to examine how ordinary intentional dramatic objects in selected Igbo plays of A. B. Chukuezi;** *Udo Ka Mma, Aku Fechaa and Akwa Nwa* **are utilised to influence and communicate the intents of the drama texts to the audience. The theoretical framework is based on the viewpoint of theatre semiotics. The belief of theatre semiotics is that every part of a play is relevant in the actualisation of the complex whole called the text. The findings suggest that dramatic objects are not mere symbols for stage beautification, but are objects that can connect a text to its audience. They can also illuminate and illustrate the content and context of a text; as well as develop and extend a storyline.**

Index Terms—**communication, dramatic objects, non-metaphorical, Chukuezi, Igbo plays**

I. INTRODUCTION

Communication is a crucial aspect of literature. It has been noted that the gap or lack of understanding between the writer and his audience has been the bane of modern literary world (Jeyifo, 1981). The question of information mobility or communication is a challenge that cannot be easily overlooked in the literary world. Communication could simply be seen as the exchange of information, ideas and feelings. In a literary work such as drama, communication goes beyond the spoken or written language (Nwaozuzu, 2007). So many dramatic or theatrical elements such as theatrical objects are constantly working together to project literary communication. This study centres mainly on the communicative relevance of theatrical objects or property in selected Igbo plays of Anelechi B. Chukuezi, who was the first playwright to produce an Igbo drama text.

Many literary critics pay little or no heed to the essential roles of physical theatrical objects (otherwise known as hand props) in the explication of a writer's intents and purposes. Much of the attentions of most critics go to the spoken or written language of a writer. These written or spoken language forms of the writer are non physical objects or symbols. They cannot be physically held or touched as hand props. Brook (1990) asks "if there is another means of communication that is as effective as the language of words?" (p.55). Nwaozuzu (2007, p.44) attempts a response to this question by claiming that there is the language of the physical symbols used for communication in dramatic literature. The theatrical object or property is one of the dramatic elements that are vulnerable to misinterpretation. Its intention on the stage is often disputed. When a dramatic object or property is read from the script or appears on the stage, people from different cultures tend to give different interpretations to such an object or property. Dramatic objects are very important. Rasmus (2018) notes that a narrative revolves around props, and a narrative cannot work without props. He further notes that a prop can be a character itself or the title of the literary work. So, more studies on theatrical objects or property (prop) become pertinent so as to explore possible ways of interpreting the intents of these dramatic elements. The history of dramatic prop dates back to the renaissance period. It was at a time when small acting troupes travelled to Europe for performances. Many of the performers provided their own costumes. However, special items like stage weapons, furniture, or other hand held devices were seen as company property. The term, 'company property' was eventually shortened to prop. In recent times, the term is used to describe an object used in a stage play and similar entertainments to further the action in that play. Sofer (2003) defines theatrical property as the stage objects

or physical literary symbols that can combine image with a concept in the theatre. The implication of this definition is that the term, 'theatrical property' could be used interchangeably with the terms; 'stage objects, theatrical objects, or theatrical symbols' (Sofer, 2003 & Nwaozuzu, 2007).

Theatrical symbols or objects have been classified into subcategories. According to Nwaozuzu (2007, p.45), there are 'Dramatic Non-Intentional Objects' and 'Dramatic Intentional Objects.' The Dramatic Non-Intentional Objects (DNIO) are mere objects or symbols on the stage that do not contribute anything to the plot or mood of the play. Unlike DNIO, the Dramatic Intentional Objects (DIO) contribute to the development of the plot, theme, and mood of the play. In other words, they appear on the stage intentionally because they are used to achieve one thing or the other. Nwaozuzu (2007, p.45) further categorises DIO into two: 'Metaphorised Intentional Objects' (MIO) and the 'Non-Metaphorised Intentional Objects' (NMIO). The above author explains that a metaphorised intentional object exhibits a dual character. Such an object is not what its reality on stage urges the audience to believe it is. There is usually an extension of thought attached to it. However, the non-metophorised intentional objects of a play are ordinary symbols employed by a writer merely to further his plot, highlight his theme, or create mood. The non-metaphorised dramatic object usually has one identity. It is not subjected to different deep semantic implications. They represent the reality of the object they stand for.

Going by this classification, this study sets out mainly to look at the 'Non-metaphorised intentional dramatic objects/symbols in selected plays of A. B. Chukuezi namely; *Udo ka mma* (1974), *Akwa nwa* (1979) and *Akụ fechaa* (1980). These texts are selected for this study because to the best of the researchers' knowledge, no research has been carried out on them especially as it concerns dramatic symbols or objects used in the plays. Nwaozuzu (2007) observes that stage props are likely to project effective meaning (communication) in a play. So, studies on stage property of Igbo literary works as the present study seeks to achieve will likely enhance the familiarity and appreciation of Igbo literary texts as works of drama. Again, studying the dramatic objects used in these Igbo plays or any other Igbo play can possibly give a clearer picture of the aesthetic and communicative values of such dramatic objects in drama. Another observation that has been made by Honzl (1976) is that audience ability to read symbols add an extra dimension of complexity to theatre. Hence, a major objective of this study is to analyze the place of non-metaphorised intentional objects in the selected Igbo plays. That is, how comprehensive and effective they are in the development of the story plots; and in the illumination of the themes, mood and characters in the plays. It also aims to look at the possible relationship between the dramatic objects and other elements of the plays. To explain this objective further, the study sets out to find out if the non-metaphorised intentional objects in the plays under study are actually relevant in literary communication/information mobility or whether they are mere transitory symbols that have no literary communication/information where they appear in the texts. However, the terms, non-metaphorical and non-metaphorised objects are used interchangeably.

Nwaozuzu (2007:47) observes that the most artistic or creative representation of a stage prop could remain incomprehensible if it is not organised and presented in line with the function of the potential act that defines its utility. It is when a reader of a script, or percipience of a drama performance understands the relationship between an odd concept and an artistically intentional stage prop that such a design would not be taken as a distraction or a mere work on scenic art. Therefore, the significance of this study is that it points at the need of planning in selecting dramatic objects in a play for effective literary communication. This awareness is absolutely pertinent for the understanding and appreciation of Igbo drama and its component elements. A study of this nature could encourage more related critical studies on Igbo and other African dramatic literature, especially as there are limited studies on Igbo literature as it relates to stage props. Paying attention to the study of dramatic objects and what they mean in plays could encourage audience attention to such commonly neglected elements of drama.

II. LITERATURE REVIEW

The views of the theatre semiotics draw attention to the position of every part of a play in ensuring performability on the stage. The term, *semiotics* is from the Greek word, 'Semeiotikos,' meaning *the observation of signs*. However, the *Encarta Dictionary* sees semiotics as the study of signs and symbols of all kind; what they mean, and how they relate to the things or ideas they refer to. There are different approaches to the discussion of theatre in semiotic terms. For example, there is the Prague School approach, the Kowzan school approach and the Ubersfield approach (Nikolarea, 1994). Elam (1980) and Nikolarea (1994) note that the earliest work on theatre semiotics could be traced to Czechoslovakia, through the body of books and articles produced between 1930 and 1940, by the Prague School structuralisms. Prague scholars like Zich (1931) and Bogatyrev (1938) attempted a structural and sign system analyses of the components of theatre.

The semiotics of theatre claims that theatre consists of heterogeneous but interdependent systems, none of which has special prominence. The implication of this claim is that the written text is denied dominance over the other systems that make up drama. In other words, the text is simply one of the systems that see to a dramatic presentation. Then other elements like the characters, the dramatic objects and so on form part of the dramatic system. The next claim is that the performance text is a macro sign or object whose meaning is constituted by its total effect. This claim shows that the text is subordinate to other constituents that make up a unified whole. This observation shows that all the signs in theatre (such as the objects/prop, costume and audience) are important as the makers of the meaning as well as

communication agents of the whole (macro-sign). The third claim says that signs or objects in the theatre assume a set of values and functions in their own rights and can be infinitely changeable. The implication of this observation is that any object brought into a performance has a role it plays in the accomplishment of the performance and communication of the intended messages or information. There is also no limit to the interpretation the audience could give to an object on the stage. A non–metaphorised prop in one situation or context may not be the same in another. They are context bound. Another claim is that the stage bestows upon all bodies and objects, a signifying power that they may lack in their normal social function. This observation shows that an object on stage may mean more than what it stands for in a culture when it is outside the stage. Furthermore, there is a claim that the audience's ability to read signs adds an extra dimension of complexity to theatre. Honzl (1976) observes that audience's attention to dialogue or dramatic action may push the visual components into the background. This observation showcases the relevance in the study of some commonly neglected parts of a drama or play like the theatrical objects or property. Many audiences see them as mere articles on the stage without trying to call attention to what they signify or stand for in each context and content. As a matter of fact, the summary of the theatre semioticians of the Prague school is that every part of the drama text is an important part of a complex whole. The negligence of a part is capable of distorting the efficiency of the whole or other relevant parts. De man (1989) states that unnatural or manmade objects must be situated within a clear dramatic context and given sufficient vignette to attain that instant totality presence and effective meaning in a play. Morley (1992) adds that writers of the script should insert the objects used in making a play into their socio-historical conditions of existence. De man and Morley's observations imply that a writer's choice of intentional props on the stage is not carelessly done. A good writer considers the objects that are familiar to the society and level of people s/he is writing for. So, a writer's selection of stage prop should be conditioned by the culture and social level of the people that will form his/her audience. If one should be successful when putting on a show in the theatre, then that person ought to pay heed to the actors, a strong script and the prop. Without dramatic objects, the impact of a play would be lessened. This observation is in line with the views of the theatre semioticians who see the need of paying heed to everything that comes into a drama for they all work together to make the complex whole called drama.

Lakoff (1992) on his part captures the distinction between what could be seen as the metaphorical and the non-metaphorical. Lakoff does not believe that all metaphors work with literal/figurative distinction. He posits that though much of our conceptual system is metaphorical, yet a significant part of it is non metaphorical. Using some examples like 'the balloon went up' and 'the cat is on the table,' Lakoff points out that there is nothing metaphorical in the examples. He, however, notes that as soon as one gets away from concrete physical experience and gets to talk about abstractions or emotions, metaphorical understanding becomes the norm. So, for Lakoff, the conceptual system of a literary work could consist of the metaphorical and the non metaphorical. Yet, the two are not clearly unconnected to each other.

Lasswell (1948) on effective communication posits that the main essence of communication is to exchange or impart ideas, knowledge, or information. Drawing from the second world war experience, Lasswell puts up five components or stages of communication; the source (who says), the message (what was said), the medium (in which channel), the audience (to whom was the message intended for), then the desired intention (to what effect). Lasswell observes three vital elements for all interactions or communications:

  i. The use of language; this is because the understanding of the message could be conditioned by language clarity.
  ii. Behaviour; he believes that one on one contact could also affect the meaning of communication.
  iii. The use of symbols; Lasswell reasons that getting across a message could be complex because a message could be misunderstood, misinterpreted and ignored. Hence, he suggests a careful thought and selection of symbols (physical or non physical) when delivering intended messages.

The implication of Lasswell's viewpoint on communication, in relation to literature, is that the literary artist (the source) has something to say to an audience. That thing has to be said through a medium, physical or otherwise or even both. Then, the medium is deliberately selected to suit the type of message intended. Holland (1978) studies the Brechtian plays. In the plays, he observes that the strength of the presence of objects on stage is a key motive in Brechtianism. He also says that Brechtian plays are known for solid selected objects like the 'twin gate' in the play titled, *The Caucasian Chalk Circle*. Grebanier's (1979) study of the physical objects in Albee's *The Zoo Story*, argues that there are stage objects that mean more than mere objects in plays. Objects of such nature can communicate something clearly as characters on the stage can do. He observes that a knife in a drama text is made active by the dramatic activities revolving around it. It is made to transcend its existence as ordinary prop by its being animated.

Losnedahl (1992) tries to find out what stage props convey about the art of acting. His analysis is based on the props used by the dramatic society in Bergen of Norway. His discourse is mainly on two stage props used by a group of amateurs in this society. The props are pudding and a cheese made of pasteboard. These props were used in 1794 and rediscovered in 1985 with other painted props used. Losnedahl (1992) sees the styles of the props, that is, the shapes and colours as resembling the objects they represent. So, he says that they might point to realism. He notes that the intention of the makers may not have been to make them identical with reality but realistic props and low realism props elicit equal amount of group dramatic play. The props studied are not paintings but independent artifacts standing by themselves. He claims that the shape, colours and style of the props might point to realism because of the resemblance between the items and the genuine objects they are icons of. The props are not to be mistaken for real foods and cannot

be eaten. However, he points out that the intention of the makers of the props may never have been to make them identical with reality, but rather to create feelings of recognition by informing the audience about the environment and supporting the actor in giving him/her a milieu. He comments that the props could be used as sources to understand the art of an action. At the same time, he points out that the observed functions do not put props on top of the functional hierarchy of elements on stage. In any case, he says that props give the context of the art and help to support the actor. Losenedahl (1992) also observes that 'drama objects on the stage bring the actor and acting into focus of attention.' Brandt and Grunnet (2014) examine drama and props in user-centered design. They apply the Scandinavian participatory design tradition to experiment the use of drama and various props as approaches used in engaging users directly in the design process. The study observes that props are not only 'things to think with', but are also 'things to act with' during a collaborative design process.

The appraisal tools used for this study are three Igbo plays written by A. B. Chukuezi. The method of analysis adopted for the study is the 'Content Analytical Method.' This method is otherwise known as the textual analytical method. It is a method for studying the content of recorded or documented human communication like books, et cetera. This method is preferred in this study because it is the method that allows a researcher to look into a larger amount of textual information in order to identify the properties of the text systematically. It is the method that addresses questions like which?, who?, what?, how?, why?; and to what effect? The aspects of this method that will guide the reader is the area that addresses the questions such as, what and what are the objects concerned?; why such objects?; and what effects do they have in the context where they are used?

III. Non-metaphorised Objects in the Studied Texts

The steps to be followed under this heading include: first, the stating of an object or group of objects. Second, the identification of the type of object each is considered to be, then, the discussion of the relevance, role, or position of the identified object in each context.

Objects 1, 2 & 3: *Ọkụ* (fire), *Ọka* (corn), and *Ube* (pear). The three objects are all from *Udo ka mma* (p.2).

Type of objects: These objects are seen as non-metaphorical character sustaining and scene illuminating devices.

Relevance: The utility of these objects is seen in their ability to keep characters busy on the stage. Thus, the objects as scene sustenance devices serve in sustaining some characters on the stage. The roasting of corn and pear by Ụjọ and Ihegwu in *Udo Ka Mma* (p.2) keeps the stage and the characters on the stage lively. Action is an important element of drama. Again, these objects throw light on the time setting of the play. The fire place, where people are warming themselves could be telling the atmospheric condition of a cold weather. The roasting of the corn and the pear communicates the season; the raining season when crops like corn and pear are grown and harvested. Thus, a common practice during the rainy season in a typical African Igbo traditional society is the roasting of corn and pear that goes with it while people sit around a fire place to warm themselves up. So, some cultural practices of the Igbo are revealed or communicated through the actions around these stage props/objects. Through these objects, the theme of communalism in the traditional Igbo cultural setting is also communicated. The act of a friend being so free to visit a friend early in the morning and at the same time, shares what the friend has shows the spirit of communalism and hospitality in the culture where the play is set.

Object 4: *Anwụrụ* (snuff/tobacco). This is a hand prop seen in *Udo ka mma* (pp. 2, 29, 42, 47) and also seen in *Akụ fechaa* (p.1).

Type of object: In each of the two plays where this object is used, it takes the position of a non- metaphorical character sustenance device and time filling object. It is most likely that this object has been employed in each case to sustain characters on the stage before other characters or actions are introduced. The act of taking in the snuff in each case with all the peripheries or flamboyances that go with it sustains the characters that use them on the stage in the various texts.

Relevance: The use of the object makes the scenes lively and active where it comes in. The sneezing induced by the snuff adds colour to the performance. It also communicates a cultural habit of the Igbo people where the plays are set. The snuff could have been deliberately used to show what can substitute for kola or go with kola among the elderly Igbo people. However, the presentation of the snuff brings out the theme of hospitality contained in the play. An Igbo man will want to present something he eats and can afford to his visitor. That is why an Igbo adage says *ọ bụ ebe aka ruru onye mkpụmkpụ ka o na-ekobe akpa ya* meaning, it is what one can afford that one gives.

Object 5: *Nri* (food). It is an object in *Udo ka mma* (p.7) and *Akwa nwa* (p.1).

Type of object: The position of *nri* as a dramatic object in the two plays could be viewed differently. In *Udo ka mma*, *nri* as an object could be viewed as a scene and character sustaining device. The pounding of food keeps Obidiya active on the stage. However, in *Akwa nwa, nri* could be seen as a conflict trigger device and indicator or message conveyance device. One can say then that the yam to pound (*nri ji*) is a planned dramatic object employed intentionally to stir up the actions that followed and to reveal some likely major intended themes in the text.

Relevance: While it can be said that 'nri' in *Udo ka mma* makes the scene lively before another character joins for further actions, its role differs in *Akwa nwa*. In *Akwa nwa, nri* stirs up actions. It is the instrument that exposes the relationship between Chimma and her husband's family, especially the resentment she faces as a result of childlessness. Chimma tries to perform her role as a wife by preparing food for her husband. Instead of appreciating her effort, she is

reminded of another role she could not perform as a mother. It is the necessity to help pound the yam (*nri ji*) that attracts the child who comes to help out. Then, quarrels ensued from the help. So, one can argue that food (*nri*) is an active instrument or object that the writer uses to trigger off a major dramatic conflict in *Akwa nwa*. The conflict, actions or arguments following the food's (*nri ji*) issue reveal a lot about a polygamous family setting in a typical African society. Above all, major themes such as hostility, marginalisation, childlessness, resentment, survival of the fittest, antagonism, communalism and man's inhumanity to man are ushered in by the preparation of this particular object (*nri ji*). This can be summarised thus: food (*nri ji*) as a dramatic object is relevant in its context for it attracts the need to pound the yam. That need attracts help, the help attracts quarrels or dramatic conflict, then the conflict brings out the above mentioned themes. This could be put in a sketch like this**:**

<p align="center">Yam to pound (i.e.food) ⟹ need to pound ⟹ help ⟹ conflict ⟹ themes</p>

Another important role of food *nri* as a dramatic object in *Akwa nwa* and *Udo ka mma* is that it is used as a means through which the expected role of a woman in Africa is communicated. Chimma in *Akwa nwa* and Obidiya in *Udo ka mma* are both seen trying to perform their roles as wives by preparing food (*nri*) for their husbands, showing that it is merely the role of a woman to cook food in a cultural African setting.

Objects 6: *Ihe ndi e ji esi nri na afere* (cooking ingredients and utensils): these are objects in *Udo ka mma* (p. 7)

Type of objects: Non-metaphorical message conveyance devices

Relevance: These objects throw light on the place or type of scene presented. They show that the scene is set around a kitchen environment.

Object 7: *Mmanya* (wine). It is used in *Udo ka mma* (pp. 18, 29, 42, 54, 56, 82, 88, 90), *Akwa nwa* (pp.14 & 70), *Aku fechaa* (pp. 4 & 55)

Type of object: Non-metaphorical theme revealing, illuminating, plot extension and scene sustenance device.

Relevance/role: Wine *mmanya* as an object in the three plays performs different duties. In *Udo ka mma*, it could be seen as a theme revealing device where Akụnna and his kinsmen are seen in Maduka's house with pots of wine. In a typical Igbo society, when kegs of wine are presented to a family, issues of marriage, condolence, solidarity, felicitation, extension of hand for friendship, apology and reconciliation are not usually far from the situation. So, to see men carrying kegs of wine to another man's house, especially when there is a maiden there, the issue of marriage will be suspected first before any other thing. When Akụnna and his kinsmen declared their intention on Ego, Madụka's daughter, it becomes a re-iteration of what the kegs of wine suggest. The same is the case when Dike and Ekwekwe, his friend tried their luck in asking Ego's hand in marriage. The keg of wine they went with could be looked at as a suspense creation device. The audience will likely wonder if they have come to ask for apology since there is a long lasting enmity between Dike's father and Maduka. The next question is if it could be for marriage since the audience is already aware of the secret love affair between Dike and Ego. The audience will again be eager to see how Maduka will react when the intention of their coming to his house with a keg of wine is made known and especially when it is from a strong enemy's son. Ekwekwe told Maduka that they have come with wine: '*o nwere ntakịrị mmanya anyị buru bịa…anyị amaghị ihe ị ga-ekwu ma ọ bụrụ na ị hụghị anyị na udu mmanya...*' (there is a little quantity of wine we have come with. We do not know what you will say if you do not see us with a pot of wine). This speech made by Ekwekwe shows that a keg of wine in the Igbo culture communicates something. As they mentioned and presented the keg of wine in order to declare their intention, Maduka readily showed his understanding of what Ekwekwe meant especially by the line of action he took after this declaration. The main point here is that the keg of wine in this scene reveals the theme of interest; it could be interest in 'reconciliation, peace, extension of hand for friendship or even marriage,' after a long time of war between Obiekwe and Madụka's people. The theme of 'rejection' comes in here with this same object. That is as Maduka drives Dike and Ekwekwe, along with their wine, away from his house. In Igbo culture, the rejection of a person's wine is an outright rejection of that person and the person's request or intent. The rejection of the wine in this scene also reveals the theme of 'bitterness.' There is great bitterness between Ụmụọbịa and Ndịkpa people. In page (82) of *Udo ka mma,* there is still the evidence of the use of wine to bring out the theme of peace, reconciliation, and even marriage. '*Ọtụtụ udu mmanya*' many kegs of wine could tell anyone that the visit to Maduka's house was not for child's play. Many kegs of wine could mean that many things could be involved especially something like marriage. The discussions within the visitation prove that the visitation with wine is for reconciliation, peace, and marriage.

Another important use of wine in the Igbo cultural setting is revealed on page (56) of *Udo ka mma* .Wine is culturally used in festivities and merriments as can be seen in the above stated page. In this very scene, wine is used as a plot extension and conflict initiation device. The drinking and sharing of the wine in this scene bring a big quarrel which leads to a fight between Iwueke and Osuagwụ. Iwueke claims that he is being marginalised in the sharing of the wine used for the ceremony in Uchenna's house. The conflict caused by the wine extends the plot to its climax; the point that could be called the last and the hottest battle between the two enemy communities; Ndịkpa and Ụmụọbịa. So, the object, wine '*mmanya*' could have been intentionally employed to bring the conflict in the play to its climax. It is a point where the tragic aspect of the play is made manifest. Here is a report from a character in the play: ''*Ochị agha….ha egbuola Okorie….*' (Commander…. they have killed Okorie). The object, 'wine' sets the fire that extends the already dreaded war to its peak.

In *Akwa nwa,* wine *mmanya* is also used as an action sustenance device during the ritual of purification carried out in order to cleanse Akujuobi for driving away his wife in pregnancy. The act of pouring wine on the ground while reciting the purification incantation adds life to the action or performance on the stage. The act of pouring wine on the ground also reveals an aspect of Igbo cultural belief, that is, the belief on gods of the earth that must be pacified before any ritual could go through. Wine *mmanya*, in *Akwa nwa* is also seen as illumination or message delivery vehicle. In page (14) of the same text, Eke presents a gourd of wine to Ọnụọha who refuses the offer. The refusal of the wine triggers off an argument. Through that argument, one may conclude that the wine and the gourd are designed objects in this play used to teach or talk about hygiene and maintenance of health. In Ọnụọha's words: '*...ihe mmụta nke m so n'ime ya na-egosi na ọ dighị mma mmadụ abụọ iji otu mpi na-aṅụ mmaị. Ọ na-ebufe ọrịa dị iche iche*' ('…the knowledge I have acquired shows that it is not good for two people to drink with one gourd. It brings about the spread of different types of diseases').

The presentation of the objects (the gourd and wine) also reveals a time setting of culture conflict; that is, a time when the traditional way of life is conflicting with new ideas and beliefs. The dialogue between Eke and Ọnụọha below exemplifies this.

Eke: …tupu nna gị a mụọ gị mpi a ka anyị ji aṅụ mmaị … (… before your father gave birth to you, we were drinking with this gourd…)

Ọnụọha: Ọ bụghị iwe. Ọ bụ maka ndụ ka e ji asọkwanụ ihe ndị a (It is not out of annoyance but it is to preserve life that one is careful).

The refusal of the wine and the gourd; along with the arguments following seems to have been deliberately employed to communicate some themes in the play such as the theme of hygiene, culture conflict and respect. Onuoha shows that in teaching the new way of life, respect should be maintained thus he said, "*iwe adịla gị n'obi nna anyị*" (Do not be angry father). The wine and gourd trigger the argument about the manner in which the object is presented. The argument in turn ushers in the intended message about hygiene, culture conflict and respect.

In *Akụ fechaa,* wine *mmanya* (palm wine:p. 4) can also be viewed as another information delivery device. Agu poured wine in a gourd, tasted it first, before giving the wine to Ụzọ. This passes the message that there may have been the culture of poisoning or distrust in the culture of the place the play is set. So, the presenter of the wine ensures transparency and honesty to his visitor so that fears of any kind will be allayed. Above all, this act of wine presentation and drinking on the stage sustains the scene actively.

In page 55 of *Akụ fechaa*, the device of using wine to sustain a scene while at the same time illuminating some ideas is evidenced. Igwe Akụkarịa employs a cup of wine to offer prayers. The prayers offered sustain the scene. At the same time, it throws some light on the prayer mode and beliefs of the Igbo culture where the play is set. When the cup of wine is raised, the prayers that follow reveal some common beliefs and sayings, example, "*okụkọ nwa ogbenye bụ ewu ya…*" (A poor man's fowl is his goat). The various sayings that follow the raising of the cup tell a lot on the themes of the play; first is the theme of contentment in life. Another one is the theme that man is insatiable by nature. When Igwe Akụkarịa throws away the cup of wine after Odumodu's address, this shows that the festivity that started cannot go on.

Object 8: *Mma* (matchet). As a dramatic object 'mma' is also used to achieve some dramatic effects in the plays under study.

Type of object: For instance, matchet *mma* in *Akwa nwa* (pp. 23 & 24, Act 1 scene 3) could be seen as a non-metaphorical revelation or expository instrument. Knife *mma* in *Udo ka mma* (pp. 44 & 76) is also seen as a mood exposition device. In *Akwa* nwa (p.71), 'mma' is a plot extension device.

Relevance: It is the object that reveals or exposes the degree of Akujuobi's anger and resentment for Dr. Ọnụọha and his wife, Chimma in *Akwa nwa*. Anyone who sees such in his hand understands immediately that all is not well when a man carries a knife in anger. One can then say that the writer of the play, *Akwa nwa* might have used that instrument to convey the degree of a character's anger. One can be angry without carrying a knife, but when an Igbo man is angry to the extent of carrying a matchet, one will know that the anger is a serious one. That is why Eke asks, as he enters Akujuobi's house and sees him flinging a matchet before Onuoha; "*Igwe, ọ dịkwa mma? Gịnị na-ese?* (Dear king, is all well? what is the problem?) "*Nke igwe bu mma, Ọ bụ gịnị mere?*" (This one the king is carrying a knife, what happened?).

In *Udo ka mma*, the act of Madụka bringing a knife to pursue Dike and Ekwekwe from his house shows the extent he is offended by their visit. Their visit is seen as a serious insult to Madụka especially when such a visit is coming from his enemies. Thus, Madụka expresses his disapproval via the knife he uses to drive the visitors out of his house. In the same manner, Obiekwe tries to express the extent of his anger to his son, Dike, by going after his knife: '*o bilie n'iwe chọọ mma ya…*'(p.76) (he gets up in anger and searches for his knife). This is as Dike reveals his trip to Maduka's house, knowing fully well that Maduka is Obiekwe's greatest enemy. So, the knife in these scenes could be said to serve as objects used to project the level of anger in characters that used them in the play. However, it is not totally strange to see an Igbo man carry a knife when really angry just as a white man can easily carry a pistol when angry so as to deal with a person who annoys or hurts him seriously.

In *Akwa nwa*, the knife is used to resolve the conflicts. It is the object Akụjuobi used to kill the sacrificial animal whose blood is used to cleanse his offences. Without the killing of the animal, to shed blood, the problem created remains. The knife is used to bring the sanctification ritual to reality. The stage of reconciliation comes in here. So, all

the paraphernalia with the knife do not only sustain the action but also extend the plot to the end of the scene of sacrifice. There is a similar case in *Aku Fechaa* (p.23) where knife *mma* features as 'action sustenance device'. The knife in Agụ's hand while in the bush keeps him active in the bush. He uses it to clear the bush and keeps himself busy on the stage. The use of the knife, in one way or the other in that scene makes the scene to remain lively and sustains the character to remain active.

Object 9: *Akwụkwọ nri* (green vegetable; *Udo ka mma*, p. 47)

Type of object: Non-metaphorical character sustenance and plot extension device.

Relevance: The green vegetable sustains Ego on the stage and scene. It could be interpreted as a deliberate device to retain and occupy Ego on the stage and at the scene where Madụka, her father discusses Dike with his friend Ụmụnnakwe. Her presence on the scene gives her the opportunity to make the audience hear her opinion and see her stand in the whole case. She said, '*hapụnụ Dike, kedu ihe o mere ụnụ ugbua? Ọ bụ ya bụ Obiekwe*? (Leave Dike alone, what has he done to you now? Is he Obiekwe?) This interruption from Ego aggravates Madụka's anger and he reprimands her. All these contribute in making that scene active. Above all, the argument raised reveals some major themes in the literary work like the theme that 'love knows no boundary.' Ego voices out her determination to marry Dike no matter whose ox is gored.

Object 10: '*Akpa nta, Ọkpụkpụ isi anụ dị iche iche, opi enyi*' (Hunting bag, different types of animal skulls, elephant tusk; *Aku fechaa*, p.15).

Type of objects: Non-metaphorical information and character identification agents.

Relevance: The above mentioned objects tell a lot about characters within the scene. The scene eventually features Agụ as a hunter. A hunter's environment cannot be totally disassociated with the kinds of objects listed above. More so, they give clues on the hunter's prowess. The implication is that Agụ is a strong hunter who had been able to kill a lot of animals as the skulls and the tusk show evidence.

Object 11: Bingo (a dog); *Akụ fechaa* (pp.16 & 23).

Type of Object: Non- metaphorical clue giving device.

Relevance: Traditional Igbo hunters usually go with dogs. It is believed that dogs are good at perceiving what a person may not easily perceive; so, the presence of a dog in Agụ's life projects one of the major instruments used in a hunting job in a traditional Igbo society.

Object 12: *Egbe* (gun); *Aku fechaa* (pp.23- 24).

Type of object: Non-metaphorical clue giving device or illuminating device.

Relevance: Agụ's struggle to remove his gun from his shoulder and the inability to do so shows that something serious is taking place. A hunter's gun is part of him. He has the mastery of it in times of trouble. Now, the disagreement between the object and the character could imply that something strange and extraordinary is about to happen or is happening already.

In page 69 of the same text, gun *egbe*, as a dramatic object could be interpreted as sustenance and character identification device. The gun and attending to the gun sustain the character, Obi, on the stage before Egodiya came in with her problem. One can also deduce Obi to be a hunter by his engagement with or attendance to the gun. In a typical Igbo traditional society, hunters could be identified with the hunter's gun. Above all, the gun, in each case, keeps a character busy till another character joins the stage.

Object 13: *Ọja* (local flute); *Akụ fechaa* (p.53).

Type of object: This can be seen as a non metaphorical scene extension and mood changing device.

Relevance: The playing of the local flute *ọja*, as Igwe Akụkaria steps into the scene extends the scene's action. The dance on the stage is intensified as the *ọja* sounds. A title holder steps out to sing praises unto the king who steps in with dignity and gentle dance steps. The celebration mood of the scene is intensified when the flute goes thus; '*otu ọnụ opi wee daa, igwe.... na ndị odibo ya gara bata n'ugwu, ndị egwu wee bido egwu ọzọ...*' (As the flute goes, the king and his servants step in, the music started again....)

Object 14: *Ogene* (gong); *Aku fechaa* (pp.79, 80, 82, 83, & 84).

Type of object: Non-metahporical scene sustenance and communication device.

Relevance: It is relevant in creating sound effect for the tensed situation each time it is used on the stage. Above all, it reveals a way of tapping at the remarkable door of the spirits when trying to consult them. When it is sounded, everyone becomes expectant. For example, "*ogene wee daa ọzọ. Anya wee tọ mmadu niile n'ama....*" (The gong sounded again and everyone's gaze remains focused on the entrance way…).

IV. SUMMARY OF THE FINDINGS

Going by the analyses so far on the dramatic objects identified in the study texts, we can say that the objects studied are mainly non-metaphorical in the sense that they are not used as symbolic or figurative objects with deep semantic connotations or undertones. The objects are mostly used in their literal or primary sense in as much as they contribute to the realisation of the intent of the texts. They do not connote deep structures. The dramatic objects are of different types and functioned in different capacities. Some of the objects are seen as mere plot developers, communication modifiers, plot extension devices, or objects for enhancing the visual component of the plays. For example, the object, wine *mmanya*, is used as a non metaphorical object in page (56) of *Udo ka mma.* In this very text, wine is used as a plot

extension and conflict initiation device. The drinking and sharing of wine in Uchenna's house bring a big quarrel and consequently a fight between Iwueke and Osuagwụ. Iwueke claims that he is being marginalised in the sharing of the wine used for the child dedication ceremony in Uchenna's house. The conflict initiated by the object, the wine *mmanya* could be said to have been intentionally employed to extend the plot to its climax; the point that could be called the last and the hottest battle between the two enemy communities; Ndịkpa and Ụmụọbia. It is a point where the tragic aspect of the play is made manifest.

The functions of the dramatic objects as seen in the study show that the objects can also work in the capacity of theme, mood, and character illuminators. Using the case of '*nri ji*' in *Akwa Nwa* (pg. 1) as an example, the object triggers off a conflict between Chimma and Ihudiya because the latter's daughter is seen helping the former in the preparation of the *nri ji*. The quarrel that ensues from this incidence, initiated by the cooking of the food (*nri ji*) throws light on some themes about polygamy in a cultural Igbo African society. Such themes as have been discussed already include hostility, marginalisation, childlessness, resentment, polygamy, survival of the fittest and antagonism. There are other similar examples as shown in the analyses. As mood and character illuminators, the object, *mma* (knife) could be used as a typical example. In *Akwa nwa* for instance, (pp. 23 & 24, Act 1 scene 3), the act of taking up the object reveals or exposes the degree of Akụjuobi's anger and resentment for Dr. Ọnụọha, whom he is suspicious of having an affair with his wife, Chimma. Again, in *Udo ka mma* (pp.44 & 76), Madụka expresses his disapproval of Dike and Ekwekwe's visit to his house in order to ask for the hand of his daughter in marriage via the knife he uses to drive them out of his house. One can then say that the writer of the plays, *Akwa nwa* and *Udo ka mma* might have used that instrument to convey the degree of his selected characters' mood (of anger) and character trait; short temperedness.

Again, the use of some dramatic objects to initiate plot extension, communicate some themes, and mood, as have been discussed above, points to the fact that there could be some relationship between the dramatic objects in a play and other dramatic elements in the same play. So, one can claim that non-metaphorical dramatic objects can be part of the system that helps in the full realisation of dramatic effects in Igbo plays. They can be important in the modification of meanings since they have been shown as communication agents in the present study.

It also observed that a stage can bestow upon an object, a signifying power that the object may lack in its normal social function or status. That is to say that what an object means or stands for on the stage may not be what it stands for outside the stage or a text. Example is the object **7**: '*Mmanya*' (Wine) as evidenced in *Udo ka mma* (pp. 18, 29, 42, 54, 56, 82, 88, 90), *Akwa nwa* (pp. 14 & 70) and *Akụ fechaa* (pp. 4 & 55). Outside the scenes where this object is used, *mmanya* in the traditional Igbo society could be looked at as an alcoholic drink that can be intoxicating or stimulating, used in social gatherings or even for individual purposes. However, in the scenes where it has been used as a dramatic object as identified above, it has been interpreted as non--metaphorical theme revealing, illuminating, plot extension, and scene sustenance device. *Mmanya* (wine) as an object in the three plays performs different duties. In *Udo ka mma* (p.56) for instance, it could be seen as a plot extension, conflict initiation and theme revealing device. Here, '*mmanya*' as an object initiates the fight between two enemy parties; Maduka's people and Obiekwe's people in Iwueke's house. The fight, induced by the '*mmanya*' as an object, brings the storyline to its climax as blood was shed. In this order, the theme of war is revealed. The issue induced by this same object also qualifies the text as a tragic comedy. In *Akwa nwa* (p.14), we can interpret the same object as an illuminating or message delivery vehicle. The evidence is in the scene where Eke presents the object (*mmanya*) to Ọnụọha; a modern day medical doctor; in a gourd from where Eke himself had drank from. Ọnụọha's refusal to drink from the same gourd triggers off some arguments about the culture of the land and what the modern science is saying. Through this development, some possible intended messages or themes are passed on. Such messages are; the importance of personal hygiene, the consequences of unhealthy cultural practices, the problem of culture conflict and respect for elders. It is worthy to note that the writer of this play is a seasoned medical doctor who understands the above discussion and may want to relay the message of healthy medical practices to his audience. The study shown that context identifies and defines an object. The same object may not mean the same thing in a different environment.

V. Conclusion

So far, we have explored some stage props/objects used in three Igbo plays. We have particularly looked at them as non-metaphorical objects suspected to have been intentionally used in the drama texts or on the stage to influence or connect the audience or the percipients. Looking at the texts analysed, it could be seen that the creation and selection of dramatic objects or property in a play could be said to be a major artistic endeavour. It involves a lot of imagination, research, knowledge of the culture in which the play is set, knowledge of the content and context of the theme being handled. Hence, the need to pay very good attention to issues concerning theatrical property cannot be overemphasised.

Our study has shown that great actors or strong scripts are not the only factors that ensure the success of a play. Carefully selected theatre props or objects can garnish a piece of play to an excellent taste. Our study has also shown some important positions dramatic objects can occupy in plays. From the texts studied, we have seen that props or dramatic objects could either be influencing or connecting the audience or percipients to a writer or a text's intent, message, revelation, direction, views, opinions, etc. Again, the study has shown that what the actor could mean with his/her selected dramatic objects or property depends on the culture and the era (i.e. time in history and the beliefs and practices obtainable then.) For example, yam, as a prop in *Akwa nwa* is a major cultural food among the Igbo where the

play is set. Palm wine, as another prop in the same text, is a cultural drink of the Igbo. Then, the gourd as an object ushers in the condemnation of sharing one gourd or drinking from one gourd. This object gives time setting information. It informs that the text was set at a time when new hygienic measures are advocated against the old norms and values. So, the gourd could be seen as a carefully selected object to generate a healthy argument. The argument surrounding the object passes across a message that is needed at the set time. The above examples show that whatever the text achieves on the stage depends on the interaction and mode of interaction created. The creation of well thought out stage props is a powerful mode of interaction in a drama text. Another finding in this study is that a theatrical object or prop in a play is usually employed with one or more intents within a given social community or context.

Another fact is that a stage property could be interpreted within the context of use. This observation could mean that a prop's implication in a play or a given context of a play may be different from what it means ordinarily (i.e. outside the given drama context.) For example, 'nri ji' in page one of *Akwa nwa* ordinarily means food for the traditional Igbo society. However, in the drama context where it is employed, it could be seen as a conflict rolling instrument between two characters in the play. The need to pound the yam attracts Nkeiru to come and help. The help aggravates her mother's anger which in turn leads to quarrels between Chimma who is helped and Ihudiya, who is Nkeiru's mother and Chimma's co-wife. Yam, in this context can also be seen as an instrument for communicating the social level of the family being introduced in that scene. Yam, in Igbo culture is a prestigious crop. Though yam could be ordinarily eaten with oil, sauce, or as porridge or pepper soup, it is not always pounded in every home except in the homes of those who can easily foot the bill. So pounding yam as an ordinary meal in Akụjuobi's family tells of his social class.

Another observation made in this study is that it may not be easy to have a clear cut division between the metaphorised and non-metaphorised intentional props. An object seen as non-metaphorised by a critic could be interpreted as metaphorised by another literary critic from a different cultural setting, especially by implication. If we go by the claim of the Deconstructionist criticism, literary texts have no fixed single meaning. The deconstructionists hold that it is impossible to make a sign coincide with what is signified. In other words, there is no limit to the interpretation of a prop on the stage. Therefore, the issue of metaphorised or non-metaphorised props may need to be revisited and redefined. There is need to establish the level of a prop's interpretation on the stage before it could be termed as metaphorised or non-metaphorised in any context.

Finally, the intentional dramatic objects, studied as non-metaphorical objects in the texts used give credence to the claim of the theatre semioticians of the Prague school which says that every part of the drama text is an important part of a complex whole. The relevance of dramatic objects or stage props in explicating and illustrating themes, characters, and settings of the plays cannot be ignored. Understanding the positions of the objects where they are used in a text may not only enhance the understanding of the language of the text but the themes, characters, settings and other elements of the text. Apart from that, these objects enhance the visual components of the play. The objects are not mere articles on the stage. One can say then that they are among the prospective tools of connecting a text to its audience. The objects studied therefore have proved to be alternate means of communication in Chukuezi's plays where they are used, thereby showing that a text is not only communicated via language.

APPENDIX. THE SYNOPSES OF THE TEXTS USED FOR THE STUDY

Udo ka mma (1974)

This is the first drama text by Anelechi B. Chukuezi. It was published by Oxford University Press. The drama text showcased a typical land dispute in a typical Igbo cultural society. The play featured a character called Obiekwe, who was the king of Ụmụobịa and a man of Ndịkpa called Maduka. Obiekwe, being a king, planned to intimidate Maduka with his social position and take over his piece of land. Maduka adamantly refused to be intimidated and held firm to his right (the land). The dispute between the two affected a lot of other people to the extent of blood shed. However, while the dispute was on, Dike, Obiekwe's son fell head over heels in love with Ego, Maduka's daughter. The two young people obstinately refused to heed to all the warnings from their parents. They were determined to die for the love they had for each other. Their insistence on what they wanted eventually paved way for reconciliation between Obiekwe and his enemy, Maduka. Through reconciliation, the land dispute was settled and Obiekwe left the land for the rightful owner, Maduka.

Akwa nwa (1979)

This is another drama text by Anaelechi B. Chukuezi. It was published by Afrcan Universities Press in the year (1979). The text dramatized the types of painful experiences a childless woman could pass through in a typical Igbo African society. Chimma, the major character in this play suffered dejection and rejection from her husband and co-wives, especially Ihudiya. Chimma had no child. Her pains became worst as she was driven away from her matrimonial home. Apart from that, she was grievously accused of infidelity. At last, the gods intervened in her case and proved her innocent. It was eventually seen that she was with her husband's pregnancy before leaving her husband's house. Chimma was at last accepted back into her husband's house.

Akụ fechaa (1979)

Akụ Fechaa is also a drama text written by Chukuezi and published by the University Press Limited in the year (1979). The text featured Agu, who was selected by Iyi-Mbaa deity to serve in its shrine. Agu vehemently refused this assignment. Iyi-Mbaa got angry with him and began to deal with him in different ways. Despite his ordeals, Agu

maintained his ground. However, what was destined to happen would surely happen. After so much pain, Agu was left with no option but to yield to the social responsibility delegated to him. At this point, the whole crises in the play came to resolution.

REFERENCES

[1]   Bogatyrev, P. (1938). Semiotics in folk theatre. In L. W. Matejka & I. R. Titunik (Eds.), *Semiotics of art: Prague school contributions* (pp. 33-49). Cambridge: MIT Press.
[2]   Brandt, E. & Grunnet, C. (2014). Evoking the future: Drama and props in user-centered design. Malmo: The Interactive Institute.
[3]   Brook, P. (1990). The empty space. London: Penguin Books.
[4]   Chukuezi, A. B. (1974). Udo ka mma. Ibadan: Oxford University Press Limited.
[5]   Chukuezi, A. B. (1979). Aku fechaa. Ibadan: University Press Limited.
[6]   Chukuezi, A. B. (1979). Akwa nwa. Ibadan: African Universities Press.
[7]   De man, P. (1989). Blindness and insight: Essays in rhetoric of contemporary criticism. London: Routledge.
[8]   Elam, K. (1980). The semiotics of theatre and drama. London: Routledge.
[9]   Grebanier, B. (1979). Playwriting: How to write for the theatre. New York: Harper and Row Publishers.
[10] Holland, P. (1978). Brecht, bond, gaskill and the practice of political theatre. *Theatre Quarterly*, 8, 24-34.
[11] Honzl, J. (1976). Dynamics of sign in the theatre. In L. Metjka & I. R. Tituruk (Eds.), *Semiotics of art: Prague school contributions*. Canbridge: MIT press.
[12] Jeyifo, B. (1981). Literary drama and the search for a popular theatre in Nigeria. In Y. Ogunbiyi (Ed.), *Drama and theatre in Nigeria: A critical source book*. Lagos: Nigerian Magazine Publications.
[13] Lakoff, G. (1992). The contemporary theory of metaphor. In A. Ortony (Ed.), *Metaphor and thought* (2nd edition). Cambridge: Cambridge University Press.
[14] Lasswell, H. (1948). The structure and function of communication in society. In L. Bryson (Ed.), *The communication of ideas: A series of addresses* (pp. 37-51). New York: Institute for Religious and Social Studies.
[15] Losnedahl, K. G. (1992). What may stage props convey about the art of acting.In S. Barbro (Ed.), *Records and images of the art of the performer* (pp.77-78). Stockholm: Drottningholms Teatermuseum.
[16] Morley, D. (1992). Television audience and cultural studies. London: Routledge.
[17] Nikolarea, E. (1994). A communication model for theatre translation: Versions of *Oedipus the king* in English. Ph.D thesis, University of Alberta.
[18] Nwaozuzu, U. C. (2007). Beyond the second language dilemma: An excursion into alternate means of communicating meaning for English playwrights of Igbo extraction. *Journal of Igbo Studies*, 2, 43-48.
[19] Rasmus, M. C. (2018). The narrative functions of props: Portable communication devices in *Die Hard* (1998) and *Die Hard 2* (1990). M. A. dissertation, Lund University.
[20] Sofer, A. (2003). The stage life of props. Michigan: University of Michigan Press.
[21] Zich, O. (1931). Aesthetics of dramatic art. Prague: Melantrich.

Chioma Magdaline Akaeze is an astute Nigerian literary scholar from Delta State, Nigeria. She lectures at the Department of Linguistics, Igbo and Other Nigerian Languages, University of Nigeria, Nsukka. To her credit, she holds B.A (Linguistics and Igbo), M.A (Igbo Oral Literature and Stylistics) and Ph.D (Igbo Literature and Stylistics), all from the University of Nigeria. Her research interests include African literature, culture and language. She also has lots of publications in Igbo and English.

Chinedu Chidiebere Ezebube was born at Fegge Onitsha, Anambra State, Nigeria. He obtained his first degree in Linguistics and Igbo studies from the University of Nigeria, Nsukka. From the same institution, he got his Masters Degree, majoring in Igbo Literature and Stylistics. Presently, he is a lecturer at the Department of Linguistics, Igbo & Other Nigerian Languages, University of Nigeria. His research interest includes African/Igbo literature, gender and cultural studies, and sociolinguistics.

Ogechukwu Uchenna Chukwuneke was born at Onitsha, Anambra State, Nigeria. She obtained her first degree in Igbo Studies from Nnamdi Azikiwe University, Awka, Anambra State. She also obtained her Master's Degree from the same institution, majoring in Igbo Literature and Stylistics. She is currently a lecturer at the Department of Linguistics, Igbo & Other Nigerian Languages, University of Nigeria. Her research interests include African/Igbo Literature, Literary criticism and Sociolinguistics.

Chioma Juliet Ikechukwu-Ibe was born at Emene, Enugu State, Nigeria. She obtained her first degree and Master's degree from the University of Nigeria. She is currently doing her doctorate programme at the same University. She is also a lecturer at the Department of Linguistics, Igbo & Other Nigerian Languages, University of Nigeria. She is interested in the core areas of Linguistics via Pragmatics, Sociolinguistics and Psycholinguistics.

Variation in Language Use across Gender

Thanaa Alhabuobi

Department of Languages & Translation, Taibah University, Almadinah Almunawarrah, Kingdom of Saudi Arabia

Abstract—This paper investigates the differences in language use across gender. This current paper accounts for this verity of use within several linguistic features. On the one hand, prestige and conformity are analyzed to determine how the two genders differ according to these two aspects. On the other hand, linguistic features: lexicon, sound production "phonology", were discussed in the light of the difference across gender. The aim was to state explanations of the existence of these differences. The outcomes of this analytical and descriptive research showed that men and women use language differently.

Index Terms—language use, gender, difference

I. INTRODUCTION

Many years ago, studies of language and its use began and haven't stopped since. Whether a descriptive or prescriptive approach was used for such purposes, there had always been common agreement on one side and disagreement on the other. Studies in the field of linguistics, like all fields, are always generating novel findings that explain the constant paradoxes that may appear now and then. This is the rationale for the continuous need to do more research in the field of linguistics, particularly in sociolinguistics. As a branch of linguistics, sociolinguistics had a long term of research within a wider scope since the science itself covers a lot of issues although its major subject is to study the relationship between society and language.

The scope of sociolinguistics covers the relationship between language use and gender; such an issue is still in question. Whether based on empirical, survey, or observational data, almost all research indicates that men and women use language differently. The continuum of literature contains many explanations for these differences none of which are identical. This dilemma might be attributed to the nature of the phenomenon itself in that investigating human attitudes and behaviors is fraught with obstacles like controlling the research tools, developing research methodology, developing scientific research tools, and controlling the sample within one community.

Most studies depended on either natural observations of the phenomenon, self-reporting, interviews, and speech recordings. However, even though some scientific validation is needed, no one can decline the prominence of previous studies or contemporary ones, nor can one deny differences as a sociolinguistic fact.

Holmes & Stubbe (1997) claim that women are considered to be better listeners than men in interactional communication by using certain speech strategies. Namely, women tend to give opportunities to the addressees to participate in the speech event. Yaeger-Dror (1998) claims that boys use standard syntax less than girls do. In a review of the literature, Slobin (1996) draws attention to another aspect of language differences beyond pure linguistic attributes. He asserts that women tend to use emotional expression more than men. Slobin suggests an interesting explanation for this difference. It is attributed to the way young boys and girls are differentially treated during childhood. Girls are usually addressed by their parents with emotional, soft expressions while parents usually address boys in a more taught, orderly way. Even school teachers treat boys in a directive-based way while they use a question-based way with girls.

Holmes (1995) suggests that women's speech is more polite than men's with a degree of reservation, and they are more conservative than men, Sadiqi (2003). Holmes claims that women's performance in language tests is better than men's in terms of "fluency, vocabulary, sentence complexity, listening comprehension, and speaking", cites in Chambers (1992). Rubin (1995) & Corson (2001) discuss differences between men and women concerning communication type and found that women tend to use "marked" language that enables them to communicate cooperatively, men use "unmarked" language that helps them communicate competitively.

II. RESEARCH PURPOSE

The current research paper discusses and describes the differences between men's and women's language use. This research is descriptive and analytical; that is, in favor of its purpose. The literature indicates that studies have investigated this issue from different aspects. Among all are differences in language use in general, linguistic features, language aspects such as syntax and phonology, etc. The main purpose of the study was directed to discuss, describe, and analyze these differences.

The selected review of the literature provided rich data to discuss differences in terms of 1- dialects, prestige, and language use, 2- linguistic features, 3- conformity, 4- phonology, and 5- lexicon use. A discussion of the literature review was followed by general reflection to express the student's commentary on the body of literature. The aim was also to discuss the most important explanations of the existence of these differences.

III. Literature Review

Linguistic differences between the "male" and "female" genders are well established, Holmes & Stubbe (1997). Among all, the differences between men and women regarding language use had been investigated; also variation in dialects among them was an interesting field of research to many linguists. Although the amount of research on this issue is growing, no clear outcomes evidence the reasons behind these differences. In the upcoming sections, the researcher sheds light on this issue, which has been investigated by pioneers in the field of sociolinguistics from different angles.

A. Across Dialects, Prestige, & Language Use

Yule (1996) indicates that women and men vary widely from each other in terms of language and dialects. More specifically, women tend to use a dialect that gives a sort of a high-ranking class known as "prestigious status" by strictly adhering to standard forms of the language, a claim, similarly, asserted by Eckert & Rickford (2001). On the other hand, men are not particularly interested in showing prestige among peers in particular and within their society in general, and, therefore, we tend to find very ordinary "informal" expressions in men's speech. The author gives a very interesting instance for such expression used by men: "I done it"; however, Yule (1996) does not emphasize the ungrammaticality of such expression. More importantly, variance occurs in conversation; women are more expressive of their feelings and attitudes when they talk to each other, whereas men often dislike talking about their own experiences, rather they prefer to discuss general issues.

