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A Corpora-Based Analysis of the Collocations of *May as Well* and *Might as Well*

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Abstract—The goal of this paper is to compare the collocations of *May as well* and *Might as well* and to provide an in-depth analysis of the frequency of each expression in the Corpus of Contemporary American English (3 July. 2021. Online <https://corpus.byu.edu/coca>), the British National Corpus (3 July. 2021. Online <https://corpus.byu.edu/bnc>), and the Corpus of Historical American English (3 July. 2021. Online <https://corpus.byu.edu/coha>). With respect to the COCA (3 July. 2021. Online <https://corpus.byu.edu/coca>), it is interesting to note that *May as well go* is the most preferred by Americans, followed by *May as well get*, and *May as well give*, in descending order. It is also interesting to point out that *Might as well get* is the most preferred by Americans, followed by *Might as well go*, and *Might as well make*, in descending order. With respect to the BNC (3 July. 2021. Online <https://corpus.byu.edu/bnc>), it is noteworthy that the collocation *May as well go* is the most preferred by the British, followed by *May as well tell* (*May as well get*), *May as well make*, and *May as well use*, in descending order. It is also worth noting that *Might as well go* is the most preferable among the British, followed by *Might as well get*, *Might as well make* (*Might as well take*), and *Might as well give*, in descending order. Finally, this paper argues that *Might as well* is preferred over *May as well* by both Americans and the British and that the former is slightly different from *May as well* in its use.

Index Terms—COCA, BNC, COHA, *may as well*, *might as well*

I. INTRODUCTION

The corpus is a database of millions of words that can be studied to show how language works. The main purpose of this paper is to compare the collocations *May as well* and *Might as well* and to provide a frequency analysis of each expression in the Corpus of Contemporary American English (3 July. 2021. Online <https://corpus.byu.edu/coca>), the British National Corpus (3 July. 2021. Online <https://corpus.byu.edu/bnc>), and the Corpus of Historical American English (3 July. 2021. Online <https://corpus.byu.edu/coha>). The collocation types *May as well* and *Might as well* are synonymously used, but they are slightly different from each other in their use and preference. This paper aims to consider which type is preferred by Americans and the British. We also aim to consider the genre frequency of the types *May as well* and *Might as well* in the COCA (3 July. 2021. Online <https://corpus.byu.edu/coca>) and BNC (3 July. 2021. Online <https://corpus.byu.edu/bnc>). Additionally, we examine which type was preferred by Americans from 1820 to 2010. We examine when the types *May as well* and *Might as well* were the most preferable among Americans, as well as when each was considered the least desired. Also, we examine the collocations *May as well* and *Might as well* in the COCA (3 July. 2021. Online <https://corpus.byu.edu/coca>) and BNC (3 July. 2021. Online <https://corpus.byu.edu/bnc>). We consider which verb phrase is the most frequently used along with the types *May as well* and *Might as well* in the COCA (3 July. 2021. Online <https://corpus.byu.edu/coca>) and BNC (3 July. 2021. Online <https://corpus.byu.edu/bnc>). By using the software NetMiner, we try to visualize the collocations of *May as well* and *Might as well* in the COCA (3 July. 2021. Online <https://corpus.byu.edu/coca>) and BNC (3 July. 2021. Online <https://corpus.byu.edu/bnc>). The organization of this paper is as follows. In section 2.1, we argue that just as in the case of *May as well*, *Might as well* is the most widely used expression in the TV/movie genre. In Section 2.2, we contend that *May as well* and *Might as well* are the most widely used in the fiction genre of the BNC (3 July. 2021. Online <https://corpus.byu.edu/bnc>). From this, it is clear that British writers most prefer *May as well* and *Might as well*. It should be noted, however, that *Might as well* may be preferred over *May as well* by the British. In section 2.3, we maintain that the frequency of *Might as well* is three times higher than that of *May as well*. This in turn indicates that *Might as well* may be preferred over *May as well* by Americans. In section 3.1, we argue that *May as well go* is the most preferred by Americans, followed by *May as well get*, *May as well give*, *May as well take*, *May as well try*, *May as well make*, and *May as well start*, in descending order. We further argue, on the other hand, that *Might as well get* is the most preferred by Americans, followed by *Might as well go*, *Might as well make*, *Might as well take*, *Might as well give*, *Might as well start*, *Might as well try*, *Might as well say*, and *Might as well tell*, in descending order. In section 3.2, we maintain that *May as well go* is the most preferable among the British, followed by *May as well tell* (*May as well get*), *May as well make*, *May as well use*, *May as well sit* (*May as well give*), and *May as well call*, in descending order. We also maintain that *Might as well go* is the most preferred by the British, followed by *Might as well get*, *Might as well make* (*Might as well take*), *Might as well give*, *Might as well put*, *Might as well try*, and *Might as well say*, in descending order. Finally, we contend that *Might as well* is slightly different from *May as well* in its use and preference.