From a very different perspective, Romaine (1999) claims that, although most research in sociolinguistics found women's language to be "closer to the standard in Western urban societies" (p.11), research from Peru revealed a completely different result. Peru's community is typically diglossic and men are bilingual more than women. Interestingly, findings indicate that men use the prestigious H variety more than women.

Not surprisingly, women were found to use a dialect that differs from the one used by men. In Australia where there are various dialects, men use a distinctive dialect with each other and with women also. On the other hand, women use a different dialect within their gender and with men as well Wardhaugh (2010). Interestingly, it is assumed that children usually utilize their mothers' dialect; however, when boys get older, they switch to the dialect used by men.

Sociolinguistics research considers gender to be a factor affecting language use. In other words, gender is one variable used to understand certain linguistic phenomena socially; among all, the phenomena of linguistic differences between women and men. According to Fasold (1997), differences are natural phenomena as far as sociolinguistics is concerned. Fasold claims that typology, as a principle, "metaphorically" divides language into two types: the language of women and that of men. One the one hand, there is an influence of gender on language use. In other words, each group formulates a system that determines its identity; for example, women's speech is more formal and polite than men's, a claim also posited by Slobin, et al. (1996). On the other hand, the language construction 'linguistic properties of some languages" itself forces one gender to use particular expressions that are suitable only for its identity like "master" for men and "mistress" for women.

B. Linguistic Features

Similarly, Holmes (2008) contributes to the issue by stating that women are usually anxious about their prestige among people, therefore, they usually use a type of *"linguistic features"* that can preserve their status. The differences according to Holmes exist in the use of lexemes, tenses, and pronunciation. It is imperative to note that Holmes mentions research conducted by Lakoff (1975); the results showed that women of low status in America use a certain group of expressions, which were more common among women than men. The study extracted that the linguistic features of the language women use display a type of low self-esteem. This result is very interesting since it directly contrasts claims by Yule (1996).

Holmes proceeds with her claim based on Lakoff's findings that women tend to use specific types of linguistic expressions. Seemingly, they are prone to hints; for example, women avoid expressing requests indirectly. Moreover, they tend to give their speech the color of brightness using a certain level of tones and or words that are highly polite. However, the consequences were criticized by the researcher herself since they depended on observations and laboratory procedures. Also, the samples were not representative since they were restricted to university students only, so the findings lacked generalizability.

There is additional research conducted on the differences between male and female students through formal speeches. The findings revealed that women use *prepositional phrases* more than men, and men use *progressive forms* more than women (Holmes, 2008). In this regard, Trudgill (1977) also claims that in populations whose language is English, women tend to use correct forms more than men do. Although this claim was not supported by evidence but, rather, by guessing, women do so likely to preserve their class status.

In the same respect, *uncertainty* and *politeness* are discussed under the umbrella of "linguistic features". In this regard, the writer discusses the use of *tag questions* as a double-sided device used either to show uncertainty or a degree of politeness. Given the findings indicated, women usually show uncertainty in their speech more than men by using *tag questions*. However, other examples show that women intend to show politeness in their speech more than men using tag questions.

Interaction is discussed by Holmes (2008) in terms of two issues; **interruption** and **feedback**. Interestingly, although it is confirmed by formal research, women are considered more talkative than men. However, according to TV programs such as interviews, conferences, and discussions, men seem to have the central speech act. Importantly, the author refers to a research paper describing students who met at different places (e.g., cafes, restaurants). The outcomes recorded interesting evidence. Within the same gender, interruption and interaction are equal among speakers. However, interaction and interruption are often recorded by males.

C. Conformity

From a different angle, perhaps, Wardhaugh (2010), citing Labvo (2001), mentions that while studies in how the two genders use language in different societal contexts –traced back to the end of the last century - proved differences, the reasons underlying these distinctions are still open to debate. It is assumed that men use different structures and vocabularies of a particular language making them distinctive in the way they use language to fulfill different roles and, of course, the same applies to women. His claim is supported by genetic, physical, and social "job, role, function" differences. Among the differences between the two genders concerning *conformity* to sociolinguistic values, "adherence to linguistic forms used and accepted by the society", it is assumed that women have more conformity than men, provided that they are stable and prescribed. On the other hand, men were found to have a high degree of adaptation to linguistic change; in other words, in this case, men are closer to conformity than women.

In the same vein, it is assumed by Coats (1993) that there is an opposite status between men and women in terms of their perspectives on the language derived from their commitment to social status and gender solidarity. Women usually adhere to standard values while men follow vernacular values. The two distinct attitudes toward social norms make women tend to use language that achieves some social privileges. For example, women are found to stick to RP in Britain more than men do because using this type of pronunciation confers a higher status than the vernacular accent. Investigating attitudes toward different social norms falls under the prevue of sociology and psychology. Speakers who use a high standard accent, close to RP criteria, are rated as more intelligent, attractive, competent, and more fluent, which is potentially why women tend to use a higher type of speech, that is, to gain higher status. Also, it is assumed that women usually like to preserve self-confidence, independence, and ambition.

There is another explanation for why men contrast women in this regard; that is, the strong desire to keep identity and solidarity. Both women and men are influenced by cultural factors that force each group to distinguish themselves from the other group. Therefore, the distance that women or men draw gives unity to each group. In summary, men and women like to maintain membership to their gender to assure identity; to achieve such a goal, each group insists on marking distinctiveness of speech to show solidarity to each other.

D. Phonology

Significant here is that the findings revealed by Wardhaugh, (2010) and Yule (1997) refer to an obvious distinction between women and men in the way they use the language to deal with the sound system. For example, in the northeast of the United States where the Amerindian language is used, women usually palatalize velar stops while men palatalize dental stops. Chukchi men, who live in Siberia to the north of Russia, speak differently than the women. The men usually don't pronounce /t/ and /n/ when found in the medial position between two vowels; women do not do so. Young Scottish girls are inclined to pronounce /t/ in words like "water" and "got", yet seemingly Scottish boys are prone to alternate the sound with a glottal stop.

However, the difference between the two genders' speech may be attributable to many factors that affect the attitude of one whose position is substantial with regard to politics, business concerns, and/or religion. Interestingly, the author indicates an example of such an issue. Margaret Thatcher, once prime minister of Britain, was advised to change her voice pitch to represent her position and to talk more slowly as well. This indicates that, sometimes, differences occur intentionally to fulfill a certain purpose; thus sociolinguistic studies are very fruitful to explore the existence and persistence of certain linguistic phenomena.

In the same vein, Trudgill (1977) posits that the American accent is used differently by women and men. It is assumed that women emphasize the manner of articulation when uttering vowels. They usually make the vowel more back, front, and higher than men. The author adds that it is difficult to pass validated judgment on the reasons behind such differences. He attributes the obstacles to the unlimited scope in which the two genders usually interact with each other thorough conversations. On the other hand, it is easier to measure differences and reasons across ethnic groups, for example.

E. Lexicon Use

Wardhaugh (2010:337) cites Lakoff (1973) saying that women are distinct in their use of vocabulary. Crucial here is that the investigation was "intuitive" as Wardhaugh himself admits, yet the results are still interesting. Women tend to use words that refer to colors in their speech more than men do. Also, women use certain adjectives like "adorable, nice, lovely, and charming" more than men. In terms of lexical emphasis, women are determined to use certain words to focus on themselves, such as "darling, fantastic, so good, such fun". The claim is that women are better known for such linguistic behavior than men.

Not surprisingly, the linguistic features of the English language distinguish between the two genders in the use of some expressions. For example, a woman is referred to as "mistress", whereas a man is called "master". It is said, for example, "John's mistress" but not "Mary's master". The English language makes clear distinctions between the use of some words to differentiate genders. Other interesting examples are "boy & girl", "widower & widow". In the same vein, "John's widow" is a natural utterance but not "Mary's widower".

Similarly, Yule (1996) assures that difference in vocabulary use is a subject that appears between the two genders. Trudgill (1977), in his literature review, mentions an underlying finding from the Carib Indians. When women and men speak the same language yet different varieties, differences are found merely in the use of vocabulary. However, the author himself indicates that this variance is not explained by nor attributed to particular causes.

IV. RESEARCHER'S COMMENTARY & POSSIBLE EXPLANATIONS

A. Across Dialects, Prestige, & Language Use

Undoubtedly, Yule (1996) presents rich lines of thoughts concerning differences between men and women in their respect to their language use. However, his claims are not supported by evidence, even from the simplest observational approach. Although his results are largely similar to other studies on this issue, the descriptive approach always requires both quantitative and qualitative analysis. Because Yule did not employ a qualitative approach, we can't determine, for example, why women tend to use a prestigious dialect while men tend to use a dialect that reflects normal expression rather than that of a non-prestigious position.

According to Holmes (2008), I do agree upon differences between men and women regarding language use. Whether or not females tend to preserve their social status through language, I have no problem saying that generally, women do care about their status and hence may use language as a means to fulfill their attitude. My claim depends not on experimental research but observations. The contrast between Yule (1996) and Holmes (2008) can be attributed to normal contradictions that usually appear in the humanities. However, concerning Lakoff's research, I agree with Holmes that more research is needed to explore why such differences exist between men and women. Moreover, more research is needed to generalize findings, although generalization is often hard to achieve as far as social studies are concerned.

Fasold (1997) assumes that gender is a variable in language use; this possibly indicates that there is a salient perspective in sociolinguistic research. Research is usually directed to seeking differences between the two genders in language use and correspondingly tries to find the rationale behind these differences, potentially linguistic, social, psychological, and/or psycholinguistic. Seemingly, these are factors for scientists to study the effects on the existence of such differences. The new perspective is that gender is a factor that affects language construction and language status. If the claim posited by Fasold (1997) is valid, then gender should be handled from a completely different perspective. This claim asserts that gender can affect language disciplines "syntax, morphology, phonology, etc." and language function. This leads to another issue: as there are different vernaculars within one language, is it possible to find a women's vernacular and men's vernacular? Of course, nowadays, women have registers and men have registers that distinguish each one from the other; that is why the claim of differences was discussed years ago. The new perspective reflects the effect of gender in building two new and independent systems mutually understood but each one is in contrast with the other from different aspects.

The variance found between men and women in terms of speech, in my opinion, is obvious. The two genders deal with sound production in a way that distinguishes them. However, this variance is not restricted to adults only; as indicated by Wardhaugh (2010), young children also display such differences. Over the generations, the use of a sound system varies from one generation to another. For example, our grandmothers were accustomed to a certain type of sound production that differs from our mothers and subsequently differs from ours. So, some variance also occurs within the same gender. Consequently, can we suppose that an old man speaks the same way that a young girl does? This claim is almost impossible to prove, yet there is a difference between them while approaching sound production. The attributes that distinguish men's speech from women's may be traced to many factors such as social position, job characteristics, situational purposes, and function, attitudes, and prestige.

According to research from Australia, indicated by Wardhaugh (2010), men are more inclined to a dialect that is different from women's dialect. These outcomes don't seem outlandish since the existence of gender differences in terms of language use is obvious, also Yaeger-Dror (1998); Trudgill (1977) supports that claim.

In the same vein and commenting on Wardhaugh (2010) who indicates that children show interest in using the mother's dialect, not the father's, which is a natural result for they usually have more contact with their mothers throughout their entire childhood. Significant here is that code-switching. Boys switch to men dialect after using their mothers' dialect is an underlying field; worth to be investigated and justified. However, code-switching represents more evidence of gender differences in terms of language use.

B. Linguistic Features

Concerning the other research mentioned by Holmes (2008) which found differences between male students and female students in *linguistic features,* namely "the use of the prepositional phrase and progressive forms". I can't say whether or not the sample is representative since the methodology was not detailed. On the other hand, no qualitative

analysis was conducted to explain the existence of this variance between the two genders. According to my observation, I agree that expressing *uncertainty* and *politeness* is more common among women; yet, I do not know using tag questions only or other syntactic devices. However, women use other means to show politeness such as lexemic "vocabulary selection" and phonological "intonation".

Concerning *interruption* and *interaction*, I found it widely prominent to comment on the research indicated by Holmes (2008). I agree that women are talkative and like gossiping more than men, a claim that is also supported by Weatherall (2002). Yet research findings show the opposite. The question is how to treat this problem? If women like talking, then why do they have a minor role in general talks like conferences and interviews? Is sexist ideology at play? Do the society's traditions impose this type of concept so that it is reflected in social activities? I want to say that participant roles in discussions and, perhaps, in formal meetings and conferences are given to men more likely than women. There may be another reason behind this result; can we say that women avoid participating in meetings and interviews because of shyness? I can also justify this lack of interaction according to my own opinion. Women may have less knowledge and intellectual traits than men. All of my illustrations depend on observations or personal thoughts, yet research is needed to validate them.

I also want to discuss the findings indicating that males are highly recorded in talk *interruption* and *interaction* more than females. This may refer to the same contradiction I just mentioned. While women are considered more talkative than men, research indicates the opposite when women are involved in mixed-gender speech. I found no answer as to why or rationale behind it.

C. Conformity

A very open question rises in case of *conformity*. Wardhaugh (2010) posited that women conform to sociolinguistic values more than men under two conditions: stability and prescription to such values. I agree with this although no generalization can be submitted, for the study was conducted in Philadelphia. In general, women have "roughly" a sort of fear toward changes especially when it is related to their social status. So, when the situation requires a change in linguistic attitude that is not determined for them, women tend to avoid it and when there is further progress in language that necessitates change. This may be attributed to women's nature in their tendency to stability rather than change, or their high rate of anxiety labeling their psychological construction. Does this mean that women are more inclined to traditional attitudes in general? Or they just have a high degree of commitment "solidarity" to the social values that make them adhere to its linguistic norms. More research is needed in this regard.

Positing differences in speech between men and women to preserve identity and solidarity is reasonably evidenced by Coats (1993). Stating differences between men and women is based on sociolinguistic research included in his book along with statistics displayed in tables and diagrams. The inclusion of such data, whether surveys or experimental, proved satisfactory to the reader to consider the outcomes. Accounting for the reasons behind the distinction between men and women in terms of language use, and the explanations that follow are the keys to more investigations in this field.

D. Lexicon Use

The distinction between men and women in terms of the use of lexicon recorded valuable indications. First, the linguistic system of, for example, the English language devotes a different lexicon to describe the two genders, as indicated by Wardhaugh (2010). Perhaps, then each gender unconsciously undertakes a determinate linguistic system. Of course, this case might be restricted to some linguistic situations, as mentioned in the literature review; "John's mistress" is naturally spoken. The attitude of each gender toward the use of lexicon would deliberately be distinctive. On the other hand, we are not told why women are prone to the use of certain adjectives like *adorable, fantastic*, and *darling*; and inclined to another attitude like stressing a notion by saying "*so* nice". This may be attributed to the notion of impressiveness. However, the selection of the adjectives refers to some kind of stressing a certain concept, namely beauty; nevertheless, with a small degree of exaggeration, the use of *adorable* & *fantastic* instead of, for example, *beautiful*.

Along a different line of thought, the differences between the two genders seem to be a fact rather than a specific linguistic phenomenon. That men and women are different from each other as the same as other attributes; physical, psychological, biological, is logical, and, therefore, close to fact. Consequently, it is important to differentiate between differences as a linguistic phenomenon and differences as a sort of fact. If differences are a specific phenomenon, then it is either permanent or temporary; in both cases, it is in flux. In this case, research to explore the underlying causes is warranted. However, if differences are a sort of fact, then investigating reasons "in my opinion" is less important than investigating the effect of these differences on gender itself, language, and social values.

V. SUMMARY

Not surprisingly, the outcomes did not contradict previous work on this issue. Unequivocally, men and women use language differently. The discussion of this paper shows that women tend to use a language of prestige more than men to achieve certain social status; therefore, women tend to use a more formal language. Contrary to that, men tend to use an informal language, which explains the different perspectives held by each group toward social values. In the same

vein, toward the tenancy of preserving social class, women are highly rated to use a specific discipline of lexemes and pronunciation for such purpose. Men are less rated in this sense, they are found more informal, have no high attention to prestigious status.

Women's speech is more emotional than men; this claim is attributed to the method each gender is usually exposed to during childhood. Women are found to use *tag questions* more than men, in this respect, tag question use is an indication of the *uncertainty* and *politeness* women usually like to adhere to.

Form another perspective, although women are described as more talkative than men, interviews, conferences, and meeting, specifically the formal, indicates that men are initiatives while women tend to play the role of listeners. However, an interactional environment reflects another idea; women and men are roughly equal in exchanging speech in communicative conversations across the same gender. Nevertheless, men are rated higher in terms of *interaction* and *interruption*.

Each gender records a high degree of *conformity* and *solidarity* to its identity by using specific language; it seems that each group tends to distance itself from the other by devolving particular language sub-systems. It is unequivocal that men use a different phonological system; for instance, women are prone to use RP more than men in England to show cleverness, prestige, and ambition. Differences between the two genders are also at a high rate concerning the use of lexicon. Women tend to use words that imply specific senses like beauty, admiration, and emotions; men, on the other hand, are known to use a low rate of such expressions.

REFERENCES

[1]   Chambers J. C. (1992). Linguistic correlates of gender and sex. *English World-Wide* 13. 4, 173-218.
[2]   Coats, J. (1993). Women, Men, and Language. UK: Longman Group.
[3]   Corson, D. (2001). Language Diversity and Education. Mahwah, NJ.: Lawrence Erlbaum Associates.
[4]   Eckert, P. & Rickford, J. (2001). Style and Sociolinguistic Variation. England: Cambridge University Press.
[5]   Fasold, R. (1997). The Sociolinguistics of Language. UK: Blackwell Publisher Ltd.
[6]   Holmes, J. (1995). Women, Men, and Politeness. London: Longman.
[7]   Holmes, J. & Stubbe, M. (1997). Good Listeners: Gender Differences in New Zealand Conversation. *Women and Language* 20. 2, 7-14.
[8]   Holmes, J. (2008). An Introduction to Sociolinguistics. UK: Pearson Education Limited.
[9]   Labvo, W. (2001). Principles of Linguistics Change, II: Social Factors. Oxford: Blackwell.
[10]   Lakoff, R. (1973). Language and Women's Place. *Language in Society* 2, 45-80.
[11]   Lakoff, R. (1975). Language and Women's Place. New York: Haper Colophon.
[12]   Romaine, S. (1999). Communicating Gender. Mahwah, NJ.: Lawrence Erlbaum Associates.
[13]   Rubin, D. (1995). Composing Social Identity in Written Language. Hillsdale, NJ: Lawrence Erlbaum Associates.
[14]   Sadiqi, F. (2003). Women, Gender, and Language in Morocco. Boston: Brill.
[15]   Slobin, et al. (1996). Social Interaction, Social Context, and Language. Mahwah, NJ.: Lawrence Erlbaum Associates.
[16]   Trudgill, P. (1977). Sociolinguistics: An introduction. England: Peter Trudgill.
[17]   Wardhaugh, R. (2010). An Introduction to Sociolinguistics. UK: Willey- Blackwell.
[18]   Weatherall, A. (2002). Gender, Language and Discourse. London: Routledge.
[19]   Yaeger-Dror, M. (1998). Factors Influencing the Contrast between Men's and Women's Speech. *Women and Language* 21.1, 40- 46.
[20]   Yule, G. (1996). The Study of Language. Britain: Cambridge University Press.

Thanaa Abdulrazzaq Alhabuobi is Saudi and living in Saudi Arabia; Almadunah Almunawarrah. The researcher is 56 years old and working as a staff member at Languages and Translation Department / Faculty of Arts and Humanities / Taibah University. The researcher's current title is assistant professor. The email address is thamar_5@hotmail.com

The Dimensions of Language and Thought in the Vedic Literature

Sabindra Raj Bhandari
Tribhuvan University, Kathmandu, P. N. Campus, Pokhara, Nepal

Abstract—**The present article explores the interrelationships between language and thought in the literature of the Vedic Canon. Whether language shapes thoughts or vice versa has remained a topic pregnant with perpetual discussions, interpretations, and explanations since the beginning of human civilization. Throughout the multiple crossroads of the development in the intellectual tradition, the dimensions of language and thought attracted many scholars and linguists. However, linguists like Edward Sapir and Benjamin L. Whorf in the twentieth century have systematically interpreted and analyzed the language-thought dimensions. Whorf postulated that language shapes thoughts while Sapir projected that language is in the grip of thought. The literature of the Vedic Canon has also logically and systematically projected the multiple dimensional, but agglutinative relationships between language and thought. The hymns of the Rig Veda, myths from *Brahmanas*, and the lore from Upanishads unravel, interpret, and enrich the language-thought interconnection in such a way that the Vedic literature remains as the classical version of Sapir-Whorf hypothesis written in Sanskrit. In this regard, the Vedic literature and Sapir-Whorf hypothesis play the same tune of music in different lyres. The present paper attempts to reveal this point of unity in diversity between the two seemingly diverse schools of thoughts—classical Vedic literature and modern linguistic theory of Sapir-Whorf hypothesis. Being the qualitative research, this paper explores, interprets, and correlates the theoretical concepts, ideas, and phenomena from the Vedic literature and Sapir-Whorf hypothesis.**

Index Terms—**dissect, language, *mantra*, Sapir-Whorf hypothesis, thought, vedic literature**

I. Introduction

The literature of the Vedic canon values the language-thought interrelationship. It also projects that only in this interrelationship the total aspect of reality is expressed. The domain of language becomes so powerful in the Vedic literature that every word assigns itself with the source of reality. This language-thought dimension is also the major quest of Whorfian hypothesis—also called Sapir-Whorf hypothesis and Whorfianism—postulated by Edward Sapir and notably by Benjamin Lee Whorf in the mid-twentieth century. In essence, both the Vedic literature and Sapir-Whorf hypothesis contend that language shapes, influences, affects, magnifies, and even confines the domain of thought. Hence, it remains to be explored how the Vedic literature projects the language-thought dimensions postulated mainly by linguists like Edward Sapir and Benjamin Lee Whorf in our time.

The exact beginning of the Vedic literature is a matter of guesswork as scholars do not have unanimous views about it. Macdonell, Oldenberg, and Muller (2014) explain that on the ground of astronomy, Sanskrit scholars guess the oldest Vedic hymns were composed from 3000 BC, while some other speculate that they were composed as far back as 6000 BC. However, with some other evidences the composition of Rig Vedic hymns was not later than thirteenth century BC (p. 12-13). Those beautiful hymns were composed in the Sanskrit. Since the Vedas were revelation, a single author could not have composed them; rather they were divine. So, the Vedas are *shruti*, direct revelation from the God, carrying the divine truth. There are four Vedas, and they are Rig Veda, Sama Veda, Yajur Veda, and Atharva Veda. Fundamentally, "the word Veda means knowledge" (Hamilton, 2007, p. 20). The Rig Veda is the oldest book of poetry ever written in any languages, and this great book deals with multiple dimensions of knowledge. The knowledge is delivered in divine language known as *mantra*. *Mantra* is "Prayer, sacred formula (from the root *man*—to think), holy word, a Vedic text or verse . . . . Being a powerful word, it can also have the meaning of spell or incantation" (Panikkar, 1994, p. 882). Therefore, the part of language is given divine power in the Vedic literature. The canon of Vedic literature consists of four categories namely, *Samhita* (collection of *mantras*), the *Brahmana*, the *Aranyaka*, and the *Upanishad*. The *Samhitas* are the earliest *mantras*, and imply simply the collection of the hymns. The four Vedas are the collection of *Samhitas* or *mantras*. Among them, the Rig Veda consists of 10,600 *mantras*, the Sama Veda is a collection of 1873 *mantras*, the Yajur Veda has 1975, and the Atharva Veda has 5977 *mantras*. It is the Rig Veda, which occupies the knowledge of different fields.

The *Brahamanas* simply give the detail explanation of rituals and sacrificial practices of the Veda. According to Radhakrishnan (2016) the rituals found in the Vedas are developed in *Brahmanas* into an enlarged system of ceremonies (p. 46). The *Aranyakas* (forest treatises related to forest dwellers) do not relate with ritual practices, but they present the mystical and philosophical teachings that the Vedas proclaim. The Upanishad represents the culmination of the theoretical and philosophical explanation of Vedic *mantras*. So, they are called Vedanta, which is known as the "final truth or "end" (anta) of the Vedas" (Zimmer, 2011, p. 606). In this sense, the literature of the Vedic canon is so

vast. Although the literature had come into its crux earlier than Christ, the literature of this canon consists of genuine truth about different aspects of this world. Therefore, the Veda remains still a matter of exploration, explanation, and interpretation with the new perspectives.

II. REVIEW OF THE RELATED LITERATURE

The language of the Vedic literature crystallizes the basic concept of language-thought interconnection. The Vedic literature employs Sanskrit language, the mother language of entire Indo-European languages. The whole literature of the Vedic canon is written in Sanskrit. Describing the real essence of Sanskrit Literature, language and its connection with modern linguistics, Frawley (1992) writes:

> The *Rig Veda* is the source book of the Sanskrit language, the oldest most continually used language in the world, containing what is perhaps the largest literature in the world, particularly in the spiritual realm. Sanskrit is one of the most scientific of all languages and the most etymologically consistent. Much of the modern linguistic has developed from the study of Sanskrit. (p. 24)

These lines from Frawley, a Vedic scholar, cherish the multiple dimensions of Sanskrit language, and its relation to the modern linguistics. It also makes the present study justifiable to explore the interrelationship of the tenets and traits in language-thought dimension of Whorfian hypothesis in the Sanskrit literature.

Panini was the first grammarian who systematized grammar of Sanskrit. Whorf (1956) hails Panini and praises the foundation of Sanskrit language. He writes:

> So far as the knowledge goes, the science of linguistic was founded, . . . by Panini in India several centuries before Christ. Its earliest form anticipated its most recent one. Panini was highly algebraic, i.e., pattern symbolic, in treatment; he used formulas in very modern way for expressing the obligatory patterns of Sanskrit . . . . Modern scientific linguistic dates from the discovery of Panini by the Western World in the early nineteenth century. (p. 232)

It is obvious from the above description that the linguistic interpretation of language by the modern linguists must have maintained some connections with the Sanskrit language and literature where the linguistic interpretation has been perfectly implemented. In this essence too, the Whorfian hypothesis must make the revelation in its own way in the Sanskrit literature. And this aspect needs to be explored thematically in the Sanskrit language.

If the Sanskrit language is scientific and practical, it must make its connection with the practical world too. Showing the relationship between Sanskrit language and knowledge, Hamilton (2001) clarifies that ". . . the rules of the language of the Veda, the way that language was operational in the world maintained by the sacrificial was also established; and that the relationship between language and knowledge of that world could be articulated" (p. 60). Thus, the language-thought relationship has been noticed clearly in the very foundation of the Sanskrit literature because literature conveys the thoughts and knowledge to the world.

The Sanskrit literature reflects language-thought relationship because of its unique language form which is called *mantra*. This is the most crucial aspect of the Vedic literature. Frawley (1992) beautifully defines the pattern of language of the Veda as *mantra*:

> Mantra is the original form of all language, the original language from which all others derive. Mantric language . . . is language in which sound and meaning correspond. It is like poetry where in sound of words reflects their meaning and aids in its manifestation. More than this, it is a science of sound where in the meaning and force of all sound is known and developed towards mergence in the Divine word. (p. 43)

The power of the Vedic language has been clearly stated in the given lines. The word as *mantra* represents the entire dimensions of the language in the Veda, and establishes the communion between the phenomenal and transcendental world i.e. between the individual consciousness and the cosmic consciousness.

This greatness of the Sanskrit language and the literature of Vedic canon provide not only the mundane process of naming objects, but the power of divinity as well. To clarify it, Muller was right to say; "I spend my happiest hours in reading Vedantic books. They are like to me the light of the morning . . . . I maintain that to everybody who cares for himself, for his ancestors, for his intellectual development, a study of Vedic literature is indeed indispensable" (as cited in Goldberg, 2010, p. 29). Therefore, the study of the Vedic literature is must, and this present article explores some aspects of the Vedic literature with the language-thought dimensions of Sapir-Whorf hypothesis which is essentially important.

III. STATEMENT OF THE PROBLEM

Scholars have defined, interpreted, and explored the different aspects of the Vedic literature. However, the language-thought dimension, which is an underlying issue in the literature of Vedic cannon, invites an exploration with a touch of novelty. Thus, if the Vedic literature values the word and language as the ultimate path to realize and express truth and knowledge, it obviously needs a systematic analysis and interpretation from the perspective of Sapir-Whorf hypothesis. Therefore, this article attempts to answer the following questions: What are the fundamentals of the intricate relationship between language and thought? How does the Vedic literature expose the multiple dimensions of language

and thought? How do the Rig Vedic hymns, myths from the *Brahmanas*, and Upanishadic lore project the fundamental aspects of Sapir-Whorf hypothesis?

IV. OBJECTIVES

This article intends to reveal how the classical Vedic literature exposes idea and concept of the language and linguistic explanation that have been developed in modern time. It also aims to bridge between the developments of thoughts in the classical literature of the Vedic canon composed in the Sanskrit with the modern linguistic perspective of Sapir-Whorf hypothesis related to the dimensions of language and thought.

V. METHODOLOGY

The present article has applied the qualitative approach of inquiry because this approach "is a means for exploring and understanding the meaning individuals or groups ascribe to a social or human problems" (Cresswell, 2011, p. 4). This article has also dealt with the understanding and exploring the dimensions of language and thought in the literature of the Vedic canon. So, the main theoretical strategies to analyze the Vedic literature have attracted the concepts and ideas developed by Sapir and Whorf. It has only concerned with the theoretical aspects of language-thought relationship explained by Sapir and Whorf and their correlation and projection in the Vedic hymns, *Brahmanas* and the Upanishadic lore. Thus, they have become the source of primary concepts, ideas and phenomena to analyze the Sapir-Whorf hypothesis. The criticisms, reviewed and the other related information have been considered as the secondary sources of concepts. Since, the article has only explored with the theoretical and conceptual dimension of Sapir-Whorf hypothesis in the canon of Vedic literature, this research paper has not noticed other aspects in details.

In the subsequent sections, it would be really interesting and mesmerizing to see how the language of the Vedic literature expresses the language-thought interconnection to enrich the hypothesis of Sapir and Whorf.

VI. LANGUAGE-THOUGHT INTERRELATIONSHIP: SAPIR-WHORF HYPOTHESIS

Language is a peculiar aspect of human behavior. This faculty distinguishes human from other animals. The fundamental attribute of human language is quite unique and universal, so it is around us in our day to day affairs "in speech, writing, sign language, or simply in our minds as we dream, remember a conversation, or quietly think out a problem. It is a vehicle of power, a means by which we control, create, and preserve" (Traugott & Pratt, 1980, p. 1). It clarifies that language is what makes us feel, move and correlate our ideas with the events of the world, which is possible only with the amalgamation of language with the thought. More than amalgamation, there is also a tendency to presuppose whether language determines thought or language affects and influences thought. This issue foregrounds after the ideas and concepts delivered by Edward Sapir. However, it is Benjamin Lee Whorf who projected this aspect of the dominance of language in thought process. His theory is popularly known as Whorfian Hypothesis. Whorf worked and researched on the language of Hopi people, who live in the northeastern Arizona of the United States. With his great efforts, he concluded that language and thought are intricately linked with culture. Because of the differences in language, the thought process, cultural rites, customs and even the nature of people differ. This theory propounded by Whorf is called "linguistic relative principle" which Whorf (1956) defines thus:

These automatic, involuntary patterns of language not the same for all men but are specific for each language and constitute the formalized side of the language, or its "grammar"— . . . .

> From this fact proceeds what I have called the "linguistic relatively principle," which means, in informal terms, that users of markedly different grammars are pointed by their grammars toward different types of observations and different evaluations of externally similar acts of observations, and hence are not equivalent as observers but must arrive as somewhat different views of the world . . . . Thus the world view of modern science arises by higher specialization of the basic grammar of the Western Indo-European language. (p. 221)

Whorf's conclusion clearly states that language shapes thought. Different observers possess different perceptions about nature because of the differences in the languages. Seuren (2013) is right while explaining Whorfian hypothesis and its relation with the society and the domain of culture. He views that the supporting arguments of the Whorfian hypothesis consist in revealing that linguistic variation and linguistic change correlate with culturally and socially shared conceptual variation (p. 82). The point is that in linguistic-relative principle encompasses the social, cultural, and natural aspects as well.

Our thinking process enlarges with the level of cognition. The more naming process gives names to the things around, the more thought is accumulated in space time dimension. This is a relative process. The situation determines it. This is the reason why the language of Eskimo has more words to describe the patterns and differentiation of the snow than the English people. And English people have much more thoughts and ideas about the technology and science and other fields than those of Eskimo. In this way, the greatest crux of Whorf version comes in this context when he comes to join nature, culture, language and thoughts. Whorf builds up his hypothesis:

> It was found that the background linguistic system (in other words, the grammar) of each language is not merely a reproducing instrument for voicing ideas but rather is itself the shaper of ideas, the

program and guide for the individual's mental activity, for his analysis of impression, ... Formulation of ideas is not an independent process, strictly rational in the old sense, but is part of a particular grammar, and differs from slightly to greatly, between different grammars. We dissect nature along lines laid down by our native languages. (pp. 212-13)

This is the key aspect of Whorf which is better known as Whorfian Hypothesis. Fundamental issue of this hypothesis is that the dissection and concept building process of the phenomenal world is possible because "we dissect nature along the lines laid by our language." If this is the reason, then obviously language shapes the thoughts; language is primary and thought is secondary. This proposition means that language-mind influence is one sided. Sometimes, however, this hypothesis is also called Sapir-Whorfian hypothesis which states that the relation between thought and language is two-sided. One influences the other, and because of this sequential chain of influences, the understanding and cognition of ideas about the world is possible. This view of Sapir also makes intricate relation with hypothesis postulated by Whorf.

The hypothesis is conjointly called Sapir-Whorf hypothesis because nature's dissection with language is more than that. Whorf (1956) even opens the floor for both language- thought interactions when he says:

Moreover, the tremendous importance of language cannot, in my opinion, be taken to mean necessarily that nothing is back of it of the nature of what has traditionally been called by "mind." My own studies suggest to me that language, for all its kingly role, is in some sense a superficial embroidery upon deeper process of consciousness, which are necessary before any communication, signaling or symbolism . . . . (p. 239)

If language is embroidery upon the thoughts, it is clear from this point that the interaction is a two sided process, and this is perpetual. The more chainless interactions between the two, the more colorful ideas and explanations about the nature and this worldly existence emerge. If language is embroidery, the beautiful, frame structure of consciousness that is obviously thought   also determines language. However, the word "superficial" does not reflect the idea of less value. Here "superficial" reflects the foundation, a means, a path, which gives the way out. If the body, the form is language; its breath, the inner path may be the thoughts. One depends on the other, and exists because of other.

The Whorfian hypothesis brought a paradigmatic shift in the language learning process, and it changed the dichotomy about the concept of language and ideas. The larger storehouse of vocabulary leads to the attainment of much more perception and ideas. Confinement on language is the confinement in the thoughts. However, one relies on the other. This had a great impact on teaching pedagogy too. Traugott and Pratt (1980) logically explain this connection:

If language does in fact determine thought, and if it does primarily through morphology rather than syntax or phonology, then, it was argued, teachers should be able to improve the thought processes of their pupils by teaching certain kinds of words and morphemes, especially grammatical ones (p.107).

This is the way Whorfian hypothesis energized the process of language. This hypothesis as a great theory of language did not only affect teaching pedagogy, but also politics. Language both increases and decreases thought. In this regard, "Another issue in the fifties was whether language could be manipulated for political purposes that people would be totally tyrannized or "brainwashed" by it" (Traugott & Pratt. 1980, 107). It proves how Whorfian Hypothesis crystallizes the inner essence: language as power, a foundation of thought process.

Before Sapir and Whorf, Humboldt (1896) inspected about language thought relationship. But Sapir and Whorf projected the theory with systematic analysis of semantic and conceptual structure of the language. Their hypothesis states, according to Gentner and Meadow, firstly that language varies according to their semantic partitioning of the world. Secondly, the structure of one's language affects and designs the manner of the perceiver and his or her understanding of the world. This is the main reason speakers of different languages view and perceive the world differently (2003, p. 4). Exactly in the same way, a person from Nepal cognizes and perceives the world shaped by Nepali language and understands it in the forms and structures laid by Nepali language. Even when one has to express the ideas and translate them into another language, still then the main foundation remains Nepali language.

Whorfian Hypothesis has also been criticized after Chomsky delivered his concepts in his Generative Grammar. This grammar focuses on the universality of language. Only in the superficial level languages differ, but in the deep level they all are same. Because of this reason, thoughts of one language could be translated into another. In the science of language, "Chomskian emphasis on universals of grammar, coupled with the view that language is a separate systems form general cognition and with de-emphasis of the semantic arena, discouraged any search for a relation between language and cognition" (as cited in Gentner and Meadow, 2003, p. 5). Chomsky's system only discourages the ideas expressed by Sapir and Whorf, but the linguists like Pinker reject the hypothesis. He is of the view, according to Gentner and Meadow, that Whorf was wrong when he hypothesized that one's language determines how one conceptualizes reality is general. However, Whorf was correct in weaker sense. That is one's language does determine how one must conceptualize reality which one has to talk about it (p. 8). Linguists like Slobin support Whorf's idea of thinking and supporting. It is the language which enables us to perceive the world. If the language is considered as lenses, surely it is contribution of Whorfian hypothesis that introduced this theory of novelty in linguistic. In this regard, linguists like Boroditsky, Schmidt, Philips make the strong argument that language along with its system of grammar has a very pervasive role to view how people think about the world and its objects.

The debate goes on perpetually as in the development of intellectual tradition of any field. Gentner and Meadow

(2003) beautifully summarize the entire debate providing the summation of language- thought debate:

> Whether language has an impact on thought depends, of course, on how we define language and how we define thought. It also depends on what we take to be the criterion for "having an impact on." Language can act as a lens through which we see the world; it can provide us with tools that enlarge our capabilities; it can help us appreciates groupings in the world that we might not have otherwise grasped. (p. 12)

Language is, of course, lens. The clearer and more powerful the lens, the much clearer the scenario it captures becomes. Thus, improving one's command over language enlarges his / her horizon of perception, ideas, and knowledge.

VII. Language and Thought in Word: A Context of the Vedic Literature

The Vedic literature identifies *vāc* which is equivalent to English "word", and the word at first was found as meaningful unit of language. However, "According to Vedic Revelation, *vāc,* which was at the beginning, cannot be reduced to a single one of its dimensions, rather it has multiple aspects. To begin with, thought and language are here so intermingled that no separation is possible" (Panikkar, 1994, p. 89). From the very beginning, the Vedic literature always postulates the idea of integration and totality. The belief that the ultimate truth lies not in fragmentation becomes the basic norm of Vedic Revelation. In the way, word (*vāc)* as a form of language was given a great value where all the dimensions of language conglomerated to create a totality. Moreover, the word attained the status of God and the ultimate reality in the entire literature of the Vedic canon. The *Taittiriya Brahmana* makes this great issue clearer as it speculates: "The Word, imperishable, is the Firstborn of truth, mother of Veda and hub of immortality" (Panikkar, 1994, p. 88). Word as the first foundation of language becomes so powerful in the Vedic literature. It is the mother of Veda, which means knowledge. The proclamation is that the entire knowledge germinates out of the word, the first meaningful foundation of language. The status here given to word as language is even more powerful than done by Sapir and Whorf. Word does not only dissect nature, it leads to immortality.

The Rig Veda, the oldest book of poetry ever written, deals with the philosophy of knowledge and language. The Veda, the source of knowledge, is the revelation by the cosmic power which the Veda supposes to be the God. So the word is not confined within the dimension of human being. That's why; it can rule the entire phenomenal existence of the world. This aspect magnifies Whorfian concept that language influences thought. The word transcends every ephemeral aspect and becomes divine.

Whorfian hypothesis transcends mundane affairs in the literature of the Vedic canon. The word as the basic meaningful unit of language becomes eternal. The hymn seventy one of book X of Rig Veda describes the origin of word and language. It is by the vehicle of language that the knowledge speculated by the seers transmits itself to the world. The hymn speaks:

> O Lord of the Holy Word! That was the first
> beginning of the Word when the Seers fell to naming each object.
> That which was best and purest, deeply hidden
> within their hearts, they revealed by the power of their love.
> The Seers Fashion the Word by means of their mind,
> sitting it as with sieves the corn is shifted.
> Thus friends may recognize each other's friendship.
> An auspicious seal open their word is set.
> Yet certain ones, though seeing, may not see her,
> and other ones, though hearing, may not hear her.
> But to some the Word reveals herself quite freely,
> Like fair-robed bride surrendering to her husband. (Panikkar, 1994, p. 94)

Obviously, it is by the power of language that the seers are able to name the objects. The divine knowledge finds its path when the world is viewed with the lenses of the word. When the language recognizes the mind or their interaction takes place, then everything finds its value. The worldly activities start to become valuable. The magnification of word is essential in this context. The Sapir-Whorf proclamation on language-mind collaboration finds its finest expression in these beautiful *mantras* of the Veda. After reading these lines, it appears that Whorf, sitting somewhere in the lap of Himalaya, might have composed these verses that have beautifully justified and maintained the agglutinative relationship between thought and language.

The Vedic literature always establishes the celebration in cosmic order, the order between the human and nature. This binding aspect is called Yoga. Derived from the root "yuj", it means "to bind together". Yoga therefore signifies "harnessing or applying oneself to" (Hiriyanna, 2000, 19). More than that in its complete phase it means, " 'merging' or 'uniting': either self‌ soul (atman) with universal essence (Brahman), . . . soul with God. It can also lie more in the linked concepts of internal 'control', 'harmony', 'order', or of what one might call 'integrity of insight'" (Hamilton, 2007, p. 107). The personal attributes are linked to cosmos. Therefore, human activities are known simply as the phenomenal manifestation of the cosmic order. The names and objects, in this way, also become the reflection of the divinity. These binding concepts of integration are the essence of the literature of the Vedic canon. Whorf also praises

this yogic concept when he says: "I would like the subtle Eastern ideas of the mantric and yogic use of language" (1946, p.250). The yogic use of language has nothing than to give the divine pattern to the word. The word becomes *mantra* (formula), bearing some esoteric power. The objects are simply the exoteric forms. The theory of linguistic relativity also brings the idea that thought is accumulated according to the language which is also influenced by cultural pattern. The Vedic culture, in its essence, regards the language as eternal even beyond the creation. The hymn of Rig Veda VII 75, 6 postulates the word as "nitya *vāc*, the eternal word" (Panikkar, 1994, p. 92). The concept relates eternity with the language. As such, the language becomes powerful possessing the divine power and becomes *mantra* in the hymns of Vedic literature. As discussed earlier in the introductory section, mantra derives from the root *man*, which means (to think). In this way, all Vedic words and the language hold the miraculous power. The word *mantra* itself means to think. Thus, the Vedic literature sonorously projects the multiple dimensions and their endless cycles of interconnections between thought and language.

The Vedic culture established human-nature relationship. For the maintenance of this cosmic order there was great value of sacrifices. They were addressed to different deities and Gods. To create concept about the Gods and deities, language must be mystical and insightful. Consequently, Macdonell, Oldenberg, and Muller (2014) rightly conclude that Vedic literature contains much genuine poetry. As the Gods are mostly connected with natural phenomena, the praises addressed to them give birth to remarkable and noble imagery (p. 28). Since the culture is to maintain the integration, the language also attains the value of *mantra*, possessing the power—the power of divinity. This idea is beautifully invoked in some *mantras* from book one, hymn 164, verses 34, 35, and 37 of the Rig Veda:

> I ask thee of the earth's extremest limit, where is center of the world, I ask thee.
> I ask thee of Stallion's seed prolific, I ask of highest where speech abideth.
> This alter is the earth's extremest limit; this sacrifice of ours is the world's center.
> The Stallion's seed prolific is the Soma; this Brahman highest heaven where speech abideth.
> What thing I truly am I know not clearly; mysterious, fettered in my mind I wander.
> When the first-born of holly Law approached me, then of this speech I first obtain a portion.
> (Griffith, 2001, p. 107)

This *mantric* language magnifies mystical horizon. Transcending the space-time dimension of phenomenal reality, these verses give the speech a pattern of eternity by integrating the speech with *Brahman*, the absolute reality that the Vedic literature proclaims. The verses also express the transcendent reality with the power of imagery language because it is the way to expose the cultural dimension of the society. Whorfian hypothesis also proclaims that culture determines the theory of linguistic relativity. The Vedic literature connects the word with divinity; the power of language is not only to name the objects, rather the language becomes the way to make a quest of absolute reality. Whorf (1956) also says that "speech is the best show man puts on. It is his own "act" on the stage of evolution, in which he comes before the cosmic back drop and really "does his stuff"" (p. 249). The verses above also show the stages of evolution. With the power of speech, one attains the first law i.e. the way of evolution. The Vedic literature is mystical because of its cultural pattern of establishing the cosmic integration. It is only the language which becomes the path for the affinity toward source of Real Thought—the cosmic spirit that the above verses postulate as the *Brahman*. Speech remains where the *Brahman* dwells. In this way, the Vedic literature establishes the *Brahman* as the source of cosmic consciousness. One of the great *mantras* from *Aitteriya Upanishad* proclaims: "All this is directed by consciousness, grounded in consciousness; the world is directed by consciousness; the consciousness is its basis, the consciousness is Brahman!" (Deussen, 2010, p. 19). The concept that language shapes our mind and thought becomes a trifling subject in this *mantra* from the Upanishad. The power of language is established in such a way that it becomes the source of entire consciousness from which the whole universe is guided. Vygotsky also supports the transcendental dimension of the language when he says, "thought is not merely expressed in word; it comes into existence through them" (as cited in Tomasello, 2003, p. 54). Here, language does not simply shape thoughts, but gives existence to them. The above *mantric* verses from Rig Veda also exactly express the same notion.

The Vedic literature establishes the unity among man, God and nature. The unity is possible only with the power of language. Only the understanding of the true word establishes a worthy communion which can only bring cosmic order and harmony. This is the culture of the people who lived in the entire plain of Ganges and spoke Sanskrit language. In this context, Sapir and Whorf are not only intensified here, but also mystified in these *mantric* verses from the Rig Veda, book 1, hymn 164, Verse 39 and 45:

> Upon what syllable of holy praise—song as twere their highest heaven, the Gods repose them,—
> Who knows not this, what will he do with praise—song? But they who know it well sit here assembled.
> Speech hath been measured out in four divisions, the Brahmans, who have understanding know them.
> Three kept in closed concealment cause no motion; of speech, men speak only the fourth division.
> (Griffith, 2001, p. 107).

The verses proclaim that only in the word dwells the Gods. The language becomes divine here. It goes even beyond the frontiers of earthly existence. To know the power of Veda's eternal syllable is the way towards the ultimate reality. Only the last quarter is sufficient for human to think and dissect the nature. Other three divisions remain in the domain of cosmic reality. What a powerful and mystical nature of language that the above verses open! Because of this reason,

the Vedic culture and literature is yogic, a way of binding this world of manifestation to the cosmic transcendent world. It is only through the power of language. Whorf (1956) clarifies this language and transcendental thought dimension:

> The idea, entirely unfamiliar to the modern world, that nature and language are inwardly akin, was for ages well known to various high cultures whose historical continuity on the earth has been enormously longer than that of Western European culture. In India, one aspect of it in has been the idea of MANTRAM and of a MANTRIC ART. . . . In the high culture, it may have a different, a very intellectual meaning, dealing with inner affinity of language and cosmic order. At a still higher level, it becomes "Mantra Yoga." Therein the mantram becomes a manifold of conscious pattern, contrived to assist into consciousness into the noumenal pattern world—where upon it is "in the driver's seat." (p. 249)

How wonderfully Whorf justifies the *mantric* and Yogic dimension of language that the Vedic literature proclaims. Yoga is an ultimate path that means "practice, spiritual exercise, integration, moderation, method power" (Zaehner, 1982, p. xxi). *Mantric* dimension is the way to think not only in phenomenal aspect, but also in divine. When the yogic and *mantric* aspects of language are united they "assist into consciousness into the noumenal pattern world. And they remain in "the driver's seat" to lead this cosmic process ahead. That combination becomes the prime mover, the inner controller of the entire phenomenal existence and proves as the way for realization of truth. This is the inner deep reality of language that the Vedic literature generates. Zimmer (2011) clarifies these ideas as he says, "concepts and words are symbols, just as visions, rituals, and images are; so too are the manners and customs of the daily life. Through all of these a transcendent reality is mirrored" (p.1). Thus, the Vedic language and literature reflects the patterns of daily affairs, rituals, cultural and religious practices related to the lofty idea of divinity. This is the concept of theory of linguistic relativity that Whorf projects. The Vedic literature transcends spatio-temporal dimension of language, and it carries one into the world beyond the space-time reality because of the power of the language that the literature uses. The *mantric* language gives the mystic thoughts. Thoughts exist here because of language.

The Atharva Veda also talks about language thought relationship. Here too, the word (*vāc*) stands for the language. With the divine power, the word does not only dissect this worldly phenomenal existence, but also leads to the ultimate reality. The Atharva Veda section IV hymn one on *Brahmavidhya* (philosophical interpretation of knowledge) beautifully leads not only the relation between language and thought, but the language crosses spatio-temporal dimension. The language conjoins with level of existent and nonexistent. The Atharva Veda says:

> The sacred word which was first-born in the East
> the Seer revealed from the shining horizon.
> He disclosed its varied aspects, high and low,
> the womb of both the Existent and Nonexistent.
> May the ancestral Queen who dwells among beings
> Stride truth towards primordial creation!
> I have conveyed to her his shining Sunbird.
> Let them offer warm milk to the one
> who is thirsty for worship. (Panikkar, 1994, p. 105)

The Vedic Seers view that the word, *vāc*, or language remain "the womb of the both the existent and nonexistent." What a lofty explanation! The Whorfian hypothesis which projects that language dissects the nature is qualified here. Language becomes the power and the source of creation. Likewise, it becomes the source of the whole existent and nonexistent. The Whorfian hypothesis talks about the nature's dissections by language in relation to the manifested reality. The above verses attached the language with the power that dwells "among beings". In this way, the dimension of language is enlarged here with which one can attain the mystical insight. Language manifests both the immanent and transcendent aspects of reality. This is the reality about the dynamism of universe because *vāc* only leads to the word— the essence of primordial creation. The verses expose the primeval reality of evolution. It is only the evolution of the *vāc* (word/language/speech) that leads to the creation of ideas, concepts and languages. This idea is clarified also by biologist Julian Huxley who says: "The evolution of verbal concepts open the door to all further achievements of man's thoughts" (as cited in Chase, 1955, p.vi). The verses from the Atharva Veda also lead to the evolution of verbal concepts prior to the development of human's thoughts. To come to final point, the Whorfian hypothesis of language-thought interconnection has been justified from a higher plane.

Though the Vedas consist of many such lofty concepts, it is even more rewarding to explore the language-thought dimension in Upanishadic lore that wonderfully and aptly disseminates the projection of Whorfian hypothesis.

VIII. THE SAPIR–WHORF HYPOTHESIS IN THE UPANISHADIC LORE

Upanishads consist of the theoretical and philosophical part of the Veda. They interpret the knowledge, symbols and concepts of the esoteric and exoteric knowledge of the Veda. Because of this reason, they are called Vedanta, which is known as the final, theoretical, and systematized philosophical interpretation of the Veda. These texts too magnify, intensify and interpret the language-thought dimensions so systematically and logically, reverberating Sapir-Whorf hypothesis.

It is obvious that the *vāc* in the canon of the Vedic literature encompasses all the total aspects of words, speech, and

language. The *vāc* conjoins itself with the creation—the creation of the entire universe. Here are some beautiful lines from *Tandya Maha Brahmana*, one of the *Brahmanas* related to the Veda:

> This, [in the beginning], was only the Lord of the universe. His word was with him. This word was his second. He contemplated. He said; "I will deliver this word so that she will produced and bring into being all this world." (Panikkar, 1994, p. 107)

The *Brahmana* leads to the point of the creation, the point of evolution of language that shapes and confirms all other aspects of creation. It becomes clear that language as word is the womb of the entire beings. Thus, the language remains as the basic foundation and prime mover of all creations. The Holy Bible also makes the similar projection about the dynamics of the word: "In the beginning was the Word, in the Word was with God, and the Word was God. He was with God in the beginning" (International Bible Society, 1984, John, 1:1, 2). Then the word becomes the source of creation. The word is anthropomorphized here with the power of cosmic creation. Word determines everything.

Sapir-Whorf hypothesis also considers that language thought interaction is co relational. Language shapes and is shaped by thoughts. This interrelationship is perpetual in the process of cognition. This mythical story from *Satapatha Brahmana* becomes the exemplification of Sapir-Whorf hypothesis:

> Now ones there was a dispute between the Mind and Word. "I am excellent," said the Mind, and the Word said, "I am excellent."
>
>   The Mind said: "I am certainly better than you, because you do not utter anything that is not previously understood by me. So, as you just imitate what I am doing and simply follow me, I am certainly better than you."
>
>   The Word said; "I am certainly better than you, because whatever you know I make it known, I communicate it."
>
>   They went to Prajapati, asking for his decision. Prajapati spoke, in favour of the Mind, saying (to the word): "The Mind is certainly better, because you only imitate and follow what the Mind is doing; and he who is imitating and following what another does is undoubtedly inferior." (Panikkar, 1994, p. 108)

This story clarifies the superiority of mind as the source of thoughts over language. The Sanskrit word "manas" is translated as mind here. The discussion between the *manas* and *vāc* is the discussion between thought and language. These dialogues clearly justify Sapir's speculation about mind's (thought) influence over the language. The *Brahmana*, while interpreting the Vedic assumptions, here makes the proposition that mind also plays the significant role, while making the communication possible. However, Whorf explains that *manas* in the Vedic literature is more than the 'mind' of our ordinary English language. He gives somehow a broad sense to *manas*. Whorf (1956) writes: "The nearest equivalent is probably *manas*, to which our vague word "mind" hardly does the justice. *Manas* in a broad sense is a major hierarchical grade in the world- structure- a "manasic plane" as it is indeed explicitly called" (p. 252). The *manas* of the *Brahmana* is not simply like the mind of English equivalent. It holds some value of higher level of cosmic phenomena—a level of consciousness.

The Upanishadic lore solves the duality of Mind and Word. The speculation finds its way that only with a joint effort of *manas* and *vāc,* the naming and cognition processes evolve out. The *Brihadaranyaka* Upanishad explains: "Speech is this world (the earth), Mind is the atmospheric world (the sky) . . . . Mind, verily is the father, Speech is the Mother . . . . These same are what is known, what is to be known and what is unknown" (Radhakrishnan, 2016, p. 176). This proclamation solves the dichotomy between mind and language. Moreover, it also justifies Whorf's proclamation of *manas* as "manasic plan". The Upanishadic lore solves the interconnection between the mind-language or thought-language process. What is known to us can be dissected, but beyond the frontier of space we cannot attain the knowledge. So Munnich and Landau (2003) clarify: "Foundational concepts—such as space—allow us to speak about the world around us and our experience in it, and spatial language must have evolved so that we can do so" (p. 133). Only, our language gives us the thoughts about the world that is within its periphery.

The interconnection between language-thoughts or language-mind process is the main projection of Sapir-Whorf hypothesis. This two way channel can make the world known to us. One is the foundation of the other and vice versa. The following lines from the *Aitteriya Upanishad* become the rendezvous and the whole gist of language-thoughts relationship of Sapir-Whorf hypothesis:

> May my word be firmly established in my mind!
> May my mind be firmly established in my word!
> O self- manifest one, be manifest to me!
> Be for me the cornerstone of Revelation.
> May what I have heard not depart from me!
> Thus meditating on your wisdom I link nights and days. (Panikkar, 1994. p. 110)

The mind as the source of thought in word, and word as language and mind can only make the revelation of knowledge possible. The detachment does not make the real knowledge; only the one in another and vice versa make the whole process of knowledge and wisdom possible. In this level, the above invocation from the *Aittariya Upanishad* reflects the echoes of Sapir-Whorf hypothesis about language-thought or language-mind relationship. The basic foundation of Whorfian hypothesis is that language makes the dissection of nature around us. The whole knowledge

building process is possible with the lenses of language. This lore from *Chandogya Upanishad* must be the clear explanation and the summations of Whorfian hypothesis:

. . . speech makes us understand the Vedas and other *Vidyas*; heaven, earth, air, space, water, fire, gods, men, cattle, birds, herbs, trees, all beasts down to worms, ants; what is right and what is wrong; what is true and what is false; what is good and what is bad; what is pleasing and what is not pleasing; for, if there were no speech, neither right nor wrong could be known, neither the true nor the false, neither the good nor the bad, neither pleasant nor the unpleasant. Speech makes us understand all this. Meditate on speech. (Muller, 2000, p. 116)

Speech and word represent the totality of language in the literature of the Vedic canon. The lines above from the Upanishad remain as the best exemplification and explanation of Whorfian hypothesis. The lenses of language not only dissect the objects and provide the names for objects, but they also make us understand even the thoughts and concepts about the abstract phenomena.

In the decades of fifties, the Sapir-Whorf hypothesis had impact on "pedagogical and literary experiments" (Traugott and Pratt, 1980, p.107). The thought process of students can be magnified and intensified making them aware of different words and morphemes. The more one learns the words, the wider the zenith of the knowledge becomes. In this context, the Upanishad in the above lines gives the foundational ways of the enlargement and magnification of thinking process. Above all, it proclaims to "meditate on speech". The meditation on speech, obviously, magnifies and increases the periphery of knowledge. To conclude, the Upanishadic lore justifies Whorfian hypothesis or Sapir-Whorf hypothesis and its impact on the knowledge building processes.

IX. CONCLUSION

Whorfian hypothesis or Sapir-Whorf hypothesis brought a paradigmatic shift in the interconnection between language-thought relationships. The thinking process is possible in human communication because of the drive that language gives. Besides, the dissection and understanding about the aspects of nature find value when the language, shaping the thought views the world. Consequently, the expansion of vocabularies obviously widens the horizon of thoughts, and conversely, curbing language use shrinks thought process. Similarly, the literature of the Vedic canon beautifully exposes the same projection of language-thought interrelationship. The literature values the power of language-thought dimensions in such a way that language transcends spatio-temporal aspects, and it even becomes not only a vehicle to drive thoughts, but also the perfect truth and a way to realize the supreme reality. In this way, the literature of Vedic canon qualifies the Sapir-Whorf hypothesis when it views the language as a unifying string to hold together the divine, the worldly, and the natural aspects of language. The language, its meanings, and their co-relations are not arbitrary. Instead, they have some natural connections related to *mantric* aspects in the Vedic literature that reveal the lofty concept about the total dimensions of language. The entire verses are symbolic so that they need even more detail and insightful analysis of language, where the nature, the divine, and the world find their rest. These foundational aspects, in this way, make the language of Vedic literature *mantra*. Every word becomes the voice of divinity from where the radiance of consciousness transfuses throughout the entire creations. Thus, the dissection about this phenomenal world is possible. The mythical stories from *Brahmanas*, and some *mantras* from the Upanishads exactly have defined the basic tenets of Sapir-Whorf hypothesis as if Sapir and Whorf have explained their hypothesis in the verses from the literature of the Vedic canon. In this way, the language of the Vedic literature has not only projected, exemplified, and reinterpreted the tenets of Sapir-Whorf hypothesis; rather it has enriched, qualified, magnified, and even mystified the dimensions of language and thought to express the ultimate reality.

REFERENCES

[1] Chase, S. (1956). Foreword. In B. L. Whorf, *Language, thought, and reality*. Cambridge: The MIT Press, v-x. Website: https:\\www.pdfdrive.com(Acessed 12 September 2020).
[2] Cresswell, J. W. (2011). Research design, qualitative, quantitative, and mixed methods approaches. New Delhi: Sage Publications.
[3] Deussen, P. (2010). Sixty upanisads of the vedas (V.W. Bedekar and G.B. Palsule, trans.). Delhi: Motilal Banarsidass. 2 vols.
[4] Frawley, D. (1992). Wisdom of the ancient seers: Mantras of the rig veda. Salt Lake City: Passage Press. Website: https:\\www.pdfdrive.com (Accessed 18 September 2020).
[5] Gentner, D. & Meadow, S. G. (eds.). (2003). Language in mind. Cambridge: The MIT Press. Website: https:\\www.pdfdrive.com. (Accessed 12 September 2020).
[6] Goldberg, P. (2010). American veda. New York: Three Rivers Press.
[7] Griffith, R. T. H. (trans.). (2001). The rig veda. Website: https:\\www.pdfdrive.com (Accessed 16 September 2020)
[8] Hamilton, S. (2007). Indian philosophy: A very short introduction. New Delhi: Oxford University Press.
[9] Hiriyanna, M. (2000). Outlines of Indian philosophy. Delhi: Motilal Banarsidass.
[10] International Bible Society (1984). The holy bible: New version containing the old testament and the new testament. Bangkok: International Bible Society.
[11] Macdonnel, A. A., Oldenberg, H, & Muller, M. (trans.). (2014). *The golden book of the holy veda*. Delhi: Vijay Goel.
[12] Muller, M. (trans.). (2000). The thirteen principal upanishads. Hertfordshire: Wordsworth Classics.

[13] Munnich, E. & Landau, B. (2003). The effects of spatial language on spatial representation: Setting some boundaries. In D. Gentner. D. & S. G. Meadow (eds.), *Language in mind*. Cambridge: The MIT Press, 113-156. Website: https:\\www.pdfdrive.com (Accessed 12 September 2020).

[14] Panikkar, R. (ed. & trans). (1994). The vedic experience mantramanjari. Delhi: Motilal Banarsidass.

[15] Radhakrishnan. S. (ed., & trans). (2016). The principal upanisads. London: Harper Collins Publishers.

[16] Seuren, P. A. M. (2013). From Whorf to Montague: Exploration in the theory of language. Oxford: oxford University Press. Website: https:\\www.pdfdrive.com (Accessed 16 September 2020).

[17] Tomasello, M. (2003). The key is social cognition. In D. Gentner & S. G. Meadow (eds.), *Language in mind.* Cambridge: The MIT Press, 47-58. Website: https:\\www.pdfdrive.com (Accessed 12 September 2020).

[18] Traugott, E. C, & Pratt, M. L. (1980). Linguistics for students of literature. New York: Harcourt Brace Jovanovich.

[19] Whorf. B. L. (1956). Language, thought, and reality (J. B. Carroll, ed.). Cambridge: The MIT Press. Website: https:\\www.pdfdrive.com (Accessed 12 September 2020).

[20] Zaehner, R. C. (ed., & trans.). (1982). The hindu scriptures. London: J. M Dent and Sons Ltd.

[21] Zimmer, H. (2011). Philosophies of India (J. Campbell, trans.). Delhi: Motilal Banarsidass.

Sabindra Raj Bhandari, PhD, is a lecturer in English at Tribhuvan University, Nepal. At present, he is teaching at P. N. Campus, Pokhara. His areas of research are philosophy, language, and literature. He has published various research articles in his areas of interest.

English Teachers' Perspectives on Using Music in English Language Teaching in Thai Secondary Schools

Xiaowei Xi
Language Institute, Thammasat University, Bangkok, Thailand

Abstract—The present study aimed to 1) investigate English teachers' perspectives on using music in English teaching in Thai secondary schools; and 2) explore the problems teachers met while using music to teach English in Thai secondary schools. Participants in the present study were 55 English teachers from different secondary schools in central Bangkok, Thailand. The instrument for the current study was a questionnaire which included 24 Likert-scale items about teachers' perspectives involving the attitudes, beliefs, intentions and problems of using music in English teaching, and one open-ended question asking about the problems teachers met while using music in their English teaching. Results from the quantitative data of the current study revealed the significantly positive attitudes and beliefs of the English teachers in Thai secondary schools on using music in English teaching, however, the results of open-ended question mismatched with the teachers' attitudes and beliefs, which indicated that teachers actually did not use music in their English teaching frequently. The reasons and recommendations for future research have been discussed.

Index Terms—music in English teaching, teachers' perspectives, English language teaching

I. INTRODUCTION

In recent years, more and more scientific research studies have sprung up, showing the evolutionary evidence that music and language share a lot of commons such as music is being regarded as the universal language of human beings (Mora, Fuentes & Wermke, 2011), since both of music and language have the communicative characteristic as the conveying methods of human and they can stimulate the human emotions (Dobrian, 1992); and both language and music have their own fixed rules of sequences; that is, rules for language to make a sentence and for music to make a melody (Patel, 2003); also both of them are culture-related (Murphey, 1992b).

Music is beneficial to language learning in several aspects. First of all, music could increase the learner's phonological awareness (Hallam, 2010). Taking Posedel's (2012) experiment as an example, they explored the English-speaking students who were studying Spanish as the second language to check the correlation between their music training and L2 pitch perception ability, the results suggested that musical training could enhance the ability of pitch perception. For another example, the experiment was conducted by Bidelman, Hutka and Moreno (2013) to examine the basic auditory as well as complex music perception among the nonmusical-trained individuals and musicians of Cantonese-speaking and English-speaking, then the results showed the bidirectional influences between music and language, which meant some languages learning could enhance the music perception and music training also have the salient benefit for language learning.

Moreover, music could support language learning in many emotional aspects. Music is enjoyable for improving motivation, and the majority of people love music, when they listen to music, the emotions would be related to the music (Mora et al., 2011), and lyrics and instrument performances of music are all the authentic materials (Mishan, 2005), which would also encourage learner's motivation, since Nunan (2004) indicated that designing the authentic activities in teaching task and the natural language input would be one stimulating factor in language learning. Then, music can reduce the learner's anxiety in language learning.

In addition, mounting studies reported that music could help enhance the learner's long- and short-term memory. For example, Murphey (1992b) pointed out that the repetition characteristic of music could make a phenomenon named the "song-stuck-in-my-head", which found as the songs could be memorized in head for a long time. In another experiment, Medina (1993) reported that learners were able to remember more words by singing rather than speaking, in other words, the more vocabulary items students heard, the more generated retention, gradually, it made student's implicit memory expanded and vocabulary increased unconsciously (Bidelman et al., 2013). Thus, to memorize the content by singing would be easier under both hemispheres' activation.

From a practical standpoint, music is not only beneficial in language learning for learners, but also helpful in language teaching for teachers as a flexible tool to support many teaching aspects. As far as teaching listening and speaking skills, listening to a foreign-language song and singing it could be a very beneficial exercise for improving listening skill, since the lyrics were full of grammatical points and cultural information (Mora et al., 2011). Moreover, as Rixon (1986) contended that the listening difficulties stemmed from pronunciation including the rhythm pattern of

speaking English, the sound pronouncing and the speed of sounds changing. To this point, singing music should be the highly suitable and effective exercise to get familiar with the rhythmic sense, and through music exercises students would improve their abilities to identify the pitches differentiation in a sentence and the phonological perception, in turns students could precisely discriminate the individual phonemes then imitate the sounds, the stress, the intonations to practice their speaking. Meanwhile, music also can support to teach reading and writing skills. While music exercises or activities, the writing ability of language learning could be improved (Shen, 2009). Music and language were both the organized patterns with the most authentic and natural texts as mentioned above, therefore, students had more chances to see the most native-speaking expressions from the lyrics, which were the most vital components of writing ability.

Additionally, music is useful in teaching language grammar. Since lyrics in music are the organized and aligned settings of texts and sentences, which would be a suitable material to teach language semantics. And the well-aligned lyrics would be easier for students to catch up with the beats and syllables of the sentences so that music could support students to learn the word segmentation (Gordon, Magne & Large, 2011). Therefore, materials or activities involving music would help students get familiar with the well-aligned text settings that could elicit student's linguistic understanding and increase the rhythmic attending (Gordon et al., 2011).

Music, embracing the local cultures, can be used as culture-bonded materials and activities in language teaching. Since the characteristics that music provides both cultural and linguistic elements respecting to language learning, teaching with music would lead students to realize the native-speaker's attitudes and the customs (Mora et al., 2011). Moreover, Murphey (1992a) also indicated that songs provided an important channel to show local culture for the learners who were studying as a foreign language, and singing was one of the main ways to stimulate the foreign cultures. Therefore, students would be able to understand the cultural features and values from the lyrics of music.

Considering the outside factors in language teaching, teachers could not only focus on the methods or content but also need to take care of the contexts and student's emotions which are more subjective factors in language teaching. Thus, the effects of music were not merely on academic skills, whereas the personal feeling-expression, connection with family and the community would also be developed (Campbell, 2000). Singing or chorusing in a big group could reduce student's fear of speaking English that is the ubiquitous problem of foreign language learners, while singing individually would highly establish self-confidence as one of the factors that contribute to language learning. And Mora (2000) also emphasized that teachers used music during teaching would provide a rich environment of sound and cut out the other auditory distractions, so that students could pay most attention to the activities teacher did.

However, as everyone knows that music is enjoyable and entertaining, most teachers would instinctively choose music to be a supplemental activity or to have a break during class, which can constrain the power of music in English teaching. For a better knowledge of English teachers' perspectives on employing music in their teaching, the current study covered the aspects of their personal attitudes toward music, beliefs in using music to teach English, beliefs in music benefits for English learning, teaching intentions of using music as well as the problems they faced during employing music in English teaching. Hence, the current study sought to investigate Thai secondary schools English teachers' perspectives about using music in English teaching, so that the insight of English teachers could promote the school administrators and curriculum developers to re-conceptualize the learning and academic programs, considering to attach more importance on the musical techniques and materials in language learning. Moreover, the results of this study may raise teachers' awareness of the importance of music in English teaching.

Objectives

The purposes of the current study were to 1) investigate English teachers' perspectives on using music in English teaching in Thai secondary schools; and 2) explore the problems teachers met while using music to teach English in Thai secondary schools.

II. METHODS

A. Participants

The participants in the current study were 55 English teachers from Thai secondary government schools in central Bangkok, Thailand, who were purposively selected and voluntarily spent time filling in the questionnaire written in English.

B. Instruments

In the present study, the questionnaire was designed by partially adapting from the Sevik's (2011) research questionnaire about exploring Turkish EFL teachers' perspectives on using music in English teaching, which was included four parts as 1) the Turkish EFL teachers' beliefs about the pedagogical value of using songs in their teaching contexts; 2) the attitudes toward using songs in their teaching; 3) the frequency they using songs; and 4) how teachers think about the effectiveness of doing so. Thus, the questionnaire in the present study was partially adapted from the previous research with three aspects which were the teachers' attitudes, beliefs and intentions of using music in English teaching. The questionnaire consisted of four parts: Part one inquired about the personal information from the participants. Part two and three were composed of 24 statements as teachers' perspectives, asking about their beliefs, attitudes, intentions and problems of using music in English teaching. The participants needed to scale one appropriate

option from the five-point Likert scale for each statement according to their own opinions. The last part was one open-ended question asking about the problems that teachers faced while using music in their English teaching.

The validity and reliability coefficient of the questionnaire were proved. The reliability of the questionnaire was checked by calculating Cronbah's alpha in SPSS, the result was 0.631, which was acceptable in terms of the research instrument. And the validity was verified by asking three language-teaching experts from the university to fill in the Item-Objective Congruence table, then, according to the experts' comments, the questionnaire was revised the language uses of items 6 and 22 to be more suitable for the secondary English teachers; then the items 20-24 about the intentions of using music in English teaching were separated as one independent part using the frequency Likert-scale from -2 (never) to +2 (always) individually in the questionnaire; and the five-point Likert scales were changed from the previous scales 1 (strongly disagree) – 5 (strongly agree) to the current scales -2 (strongly disagree) – +2 (strongly agree).

C. Data Analysis

The data in the current study involved two parts, the quantitative data from items 1 to 24 and the qualitative data from the open-ended question in the questionnaire. For the quantitative part, the data were analyzed by descriptive and frequency statistics using SPSS. For the qualitative part, the data from the open-ended item 25 were analyzed by using content analysis.

III. RESULTS

The present study was designed to investigate the teachers' perspectives on using music in English teaching, which included the attitudes, beliefs, intentions of using music and the problems teachers faced while using music in English teaching. The results for each aspect of the teachers' perspectives were demonstrated in the six tables as follows.

As can be seen in Table 1, there were three items asking about the personal attitudes of teachers towards music. Participants responded on the five-point Likert scale from -2 (strongly disagree) to +2 (strongly agree) according to their own attitudes.

TABLE 1
TEACHERS' ATTITUDES TOWARDS MUSIC (N=55)

Statement	+2		+1		0		-1		-2	
	n	%	n	%	n	%	n	%	n	%
1. I like music.	39	70.9	15	27.3	1	1.8	-		-	
2. I observe that most of my students like music.	28	50.9	21	38.2	4	7.3	2	3.6	-	
3. I agree that music is enjoyable.	42	76.4	13	23.6	-		-		-	

+2= strongly agree +1= agree 0= neither agree nor disagree -1= disagree -2= strongly disagree

The analysis of items 1 indicated that almost every participating teacher likes music, and all the teachers agreed music is enjoyable as showing in item 3. In item 2, 89.1% (including 50.9% and 38.2%) of the teachers observed that most of their students like music.

The teachers' beliefs were investigated separately as two aspects, which were the beliefs in using music to teach English and the beliefs in music benefits for English learning. Each statement was responded on the five-point Likert scale from -2 (strongly disagree) to +2 (strongly agree) according to the participating teachers' beliefs. Firstly, in Table 2, the beliefs in using music to teach English were explored by six statements

TABLE 2
TEACHERS' BELIEFS IN USING MUSIC TO TEACH ENGLISH (N = 55)

Statement	+2		+1		0		-1		-2	
	n	%	n	%	n	%	n	%	n	%
5. I believe that music can be used as a flexible tool in English teaching.	28	50.9	25	45.5	2	3.6	-		-	
6. I believe that some appropriate English songs can be used as the authentic materials for teaching.	31	56.4	22	40.0	2	3.6	-		-	
9. I believe that using music in English class can be a way to teach students about culture.	8	14.5	26	47.3	16	29.1	4	7.3	1	1.8
15. I believe that using music in English teaching can improve students' pronunciation.	18	32.7	23	41.8	8	14.5	4	7.3	2	3.6
18. I believe that using music to teach English can reduce students' anxiety towards English learning.	22	40.0	23	41.8	8	14.5	1	1.8	1	1.8
19. I believe that using music to teach English can improve students' motivation	28	50.9	18	32.7	7	12.7	1	1.8	1	1.8

+2= strongly agree +1= agree 0= neither agree nor disagree -1= disagree -2= strongly disagree

The analysis of items 5 and 6 indicated the majority (96.4%) believed music could be a flexible tool in English teaching as well as believed some appropriate English songs can be used as authentic materials for teaching. Item 9 showed only 9.1% of teachers did not believe music can be a way to teach culture, and only 10.9% disagreed with using music in English teaching can improve students' pronunciation from item 15. Then, item 18 showed that 81.8% of teachers believed using music in teaching can reduce students' anxiety towards English learning, and item 19 indicated that 83.6% (including 50.9% and 32.7%) of the teachers believed using music to teach English can improve students' motivation.

Secondly, another aspect of teachers' beliefs was the beliefs in music benefits for English teaching, which were explored by means of four statements as shown in Table 3 below.

TABLE 3
TEACHERS' BELIEFS IN MUSIC BENEFITS FOR ENGLISH LEARNING (N = 55)

Statement	+2		+1		0		-1		-2	
	n	%	n	%	n	%	n	%	n	%
4. I believe that music can help students learn English.	26	47.3	22	40.0	5	9.1	2	3.6	-	
11. I believe that music can help students remember the language content.	16	29.1	25	45.5	13	23.6	1	1.8	-	
13. I believe that music can create a relaxing learning context for students.	31	56.4	18	32.7	5	9.1	1	1.8	-	
17. I believe that a large amount of repetition in music can benefit students' language use.	15	27.4	24	43.8	13	23.6	3	5.5	-	

+2= strongly agree +1= agree 0= neither agree nor disagree -1= disagree -2= strongly disagree

In item 4, 87.3% (including 47.3% and 40.0%) believed music can help students learn English. Item 11 stated music can help students remember language content, 23.6% chose 'neither disagree nor agree', which was the same percentage of item 17 that a large amount of repetition in music can benefit students' language use, in item 17, only 5.5% of the teachers disagree. From the result of item 13, 89.1% (including 56.4% and 32.7%) believed that music can create a relaxing learning context for students.

As can be seen in Table 4, there were five statements in the questionnaire to investigate how often teachers used music for different intentions in their English teaching. Participants responded on the frequency Likert scale from -2 (never) to +2 (always) according to their frequency of using music in English teaching.

TABLE 4
TEACHERS' INTENTIONS OF USING MUSIC IN ENGLISH TEACHING (N = 55)

Statement	+2		+1		0		-1		-2	
	n	%	n	%	n	%	n	%	n	%
20. I use music to teach new vocabulary.	3	5.5	12	21.8	27	49.1	4	7.3	9	16.4
21. I use music to teach listening and speaking skills.	4	7.3	19	34.5	16	29.1	9	16.4	7	12.7
22. I use music to teach grammar.	4	7.3	10	18.2	16	29.1	5	9.1	20	36.4
23. I use music to teach reading and writing skills.	1	1.8	11	20.0	15	27.3	10	18.2	18	32.7
24. I use music to teach cultural features.	3	5.5	14	25.5	18	32.7	10	18.2	10	18.2

+2 = always +1= often 0= sometimes -1= rarely -2= never

Results of item 20 showed that 49.1% sometimes used music to teach new vocabulary. Item 21 indicated that 41.8% (including 7.3% and 34.5%) used music to teach listening and speaking skills as much as possible. Item 23 presented 32.7% of the teachers, as the biggest portion among the five options, never used music to teach reading and writing skills, similarly, 36.4% never used music to teach grammar in item 22. Then, the result from item 24 indicated most of the teachers (32.7%) sometimes used music to teach cultural features.

To investigate the problems of teachers using music in their English teaching, the questionnaire was given six statements of problems from the previous studies and one open-ended question item 25 for participants to respond to the problems they personally met while they using music in English teaching. The quantitative analysis and qualitative analysis of the results were illustrated separately in Table 5 and 6. Firstly, the quantitative analysis of six statements about teachers' problems of using music in English teaching was shown in Table 5 below.

TABLE 5
TEACHERS' PROBLEMS OF USING MUSIC IN ENGLISH TEACHING (N = 55)

Statement	+2		+1		0		-1		-2	
	n	%	n	%	n	%	n	%	n	%
7. It is hard to find appropriate songs/music for each lesson.	8	14.5	28	50.9	8	14.5	6	10.9	5	9.1
8. The activities involving music are time-consuming.	3	5.5	18	32.7	26	47.3	7	12.7	1	1.8
10. I have problems with following the rhythm.	2	3.6	10	18.2	12	21.8	17	30.9	14	25.5
12. I don't have enough time to prepare music for each lesson.	6	10.9	14	25.5	22	40.0	9	16.4	4	7.3
14. I have little training to use music in English teaching, so I don't know how to use music effectively.	12	21.8	13	23.6	14	25.5	11	20.0	5	9.1
16. In my school, the classrooms don't have any equipment to play music for students.	2	3.6	4	7.3	10	18.2	7	12.7	32	58.2

+2= strongly agree +1= agree 0= neither agree nor disagree -1= disagree -2= strongly disagree

The result of item 7 indicated 65.4% (including 14.5% and 50.9%) agreed that it is hard to find appropriate songs/music for each lesson. Then, in item 8, 47.3% chose 'neither agree nor disagree' about activities involving music are time-consuming, but still many participants (38.2%) agreed so. Item 10 revealed that the majority (56.4%) of the participating teachers did not think they have problems with following the rhythm. The result in item 12 showed that 40% neither agreed nor disagreed about the teachers don't have enough time to prepare the music for each lesson. Most of the teachers (45.4%) indicated that they have little training to use music in English teaching, so they don't know how to use music effectively. Then, the result from item 16 revealed that a large part of the teachers (70.9%) disagreed with the statement that classrooms don't have any equipment to play music for students in their schools.

Apart from the problems mentioned above, there were some other problems teachers responded in the open-ended question. The qualitative analysis of the result was shown in Table 6, 22 participating teachers responded to their problems while using music in English teaching, which can be categorized into four main aspects by using content analysis.

TABLE 6
SUMMARY OF OTHER PROBLEMS ABOUT TEACHERS USING MUSIC (N=22)

Problem category	n	%	Keynotes from item 25
- inappropriate language uses in music	12	54.6%	spoken language; grammar errors; idioms, slang, dirty phrases.
- teacher personal issues	6	27.3%	personal not so interesting in music; little experience of using music; lack in confidence of music.
- contents of music	3	13.6%	limitation of contents variety; content inappropriate.
- students' learning styles	1	4.5%	unknown students like music or not.

As illustrated in Table 6 above, the biggest problem responded by the most participants (54.6%) was considering the language uses in music were inappropriate, such as the wrong grammatical forms, too many dirty phrases, etc. Then, as for the second problem, 27.3% of the teachers thought that the problems pertaining to themselves like teachers lacked the experience of using music in English teaching, or teachers were personally not so interested in music. The third problem was about the contents of music, 13.6% of the teachers indicated nowadays the contents of music were limited and some contents were inappropriate for secondary students. And there was one teacher who considered it was hard for teachers to identify their students' styles, thus, teachers cannot decide to use music or not, and to use what kind of music.

IV. DISCUSSION AND RECOMMENDATION FOR FUTURE RESEARCH

The results of this study indicated that English teachers' personal attitudes toward music were significantly positive, as well as the beliefs in using music to teach English and music benefits for English learning. As in the results, the highly positive attitude is held by the teachers regarding music as a flexible tool and the authentic materials for English teaching, which implied that English teachers in the current study strongly believe in the pedagogical benefits and values of using music in their English teaching. Similarly, the English teachers' beliefs in music benefits for English learning are also positive, which indicated that English teachers in the current study have strong realizations that music could benefit English language learning, such as help the memorization, create a relaxing learning context, etc. Overall, the findings in the current study are parallel to the previous research studies of Tse (2013) in Malaysia and Sevik (2011) in Turkey. Tse (2013) concluded that Malaysian teachers have perceptions about the high values of using songs in ESL teaching, and the results in Sevik's (2011) research showed that Turkish EFL teachers hold strong beliefs in the value and effectiveness of using music in EFL teaching as well.

Surprisingly, the results of the intentions of using music in English teaching mismatched with the teachers' attitudes and beliefs. The quite low frequency of using music in teachers' daily English teaching was indicated in the result, especially teachers never use music to teach English grammar or writing and reading skills. In other words, even though English teachers hold significantly positive attitudes and beliefs in using music in English teaching, actually they somehow do not use music frequently as a teaching tool to accomplish their teaching intentions, which can be explained by the problems that English teachers reflected in the current study. By the quantitative and qualitative analysis of the problems, the reasons could be discovered as 1) teachers consider the low quality of the appropriate language uses in music, and 2) teachers lack the relevant training and experience to use music effectively and confidently in English teaching.

Therefore, further study can focus on analyzing the language uses in the lyrics of pop music, in order to help teachers find out more appropriate music that can be used in teaching. And further study also can explore the relevant training course for English teachers to learn how to use music effectively with different teaching purposes in English class.

However, there are a few limitations to the current study. The number of participants in the current study was limited. Then, the time for collecting data was a one-day stance. Finally, the data were collected only by the questionnaire.

REFERENCES

[1] Bidelman, G. M., Hutka, S., & Moreno, S. (2013). Tone Language Speakers and Musicians Share Enhanced Perceptual and Cognitive Abilities for Musical Pitch: Evidence for Bidirectionality between the Domains of Language and Music. *PLoS ONE 8*(4): e60676. doi:10.1371/journal.pone.0060676.
[2] Campbell, G. D. (2000). Chapter 2: The Music Of Mozart. The Mozart Effect For Children. New York: HarperCollins Publisher.
[3] Dobrian, C. (1992). Music and Language. Retrieved 11 Aug. 2019, from http://music.arts.uci.edu/dobrian/CD.music.lang.htm.
[4] Gordon, R. L., Magne, C. L., & Large, E. W. (2011). EEG Correlates of Song Prosody: a new look at the relation-ship between linguistic and musical rhythm. *Frontiers in Psychology*, *2*(352): 352. doi: 10.3389/fpsyg.2011.00352.
[5] Hallam, S. (2010). The power of music: Its impact on the intellectual, social and personal development of children and young people. *International Journal of Music Education*, *28*(3), 269–289. doi: 10.1177/0255761410370658.

[6]   Krashen, D. S. (2009). Principles and Practice in Second Language Acquisition [Adobe Digital Editions version]. Retrieved 11 Aug. 2019, from http://www.sdkrashen.com/content/books/principles_and_practice.pdf.

[7]   Medina, S. (1993). The effect of music on second language vocabulary acquisition. *FEES News (National Network for Early Language Learning)*, *6*(3), 1-8.

[8]   Mishan, F. (2005). Designing Authenticity into Language Learning Materials. Bristol: Intellect Books.

[9]   Mora, C. F. (2000). Foreign Language Acquisition and Melody Singing. *ELT Journal*, *54*(2), 146-152.

[10] Mora, C. F., Fuentes, T. C., & Wermke, K. (2011). Melodies that help: The Relation between Language Aptitude and Musical Intelligence. *Anglistik International Journal of English Studies*, *22*(1), 101-118.

[11] Murphey, T. (1992a). Music and Song. Oxford: Oxford University Press.

[12] Murphey, T. (1992b). The Discourse of Pop Songs. *TESOL Quarterly*, *26*(4), 770-774. Retrieved 13 Sept. 2019, from http://dx.doi.org/10.2307/3586887.

[13] Nunan, D. (2004). Task-Based Language Teaching. Cambridge: Cambridge University Press.

[14] Patel, A. D. (2003). Language, music, syntax and the brain. *Nature Neuroscience*, *6*(7), 674-681.

[15] Posedel, J., Lisa, E., Benjamin. S., & Catherine, F. (2012). Pitch perception, working memory, and second-language phonological production. *Psychology of Music*, *40*(4), 508-517.

[16] Rixon, S. (1986). Developing listening skills. London: Macmillan Publishers Limited.

[17] Sevik, M. (2011). Teacher views about using songs in teaching English to young learners. *Educational Research and Review*, *6*(21), 1027-1035. doi: 10.5897/ERR11.250.

[18] Shen, C., X. (2009). Using English Songs: an Enjoyable and Effective Approach to ELT. *English Language Teaching*, *2*(1), 88-94. doi: 10.5539/elt.v2n1p88.

[19] Tse, A. Y. H. (2013). Malaysian Teachers Perspectives on Using Songs in English Language Teaching. *International Journal of Social Science and Humanity*, *5*(1), 87-89.

Xiaowei Xi was born in Guiyang, Guizhou province, China in 1989. SHE is currently a Ph.D. candidate in ELT (English Language Teaching) at Language Institute, Thammasat University, Thailand. She received her Master's degree in TEFL (Teaching English as a Foreign language) from Chulalongkorn University, Thailand. Her research interests are English language pedagogy, learning motivation, and genre-based discourse analysis.

The Impact of Culture and Gender on Impoliteness Strategies in Jordanian and American TV Sitcoms

Bayan B. Rababa'h
University of Jordan, Amman, Jordan

Ghaleb Rabab'ah
University of Sharjah, UAE

Abstract—**Several studies examined the effect of gender, culture and context on the use of impoliteness strategies. The present study examined the gender and cultural differences and similarities in the language used in Jordanian and American TV sitcoms. The researchers analysed 30 episodes from the Jordanian TV sitcom "dʒaltˤah/ جلطة/season 1" and 20 episodes from the American TV sitcom "The Big Bang Theory/season 12", which make a total of about 400 minutes from each sitcom. The findings of the study indicate that male characters employed impoliteness strategies more than female characters in both cultures. It was also found that Jordanian characters utilized more impoliteness strategies than the American characters. Jordanian males and females differed significantly in using impoliteness strategies; however, the differences between American males and females were not significant.**

Index Terms—**culture, gender, impoliteness, TV sitcoms, face threatening**

I. INTRODUCTION

Impoliteness has been one of the most controversial issues in pragmatics research. As stated by Watts (2003, p. 9), "(im)politeness is a term that is struggled over at present, has been struggled over in the past and will, in all probability, continue to be struggled over in the future." This controversy has been noticed in the definition of the term 'impoliteness'. Brown and Levinson's (1987) politeness theory proposes that politeness is achieved by an attempt to protect the addressee's face, which is defined as "the public self-image that every member wants to claim for himself" (p. 61). Hence, acts that attack the addressee's face are considered impolite. According to Culpeper et al. (2003, p. 1546), impoliteness is described as encompassing "communicative strategies designed to attack face, and thereby cause social conflict and disharmony". In keeping with Brown and Levinson (1987), Mills (2005, p. 268) considers impoliteness as "any type of linguistic behaviour which is assessed as intending to threaten the hearer's face or social identity." Culpeper (2005) modified his definition to include intentionality, and argues that "Impoliteness comes about when: (1) the speaker communicates face-attack intentionally, or (2) the hearer perceives and/or constructs behaviour as intentionally face-attacking, or a combination of (1) and (2)" (p. 38). This view was also supported by Bousfield (2008) who adds that "impoliteness constitutes the communication of intentionally gratuitous and conflictive verbal face-threatening acts which are purposefully delivered" (p. 72). Another important dimension of impoliteness is the role of social norms. Holmes et al. (2008) suggest that "verbal impoliteness [is] linguistic behaviour assessed by the hearer as threatening her or his face or social identity, and infringing the norms of appropriate behaviour that prevail in particular context and among particular interlocutors, whether intentionally or not" (p. 196).

Previous research has shown that politeness and impoliteness are influenced by several fcharacters such as culture and gender. Mills and Kadar (2011, p. 21) argue that "cultures are not homogeneous and that within each culture there are different views on what constitutes polite and impolite behaviours." Lakoff (1973) also found that women are more polite than men, which she explains as a reflection of the powerlessness and the lower status of women compared to men in human communities. This study extends this line of inquiry by tapping the role of gender and culture in the use of impoliteness strategies by Jordanian and American characters in TV sitcoms.

Television has gained much importance as an entertainment source for families. One of the most preferred genres for entertainment is comedy, which is found in many TV shows or programs. Recently, TV sitcoms have become an essential depiction of comedy. Shows are acted in front of an audience who uses laughter, applauses, and so on, to show what is funny in the performance and what is not (Neale and Krutnik, 1990). Mills (2009) defines TV sitcoms as situational comedy. Series in which a fixed number of characters act in a domestic or professional setting. TV sitcoms have become successful not only because they are funny, but also because of "the eligibility of characters, setting, and the narrative" (Mills, 2009, p. 16).

Impoliteness strategies are used in TV sitcoms in order to make the audience laugh. Previous studies concluded that comedy and humour are male-dominant genres in TV sitcoms (Mills, 2009). As mentioned in the previous section, most studies have concluded that females use impoliteness less than males. The present study aims to explore how male and female characters utilize impoliteness strategies in the Jordanian TV sitcom /dʒaltˤah/ 'جلطة' and the American TV sitcom 'The Big Bang Theory'. The study also aims to find any cultural similarities and differences in the use of impoliteness strategies in the two sitcoms. The chosen episodes from the two sitcoms were on-screen in 2018 which means that they are from the most recent sitcoms on TV.

A. Impoliteness and Culture

Culture is generally defined as attitudes, beliefs, and values of a community. Spencer-Oatey (2008) stated that "culture is a fuzzy set of attitudes, beliefs, behavioural conventions, and basic assumptions and values that are shared by a group of people, and that influence each member's behaviour and each member's interpretations of the 'meaning' of other people's behaviour" (p. 16). Since different cultures refer to different beliefs, it may be the case that impoliteness also differs from one culture to another. What is considered polite in one culture might be considered impolite in another and vice versa; thus, when examining impoliteness, cultural differences must be considered (Mills, 2009). Different forms of language are linked to different values and beliefs in different cultures, which sometimes causes pragmatic failure during communications. Therefore, it is difficult to propose universal rules for the use of impoliteness strategies across cultures since each language has its own culture-specific pragmatic fcharacters. As a concept, impoliteness is universal; however, the strategies used to employ impoliteness differ from one culture to another.

In this respect, Kádár and Mills (2011) argue that "cultural norms are mythical; the nation, whatever we take that to mean, cannot speak with one voice, according to one view of what is appropriate or inappropriate. At any one time, there will be a range of different norms or notions of appropriateness circulating within the Communities of Practice and within the culture as a whole" (p. 43). This indicates that different cultures lead to different interpretations of utterances. One example of different cultural interpretations might be impoliteness which differs in the strategies used by different cultures. This claim is supported by Sinkeviciute's (2017) and Kecskes' (2015) findings that cultural differences impact on impoliteness acts.

According to Kecskes (2015), impoliteness strategies used in intercultural communications are different from strategies used by interlocutors who belong to the same culture. He suggests that the interpretation of impoliteness strategies is not only affected by language but also by the context, the topic, and the interlocutors' background. Furthermore, the interpretation of politeness and impoliteness strategies is controlled by the semantic analysability of the utterance articulated by the interlocutors. Kecskes (2015) concludes that impoliteness may not be recognized by interlocutors from different cultures.

B. Impoliteness and Gender

Gender is also considered to be one of the most important social fcharacters that has an impact on the use of language in general and the use of impoliteness strategies in particular. According to Lakoff (1973), women were found to be more polite than men, which was attributed to the powerlessness and the lower status of women compared to men in human communities. Following Lakoff's (1973) conclusion, later studies on gender proved the marginal status of women and how it is reflected on their language use compared to men. Lakoff (1973) stated that "men and women speak differently; women tend to use hedges and tag questions more in their speech" (Lakoff, 1973, cited in Eckert and McConnell-Ginet, 2013, p. 38).

Tannen (1990) supported the difference between the two genders and clarified how men and women regard social interaction differently. According to Tannen (1990), men view the world as a "battlefield", and they consider conversations as "negotiations in which people try to achieve and maintain the upper hand" (p. 9). Nonetheless, women look at the world as if it is a "network of relationships" and they consider conversations as "negotiations for closeness in which people try to seek and give confirmation and support, and to reach consensus" (p. 9). Tannen's (1990) conclusion explains why women avoid the use of impolite utterances more often than men for the sake of maintaining closeness and creating a network of relationships.

This relationship between gender and impoliteness has been examined by many scholars in the fields of pragmatics and sociolinguistics (Mills, 2002; Bousfield, 2008; Mirhosseini et al., 2017; Abdul Ghani, 2018). The results of such studies revealed that males tend to use more impoliteness strategies than females, a finding that leads some societies to associate impoliteness with men rather than women.

C. Theoretical Framework

Several models of impoliteness have been proposed by researchers. For example, Culpeper (1996) defined impoliteness as encompassing communicative strategies designed to attack the face of the addressee. Another researcher is Bousfield (2008) who agreed with Culpeper's (1996) impoliteness definition but added the notion of *intentionality*. Both scholars stated that the main difference between politeness and impoliteness is whether the interlocutor's intention supports or attacks the addressee's face. Culpeper (1996) proposed his impoliteness framework based on Brown and Levinson's (1987) politeness framework. The present study will use Bousfield's (2008) framework of impoliteness to

investigate and analyse the impoliteness strategies employed by the male and female characters of the American TV sitcom "The Big Bang Theory" and the Jordanian TV sitcom "Dʒaltˤah/ جلطة".

Bousfield (2008) investigated and elaborated the strategies suggested by Culpeper (1996) and added four more strategies which are:

1. *Criticize* – dispraise hearer, some action or inaction by hearer, or some entity in which hearer has invested face.
2. *Hinder/block* – physically (block passage), communicatively (deny turn, interrupt).
3. *Enforce role shift*- force hearer out of one social and/or discoursal role into another.
4. *Challenges*. – ask the hearer a challenging question, question the hearer's position, stance, beliefs, and so on.
 (Bousfield, 2008, p. 125-134)

D. Aims of the Study

The present study aims to find gender- and culture-related differences in the use of impoliteness strategies in Jordanian and American TV sitcoms. There are four research questions that form the focus of the study:

1- What are the impoliteness strategies used by the characters in the Jordanian TV sitcom "dʒaltˤah/ جلطة"?

2- What are the impoliteness strategies used by the characters in the American TV sitcom "The Big Bang Theory"?

3- What are the cultural differences and similarities between the impoliteness strategies used in the Jordanian and the American TV sitcoms?

4- What are the gender similarities and differences in the use of impoliteness strategies between Jordanian and American characters?

E. Significance of the Study

Impoliteness has attracted the attention of many scholars (Mills, 2002; Aydınoğlu, 2013, Culpeper, 2003, 2011). Despite the importance of culture in language use, previous studies did not compare the use of impoliteness strategies across cultures. This study is significant because it examines the impoliteness strategies used by males and females from two different cultures: Jordanian and American. It analyses two TV sitcoms from discourse and sociolinguistic perspectives. Since the present study will shed light on impoliteness, culture, and gender, it is hoped that it will contribute to previous linguistic studies on impoliteness. The present study may be beneficial for TV sitcoms, translators, and writers whose work is aimed at people from different cultures. Moreover, it may help educators in teaching cultural differences in language classrooms.

II. REVIEW OF LITERATURE

Examining impoliteness strategies as used by male and female participants has attracted the attention of many researchers who found that males use impoliteness strategies more frequently than females. Mills (2002), for example, assumed that there is a relationship between gender and politeness/impoliteness, so she investigated interactions between male and female university students in a departmental party. She concluded that although there are linguistic differences between the two genders, there is a prevalent stereotypical convention regarding the existence of impoliteness in both gender's discourse. Further studies examined gender differences in impoliteness use. One of these is Aydınoğlu (2013) who analysed impoliteness among male and female fictional actors in Geralyn Horton's plays. The researcher adopted both Culpeper's (1996) and Bousfield's (2008) models of impoliteness strategies and concluded that women avoid being impolite when speaking more than men. Similar to Aydınoğlu (2013), Yating (2014) explored the TV sitcom 'Friends' and studied gender differences in politeness and impoliteness strategies. Yating's (2014) findings corresponded with Aydınoğlu's (2013) findings in that women tend to use more polite strategies and expressions than men.

Another study on impoliteness and gender was conducted by Al-Shlool (2016) who investigated how Arab men and women differ in using impoliteness and politeness strategies in social media websites. The data were collected from the social media website, Facebook. The main focus of Al-Shlool's (2016) study is to examine the cross-gender differences and similarities in the use of politeness and impoliteness strategies in Arabic discourse on Facebook. The findings of the study revealed that politeness strategies are used more than impoliteness strategies by both genders even though the setting is informal, which is Facebook. The findings also show that males use more impoliteness strategies when the topic is related to politics; however, females use more politeness strategies when the topic is related to religion. Al-Shlool (2016) concludes that both gender and topic affect the use of politeness and impoliteness strategies. Moreover, Al-Yasin and Rabab'ah (2018) investigated the use of impoliteness strategies by African American characters in TV series. They have also examined the difference between African American males and females in the use of impoliteness strategies in TV series. Their findings support the previous research that males employ more impoliteness strategies than females do.

Mirhosseini et al. (2017) used Culpeper's (1996) impoliteness model to analyse the discourse of two actors, a male and a female, in an Iranian movie. The outcomes suggest that the male actor used more impoliteness strategies than the female actor which is in line with Abdul Ghani (2018) and Al-Shlool (2016). Mirhosseini et al. (2017) revealed that there is no clear-cut boundary between impoliteness strategies since more than one strategy can be used in one utterance. The results showed that the difference in the use of impoliteness strategies between males and females is because of the

difference in power between the two genders; the Iranian community considers males higher in status than females, and this is reflected in the selected movie. This study supports the importance of culture and power in the use of impoliteness strategies as suggested by previous scholars. One more study on impoliteness and gender was conducted by Abdul Ghani (2018) to examine impoliteness strategies in customers' comments which express their dissatisfaction. In her study, Abdul Ghani (2018) used the impoliteness framework developed by Culpeper (1996, 2011) to analyse the collected data from the Facebook comments on the company's page. The findings of the study showed that male customers tend to use more impoliteness strategies than females in order to express hostility.

Cultural differences and impoliteness have been investigated by a number of scholars such as Kecskes (2015). He analysed impoliteness use in intercultural and intracultural interactions. The findings of the study revealed that impoliteness differs between cultures, and it might be evaluated differently between interlocutors who belong to different cultures. Sinkeviciute (2017) studied how culture affects the interpretation of some impoliteness uses. She observed how impoliteness in general and teasing in particular function in humorous interactions in two cultural contexts. The researcher compared the interpretation of impoliteness in two TV shows from different cultures, viz. Australian and British. The study concludes that impoliteness is not appreciated in the British culture; however, it is considered appropriate in some contexts among the Australians.

Moreover, social media platforms have attracted many scholars to elicit data for their studies. Similar to Abdul Ghani's (2018) methodology, Hammod and Abdul-Rassul (2017) used Facebook comments to investigate the impoliteness strategies used in English and Arabic Facebook comments taken from six different Facebook pages. The study aimed at investigating the impoliteness strategies used by the commenters as well as the factors that affect the use of these strategies. One important result was that the strategy *withdraw politeness* is not frequently found in online comments; moreover, no significant difference was found between the impoliteness strategies used in the English comments and the strategies used in the Arabic ones although different topics were discussed. Moreover, Rabab'ah and Alali (2019) investigated impoliteness in the readers' comments in Al-Jazeera channel news website, as well as exploring the impact of computer-mediated contextual factors on the use of impoliteness. Findings of the study revealed that there are distinctive features of Arabic impoliteness discourse on social media. Furthermore, the results of the study indicate that Arabic impoliteness is similar to English impoliteness in using curses to attack writers on social media.

The literature review has revealed that the use of impoliteness strategies has not been examined among different cultures. It is thus the aim of the present study to investigate the impoliteness strategies used by males and females in two different cultures, namely, the Jordanian and American cultures in two TV sitcoms.

III. METHODOLOGY

A. Sample and Data Collection

The sample of this paper includes 30 episodes from the Jordanian TV sitcom "dʒaltˤah/ جلطة/season 1" and 20 episodes from the American TV sitcom "The Big Bang Theory/season 12". The two sitcoms represent two different cultures (American and Jordanian), which were both on-screen in 2018. It is worth noting that the duration rather than the number of episodes was the main concern of the sample selection; therefore, the episodes from both sitcoms make a total of about 400 minutes of duration from each sitcom. The episodes are watched and transcribed to find out the impoliteness strategies used by male and female characters in each sitcom. After that the researcher wrote all the impolite utterances and classified them according to the impoliteness frameworks used in the current study.

B. Data Analysis

The present study adopts a mixed-method approach. Thus, the data were analysed both quantitatively and qualitatively. The researcher examined the data to find cultural differences in using impoliteness strategies by the Jordanian and American actors. As for the quantitative analysis, the frequencies were calculated and presented using the statistical tests t-test and one-way ANOVA to find any statistically significant differences in the use of impoliteness strategies because of gender and culture. The impoliteness instances, which were made by the Jordanian and American actors, were classified according to Bousfield's (2008) impoliteness taxonomy, and they were tabulated for comparison. On the other hand, the qualitative analysis includes instances of impoliteness utterances which are presented with an explanation of how and why the impoliteness strategies were used in the TV sitcoms.

IV. RESULTS AND DISCUSSION

This section presents the results of the study and discusses them in relation to previous literature. It consists of two main sections. The first provides a quantitative analysis of the use of impoliteness strategies by the Jordanian actors in /dʒaltˤah/ 'جلطة' as well as the use of impoliteness strategies by the American actors in 'The Big Bang Theory'. Moreover, cultural and gender-related differences in the use of impoliteness strategies are shown by providing frequencies and percentages. The second section presents the qualitative analysis in which several excerpts within the context of the Jordanian and American TV sitcoms are given and explained in order to illustrate how the actors from different cultures and genders employ various types of impoliteness strategies.

A. Quantitative Analysis

Impoliteness strategies in the Jordanian TV sitcom 'dʒaltˤah جلطة'

The analysis of /dʒaltˤah/ 'جلطة' TV sitcom has shown that the Jordanian comedians use various types of impoliteness strategies. Table 1 below shows frequencies and percentages of the use of impoliteness strategies in the Jordanian TV sitcom /dʒaltˤah/ 'جلطة'.

TABLE 1
FREQUENCIES AND PERCENTAGES OF THE USE OF IMPOLITENESS STRATEGIES IN THE JORDANIAN TV SITCOM 'DʒALTˤAHجلطة'

Impoliteness strategies	Freq	%
Criticize	59	13.0
Hinder/block	33	7.3
Enforce role shift	2	0.4
Challenges	16	3.5
Total	110	100%

Table 1 indicates that the total number of impoliteness strategies used by Jordanian characters in Season 1 of 'dʒaltˤahجلطة' is 110. The frequencies demonstrate that *criticize* is the most frequently used strategy, followed by *Hinder/block* and *challenges*, which registered 33 and 16, respectively. The table also shows that the least frequently used impoliteness strategy in 'dʒaltˤahجلطة' is *enforce role shift*, which implies that the Jordanian characters prefer to attack the hearer's face by criticizing them or their actions in comedy TV sitcoms.

Gender differences in the Jordanian TV sitcom 'dʒaltˤahجلطة'

The analysis of the Jordanian TV sitcom 'dʒaltˤahجلطة' has demonstrated that all Jordanian comedians use various types of impoliteness strategies. Table 2 and Table 3 present the frequencies, percentages and the T-test results related to the use of impoliteness strategies by the Jordanian male and female characters in the TV sitcom 'dʒaltˤahجلطة'.