II. A FREQUENCY ANALYSIS OF *MAY AS WELL* AND *MIGHT AS WELL*

A. The Genre Frequency of *May as Well* and *Might as Well* in the COCA

In this section, we aim to examine the frequency of *May as well* and *Might as well* in eight genres. We compare the frequency of *May as well* and that of *Might as well* in the COCA (1990-2019 (3 July. 2021. Online <https://corpus.byu.edu/coca>)). Table 1 indicates the genre frequency of *May as well* and *Might as well* in the COCA (3 July. 2021. Online <https://corpus.byu.edu/coca>):

TABLE 1
GENRE FREQUENCY OF *MAY AS WELL* AND *MIGHT AS WELL* IN THE COCA

Genre	ALL	BLOG	WEB	TV/M	SPOK	FIC	MAG	NEWS	ACAD
<i>May as well</i>	1,809	382	312	385	102	330	161	93	44
<i>Might as well</i>	10,518	1,498	1,150	2,670	762	2,663	916	697	162

An important question that naturally arises is “Which type is preferred by Americans?” Table 1 clearly indicates that *Might as well* is preferable to *May as well* in America. The overall frequency of *May as well* is 1,809 tokens, whereas that of *Might as well* is 10,518 tokens. This implies that the type *Might as well* may be preferred over the type *May as well* by Americans. As indicated by Murphy (2016) (Murphy, R. (2016). *Grammar in Use*. Cambridge University Press. Singapore) and Murphy (2019) (Murphy, R. (2019). *English Grammar in Use*. Cambridge University Press. New York), *Might as well do something* means that one should do something because there is no better alternative. There is no reason not to do something. We can also use *May as well* instead of *Might as well*. This indicates that *May as well* and *Might as well* are synonymously used. However, by demonstrating the use of *May as well* and *Might as well* in eight genres, we attempt to specify that they are slightly different from each other in preference and use.

An immediate question is “In which genre is *May as well* the most frequently used?” Table 1 clearly shows that the type *May as well* is the most widely used in the TV/movie genre. This implies that American celebrities most prefer *May as well* in the TV/movie genre of eight genres. Note, however, that the type *Might as well* may be preferred over *May as well* in the TV/movie genre. This indicates that *May as well* is the most frequently used in the TV/movie genre, but it is less preferred to *Might as well*.

It is interesting to note that the type *May as well* is the second most preferred collocation in the blog genre. A blog is an online journal where bloggers write about their hobbies and experiences. That *May as well* ranks second in the blog genre suggests that American bloggers prefer using the type *May as well*. Note, however, that the type *Might as well* may be preferred over the type *May as well* by American bloggers. Specifically, the frequency of *May as well* in the blog genre is 382 tokens, whereas that of *Might as well* is 1,498 tokens. That is, the frequency of *Might as well* is ten times higher than that of *May as well*. This implies that American bloggers prefer using *Might as well* to using *May as well*.