TABLE 2
FREQUENCIES AND PERCENTAGES OF IMPOLITENESS STRATEGIES USED BY JORDANIAN MALE AND FEMALE CHARACTERS

Impoliteness strategies	Male		Female		Total
	Freq	%	Freq	%	
Criticize	28	12.9	31	13.1	59
Hinder/block	24	11.1	9	4.0	33
Enforce role shift	2	0.9	0	0.0	2
Challenges	15	6.9	1	0.4	16
Total	69	100%	41	100%	110

TABLE 3
T-TEST RESULTS FOR GENDER DIFFERENCES IN THE JORDANIAN TV SITCOM "IMPOLITENESS STRATEGIES"

Impoliteness strategy	Gender	Mean	St. deviation	T-value	Sig.
Criticize	Male	.9333	.63968	-.391	.697
	Female	1.0333	1.24522		
Hinder/block	Male	.8000	1.15669	2.063	.044*
	Female	.3000	.65126		
Enforce role shift	Male	.0667	.25371	1.439	.155
	Female	.0000	.00000		
Challenges	Male	.5000	.73108	3.392	.001*
	Female	.0333	.18257		

Table 4.2 shows that the most frequently used strategy by both Jordanian males and females is *criticize* (59 instances), followed by *Hinder/block* (33 instances) and *challenges* (16 instances). The least frequently used impoliteness strategy in 'dʒaltˤahجلطة' is *enforce role shift* by both males and females, which might suggest that both males and females employ impoliteness strategies in their utterances to make the audience laugh. The data also demonstrates that Jordanian male characters used the strategies *hinder/block, challenges,* and *enforce role shift* more than the female characters did; however, female characters employed the strategy *criticize* more than the male characters did. Another significant finding is that the Jordanian female characters did not use the strategy *enforce role shift* at all.

In order to determine if there are statistically significant differences between Jordanian male and female characters, t-test was used. Table 4.3 presents the T-test results of the of impoliteness strategies employed by male and female characters. The data analysis indicates that there are statistically significant differences (α .05) between the Jordanian male and female characters in the strategies *hinder/block* and *challenges* in favour of the male characters, implying that males used these strategies more. This could be due to the males' dominant role in the Jordanian culture since the use of these two strategies requires interruption and asking a challenging question. Furthermore, the data analysis reveals that there are no statistically significant differences between the Jordanian male and female characters in the use of the other strategies.

Impoliteness strategies in the American TV sitcom 'The Big Bang Theory'

The analysis of the American TV sitcom 'The Big Bang Theory' has revealed that the American comedians employ different impoliteness strategies to make their audience laugh. Table 4.4 below illustrates the frequencies and percentages of the use of impoliteness strategies in the American TV sitcom 'The Big Bang Theory'.

TABLE 4
FREQUENCIES AND PERCENTAGES OF THE USE OF IMPOLITENESS STRATEGIES IN THE AMERICAN TV SITCOM 'THE BIG BANG THEORY'

Impoliteness strategies	Freq	%
Criticize	42	7.9
Hinder/block	32	6.0
Enforce role shift	1	0.2
Challenges	24	4.5
Total	99	100%

Table 4 reveals that the total number of impoliteness strategies used by the American characters in the TV sitcom 'The Big Bang Theory' is 99. The table also demonstrate that *criticize* is the most frequently used strategy by American characters (42), followed by *Hinder/block* (32.) and *challenges* (24). The data also shows that the least frequently used impoliteness strategy by the American characters is *enforce role shift*, which recorded only one instance, implying that the interlocutors do not prefer imposing the addressee to take turn in the conversation.

Gender differences in the American TV sitcom 'The Big Bang Theory'

The analysis of the American TV sitcom 'The Big Bang Theory' showed that the American comedians use different forms of impoliteness strategies to enact humour and make the audience laugh. Table 5 presents the frequencies and percentages of the impoliteness strategies used by the American male and female characters in the TV sitcom 'The Big Bang Theory'.

TABLE 5
FREQUENCIES AND PERCENTAGES OF IMPOLITENESS STRATEGIES USED BY AMERICAN MALE AND FEMALE CHARACTERS IN 'THE BIG BANG THEORY'

	Male		Female		
Impoliteness strategies	Freq	%	Freq	%	Total
Criticize	21	7.3	21	8.6	42
Hinder/block	22	7.7	10	4.1	32
Enforce role shift	0	0.0	1	0.4	1
Challenges	12	4.2	12	4.9	24
Total	55	100%	44	100%	99

Table 5 demonstrates that the total number of impoliteness strategies used by the American male and female characters in Season 12 of 'The Big Bang Theory' is 99; Males recorded 55 while females recorded 44. It is obvious that males registered more strategies than females did. As can be seen, the male characters used the strategy *hinder/block* more than the female characters did. It is also noticed that both male and female characters recorded the same number of strategies in *criticize* and *challenges* (21 and 12 each, respectively). The least frequently used impoliteness strategy in 'The Big Bang Theory' is *enforce role shift*, which was used only once by females.

Although the results of the table above indicate that the American male characters sometimes employed more impoliteness strategies than the female characters, the results of the T-test revealed that there are no statistically significant differences between the two groups in the use of impoliteness strategies. Such results differ from the results of the Jordanian characters, which indicated that there are significant differences between the two genders in the use of some impoliteness strategies.

T-test was conducted; its results demonstrated that gender differences in the use of impoliteness strategies were not statistically significant. This indicates that the American male and female characters employed impoliteness strategies similarly in context.

Cultural and gender differences in using impoliteness strategies

The data analysis revealed that there are cultural and gender differences in the use of impoliteness strategies in Arabic and English by Jordanian and American characters.

Cultural differences in using impoliteness strategies

The third research question of the present study deals with the similarities and differences in the use of impoliteness strategies between the Jordanian characters in the TV sitcom 'dʒaltˤah جلطة' and the American characters in the TV sitcom 'The Big Bang Theory'. Table 6 below presents the frequencies and percentages of impoliteness strategies used by Jordanian and American characters.

TABLE 6
FREQUENCIES AND PERCENTAGES OF IMPOLITENESS STRATEGIES USED BY JORDANIAN AND AMERICAN CHARACTERS

	Jordanians		Americans		
Impoliteness strategies	Freq	%	Freq	%	Total
Criticize	59	13.0	42	8.0	101
Hinder/block	33	7.3	32	6.0	65
Enforce role shift	2	0.4	1	0.2	3
Challenges	16	3.5	24	4.5	40
Total	110	100%	99	100%	209

Table 6 reveals that the Jordanian characters in the TV sitcom 'dʒaltˤah جلطة' recorded more impoliteness strategies than the American characters in the TV sitcom 'The Big Bang Theory'. Another significant finding is that the Americans recorded more *challenges* as impoliteness strategies than the Jordanians did. The least used strategy was

enforce role shift by both groups; i.e., Jordanians and Americans. T-test was administered to show if there are significant differences in using impoliteness strategies between the Jordanians and the Americans in TV sitcoms; the results are presented in Table 7.

TABLE 7
T-TEST RESULTS FOR THE DIFFERENCES BETWEEN JORDANIAN AND AMERICAN CHARACTERS' USE OF IMPOLITENESS STRATEGIES

Strategy	Nationality	Freq	Mean	St. deviation	T-value	Sig.
Criticize	Jordanian	59	.9633	.98276	-.343	.732
	American	42	1.0500	.90441		
Hinder/block	Jordanian	33	.5500	.96419	-1.205	.231
	American	32	.8000	1.09075		
Enforce role shift	Jordanian	2	.0333	.18102	.237	.813
	American	1	.0250	.15811		
Challenges	Jordanian	16	.2667	.57833	-2.173	.032*
	American	24	.6000	.95542		

The T-test results revealed that there is a statistically significant difference in the use of impoliteness strategies between the Jordanian and American characters, which could be attributed to culture. The results indicate that there are statistically significant differences in the mean scores of the Jordanian and American characters' use of the strategy *challenges* in favor of the American characters. However, the results show that, although there are differences in the frequencies of use, there are no significant differences between Jordanian and American characters' use of the other impoliteness strategies, viz., *criticize, hinder/block,* and *enforce role shift* as shown in the mean scores in the Table 7. Table 4.8 presents the T-test results of the Jordanian and American male characters' use of impoliteness strategies.

TABLE 8
T-TEST RESULTS FOR THE DIFFERENCES BETWEEN JORDANIAN AND AMERICAN MALE CHARACTERS' IN ALL IMPOLITENESS STRATEGIES

Impoliteness strategy	Nationality	Freq	Mean	St. deviation	T-value	Sig.
Criticize	Jordanian	28	.9333	.63968	-.614	.542
	American	21	1.0500	.68633		
Hinder/block	Jordanian	24	.8000	1.15669	-869	.389
	American	22	1.1000	1.25237		
Enforce role shift	Jordanian	2	.0667	.25371	1.171	.247
	American	0	.0000	.00000		
Challenges	Jordanian	15	.5000	.73108	-.451	.654
	American	12	.6000	.82078		

The t-test results displayed in Table 8 imply that there are no statistically significant differences between the Jordanian and American male characters in the total use of the four impoliteness strategies nor in the use of each of the strategies. The results imply that the Jordanian and American male characters employ the impoliteness strategies in the same manner in context.

The following tables present the results of the statistical analysis of the impoliteness strategies employed by the Jordanian and American female characters. T-test results concerning the Jordanian and American female characters' use of impoliteness major strategies in TV sitcoms are presented in Table 9.

TABLE 9
T-TEST RESULTS FOR THE DIFFERENCES BETWEEN THE JORDANIAN AND AMERICAN FEMALE CHARACTERS' USE OF ALL IMPOLITENESS STRATEGIES

Strategy	Nationality	Freq	Mean	St. deviation	T-value	Sig.
Criticize	Jordanian	31	1.0333	1.24522	-.049	.961
	American	21	1.0500	1.09904		
Hinder/block	Jordanian	9	.3000	.65126	-.954	.345
	American	10	.5000	.82717		
Enforce role shift	Jordanian	0	.0000	.00000	-1.231	.224
	American	1	.0500	.22361		
Challenges	Jordanian	1	.0333	.18257	-2.790	.008*
	American	12	.6000	1.09545		

Table 9 implies that there are statistically significant differences between the Jordanian and American female characters in the use of impoliteness strategies. More specifically, the differences are significant in the use of the strategy *challenges* in favour of the American female characters. The mean scores of the American characters' use of impoliteness strategies is higher than the Jordanian female characters, implying that the American female characters used more impoliteness strategies than the Jordanian female characters. Yet, the differences in the use of the other impoliteness strategies are not statistically significant.

Gender differences in using impoliteness strategies

The fourth research question of the present study deals with the gender similarities and differences in the use of impoliteness strategies between male and female characters in the Jordanian and American TV sitcoms. The one-way

ANOVA analysis was used to find out if there are significant differences in the use of impoliteness strategies due to gender and language. Table 10 below presents the results of the One-way ANOVA analysis of both genders' use of impoliteness strategies.

TABLE 10
ONE-WAY ANOVA FOR THE GENDER DIFFERENCES BETWEEN THE JORDANIAN AND AMERICAN MALE AND FEMALE CHARACTERS IN TV SITCOMS

			Mean	Sum of squares	df	Mean squares	F	Sig.
Criticize	Between groups	Jordanian male	.9333	.257	3	.086	.093	.964
	Within groups	Jordanian female	1.0333	88.733	96	.924		
		American male	1.0500					
		American female	1.0500					
	Total			88.990	99			
Hinder/block	Between groups	Jordanian male	.8000	8.850	3	2.950	3.016	.034*
	Within groups	Jordanian female	.3000	93.900	96	.978		
		American male	1.1000					
		American female	.5000					
	Total			102.750	99			
Enforce role shift	Between groups	Jordanian male	.0677	.093	3	.031	1.060	.370
	Within groups	Jordanian female	.0000	2.817	96	.029		
		American male	.0000					
		American female	.0500					
	Total			2.910	99			
Challenges	Between groups	Jordanian male	.5000	5.933	3	1.978	3.647	.015*
	Within groups	Jordanian female	.0333	52.067	96	.542		
		American male	.6000					
		American female	.6000					
	Total			58.000	99			

Table 4.10 reveals that there are statistically significant differences between the Jordanian and American characters in the use of *hinder/block (Sig.= .035),* in favor of the American male characters. This indicates that the American male characters employ more impoliteness strategies in their utterances than the other three groups, namely American female characters, Jordanian male and female characters. In addition, the analysis reveals that there are statistically significant differences in the use of the strategy *challenges (Sig.=.015)* in favor of the American male and female characters. The data analysis reveals that male characters in the two cultures use impoliteness strategies more than females do.

B. Qualitative Analysis

The present section presents the qualitative analysis and illustrates how the Jordanian and American male and female actors employed impoliteness strategies. The results are presented according to the taxonomies of impoliteness strategies used in the present study, with illustrative examples from the corpus. The excerpts below are selected from the Jordanian TV sitcom /dʒaltˤah/ 'جلطة' Season 1 and the American TV sitcom 'The Big Bang Theory' Season 12 which included impoliteness strategies in the context in which they occurred. The utterances that included impoliteness strategies are underlined and discussed; in addition, the number of season (S.) and episode (Ep.) are offered next to each excerpt.

Criticize

Criticize as an impoliteness strategy is used by a speaker to dispraise what others say or do or any other entity of the hearer (Bousfield, 2008). The excerpts below demonstrate how the Jordanian and American actors utilized this strategy in the TV sitcoms.

Excerpt 1 (The Big Bang Theory, S. 12, Ep. 6)

Amy (in a soft voice): Oh, but it's so far away, and I have such teeny, tiny legs.

Bernadette: *Really? Our bodies? Is that where we're going, Amy?*

Amy (normal voice): What's wrong with my body?

Sheldon: Well, for starters, *you have a quarter in your nose*.

Amy: Not now, Sheldon.

Excerpt 1 demonstrates how Sheldon, an American male actor, and Bernadette, an American female actor, employed the *criticize* strategy in the American TV sitcom 'The Big Bang Theory'. Sarcastically, Amy imitated Bernadette's soft voice and gave meaningless excuses for not joining them on a trip. In their response to Amy's sarcasm, Bernadette and Sheldon attacked her face by employing the impoliteness strategy of *criticize*, in which they dispraised her sarcasm. Bernadette said "Really? Our bodies? Is that where we're going, Amy?" to criticize Amy's silly reason for not going with her. Sheldon criticized Amy in the way she imitated Bernadette's voice by telling her that she has "a quarter in her nose". It can be noticed that the strategy is used to dispraise Amy's sarcasm.

Excerpt 2 (dʒaltˤah/ جلطة, S. 1, Ep. 9)

عماد: شفته واقف مع أختي ايش أعمله؟ أصوره صورة تذكارية هو و اياها؟

سجين: *برجع بقلك هاد الحكي ما بصير.. شو يعني واحد واقف مع أختك؟ واقف معها بالجامعة يعني يا بياخد منها دفتر محاضرات أو بسألها عن موعد محاضرة .. بعدين همه أصلا بموقع محترم صرح جامعي و أكاديمي*

عماد: أولها أعطيني دفترك أصوره بعدين ابعثيلي صورك

سجين: *برجع بحكيلك ما بصير.. هاد تخلف هاي اسمها العقلية الذكورية الشرقية ..*

Emad: I saw him with my sister, what should I do?? Do you want me to take a memorial photo for both of them?

Prisoner: *I repeat for you, this can't be...what is wrong with someone is standing with your sister? He is standing with her at the university; he is either taking a lecture notebook from her or is asking her about the time of the lecture... Also, they are in a respectable place, a university.*

Emad: it starts with give me your notebook to copy it, and then send me your photos

Prisoner: *I repeat again that this can't be... this is tardiness and called Eastern Masculine Mentality…*

Excerpt 3 (dʒaltˤah/ جلطة, S. 1, Ep. 14)

سعاد: ممكن بس نخلص موضوع السلطة تحكيلي عن كريم الايدين

منال: *طبعا ما انتو جيل ما بيستوعب شغلتين مع بعض. فؤاد شو هاد المنظر اللي انت قاعد فيه بالبيت؟*

فؤاد: شورت

منال: البيت كله صبايا يله قوم البس بنطلون

Suad: After we finish the salad issue, would you please tell me about the hands cream

Manal: *of course, this generation cannot cope with two issues at the same time. Fuad, what is this thing that you are wearing at home*?

Fuad: shorts

Manal: the house is full of females, go and wear your pants

Excerpt 2 presents an example on how the Jordanian male actors employed the strategy of *criticize*. The prisoner in Excerpt 2 above employed the *criticize* impoliteness strategy as a reply to Emad's excuse for being arrested. The prisoner dispraised Emad's action by saying:

شو يعني واحد واقف مع أختك؟ واقف معها بالجامعة يعني يا بياخد منها دفتر محاضرات أو بسألها عن موعد محاضرة

(Tr. what is wrong with someone who is standing with your sister? He is standing with her at the university; he is either taking a lecture notebook from her or is asking her about the time of the lecture), asserting that it is normal for university students to take notebooks from each other, and criticizing Emad's mentality for being narrow-minded. The prisoner also added that هاد تخلف هاي اسمها العقلية الذكورية الشرقية (Tr. This is tardiness and called Eastern Masculine Mentality), criticizing Emad's way in dealing with a normal situation.

Excerpt 3 shows how Manal, a Jordanian female actor, used the *criticize* strategy in context. Suad was preparing the salad for lunch when suddenly her aunt Manal attacked her face and criticized her dry hands and advised her of using hand cream. Suad's response was that she had to finish the salad after which she would talk about her dry hands and the hand cream ممكن بس نخلص موضوع السلطة تحكيلي عن كريم الايدين (Tr. can you, when we finish the salad, tell me about hand creams?). Manal did not like Suad's criticism, so her response was criticizing her back as an impoliteness strategy to attack her face by saying طبعا ما انتو جيل ما بيستوعب شغلتين مع بعض (Tr. of course, this generation cannot comprehend two issues at the same time). Moreover, she ended the conversation with Suad and started criticizing what Fuad was wearing. Manal employed the *criticize* strategy to attack Fuad's face by saying فؤاد شو هاد المنظر اللي انت قاعد فيه بالبيت (Tr. Fuad, what is this thing that you are wearing at home?) in which she dispraised his appearance in wearing shorts in front of his sister, which is considered inappropriate in the Jordanian culture..

Hinder/block

According to Bousfield (2008), the impoliteness strategy of *hinder/block* can be employed physically by blocking the passage, or communicatively by denying the hearer's turn to speak or interrupting the speaker, or suddenly ending the conversation with the addressee. The examples below demonstrate how the *hinder/block* strategy was used in the TV sitcoms.

Excerpt 4 (The Big Bang Theory, S. 12, Ep. 3)

Leonard: Got a lot on my mind.

Amy: Would you like to talk about it?

Leonard: *Not really*.

Excerpt 5 (The Big Bang Theory, S. 12, Ep. 9)

Amy: I appreciate what you're trying to do but please stop. You can't make this better.

Penny: All right, Amy,..

Amy: *Listen - I'm with Sheldon. We worked our butts off on this paper and it was all for nothing*.

Excerpt 4 illustrates how Leonard, an American male actor, used the *hinder/block* strategy. Leonard was complaining to Amy that his wife Penny did not want to have children. When Amy asked him to elaborate on what annoys him, he considered her question as invasion to his personal space, so he *blocked* her by ending the conversation with "Not really". Using the strategy in this context might indicate that Leonard was hesitant in telling Amy about his personal life especially that Amy is Penny's close friend; therefore, he started complaining, but he changed his mind and ended the conversation.

Excerpt 5 presents how Amy, an American female actor, used the *hinder/block* strategy in the American TV sitcom 'The Big Bang Theory'. Penny was trying to make it easy for Amy because her research paper was rejected; Nonetheless, Amy was still angry and attacked her face by showing her *disinterest* in what she said "You can't make this better". However, Penny continued talking about it, which forced Amy to *block* her communicatively and interrupt her turn in the conversation saying "Listen - I'm with Sheldon. We worked our butts off on this paper and it was all for nothing".

Excerpt 6 (dʒaltˤah/ جلطة, S. 1, Ep. 18)

أم فؤاد: تعال افتح هالباب يا غضيب..

عماد: *كله ولا الغضيب مشان الله ما حدا يصحيلي الغضيب، هسه بستلمني بده يروح معي عالجامعة أنا الي جوي و الي عزي، الناس بتحترمني هناك*

Um Fuad: come open the door, ungrateful son

Emad: *I accept anything but not to wake up that ungrateful son… now he will stick to me to go to the university with me, I have my mood, and my prestige… all people respect me there*

Excerpt 7 (dʒaltˤah/ جلطة, S. 1, Ep. 18)

أبو فؤاد: المهم الهداية.. برج الثور بقلك..

أم فؤاد: *الله يحرق برج الثور على اللي جابو برج الثور..*

Abu Fuad: The important thing is God's guidance… Taurus star sign says that...

Um Fuad: *May God burn Taurus and the one who brought up Taurus*…

Excerpt 6 demonstrates how Emad, a Jordanian male actor, employed the *hinder/block* strategy. Emad heard his mother calling his brother, Fuad, to open the door by giving him another identity 'ungrateful' تعال افتح هالباب يا غضيب (Tr. come open the door, ungrateful son). However, Emad knew that Fuad is asleep and if he woke up, he would go with him to the university, and he did not want that to happen. Thus, he interrupted Um-Fuad and blocked her from finishing her utterance. In order to get rid of his brother, Emad employed the *hinder/block* strategy and attacked his mother's face when he said الغضيب مشان الله ما حدا يصحيلي الغضيب (Tr. For God sake, do not wake up that ungrateful son!).

Excerpt 7 presents how the Jordanian female actors employed the strategy *hinder/block* in context. Um-Fuad was complaining to Abu-Fuad about their son who was acting in a weird manner during the past days; however, he *ignored* her and started telling her horoscope المهم الهداية. برج الثور بقلك (Tr. The important thing is God's guidance… Taurus horoscope says that...). Um-Fuad realized that her husband *ignored* her; therefore, in response to his impoliteness (i.e., *ignore, snub the other*), she *blocked* him and attacked his face by interrupting his turn by saying الله يحرق برج الثور على اللي جابو برج الثور (Tr. May God burn Taurus horoscope and the ones who brought up Taurus) as *hinder/block* impoliteness strategy.

Enforce role shift

The strategy of *enforce role shift* is employed by forcing the hearer out of one social and/or discoursal role into another (Bousfield, 2008). The following examples demonstrate how the Jordanian and American actors employed *enforce role shift* in the TV sitcoms. It is worth mentioning that the American male actors and the Jordanian female actors did not employ this strategy in their utterances at all.

Excerpt 8 (The Big Bang Theory, S. 12, Ep. 18)

Leonard: I do. But I'm-I'm really hogging this conversation.

Penny: *Leonard? (clears throat) Just give them a chance*.

Scientist: Uh, science has a history of difficult people.

Excerpt 8 shows how the American female actor, Penny, employed the strategy of *enforce role shift* in the American TV sitcom 'The Big Bang Theory'. In a gathering of scientists, Leonard controlled the conversation and played the role of the scientist who knows everything and everyone. Penny was annoyed because he did not give a chance to the

scientist to participate in the conversation; therefore, she *enforced him to shift roles* to stop being the conversation dominator. Penny attacked Leonard's face and said "Leonard? (clears throat) Just give them a chance" to stop being the person who knows the whole story.

Excerpt 9 (dʒaltˤah/ جلطة, S. 1, Ep. 4)

فؤاد: بما انه ترابي و قمري أنسب عشبه إله... *عماد بتفكر زي ما عم بفكر يا أُستاز عماد؟*

عماد: ايه؟؟ أكيد أُكيد يا أُستاز فؤاد، العشبة المناسبة لهادا البرج رح تكون من نوعه و فيها لذوعه

Fuad: since it is earthy and lunar, the best herb for it is….*Emad do you think as the way I think Mr. Emad*

Emad: what?? Of course, for sure Mr. Fuad, the suitable herb for this horoscope would be of the same kind of it, and it tastes pungent

Excerpt 9 shows how Fuad, a Jordanian male actor, used the strategy of *enforce role shift* in the Jordanian TV sitcom. Um-Fuad, Fuad, and Emad were recording a video for their social media channel, and they were discussing which herb is suitable for each horoscope. In order to have more followers, Fuad decided to be more convincing and pretended to be an expert of herbs. Therefore, he added a title to his brother's name and called him أستاز عماد (Tr. Mr. Emad) employing the strategy of *enforce role shift* to give him a higher social rank, which makes the audience believe him.

Challenges

According to Bousfield (2008), the *challenge* impoliteness strategy is employed by asking the hearer a challenging question, or questioning the hearer's position, stance, beliefs, and so on. The excerpts below illustrate how the Jordanian and American actors used the strategy of *challenge* in the two TV sitcoms.

Excerpt 10 (The Big Bang Theory, S. 12, Ep. 18)

Man: Who needs to be likable when you have Nobel Laureates campaigning for you?

Sheldon: *Oh, yeah-- wait a minute. Do you not think we're likable?*

Man: That's what's great about you, you never stop asking the tough questions.

Excerpt 11 (The Big Bang Theory, S. 12, Ep. 17)

Raj: So you really think you can trick Sheldon into liking babies?

Amy: I slept with him; I married him. *You want to be against me?*

Raj: Oh, you were right, Amy.

Excerpt 10 shows how Sheldon, an American male actor, used the impoliteness strategy of *challenge*. Sarcastically, a man told Sheldon that being in the Nobel Laureates is better than being likable. In response to the man's impoliteness (i.e., *sarcasm and mock impoliteness*), Sheldon *challenged* the man and questioned his opinion of being likable or not "Do you not think we're likable?". The man's response: "That's what's great about you! You never stop asking the tough questions" demonstrates that the man's face was attacked.

Excerpt 11 demonstrates how Amy, an American female actor, employed the *challenge* strategy. Raj insisted that Sheldon loved babies; however, Amy denied and stated that the last thing Sheldon would think of is having babies. Raj was not convinced and insisted on his opinion, which caused Amy to *challenge* his stance and respond by questioning his position "You want to be against me?" employing *challenge* as an impoliteness strategy to attack his face. In response, Raj agreed with Amy's opinion because he knew that he would lose the challenge since she knows her husband better.

Excerpt 12 (dʒaltˤah/ جلطة, S. 1, Ep. 15)

أم فؤاد: إنت السبب بكل اللي بصير

عماد: أنا؟؟... *(لفؤاد) إنت عاجبيتك عيشتك؟ عاجبك شغلك؟ (لسعاد) إنتي اللي حياتك كلها fake عشان تبيني للناس انك انك من الطبقة الارستقراطية.. عاجبيتك؟ (لأم فؤاد) انتي يمه.. عاجبيتك..*

أم فؤاد: الا أنا وله

عماد: *عاجبيتك عيشتك زي عيشة الخدامات؟* ارحموني

Um Fuad: you are the reason behind what has happened

Emad: me?? *(to Fuad) Do you like the way you live? Do you like your job? (to Suad) your life is fake, you just show people that you are from the aristocracy … do you like it? (to Um Fuad) you mom … do you like it…*

Um Fuad: Hey, except me

Emad: do you like the way you live like maids? Have mercy on me

Excerpt 13 (dʒaltˤah/ جلطة, S. 1, Ep. 17)

أم فؤاد: 1500 بس دخان؟ فؤااااد

فؤاد: اه يمه

أم فؤاد: *اضوي التلفزيون. يمه.. و أشوف مين بده يحكي؟*

Um Fuad: 1500 JDs only for cigarettes? Fuaaad

Fuad: yes mom

Um Fuad: *turn on the television, mom… and I let me see who is going to say anything*?

Excerpt 12 shows how the Jordanian male actor, Emad, employed the strategy of *challenge* in the Jordanian TV sitcom. Um-Fuad was blaming Emad for the sadness of the family, and that it all happened because of his attitude. Emad was annoyed because the whole family blamed him for all the bad things. Therefore, he *challenged* their views and beliefs by asking

(لفؤاد) إنت عاجبيتك عيشتك؟ عاجبك شغلك؟ (لسعاد) إنتي اللي حياتك كلها fake عشان تبيني للناس انك انك من الطبقة الارستقراطية.. عاجبيتك؟ (لأم فؤاد) انتي يمه.. عاجبيتك

(Tr. (to Fuad) Do you like the way you live? Do you like your job? (to Suad) Your life is fake; you just show people that you are from the aristocracy. Do you like it? (to Um Fuad) You mom, do you like it?).

Emad *confronted* each one of them and attacked their face in the point that they actually do not like their lives, and they just blame him because they cannot say it out loud. It is noticed that Emad employed the impoliteness strategy of *challenge* to defend himself in front of his family.

Excerpt 13 demonstrates how Um-Fuad, a Jordanian female actor, employed the *challenge* strategy. Abu-Fuad blamed Um-Fuad for wasting their money, and that she is the reason behind being in debt. Suddenly, Fuad *put his father's indebtedness on record* and revealed the secret that the debt is because of the cigarettes that his father smoked. In order to express her anger, Um-Fuad told Fuad to turn the TV on, and, by doing so, she *challenged* Abu-Fuad و أشوف مين بده يحكي (Tr. Let me see who is going to say anything). Um-Fuad used the strategy of *challenge* to express her shock and anger because Abu-Fuad was lying to her all the time.

V. CONCLUSION

The main aim of the present study was to investigate the cultural differences and similarities between the Jordanian and American characters in the use of impoliteness strategies in the American TV sitcom "The Big Bang Theory" and the Jordanian TV sitcom "dʒaltˤah/ جلطة". Furthermore, it aimed at finding out gender differences and similarities in using these strategies in the two TV sitcoms. It was found out that the Jordanian and American characters used the impoliteness strategies to attack the addressee's face or to respond to face attacks.

The data analysis revealed that the Jordanian characters used more impoliteness strategies than the American characters did. This might be explained by the fact that the Jordanian culture is a collectivistic culture; however, the American culture is an individualistic culture (Cheng, 2003). Another finding of the study is that male characters used more impoliteness strategies than the female characters did in both cultures, which agrees with previous studies on impoliteness and gender. This finding lends support to Mills (2002), Yating (2014), and Al-Yasin and Rabab'ah (2018), who concluded that males use more impoliteness strategies than females.

It is recommended that other researchers in the field of discourse analysis conduct comparative studies on TV sitcoms from more than two cultures to further explore the role that culture plays in the use of impoliteness strategies. Moreover, the researcher recommends studying the impact of gender on using impoliteness strategies in other Eastern and Western cultural contexts in order to generalize the finding that males use impoliteness more than females as a universal phenomenon. Further research can also investigate the use of impoliteness strategies in real life contexts not only in comedy TV sitcoms. It would also be interesting to study the use of impoliteness among individuals from different age groups in real life contexts.

REFERENCES

[1] Abdul Ghani, N. (2018). Online animosity: impoliteness strategies and triggers of hostility in a social networking site in Brunei. *Southeast Asia: A Multidisciplinary Journal*, 18, 71–84.
[2] Al-Shlool, S. (2016). (Im)Politeness and Gender in the Arabic Discourse of Social Media Network Websites: Facebook as a Norm. *International Journal of Linguistics*, 8.3, 31-58.
[3] Al-Yasin, N. & G. Rabab'ah. (2018). Impoliteness strategies in 'The Fresh Prince of Bel-Air': A gender-based study. *International Journal of Arabic-English Studies (IJAES),* 18, 145-168.
[4] Aydınoğlu, N. (2013). 'Politeness and impoliteness strategies: an analysis of gender differences in Geralyn l. Horton's plays'. *Procedia – Social and Behavioral Sciences*, 83, 473-482.
[5] Bousfield, D. (2008). Impoliteness in interaction. Philadelphia & Amsterdam: John Benjamins. Brown, Penelope and Levinson, Stephen (1987), Politeness: Some Universals in Language Usage. Cambridge, United Kingdom: Cambridge University Press.
[6] Culpeper, J. (1996). Towards an anatomy of impoliteness. *Pragmatics*, 25.3, 349-367.
[7] Culpeper, J., D. Bousfield & A. Wichmann. (2003). Impoliteness Revisited: With Special Reference to Dynamic and Prosodic Aspects. *Journal of Pragmatics*, 35, 1545-1579.
[8] Culpeper, J. (2005). Impoliteness and Entertainment in the Television Quiz Show: 'The Weakest Link'. *Journal of Politeness Research*, 1.1, 35-72.
[9] Culpeper, J. (2011). Impoliteness: Using Language to Cause Offense. Cambridge, United Kingdom: Cambridge University Press.
[10] Eckert, P. & S. McConnel-Ginet. (2013). Language and Gender. Cambridge: Cambridge University Press.
[11] Hammod, N. & A. Abdul-Rassul. (2017). Impoliteness strategies in English and Arabic facebook comments. *International Journal of Linguistics*, 9.5, 97-112.
[12] Kádár, D. & S. Mills (2011). Politeness in East Asia. Cambridge, England: Cambridge University Press.
[13] Kecskes, I. (2015). Intercultural Impoliteness. *Journal of Pragmatics*, 86, 43-47.
[14] Lakoff, R. (1973). Language and Woman's Place. *Language in Society*, 2.1, 45-80.
[15] Mills, S. (2002). 'Rethinking politeness, impoliteness and gender identity'. In Lia Litosseliti and Jane Sunderland (Eds.), *Gender Identity and Discourse Analysis*, 69-90. Amsterdam, Netherlands: John Benjamins Publishing.
[16] Mills, S. (2003). Gender and Politeness, Cambridge: Cambridge University Press.
[17] Mills, B. (2009). TV Genres: Sitcom. Edinburgh, Scotland: Edinburgh University Press.

[18] Mirhosseini, M., M. Mardanshahi & H. Dowlatabadi. (2017). Impoliteness strategies based on Culpeper's model: An analysis of gender differences between two characters in the movie *Mother. Journal of Applied Linguistics and Language Research*, 4.3, 221-238.

[19] Rabab'ah, G. & N. Nusiebah. (2019). Impoliteness in reader comments in AL-Jazeera channel news website. *Journal of Politeness Research Language Behaviour Culture* 16.1,1-22.

[20] Spencer-Oatey, H. (2008). Culturally speaking: Managing rapport through talk across cultures (2nd. edn.). London: Continuum.

[21] Tannen, D. (1990). You Just Don't Understand: Women and Men in Conversation. Ballantine Books, New York.

[22] Sinkeviciute, Valeria. (2017). What makes teasing impolite in Australian and British English? "Step[ping] over those lines […] you shouldn't be crossing". *Journal of Politeness Research*, 13.2, 175–207.

[23] Watts, R. (2003). Politeness. Cambridge: Cambridge University Press.

[24] Yating, Y. (2014). 'Gender and conversational humor in a televised situational comedy: implications for EFL contexts'. *English for Specific Purposes World*, 43.15, 1-28.

Bayan B. Rababa'h is a PhD candidate who started her educational career as an English language teacher in 2002 and still developing in the educational field. She has worked as the Head of the English Department, and currently she is the Principal of the International programs at Universal Civilizations Academy in Amman, Jordan. She received her M.A. in Linguistics from the University of Jordan and is getting her Ph.D. degree by the end of 2020. Bayan's professional interests focus on communicative approaches in language teaching, cooperative learning, and inquiry-based learning. As a principal, one concern is developing teachers to equip students with the 21st century skills for they are the future generations. She has received a good number of certificates and awards from different educational institutions. She has also published two research papers in the fields of TEFL and Sociolinguistics.

Ghaleb Rabab'ah (Professor) is a full professor of Linguistics in the Dept. of English Language and Literature at the University of Sharjah. He published many papers in Linguistics, Applied Linguistics and ESL in international journals, such as *Journal of Pragmatics*, *Poznan Studies in Contemporary Linguistics*, *Journal of Psycholinguistic Research, JALT CALL journal, and Babel.* ORCiD: https://orcid.org/0000-0003-1804-5859. Scopus ID: 55207292200.

Practices of Delivering Dispreferred Responses in English Talk Show Interaction[*]

Chunxiao Wu
Taishan University, China

Abstract—**English talk shows have attracted a large group of audience with their humorous and relaxing features and these programmes are not only entertaining but also information-oriented, so the smooth progression of host-guest interaction is very important for producers, interactants, and the audience. However, the fact is that talk show interactants do not always construct their turns with collaborative efforts and the presence of dispreferred responses is not rare. With the data collected from ten episodes of *Conan*, the practices of delaying the occurrences of dispreferred responses and the practices of blurring them are generalized. The exploration of some possible causes of delivering dispreferred responses can lead to the conclusion that instead of being made arbitrarily, dispreferred responses could be delivered for lack of relevant knowledge, out of the consideration of modesty, and so on. Therefore, dispreferred responses are not definitely destructive to smooth communication and social solidarity since various devices can be used to mitigate the force of dispreferred responses and minimize potential threats to the face of interlocutors.**

Index Terms—**dispreferred responses, talk show, conversation analysis**

I. INTRODUCTION

Talk shows, with their entertaining and relaxing features, have become one type of the most popular programmes. These programmes are also information-oriented since they are expected to present to the audience as much information about guests as possible within a fixed period of time, so the smooth progression of host-guest interaction is crucial.

Interaction cannot proceed smoothly without the collaboration of participants, but there is no shortage of dispreferred responses in interaction since participants in every kind of social setting have diverse interests and stances which are all managed in talk-in-interaction (Schegloff, 2007, p. 72). Thus it is not unusual to find that talk show interactants do not always construct their conversations with collaborative efforts and dispreferred responses can be noticed frequently.

To examine whether dispreferred responses will definitely hinder the smooth progression of host-guest interaction in talk shows or not and whether they are absolutely destructive to interactants' social solidarity or not, this study explores how and why the dispreferred responses are delivered in the data.

II. DATA AND METHOD

The data in this study are collected from ten episodes of *Conan*. For easy identification of the dispreferred responses and the practices of delivering them, only the interaction between two parties, that is, the interaction between the host and one guest at a time is transcribed and analyzed. Given the applicability of the conversation analytic approach to the transcription and description of naturally-occurring data, this approach is taken in the examination of dispreferred responses in this study.

The host-guest interaction in the data was transcribed according to the transcription conventions proposed by G. Jefferson (Atkinson & Heritage, 1984, pp. ix-xvi). Although the subtitles added to the videos can be referred to, great attention is still required during the transcription since only modified utterances are presented in the subtitles while minute conversational details such as rising intonations, rushed talk, interruptions, repair, and so on, are not displayed manifestly. These details are also important for facilitating the identification and interpretation of dispreferred responses in talk-in-interaction. Besides, some utterances are even omitted from the subtitles. After the preliminary transcription, the transcripts were carefully checked and double-checked.

During the analysis of the data, some practices of delivering dispreferred responses are tentatively generalized and some potential factors behind the delivery of dispreferred responses are explored to figure out some possible influences of dispreferred responses on smooth interaction and social solidarity.

III. PRACTICES OF DELIVERING DISPREFERRED RESPONSES

It is not only through linguistic devices but also through practices that conversation participants construct their verbal conduct and understand others' talk during their interaction (Drew, 2004, p. 99). Therefore, one of the aims of conversation analytic research is to identify these practices that enable participants to construct their turns and

---

sequences to do and to be recognized as doing what they intend to do, that is, to identify the practices that underlie the accountability of their verbal conduct (ibid., p. 94). In this study, the author attempts to explore some practices of delivering dispreferred responses in the data at the level of turns and of sequences.

A. Delaying the Occurrences of Dispreferred Responses

One practice of delivering dispreferred responses in the data is delaying their occurrences, which can be performed both at the level of turns and at the level of sequences, that is, through turn design and through sequential manipulation (Yu & Wu, 2015).

a. Turn Design

Turn is the most fundamental unit in conversation analysis. Heritage (1984) claimed that the realization of specific features in the turn design of preferred and dispreferred responses is associated with the affiliative and disaffiliative characters of the responses since preferred responses are invariably affiliative and supportive of social solidarity while dispreferred responses are largely disaffiliative and destructive of social solidarity (pp. 268-269). At this level, the author examines how the talk show interactants construct their turns in order to be responsive to prior turns (Drew, 2004, p. 99).

Excerpt 1 ("H" refers to the host and "G" refers to the guest, the same below)
   01 H: You um you like to dance↑ you consider yourself not a bad dancer↑ is that right?
   02 G: → (.) I don't know about <u>that</u>
Excerpt 2
   01 H: Er we have a clip here um from *Paddington*, anything you can tell us about this?
   02 G: → Um::: nope

Expected answers are preferred in response to questions while unexpected answers and non-answers are dispreferred (Tanaka, 2005). In the interactions displayed by the above two excerpts, some dispreferred responses are made by the guests (02, Excerpt 1; 02, Excerpt 2), but the turn designs in these instances all help delay the occurrences of the dispreferred responses and enable the guests to deliver the dispreferred responses in a mitigated way.

According to Molenaar and Smit (1996), a preferred response in circumstances like that of Excerpt 1 is generally an unreserved answer of "yes" or "no", sometimes with an explanation added to the direct answer. Although both positive and negative answers are adequate responses, they are not equivalent (Hutchby & Wooffitt, 1998, p. 43). In the context of the exchange shown by Excerpt 1, a positive answer indicates that the proposition implied in the host's question is agreed with while a negative answer indicates that this proposition is not supported (Molenaar & Smit, 1996). After the host completes his turn with a tag question which is a request for confirmation and also functions as a device for minimizing the risk of disagreement, he expects an affirmative response from the guest (Englert, 2010). But the guest does not immediately provide the expected response, instead, the unexpected and dispreferred response made by the guest is delayed by the noticeable and meaningful period of silence at the turn-initial position.

Likewise, in the interaction displayed by Excerpt 2, the guest refuses to provide the information required by the host, which is also of dispreferred nature. However, the guest delivers this dispreferred response in a hesitant manner, which is indicated by the discourse marker "Um" and the prolonging of its pronunciation.

Excerpt 3
   01 H: They're animal yeah=
   02 G: =A reptile
   03 H: → A reptile↑ yes↑ but I don't (.) I (.) I- I (.) like all kinds of animals=
   04 G: =OK=
   05 H: → =>That means< I really like (.) I even like bugs but (.) but snakes I find (.) a little bit
   06   → creepy

Before the interaction shown by Excerpt 3, the guest admitted that she loves snakes which she does not regard as strange since she believes that snakes are also animals. In this interaction, after the guest argues that snakes are reptiles in Line 02, the host first agrees with this assertion by repeating the guest's prior utterance in rising intonation which can function as a kind of mitigator (Rees-Miller, 2000). Besides, the host's repetition of the guest's prior utterance with an altered intonation can also be an index of disagreement (ibid.). After the partial repetition, the host expresses his different attitude towards snakes (05 & 06) with the use of the contrastive marker "but" which indexes "a denial of expectation or something contrary to expectations" (Park, 1998). The expression of disagreement by the host is delayed by the token agreement ("A reptile↑ yes↑"), the self-editing ("I don't (.) I (.) I- I (.) like …" "I really like (.) I even like"), and the intra-turn pauses, and this dispreferred response is not delivered until the second turn of the host if the assertion made by the guest in Line 02 is seen as the first turn in this exchange. Therefore, the practice of delaying dispreferred responses is realized not only through the turn design (e.g. 03), but also through the sequential manipulation (03, 05, & 06).

b. Sequential Manipulation

Sequential structure is also a major concept in conversation analysis which can help build the coherence among utterances (Schegloff, 1990). The examination of sequential manipulation of delivering dispreference can facilitate the understanding of the resources and constraints provided by participants through performing certain actions (Bilmes, 1988).

Excerpt 4

01 H: Now what about (.) the weather? I- it gets <u>incredibly</u> cold (.) there does >does that<-
02 G: → >You're< you grew up in Boston=
03 H: =I grew up in Boston so I-
04 G: → And now you're in LA too much, you're-
05 H: No no I'll be cool, I'll be OK with it, I'll be fine with it cuz I grew up in Boston, I
06   spent years in New York so I'll be OK with it, but some people (.) probably go to
07   Green Bay and would say I- I can't handle this [weather
08 G: →   [Yeah everybody- a lot of people
09   bring that up to me but it's mostly men and I just think that they are such pussies
10   hehe ((laughter from the audience)) when they bring it up to me
11 H: Really?
12 G: → <Because> I just think that >you< like cold? really? isn't it really cold? aren't you
13   too cold there? >I'm like< do you not have a jacket? you know you can push a
14   button in your car, a lot of car** the seats warm up, so it's- it's pretty you know
15   pretty doable

Just before this exchange, the guest mentioned that she has moved to Green Bay. Afterwards, the host initiates the topic of the weather of Green Bay and makes an assessment that "it gets incredibly cold" (01). We can finally judge from Line 15 that the guest regards the weather of Green Bay not as "incredibly cold" but as "pretty doable", which is in discord with the host's assessment in Line 01. However, the guest does not express her disagreement in Line 02 which immediately follows the completion of the host's first turn, instead, the guest shifts the discussion of the weather of Green Bay to the discussion of the host's adaptation to weather in different cities. It is only after the host refers to the weather of Green Bay again in Lines 06 and 07 that the guest returns to the topical agenda established by the host's question and assessment in Line 01, but the guest does not express her attitude toward the weather there until at the end of this excerpt, thus delaying the occurrence of the dispreferred response.

B. Blurring Dispreferred Responses

The talk show interactants often attempt to blur dispreferred responses or lessen their force with devices including hedges, explanations, topic shifts, and so on. The practice of blurring dispreferred responses is normally performed at turn level in the data, that is, it is generally performed by the speaker in the same turn where he or she delivers a dispreferred response.

Excerpt 5

01 H: But I was- I was down with doing (.) this trip with you↑ and then you started to
02   describe, it wasn't just climbing up any mountain, I didn't realize >that< it was one
03   of those deals where you can get killed
04 G: No but yes, people (.) die [on the mountains sometimes but there're-
05 H: [Yeah   no >let me
06   show<-
07 G: There are harder ways to go up
08 H: How many people (.) I employ a lot of people, they don't want me to take that trip
09 ((Laughter from the audience))
10 G: → I think some would↑

Before the exchange displayed by this excerpt, the host mentioned that he was once invited by the guest to climb a mountain. In this exchange, the host regards it as dangerous to climb the mountain (03) and even claims that his colleagues do not want him to take the trip (08), with which the guest disagrees (10) but the guest expresses his disagreement in a mitigated way with the uncertainty marker "I think" prefacing his turn. Besides, the use of hedges ("some" and "would") and the rising intonation also help blur the dispreferred response (Rees-Miller, 2000).

Excerpt 6

01 G: Are you a good skier?
02 H: I'm OK I'm- I'm called a terminal intermediate which means I- ((laughter from the
03   guest)) I'll forever be an intermediate no matter how long I ski, I'll be like [pretty
04   decent intermediate
05 G: [Yeah
06 H: Why are you so=
07 G: → =That's true you never actually >I mean< I'll never do a black diamond ((turning to
08   the audience)) does anyone else ski?

After the host makes a self-deprecation that he will be "pretty decent intermediate" in skiing, the guest agrees with him (05), which is a dispreferred response since disagreement after a self-deprecating assessment is preferred to agreement (Pomerantz, 1984). Therefore, the host intends to ask the guest why she is so straightforward (06). However, his turn is interrupted by the guest before coming to a possible completion.

According to the assertion made by Tanaka (2008) that the use of "actually" can be confrontational and projects a

forthcoming dispreferred response, it can be judged that the guest intends to make a negative assessment of the host's skiing skill in Line 07. However, she immediately realizes that this forthcoming negative assessment may damage the host's face, so she makes a false start with "I mean" and shifts to the description of herself. Besides, the guest even shifts her utterance recipient from the host to the audience by turning her face to the audience and attempts to have interaction with the audience by asking them a question "Does anyone else ski?" In this way, the guest blurs her dispreferred response through a false start and topic shifts.

With the practices of delivering dispreferred responses generalized in the data, it can be concluded that agenda-transforming responses can be adopted not only to delay the occurrences of dispreferred responses, but also to blur dispreferred responses by mitigating the force of them.

IV. POTENTIAL FACTORS BEHIND THE DELIVERY OF DISPREFERRED RESPONSES

Dispreferred responses are not arbitrary linguistic choices made by interactants and there must be certain motives underlying the delivery of these responses. Three possible causes are tentatively explored in this research.

A. Claiming Lack of Relevant Knowledge

In some cases, the addressee does not provide the information which is in line with the questioner's contribution because the addressee does not know the required information (Molenaar & Smit, 1996). In the following two exchanges, the guests cannot respond with the answers expected by the host (03, Excerpt 7; 02, Excerpt 8) and these dispreferred responses are all made with the guests' claiming that they do not have the relevant knowledge to respond to the host's questions in an appropriate manner.

Excerpt 7
01 H: Rebel Wilson- by the way Rebel Wilson um leaked that there would be a Pitch
02   Perfect 3, what can you say for that
03 G: → Oh god I- I have no idea I- I didn't even find out about Pitch Perfect 2 until on
04   twitters so-
Excerpt 8
01 H: I have to ask you one last question, you're writing another book, what's it about
02 G: → Um: shall I tell you the working title↑ [cuz I can't decide
03 H: [Yeah

In the interaction displayed by Excerpt 7, the guest states explicitly that she has no idea of the answer to the host's question, thus directly rejecting the host's presumption that she knows the required information (ibid.). After the direct rejection, the guest gives explanation for her lack of the knowledge to respond to the host's question in an expected way: since she did not have the relevant knowledge about *Pitch Perfect 2*, the former serial of *Pitch Perfect 3*, it is quite natural that she does not have the relevant knowledge about *Pitch Perfect 3* either. This explanation, to some extent, lessens the force of the dispreferred response delivered by the guest in the same turn. In the exchange shown by Excerpt 8, the guest does not claim her lack of knowledge as straightforwardly as the guest in the exchange shown by Excerpt 7. Instead, this guest first asks for the permission to introduce the "working title" of her book which is related to but does not correspond exactly to the host's question about the content of the book, followed by an explanation that she cannot decide the content of the book at that time. This guest shows her lack of the relevant knowledge to answer the host's question in an indirect and mitigated manner.

B. Indicating Disalignment

A dispreferred response conveys a stance which challenges "the warrantability of the accountable event" and often embodies disalignment with the interlocutor (Waring, 2012). In addition to the claimed lack of relevant knowledge, the talk show interactants also make dispreferred responses to show their disalignment with the assertion made by their interlocutors and this can be realized by the employment of some on-record devices, for example, disagreement.

Excerpt 9
01 H: >Let me< ask you this, you are quite tall, do you think y-
02 G: → No no I'm very tall
Excerpt 10
01 H: I'm not really a Depp guy myself
02 ((Laughter))
03 G: → Who isn't a Depp guy, he's so nice he just seems-

The dispreferred responses made in the interactions exhibited by the above two excerpts are indicators of disalignment with the assessments or assertions made by the host in the prior turns. In the exchange shown by Excerpt 9, the guest delivers a dispreferred response by negating directly the assessment made by the host ("you are quite tall") and then initiating an explicit other-repair ("quite"—"very") which is also of dispreferred nature (Pomerantz & Heritage, 2013) since the execution of other-repair can topicalize a trouble source and make an error salient (Hutchby & Wooffitt, 1998, p. 68). Therefore, the guest expresses her disalignment with the assessment made by the host in a direct and unmitigated way.

In the exchange presented by Excerpt 10, after the host states that he is "not really a Depp guy", the guest utters a rhetorical question and offers an explanation for her question. Although the guest does not express her disagreement directly through explicit negation markers such as "no", "I disagree with you", and the like, she also indicates her disalignment with the statement made by the host.

C. Displaying Modesty

Multiple preference principles sometimes cannot be satisfied concurrently. For example, two principles will cooperate in the case of a compliment where conflicting preferences occur, with one principle dealing with the preference for agreement with the previous assessment and the other relating to the avoidance or minimization of self-praise (Pomerantz & Heritage, 2013). In these cases, some compromise solutions, such as plain disagreement and shifts of praise to third parties, can be used (Pomerantz, 1978).

Excerpt 11
    01 H: You look gorgeous as always↑
    02 G: → My skirt >is< too short
Excerpt 12
    01 H: You look amazing
    02 G: → Stop it
    03 H: You look amazing
    04 G: → Stop it
    05 H: I love the dre- I love the whole- >er< the dress is gorgeous, you look fantastic=
    06 G: → =There's a whole team of people back there that °help° it's not me

In the exchange exhibited by Excerpt 11, the guest shifts the assessment of her appearance made by the host to the assessment of the size of her skirt, instead of explicitly accepting or rejecting the compliment paid by the host, which is in line with the compromise solution of shifts (ibid.). Likewise, in the exchange displayed by Excerpt 12, each time the host compliments the guest on her appearance (01 & 03), the guest tries to stop the progression of the topic (02 & 04), which is somewhat equivalent to disagreement with the prior assessments made by the host. After the host shifts to make an assessment of the guest's dress (05), the guest still does not accept it but attributes her beautiful appearance to the help of a third party—her clothing team. In the two exchanges presented by the above excerpts, the preference for agreement is adjusted for a display of modesty (Pomerantz & Heritage, 2013).

V. CONCLUSION

Various factors can underlie the delivery of dispreferred responses in social interaction: an interactant may deliver a dispreferred response when he or she does not have the relevant knowledge to provide an expected response to the prior utterance; a dispreferred response can also be made to indicate an interactant's disalignment with the interlocutor or to show the modesty of an interactant.

Some practices may be performed by interactants in delivering dispreferred responses, including delaying the occurrences of dispreferred responses and blurring them through mitigating devices. Therefore, dispreferred responses are not necessarily destructive to the smooth progression of social interaction or to the social solidarity of interactants as a result of the various devices interactants can use to mitigate the force of dispreference and to minimize potential threats to the face of interlocutors.

REFERENCES

[1] Atkinson, J. M. & Heritage, J. (1984). Structures of social action: Studies in conversation analysis. Cambridge: Cambridge University Press.
[2] Bilmes, J. (1988). The concept of preference in conversation analysis. *Language in Society*, *17*(2), 161-181.
[3] Drew, P. (2004). Conversation analysis. In K. L. Fitch & R. E. Sanders (Eds.), *Handbook of language and social interaction* (pp. 71-102). London: Psychology Press.
[4] Englert, C. (2010). Questions and responses in Dutch conversations. *Journal of Pragmatics*, *42*(10), 2666-2684.
[5] Heritage, J. (1984). Garfinkel and ethnomethodology. Cambridge: Polity Press.
[6] Hutchby, I. & Wooffitt, R. (1998). Conversation analysis. Cambridge: Polity Press.
[7] Molenaar, N. J. & Smit, J. H. (1996). Asking and answering yes/no-questions in survey interviews: A conversational approach. *Quality & Quantity*, *30*(2), 115-136.
[8] Park, Y. (1998). A discourse analysis of contrastive connectives in English, Korean, and Japanese conversation: With special reference to the context of dispreferred responses. In A. H. Jucker & Y. Ziv. (Eds.), *Discourse markers: Descriptions and theory* (pp. 277-300). Amsterdam: John Benjamins.
[9] Pomerantz, A. (1978). Compliment responses: Notes on the co-operation of multiple constraints. In J. Schenkein (Ed.), *Studies in the organization of conversational interaction* (pp. 79-112). New York, NY: Academic Press.
[10] Pomerantz, A. (1984). Agreeing and disagreeing with assessments: Some features of preferred/dispreferred turn shape. In J. M. Atkinson, & J. C. Heritage (Eds.), *Structures of social action: Studies in conversation analysis* (pp. 57-101). Cambridge: Cambridge University Press.
[11] Pomerantz, A. & Heritage, J. (2013). Preference. In J. Sidnell & T. Stivers (Eds.), *The handbook of conversation analysis* (pp.

210-228). Chichester, UK: John Wiley & Sons, Ltd.

[12] Rees-Miller, J. (2000). Power, severity, and context in disagreement. *Journal of Pragmatics*, *32*(8), 1087-1111.

[13] Schegloff, E. A. (1990). On the organization of sequences as a source of "coherence" in talk-in-interaction. In R. Freedle (Ed.). *Conversational organization and its development* (pp. 51-77). Norwood, NJ: Ablex.

[14] Schegloff, E. A. (2007). Sequence organization in interaction: A primer in conversation analysis (Vol. 1). Cambridge: Cambridge University Press.

[15] Tanaka, H. (2005). Grammar and the "timing" of social action: Word order and preference organization in Japanese. *Language in Society*, *34*(3), 389-430.

[16] Tanaka, H. (2008). Delaying dispreferred responses in English: From a Japanese perspective. *Language in Society*, *37*(4), 487-513.

[17] Waring, H. Z. (2012). Doing disaffiliation with now-prefaced utterances. *Language & Communication*, *32*(3), 265-275.

[18] Yu, G. & Wu, Y. (2015). Managing awkward, sensitive, or delicate topics in (Chinese) radio medical consultations. *Discourse Processes*, *52*(3), 201-225.

Chunxiao Wu was born in Taian, China in 1991. She received her Master degree in English language and literature from Shandong University, China in 2016.

She is currently a teaching assistant in the School of Foreign Languages, Taishan University, China. Her research interests include English teaching and conversation analysis.

Influence of Native Language Transfer on Senior High School English Writing

Yuhang Yuan

University of Shanghai for Science and Technology, China

Abstract—**English writing is one of the important ways to show the comprehensive ability of second language. The native language transfer has long been concerned by language learners since it was proposed. This study adopts qualitative and quantitative research methods to explore the influence of mother tongue transfer on senior high school students' English writing and puts forward corresponding teaching strategies. Through the research, it can be found that native language transfer errors account for a large proportion of errors in English writing error types. In addition, native language transfer has a significant influence on students' English writing level. It is helpful for students to improve their second language writing ability by adopting comprehensible input and other teaching methods related to mother tongue transfer.**

Index Terms—**English writing, second language, native language transfer, comprehensible input**

I. INTRODUCTION

Language transfer has always been an important research topic in the field of second language acquisition and applied linguistics，especially about the native language transfer. Writing can show people's thinking and comprehensive ability well. English writing has always been an indispensable part of English examination, which is closely related to many factors. Most of the students in the primary stage of English writing often rely on the cultural habits and thinking mode of their mother tongue, resulting in the positive and negative transfer of mother tongue in the process of second language learning. Native language and the target language represent two cultures and many previous factors, which will affect the accurate expression of the target language from time to time. In communication, when there is no suitable word to express, people will consciously or unconsciously apply the limited target language rules or forms that have learned to the new language phenomenon, or "borrow" the words in their mother tongue that have the same meaning or function as a substitute, and assume that this form of substitution can continue their communication activities. In the past, many scholars have studied the role of mother tongue in the process of second language learning, especially in English writing. There are different opinions in previous studies, such as the positive or negative influence of native language on the second language level, or the mother tongue has nothing to do with the second language level. However, the overall research is not systematic nor specific, and there is less attention on the role and specific performance of mother tongue transfer in different stages of second language learning. Combining with qualitative and quantitative research methods, this article aims to explore the specific manifestations of mother tongue transfer in senior high school students' English writing by consulting, sorting and analyzing the literature, and then to explore effective English writing learning strategies, which will help domestic students improve their English writing level by using mother tongue transfer ability, which is of great importance to the acquisition of different languages.

II. LITERATURE REVIEW

This article first expounds the research trend of second language writing and the concept and connotation of mother tongue transfer, and comprehensively combs the research status and trends at home and abroad.

A. Literature Review of Second-language Writing

The problems in English writing and teaching methods have been the concern of scholars and the public from ancient times to the present. Foreign scholars first studied their mother tongue writing, and then gradually extended to second language writing. Lay paid attention to the problem of native language thinking and second language thinking conversion in the process of second language writing, which draws people's attention (Lay, 1982).

Wang Wenyu and Wang lifei (2004) summarized and reviewed the mother tongue thinking phenomenon, discourse characteristics, factors affecting writing and L2 testing in L2 writing. At the same time, they found the characteristics of L2 writing and discussed the L2 marking mechanism. Through collecting a variety of core journals in the past 10 years and adopting coding and quantitative research methods, Chang chang and Chang haichao (2020) pointed out that scholars had paid much attention to the theory and teaching methods of second language writing in recent years. The research focuses on the combination of subject and object, and most of them are empirical research, but the comprehensive degree is not enough.

B. Literature Review of Transfer of Native Language

The phenomenon of language transfer has been concerned by scholars from the last century. As for the definition of language transfer, many scholars have spoken out their opinions about this. Krashen (1983) vividly described the phenomenon of transfer. He believed that transfer was a phenomenon in which learners resorted to mother tongue knowledge in the process of communication due to the lacking of relevant target language knowledge in the process of foreign language acquisition. Besides, Odlin (1989) held the view that language transfer meant the influence due to the similarities and differences between target language and other language people had commanded. Therefore, we can say that language transfer refers to the phenomenon that learners consciously or unconsciously use native language rules to process the target language information because they are not familiar with the grammar rules of the target language. Positive transfer will facilitate the transfer of language learning, that is, using mother tongue correctly can effectively promote the learning of the target language. While negative transfer will hinder the development of second language. Dai Weidong (2002), a domestic scholar, had studied the issue of language transfer and discussed four core issues (definition, comparison, prediction and generalization). He believed that the development of language transfer had roughly gone through three stages: in the 1950s and 1960s, language transfer was connected with the dominant behaviorism linguistic theory at that time. The language transfer was influenced by Chomsky in the next decade. Many linguists objected to some theories related to language transfer. Since the 1970s and 1980s, people began to explore the role of transfer in foreign language learning from the psychological, cognitive and social perspectives.

C. Literature Review of Influence of Native Language Transfer on English Writing

Since the 21st century, many scholars have linked the transfer of native language with the study of second language writing. Wang Lifei and Wen Qiufang (2004) used linear structural equation modeling software to describe the path map of mother tongue to second language writing to explore the influence of College Students' mother tongue ability on second language writing level. They believed that Chinese proficiency variables could affect learners' English writing ability through direct or indirect paths, and English proficiency would play a restrictive role in the process of transfer. Chen Jiajia (2012) made an empirical study on the transfer of mother tongue and related teaching strategies in senior high school English writing. Combined with dislocation analysis theory, interlanguage theory, markedness theory and questionnaire survey, she found that high school students' English writing was mainly composed of intralingual errors and interlingual errors, and put forward corresponding teaching strategies such as comprehensible input strategies to help students improve their writing level.

III. RESEARCH DESIGN

Based on the theory of mother tongue transfer, this study includes two senior high school English writing tests and a questionnaire survey. It makes a correlation analysis of the students' compositions in the two monthly examinations and the changes of students' writing level before and after the experiment.

A. Research Questions

There are research questions: 1. What errors in second language writing can be caused by native language transfer? 2. Is there a significant correlation between L1 transfer and English writing proficiency? 3. In senior high school English writing teaching, is it effective to adopt teaching methods related to native language transfer to improve students' English writing level?

B. Subjects of Research

In this study, two classes of senior high school students in Henan Province were selected as the research objects, including 69 students in class 1 and class 2 respectively，selecting class 1 as experimental class and class 2 as control class. Considering that senior two students in high school have a certain foundation of English learning, and the pressure of entering school is moderate, in addition, the two classes are taught by the same English teacher, and the ratio of male and female is basically balanced, which greatly improves the reliability and validity of the study.

C. Research Methods and Instruments

This study focuses on the phenomenon of L1 transfer in senior high school students' English writing. Using the method of questionnaire survey, this article selects the questionnaire and two English compositions of senior two students as the corpus. The author distributes 162 questionnaires to the students in two classes to investigate the use of mother tongue in English writing. Considering the actual English learning situation of senior high school students, it doesn't involve too many professional terms. The topics of the two compositions are as follows：

Topic 1: please describe a person who is deeply impressed in your life and give examples of them.

Topic 2: the school holds a composition competition. Write an essay about the person you love or respect.

D. Procedures of the Research

(1) In the face of 138 students in two classes of senior two, the questionnaire on mother tongue transfer was issued and the data were statistically analyzed to understand the situation of senior two students' understanding of mother tongue transfer, master the overall situation of students and prepare for the next research adjustment.

(2) At First, the composition test was held, and a pretest was conducted for this two classes. Two classes taught by the

same teacher are selected. A pretest was conducted to test whether the students in the two classes had the same level.

(3) Combined with the theory of mother tongue transfer, the corresponding teaching methods are carried out in the experimental class, involving words, phrases, sentences and other aspects of mother tongue transfer. When teaching, pay attention to the use of interlanguage related knowledge to help students understand English and try to use more comprehensible input. In the control class, the traditional writing teaching mode remains unchanged.

(4) Four weeks later, the students in the experimental class and the control class were tested again. Analyze the composition samples in the post test. Categorize the errors and deal with the scores of the two classes

(5) Compare the scores of the two compositions and relevant data.

IV. DATA ANALYSIS AND DISCUSSION

A total of 162 questionnaires were distributed to the two classes, of which 156 were valid. The recovery rate of the questionnaires reached the research standard. The main purpose of this study was to investigate whether high school students were affected by mother tongue transfer in their English writing. The tables are as follows:

TABLE 1
A SURVEY OF NATIVE LANGUAGE TRANSFER IN ENGLISH WRITING

	Always	Often	Sometimes	Seldom	Never
1 Before writing an English composition, think about Chinese in your mind.	55%	25%	13%	4%	3%
2 When writing English composition, adopt Chinese writing style and format.	17%	34%	27%	15%	8%
3 Like using simple sentences in English composition.	18%	48%	23%	10%	1%
4 After writing the English composition, translate it into Chinese to see if it conforms to the content.	19%	19%	19%	27%	18%
5 When writing English composition, avoid subjunctive mood and independent structure.	27%	27%	27%	9%	10%
6 Like using complex sentences in English composition.	9%	15%	33%	30%	13%
7When writing English sentences, first write the modifier, then write the head word.	3%	14%	32%	31%	19%
8Before writing English sentences, check the sentence structure in your mind to see if it is grammatical.	14%	28%	24%	23%	11%
9Having the habit of writing English diary.	5%	6%	6%	17%	65%
10Cultural barriers in English Writing.	18%	19%	31%	17%	15%

Through the investigation, we found that more than half of the students rely on a variety of Chinese thinking or writing methods in their English compositions. When writing English composition, only 23% of the students seldom or never adopt Chinese writing style and format. Before and after English writing, there are quite a number of people thinking about Chinese in mind or through translating into Chinese to check the composition, only 3% of the students never consider Chinese before writing and 18% of the students don't think about Chinese translation after composition at all. These phenomena surely reflect that senior high school students will be imperceptibly influenced and relied by Chinese thinking when they write English composition. Besides, 81% of the students will deliberately avoid the subjunctive mood and independent structure, which is enough to show the great influence of Chinese thinking mode on Chinese senior high school students' English writing. Therefore, according to the above table, we can draw a conclusion that senior high school students' English writing will be influenced by their mother tongue transfer greatly.

Then, what are the language errors caused by mother tongue transfer? And why the phenomenon of negative transfer of mother tongue occurs? Since Chinese belongs to the Sino-Tibetan system and there is no morphological change of strict meaning in Chinese expression, while English belongs to the India-European system, there are bound to be many different ways of expressions and structures between the two languages. In addition, lacking in language environment is also an important reason why students can not actively use the positive transfer of their mother tongue to learn a second language. This also makes students' second language awareness weak, prone to use errors, which is an inevitable phenomenon. Different teaching strategies also affect the acquisition of second language knowledge and the occurrence and intensity of transfer. Therefore, it is very important to strengthen the cultivation of students' language awareness and sense in second language teaching. Referring to James's classification of interlanguage(1980), it is divided into interlingual errors and intralingual errors.

TABLE 2
INTERLINGUAL ERRORS IN SAMPLES

Error performance	Frequency of occurrence in Topic 1	Frequency of occurrence in Topic 2	Total	Proportion
Spelling mistakes	50	23	73	5%
Punctuation error	25	19	44	3%
Singular and plural errors	81	42	123	9%
Wrong use of articles	35	16	51	4%
Pronoun errors	43	35	78	6%
Wrong use of adjectives	40	35	75	5%
Preposition error	25	19	44	3%
Consistency error	95	61	156	11%
Part of speech confusion	43	33	77	6%
Incorrect use of phrases	65	70	135	10%
Wrong use of conjunctions	52	27	79	6%
Wrong use of passive voice	63	84	147	11%
Tense error	90	67	157	11%
Wrong use of sentence patterns	46	32	78	6%
Chinglish	35	14	49	4%

TABLE 3
INTRALINGUAL ERRORS IN SAMPLES

Error performance	Frequency of occurrence in Topic 1	Frequency of occurrence in Topic 2	Total	Proportion
Spelling mistakes	56	42	98	8%
Punctuation error	23	19	42	4%
Singular and plural errors	65	41	106	9%
Wrong use of articles	33	30	63	5%
Pronoun errors	21	20	41	4%
Wrong use of adjectives	45	32	77	6%
Preposition error	18	7	25	2%
Consistency error	83	58	141	12%
Part of speech confusion	41	32	73	6%
Incorrect use of phrases	38	23	61	5%
Wrong use of conjunctions	39	30	69	6%
Wrong use of passive voice	52	49	101	9%
Tense error	65	55	120	10%
Wrong use of sentence patterns	43	38	81	7%
Other errors	33	39	72	7%

(1)　Punctuation error

Although we quarreled sometimes we still have a good relationship. (Topic 1)

The punctuation of the sentence is missing, beginning with "empty", and a comma is missing between "sometimes" and "we". This is against the rules of English sentences.

(2)　Singular and plural errors

He has a nice features, because many people admire him. (Topic 1)

In this sentence, the use of the singular and plural is wrong, which leads to the confusion of inconsistency.

Although both English and Chinese have singular and plural expressions, their expressions are quite different, which makes Chinese students unable to take care of them. In English, the plural number is usually represented by suffixes, while in Chinese it is expressed by the preceding articles, while the Chinese characters themselves are not changed.

(3)　Tense error

One day, he told me that he wants to invent a car that won't pollute the environment.(Topic 1)

In English, tense changes are not only reflected in time adverbs, but also in verbs. While in Chinese, Tenses are usually presented by temporal words, and there is no change in action words. This difference can also easily lead to syntactic errors in English composition and produce negative transfer of mother tongue.

(4)　Part of speech confusion

I have become his proud from now on. (Topic 1)

"Proud" belongs to adjectives, we should use noun "praise" here. In Chinese, the same word contains different parts of speech, which can be perceived through the context, and does not need to be displayed by the word itself. In English, the words themselves will change or be displayed by different words. Because the target language is not proficient, it is easy to confuse parts of speech in English writing.

(5)　Consistency error

She often tell me never giver up.(Topic 1)

Every time I have some problems in learning English, she can always answer my questions as soon as possible. (Topic 2)

Through the observation of the sample, the consistent errors are usually manifested in the inconsistent subject predicate and verb object collocation.

In order to further explore whether mother tongue transfer has a real impact on students' second language writing learning, we make the following analysis.

TABLE 4
GROUP STATISTICS

Classes	Number	Average value		Standard deviation		Standard error mean	
		pretest	Post-test	pretest	Post-test	pretest	Post-test
experimental class	69	19.23	20.10	1.82	1.60	0.22	0.2
control class	69	19.29	19.55	1.55	1.64	0.19	0.2

TABLE 5
INDEPENDENT SAMPLES TEST

		Levene's Test for Equality of Variances		t-test for Equality of Means						
							Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
		F	Sig.	t	df				Lower	Upper
Post-test	~assumed	.272	.603	1.996	136	.048	.55072	.27598	.00496	1.09649
	~not assumed			1.996	135.918	.048	.55072	.27598	.00496	1.09649
Pretest	~assumed	.986	.322	-.201	136	.841	-.05797	.28849	-.62847	.51253
	~not assumed			-.201	132.647	.841	-.05797	.28849	-.62860	.51266

There are 69 samples in the experimental class and control class respectively. Through the experiment, it is found that there is a certain gap between the average scores of the control class and the experimental class in the pretest and post-test. From the pretest table, the average score of the pretest of the experimental class is 19.23, while the control class is 19.28. About the standard deviation of the pretest, one is 1.82 and another is 1.55. Besides, according to the statistics that $p>0.05$ in pretest t-test output we draw the conclusion that there is no significant difference in English writing between the two classes before the experiment and the two classes are in the same level.

After four weeks of mother tongue transfer teaching experiment in the experimental class, the control class still uses traditional teaching mode. An independent-samples t-test was run to determine if there were differences in English writing scores between students getting new teaching mode or not. It can be found that there is a statistically significant difference of 0.55 (95% CI, 0.05to 1.1), $t(135) = 1.996$, $p <0.05$, so there is a significant difference in two classes' English writing grades, which represents native language teaching method and traditional teaching method respectively. Therefore it can conclude that native language transfer can have an influence on English writing level and proper use of native language transfer teaching can help students improve their English level, especially adopts the comprehensible input method. After the experimental verification, these data have reliability and authenticity, this study is worthy of trust and value.

V. ENLIGHTENMENT OF NATIVE-LANGUAGE TRANSFER ON SENIOR HIGH SCHOOL ENGLISH WRITING TEACHING

Native language transfer has always been a hot topic in psychology and linguistics. It can be said that it has an inevitable impact on second language learning. Therefore, we must have a correct understanding of mother tongue transfer, recognize its cognitive rules, and reasonably use its positive influence in order to make our second language level to a higher level. In the teaching process, teachers should fully grasp the law of transfer, deeply understand the mode of second language learning, and give full play to the positive role of mother tongue transfer to guide students' learning.

A. Try to Reduce the Negative Transfer of Native Language to English Writing

Combined with the previous representation of the negative transfer of mother tongue which easily leads to second language errors, teachers should be brave to adopt a new model in the teaching process, and carry out targeted teaching and training for the places where transfer is easy to lead to language errors. Only by strengthening the students' extensive reading ability and accumulating a large amount of reading and the input of second language thinking mode can students master certain cultural accumulation. At the same time, students should be trained to think in English rather than in their native language mind. In addition, targeted training and guidance should be carried out to help students avoid such errors. It's very important to pay attention to the mode of comprehensible input. Teachers can train students through various forms of English materials and learning forms, cultivate students' sense of language, and elaborate the content, so that students can have good second language ideas when using second language and inhibit the negative transfer of mother tongue. Teachers should correct students' language errors in time to prevent negative language transfer.

B. Employing Positive Transfer of Native Language to Improve Second Language Writing

Although there are differences between different cultures, there are also common points for reference. There is a

regular relationship between many English words and Chinese words. Teachers can use positive transfer to guide students to improve their vocabulary and syntactic knowledge, so as to lay a foundation for improving their writing ability. Before teaching a second language in class, teachers should lead students to compare the differences between English and Chinese, and create context to cultivate students' English thinking and language mastery ability. In order to improve the level of second language writing, we should guide students to overcome Chinese thinking patterns, create new second language thinking, understand and internalize the second language. Besides, teachers should urge students to form good behavior habits, standardize the writing modes and carry out diversified writing training.

VI. CONCLUSION

English writing is one of the important ways to show the comprehensive ability of English. It is of great significance to improve the English writing scores of high school students. The transfer of native language can lead to high school students' English writing errors, and it accounts for a large proportion, which should be paid attention to. In addition, through the experiment, it is found that native language has a significant difference on students' English writing level. For this reason, teachers can adopt appropriate teaching strategies, such as the transmission of comprehensible input, to help guide senior high school students to correctly use native transfer so as to improve their writing level. Of course, this study is not rigorous enough, the specific role and implementation of mother tongue transfer are not deep enough, and it needs to be further improved near the future.

REFERENCES

[1] Chang, C. & Chang, H.C. (2020). Retrospect and Prospect of EFL Writing Research in China. *Audio visual foreign language teaching, 3,* 61—67.
[2] Chen, J. J. (2012). An Empirical Study of Mother Tongue Transfer and Relevant Teaching Strategies in Senior High School English Writing. Shandong Normal University.
[3] Dai, W. D. (2002). Language Transfer Studies: Issues and Reflections. *Foreign Language, 6,* 1—9.
[4] Halliday, M.A.K. & R. Hasan. (1985). Context and Text: Aspect of Language in a Social -Semiotic Perspective. Victoria: Deakin University Press.
[5] James, C. (1980). Contrastive Analysis. New York: Longman Inc.
[6] Krashen, Stephen & Tracy Terrrell. (1983). The Nature Approach. Oxford: Pergamon/Alemany Press.
[7] Lay, N. D. S. (1982). Composing processes of adult ESL learners: a case study. *TESOL Quarterly, 16,* 406—107.
[8] Odlin, T. (1989). Language Transfer: Cross-linguistic influence in language learning. Cambridge: Cambridge University Press.
[9] Wang, L. F. & Wen, Q. F. (2004). The Transfer of Mother Tongue Level to Second Language Writing: Cross Language Motivation and Path. *Foreign language teaching and research, 3,* 205—211.
[10] Wang, W.Y. & Wang, L.F. (2004). A review and Prospect of second language writing in the past decade. *Foreign language circles, 3,* 51—28.

Yuhang Yuan was born in Henan, China in 1997. She received her bachelor's degree from Hunan, China in 2019.

She is currently a second year graduate student majoring in linguistics in University of Shanghai for Science and Technology. Her research interests include Cognitive neurolinguistics and Pragmatics.

The Kinds of the Linguistic Interference

Sayana Movsum Baghirova
Azerbaijan University of Languages, Azerbaijan

Abstract—**In the scientific literature, the symbols L1 (Language 1) and L2 (Language 2) are used to indicate the sequence of languages. In most countries, L1 is understood as a first language, and it usually coincides with the mother tongue. The other languages are learned later. This can be seen in the children of multilingual parents. Teaching a second foreign language covers everything a student hears and sees in a new language. This includes a variety of discourse activities, such as exchanges in restaurants and shops, talking to friends, reading billboards and newspapers, as well as teacher-student attitudes in the classroom, as well as language activities and books in the classroom. Regardless of the learning environment, the learner's goal is to master a target language. The learner starts the task of learning a second language from scratch (or close to it) and uses the necessary language skills in the mother tongue to determine the reciprocity of language units in the target language.**

Index Terms—**foreign, language, target, transfer, negative, positive, interference**

I. INTRODUCTION

To understand the concept of language or linguistic interference, it is first necessary to understand the concept of "transfer". Language or linguistic interference is often perceived as a transfer [Gass and Selinker 1983, p. 11].

As it is well known, interference involves the avoidance of an individual's speech in the other language as a result of the influence of the mother tongue on the language spoken at all levels. Interference can be considered to be both *negative* and *positive*. Negative transfer reflects the difficulties encountered in the use of the target language. This difficulty occurs mainly when the target language is used in conjunction with the other language. Positive transfer means facilitating language learning. In this case, the similarity between Language 1 and Language 2 comes to the forward [Kellerman 1987, p. 13]. Thus, language or linguistic interference is considered to be the transfer of the mother tongue to the target language.

For example, when speaking in English, the fact that Azerbaijanis pronounce dorsal rather than apical pronouns is a clear example. In the Azerbaijani language, the consonants are dorsal, for instance, these consonants are formed on the back of the tongue. In English, these consonants are characterized by the activity of the tip of the tongue [Veysalli 2015, p. 85]. As mentioned, there are two types of interference: positive and negative [Odlin 2001, p. 56]. The greater the difference between the mother tongue and the target language, the greater the negative interference is possible to be used by the speakers. The examples given in English and in Spanish can illustrate the facts that are wanted to be explained to. As it is known, the preposition /on/ is used before the names of the week. For example: /He is going to the beach *on* Sunday// (O, bazar günü çmərliyə gedir). In Spanish, the definite article is used instead of the preposition /on/. The example: /Se va a la playa el domingo// Observations show that inexperienced Spanish students who speak English as their mother tongue can make a transfer mistake using a word when it is not necessary, because they are accustomed to using the preposition /on/ in English. According to E. Kellerman, it is natural for second-language students to make such a mistake. A negative transfer can also be found in the speech of German students studying English [Kellerman 1987, p.11]. For example, the word /məlumat/ in German (/information/ in English) is written as /informationen/. German students often use the negative transfer of "informations" in English, which is almost always the wrong option. Considering the issue in a more general way, J. Askedal writes that all new learning methods usually involve transfer based on the previous learning [Askedal 1994, p.219].

M. Barnes and the others write that it is often not easy to observe because a positive transfer occurs mainly among similar language units, and therefore it is not much discussed about [Barnes 1999, 190]. However, they can also affect the language studied by. In general, the closer the two languages are to each other, the more positive the transfer is possible to be noticed. For example, an English learner can easily guess any word in German, but of course, when composing any sentence, obvious differences in word order and meanings will be inevitable. Language interference is analyzed from different perspectives. L. Beebe writes that in a limited sense, language intervention combines the tendency of the learner to translate the rules of the native language into a foreign language - it can be a second or third language [Beebe 1977, p.231]. In addition, from a psycholinguistic point of view, language intervention is defined as the negative transfer of language skills and abilities from a mother tongue to a foreign language [Beebe 1980, p. 433].

II. DISCUSSION

From a linguistic point of view, negative transfer is divided into several types: a) lexical negative transfer, b) syntactic negative transfer, 3) chinglish expressions.

1. Negative Transfer Observed in the Lexical Layer

The morphemes of a language communicate both separately and as part of larger language units, i.e. lexemes. In traditional linguistics, words are grouped: the noun, the adjective, the numeral, and so on. This grouping is carried out on the basis of certain characteristics. F.Veysalli writes that the correspondence of a fixed meaning to each form is the main categorical feature of each word [Veysalli, 2013, p.139]. Students who learn a foreign language, especially English as a second foreign language, can make lexical negative transfers by making mistakes in any part of speech. In addition, English is known for its extensive pronoun system. These include: person pronouns, possessive pronouns, reflexive pronouns, reciprocal pronouns, indefinite pronouns, interrogative pronouns, relative pronouns and conjunctive pronouns [Wei 1998, p. 11]. Even when using pronouns, it is possible to observe a lexical negative transfer in the speech or writing of students learning a foreign language.

III. ANALYSES

Most sentences in English consist of a subject and a predicate. The role of the message in the grammatically correct organization of the sentence is great, and the incorrect use of the predicate or mistakes in the predicate can change the basis of the sentence, and the interference is considered to be observed as lexically negative transfer. Therefore, the predicate is considered to be an indispensable part of the sentence in English.

Lexical transfer is mainly observed in words. It is known that a word is a semantic unit and each word has a specific meaning of its own. A word that is not used in the right sense can lead to misunderstandings. In addition, the word must be pronounced correctly. F. Veysalli considers a word as a phonetically formed whole and claims that it has a single stress [Veysalli 2013, p.142]. Linguists claim that the word can be used separately from other units [Veysalli 2013, p.142]. When determining the meaning of a word, attention is first paid to the semantic criterion as a word is considered to be a unit of language that has a meaning alone [Veysalli 2013, p.142]. F. Veysalli has interesting ideas about the meaning of the word. According to this scholar, a word may have more meaning than one. For example, in the Azerbaijani language, the word "çəkmək" can have several meanings: 1) smoking; 2) pull the cart; 3) to be ashamed and so on. In German, the words /Weib/, /Frau/, /Junge/ refer to a woman, but in the first case it is an archaic word and in general it means a woman, in the second case it means a specific woman or a husband. The third word refers to a very young woman. Bedouins have many words to describe different types of camels. It is impossible to give them in one word in the other language [Veysalli 2003, p. 90]. On the other hand, in English, the words /sit down/ (oturmaq) and /stand up/ (ayağa durmaq) have a different meaning, and within a phraseological combination they can have a completely different meaning. In general, it is impossible to derive phraseological combinations or idioms from separate components. Therefore, taking into account all these situations, it should not be surprising that there are lexical transfers in the language - in writing, speech, and their negative aspects for language learners. Note that in the linguistic literature, negative transfers are called 'false friends' [Bengeleil et al, 2004, p.225]. We wanted to give an example of lexical negative transfer from Norwegian. From time to time, Norwegians also face 'false friends'. For example, in both English and Norwegian, the word /time/ has the same meaning in the written form. However, in Norwegian, the word /time/ does not mean /time/, but only /hour/ or the infinitive /to/ in English, or the preposition /to/ and in Norwegian the numeral /to/. These lexical units can be confusing for Norwegian students learning English [Askedal 1994, p.219]. It is noteworthy to mention that although Russian and English belong to different language families, these 'false friends' can be found in these languages as well. For example, the pronunciation of the word /аккуратный / (akkuratnyi) (səliqəli; nizamlı) in Russian is similar to the pronunciation of the word /accurate/ in the English language. However, both words have completely different meanings [Andrews et al, 1997, p. 34]. Here the phonetic side of the words comes to the fore. Each word is considered to be a phonetic whole. There are languages (for example, Turkic languages) in which the emphasis always falls on the same syllable [Veysalli 2013, p.143]. So in such languages, emphasis is on words. In Czech, the emphasis is always on the first syllable, in Polish on the first syllable, and in Azerbaijani on the last syllable. The difference in emphasis is more pronounced in British and American English.

In most cases, the difference in emphasis between the British and the American variants is found in words with two, three, four and five syllables, and the emphasis in the word is of interest with the division of the first degree accent [Beebe 1980, p. 433].

British version	*American version*
′Tribune	tri′ bune (tribuna, kürsü)
′Plateau	pla′ teau (yayla)

In two-syllable verbs ending in the particle /ate/, the first-order stress falls on the first syllable in the American variant and on the second syllable in the British variant. For example:

British version	*American version*
Dic′ tate	′dictate (diktə etmək)
Fru′ strate	′frustrate (alt- üst etmək, pozmaq)

In three-syllable words, the first syllable is the second syllable in the American version and the first syllable in the British version. For example:

American version	*American version*
Com′ posite	′composite (birləşdirilmiş, qarışıq)

In five-syllable words, the first syllable is the third syllable in the American version and the first syllable in the British version. For example:

Custo′marily   ′Customarily (adətən)
Momen′tarily   ′Momentarily (anidən, ani)

In addition, F. Veysalli writes that the suffix attached to the root of the word also emphasizes it in four variants or in two variants [Veysalli 2013, p.143]. Let's compare: *ocaq+çı, üzüm+çü, əkin+ci* and so on. According to the opinion of this scientist, the combination of a synsematic word with an autosemantic word is usually called a phonetic word [Veysalli 2013, p.143]. For example, in German "auf dem Tisch", in English "on the table", in Russian "на столе" (stolun üzərində) [Barnes et al, 1999, p.190]. The unstressed element is consideredto be proclitic when it comes before the accent, and enclitic when it comes later. Let's compare: /Zu der Schule/ (məktəbə); /in the room/ (otaqda), "ihm zufolge/ (ona görə).

If the word in German is complex, the strong emphasis falls on the first component, and the weak on the second component. For example: "bdunkelblau" (tünd mavi), "steinreich" (çoxlu daşlıqlı), but "`steinreich" (çox varlı). It is known that in English and German it is not easy to distinguish words and phrases by emphasis. Let's compare: /`blackbird/ (qara quş), /black`board/ (qara lövhə) so on.

S. Gass et al. write that grammatical limitations can lead to both positive and negative transfers [Gass and Selinker 1983, p.83]. If the grammatical restrictions are the same in both languages, then the transfer is easier. Thus, grammatical restrictions in English but not in Norwegian or Russian can make it difficult to learn English. For example, the English verb / to feel / is considered reflexive in both Norwegian and Russian: / å føle seg / in Norwegian; and in Russian / чувствовать себя / (chuvstvovat sebya) [Evtyukhin 2003, p. 90]. Thus, students can make a negative lexical transfer by applying a reflexive form in English.

T. Odlin writes that if we compare Norwegian and English, then it is necessary to pay attention to non-free morphemes. For example, the prefix / -un / in English and the prefix /-u/ in Norwegian are often lexically negative. Thus, most Norwegian students use the /-u/ prefix instead of the /-un/ prefix. For example, it is used in English as /unreliable/, and in Norwegian as /up ålitelig/ (invalid) [Odlin 2001, p.82]. However, it should be noted that non-free morphemes often do not coincide with the same suffix in both languages. For example, the Norwegian prefix /-u/ is often used differently from the English prefix /-un/. For example, it is used in Norwegian as /umulig/ (qeyri-mümkün) and in English as / impossible / (qeyri-mümkün). However, similar signs can make it easier to read and listen to prefixes in English and Norwegian, and in many cases can help readers identify words as relatives.

However, the advantage of general vocabulary allows many language users to understand and read English more easily. However, it should be noted that the reason why English is easy to learn for many foreign language learners is not only due to lexical similarity and pronunciation. For example, suppose that Russian and English have different alphabets. One uses the Cyrillic alphabet and the other the Latin alphabet. When Russian-speaking students learn English, they initially tend to spell words differently. Of course, those with the same writing system, or those with a closer writing system, find it easier to write in English than in languages with different alphabetic systems. For this reason, researchers are now trying to find out which requirements are preferred or difficult for language learners.

2. Negative Transfer in Syntax

In this way, we would like to draw your attention to the comparison of the Azerbaijani and English languages. As it is known, English and Azerbaijani languages belong to different language families, so they differ from each other both in terms of grammatical structure and in terms of the language family to which they belong.

Syntax plays a major role in the language system. The term syntax includes two meanings, two areas that differ from each other and are based on the same source. Many people now agree that it is important to use sentences correctly in order to communicate successfully, and that sentences are the main linguistic unit in a language. The syntax-level transfer is mainly reflected in the semantic differences between the native language and the target language. In this case, syntactic transfer is determined on the basis of three factors: 1) grammatical factors; 2) rhetorical factors; 3) idiomatic factors.

A. Huseynov writes that in English, the syntactic relationship between the members of a sentence is mainly expressed through the word order, so the word order has a syntactic function in the language [Huseynov 2015, p.359]. At the same time, it should be noted that when the place of completeness with the principle changes, along with the syntactic meaning of the members of this sentence, the general semantics of the sentence also changes. These two situations occur simultaneously. This is an indication that the word order has a syntactic-semantic function. For example: /Tom sees Nick// (Tom Niki görür); /Nick sees Tom// (Nik Tomu görür).

As can be seen, when the order of words changes, both the meaning of the sentence changes and the principle and completeness replace each other.

Syntactic transfer is widely observed in the study of languages, and at the same time it is a very controversial issue. T. Odlin also believes that this issue is controversial [Odlin 2001, p.85]. As it is known, in most languages the word order is formed mainly in the form of VSO (predicate, subject, object), SVO (subject, predicate, object) or SOV (subject, object, predicate).

As mentioned above, the word order in modern English is quite stable. The degree of stability or freedom of a word sequence in a sentence depends on the grammatical, or rather morphological, structure of the language. In general, the

richer the morphological structure of a language, the freer the word order. For example, in modern Russian. The weaker and poorer the morphological structure of a language, the more stable the word order of that language (as in modern English). If we compare the word order of Russian and English, then it is appropriate to give an example of the negative syntactic transfer that occurs in them. In both languages, word order is usually based on the SVO (subject, predicate, object) sequence. However, as we have noted, they differ in terms of freedom. T. Odlin writes that the freedom of words in the Russian language depends on the predominance of non-free morphemes in them [Odlin 2001, p.86]. In the Russian language, nouns have word endings, and this fact allows a reader or a listener to determine whether the noun plays the role of indirect completeness, or as a function of the sentence [Odlin 2003, p.87].

Let us analyse the following examples:

1) /Коля купил машину// (Kolya **B**ought the car) (word order SVO) (Kolya avtomobil aldı).

2) /Коля машину купил// (Kolya **BOUGHT** the car) (word order SOV) (Kolya avtomobil **ALDI**).

3) /Купил Коля машину// (Kolya **did** bought the car) (word order VSO) (Kolya **da** avtomobil aldı).

4) /Купил машину Коля// (**KOLYA** bought the car) (word order VOS) (**KOLYA** avtomobil aldı).

5) /Машину Коля купил// (The car, Kolya **BOUGHT** it) (word order OSV) (Avtomobili Kolya ALDI).

6) /Машину купил Коля// (The car, it was Kolya who bought it) (word order O V S) [Odlin 2001, s. 86].

As can be seen from the examples, the word /машина/ used in the Russian language is used in the form /машину/, which shows that the noun used in the sentence acts as an indirect complement [Odlin 2003, p.87]. This allows English-speaking students to use some sentences in several variants, even though the word order in English is stable.

As mentioned above, words exist in all natural languages and have a form and a meaning. K.Sajavaara writes, "All natural languages have sentences, and those sentences have forms and meanings; the meaning of a sentence is determined by the meanings of the words used in the sentence" [Sajavaara 1986, p.86]. None of these assumptions are controversial. Each of them sounds right. The meaning of a sentence is clarified not only by the meaning of the words that make it up, but also by its grammatical structure. It is possible that two sentences of the same word have different meanings according to the grammatical rules used. Let's give an example:

He is reading now. (O, indi oxuyur)

Is he reading now? (O, indi oxuyur?)

The first sentence is a declarative sentence and the second is an interrogative sentence. The grammatical difference between them is reflected in the corresponding grammatical structure they reflect.

The other example:

/Harry admires Meghan// (Harri Meqana heyrandır).

/Meghan admires Harry// (Meqan Harriyə heyrandır).

Although both of these sentences are metaphorical, there are still differences in form and meaning between them. K. Sajavaara called this difference as a word meaning and a sentence meaning [Sajavaara 1986, p.32].

One of the areas where negative transfers are observed in the syntax of the English language is the use of phraseological verbs in the English language. English phraseological verbs are considered to be one of the most difficult areas for learners of English as a second foreign language. Phraseological verbs are known as one of the areas that contain the most characteristic features of the English language. In 1712, M. Mattaire in his book "Grammar of the English language" conducted extensive research on the main syntactic features of English phraseological verbs. Later, in 1755, the well-known lexicographer S.Johnson wrote, focusing on English phraseological verbs: "Phraseological verbs should be studied carefully, because they are the broadest and most important field that reflects the specific features of each language [Thim 2012, p.1].

Let us consider some phraseological verbs that have several different meanings: /to come off/ *to escape by a fetch* (qaçıb canını qurtarmaq); /to fall on/ *to attack* (hücüm etmək); /to fall off/ *to apostatize* (mürtəd etmək); /to break off/ *to stop abruptly* (qəfildən dayanmaq); /to bear out/ *to justify* (haqq qazandırmaq); /to fall in/ *to comply* (riayət etmək); /to give over/ *to cease* (dayanmaq; dayandırmaq); /to set off/ *to begin a continual tenour* (davamli bir işə başlamaq); /to set out/ *to begin a course or journey* (səyahətə başlamaq); /to take off/ *to copy* (surətini çıxarmaq) and so on. The usage of these phraseological verbs in the language is very difficult for learners of English. We have compiled a list of some of the most frequently used phraseological verbs in English and American English: /check out/ (yoxlamaq), /come out/ (görünmək; göz qabağına çıxmaq), /come up/ (yaxınlaşmaq), /figure out/ (bir şeyi başa dümək; anlamaq), /get out/ (tərk etmək), /go ahead/ (qabağa getmək), /grow up/ (böyümək), /hang out/ (bir kəslə vaxt keçirmək), /hold up/ (güclü olmaq; güclü qalmaq), /lay out/ (bir şeyi yaymaq), /pick up/ (qaldırmaq), /pull out/ (bir işdən geri çəkilmək), /show up/ (görünmək; peyda olmaq), /shut down/ (yavaşımaq; bir işi dayandırmaq), /take off/ (qalxmaq; uçmaq; yola düşmək), /end up/ (bir yerdə olmaq), /turn out/ (müəyyən olmaq; baş vermək), /take on/ (icra etməyə başlamaq; bir işə cəlb etmək), /turn around/ (yaxşılığa doğru dəyişmək), /wake up/ (oyanmaq), /build up/ (qurmaq; tikmək; gücləndirmək), /carry on/ (yerinə yeirmək), /fill in/ (doldurmaq; tamamlamaq), /get on/ (yola getmək), /set out/ (yollanmaq), /set up/ (düzəltmək), /sort out/ (aydınlaşdırmaq; həll etmək), /take over/ (bir şeyə nəzarət etmək), /take up/ (cəlb etmək; bir işə maraq göstərmək), /turn up/ (gəlmək; peyda olmaq) and others. Of course, the number of this list can be increased. In different situations, these words, or rather phraseological verbs can have different meanings, which is why they are difficult for learners of English as a second language [Bolinger 1971, s. 71].

Among idiomatic verbs, the most idiomatic expressions and words create confusion and difficulty for foreign language learners. Let's look at a few language facts:

1) /My husband said to me that *giving up* smoking was easy and I must try it// (Həyat yoldaşım mənə dedi ki, siqareti tərgitmək asandır və mən buna cəhd etməliyəm).

2) /Farmers, sailors, and chemists *get* by perfectly *well* on the basis of everyday experience, without recourse to Aristotelian logic// (Fermerlər, dənizçilər və kimyaçılar, Aristotelin məntiqinə müraciət etmədən gündəlik təcrübə əsasında mükəmməl şəkildə uğur qazanırlar).

3) /He could not *make* it *out*, nor could he trust his own memory// (O, heçnəyi dəqiq xatırlaya bilmirdi, yoxsa o, öz yaddaşınamı inanmalı idi).

IV. CONCLUSION

Language can be thought of as a system of signs. The cultural value of language as a system of signs was established many years ago. Speakers use language to express themselves and others in different cultural environments. They express their social relations in a language as cultural symbols. For this reason, language is considered to be a means of symbolizing cultural reality.

In the depth study of the relationship between language and culture is not only necessary but also relevant in the teaching and learning of a foreign language. In addition to a foreign language, teachers must teach the culture of that language in their classrooms and culture is inevitable.

In some cases, bilinguals focus on interference in order to speak only one language, which can also be seen as an advantage of bilingualism.

During the influence of bilingualism on the socio-cognitive development of the individual, attention is necessary to be paid to 4 stages: 1) the degree of bilingualism; 2) the function of the bilingualism; 3) the choice of the bilingualism and 4) the interference of it.

One of the advantages of bilingualism is that bilingual children reduce interference between two languages in order to be able to speak one language. Bilingual children are able to respond more quickly to appropriate changes in the situation. Bilinguals are able to more quickly understand the ambiguity or contradiction of the information given to them.

Our conclusion is that while the acquisition of a second language is based on one's innate language learning habits, it also depends on one's explicit and implicit language skills.

Azerbaijani students, who speak English as a second language, are interested in using phraseological combinations, especially idioms, in their conversations. This is partly due to the culture of the Turkic peoples, because Turks prefer to use idiomatic expressions with different emotional shades in their speech and writing because they are emotional.

REFERENCES

[1] Andrews, E., G. Averyanova and G. Pyadusova. (1997). Russian Verb. Forms and Functions. Moscow: Russky Yazyk Publishers.
[2] Askedal, J. O. (1994). 'Norwegian' in E. König and J. van der Auwera (eds.) Germanic languages. London: Routledge: 219-270.
[3] Bengeleil, N.F. and T.S. Paribakht. (2004). 'L2 Reading Proficiency and Lexical Inferencing by University EFL Learners'. The Canadian Modern Language Review / la revue canadienne des langues vivantes 66 (2): 225-249.
[4] Barnes, M and Eivind Weyhe. (1999). 'Faroese' in E. König and J. van der Auwera (eds.) Germanic languages. London: Routledge: 190-218.
[5] Beebe, L. (1977). 'The influence of the listener on code-switching'. *Language Learning* 27: 331-339.
[6] Beebe, L. (1980). 'Sociolinguistic variation and style-shifting in second language acquisition'. *Language Learning* 30: 433-437.
[7] Bolinger, D. (1971). The phrasal verb in English. Cambridge: Cambridge University Press.
[8] Evtyukhin S. (2003). Incidental Acquisition of English Phrasal verbs by Norwegian and Russian Native Speakers. Ms. University of Tromsø.
[9] Gass, S. and L. Selinker. (1983). Language Transfer in Language Learning. Rowley, Mass.: Newbury House.
[10] Huseynov A.R. (2015). A collection of lectures on theoretical grammar of the English language. Baku: Mutarjim.
[11] Kellerman, E. (1987). 'Aspects of transferability in second language acquisition. Chapter 1: Crosslinguistic influence: a review'. Unpublished manuscript, University of Nijmegen.
[12] Kellerman, E. (1987). 'Aspects of transferability in second language acquisition. Chapter 1: Crosslinguistic influence: a review'. Unpublished manuscript, University of Nijmegen.
[13] Odlin, T. (2001). Language Transfer—Cross-Linguistic Influence in Language Learning. Shang Hai: Shang Hai Foreign Language Education Press.
[14] Odlin, T. (2003). 'Cross-linguistic influence' in C. Doughty and M. Long (eds.): *The Handbook of Second Language Acquisition*. Malden, Mass.: Blackwell.
[15] Sajavaara, K. (1986). Transfer and Second Language Speech Process. New York: Pergamon Press.
[16] Thim, S. (2012). Phrasal Verbs. The English Verb-Particle Construction and Its History. Berlin: Mouton de Gruyer.
[17] Veysalli F.Y. (2013). Basics of linguistics. Baku: Mutarjim.
[18] Veysalli F.Y. (2003). Introduction to German linguistics. Baku: Mutarjim.
[19] Veysalli F.Y. (2015). Cognitive linguistics: basic concepts and perspectives. Baku: Mutarjim.
[20] Wei, Y. Q. & Li, J. (1998). New Testament. Tian Jin: Tian Jin Peoples Publishing House.

Sayana Movsum Baghirova was born in Baku. She graduated from the University of Languages. She got her PHD on the dissertation topic titled "Bilingualism and its cognitive aspects" in 2012. She is also expected to get her degree of Doctor of sciences soon. She teaches diplomatic English to BA students of Foreign Languages of International Relations and Management at the Azerbaijan University of Languages.

She got some honors and awards such as *Erasmus plus Mundus Scholarship program; Euro Asia Scholarship Program,* etc. She got the honor of peace ambassador for active involvement of social inclusion of young families by World Peace Federation, Korea.

Her teaching areas are Linguistics, Psycholinguistics, English as a second language, Psychology.

She got some certificates: *The Opportunity of Bilingualism : Serving Today's Young English Language Learners, Harvard Graduate School of Education; CELTA, Cambridge English Language Assessment Part of the University of Cambridge; Norwegian Welfare, International Summer School(University of Oslo),* etc.

She speaks some foreign languages: English (fluent), Russian (fluent), Norwegian (intermediate).

The Impact of the Mechanism of Projection on Methods of Education in *Great Expectations*

Le Wu

College f Foreign Languages, University of Shanghai for Science and Technology, Shanghai, China

Abstract—**Miss Havisham and Magwitch, who lead tragic life but adopt different manners of the mechanism of projection-egoistic manner and altruistic manner, bring about large distinction between their methods of education and exert vital influences on Estella's and Pip's fates in *Great Expectations* written by Charles Dickens. This paper aims to analyze the impact of ego's defence mechanism represented by the mechanism of projection on methods of education. Besides analyzing Miss Havisham's and Magwitch's life experiences for the purpose of discovering motives of their mechanisms of projection, this paper would also explore influences of their methods of education on Estella's and Pip's characters.**

Index Terms—**Charles Dickens, *Great Expectations*, the mechanism of projection, methods of education**

I. INTRODUCTION

Among all scholars that study *Great Expectations*, quite a few choose to discuss characters, including Estella, Miss Havisham, Pip, Magwitch, etc. Undoubtedly, the research on the protagonist-Pip carries a big weight in all studies on *Great Expectations.* Yet it seems that the focus of recent studies is located more on other characters. Stanley Friedman turns to Pip's exploration of Estella's parentage and puts emphasis on the influence of her parentage on Pip (Friedman 1987). Alistair Robinson tries to study the cannibalism in *Great Expectations* through making a research on Magwitch's peripatetic and homeless past (Robinson 2017). Xueru ZHU's interpretation of Miss Havisham not only reflects British values in Victoria era, but also indicates woman's dependence on man in Patriarchal society (ZHU 2009). Junxia GUO studies Miss Havisham's tragic fate from three aspects: Miss Havisham's unfortunate experience of love, her morbid mentality and social causes of her tragedy (Guo 2014). Zheng Wentao and Zheng Fei finds out that Magwitch is a defender of patriarchy society after their analysis of the self-redemption progress of Magwitch (Zheng W. & Zheng F. 2012). It could not be denied that these researches have made considerable contribution to the study of *Great Expectations*. But the study on Magwitch, more often than not, receives little attention. The study on the mechanism of projection of Miss Havisham and of Magwitch attracts even less critics.

This paper is disposed to study on the impact of mechanism of projection on teaching methods by taking Miss Havisham's and Magwitch's methods of education as examples. In Anna Freud's classic monograph-*The Ego and The Mechanisms of Defence* published in 1936, the mechanism of projection, "conceptualised by Sigmund Freud-the founder of psychoanalysis in his letters to Wilhelm Fliess" (Quinodoz 2005), denotes a kind of defence mechanism with which human ego struggles with unconscious impulses. Anna articulates that, people could have two choices: altruistic manner or egoistic manner in the process of employing the mechanism of projection to deal with impulsive instincts (Freud, A. 1936). The impact of the mechanism of projection on family education is common in practice. Particularly, the cultivation in child's character could not get rid of it.

This paper aims to delve into motives and the impact of the mechanism of projection adopted by Miss Havisham's and Magwitch's egos on their teaching methods and on child's development. During this exploration, we could be familiar with the process how ego applies the mechanism of projection to get valuable positive attachments, and would give more inspirations for family education and child's cultivation in character. It will also deepen people's understanding of the influence of the mechanism of projection on family relationship. More importantly, this study broadens people's horizon on the interpretation of characters of *Great Expectations*, further enhancing "the Study on Charles Dickens".

II. MOTIVES OF MISS HAVISHAM'S AND MAGWITCH'S MECHANISMS OF PROJECTION

While suffering from mishap, or failing to achieve some vital goal, some parents tend to "delegate to their children their projects for their own lives, in a manner at once altruistic and egoistic." (Freud, A. 1936) Parents who choose altruistic manner of the mechanism of projection and establish altruistic relations to their children, would take all things into consideration and surrender their own wishes to their children if their children are better qualified. In contrast, those parents that prefer egoistic manner are more likely to be considerate of their own instincts and gratification. Miss Havisham's and Magwitch's different teaching methods could be regarded as the result caused by different choices of manners of the mechanism of projection that they make. Their displacements of suffering result in sharp difference between Estella's and Pip's fates.

This part would firstly introduce the motive of Miss Havisham's mechanism of projection. Miss Havisham's mother died very early and her father, a county gentleman and a brewer, loves her so much that he never says no to her. Living in such an affluent family, Miss Havisham becomes "a spoilt child" (Dickens 1861) who is unaware of morality principles and social restrictions, which gives few opportunities for her superego to operate in her psyche. Miss Havisham's id, as well as ego which is little differentiated from id, craves only pleasures, aspires to satisfactions from instinctual impulses and follows the pleasure principles. And her frequent visits to public ball meet her desire exactly. Soon, she falls in love with Compeyson who pursues her closely. Her instinctual impulses at this time are satisfied so much that she does not show any doubt about Compeyson's "love". She then immerses herself in the happiness of preparing for her wedding ceremony. What's worse, she does not take Mr Pocket's warning into consideration but kicks him out of her house with indignation. Both her ego and superego lose their control of instinctual impulse and put little pressure on id obviously. She does not wake up until the situation changes in her wedding ceremony.

"The marriage day was fixed, the wedding dresses were bought, the wedding tour was planned out, the wedding guests were invited. The day came, but not the bridegroom. " (Dickens 1861)

Her fiancé does not appear on their wedding ceremony and leaves Miss Havisham at the altar since he pursues Miss Havisham and "practised on her affection in that systematic way"(Dickens 1861) merely on the purpose of getting money from her. All "blind devotion, unquestioning self-humiliation, utter submission, trust and belief" (Dickens 1861) that Miss Havisham has for her beloved turns to be a dream. In this case, Miss Havisham's instinctual impulse guided by pleasure principle is eager to march into ego to get rid of such suffering. Her ego's mute hostility is thus intensified to deal with excessive demands of instinctual impulses which could be regarded as a kind of motive-instinctual anxiety, triggering defence mechanisms of ego. In the very beginning, her ego successfully expels those dangerous instinctual impulses back by denying the cruel reality which acts as a heavy blow that breaks her proud heart to pieces. "...she afterwards stopped all the clocks... when she recovered from a bad illness that she had, she laid the whole place waste...and she has never since looked upon the light of day."(Dickens 1861) Her ego later fights against the instinctual impulse by adopting the defence mechanism, the mechanism of projection in particular, which exerts a strong influence on both her life and her adopted daughter's life.

With the perspective of background, Magwitch has less fortune than Miss Havisham who is born with a silver spoon in her mouth. Living at the bottom of the society, he receives only the instinctual impulse conveyed from his stomach instead of any inspiration on how to strive for a gentleman life. The ways he can imagine to getting food for himself are "Tramping, begging, thieving" (Dickens 1861). Compared with Miss Havisham, Magwitch has little privilege which means that he has to comply with social restrictions and is ready to be put in jail due to his illegal behaviors. He spends almost half of his life in jail just as he describes his life to Pip "In jail and out of jail, in jail and out of jail, in jail and out of jail."(Dickens 1861) Later, he cooperates with a professional swindler Compeyson whose business mainly involves in swindling, handwriting forging, stolen bank-note passing, etc. Their cooperation though carries on smoothly in the very beginning, is exposed in the end and they both receive sentences. Owing to their different social status, Magwitch gains a longer sentence although he is a lesser actor in crime. Ostensibly, facing this unfair sentence, Magwitch's id successfully drives into ego and the dangerous instinctual impulses are transformed into aggressive acts outside world so he swears that "I'd smash that face of his (Compeyson's)" (Dickens 1861) once he has opportunities. In fact, knowing exactly that the real factor of his tragedy is not Compeyson but social regulation at his time, he frees his instinctual wish from indignation caused by the unfair trial and seeks to be conscious and to attain gratification with the help of ego. Unfortunately, Magwich's ego is "deprived of its independence and reduced to the status of an instrument for the execution of the superego's wishes" (Freud, A. 1936) which gives rise to ego's hostility and incapacity of enjoyment. This factor, called superego anxiety by Anna Freud, acts as the motive of Magwitch's mechanism of projection. When he sees Pip nearly in same situation of his early age, he could not help projecting his instinctual impulse on Pip, hoping to protect Pip from unfair treatment by strict social regulation.

III. IMPACT OF THE MECHANISM OF PROJECTION ON MISS HAVISHAM'S METHODS OF EDUCATION

It may be the fact that Miss Havisham wants to save other poor girls from being hurt like her. Miss Havisham tells her lawyer Mr Jaggers that "I wanted a little girl to rear and love, and save from my fate."(Dickens 1861) But, her dark room which is full of "faded bridal relics with which it was strewn" (Dickens 1861) reminds her of her resentment repeatedly and reduces her likelihood of pursuing continuously happiness for her instinctual impulse. Her instinctual impulses shortly wage a war against her ego from time to time. So her ego begins to take the mechanism of projection and projects all her instinctual impulse on all men during teaching the girl-Estella that she adopts. Moreover, given the fact that she is not young and beautiful as she used to, she needs some help from somebody else. There is no doubt that Estella who grows more and more beautiful is better qualified than her. Her original intention that she adopts Estella just for saving the poor girl out of misery changes consequently. Miss Havisham "stole her heart away and put ice in its place" (Dickens 1861). She says to Estella "Break their hearts, my pride and hope, break their hearts and have no mercy!"(Dickens 1861) The pain she gains from being abandoned is transformed into the happiness of breaking man's heart with the help of Estella. What's worse, she attempts to mislead Pip to believe that she is the patroness of him and that she has a plan of bringing him with Estella together. Next, she observes Pip's painful countenance and enjoys herself in this game. Even though it hurts the young man, she receives gratification. Once Estella grown up, "Estella

was set to wreak Miss Havisham's revenge on men" (Dickens 1861). Miss Havisham sends Estella "to attract and torment and do mischief" (Dickens 1861) in public balls and requires Estella to report on letters on time of her "triumph" including "the names and conditions of the men whom she (Estella) had fascinated" (Dickens 1861). Through projecting her bitterness on Estella, Miss Havisham's ego receives large gratification especially when she receives Estella's letters which report that there are more hearts broken by her plots. Just as Pip finds, "she(Miss Havisham) had done a grievous thing in taking an impressionable child to mould into the form that her wild resentment, spurned affection, and wounded pride found vengeance in"(Dickens 1861).

Exactly, Miss Havisham chooses the egoistic manner when her ego takes the mechanism of projection. She pays so much attention to her own happiness that she could not help projecting her instinctual impulse on her poor adopted daughter. What she teaches Estella is how to become proud, how to become hard, instead of how to love. Once Estella has learned pride and hardness, she praises Estella. The impact of this kind of education on Estella could be found from Pip's words: "her baby intelligence was receiving its first distortions from Miss Havisham's wasting hands."(Dickens 1861)

In Pip's first appearance in Satis, Estella impresses him with her pride by calling him "boy" again and again though "she was of about my own age"(Dickens 1861). She even makes Pip consider that "she was as scornful of me as if she had been one-and-twenty, and a queen."(Dickens 1861) Moreover, when Miss Havisham requires Estella to play with Pip, Estella refuses and says "Why, he is a common labouring-boy" (Dickens 1861). Being tired of Miss Havisham's arrangement, Estella becomes passive to Miss Havisham's "fierce affection" (Dickens 1861). She begins to detach herself and shows pride to Miss Havisham. Estella's pride even brings about a conflict with Miss Havisham. She questions Miss Havisham about her unfair treatment and tells Miss Havisham not to ask for anything that she does not give to Estella.

In order to escape from her tragic experience, Miss Havisham shuts out the light of day as well as everything that might heal her scars, resulting in "her mind, brooding solitary, had grown diseased"(Dickens 1861). Being situated in such a dark space, Estella's psyche development is affected adversely. She never knows there is daylight in the world and does not see Miss Havisham's face under sun. Under this living environment, Estella possesses hardness to others. When Miss Havisham accuses Estella of her cold heart, Estella "preserving her attitude of indifference" (Dickens 1861) and says "I am what you have made me." (Dickens 1861) What's worse, she denounces Miss Havisham's education, "...if you had taught her, from the dawn of her intelligence with you utmost energy and might, that there was such a thing as daylight, but that is was made to be her enemy and destroyer... if you had done this, and then, for a purpose, had wanted her to take naturally to the daylight and she could not do it, you would have been disappointed and angry?"(Dickens 1861) No matter how passionately Pip confesses his love to Estella, she returns nothing but "You address nothing in my breast, you touch nothing there."(Dickens 1861) More importantly, Estella receives little encouragement from Miss Havisham to fight with her tough life. Therefore, Estella prefers to marry to Drummle--a brute to escape from her present life. Her marriage does not rescue her but throws her into an abyss of sorrow in the end.

Though possessing everything and leading a wealthy life, Estella lives in the dark confinement that Miss Havisham provides. Meanwhile, Miss Havisham's egoistic manner of the mechanism of projection plays a key role in cultivating pride and hardness of Estella, even ruins her ability to love, indirectly bringing about the tragedy of Estella in her later life.

IV. IMPACT OF THE MECHANISM OF PROJECTION ON MAGWITCH'S METHODS OF EDUCATION

Magwitch does not project his resentment to the little honest boy-Pip though he also leads a miserable life. On the contrary, he deems Pip as a son especially when he gets the idea that Pip who lives with his sister is also an orphan like him. Before being taken under escort to jail, he takes the responsibility for all crime of stealing food for fear that the boy would be punished, and swears that "sure as ever I spec'lated and got rich, you should get rich" (Dickens 1861). In Australia, Magwitch works very hard so as to make Pip a gentleman who will not be treated unfairly like him. From this point, Magwitch's ego surrenders impulses and leads him to choose the other manner-altruistic manner of the mechanism of projection. He, who expends all his energy in concerning Pip's expectations, instead of achieving his own goals, projects his own desire for being a gentleman onto Pip, just as he says, "If I ain't a gentleman, nor yet ain't got no leaning, I'm the owner of such."

From Magwitch's perspective, the money he earns is "only for you (Pip) to spend" (Dickens 1861). Through sharing his fortune with Pip, Magwitch gratifies his instinct. He shows his sympathy on Pip's hopes and believes that his relationship to the boy is even more intimate than that to a son. He asks Mr Jaggers to be Pip's guardian and to arrange all things for Pip's education but to keep his name as a secret. When he sees the gentleman he has made, he feels very proud and says "this is the gentleman what I made" (Dickens 1861).

His efforts do not secure Pip's gentleman life for a long time, but inspire Pip to be warmhearted to his friend Herbert. Same as Magwitch, Pip hopes his "good fortunate to reflect some rays upon him (Herbert)" (Dickens 1861). Then Pip asks Wemmick's help for fear of raising Herbert's suspicion. With the knowledge that Magwitch is his benefactor, Pip immediately realizes that Herbert's situation may be affected so he immediately looks for help from Miss Havisham to continuously support Herbert without Herbert's knowledge. Pip's efforts win Wemmick's praise "This is devilish good

of you" (Dickens 1861). Also, Pip is glad to do something good to others and considers it as "A great event in my life, the turning point of my life, now opens on my view."(Dickens 1861) Pip's behavior signifies the fulfillment of instinctual wishes in a sublimate manner which enables him to make more contribution to the society.

Apart from what is mentioned above, Pip learns how to love under the effect of Magwitch's altruistic manner of the mechanism of projection. In *Great Expectations*, Magwitch cares about Pip's expectation more than his own situation and he says, "I lived rough, that you should live smooth; I worked hard, that you should be above work" (Dickens 1861). Even if Magwitch is put into jail at last, he shows his love to Pip and does not complain anything. All these efforts receive feedback. Pip makes full arrangement of rescuing Magwitch and tries to send him out of England as soon as he knows that Magwitch's return breaks the law. He insists his original plan in spite of his heavy injuries caused by Old Orlic. Hopefully, Pip visits jail frequently to stay with him and give him some comforts. Before Magwitch's death, Pip brings exciting news to him that his only daughter is still alive, which soothes him greatly. What Magwitch teaches Pip is not just how to love, but also how to be brave. After Magwitch's death, Pip is involved in huge debt dispute. Yet, Pip joins Herbert's business and works hard to pay his huge debt rather than escape from cruel reality like Estella.

Although Magwitch fails to continue his patronage on Pip later, Magwitch successfully projects his love and courage to Pip. Thanks to Magwitch, Pip becomes a more mature man who is warmhearted and grateful to people around him, and leads a happy life in the end.

V. CONCLUSION

Dickens' description of Miss Havisham's and Magwitch's methods of education in *Great Expectations* exemplifies that the mechanism of projection plays a significant role in family education and in child's development. The reason why there is such a large distinction between their performances when teaching could be easily found. Miss Havisham born in a wealthy family and living in upper-class society, does not gain privilege to get rid of suffering from others' plot. Considering more about her own feeling and hoping to defence instinctual impulse, her ego takes egoistic manner of the mechanism of projection and attributes her sorrow to all men. Miss Havisham's devil plan--to teach Estella to break man's hearts is typical evidence, which brings about deep trauma on Estella, indirectly throws her into an abyss of pain. Although she feels regretful about her fault later, she could not make any change but witnesses Estella taking a fatal step and marrying Drummle who is said to abuse her later. On the contrary, Magwitch, who lives in underclass society and has no choice but to do something illegal to put some food in his stomach, projects his desire to Pip in an altruistic manner though he suffers from unfair judge. Unlike Miss Havishham, Magwitch loves Pip and cares more about Pip's expectation and Pip's development even though he is not the father of Pip. His contribution plays an important role in Pip's growth and enlightens Pip to take a sublimate form, benefiting the whole society.

Research on the mechanism of projection in one's ego gives us a new angle to interpret impact of methods of education in *Great Expectations* on children so as to explore Dickens' concern for the importance of the psyche of parents reflected by the behavior of parents before children in family education. His appealing to good family education, personal psyche development, and harmonious relation with individuals, devotes greatly to build a mutual value in our society. Meanwhile, we could further understand the impact of ego's defence mechanism represented by the mechanism of projection on child's growth.

REFERENCES

[1] Dickens, Charles. (1861). Great Expectations, London: Chapman & Hall, Hertfordshire: Wordsworth Editions Ltd, (1992).
[2] Freud, Anna. (1936). The Ego and The Mechanisms of Defence. Trans. C. Baines. (1973). New York: International Universities Press.
[3] Freud, Sigmund. (1959). Beyond the Pleasure Principle. Ontario: Penguin Books Canada Ltd..
[4] Friedman, Stanley. (1987). Estella's Parentage and Pip's Persistence: The Outcome of "Great Expectations". *Studies in the Novel*, *Vol.19 No.4*, 410-421.
[5] Gates, Sarah. (2009). Intertextual Estella: Great Expectations, Gender, and literary Tradition. *PMLA*, *Vol.124 No. 2*, 390-405.
[6] Guo Junxia. (2014). Analysis of Miss Havisham's Tragic Life in "Great Expectations". *Short Stories(Original Version)*, *06Z*, 69-70.
[7] Quinodoz, Jean-Michel. (2005). Reading Freud. London: Taylor & Francis Ltd., 24.
[8] Robinson, Alistair. (2017). Vagrant, Convict, Cannibal Chief: Abel Magwitch and the Culture of Cannibalism in "Great Expectations". *Journal of Victorian Culture*, *Vol. 22 Issue 4*, 450–464.
[9] Shores, Lucille P. (1998). The Character of Estella in Great Expectations. *Novels for Students*, *Vol.4*, 91-99.
[10] Zheng Wentao & Zheng Fei. (2012). Self-redemption of Magwitch: a Corpus-based Analysis of "Great Expectations". *Journal of Beijing University of Aeronautics and Astronautics (Social Sciences Edition)*, *25 No.2*, 97-100.
[11] Zhu Xueru. (2009). The Unbearable Sorrow of life--Analysis of Miss Havisham in "Great Expectations". *Masterpieces Review*, *12*, 130-132.

Le Wu was born in Hefei, China in 1991. She is currently a postgraduate student in the College f Foreign Languages, University of Shanghai for Science and Technology, Shanghai, China. Her research interest includes English literature and New Zealand literature.

On the English Translation Strategy of Science Fiction from Humboldt's Linguistic Worldview —Taking the English Translation of *Three-Body Problem* as an Example

Jiali Gao

College of Foreign Languages, University of Shanghai for Science and Technology, Shanghai, China

Yan Hua

College of Foreign Languages, University of Shanghai for Science and Technology, Shanghai, China

Abstract—In recent years, many science fictions have been published, such as The Three-body Problem, The Wandering Earth, and so on. The number of people who are interested in science fiction is increasing. Meanwhile, the translation of science fiction has become more important. The Linguistic Worldview proposed by Humboldt is of great importance to the translation of science fiction. This thesis is based on Linguistic Worldview. It analyzes The Three-body Problem (English version) and the importance of such theory to the translation of science fiction. It proposes three translation strategies: free translation, literal translation, and transcreation.

Index Terms—science fiction, the linguistic worldview, translation strategy

I. INTRODUCTION

Science fiction, originated in the modern West, is created by authors with reasonable assumptions on the premise of respecting the laws of science.[1] In recent years, with the publication of novels such as *The Three-Body Problem*, *Wandering Earth, Folding Beijing*, and so on, science fiction has become increasingly popular among readers. At the same time, the translation of science fiction has become a major focus for scholars to explore.

Based on previous studies, the focuses can be divided into three parts: translation and introduction, translation theory, and translation strategies. In terms of translation, Qian Jiang (2006) investigates the translation and acceptance of science fiction in the 20th century in China, analyzes typical texts, and reveals the factors in different historical periods that affect the translation and acceptance of science fiction. Fangyu Lin (2019) also focuses on the translation and introduction and makes an analysis of the foreign translation of contemporary Chinese science fiction based on the communication theory.

Discussions on the translation theory and translation strategies are the main points of these studies. Ting Zeng (2012) analyzes the problems and current situation of science fiction translation and studies the translation of science fiction from the perspective of reception theory. She believes that domestication should be the main method, foreignization should be the auxiliary method, and the meaning of the original text should be faithfully translated. Jieya Kang (2014), guided by Toury's theory of translation norms, investigates the translation and introduction of science fiction in the late Qing Dynasty and analyzes the translation norms followed by translators in the late Qing Dynasty in the process of science fiction translation. According to the functional equivalence theory, Tao Sheng (2016) analyzes text translation from the perspectives of cultural default and linguistic heterogeneity, interpretive texts, and humor, and discusses the guiding significance of this theory to the translation of science fiction.

As for the translation strategy, Hao Xu (2019) analyzes the translation strategies of cultural words in *The Three-body Problem* and finds that the translator used footnotes or in-text annotations to explain cultural words and provide readers with background information. Xueting Song (2020) takes the English translation of *The Three-body Problem* as an example to study the translation of new words in science fiction and proposes four translation strategies: literal translation, free translation, transliteration, and addition. From the perspective of Newmark's translation theory, Jiadi Lei (2020) explores the translation strategies of scientific terms, proper nouns, neologisms, slang, and colloquialisms in science fiction.

There are many studies on Humboldt's linguistic worldview, but few on translation. Most of the previous studies have focused on Humboldt's linguistic world view and his view of translation.

Jinqin Li (2006) talks about Humboldt's linguistic world view, analyzes the translatability and untranslatability in the process of translation. She believes that the relationship between them should be treated dialectically. From the perspective of cognitive linguistics, Zhifeng Xuan (2014) further proposes that translation is a transformation of the

world view. Yili Fang (2020) analyzes why Humboldt regarded language and translation as a powerful force controlling the history of human development from the perspective of historical reconstruction and proposes that there was an internal connection between Humboldt's linguistic worldview and his view of translation. There is also a lack of research on translation strategies. Jimei Gu (2016) discusses the guiding role of Humboldt's view of language and translation in the English translation of Chinese classics and believes that it can help to establish standards for the English translation of Chinese classics.

The research on Humboldt's language worldview on translation strategies is quite a few and the previous studies didn't involve specific literary genres. Science fiction literature is a hot topic and many scholars have studied its translation. However, no one has ever studied it from Humboldt's linguistic worldview, so this paper will explore the guiding significance of Humboldt's linguistic worldview to the translation of science fiction.

II. TRANSLATION STANDARDS OF SCIENCE FICTION

Unlike ordinary literary genres, science fiction involves both scientific and technological knowledge and literariness, which makes it a challenge for translators. Based on his years of experience in science fiction translation, Guo Jianzhong has concluded the translation criteria of science fiction, namely, literariness, scientificity, and popularity.[5]

Firstly, as literary work, science fiction should contain literariness, which should be reflected in the description of characters, environment, psychological activities, etc. [6] We cannot simply regard it as a scientific article. As its name implies, "science fiction" itself combines "science" with "fantasy" and has a strong personal style. Therefore, translators should fully reflect the style of the original text in the process of translation, instead of translating word for word.

Secondly, as stated in its definition, science fiction needs to abide by scientific conclusions, that is, they need to be scientific. No matter how fanciful the author is, the world he creates must be based on scientific laws. Otherwise, it will violate the requirements of science fiction. Translators should particularly pay attention to the accuracy of terminology translation and ensure that the text is well-knit and logical.

Finally, as a branch of popular fiction, science fiction should also be popular. The translation is a multilingual interaction, and it is sometimes difficult for us to cover all bases. Different cultural backgrounds and logical thinking will bring challenges to translators.[8] What the translators should do is to communicate the content of the original text to the target readers as much as possible and help the readers to understand it in an easy-to-understand way.

III. HUMBOLDT'S LINGUISTIC WORLDVIEW

The core idea of Humboldt's linguistic worldview is that each language contains a special worldview. Language differences are not only reflected in different symbols, but also different worldviews. In this regard, Humboldt made a further explanation, namely, language is "one" and "many", the national character of language and the creativity in language.

As for the statement that language is "one" and "many", Humboldt believes that there is only one language in the world, or that everyone has a special language. These two views seem contradictory. People of different races and countries use different languages; people of the same ethnic group use the same language. However, in fact, Humboldt's view has been out of the normal ideological dimension. "There is only one language in the world." Here "language" means the way people communicate with each other, not specific languages. As for "everyone has a special language", Humboldt explains that although people of the same ethnic group use the same language, they also have their own characteristics due to their different logical thinking. This reflects the universality and particularity of language.

As far as nationality is concerned, the language of one nation can show its unique spirit and thoughts to other nations. The spirit of the nation represents the language of the nation, and conversely, the language of the nation is also the concentrated embodiment of the spirit of the nation. Every nation has its own unique language, which is characterized by its own culture and form. It is very difficult to find the exact equivalent words between the two languages. The difference between languages can therefore be understood as the difference between worldviews, and the process of translation can be said to be the collision between different worldviews.[4] People who grow up in different linguistic and cultural backgrounds have different logical thinking and hold different worldviews.

Finally, Humboldt talked about the creativity of language. In his opinion, language is the voice of human beings expressing their thoughts, and we should not limit it to words in oral or written form, but the whole speech activity. The creativity of language is embodied in this process, which reflects the idea that human beings have unlimited thinking. Although the rules of language are limited, human beings can make unlimited use of them. In Humboldt's opinion, human beings are generally capable of word-formation, and this creativity can be divided into regular creation and irregular creation according to whether it depends on previous experience and rules or not. It is this creativity that makes translations between languages translatable.

IV. TRANSLATION STRATEGIES OF SCIENCE FICTION

Based on the features of science fiction and Humboldt's linguistic worldview, this paper will put forward three translation strategies, namely free translation, literal translation and transcreation.

A. Free Translation

As literary work, we need to consider many factors in the translation of science fiction, one of which is cultural differences. As Humboldt mentioned above, each language has its own national characters, so it is not advisable to translate word by word.[2] We need to understand that it's hard to find a perfect equivalent in another language. Besides, considering that science fiction also belongs to popular fiction, it is necessary to make the translation easy to understand and maintain the balance between popularity and literariness. This requires translators to have a correct understanding of the text first, and then to translate and facilitate the target audience to understand.

This paper will take the English translation of *The Three-Body Problem* as an example. Although the novel itself belongs to science fiction, the description of the Cultural Revolution period in the novel also takes up a lot of space, so there are a lot of words with Chinese culture, which need to be correctly understood by translators and cannot be rigidly translated word by word.

Example 1: "……，他有奶便是娘，……！"

Translation: "........ He would serve any master who dangled money in front of him......"

Analysis: This is a Chinese saying, which refers to a person who is cynical about profits and will help whoever gives him the benefit. However, in the process of translation, if we choose the literal translation, we will ignore the cultural background of the target readers, who may not know the meaning of this sentence at all. Instead, the translator chose to translate it into the phrase "serve any master who dangled money in front of him," which is easy for the reader to understand without changing the meaning of the text.

Example 2: 对于你这种政治案件，现在公检法系统都是宁左勿右，左是方法问题，右是路线问题，最终大方向还是要军管会定。

Translation: "Now, faced with political cases like yours, all prosecutorial organs and courts would rather be too severe than too lax. This is because treating you too severely would just be a mistake in method, but treating you too laxly would be a mistake in political direction. Ultimately, however, the decision belongs to the military control commission."

Analysis: This sentence seems simple, but if you read it carefully, you will find that the words "左" and "右" here are not easy to translate. In politics, "左" means "radical" and "右" means "conservative". Here we can translate "左" into "treating ... too severely" and "right" into "treating ... too laxly". If the translator regards it as location or orientation, the translation will greatly deviate from the original meaning.

Example 3: "......我说你不成吧，你还硬充六根脚指头。"

Translation: "Finding it hard to bear? I said you couldn't handle it. And you insisted on playing the tough guy."

Analysis: The phrase "硬充六根脚指头" is an old saying, which means to pretend to know something. If the translator chooses the literal translation of this idiom, it will be difficult for the target audience to understand, because there is no such expression in their culture. Therefore, in the process of translation, the translator can choose the expression which is similar to the meaning in the target language, or, as in the translation, choose the expression that the reader can understand.

Example 4: 这样，叶文洁的成果和论文最终都被他占去，他也成了部队政工干部中又红又专的典型。

Translation: Thus, he could take credit for all of Ye's research results and papers, and cast himself as an exemplary political officer with both technical acumen and revolutionary zeal.

Analysis: The word "又红又专" in the sentence is also a word with Chinese cultural characteristics, which refers to the need to master professional knowledge and technology, but also to firm the position of the proletariat. The word "红" has a special meaning in Chinese culture, and it is even a cultural totem of Chinese people. When translating Chinese literary works, translators should pay attention to the meaning it represents according to the specific context.

Example 5: "......咱们再好好谈谈，解开你的思想疙瘩。"

Translation: "...Then we can have a good heart-to-heart and resolve your ideological difficulties."

Analysis: In this sentence, the translation of the phrase "思想疙瘩" may be a difficulty. The term "疙瘩" originally refers to the protrusion on the skin, but this is clearly not what it means in this sentence. If we simply translate it as "pimple", the reader may have no idea what this means. The phrase "思想疙瘩" is common in Chinese political texts, and generally refers to people's ideological problems. Therefore, translators shall translate it as "ideological difficulties", which is more likely to be accepted by target readers.

B. Literal Translation

Although there is a lot of dummy content in science fiction, they are not completely ridiculous thoughts but recreated under the premise of respecting the laws of science. There are also many scientific terms in novels. For such words, we often choose literal translation to ensure the accuracy of terms. Science fiction needs to be scientific, so translators need to carefully consider the translation of these scientific terms to ensure that the articles are well-knit and congenial with scientific knowledge.[3]

In *the Three-Body Problem*, there are a lot of terms about astrophysics, and translator often chooses literal translation, which is also a relatively official translation. For example, "球状闪电" is translated into "ball lightning"; "例子碰撞" is

translated into "particles Colliding"; "抛物面天线" is translated into "parabolic antenna"; "量子波函数" is translated into "Quantum wave function"; "高能加速器" is translated into "high-energy particle accelerator"; "超弦模型" is translated into "superstring model"; "宇宙背景辐射" is translated into "cosmic microwave background"; "多普勒效应" is translated into "Doppler effect" and so on.

In addition to scientific terms, Chinese novels also have a lot of words with Chinese cultural characteristics. As mentioned above, we can choose the free translation, but free translation is not always conducive to the output of culture.[7] Some words even do not need free translation so that the target readers can understand them. Translators can try to use literal translation and add annotations when necessary to provide as much background information as possible so that readers can understand the meaning. Such translations are also more faithful to the original text and readers can understand the different cultural atmosphere.

In *the Three-Body problem*, the hero Wang Miao has several experiences playing the three-body games. Each time he enters the game, he will meet some people from a particular period, and "周文王" and "纣王" are two of them. "周文王" and "纣王" were Chinese historical figures, but they both had similar names of "Zhou". Therefore, translators need to pay attention to the translation of their names, otherwise, it would confuse readers. The translator chooses the literal translation and adds some necessary information. "周文王" is translated into "King Wen of Zhou" and "纣王" is translated into "King Zhou of Shang", which is clear to the readers.

The Three-Body Problem makes an introduction to Ye Wenjie's past, which is based on the cultural Revolution and contains many words from the cultural background of that time. For example, the "五七干校" was established during the Cultural Revolution to implement Mao's May 7 Directive, and the term "五七" in this term is also the date when the directive was given. Therefore, the translation of this word is "May Seventh Cadre Schools". Although free translation is not used, readers still can understand the meaning of this word. "红卫兵" was also a mass organization founded by students during the Cultural Revolution. The translation of "红" does not have a special meaning as mentioned above, because the members of this organization will wear red armbands, so it is directly understood as "Red" here. Another example is the "批斗会" and its translation is "Struggle session". To facilitate readers' reading, the translator adds annotations at the end. In this way, readers can have a correct understanding of the nature of such meetings and know the hardship that people have experienced in the Cultural Revolution.

C. Transcreation

As a science fiction novel, *The Three-body Problem* also has a lot of new words. As for these words, the translator will encounter some challenges in the process of translation. For some words, we can choose to use literal translation or free translation, but in some cases, these methods may not work. Translators sometimes find it difficult to find a suitable expression in the target language for the content invented by the author, and this method may help us to solve these problems.

Humboldt's linguistic worldview also talks about it. The creativity of language reflects the idea that human beings have unlimited thinking. Although the rules of language are limited, human beings can make unlimited use of them. This creativity can be divided into regular creation and irregular creation according to whether it depends on previous experience and rules or not. Therefore, we can get two translation methods: word-formation based on existing words and derivation.

There is plenty of dummy content in this book, such as "飞星不动", which means that all-stars in a trisolaran galaxy are in a relatively static crossing line. It is the worst omen in a trisolaran world. The translator chose the existing English words and translated them into "a frozen flying star", an unusual but concise and vivid expression that enables the reader to understand the specific meaning of the phenomenon. In this book, the author introduced a theory, which means that contact with an alien civilization is just a switch or symbol. Therefore, the translator translated it into "contact as symbol theory", which summarizes the content of this theory in just four words. The words "乱纪元" and "恒纪元" also run through the whole trisolaran world, both of which are based on the trisolaran movement. The difference between "乱" and "恒" lies in whether the turnover of day and night caused by the trisolaran movement is orderly. Therefore, the translator chooses "chaotic" and "stable" to describe the two periods, which are concise and clear.

Most of the dummy content in *The Three-body problem* is related to the trisolaran movement, so there are a large number of words related to "three", such as "三日凌空", "三日连珠", etc., which we cannot find equivalents in English. If the translator chooses to introduce the whole meaning of these words, it will be a little verbose and will not read smoothly. Therefore, when translating these words, we can choose derivation. The prefix "tri-" means "three". So we can translate "三日凌空" into "tri-solar days"; "三日连珠" into "tri-solar syzygy"; "三体人" into "trisolaran".

Another example is the concept proposed by the author: "智子", the intelligent microscopic particles generated by protons after two-dimensional expansion and modification. When translating the word, we tend to think of particles such as protons and neutrons, all of which have the suffix "-on", so this can also be taken into account in the translation of "智子". As for the prefix, the translator chose "soph-", an affix that means "intelligence". Therefore, "智子" is translated into "sophon", its structure accords with the way of word formation in English and its meaning is consistent

with the original text.

V. CONCLUSION

Among all genres of literary works, there are relatively few translations of science fiction. In terms of quantity, there are more English-Chinese translations, while fewer Chinese-English translations. In recent years, with the publication of a lot of science fiction, the researches on science fiction translation are also on the rise. Therefore, this paper, guided by Humboldt's linguistic worldview and taking the English translation of *The Three-Body Problem* as an example, hopes to contribute to the English translation strategy of science fiction. This paper analyzes the English translation of *The Three-Body Problem* and puts forward three translation strategies, namely free translation, literal translation and transcreation.

Of course, such translation strategies may have some limitations and not be professional enough. However, the creation and translation of science fiction are complementary. With the continuous development of science fiction in China, our translation of such literary genre can also be improved.

REFERENCES

[1] Haowen Liang. (2019). Foreign Translation of Chinese Contemporary Science Fiction and Its Review. *Journal of Guangdong University of Foreign Studies*, 30(1): 41-47.
[2] Jimei Gu. (2016). Humboldt's Views on Language, Translation and English Translation of Classics. *Journal of Suzhou University of Science and Technology*, 33(2): 97-102.
[3] Jianghua Qin, Wenhua Zeng. (2010). Humboldt's View on Translation and its Enlightenment to the English Translation of Classics. *Journal of University of Electronic Science and Technology of China*, 12(4): 77-81.
[4] Wenqiao Xiu, Tianyang Jiang. (2018). Translation of Science Fiction from the Perspective of Language Culture-Communication--A Case study of Liu Kun's Translation of *Folding Beijing*. *Chinese Science and Technology Translators Journal*, 31(1): 46-49.
[5] Xiaofeng Wang. (2013). Research on Translation Thought and Practice by Guo Jianzhong. Shanghai: Shanghai International Studies University.
[6] Yang Liu. (2016). Literary Translation Skills of Science fiction -- Taking *Tomorrowland* as an example. *English Square*, 6(4):24-25.
[7] Zhifeng Xuan. (2014). "Translation is the Transformation of worldview" on cognitive Linguistics. *Journal of Shangqiu Normal University*, 30(2): 124-130.
[8] Zhongwei Chen. (2020). On the Realization of Fidelity in Science fiction Translation -- A Case study of the English translation of *Wandering Earth*. *Overseas English*, 21(8): 14-16.

Jiali Gao was born in Jiangsu Province, China. She is currently a postgraduate in the College of Foreign Languages, University of Shanghai for Science and Technology, Shanghai, China. Her major is English Translation.

Yan Hua graduated from University of Shanghai for Science and Technology (USST) in 1996. She is currently an associate professor at USST. Her research interests mainly are Australian Literature and Teaching Methodology.

A Multimodal Discourse Analysis of English Posters in Violence Awareness Campaigns against Women

Souad Belgrimet
The University of Jordan, Jordan

Ghaleb Rabab'ah
The University of Sharjah, UAE

Abstract—The present study seeks to delve into the intricacies of multimodal discourse analysis with regard to violence against women awareness campaign posters. To this end, a study is conducted on English posters. In this respect, the different semiotic modes adopted in English posters were put under scrutiny. Similarly, the study attempts to explore how the adoption of different semiotic modes may contribute to the construction of meaning when cooperating with language. To this end, three English posters were selected from different electronic sources and put under investigation. The qualitative analysis of the yielded results was couched with Kress and Van Leeuwen's (2006) *Visual Grammar* framework. The findings indicate that English posters employed a variety of semiotic modes. By the same token, the yielded results indicate that the majority of the sampled posters are conceptual. Such visual characterization demonstrates that the English posters tend to be static and immovable.

Index Terms—multimodal discourse analysis, awareness campaigns on violence against women, English posters, visual grammar

I. INTRODUCTION

The study of language has long been a matter of great interest for linguists in particular and the large public in general. Accordingly, a number of approaches came to the fore bringing about new instances of the different uses and functions of language. However, in recent years, a new approach to the study of discourse has taken center stage, namely: Multimodal Discourse Analysis (MDA). In fact, although the multimodality of discourse has received a fair bit of attention long time ago, scholars have only realized its importance quite recently. Such interest reached its peak with the pioneering work of the two forerunners of multimodality: Kress and Van Leeuwen. Indeed, in 1996, they developed a theoretical framework well known as "*Visual Grammar*" or "*Grammar of Visual Design*" further developed in 2006. At the core of this theory is the belief that although language is a very important resource in discourse, yet it needs to coordinate with other resources in the process of meaning-making.

As explicitly evinced by Van Leeuwen (2015), multimodality was adopted and investigated in a range of disciplines: advertisement, health communication, mass media, political discourse, movies and education. As far as educational discourse is concerned, the New London Group stimulated an interest in applying multimodal analysis to education. Such interest paves the way to the development of different types of multimodal studies. Among these, the studies dealing with the development of literacy in young children. Such studies were conducted with an eye towards the inclusion of multimodal literacy in the curriculum such as the call for integrating both receptive and productive skills. In a similar standpoint, some studies casted light on the learning resources as their point of departure. That is, the emphasis was on whether a single learning instrument is used or different instruments such as textbooks, internet, and toys are combined and adopted to promote the teaching/learning process.

Another type of multimodal studies dealing with education revolves around multimodal classroom interaction. The latter involves a shift of emphasis from the traditional focus on the grammatical structures exchanged during interaction to the contextual patterns and scrutinized attention to nonverbal communication and setting.

In this regard, the paper at hand seeks to throw light on the set of semiotic modes employed in English posters dealing with violence against women. Being a major construct in the present study, it seems important at the outset to cast light on the different aspects of such a phenomenon. In fact, in the United Nations Declaration of the Elimination of Violence against Women (VAW) that took place in 1993, VAW was defined as a health and human issue resulting from gender-based violence. The latter appears to have both physical and psychological harms on women. Similarly, such violence may take place in social or private contexts.

From another perspective, upon trying to delve into the intricacies of awareness campaigns, Lamb (1997) defined an awareness campaign as any conscious, purposeful effort aimed at targeting a given audience and therefore raising their awareness towards a given phenomenon and highlighting the dire need to take action. By doing so, public pressure is meant to increase in order to change and improve the behavior of individuals and institutions. In a similar standpoint,

when dealing with awareness campaigns preventing VAW, Coffman (2003) distinguished between two major types of awareness campaigns based on the audience they target. The first type of awareness campaigns is aimed at institutional and policy change. In this respect, the aim behind the launching of such campaigns is to introduce more powerful and compelling policies to prevent a given issue. The second type of awareness campaigns tends to be more specific as it targets individuals and the set of deep seated social norms which have a negative impact on a given phenomenon.

A. Research Objectives

The present study aims to bring new insights and enrich the existing literature on multimodality with a special focus on awareness campaigns dealing with violence against women. Accordingly, the study aims to:
1. Highlight the different semiotic modes adopted in English posters.
2. Explore how the different semiotic modes employed in each poster (both linguistic and paralinguistic) are combined in order to convey a given meaning.

B. Research Questions

In order to frame and guide the present study, the following research questions are devised:
1. What are the different semiotic modes adopted in English posters?
2. How do these semiotic modes contribute to the deployment of the intended meaning in each poster?

II. LITERATURE REVIEW

In the last couple of decades, intensive scrutiny was devoted to the investigation of multimodality. Accordingly, different multimodal pieces of discourse were put under investigation in a range of disciplines and in diversified genres. Relatively, it seems important at the outset to shed light on some key concepts.

A. Semiotics

Semiotics is a subfield of linguistics. In an attempt to define semiotics, Chandler (2002) holds that although the majority of semioticians show agreement regarding the basic definition of semiotics as the study of signs, there is apparent alternation as to what the study of semiotics exactly comprises. Relatively, Eco (1976) states that "semiotics is concerned with everything that can be taken as a sign" (p.7). Chandler (2002) claims that it is a prerequisite to comprehend the concept of signs as the latter seems to lie at the real heart of semiotics. Signs are said to be the different visual information we come across in our daily lives such as road signs and advertisement signs. Such definition opens up a path for the assumption that signs solely include visual information. However, Chandler (2002) addresses this deep-seated misconception by highlighting that semiotics includes visual signs such as figures, drawings and paintings as well verbal signs including "words, sounds and body language" (p. 2).

B. Multimodality

Multimodality is viewed as a phenomenon rather than a theory (Van Leeuwen, 2015). In fact, all kinds of discourse are said to be multimodal. Spoken discourse for instance characterizes the combination of language, intonation, voice quality, gestures, facial expressions and posture in addition to some aspects of self representation such as dress and hairstyle. Written discourse on the other hand includes the combination of language, typographic expressions, illustration, layout and colour (ibid). Such intensive scrutiny was motivated by the belief that investigating different types of semiotic modes that occur in a given piece of discourse and looking at how these modes combine has the promise of deploying different ideologies and hidden beliefs (Van Leeuwen, 2015). Accordingly, a number of frameworks emerged to analyze the multimodality of different types of discourse. Among these is the *Visual Grammar* paradigm developed by Kress and Van Leeuwen in 1996 and modified in (2006). The latter will be adopted in the present study.

C. Visual Grammar Paradigm

Visual Grammar or *Grammar of Visual Design* (also called metafunctional framework) is a framework developed by Kress and Van Leeuwen. It is noteworthy though that the first version of the framework appeared in 1996 and was modified in 2006. In essence, their paradigm was developed to deal with the analysis of images. Their work can be considered as an adaptation of Halliday's *Systemic Functional Grammar* in which he considered the different metafunctions of language. The latter included three main metafunctions: the ideational, the interpersonal and the textual. As for the ideational metafunction, Halliday argues that "any semiotic mode has to be able to represent aspects of the world as it is experienced by humans" (Kress and Van Leeuwen, 2006, p. 42). In other words, language is a characterization of what is found in the real world. The interpersonal metafunction on the other hand explores the existing relationship between the producer of a given sign, the sign and the receiver of the sign. Finally, the textual metafunction of language deals with the cohesive devices used to convey a given message (Kress and Van Leeuwen, 2006). In their *Grammar of Visual Design* developed for the analysis of images, Kress and Van Leeuwen (2006) distinguished between three different types of meaning (also called metafunctions), namely, representational, interactive and compositional.

To start with, the representational metafunction of signs includes three main elements: processes, participants and circumstances. First, the processes encompass both narrative and conceptual processes. Indeed, the narrative process tends to occur in images which exhibit a given action best known as a "vector" while the conceptual process is more likely to be found in images which lack action. In this regard, Kress and Van Leeuwen's (1996) work was stimulated by Halliday's transitivity theory. In fact, in his analysis of clauses, Halliday (1994) included three main elements, namely, participants, processes and circumstances. Accordingly, *participants* were expressed via nouns and pronouns, *processes* were conveyed by means of verbs and *circumstances* by the use of time and place adverbs. This framework was adapted in 1996 in a pioneering work conducted by Kress and Van Leeuwen who modified Halliday's framework in such a way that meets the analysis of images. In this respect, Halliday's participants were paralleled with *volumes*, the processes with *vectors* and finally the circumstances were paralleled with the *setting* or the background (Van Leeuwen, 2015). In line with Kress and Van Leeuwen's *Visual Grammar* framework (2006), the participants are divided into represented participants who are generally included in the images and the interactive participants who consist of the image designer and the viewer of the image. Finally, circumstances in the *Visual Grammar* framework encompass locative circumstances that are in turn divided into the analysis of the foreground and the background. Circumstances similarly comprise circumstance of means which indicates the kind of relationship involved in the image.

On the other hand, the interactive metafunction includes different elements: the image act and gaze, size of frame and social distance, perspective and modality. In this respect, the image designer has the possibility of including the visual element of gaze in a given image so that this image may be regarded as a "demand" image or an "offer" image in case the visual element of gaze is not included in the image. As for the size of frame, the designer may adopt a close shot which characterized by the distance in which one participant may hold or grasp another participant. Such distance may be regarded as an indication of the existing relationship between the participants themselves and the participants and the audience. Second, perspective refers to the point of view or angle from which an image is produced. The selection of a given angle is said to express a subjective attitude that should be explored. As far as modality is concerned, it refers to the degree to which a given image is real and authentic. Accordingly, assessing the modality of a given image involves the consideration of different factors such as colours, contextualization and representation.

Finally, the compositional metafunction comprises three main elements: information value, salience and framing. Information value is concerned with the "placement of elements" in a given image (Kress and Van Leeuwen, 2006, p. 177). Salience refers to the analysis of the elements which mostly attract the attention of the reader. These may be deduced from colors, the size of elements and their position in relation to the background and foreground. Finally, framing refers to whether the elements found in pictures are put together or separated.

D. Previous Studies on Multimodality

A flurry of studies was conducted as the field begins to flower in order to shed light on how different semiotic modes are combined to express meaning.

With the intent of analyzing the multimodality of political posters launched for the Irish campaign of Fianna Fail political party, Lirola (2016) undertook a multimodal discourse analysis of a number of political posters in Ireland during and after the Celtic Tiger. Such an analysis was conducted with an eye towards the changes in the political posters launched during the Celtic Tiger (between 1997 and 2008) and those launched in the post Celtic Tiger period (2009-2012). Relatively, four posters were put under investigation. These were launched on different occasions in which different elections took place (1997, 2002, 2007 and 2011). The analysis of the posters was aimed at delving into the set of similarities and differences between the range of posters and the representation and depiction of leader. The latter seems to play a significant role in understanding how designers combine verbal and visual modes to give a certain characterization regarding the power of the party or candidate into question which consequently contribute to the persuasion of the audience to vote for that party. By the same token, the data analysis was couched within the framework of Critical Discourse Analysis to uncover the persuasive strategies adopted in the posters under scrutiny. Similarly, the Social Actor theory developed by Van Leeuwen (2008) and Kress and Van Leeuwen's *Visual Grammar* (2006) were employed to analyze the visual dimensions of the posters and identify how different participants are depicted and represented. The findings of the study shed light on the positive representation attributed to leaders and politicians whose status and formality were sketched. These are regarded as significant factors which play a crucial role in spotting light and foregrounding the power and potential of a given party and thus persuading the audience to vote in a given direction.

From another perspective, Al-Masri (2016) adopted a multimodal stance to analyze the Jordanian cartoon editorials drawn by Emad Hajjaj. Accordingly, she adopted a multimodal stance in her attempt to uncover the different messages delivered in the cartoons under scrutiny. To this end, 300 cartoons were investigated. The analysis was couched within Van Dijk's (2008) theory of context models. In this regard, the researcher analyzed both the verbal and non-verbal modes found in the editorial cartoons by taking into consideration three different types of contexts that appear to be fundamental for the understanding of the cartoons' messages. These include the macro context, micro context and dynamic context. The findings of Al-Masri's study tease out the fact that Emad Hajjaj adopts a combination of the verbal, visual and sociocultural dimensions to deploy different messages in his cartoons which project socioculturally pertinent issues.

By the same token, Hu and Luo (2016) conducted a multimodal discourse analysis of the double eleven shopping carnival advertisement produced by Tmall. In this respect, the researchers adopted Kress and Van Leeuwen's initial framework of *Visual Grammar* (1996) developed to analyze the visual dimensions of discourse. At the core of the research interest was the desire to make explicit how the different semiotic resources employed in advertisement may serve as an attraction and persuasion means. The results demonstrate that the operation and combination of the representational, interactive and compositional meanings played a significant role in persuading the audience and rationalizing their behavior. The study similarly divulges the different strategies that advertisement designers employ in order to psychologically manipulate control and influence the audience.

An example of a multimodal study focusing on media is the one conducted by Tan et al. (2018) who attempted to investigate how violent extremist images are recontextualized in online media. In fact, the study sought in essence to throw light on the kind of images adopted and created by ISIS (Islamic State of Iraq and Syria) which are most frequently readopted in other online media. Similarly, it attempts to explore the different contexts in which these images are readopted and whether such contexts are formal or informal. That is, it explores the reuse of such images in other different media platforms such as news websites and blogs. To this end, the researchers adopted a mixed approach in which a variety of data analysis methods were employed. These include: multimodal discourse analysis, data mining and information visualization. It is worth mentioning that the study reports on the prior findings of a study exploring the re-adoption of the images found in ISIS magazines such as *Dabiq* and *Rumiyah*. The findings indicate that some images do indeed exhibit some recontextualisation aspects. As for the contexts in which such images are reused, the results revealed that the images are mainly found in western news and politics websites most frequently in formal contexts.

III. METHOD

A. Sample and Data Collection

In an attempt to answer the aforementioned research questions, a total of three English awareness campaign posters dealing with violence against women were put under scrutiny. Accordingly, the data were selected from different electronic sources based on availability. In this regard, the English posters were selected from some foundations' Instagram accounts, namely, unwomencanada, unwomenuk and unwomen. In fact, it is worth mentioning that the selection of the posters was based on the language of the caption provided. In this regard, the posters encompassing English captions are said to reflect the awareness campaigns launched in the context of the English-speaking countries.

B. Data Analysis

With the intent of answering the first and second research questions, a scrutinized qualitative analysis was conducted for each poster in each language using the *Visual Grammar* paradigm developed by Kress and Van Leeuwen (2006). Accordingly, the researcher identified the different semiotic modes that constitute each poster (both linguistic and paralinguistic).That being so, the posters were analyzed with regard to the three meatfunctions, namely, representational, interactive and compositional. Moreover, to maximize the validity and reliability of the results to be obtained, the foundation launching each awareness campaign was specified, that is, the researcher described the source from which each of the sampled posters was extracted (see appendix 1 p. 23). For English posters, the researcher made sure that the countries in which the foundations were located are English-speaking countries.

IV. RESULTS AND DISCUSSION

The Semiotic Modes adopted in English Posters and their Deployment of Meaning:

The present section seeks to answer the first and second research questions. As such, Kress and Van Leeuwen's (2006) *Visual Grammar* framework was employed to identify the different semiotic modes adopted in the three English posters. It similarly attempts to cast light on how the employment of these semiotic modes contributes to the construction of meaning.

1. The Representational Metafunction:

a. The Participants:

A look at the three English posters put under scrutiny indicates that they all include represented participants. By way of illustration, poster one (see appendix 2 p. 23) encompasses two represented participants, a man and a woman. Accordingly, the woman is on the left and is distinguished by her dress. The two represented participants are displayed in white and exhibited as being equal. That is, no actor or goal is displayed in the poster due to the absence of a dynamic vector. The only relation that seems to be shared between the two represented participants is that of equality. From another perspective, the interactive participants are the audience to whom the poster is directed.

Alternatively, poster two (see appendix 2 p. 24) incorporates only one represented participant displayed as a woman wearing a dress. A closer look at the poster evinces the absence of vectors in the poster as no action is displayed. Accordingly, the represented participant may neither be considered as an actor nor a goal. The absence of gaze in the poster similarly eliminates that postulation of the represented participant as being a "phenomenon" according to Kress and Van Leeuwen's (2006) terminology.

Poster three (see appendix 2 p. 24) shows that only one represented participant is included. The represented participant is the famous American actress Emma Watson, the UN Women Goodwill Ambassador as mentioned at the bottom of the poster on the right side. In this regard, the one represented participant plays the role of "actor". Relatively, Kress and Van Leeuwen (2006) argued that when a given image encompasses only one represented participant, this participant is considered as an actor. In fact, it seems tempting to assume that the represented participant in the poster, namely, Emma Watson is addressing the audience by means of her gaze. Such an assumption lends further support to Kress and Van Leeuwen's (2006) idea that the represented participant in the poster under scrutiny is an actor.

As far as the interactive participants are concerned, these consist of the audience to whom the three investigated posters are directed.

b. The Processes:

With the intent of analyzing the set of processes involved in the English posters on violence against women, it seems that two main processes are involved, namely, conceptual and reactional. Accordingly, poster one and two encapsulate a conceptual process. Relatively, the non presence of vectors in poster one and two makes them more static and timeless (Kress and Van Leeuwen, 2006). Accordingly, as for poster one, the displaying of a conceptual process explains the absence of actor and goal for the characterization of man and woman. In the present poster, the only visual information provided about the represented participants is equality between men and women. In this regard, being a man or a woman is a timeless, steady, and fixed fact.

Poster two does not exhibit a dynamic action in which one represented participant performs a given action on the other. As such, the poster may not be considered as encompassing a narrative process. On the other hand, the absence of the visual element of gaze on the part of the represented participant eliminates the assumption of having a reactional process in the poster. As a result, the poster appears to carry a conceptual process in which a static and timeless representation is displayed which is the case in the poster under scrutiny. In brief, such visual configuration brings forth the stability, invariability and steadiness of the poster.

However, poster three includes a reactional process. Such a process is realized when the vector consists of an eye-line or gaze of a given represented participant. By the same token, the represented participant and her gaze form "the phenomenon" while the interactive participants are the "reactors" using Kress and Van Leeuwen's (2006) terminology.

c. The Circumstances:

Circumstances are divided into locative circumstances and circumstances of means. The locative circumstances revolve around the background and foreground provided in the posters. However, the circumstance of means deals with the different means adopted in action processes. Such circumstances may be circumstances of accompaniment. In addition, although the presence or absence of visual element of gaze responsible for classifying a given poster as a "demand" or "offer" poster is more related to the interactive metafunction, it may sometimes be related to the representational metafunction as it sometimes enhances the context of the image and consequently promotes meaning . In this regard, poster one shows that two types of information are displayed: pictorial and verbal. The pictorial information is characterized by the two represented participants located on the right part of the poster. However, the verbal information is located on the left part of the poster. These two types of information are foregrounded against a black background. Such a characterization makes them more visible to the audience. By doing so, it is suggested that the viewers will become more inclined to consider the content of the poster and consequently react to it. Second, a glance at the poster indicates the absence of the circumstance of means. Indeed, as shown in the poster,

As far as the locative circumstances of poster two are concerned, it is demonstrated that the represented participant is positioned next to a paper which seems to be a legal decree and a court room hammer. The paper and the court room hammer signal the field of law. Such interpretation is further strengthened by the caption at the bottom of the poster which indicates the need for making changes in the field of law regarding women's rights. The caption is: (*Transform. Transform the culture by enforcing laws that protect women's right and changing the attitudes that condone violence against women)*. As may be seen, the caption employs the imperative mood which implies that the caption calls for action and involvement on the part of the legal authorities on the first hand and the audience on the other hand. In a similar standpoint, the represented participant, the legal decree and the court room hammer are put against an orange background. As previously stated, the orange color is a representation of the awareness campaign of the 16 days of activism against gender-based violence which indicates the occasion on which the poster was launched. In much the same way as poster one, poster two includes no circumstance of means.

In an attempt to analyze the locative circumstances of poster three, it appears that the participant is located in the foreground against a grey background and the setting is lighter than the foreground. The aim of such representation seems to be the desire to highlight the main represented participant in the poster with her gaze towards the audience. In fact, by positioning the participant in the foreground with darker shades of grey and black, it becomes the most eye-catching component in the poster. Consequently, the audience is believed to become more tempted to react to the participant's gaze. By the same token, gaze is considered as a circumstance of means, i.e., the gaze itself may be regarded as the vector which realizes the reactional process.

Simply worded, the pronoun (*we*) used in the caption indicates that the represented participant is addressing the audience to work together in order to stop violence against women. This seems to be realized via her gaze and

reinforced by the use of the pronoun (*we*) in the caption which indicates that the represented participant identifies herself with the audience as being both involved in the mission of stopping violence against women.

This visual configuration fulfills two main functions: first, it explicitly addresses the audience through gaze and the use of the pronoun (*we*). Relatively, the poster indicates that the represented participant looks at the viewers from a short distance. This fact greatly augments the effect of her look. Second, the poster may be regarded as an "image act" as the producer of the poster aims to reach a given objective by designing the poster. This kind of images is consequently called "demand" images in Kress and Van Leeuwen's terms (2006). In a similar standpoint, the type of the existing relationship between the represented participants and the viewers may be inferred based on different parameters. In the case of the present poster, the represented participant seems focused and determined and may consequently express the dire need to take action and stop violence against women. It is worth pointing out that the notions of offer and demand are intricately intertwined with the linguistic concept of speech acts. Indeed, speech acts are realized by the linguistic system of mood. The caption (*We want to end gender inequality- and to do that we need everyone to be involved*) found in the poster has the indicative mood where the finite element follows the subject.

2. The Interactive Metafunction:

a. The Image Act and Gaze:

The image act and gaze constitute the first element of the interactive metafunction in Kress and Van Leeuwen's (2006) *Visual Grammar* framework. In fact, the presence or absence of gaze is said to determine whether the image fulfills the act of "demand" or "offer". Relatively, in poster one, the two represented participants' facial expressions are missing. As a result, no gaze is directed to the audience. On these grounds, it may be claimed that the poster is an "offer" poster. Accordingly, poster one only offers information about the criterion that an individual should meet in order to be a HeforShe as mentioned in the caption: (*Are you a HeForShe? A HeForShe believes that gender equality is a human rights issue that affects all of us*). In a similar vein, the represented participants who are separated by an equal symbol (=) are believed to reinforce the caption on the left part of the poster.

In much the same way as poster one, the visual element of gaze is not sketched in poster two. Bearing this in mind, it may be concluded that the poster falls under the category of "offer" posters in which the aim of the poster is to provide information about a given issue (Kress and Van Leeuwen, 2006). Accordingly, the present poster only provides information about the role of legal authorities in promoting women's rights.

Alternatively, poster three incorporates the visual element of gaze. As such, the represented participant appears to be aiming at conveying a given message by means of her gaze. In this regard, the participant's gaze is translated in the caption: (*We want to end gender inequality- and to do that we need everyone to be involved*).

b. Size of Frame and Social Distance:

From another perspective, it is suggested in the *Visual Grammar* framework (Kress and Van Leewuen, 2006) that the selection of distance may be an indicator of the social distance between the represented participants and the audience. In this respect, a glance at the three English posters evinces that only poster three exhibits a close shot also referred to as "close-up" in which only the head and shoulders of the represented participant are sketched to the audience. Such depiction indicates that the represented participant is close to the audience. On these grounds, it may be argued that the poster designer's aim was to highlight the dire need to encourage the cooperation and unity between the community members to engage in the process of stopping violence against women.

Alternatively, poster one and two do not exhibit a close shot as the represented participants are fully displayed to the audience. The non-adoption of a close shot may be explained by the fact that the two posters are "offer" posters which only provide information and not demand posters which requires the represented participants to be close to the audience. By the same token, the shot adopted is a signal of social distance (Kress and Van Leeuwen, 2006). Accordingly, the absence of a close shot indicates the absence of a close relationship between the represented participants and the audience. One argument that may be brought forth in support of this assumption is the fact that the represented participants are only a characterization of individuals but not real ones. Thus, the represented participants sketched in the poster are not human and are consequently kept anonymous to the audience. As such, the members of the audience are not able to build a relationship with unknown, nonhuman individuals.

c. Perspective:

Perspective refers to the angle selected by the designer of the poster to convey a given meaning. A glance at the English posters put under investigation teases out that they all exhibit a frontal angle. When investigating the rationale behind the use of a frontal angle instead of an oblique one, it is noteworthy that the difference between frontal and oblique angles is paralleled with the difference between "involvement" and "detachment" (Kress and Van Leeuwen, 2006). As may be seen, the adoption of a frontal angle is not random. It is aimed at making the audience involved with the represented participants to eradicate the social phenomenon of violence against women. In a similar vein, it is worth pointing out that the image is at eye level; this implies that no power difference is manifested between the represented participants and the audience (Kress and Van Leeuwen, 2006).

d. Modality:

As far as modality is concerned, a number of parameters are taken into consideration when analyzing the degree to which a given picture is real and naturalistic. These are: colours, contextualization, representation, illumination, and brightness. As far as the colours used with poster one are concerned, it appears that the choice of colours employed

lowers modality. In this regard, the white colour is used with the represented participants eliminating by doing so all details about their face and body. Indeed, details about their facial expressions, their gaze, their skin and hair colours, and the colour of their clothes are not displayed in the poster.

In a similar fashion, the colours used in poster two considerably lower the modality of the poster. The visual elements are displayed in white and orange. Such characterization dismisses many details about the real state of elements. A case in point is the represented participant. Accordingly, the white color used for displaying it conceals many details such as the skin and hair colours, the colour of her eyes and dress. Similarly, it eliminates the facial expressions and the gaze of the represented participant. Similarly, only two colours are used with poster three, namely, black and white with some shades of grey. Taking into account the role of color as a marker of naturalistic modality, it appears that this use of colors reduces modality as it may be considered as less than real as it is less saturated. Thus, it may be concluded that modality is low in the sampled English posters with reference to colours.

Second, as for the contribution of context in making the posters more naturalistic and real, it appears from the posters that no contexts were provided. In fact, the represented participants are foregrounded against a black background in poster one and against an orange background in poster two. However, in the third poster, the represented participant is displayed against a gray background. As a result, it may be argued that the non-presence of contexts in the sampled posters lowers modality.

Third, as far as representation is concerned, it seems to be remarkably lacking in posters one and two. Accordingly, the posters indicate that many details about the represented participants such as: their facial expressions and the feelings they carry, their skin and hair colours and their gaze are missing in the poster. However, it seems tempting to assume that poster three is naturalistic and exhibits many details concerning the represented participant such as her facial expressions, haircut and gaze.

Forth, in an attempt to examine the illumination provided in the posters, it seems that illumination is only present in poster three mostly apparent in the left side of the represented participant's face. However, such illumination seems to be lacking on the right side of the represented participant's face. As such, the depiction of the represented participant may be said to have moderate degree of modality as there is a source of illumination on one side but not on the other. However, illumination appears to be completely lacking in posters one and two since none of the elements provided in the posters is illuminated. As such, the non- provision of illumination significantly decreases the modality of posters one and two.

Finally, as for the brightness values provided, these appear to differ to a great extent in poster one and two as different colors are used instead of using different shades of the same color which is the case in poster three. As may be seen, judging the modality of a given image is realized based on the interplay of a number of parameters. Consequently, an image may be naturalistic in terms of one marker and abstract in terms of another.

3. The Compositional Metafunction:
a. Information Value:

The three posters demonstrate that two types of information are included, namely, verbal and pictorial. In poster one, the verbal information is sketched on the left part of the poster while the pictorial information is on its right side. As previously mentioned, the "left" and "right" distinction is paralleled with "given" and "new" information respectively (Kress and Van Leeuwen, 2006). To put this fact on a concrete footing, it seems tempting to assume that the caption: (*Are you a HeForShe? A HeForShe believes that gender equality is a human rights issue that affects all of us*) is the "given" information while the represented participants on the right part of the poster represent the "new" information. Such a classification goes in line with the coding orientation of the English language that goes from left to right. Relatively, the caption on the left side of the poster represents the "given" information that all men who care about women's rights are supposed to know. Conversely, the represented participants on the right side of the poster constitute a concrete displaying of the equality that exists between men and women and consequently complements the caption on the left side of the poster.

From another perspective, a glance at poster one shows that additionally there is a "top" and "bottom" distinction that is paralleled with the "ideal" and "real" distinction respectively (Kress and Van Leeuwen, 2006). In this respect, the caption displayed in pink at the very bottom of the poster is the real. That is, what is real is the fact that all individuals are born equal regardless of their gender. However, such a fact is not always respected by all individuals in reality as women's rights are violated in many domains. However, the represented participants' characterization at the top of the poster indicates what is supposed to exist in reality or the ideal which is explicitly indicated by the use of the sign equal (=) which communicates the kind of relationship that should exist between men and women. Thus, it may be concluded that the characterization of the represented participants at the top of the poster complements the information provided by the caption at the bottom of the poster.

In poster two, the caption at the bottom of the poster constitutes the verbal information while the represented participant, the legal decree and courtroom hammer on the top of the poster represent the pictorial information. In this regard, the poster seems to embody the real/ideal distinction highlighted by Kress and Van Leeuwen (2006). According to them, the information at the bottom of a given poster is the "real" while the information located on the top of the poster is the "ideal". To put such idea on a concrete footing, it seems plausible to suppose that the caption only provides information about the calls of many foundations for gender equality and the preservation of women's rights.

Accordingly, the call for women's rights preservation is one of the foundations' goals. Such a fact is displayed in reality which explains the positioning of the caption at the bottom of the poster. On the other hand, the pictorial elements represented on the top of the poster may be regarded as the "ideal" since they explicitly exhibit the link between the legal authorities and women. As a matter of fact, such characterization clearly and explicitly demonstrates the need for such authorities to make changes in order to promote women's rights. Thus, it may be concluded that the pictorial information is only an explicit and concrete realization of what should be realized in real life.

Finally, poster three shows that the image is divided into two parts by a boundary. The left part, which is larger than the other parts, includes a photo of the represented participant Emma Watson. On the other hand, the right part of the poster includes the verbal text or the caption. In this case the two parts convey two different types of information: given and new. In this regard, the "*new*", key information that the reader should pay attention to is situated on the right. However, what the viewer already knows and is familiar with is located on the left side and is best known as "*given*" information that is supposed to be grounded in the audience's culture. As such, it might be claimed that Emma Watson's photo on the left is the given information, and the point of departure which paves the way for the new information (i.e., the message on the right) to be conveyed. With the intent of analyzing such a fact, it might be claimed that Emma Watson is an American public figure that is well known worldwide. Thus Emma Watson's face is considered as given information. However, what might not be known to many of her followers is that she became an activist for women's rights. This was conveyed by means of her message on the right side of the poster: (*we want to end gender inequality-and to do that we need everyone to be involved*). Accordingly, the message on the right side is considered as the new information that the audience should pay particular attention to. It is noteworthy though that this coding orientation is different from one culture to another.

b. Salience:

In an attempt to determine the most salient element in a given image, a number of factors are worth consulting. These are: size, sharpness of focus, colour contrasts and placement in the visual field. Accordingly, the most salient elements in posters one and three are the represented participants. Such a fact may be explained on a number of grounds. In fact, the represented participants in poster one are located in the foreground and take the largest part and especially because they are in sharper focus. The represented participant in poster three similarly receives the greatest amount of light. Moreover, the colours used for representing them outstandingly make them noticeable and attractive especially that they are foregrounded against a black and gray background. Nonetheless, the caption "TRANSFORM" is the most salient element in poster two. The rationale behind such a claim is the fact that it is positioned at the center of the poster. In addition, it is written in capital letters in a bold font. Such characterization is also foregrounded against an orange background making the caption more apparent and attractive to the audience. In addition, the represented participant, the legal decree and courtroom hammer are the second most salient element in the poster. First, as clearly sketched, an important space is provided to them in the poster. Also, the white and grey colors used contribute to their salience especially when positioned against the orange background.

c. Framing:

Framing refers to the degree of connection that exists between the different elements that form the composition. The more these elements are connected to each other, the more likely they are to convey the same information. it seems plausible to assume that though the different types of information presented in poster one and three are included within separate frames (i.e., a black square in poster one), they all seem to convey the same meaning as the distance between frames is not significant. Thus, all elements included in the poster revolve around one main issue which is men's and women's equality.

However, poster two demonstrates that both the pictorial and verbal elements are included within the same frame. As such, there is no frame that separates between one information and the other. As a result, both types of information convey the same meaning. This supposition brings forth support for the previously evinced idea that each type of information complements the other.

<p style="text-align:center">V. CONCLUSION</p>

In the last couple of decades, ample attention was pointed to the study of multimodality as a new trend holding the promise of providing more in depth results with regard to the analysis of different types of discourse. Accordingly, the present paper was intended to delve into the intricacies of a yet neglected kind of discourse, namely: awareness campaigns. Relatively, the study primarily attempted to explore English posters dealing with violence against women. To this end, a multimodal stance was espoused. Correspondingly, the analysis of the set of semiotic modes adopted was couched within Kress and Van Leeuwen's (2006) *Visual Grammar* framework which incorporates three major metafunctions: representational, interactive and compositional each encompassing a set of subcategories. Furthermore, the study tried to examine the ways in which the incorporation of different semiotic modes, both visual and textual contributes to the deployment of meaning in the posters put under scrutiny. The yielded results indicate that the English posters include verbal as well as visual elements which contribute to the deployment of meaning. That being so, a pure qualitative study was conducted to reach these two objectives.

Regarding the representational metafunction, all scrutinized posters exhibited the presence of participants. Nonetheless, it is noteworthy that the majority of English posters are conceptual and consequently lack dynamicity.

Finally, circumstances were characterized by the presence of locative circumstances in the three investigated posters as each and every poster comprised a foreground located against a given background. In a similar vein, circumstances of means proved to be only present in the third poster and conveyed by means of gaze.

Second, as far as the interactive metafunction is concerned, it similarly includes a set of major subcategories. With regard to the image act and gaze, only poster three included the visual element of gaze and was consequently regarded as "demand" poster. Alternatively, posters one and two lack gaze and are consequently viewed as "offer" posters. Second, as for the size of frames included and their relation to social distance, the yielded results indicated that both close and long shots were adopted with the prevailing use of long shots as an indicator of a non-close social distance existing between the audience and the represented participants. Additionally, as far as perspective is concerned, the analysis disclosed that the majority of posters adopted a frontal angle that signals involvement in line with Kress and Van Leeuwen's (2006) terminology. Ultimately, as for modality, it may be claimed that in much cases, modality was moderate as it was high with reference to some factors but not to others.

Third, concerning the compositional metafunction both left/right and top/bottom information values were found in the posters. As for salience, the results obtained tease out the fact that in most cases, the represented participants comprised in the posters were the most attractive, eye-catching element. Finally, the use of frames in the posters put under scrutiny proved not to affect the meanings and messages conveyed in the posters as the frames solely included information related to the foundation and the awareness campaign launching the poster or the caption of the poster.

APPENDIX 1. INFORMATION RELATED TO THE SAMPLED POSTERS

TABLE 1
THE AWARENESS CAMPAIGN ENGLISH POSTERS ON VIOLENCE AGAINST WOMEN

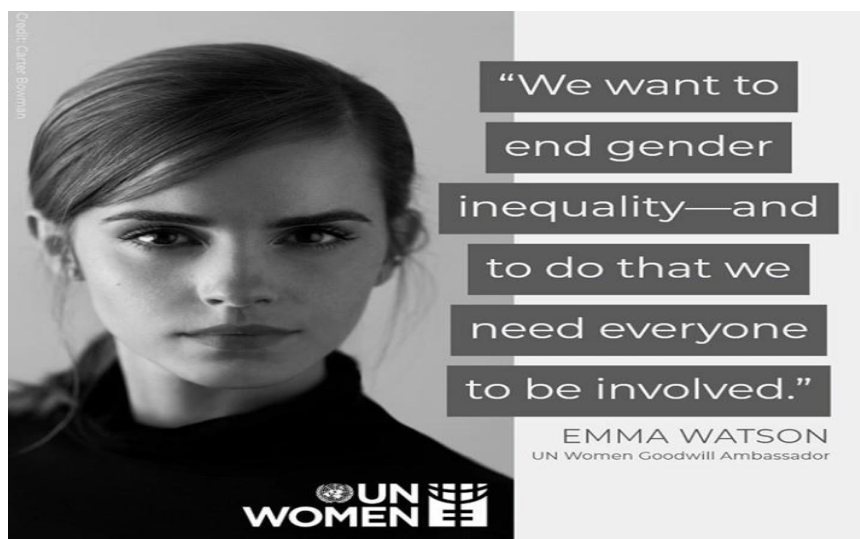| English posters	Foundation	Awarenesscampaign's name	Year	Country
Poster one	unwomencanada	HeforShe	2014	Canada
Poster two	unwomenuk	16 days of activism against gender-based violence	2019	United Kingdom
Poster three	unwomen	We want to end gender inequality	2019	USA

APPENDIX 2. ENGLISH POSTERS

Poster 1. https://www.instagram.com/p/uTA-V2iil5/?igshid=1aawd1s5ft33s

Poster 2 .https://www.instagram.com/p/B6LzjggHdZk/?igshid=khq0u2bg2dso

Poster 3. https://www.instagram.com/p/BwQ-5hSABNF/?igshid=qw1um6zg1vlh

REFERENCES

[1]   Al-Masri, H. (2016). Jordanian editorial cartoons: a multimodal approach to the cartoons of Emad Hajjaj. *Language and Communication,* 50: 45-58.
[2]   Chandler, D. (2002). Semiotics: the Basics. London and New York: Routeldge.
[3]   Coffman, J. (2003). Lessons in Evaluating Communications Campaigns: Five Case Studies. Cambridge: Harvard Family Research Project.
[4]   Eco, U. (1976). Theory of Semiotics. Bloomington: Indiana University Press.
[5]   Halliday, M. (1994). An Introduction to Functional Grammar. London: Edward Arnold.
[6]   Hu, C. and Luo, M. (2016). A multimodal discourse analysis of Tmall's Double Eleven advertisement. *English Language Teaching*, 9 (8): 156-169.
[7]   Hunt, D. (2015). The many faces of diabetes: a critical multimodal discourse analysis of diabetes pages on Facebook. *Language and Communication*, 43: 72-86.
[8]   Kress, G. and Van Leeuwen, T. (1996). Reading Images: The Grammar of Visual Design London and New York: Routeldge.
[9]   Kress, G. and Van Leeuwen, T. (1998). Front pages: The (critical) analysis of newspaper layout. In Bell. A and Garrett P. (eds). *Approaches to Media Discourse*. Oxford: Blackwell, pp.186-219.
[10] Kress, G. and Van Leeuwen, T. (2006). Reading Images: the Grammar of Visual Design. London: Routledge.
[11] Lamb, B. (1997). The Good Campaigns Guide. London: NCVO Publications.
[12] Lirola, M. (2016). Multimodal analysis of a sample of political posters in Ireland during and after the Celtic Tiger. *Revista Signos*, 49(91): 245-267.
[13] Ma, J. and Stahl, L. (2017). A multimodal critical discourse analysis of an anti-vaccination information on Facebook. *Library and Information Science Research*, 39 (4): 303-310.
[14] Machin, D. (2007). Introduction to Multimodal Analysis. London: Hodder Arnold Publication.

[15] Tan, S. and O'Halloran, K. and Wignell, P. and Chai, K. and Lange, R. (2018). A multimodal mixed methods approach for examining recontextualisation patterns of violent extremist images in online media. *Discourse, Context & Media*, 21: 18-35.

[16] United Nations. (1993). Declaration on the Elimination of Violence against Women. Retrieved October 10, 2019 from https://www.ohchr.org/EN/ProfessionalInterest/Pages/ViolenceAgainstWomen.aspx.

[17] Van Leeuwen, T. (2015). Multimodality. In Deborah, T, Heidi, H, andDeborah, S. (eds.).*The Handbook of Discourse Analysis*. Oxford: Blackwell, pp. 447-465.

Souad, A. Belgrimet is an Algerian PhD candidate in the Department of English Language and Literature at the University of Jordan. Her research interests are discourse analysis and teaching English as a Foreign/Second Language.

Ghaleb, A. Rabab'ah is a Professor of Linguistics at the University of Sharjah. He has published many papers in Linguistics, Applied Linguistics and ESL in international journals, such as *Journal of Pragmatics*, *Poznan Studies in Contemporary Linguistics*, *Journal of Psycholinguistic Research, JALT CALL Journal*, *Journal of Politeness Research* and *Research in Language*. He is a member of the editorial board of two Scopus indexed journals, namely, *International Journal of Arabic-English Studies* (IJAES) and *Jordan Journal of Modern Languages and Literature* (JJMLL).

A Survey Study on the Application of Modern Educational Technology in English Major College Teaching in the Age of 5G Communication[*]

Yuhang Gao

College of Foreign Language, Yanbian University, Ji Lin, Yan Ji, China

Abstract—**5G, the fifth generation of mobile communications technology, is the latest generation of cellular mobile communications technology, with high data rates, reduced latency, energy savings, reduced costs, increased system capacity and large-scale device connectivity. The Ministry of Education had made the integration of information technology and education and teaching development as a key task in 2018, and the arrival of the 5G era has also provided a greater development space for modern education technology, which has brought greater opportunities and challenges for education and teaching. Based on the existing research, this paper takes English major in a university in Northeast China as an example to investigate and analyze the application of modern educational technology in English majors in the 5G era, including the following aspects: 1) the comprehensive ability of English majors; 2) the application of modern educational technology in English major teaching; 3) the students' understanding of modern educational technology; 4) the advantages and disadvantages of the application of modern educational technology in the teaching of English majors; 5) the suggestions of English major students themselves about the application of modern educational technology in the major class learning. Then through the analysis of the survey results, the study thinks about how to make modern educational technology more effective, and combines with the traditional teaching means, puts forward suggestions for better application of modern education technology in English major teaching in the future, so as to promote the improvement of students' comprehensive quality and professional teaching effect.**

Index Terms—**5G, modern educational technology, English major teaching**

I. INTRODUCTION

A. Research Background

5G is a shift from one quality to another in the big data era, it is a comprehensive and multi-domain change. The arrival of 5G era means not only faster network speed, but also a rapid development of technological change and information exchange. The Ministry of Education clearly put forward the key task of promoting the integration of information technology and education in *key points for education informatization and cybersecurity work in 2018*. Also, the combination of modern educational technology and professional teaching is in line with the requirements of "changing the concept of education, deepening the reform of education, strengthening the construction of teaching and improving the quality of teaching" mentioned in the Opinions on Deepening the Reform of Teaching and Cultivating High-quality Personnel to Meet the Needs of the 21st Century.

Therefore, the combination of education and modern technology is irreversible in the era of 5G, especially the English major, which with the main goal of cultivating international talents should conform to the trend of the times, make good use of the characteristics of high speed, low delay, low power and wide connection of modern information technology in the 5G era, apply modern educational technology to professional teaching actively and give full play to its advantages. In this way, applying modern education technology in English teaching can help English majors broaden their international horizons, enhance their English skills, and further improve their teaching results.

B. Research Purpose and Significance

On the basis of the existing research, this paper investigates and analyzes the current situation of applying modern education technology in English majors, and weighs the advantages and disadvantages, aims to explore how to combine modern educational technology with traditional teaching methods in the 5G era, so as to achieve the purpose of improving the interest and efficiency of English learning of English majors, broadening students' international horizons and enhancing students' personal English literacy.

C. The Organization of the Study

Through literature research and questionnaire survey, this paper investigates the present situation of English major teaching and the application of modern education technology in the English teaching of a university in Northeast China. By consulting the relevant literature and combining with the actual situation of the university, the questionnaires was designed, and the results of the survey will be summarized and put forward, so as to better apply modern education technology to the professional teaching to improve the efficiency and teaching effect of English major.

The survey included 250 questionnaires in total, recovery 232 valid questionnaires, including 66 freshman, 69 sophomores, 57 juniors and 40 seniors. The questionnaire researches the following aspects: 1) the students' English listening, speaking, reading and writing abilities; 2) the situation of applying modern educational technology in English major; 3) the students' understandings of modern educational technology; 4)the advantages and disadvantages of applying modern educational technology; 5) the students' suggestions on applying modern educational technology.

By analyzing the results of these questionnaires, the study made a conclusion from such five aspects and put forward suggestions for the application of modern educational technology in English major teaching.

II. LITERATURE REVIEW

A. Conceptual Definitions of Key Terms

Generally speaking, 5G means the 5th generation mobile networks, its peak theoretical transmission speeds are up to 1 GB per 8 seconds, hundreds of times faster than that of a 4G network. 5G network aims at providing high data rates, reducing latency, saving energy, lower costs, increasing system capacity and large-scale connectivity. In the era of 5G, it will be more convenient and faster to access information, thus, it'll provide great chances to the development of modern education technology.

As for modern educational technology, it was first put forward in the United States in 1930, and began to be mentioned and used in China after 1980. The viewpoints about the modern educational technology are not all the same, however, it can be generally defined as the process of designing, developing, applying, managing and evaluating teaching by applying modern information technology and modern educational concept, so as to realize the optimization of teaching theory and practice. There are two elements in it, the first is the modern educational ideology and theory, and the second is the modern informational technology and system methods. Usually, the modern education technology including Virtual Reality (VR) and Augmented Reality (AR) which can create and experience the virtual world, and integrate the virtual world into the real world for interaction, immersing the user in the environment, and on-line courses such as MOOC, i.e. large open web courses, free courses offered on web-based learning platforms by institutions of further learning, with a wide range of courses and more emphasis on interaction with students.

Therefore, the application of modern education technology in English major teaching in the era of 5G can make full use of the characteristics of 5G such as high transmission speed, broad dissemination, low delay and energy savings. The proper use of modern educational technology can greatly save teaching resources, improve teaching efficiency and give students more space and chances for autonomous learning.

B. A Description of Related Studies with Evaluation Comments

Today, with the rapid developed technology and the globalization, it's imperative to apply the modern educational technology in English major teaching to broaden students' international horizons and improve their English acquisition ability.

Many scholars at home and abroad have made substantial researches on the application of modern educational teaching technology in English teaching, the literature on modern education technology has been nearly 100,000 articles from 2015 to the beginning of 2019, and it is increasing year by year. The abroad scholars such as Marina, D. (2007), Gutareva, N. Y. (2014), Olga Vitalievan Sumtsova and Tatiana Yurievna Aikina (2015) focus on the modern educational technologies applied in foreign languages acquisition, and the scholars at home such as Liu Wei (2013), Li Jingyun (2016) and Zhang Lingzhi (2017), start their researches on the foundation of analyzing the current situation of the application of modern educational technologies in education. Their studies can be categorized from the following four aspects:

First, study is done on the foundation of researching the current situation of the application of modern educational technology and the English teaching. It has reached a consensus that the application of modern educational technology not only injects vitality, but also brings unprecedented opportunities and challenges to English teaching. The differences between different scholars' viewpoint is that they concern about the different aspects of English teaching.

For example, Liu Wei (2013) concerns about the limitation of traditional education model, he points out that students who learn under the traditional model spend a lot of time and energy to memory words and grammar only result with "mute English" and "deaf English" . And Li Jingyun (2016) reveals that the main models in China's English teaching, including traditional English teaching model, traditional English teaching model assisted by multimedia, and classified English teaching model, still belong to the teacher-centred model. In the mean time, Sun Huali (2016) emphasizes that English teaching in colleges does not make full use of Internet technology, abundant information and efficient advantages, still limited by the traditional educational model. Fedyanin, A. B. (2017) believes the application of modern educational technology can realize high efficient methods of education.

Second, the study is done on the positive effects of the application of modern educational technology. The advantages are mainly talked from two aspects, the learning aspect and teaching aspect. From the perspective of learning, Zhao Huichen (2009) mentions that it can help cultivate students' creative thinking, so that they can complete the task of English autonomous learning independently. And Zhang Huifeng (2016) adds that it can promote students' listening and speaking ability.

From the perspective of teaching, Sun Huali (2016) proposes that it can effectively improve the English curriculum level and play a certain role in promoting the construction of English teaching staff. Moreover, some scholars pay attention to more specific contents, such as Zhang Lingzhi (2017) takes the modern educational technology as the auxiliary teaching means of traditional education to innovate college English teaching methods. Sheng Li (2018) finds out it can share high quality teaching resources, increase equal and fair opportunities for English education, train English professionals to meet the needs of internationalization. And the application of modern educational technology can raise students' interests in English learning, improve the quality of teaching in the research of Zhao Dan (2018).

Third, the study is done on the negative effects of the application of modern educational technology. In this part, people's viewpoint can be concluded to three aspects: students, teachers and resources.

Li Jingyun (2016) divides the negative effects into three parts, the first part is the weak consciousness of autonomous learning of students, they lack of self-management and planning awareness, most of them most of time accustom to the passive acceptance and obedience. The second part is the limited hardware facilities, the network platform learning is limited by computer and network conditions, this makes it very inconvenient to study. The third part is lack of management means and technology, on the one hand, teachers lack training in educational techniques and data analysis, on the other hand, here are more or less loopholes the current test system.

Furthermore, Zhang Lingzhi (2017) also states the problems from three aspects, the first is the distraction of students, there is too much information on the Internet, students can be easily attracted by somethings irrelevant to study. The second is the over-reliance on modern educational technology of some teachers and students, it is obviously unscientific to ignore the importance of teachers and students in education. Third aspect is the inundation of teaching resources, it is difficult to screen and utilize these resources correctly and effectively in the process of English teaching. Another scholar, Sheng Li (2018) concludes the challenges for traditional teaching in the process of applying modern educational technology in English teaching. In her viewpoint, the teaching methods, teacher's role in teaching, and students' learning concepts and styles are all challenged.

Most of scholars notice the positive effects of modern educational technology in English teaching, but rarely concern about the negative effect, as a result, modern educational technology cannot be made full use of in the process of English teaching, and it's hard to popularize and use in a large range.

Forth, study is done on the application strategies of modern educational technology in English teaching. How to apply the technology well in the process of teaching is a question for both English educators and learners to think about, and this is the most critical in English education. Liu Wei (2013) proposes to make full use of foreign language media resources to create multi-environment foreign language acquisition, and try to make the scientific human-computer interaction model as an integral part of English listening and speaking teaching. Meanwhile, Wang Ting (2013) recommends to create a great learning environment through multimedia technology, she also mentions the curriculum model of students' autonomous learning with the support of modern education environment, such as microteaching.

Besides, there are some scholars give some more specific arrangements about the application of modern educational technology. Zhao Dan (2018) puts forward to apply multimedia teaching technology and Internet distance teaching in English teaching. Multimedia courseware can change the abstract teaching content into concrete and visualized, highlight the key points and simplify the difficulties so that students can understand and master the knowledge easily, and then promote the teaching efficiency and quality of the class. As for Internet distance teaching, it is not limited by time and place so that students can learn online according to their own needs and learn content, in this way, the speed of information dissemination and the efficiency of learning information are improved in a great degree. Moreover, some scholars prefer to flipped classroom. After years of practice, some concrete teaching models about flipped classroom have been formed.

Today, we are in an era of rapid development of science and technology and economic globalization. The application of modern educational technology to teaching is the inevitable trend of the development of education, especially the English major, which cultivates international talents. By analyzing the current situation of English teaching, many scholars have studied the problems existing in English teaching and the problems that might brought by the application of modern educational technology, and then to find out the corresponding application strategies.

In all, the English major teaching still tends to be traditional, and people know not much about modern educational technology, as a result, the application of the technology in English major teaching will face great challenges while there are great opportunities for the future development of it. Through the investigation and analysis of the specific situation can maximum the advantages brought by modern educational technology in English majors. The application of modern educational technology is quite popular now, it brings great influence to education reform and stimulates the innovation of teaching methods. Although there is not much research experience of former scholars, it gives us more space to explore.

III. METHODOLOGY

The research mainly focuses on literature research and questionnaire survey. The subjects of the survey are undergraduates majoring in English majors, and the number of students surveyed in each grade is relatively balanced. The content of the questionnaire includes the student's English comprehensive ability, the level of understanding of modern educational technology, the application of modern educational technology in their professional learning, and the student's suggestions on applying modern educational technology in the study of professional courses. The design is more comprehensive, but there are some problems in the investigation process, such as the students scattered which made investigation become more difficult, and the students' attitude towards the investigation is not serious enough.

In recent years, many experts and scholars at home and abroad have done research on the combination of modern education technology and education and teaching, there are nearly 100,000 literature studies on modern education technology from the beginning of 2015 to the beginning of 2019, and it'll increase year by year. However, the researches on modern educational technology in English teaching is very few, no more than 60 articles in five years, and it's hard to see the consideration about the application under the era of 5G. It provides little valuable information for the research.

IV. RESEARCH AND DISCUSSION

A. The Students' English Comprehensive Ability

This paper has researched the condition of students' English comprehensive ability, including listening, reading, speaking and writing four aspects. Students' English ability has been divided four levels, and decrease from A to D. From the following table, it can be found out that most of students' English reading and writing ability is quite great, and is better than their English listening and speaking ability, while most of students' performance in English listening and speaking is not so optimistic .The reasons for this phenomenon may be related to the students' learning environment, or the teacher's teaching methods, the traditional teaching methods more to exercise students' reading and writing skills but less to develop students' language communication skills, which can easily cause deaf English, dumb English and so on. Therefore, applying the modern educational technology into English major's teaching to improve students' English listening and speaking ability is quite necessary.

TABLE 4-1
STUDENTS' ENGLISH COMPREHENSIVE ABILITY

listening		reading	
A	3%	A	4.5%
B	34.5%	B	54.5%
C	52.5%	C	36.5%
D	10%	D	4.5%
speaking		writing	
A	2%	A	5.4%
B	34%	B	45.8%
C	55.5%	C	45.8%
D	8.5%	D	3%

B. The Application of Modern Educational Technology in English Major

Surveying the teaching methods that students are frequently exposed to in the study of professional courses, with a total of 15 possible options for students to choose from, including classroom lectures, student presentation, group discussion, multimedia teaching, social practice, situational teaching, flipping classroom, online writing system teaching, online course teaching, online and offline mixed course teaching, spoon-feeding, all kinds of cloud class teaching, micro-teaching, virtual simulation course teaching and others provided by students.

According to the survey results (Figure 4-1), the four teaching modes that English majors are most exposed to in the course of study are classroom lectures (99%), student presentation (93.5%), group discussion (93.5%) and multimedia teaching (83%), and the rest modes are not common. However, it is well known that these four kinds of teaching methods seldom apply modern education technology in their teaching process, most of them belong to the traditional teaching mode, which has limited effect on training students' English comprehensive ability, as for the modern educational technology, is less used in the classroom teaching of English majors, so that students and teachers in English majors cannot make full use of the convenience provided by the rapid development of modern educational technology under the 5G era.
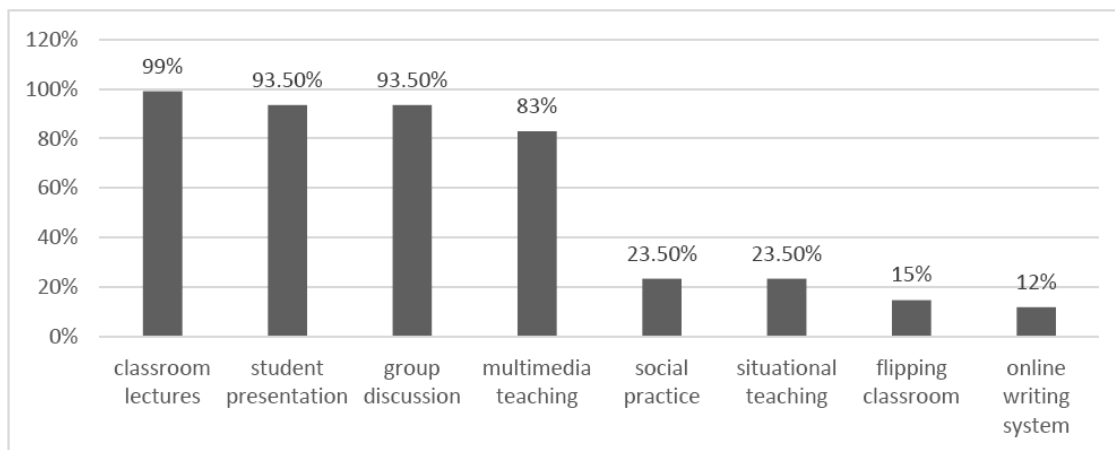
Figure 4-1 Common Teaching Models in English Major Teaching

C. The Understanding of Students about Modern Educational Technology

When researching the understanding of students about modern educational technology, most of students believe that classroom lectures (92%), spoon-feeding (42%), group discussion (42%) and students presentation (40.5%) belong to traditional education model (Figure 4-2 Traditional Teaching Model), and multimedia teaching (66%), virtual simulation course teaching (61%), online course teaching (53.5%) belong to teaching model which applying modern educational technology (Figure 4-3 Teaching by Modern Educational Technology).

This proves that these English majors have some knowledge of modern educational technology, but limited by the teaching environment and teaching conditions, it is difficult to have a better understanding and contact with modern educational technology. However, in the era of 5G, the rapid development of modern education technology provides a great deal of learning resources and sufficient learning space for education and teaching. The students' contact and cognition of modern education technology are limited, which also affects the students' learning effect to a certain extent, especially the students majoring in English, they need to make good use of the convenient network communication technology, understand the international current affairs, open up the international vision, improve their English comprehensive quality in an all-round way, rather than only study the basic English ability.
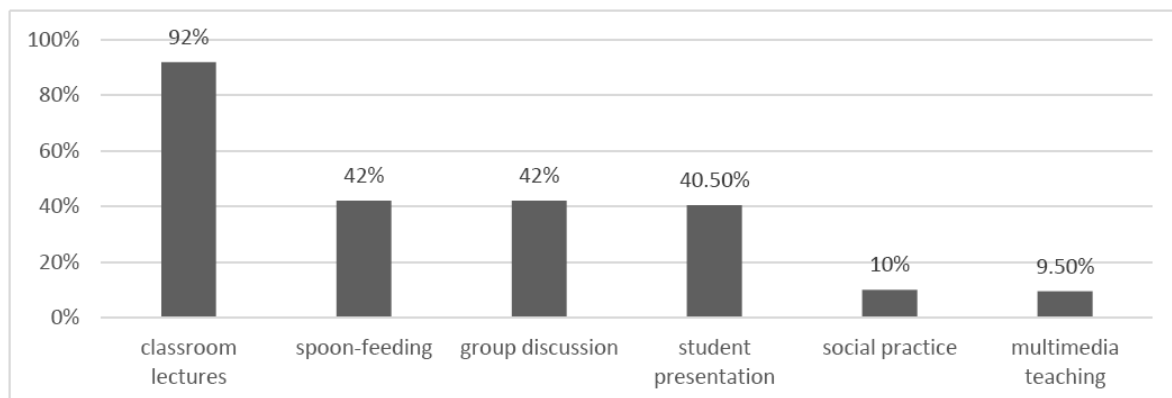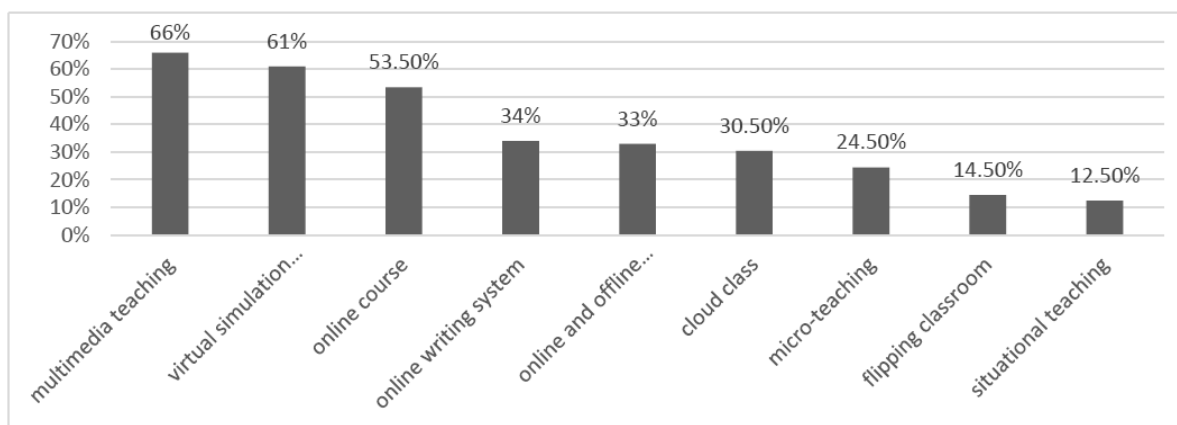

Figure 4-2 Traditional Teaching Models

Figure 4-3 Teaching by Modern Educational Technology

From the perspective of students, they believe the combination of traditional teaching methods and modern education technology can promote students' English learning effect and English comprehensive ability more effectively than a single model to improve their English proficiency, the four most popular methods are situational teaching (40.5%), student presentation(35.5%), classroom lecture(31%) and social practice(28%). Analyzing from the data of Figure 4-3 Teaching Models Could Improve Students' English Effectively, it can be found in the process of learning English, students pay more attention to the combination of traditional teaching and modern educational technology, and the combination of theoretical study and social practice.
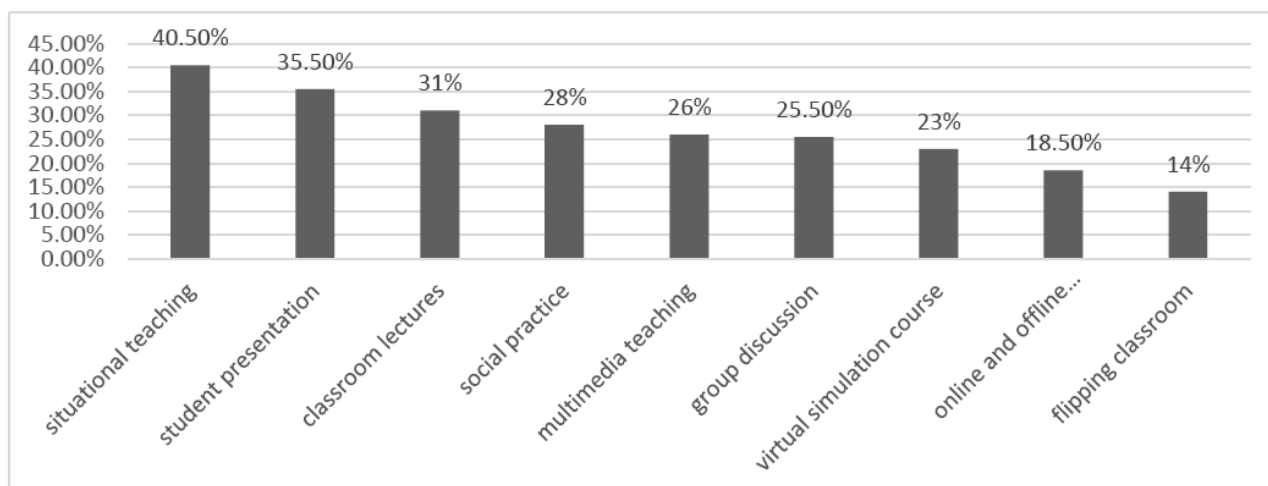

Figure 4-4 Teaching Models Could Improve Students' English Effectively

D. The Effects of Applying Modern Educational Technology

1. The Advantages of the Application

According to the research, students proposed six main advantages of applying modern educational technology in the English major teaching as Table 4-2, the three most recognized advantages are to enrich learning resources (75.5%), cultivate students' self-learning ability (65%), and improve students' learning enthusiasm (54.5%). Exactly, the application of modern education technology in the teaching of English majors can enrich students' learning resources. With the arrival of 5G era, the speed of information transmission is greatly improved, and a large group of education platforms can provide a large number of learning resources, so that students can easily obtain the learning resources of famous schools that they have no chance to get into in reality. About cultivating students' self-learning ability, in the 5G era, all kinds of teaching software and teaching platforms are springing up, and teachers and students can teach and study even thousands of miles away, which provides students with a more free and diverse choice of learning time and learning space.

As for improving students' learning enthusiasm，the cloud class software usually sets up incentive mechanism, teachers can use these software to issue learning tasks on a regular basis, students complete according to the regulations, according to the quality of completion and other comprehensive factors to score, give appropriate rewards. Students can also use software to practice together, such as word memory competition, English reading proficiency test, practical scene simulation dialogue practice, through the reward and competition mechanism to stimulate students' interest in learning, promote students to learn actively so as to improve students' learning efficiency.

TABLE 4-2
THE ADVANTAGES OF THE APPLICATION

Enriching learning resources	75.5%
Cultivating students' self-learning ability	65%
Improving students' learning enthusiasm	54.5%
Enhancing students' practical ability	36.5%
Enhancing students' cooperation ability	31.5%
Developing the ability of solving problem	29.5%

2. The Disadvantages of the Application

According to the research, students proposed five main disadvantages as Table 4-3, the most common disadvantage they agrees is students' excessive reliance on the modern educational technology (58%). The arrival of the 5G era provides a broad space for the development of modern education technology, and modern education technology provides convenience for professional teaching, but if excessive use will lead teachers and students to rely too much on modern education technology, thus neglecting the subjectivity of teachers and students in the teaching process and the importance of teaching materials, then losing the original significance of teaching with the help of modern education technology.

TABLE 4-3
THE DISADVANTAGES OF THE APPLICATION

Excessive reliance on the technology	58%
Uneven quality of learning resources	47.5%
Students need acceptance process	37.5%
Distract students' attention	35%
Higher costs of the technology	31%

E. The Students' Suggestions on Applying Modern Educational Technology.

By analyzing the collections of research data, it can be easily found out that students support for the application of modern educational technology in English majors much more than opposition，there are three main suggestions, including the proper combination of traditional teaching and modern education technology could increase students' participation in the classroom; increasing practical training to improve students' practical English application ability; making more use of modern educational technology to make class more interesting, enhance students' interests in learning, and thus improve students' English learning efficiency.

V. CONCLUSIONS

A. Major Findings

In conclusion, the students of English majors have good English literacy as a whole, their English reading and writing level is better than that of listening and speaking level. They have a certain understanding for modern educational technology, and they have a considerable expectation for applying modern educational technology in the study of professional courses. They believe that the modern educational technology can be used to obtain the teaching resources of various network platforms to enrich the students' learning resources, and that the long-distance teaching system can be used to cultivate the students' autonomous learning ability. And they agree that 5G will provide more diversified development for modern educational technology, and various modern educational technologies can effectively improve the students' learning enthusiasm and thus improve their learning efficiency. At the same time, there are concerns that students may be too dependent on modern educational technology to meet their expected teaching goals. That's what need to be considered in the future application of modern educational technology in English major.

B. The Application Strategies of Modern Educational Technology

First, applying modern educational technology with traditional teaching model moderately. Modern education technology is in the stage of rapid development in the era of 5G, still needs to be improved. So the application of modern education technology in the teaching process of English major requires teachers and students to work together, strengthen self-control to prevent excessive dependence, make full use of the convenience of modern education technology to assist professional teaching, promote the mutual communication between teachers and students, so as to train students' self-learning ability and then to improve learning efficiency.

Second, strengthening English practice step by step. Educational informatization is the inevitable trend of educational development in the future, but it still needs a long process to make effective use of modern educational technology in education. In view of the present situation of English major teaching, most students hope that the school can increase teaching aids and strengthen practical teaching. Nowadays AR/VR technology is developing well, with the development of 5G technology, AR/VR technology will become more and more mature, AR/VR technology could simulate foreign language communication situation and exercise students' English practical application ability.

Third, Strict regulation can ensure the quality of learning resources. The 5G era means faster network communication speed and more abundant and convenient network resources, making good use of this characteristic of the 5G era in the

process of English major teaching can help students obtain more learning resources and meet the learning needs of different students. Now the network teaching platform is developing rapidly, all colleges and universities actively launch the excellent courses for students to learn, strengthen the supervision of online teaching resources, ensure the quality of resources, help students to choose the courses suitable for their own, and achieve the effect of teaching students according to their aptitude.

In conclusion, with the arrival of the 5G era, modern educational technology is developing more and more rapidly, and applying it to teaching will become the inevitable trend of education development in the future. As the main position to train international talents, English majors should conform to the trend of the times, apply modern educational technology to English teaching to promote the development of students' ability in all aspects.

REFERENCES

[1] Gutareva. N. Y. (2014). Information Technologies in Modern Language Education. *Krasnoyarsk Science*, (16), 111-118.
[2] Gutareva. N. Y. (2014). Role of Modern Technology in Language Education. In *the World of Scientific Discoveries / V Mire Nauchnykh Othkrytiy,* (11), 253-263.
[3] Li Jingyun. (2016). Research on the Constraints of College English Autonomous Learning under the Environment of Internet. *Higher Education Research*, (10), 5-6.
[4] Liu Wei. (2013). Research on the optimization of college English listening and speaking teaching based on modern educational technology. *China Audio-visual Education*, (10), 116-119.
[5] Marina, D. (2007). Artificial Intelligence in Second Language Learning: An Efficient Approach to Error Remediation. *Language Awareness,* (2), 99-113.
[6] Olga,V. S. , Tatiana, Y. A. (2015). Applying Modern Educational Technologies in Foreign Language Teaching the Students of Technical Universities. *V Mire Nauchnykh Othkrytiy*, (59), 4263-4277.
[7] Sheng Li. (2018). Research on teaching practice reform of college English majors under the background of Internet era. *Journal of Jilin Radio and Television University,* (4), 42-44.
[8] Wang Ting. (2013). On the organic combination of modern educational technology and college English teaching. *New West*, (Z1), 216+221.
[9] Yong Zhao. (2003). A Comprehensive Review of Research on Technology Uses in Language Education. *The CALICO Journal,* (1), 7-27.
[10] Zhang Huifeng. (2016). The optimization strategy of modern educational technology in college English listening and speaking teaching. *Journal of Yanbian Institute of Education*, (04), 29-32.
[11] Zhang Lingzhi. (2017). The application of modern educational technology in college English teaching reform. *Subject and Teaching (Education Development Research 2017 Supplement),* (S1), 85-87.
[12] Zhao Dan. (2018). The application of modern educational technology in teaching. *Economic Outlook around the Bohai*, (3), 184-185.
[13] Zhao Jun. (2015). On the application of modern education technology in middle school English teaching reform. *Modern Communication,* (8), 212.

Yuhang Gao, born in Jilin, China in 1998. She received her B.A. degree in English language literature in Yanbian University, China in 2020. Her research interest is the English language and literature.

Culture-loaded Words and Translation Equivalence

Xuanxuan Zhou

University of Shanghai for Science and Technology, Shanghai 200093, China

Yan Hua

University of Shanghai for Science and Technology, Shanghai 200093, China

Abstract—**Language and culture have very close relationship and can't dispense with each other. In translation practice, we must fully consider the cultural differences, and completely understand the meaning of the culture-loaded words, try our best to convey the information as much as possible, and realize translation equivalence and cultural exchange.**

Index Terms—**culture-loaded words, cultural connotations, translation equivalence**

I. INTRODUCTION

Language is a part of culture; it is the carrier and image of culture. The distinctive cultural traditions of human society are reflected in language. It can be said that different language cases have their own cultural imprints. Translation is a cross-language and cultural communication activity. It is a language activity that uses one language to accurately express the content of thinking expressed in another language. However, because the East and the West have different cultural backgrounds, the cultural information carried by the two languages is not the same. In other words, there are cultural differences in language. The famous American translation theorist Eugene A. Nida (1993) said in his book "Language, Culture and Translation": "The role of language in culture and the influence of culture on the meaning of words and idioms It is so universal that no text can be properly understood without careful consideration of the language and cultural background."(Eugene A. Nida, 1993, p19) Holland, M. and N. Quinn (eds.)(1987) also argues it. The famous Russian translation theorist Juri Lotman (2006) said: "There is no culture It is not rooted in a specific culture; there is no culture that is not centered on a certain natural language structure."(p98) It can be seen that language and culture are inseparable. Zhuang Enzhong. (2007) argues that without language, culture cannot be reflected and existed. And language has meaning only when it reflects its culture. Therefore, in translation practice, the translator must have a thorough and detailed understanding of the differences between the Eastern and Western cultural backgrounds, and use various compensation methods to accurately, completely and effectively express the various cultural information carried by the words. Hu Meizhu, Xiao Hui (2006) argues it is possible to achieve equivalent translation.

II. TRANSLATION EQUIVALENCE THEORY

Translation equivalence is a core concept in Western translation theory. Since the 1950s and 1960s, many translation theorists have regarded this theory as an important part of their translation theory system. In the UK, Catford (1911) was the first to officially propose equivalent translation. He believed that "translation is the replacement of textual material in one language with textual material in another language equivalent to it."(p199)As a well-known American translator, Eugene Nida (1993) based on his own personal experience in translating the Bible, when discussing the nature of translation, he said: "Translation refers to the most approximate natural equivalent of the information in the source language copied by the receiving language, first in terms of definition, and second in terms of style. On the one hand, the translator must strive to achieve equivalence rather than identity. In a sense, this emphasizes copying rather than preserving the form of discourse. "(p200) It can be seen that what Cadford emphasizes is "textual equivalence", while Nida emphasizes "dynamic equivalence". In any case, they regard translation as a science. Their definitions of translation are all around the central word "equivalence". However, they have repeatedly emphasized that "absolute equivalence is impossible." "The so-called equivalent translation can only be based on absorbing the research results of culture, cognition, language and other disciplines, and rationally handle the problems of structure, meaning, culture, cognition and pragmatics, so that the original language can be compared with the target language. Try to be equal as much as possible. It can be seen that the loss of cultural information is inevitable in the translation process, and the key is to minimize this loss and keep the translation and the original content as equivalent as possible.

III. THE SIMILARITIES AND DIFFERENCES IN THE CONNOTATION OF ENGLISH AND CHINESE CULTURALLY LOADED WORDS

Vocabulary is the most active and active language element in language, which can reflect the changes and development of social life and social thought very sensitively and quickly. Language is a cultural storage function that is directly displayed through words, reflecting the characteristics of its national culture. Li Zhaoguo (2003) and Li Yue (2006) argue the meaning expressed by vocabulary can be divided into two categories: one is denotation, that is, literal meaning; the other is connotation, that is, the implicit meaning of words, which explains the cultural connotation of words, also known as culture vocabulary. Each word represents a certain object or phenomenon. Different cultures have different expressions of the same object or phenomenon in language. This is due to the unique development history, social system, ecological environment, and religious beliefs, national customs of different countries or nations. Therefore, in translation, we must deeply understand the meaning of those culturally loaded words, and try to make the translation "close" and "naturally" reproduce the original text. The similarities and differences in the connotation of culturally loaded words are mainly manifested in the following aspects:

A. English and Chinese Words Indicate the Same Meaning and Have the Same Meaning

Although different nationalities have different cultural backgrounds and living habits, they also have something in common in the thinking process, which is what we usually call "commonality". This commonality is reflected in words and produces the same or similar semantics. For example, in Chinese, "fox" stands for cunning. People say "a fox can't be a civet cat" when they say that someone can't be an old man. People will also call those old treacherous people "old fox". In English culture, the word "fox" also has the same insidious and cunning meaning. Such as: The fox is known by his brush. (Look at the tail to know that it is a fox.), When the fox preaches, then take care of your geese. (Fox preaches, beware that the geese is only stolen.) Another example, in English and Chinese. The dove in the language symbolizes peace; the ivory tower refers to the small world of writers or artists who have broken away from social practice. In English, there are Walls have ears. (The walls have ears.) "Walls have ears" began at the Louvre in Paris. The Louvre was originally the Palace of the Kings of France. It is said that there are mysterious sound channels installed in its walls for eavesdropping. During the regency of Queen Catherine, she relied on this kind of "eared" wall to eavesdrop on the words of suspicious ministers; in ancient China, the book "Guan Zi ·Under the Monarch and Ministers" said: "The wall has ears, and the wall has ears. It is also called the leaking of micro-conspiracy." Both English and Chinese have used the metaphor of a wall with a long ear to describe that a secretly discussed matter has been overheard, both based on their own allusions.

B. English and Chinese Words Indicate the Same Meaning, But the Connotative Meaning Is the Same

Different nations have the same associations for certain things in some aspects, but they also have different associations in some aspects. Murray (1990) and Tan Zaixi (1986) argue this view. For example: rose means love in both English and Chinese, and it means romance. But in English, there is an idiom "under the rose", which means secret and silence. This reflects an ancient habit in English history, that is, hanging a rose above the conference table means that participants must keep secrets. For another example, in both English and Chinese, spring means the first season of the year. In Chinese, "春" can mean "beautiful, happy, and sweet". Therefore, in Chinese, there is: 春风得意, Spring is full of spring, everything is spring, etc. In English, spring also has roughly the same meaning. This is why spring (spring) has become the object of praise for many writers. The most typical is the famous British poet Percy Bysshe Shelley (Percy Bysshe Shelley)'s famous phrase "If Winter comes, can Spring be far behind?""However, in Chinese, "spring" also means "male and female love, male and female eroticism". In English culture, there is no such meaning. Another example: vinegar has the meaning of "acid" in both English and Chinese, but in Chinese, "vinegar" also means "jealous". For example, there is a saying in "A Dream of Red Mansions": People are vinegar jars, she (Wang Xifeng) is vinegar jars, vinegar urns. In English, vinegar means bad temper and unpleasantness. Such as: vinegar sb's speech (the unpleasantness revealed in someone's speech).

C. English and Chinese Words Indicate the Same Meaning But Different Connotative Meanings

Because people from the East and the West have different cultural backgrounds, living habits, ways of thinking, and aesthetic appeals, the same word has different values in different cultures, and has different connotations, that is, different associative meanings. For example, "Cuckoo" and "Crane" have different association meanings in Eastern and Western cultures. The cuckoo is often a symbol of "sorrow, sorrow, and sorrow" in Chinese classical literature, and the crane is a symbol of longevity in China, such as "Songhe Yannian". For Westerners, "Cuckoo" and "Crane" do not have the associated meaning of these images. "Crickets" in Chinese are associated with sadness and loneliness. Ouyang Xiu, Du Mu, and Yue Fei all use crickets to express sad feelings. However, in Anglo-American culture, the associative meaning of cricket is not only without sadness, but also joy and happiness. Such as "as merry as cricket". Another example is the most common animal "dog". In Chinese Han culture, people are the masters of dogs, and dogs are slaves of people. "Dog" is an object of contempt and curse. Almost all terms related to "dog" carry derogatory meanings, such as: dog bile God, the dog jumps the wall in a hurry, the dog's blood sprinklers, the dog is arrogant, the dog looks low, the dog can't vomit ivory, and so on. But in Western culture, dogs are good friends of man, and their "status" is much higher. Therefore, when someone is lucky, people will say "You are a lucky dog." which means: "You are a lucky dog." When someone is tired, he will say: "I am dog -tired." means: "I am tired."; when someone feels that he is getting old and can't learn new things, he will say: "I am too old dog to learn the new tricks." means: "I am too old to learn new

things."

D. English and Chinese Words Indicate Different Meanings and Have the Same Meaning

Sometimes in Eastern and Western cultures, people will use different meaning words to express the same or similar cultural connotations, that is to say, the body is different, but the metaphor is the same. For example, "to meet one's Waterloo" in English originated from the fiasco of Napoleon in the Belgian town of Waterloo in the 19th century. In Chinese, "to meet one's Waterloo" refers to the ancient three kingdoms of Shu Guan Yu who was defeated and retired. For one thing, the two words are derived from different historical events, but have the same meaning, and both refer to tragic failure. There is also the Chinese "Blessings of Love" which means loyal love, while Westerners have Remeo and Juliet (Romeo and Juliet) loyal love. For another example, in English and Chinese, people usually use animals as vehicles to express the characteristics and qualities of characters. However, due to different social and cultural environments, they use words with different indicating meanings. Such as: as strong as a horse, lion hearted, as timid as a rabbit, as stubborn as a mule, a black sheep , to cast pearls before swine (playing the piano to the cow), as stupid as a goose (stupid as a pig), etc. It can be seen that the demonstrative objects in the original language are obviously different from the comparable objects in the target language, but they have similar meanings and have the same meaning and communicative function.

E. English and Chinese Words Indicate the Same Meaning but Different Cultural Values

Each language has its own national cultural value orientation, which reflects different ideas on the views and understanding of words or problems. There is a sentence in English: "Words do not have meanings, people have meanings for words." This sentence can be literally translated as: Words have no meaning, meanings follow life. Its deep meaning is to say that the connotation and values of words depend on the speaker's viewpoint, position and feelings, and the speaker's position, viewpoint and feelings are formed in the history and culture of the society in which he lives. For example, individualism is usually translated as "individualism" in Chinese culture, which refers to the self-interested thinking of oneself and disregard of others. In Western countries, people generally regard individualism as a positive manifestation of individual self-worth and a synonym for hard work and enterprising. Individualism is the core value of American culture. For more than two hundred years, the United States has always placed respect for individual rights and individual values in a very important position. Self-reliance, like seizing the initiative when doing things, having the courage to express different views and respecting the privacy of others are all manifestations of individualism. For another example, when used in philosophical terms, materialism means "materialism" and idealism means "idealism". Due to the different perspectives, standpoints, and concepts that people look at the problem, these two words are not good or bad or praise or criticism in English. In Chinese, they are positive for materialism, but negative for idealism. Yan Hongen (1985) argues that the connotative meaning of these words is not inherent in these words, but is given to them by people according to their own background and cultural atmosphere.

IV. Methods to Achieve "Translation Equivalent"

It can be seen from the above analysis that words carry rich cultural connotations. Their commonalities and individuality can produce different word meaning associations in their indicative sense. This cultural difference adds a certain degree of difficulty to translation. This difficulty is mainly reflected in the lack of vocabulary and the conflict of word meaning, that is, the cultural information carried by the original words. Wang Jinjuan (2006) and Yu Jianping (2000) argue that the cultural information carried by the corresponding words of the language is contradictory or inconsistent. That is to say, the meaning of the surface of the word is the same, but the cultural connotation carried by the deep meaning of the word is not the same or even completely contradictory, so completely different associations are produced. As the famous British translation theorist Peter Newmark (1946) said: "The stronger the cultural (local) and temporal distance of a text, the more incredible the (translation) equivalence will be."(p11) In other words, That is, the greater the cultural difference between the original language and the target language, the more difficult it is to convert the equivalence between the two languages, and the more the equivalence validity is affected.

As a pioneer of cultural exchanges between various ethnic groups, translators must have a thorough and detailed understanding of the differences in cultural backgrounds between the East and the West, and use various compensation methods to accurately, completely and effectively express the various information brought by cultural factors. Try to achieve equivalent translation as much as possible. In the process of translation practice, usually the following methods of adaptation and compensation can be used for translation: literal translation, transliteration, free translation, literal translation and annotation, literal translation and free translation, transliteration and annotation and set translation, etc.

A. Literal Translation

Although literal translation focuses on the translation of the original text sentence, it is not a one-to-one translation, but a literal translation, without too much extension and annotation. Literal translation is a commonly used method in translation. Under the circumstance of not violating the target language norms and causing wrong associations or misunderstandings, literal translation shall be adopted as much as possible, and the image and customary expression methods in the original text shall be retained to the greatest extent, so as to retain the foreign characteristics of the

original text and not only make the translation fresh and powerful , And opened the eyes of the target readers, as if to feast on a delicious meal with exotic flavors. For example, the Golden Rule of Jesus Christ to his disciples is "Do as you would be done by." (How you want others to treat you, you also have to treat others.) This is the same as the famous Chinese Confucian saying. It's almost exactly the same, coincidentally. There are many other idioms that can find almost corresponding words in both English and Chinese. Such as: to pour oil on the flame, Strike while the iron is hot. to praise to the skies, to fish in the troubled water, walls have ears, There is no smoke without fire. (No waves without wind.), Bad workmen often blame their tool etc. This corresponding translation not only retains the vivid metaphors and strong cultural atmosphere in the original language, but also because the translation comes from the more vivid idioms and expressions in the target language culture, the translation is more easily accepted by readers.

B. Transliteration

   With the rapid development of society, new things have sprung up like mushrooms after rain, and these will inevitably be reflected in the language. Therefore, when no equivalent words corresponding to the original language are found in the target language, transliteration is usually used. Such as disco, Internet, hamburger, clone, sanna, nylon, sonar, copy, brandy bikini, hot dog, black horse, engine, motor, sofa etc. These words belong to the transliteration method, and they have gradually entered the Chinese culture; the same Chinese words "kowtow" , "typhoon" , "Qigong", ""Wushu" "paper tiger" , "Mahjong" and" Litchi"   have gradually entered English culture. The use of transliteration can enrich the language, help the communication and development between the two languages, and i s the best translation method for foreign words.

C. Free Translation

   Due to the cultural differences between the East and the West, some words will have very strong cultural significance. If the literal translation method is used blindly, it will not only fail to accurately convey the information contained in the original text, but also make the target readers confused or even misunderstood. In order for the target readers to obtain the same cultural information as the original readers, the only way to abandon the "likeness" is to pursue "likeness", that is, not to stick to formal correspondence, but to faithfully reproduce the main meaning of the original text and highlight its connotation. The translator must look for suitable expressions in the target language culture, make various necessary conversions, and perform free translation to achieve functional equivalence. Such as: It was another one of those Catch-22 situations, you're damned if you do and you're damned if you don't. (This is really another awkward situation, it's bad luck to do it, bad luck not to do it.) The word Catch-22 in the text has become a lingua franca in European and American societies, and is widely used daily, and is also included in dictionaries. It has officially become a word in modern English. It comes from the title of the novel by Joseph Heller (1923-1999) (Chinese translation is "The Twenty-Second Military Regulations"). The novel is a fictional story about an American bombing squadron stationed in the Mediterranean during World War II. On the surface, it is about the crazy behavior of air force officials. In its essence, it reflects the ignorance, unreasonableness and ignorance of large institutions and those in power. The author ruthlessly lashes at social injustices with the brushwork of laughing and cursing. If it is directly translated as "Catch-22", Chinese readers may not be able to fully understand it. It is better to translate it into "dilemma and embarrassment." There is also the English idiom "rain cats and dogs", which some people think the source of this idiom From Norse mythology, it is believed that the storm is the cat and dog, and some people think that the storm is the cat and dog fighting. No matter how you say it, there is no corresponding expression method for this kind of saying in Chinese. It is impossible to transplant the idiom into Chinese literally or literally, so a free translation can be used, which can be translated as "大雨滂沱" 或"大雨倾盆" . The same is true for Chinese, such as "Dongshi imitates Xishi", if it is simply translated as "Dongshi imitates Xishi", the meaning in the original text is not translated at all. Since Chinese readers understand the specific cultural meanings of Dongshi and Xishi, they are completely understandable. However, for foreign readers, it may be confused and at a loss. Therefore, in order for the target readers to understand the exact meaning of "Dongshi Xiaoying", free translation is needed. Can be translated as: "The ugly imitates the beautiful in such a distorted way that the ugliness of the ugly becomes worse.". Another example is "Drink the northwest wind" in Chinese. If it is literally translated as "drink the northwest wind", it will be difficult for readers to understand, so it can only be translated as "have nothing to eat". Similar translations in English include "A watched pot never boils." (Anxious water does not boil.), "Every bean has its black." (Every mortal has its shortcomings.), "A friend in need is a friend indeed "(See the truth in adversity.) etc.

D. Literal Translation and Annotation

   In the process of translation between English and Chinese, sometimes some culturally loaded words need to provide a certain cultural background, so as to help the target readers to better understand the cultural connotation of the original language and enhance the understanding of the original. It can usually be processed by literal translation and annotation. Such as: "Chinese descendants" in Chinese, it can be translated as: the offspring of Huaxia. "Huaxia", or the short term "Hua", was the ancient name of China. In ancient times people living in control China used to call their native land "Huaxia", which is now used as a synonym for the Chinese nation or China. Another example is Promethean heat in English. Translation: Promethean God Fire, Prometheus is a hero in ancient Greek mythology who stole fire from Mount Olympus to mankind.

Because of the two different cultures of English and Chinese, the names, place names, ages, customs, classics, allusions, etc. involved in their languages will have their own unique color associations in the process of historical formation. When translating such words, usually this method of literal translation and annotation can be used to firstly introduce new expressions in foreign languages, and secondly to fill in the vocabulary "vacancies" in the target language.

E. Literal Translation and Free Translation

Sometimes in the translation, some idioms with historical knowledge or strong cultural flavor will be encountered. If you only translate it, you may lose the vivid metaphorical color of the original language. It is best to literally translate the image of the original idiom and add the free translation. It not only retains the image metaphor in the original language, but also can be accepted by the target language readers. This form of translation is a "hybrid" of literal translation and free translation between the two parts before and after the introduction and annotation. Such as: While it may seem to be painting the lily, I should like to add somewhat to Mr. Alistair Cooke's excellent article. (March: Guakdian Weekly, 19 Feb. 1953) (ALIstair Cooke's Mr. Cooke A few strokes of the masterpiece, although this may be coloring the lily, which is not thankful.) In the translation, painting the lily is literally translated, preserving the original cultural image, and then explaining its connotation. This processing method is just right, it preserves and reproduces the vivid image of the original text. Lilies are regarded as a symbol of chastity, innocence, and purity in Christian art; in the eyes of Westerners, lilies are beautiful and noble, so coloring lilies is futile. If it is only translated as "one extra effort" or "futility", although the meaning is similar, the cultural difference is completely lost. The image of lily is retained in the translation, and the readers of the translation will explore the symbolic meaning according to the prompts, so as to experience the differences between Chinese and Western cultures in this respect, and expand the readers' knowledge and experience. Another example: Men sent flowers, love notes, offers of fortune. And still her dreams ran riot. The one hundred and fifty! The one hundred and fifty! What a door of an Aladdin's cave it seemed to be. (Th, Dreiser, Sister Carrie) (The man sends flowers, love letters, and luck to her. But she still has endless dreams. This one hundred and fifty dollars! This one hundred and fifty dollars! It really seems that the cave with the magic lamp has been opened for Aladdin Door. The last sentence uses the method of literal translation and free translation to fully present the meaning of the Aladdin story, which helps the target readers understand the exact meaning of the sentence. The following sentences also use the method of literal translation and free translation. "Fish begins to stink at the head." (The fish must rot and the head will stink first-the upper beam is not straight and the lower beam is crooked.) "The best fish swim (are) near the bottom." (Good fish swim (are) near the bottom." Obtained.) "A bull in a china shop." can be translated as: "Bull broke into the Ciqi shop-wantonly make trouble.", "Can the leopard change his spots?" can be translated as "Leopard can't change the markings on his body-- Nature is hard to move." "To shed crocodile tears." can be translated as: "Crocodile tears-false mercy." "Achilles' heel." can be translated as: "Achilles' heel-the only weakness."

F. Transliteration and Annotation

In translation practice, we sometimes encounter conceptualized names or words involved in the original language. These conceptualized names or words are very easy to understand for the readers of the original language, but for the target readers, due to the lack of understanding The understanding of the original language and culture is difficult to understand, or even completely incomprehensible. In this case, it is necessary to add appropriate explanatory text to help readers understand the translation. For example, the Chinese word "班门弄斧" can be translated into English as "to show off one's proficiency with the axe before LuBan, the master carpenter." An explanatory word has been added to the translation, the master carpenter, which has become a skilled craftsman in Luban, China Pronouns, but foreign readers do not know it. After adding annotated text, the information in the original language is fully reflected. For another example, on December 18, 2008, General Secretary Hu Jintao delivered an important speech at the meeting to commemorate the 30th anniversary of reform and opening up. There was a paragraph in which he said: "Our great goal is to build the party and benefit from a well-off society of a higher level with a population of more than one billion will be basically modernized by the 100th anniversary of the founding of New China and become a prosperous, democratic, civilized and harmonious modern socialist country. As long as we are unwavering, unswerving, and unswerving by advancing reform and opening up, and unswervingly following the path of socialism with Chinese characteristics, we will surely be able to triumphantly achieve this magnificent blueprint and goal." What does "not toss" in the text mean and how to translate it. In addition to the translation version of China Daily, which translates "不 tossing" into "don't get sidetracked" and "don't sway back and forth", there are also various translations circulating on the Internet, such as: don't flip flop; no dithering; no major changes; avoid futile actions; stop making trouble and wasting time and so on. The interpreter version of the State Council Information Office transliterates "bu zhe teng" into "bu zhe teng". The author thinks that the method of transliteration and annotation is more appropriate. If you simply use transliteration, foreign readers may not know what it is. If you only use free translation, although foreign readers understand the meaning, the translation loses the original cultural flavor. Therefore, the author believes that using transliteration and annotation is a better method, which can be translated as Bu zhe teng ----don't sway back and forth. This not only retains the vivid cultural color of the original text, but also accurately displays its meaning.

G. Set Translation Method

Sometimes in the original language and the target language, there are quite a few expressions that are completely equivalent or similar in meaning, and these expressions do not contain a strong cultural color. And there are corresponding words in the target language, which are completely consistent and corresponding in content, form, metaphor, rhetoric, etc. In this case, you might as well apply the idioms in the target language straightforwardly. In this way, you can keep the original idiom's style, and make the translation more vivid and smooth, and at the same time, it can be more accepted by the target readers. For example, in English, "Barking dogs do not bite." (Barking dogs do not bite.) "When the cat's away, the mice will play." (Cat's away, the mice will play.) "To spend money like water." (Spend gold like earth.) "At sixes and sevens." (Chaos.) "Love me, love my dog." (爱屋及乌) "Time is money." (An inch of time and an inch of gold.) "Money makes the mare go." (Money can make ghosts grind.) "Great men are apt to have short memories." "He who has a mind to beat his dog will easily find his stick." No words.) "Great minds think alike." (The hero sees the same.), "Like begets like." (Long begets like dragon, Feng begets like.), "Look before you leap." (Think before you leap.) Wait.

V. Conclusion

In short, the words of different nationalities always have their own specific cultural connotations. The cultural connotations we are talking about are also a general and broad complex, which penetrates into all psychological processes and psychological behaviors of human society, from materials to ideas, from individuals to individuals. Society, from politics to religion, etc., constitutes the entire cultural ecological environment, and any element of this environment may be reflected in the meaning of words. The essence of translation is to allow people to understand and understand the cultural life and emotional ways of other nations through translation. Therefore, when translating these culturally loaded words, we must pay attention to the preservation of the cultural color in the original text and be able to handle the cultural load flexibly and effectively. The translation of words can fully demonstrate the thinking characteristics of different ethnic cultures and their emotional ways, so as to achieve the equivalent or approximate equivalent of cultural information and final effects, and achieve greater cultural transplantation and cultural exchanges.

References

[1]   Eugene A. Nida. (1993). "Language, Culture and Translating" Shanghai: Shanghai Foreign Language Education Press.
[2]   Holland, M. and N. Quinn (eds.). (1987). "Cultural Models in Language and Thought" Cambridge: Cambridge University Press.
[3]   Zhuang Enzhong. (2007). Xi an:"English and Chinese Cultural Words and Translation Processing", *Journal of Xi'an International Studies University*. Issue 1: 71--74
[4]   Hu Meizhu, Xiao Hui. (2006). Nanjing:"Cultural Connotation and Translation of English and Chinese Words" *Journal of Nanjing University of Finance and Economics.* Issue 6: 97--100
[5]   Li Zhaoguo. (2003). Shan dong:"Cultural factors in translation and the treatment of culturally loaded words" *Journal of School of Foreign Languages,* Shandong Normal University. Issue 3: 701---801
[6]   Li Yue. (2006). "Looking at Translation Equivalence from Cultural Transplantation", *Journal of Shonan University,* Issue 2: 91—94.
[7]   Murray. (1990). "The Treatment of Cultural Differences in Idioms from the Perspective of Reception Theory" *Chinese Translation*, Issue 4: 9--14
[8]   Tan Zaixi. (1986). "Cultural Contrast and Translation" "*Chinese Translation*" No. 5: 7-9
[9]   9. Yan Hongen. (1985). "A Preliminary Study on the Translation Skills of English Proverbs" *Chinese Translation*, Issue 6: 20-22.
[10] Wang Jinjuan. (2006). "Cultural Context and Translation" *Shanghai Translator,* Issue 2: 52--54
[11] Yu Jianping. (2000). Beijing:"The Influence of Cultural Differences on Word Meaning and Semantic Understanding in English-Chinese Translation". *Chinese Translator*, Issue 3, 27—29, Language Education Press, August

Xuanxuan Zhou was born in Shanxi Province, China. She is currently a postgraduate in the College of Foreign Languages, University of Shanghai for Science and Technology, Shanghai, China. Her major is Translation.

Yan Hua graduated from University of Shanghai for Science and Technology (USST) in 1996. She is currently associate professor at USST. Her research interests mainly are Australian Literature and Teaching Methodology.

A Study of Requests Made by Negative Politeness in English Movies and Their Persian Subtitles

Sahar Yaghoubzadeh

Faculty of Persian Literature and Foreign Languages, University of Tabriz, Tabriz, Iran

Abstract—**Based on Brown & Levinson's politeness theory (1987), this paper sought to explore the negative politeness sub-strategies in English and Persian requests by analyzing the Persian subtitles of each British and American movie consisting of *Little Women* (2019), *The Man Who Knew Infinity* (2015), *Twilight* (2008), *and Twilight and the New Moon* (2009). The aim was to define the frequency of applied sub-strategies in both languages and the cultural differences in applying them. In addition, Persian subtitles of requests were studied based on Newmark's translation procedures (1988) to both define the frequency of employed strategies and measure the precision of rendered utterances. Being fifty-one in bulk, all kinds of requests extracted from movies were analyzed. The study revealed that 'State the FTA as a general rule', 'Nominalize', and 'Go on record as incurring a debt' were absent in both languages. The highest and the lowest frequency of sub-strategies belonged to 'Question/Hedge' and 'Apologize' respectively. The frequency of each sub-strategy of 'Impersonalize S & H' and 'Give deference' was far higher in Persian from English. As to the translation, out of sixteen procedures, eleven of them were used. 'Literal Translation', 'Functional Equivalent', and 'Reduction' were the most frequently used strategies. Furthermore, subtitle of an utterance was rendered not according to the context in the movie.**

Index Terms—**Politeness Theory, Face Threatening Acts (FTAs), Negative Politeness Sub-Strategies, English requests, Persian requests, Newmark's translation procedures**

I. INTRODUCTION

A converting process that helps people who speak different languages to understand each other's perspective and be able to maintain a healthy communication is translation. It gets down to connecting cultures and eradicating the cultural differences that might exist. The relationship between language, translation and culture is a key aspect of communication. Politeness is crucial to successful communication and is consequently of great interest to those who study language in its social context. (Sifianou, 1992) Along with Penelope Brown & Stephen Levinson, there have been some other scholars who have developed theory or models of politeness including Robin. T Lakoff, Geoffrey Leech, Yueguo Gu, Sachiko Ide. (Leech, 2014) Nevertheless, politeness theory of the former has become more influential. Brown and Levinson categorized politeness strategies into four major types; on-record (direct), positive politeness, negative politeness, and off-record (indirect). They claimed that their model is universal; hence, there have been numerous challenges to this claim in different cultures and languages. The notion of 'face' proposed by Brown and Levinson is of two aspects of positive and negative. As maintained by Brown and Levinson (1987), "'face' is the public self-image that every member wants to claim for himself". 'Negative face' is the want of every individual to not to be impeded by others and the 'positive face' is the want of every individual to be desirable to others. The acts intending to damage the face of the speaker and the hearer are called face-threatening acts (FTAs). Brown & Levinson believe that while the content of face will differ in different cultures, the mutual knowledge of member's public self-image or face and the social necessity to orient oneself to it in interaction are universal. Requests are sort of face-threatening acts, so the speaker will impose on the hearer by requesting and consequently restrict the hearer's freedom of action thus, any rational speaker will apply established strategies to minimize the threat of the FTA. With increase in the indirectness of the FTAs, they sound more polite and minimize the imposition; thus, maintain the face of both the hearer and speaker.

Movies serve as a medium for both within-cultural and cross-cultural exchange of ideas and information. They attract people from all over the world through use of dubbing or subtitles to render the dialogs into another language. Politeness is the natural phenomenon amongst members of a community but it needs more considerable attention in cross-cultural communication. Every culture presents its own system of polite expression in the source language. Therefore, the translator should prepare the mutual situation in source and target language in order to convey the near sense of polite expressions. Considering the fact that languages and cultures are diverse, translators should be cognizant of the politeness aspect of languages, as well as other essential aspects, in rendering the SL into TL to minimize the imposition and threat to the face. Movies resemble a part of real life hence the requests made are near to the ones used in concrete context. For the present study, the selection of the requests were not restricted to specific ones rather all kinds of requests used in movies were analyzed.

The objective of the current paper is to demonstrate the differences in English and Persian based on using the politeness strategies. The questions of the study were as follows:

1) How does the frequency of negative politeness sub-strategies in English requests change after being rendered into Persian?

2) Which translation strategies are considered most useful in rendering English requests regarding the aspect of negative politeness?

II. REVIEW OF LITERATURE

Since Brown and Levinson proposed their theory of politeness (1970s-1980s), great effort has been devoted to the study of politeness strategies in various languages and cultures. However, so far, a few researches on negative politeness strategies and their translation have been conducted regarding the Persian language. Several publications that have appeared about the different aspects of requests in diverse languages among the great deal of studies are thus: Cuban Spanish (Ružickova 1998), Hebrew and American English (Blum-Kulka 1987), Polish (Wierbzicka 2003), Greek and British English (Sifianou 1992), and Australian English, Canadian French, German, Hebrew, and Argentine Spanish (Blum-Kulka, House, & Kasper 1989). Yaqubi & Afghari's (2011) *Cross-Cultural Study of Politeness Strategies Applied in Translations of English Requests as Face-Threatening Acts into Persian* was one of the influential papers regarding the Persian language.

Yaqubi & Afghari (2011), in their study, based on Brown and Levinson's model, examined the strategies of off-record and negatives politeness applied to the requests taken out from seven American/British movies. Their objective was to discover the politeness sub-strategies applied in English and Persian to compare the two cultures along with examining translation strategies applied for translating English requests to Persian. Their instrument was consisting of one questionnaire involving thirty English requests applicable to off-record and negative politeness strategies. They had asked thirty Persian-speaking MA and PhD students of translation studies in University Sains Malaysia to translate them into Persian. Their outcome proved that the sub-strategy of 'be pessimistic' was added in Persian while it was missing in English. Furthermore, among the translation strategies of Newmark (1988), 'expansion' and 'literal translation' were the most frequently used procedures for rendering requests made by negative and off-record politeness strategies respectively.

Another paper by Moradi and Jabbari (2015) investigated the translation strategies used in translating negative politeness strategies based on Brown & Levinson's politeness theory as well as their quality assessment (TQA). The study was done by analyzing the novel *Grapes of Wrath* and selecting randomly the utterances encompassing negative politeness strategies. Then the extracted data were analyzed based on Newmark's (1988) translation strategies, Rahimi's (2004) translation theory, and Zamani's (2013) TQA framework. The results of the research proved that the most frequently used translation strategies of expansion, literal translation, and functional equivalent can facilitate the translation process of negative politeness strategies. In addition, the quality of Persian translation was average, which means professional translators require the expertise of pragmatic aspects of language at a higher level. As to the highly frequent sub-strategies of negative politeness, the results were not the same as those of Yaqubi & Afghari (2011).

Akbari (2002) sought to find out if patterns of politeness differ from one language to another by analyzing strategies of positive and negative politeness as well as off-record. To say the least, regarding the negative politeness, the research revealed that among the strategies the use of 'giving deference' and 'nominalizing' were more culture specific.

Other than aforementioned studies, Assadi (1980) and Beeman (1986, 1976) have studied the pragmatics of politeness in Persian.

III. OBJECTIVES

- To identify the most and least frequently used sub-strategies of negative politeness in requests both in English and Persian
- To compare the frequency of sub-strategies of negative politeness in English with Persian
- To know the cultural differences in applying the sub-strategies in requesting both in English and Persian
- To identify the mostly used translation procedures in subtitling the politeness sub-strategies
- To measure the accuracy of the Persian subtitles regarding the requests

IV. METHODOLOGY

With respect to the research objectives as well as answering the research questions "How does the frequency of negative politeness sub-strategies in English requests change after being rendered into Persian?" and "Which translation strategies are considered most useful in rendering requests regarding the aspect of negative politeness?", four American and British movies were used as the research materials. The presence of lifelike conversations in the movies was the main reason for this choice. Movies resemble their culture; hence, the way people interact with each other in different contexts and cultures is illustrated. Furthermore, subtitling them into another language challenges the translators to convey the exact, clear, and accurate meaning to the target language; thus, movies and their subtitles are a way of

representing the culture of speaking of various societies if the intended meanings are rendered carefully. The collected data consist of fifty-one English requests as well as their Persian subtitles extracted from the movies. Having searched a lot, only one type of Persian subtitle was found for each movie except for one in which the subtitles for requests were almost identical. Brown and Levinson's politeness theory (1987) along with Newmark's (1988) translation procedures provided the framework for the current research.

V. MATERIALS

Materials of the present study were composed of four American/British movies involving *Little Women* (2019)*, the Man Who Knew Infinity* (2014)*, Twilight* (2008)*,* and *Twilight and the New Moon* (2009). As for the Persian translations, the subtitles of the movies were employed.

VI. PROCEDURES

Since this study was limited only to the requests made by negative politeness based on Brown and Levinson's politeness theory, merely the related ones were extracted from the aforementioned movies. First, by using Brown & Levinson's *politeness* (1987) the sub-strategies of negative politeness applied to the English requests were analyzed. After gathering the Persian subtitles of the selected requests, the applied sub-strategies were analyzed. For the next step, the translations of the requests were studied based on Newmark's (1988) translation procedures. Contributors to the analysis of both negative politeness sub-strategies and translation procedures were the research papers of *Yaqubi & Afghari (2011), moradi & Jabbari (2015),* and *Daghoughi & Hashemian (2016).* Frequency and percentages of occurrence were determined after analyzing the sub-strategies applied in both requests and translation. As the final step, the strategies' percentages of occurrence were compared to each other.

VII. RESULTS AND DISCUSSION

The following are some of the items out of fifty-one cases found and analyzed. Persian subtitle of each request is provided just below the utterance. Among ten sub-strategies of negative politeness, only seven sub-strategies were used both in English and Persian requests.
(1)   (SL): *Excuse me sir. Could you direct me to New Court?*
        (TL): *'bebakhshid ghorban mitunid man ro be New Court rahnemayi konid?'*
             (a) Sub-strategies of negative politeness in both languages:

        (1) Apologize:
             a.   **'**excuse me'
             b.   'bebakhshid'

        (2) Giving deference:
             a.   'sir'
             b.   'ghorban', 'mitunid', 'rahnemayi konid'

        (3) Conventionally indirect:
             a. 'could you direct me to New Court?'
             b. 'mitunid man ro be New Court rahnemayi konid?'
        (4) Question:
             a.   'Could you direct me to New Court?'
             b.   'mitunid man ro be New Court rahnemayi konid?'
        (5) Impersonalize S and H
             a.   'sir'
             b.   /ghorbam/
  You' avoidance: /mitunid/ /rahnemayi konid/
             (b) Procedures of translation

        (1) Literal translation:
             a.   'bebakhshid', 'mitunid man ro be', 'rahnemayi konid'

        (2) Transference:
             a.   'New Court'

        (3) Cultural equivalence:
             a.   'ghorban'

(2)   SL*: I think it best if you leave.*
        TL: *'fekr konam behtar basheh ke shoma berin.'*
            (a) Sub-strategies of negative politeness in both languages:

    (1) Hedges:
         a.   'I think', 'if you leave'
         b.   'fekr konam'

    (2) Giving deference:
         a.   'shoma berin'
             (b) Procedures of translation:

    (1) Literal translation:
         a.   'fekr konam', 'shoma'

    (2) Reduction:
         a.   'if'

    (3) Functional equivalence**:**
         (a) 'berin', 'fek konam behtar bashe'

(3)   SL: Could you use three more players?
        TL: 'tuyeh timetun se ta jayeh khali nadarin?'
             a.   Sub-strategies of negative politeness in both languages:

    (1) Being pessimistic:
         a.   'could you'
         b.   'jayeh khali nadarin'

    (2) Conventionally indirect:
         a.   'could you use three more players'

    (3) Question:
         a.   'Could you use three more players?'
         b.   'Tuyeh timetun se ta jayeh khali nadarin ?'
             (b) Procedures of translation:

    (1) Literal translation:
         a.   'se ta'

    (2) Modulation:
         a.   'tuye timetun se ta jaye khali nadarin?'

    (3) Reduction:
         a.   'could you use', 'more players'

    (4) Expansion:
         a.   'tuye timetun' 'jaye khali nadarin?'

(4)   SL: But if it's not too much to ask, can you just promise me something?
        TL: /amma agheh kheili chizeh ziyadi nist misheh haddeaghal yeh gholi behem bedi?/
            (a) Sub-strategies of negative politeness in both languages:

    (1) Question/Hedges:
         a.   'but if it's not too much to ask', 'just', 'can you just promse me something?'
         b.   'amma aghe kheili chize ziyadi nist', 'haddeaghal', 'mishe haddeagal ye gholi behem bedi?'

    (2) Minimize the imposition:
         a.   'just'
         b.   Haddeaghal'
             (b) Procedures of translation:

(1) Literal translation:
    a. 'ama age kheili chize ziyadi nist', ' gholi behem bedi'

(2) Reduction:
    a. 'to ask'

(3) Functional equivalence:
    a. 'mishe', 'hadeaghal'

(5) SL: Jo, can you get more firewood?
    TL: 'Jo, mituni beghardi hizomeh bishtari ghir biyari?'
      (a) Sub-strategies of negative politeness in both languages:

(1) Question/hedge:
    a. 'Can you get more firewood? '
    b. ' mituni beghardi hizomeh bishtari ghir biyari?'
    (b) Procedures of translation:

(1) Literal translation:
    a. ' mituni', 'hizome bishtari'

(2) Functional equivalence:
    a. 'ghir biyari'

(3) Expansion:
    a. 'beghardi'

(4) Transference:
    a. 'jo'

(6) SL: I would love to read what you're writing, if you'll trust me.
    TL: 'kheili moshtagam dastani ke darid minevisid ro bekhunam, aghar be man etemad mikonid'
      (a) Sub-strategies of negative politeness in both languages:

(1) Be pessimistic:
    a. 'I would love'

(2) Hedges:
    a. 'if you'll trust me'
    b. 'aghar be man etemad mikonid.'

(3) Impersonalize S and H:
    a. 'darid minevisid', 'be man etemad mikonid'
    (b) Procedures of translation:

(1) Literal translation:
    a. 'bekhunam', 'darid minevisid', 'agar be man etemad mikonid'

(2) Shift/ transposition:
    a. 'etemad mikonid'

(3) Expansion:
    a. 'dastani'

(4) Functional equivalence:
    a. 'kheili moshtagham'

(5) Reduction:
    a. 'Would'

TABLE 1.
BROWN & LEVINSON'S NEGATIVE POLITENESS SUB-STRATEGIES

Negative Politeness Sub-strategies	Their frequency In English	Their percentages In SL	Their frequency In Persian	Their percentages In TL
1.Be conventionally indirect	44	25.73	40	20.72
2. Question/ Hedge	67	39.18	59	30.56
3. Be pessimistic	25	14.61	30	15.54
4. Minimize the imposition, Rx	9	5.26	8	4.14
5. Give deference	8	4.67	23	11.91
6. Apologize	2	1.16	2	1.03
7. Impersonalize S and H	16	9.35	31	16.06
8. State the FTA as a general rule	0	0	0	0
9. Nominalize	0	0	0	0
10.Go on record as incurring a debt, or as not indebting	0	0	0	0
Total	171	100%	193	100%

As the Table 1 shows, 'State the FTA as a general rule', 'Nominalize', and 'Go on record as incurring a debt' were absent in both languages. The highest and the lowest frequency of sub-strategies were of 'Question/Hedge' and 'Apologize' respectively. The percentages of sub-strategies 'Be Pessimistic', 'Give deference', and 'Impersonalize S & H' were increased in TL, whereas the percentages of the sub-strategies 'Be conventionally indirect', 'Question/Hedge', 'minimize the imposition', and 'Apologize' were decreased. The frequency of sub-strategies used in both languages is all but near to each other except for 'Give Deference' and 'Impersonalize S & H', which are different with each other by a relatively larger margin.

In example (2), two hedges are used in the SL: / I think/ /if you leave/ which are normally used in negative politeness, however, after rendering into Persian, only one of the hedges is used, so by the omission of 'if clause hedge' the sentence has been altered into on-record strategy (shoma berin).

The example illustrated below is a request for permission in which (Do you mind if...?) is used as conventional indirectness, however it is stated differently in Persian (mitunam...?) that is equivalent with 'Can I?' in English. Nevertheless, despite the different forms of expression and meaning, both of them are conventionally indirect.

TL: Do you mind if I look?
SL: 'Mitunam neghah konam?'

The current findings contradicted the results of Yaghoubi & Afghari's research paper especially the one most sharply different was the sub-strategy 'impersonalize S & H'. Considering Brown & Levinson's points for the sub-strategy 'impersonalize' like: "Address terms as 'you' and 'I' avoidance'", "Pluralization of the 'you' and 'I' pronouns, and "Point-of-view distancing", sub-strategy of 'Impersonalize S & H' was one of the most frequently used sub-strategies.

Point-of-view distancing example*: I was just wondering if you wanted to go see a movie with me.*

In Persian like French and some other languages, there are two ways of redressing the hearer; singular pronoun and plural pronoun. Therefore, the use of plural pronoun 'shoma' in Persian is both considered as 'Give deference' and 'Impersonalize hearer'.

In the following example, the omission of the pronoun (shoma) in Persian and pluralization of the verb (mibakhshid) leads to the imporsanlization of the Hearer and the plularization of the verb in persian is a way of giving deference.

SL: Would you excuse me a second?
TL: 'Chand lahze mano mibakhshid?'

TABLE 2.
NEWMARK'S TRANSLATION PROCEDURES

Used Translation Procedures	Their frequency	Their percentage
1. Transference	6	2.65
2. naturalization	2	0.88
3. Cultural equivalent	6	2.65
4. Functional equivalent	38	16.81
5. Descriptive equivalent	2	0.88
6. Shifts/transposition	14	6.19
7. modulation	14	6.19
8. compensation	2	0.88
9. Literal translation	92	40.70
10. Reduction	32	14.15
11. Expansion	18	8
Total	226	100%

As Table 2 shows, the most frequently used procedure for subtitling the requests into persian was 'Literal translation'. This contradicted Yagoubi & Afghari's paper in which 'Expansion' was the most used strategy for rendering requests made by negative politeness strategy. In this study, other than 'Literal translation', 'Functional equivalent' and 'Reduction' were the most preferred strategies.

In the following examples,
a.   SL: Do you mind getting Dad?
     TL: 'mishe baba ro sedash koni?'
b.   SL: Can you pull in?
     TL: 'mishe neghah dari?'
c.   SL: Can I have the pass?
     TL: 'mishe barghe vurudetun ro bedin be man?'
d.   SL: You can't go another weekend?
     TL: 'nemishe ye hafte ye dighe beri?'

'mishe…?' and 'nemishe…?' which are considered as 'Being Pessimist' in Persian, have been rendered by 'Functional Equivalent' procedure. In example (d), "weekend" is rendered to Persian meaning "week".

In some of the sentences as shown below, in Persian translation, there is a tendency to pluralize the speaker and the hearer in addressing the hearer. However, in English, only the addressee is addressed.
a.   TL: All right, Miss Michelangelo, can you please rehearse the fainting scene?
     SL: 'Khanume Michelangelo, mishe lotfan sahneye ghash kardan ro tamrin konim?'
b.   TL: Major, can I have a word?
     SL: 'Sarghord, mitunim sohbat konim?'
c.   TL: Mom, can I talk to you later?
     SL: 'Maman, mishe baadan ba ham sohbat konim?'
d.   TL: Do you want to go to Prom with me?
     SL: 'Mikhay ba ham berim majlese raghs? Ba man?'

In addition, some cultural differences are illustrated in the following example;
a.   But I intend to go to Europe one more time, and I need a companion, so how would you like to be the person I take?
     /Vali mikham ye bare digheh beram Urupa va be ye hamrah niyaz daram. Dust dari to ro ba khodam bebaram?/
     "Would you like to be the person I take?" is rendered as "Dust dari to ro ba khodam bebaram?" as a result of cultural factor.

Finally, yet importantly, the translation of some utterances was not correct and they were conveying totally a different message than it was intended in the source language as though they were not translated according to the context in the movie. In the case of requests, the utterance below was rendered incorrectly;
a.   SL: Can you keep your thoughts to yourself?
     TL: 'mituni darmoredeh khodetam pishbini koni?'

This, according to the context, should have meant 'Don't reveal your thoughts'.

VIII. CONCLUSION

The main aim of translation is to enrich the target language, both linguistically and culturally. Although, the tendency to maintain the face of the speaker and hearer is universal, some language and cultural particulars lead to the differences in using the speech acts. With respect to the first question, frequency of sub-strategies of 'Be conventionally indirect', 'Question/Hedge', and 'Minimize the imposition' were decreased in Persian. The frequency of 'Be pessimistic', 'Give deference', and 'Impersonalize S & H' were increased in Persian. Additionally, the frequency of 'Apologize' was the same in both languages. Moreover, the three sub-strategies of 'state the FTA as a general rule', 'Nominalize', and 'Go

on record as incurring a debt' were absent in both languages. Regarding the second question, among the sixteen procedures of translation proposed by Newmark (1988), eleven of them were used in subtitling. The most practical and frequently used strategies were 'Literal translation', 'Functional equivalent', and 'Reduction'. Furthermore, it has been demonstrated that if a sub-strategy has not been rendered precisely, it can lead to the alteration of the applied strategy in the target language. Further, in the subtitles that have been rendered not according to the context in a movie, there is a strong probability that a different possible message is conveyed instead. Overall, by the results of the study it was concluded that most of the preferences to make requests in both languages were in the result of the cultural particulars and it did not depend much on the universality.

REFERENCES

[1]   Akbari, Z. (2002). The realization of politeness principles in Persian. *Karen's Linguistics Issues*, 12, 120-135
[2]   Assadi, R. (1980). Deference: Persian style. *Anthropological Linguistic*, 22.5, 221-224.
[3]   Beeman, W. (1976). Status, style and strategy in Iranian interaction. *Anthropological Linguistic*, 18.7, 305-322.
[4]   Beeman, W. (1986). Language, status, and power in Iran. Bloomington: Indiana University press.
[5]   Bhasha, B. (2018). Translation Agency. Understanding the Relationship between Translation and Culture https://medium.com/ (accessed 21/10/2020).
[6]   Blum-Kulka, Sh. (1987). Indirectness and politeness in requests: Same or different? *Journal of Pragmatics*, 11.2, 131-146.
[7]   Blum-Kulka, Sh., House, J., & Kasper, G. (1989). Cross-cultural pragmatics: Requests and apologies. Norwood, N.J: *Advances in discourse processes*, Ablex, 31, 155-173
[8]   Brown, P., & Levinson, S. (1987). Politeness: Some universals in language usage. Cambridge: Cambridge University Press.
[9]   Daghoughi, Sh., Hashemian, M. (2016). Analysis of Culture-Specific Items and Translation Strategies Applied in Translating Jalal Al-Ahmad's by the Pen. *English language teaching*, 9.4, 171-185.
[10] Leech, G. (2014). The pragmatics of politeness. Oxford: Oxford University Press.
[11] Moradi, N., & Jabbari, M. (2015). Translation of Negative Politeness Strategies from English into Persian: The Case of Novel Translation International. *Journal of Applied Linguistics & English Literature*, 4.2, 143-159.
[12] Newmark, P. (1988). A textbook of translation. England: Prince Hall International.
[13] Ružicková, E. (1998). Face, face-threatening acts and politeness in Cuban Spanish: University of Pittsburgh.
[14] Sifianou, M. (1992). Politeness phenomena in England and Greece: A cross-cultural perspective. Oxford, UK: Longman.
[15] Wierzbicka, A. (2003). Cross-cultural pragmatics: The semantics of human interaction (2nded.). Berlin: Mouton de Gruyter.
[16] Yaqubi, M., & Afghari, A. (2011). A Cross-cultural Study of Politeness Strategies Applied in Translations of English Requests as Face-threatening Acts into Persian. *Modern Journal of Language Teaching Methods*, Dec. 2011, 31-44.

Sahar Yaghoubzadeh was born in Tabriz, Iran on 31 Dec.1998. She graduated from Iran language institute (ILI) in 2016. Currently, she is a senior student at the University of Tabriz, Iran and she will receive her BA in English language and literature in 2021.

She has been teaching English since 2019 and currently she is an English Teacher at Zabansara-e-Tabriz institute. Her areas of interest include pragmatics, language and culture, morphology, syntax, and semantics.

Call for Papers and Special Issue Proposals

Aims and Scope

Theory and Practice in Language Studies (TPLS) is a peer-reviewed international journal dedicated to promoting scholarly exchange among teachers and researchers in the field of language studies. The journal is published monthly.

TPLS carries original, full-length articles and short research notes that reflect the latest developments and advances in both theoretical and practical aspects of language teaching and learning. We particularly encourage articles that share an interdisciplinary orientation, articles that bridge the gap between theory and practice, and articles in new and emerging areas of research that reflect the challenges faced today.

Areas of interest include: language education, language teaching methodologies, language acquisition, bilingualism, literacy, language representation, language assessment, language education policies, applied linguistics, as well as language studies and other related disciplines: psychology, linguistics, pragmatics, cognitive science, neuroscience, ethnography, sociolinguistics, sociology, and anthropology, literature, phonetics, phonology, and morphology.

Special Issue Guidelines

Special issues feature specifically aimed and targeted topics of interest contributed by authors responding to a particular Call for Papers or by invitation, edited by guest editor(s). We encourage you to submit proposals for creating special issues in areas that are of interest to the Journal. Preference will be given to proposals that cover some unique aspect of the technology and ones that include subjects that are timely and useful to the readers of the Journal. A Special Issue is typically made of 15 to 30 papers, with each paper 8 to 12 pages of length.

A special issue can also be proposed for selected top papers of a conference/workshop. In this case, the special issue is usually released in association with the committee members of the conference/workshop like general chairs and/or program chairs who are appointed as the Guest Editors of the Special Issue.

The following information should be included as part of the proposal:

- Proposed title for the Special Issue
- Description of the topic area to be focused upon and justification
- Review process for the selection and rejection of papers
- Name, contact, position, affiliation, and biography of the Guest Editor(s)
- List of potential reviewers if available
- Potential authors to the issue if available
- Estimated number of papers to accept to the special issue
- Tentative time-table for the call for papers and reviews, including
  - Submission of extended version
  - Notification of acceptance
  - Final submission due
  - Time to deliver final package to the publisher

If the proposal is for selected papers of a conference/workshop, the following information should be included as part of the proposal as well:

- The name of the conference/workshop, and the URL of the event.
- A brief description of the technical issues that the conference/workshop addresses, highlighting the relevance for the journal.
- A brief description of the event, including: number of submitted and accepted papers, and number of attendees. If these numbers are not yet available, please refer to previous events. First time conference/workshops, please report the estimated figures.
- Publisher and indexing of the conference proceedings.

If a proposal is accepted, the guest editor will be responsible for:

- Preparing the "Call for Papers" to be included on the Journal's Web site.
- Distribution of the Call for Papers broadly to various mailing lists and sites.
- Getting submissions, arranging review process, making decisions, and carrying out all correspondence with the authors. Authors should be informed the Author Guide.
- Providing us the completed and approved final versions of the papers formatted in the Journal's style, together with all authors' contact information.
- Writing a one- or two-page introductory editorial to be published in the Special Issue.

More information is available on the web site at <ins>http://www.academypublication.com/tpls/</ins>

(Contents Continued from Back Cover)