It is interesting to note that *May as well* is the third most preferred expression in the fiction genre. The frequency of *May as well* is not low compared with that of *May as well* in the TV/movie genre. This suggests that American writers are fond of using the type *May as well* in their novels. It should be noted, however, that the type *Might as well* may be preferred over the type *May as well* by American writers. The frequency of *Might as well* is eight times higher than that of *May as well*. This implies that the type *Might as well* is favored over the type *May as well* in the fiction genre.

It is also worth noting that the type *May as well* ranks sixth in the spoken genre. The frequency of *May as well* in the spoken genre is three times lower than that of *Might as well*. From this, it is clear that the type *May as well* is not as frequently used in the spoken genre. However, this does not mean that Americans do not prefer using this type in the spoken genre. However, it should be noted that the type *Might as well* may be preferred over the type *May as well* in the spoken genre. The frequency of *Might as well* is seven times higher than that of *May as well*. This indicates that Americans prefer using *Might as well* to using *May as well* in daily conversation.

The frequency of *Might as well* will now be explored. An important question is “In which genre is *Might as well* the most commonly used?” Table 1 clearly indicates that just as in the case of *May as well*, *Might as well* is the most widely used collocation in the TV/movie genre. It can be inferred from this that American celebrities prefer using *Might as well* in the TV/movie genre. Moreover, it is reasonable to assume that American celebrities prefer using *Might as well* to using *May as well* in the TV/movie genres as the frequency of the former is higher than that of the latter. It is worth noting that *Might as well* is the second most preferred in the fiction genre. Note that *May as well* is the second most preferred in the blog genre. Clearly, this indicates that the use of the type *Might as well* is slightly different from that of *May as well*.

Might as well is the third most preferred one in the blog genre. Notice that *May as well* is the second most preferred in the blog genre. This indicates that *May as well* is slightly different from *Might as well* in its use. In addition, the frequency of *Might as well* is three times higher than that of *May as well* in the blog genre. Thus, it is reasonable to assume that *Might as well* may be preferred over *May as well* by American bloggers. From this, it is clear that *Might as well* is slightly different from *May as well* in its use and preference.

Might as well ranks sixth in the spoken genre. *Might as well* and *May as well* show the same pattern with respect to the spoken genre of the COCA (3 July. 2021. Online <https://corpus.byu.edu/coca>). That is, both *Might as well* and *May as well* rank sixth in the spoken genre. It must be noted, however, that *Might as well* is favored over *May as well*. Specifically, the frequency of *Might as well* is 762 tokens, whereas that of *May as well* is 102 tokens. This in turn implies that Americans prefer using *Might as well* to using *May as well* in daily conversation. We thus conclude that *Might as well* is slightly different from *May as well* in its use and preference.

B. The Genre Frequency of *May as Well* and *Might as Well* in the BNC

We examine the genre frequency of *May as well* and *Might as well* in the BNC (3 July. 2021. Online <https://corpus.byu.edu/bnc>). We compare the results from the COCA (3 July. 2021. Online <https://corpus.byu.edu/coca>) and those from the BNC (3 July. 2021. Online <https://corpus.byu.edu/bnc>):

TABLE 2
GENRE FREQUENCY OF *MAY AS WELL* AND *MIGHT AS WELL* IN THE BNC

Genre	ALL	SPOK	FIC	MAG	NEWS	NON-ACAD	ACAD	MISC
May as well	187	64	74	8	10	7	4	20
Might as well	982	355	390	41	55	48	19	74

An immediate question is “Which type is the preferable expression among the British?” Table 2 clearly shows that the type *Might as well* is preferred by the British. The overall frequency of *May as well* is 187 tokens, whereas that of *Might as well* is 982 tokens. This in turn suggests that *Might as well* may be preferred over *May as well* by the British. As alluded to in Table 1 and Table 2, Americans and the British show the same pattern with respect to the use of *May as well* and *Might as well*. That is, the type *Might as well* is preferred by Americans and the British.

We now examine the genre frequency of *May as well* and *Might as well* in the BNC (3 July. 2021. Online <https://corpus.byu.edu/bnc>). The question is, “In which genre is *May as well* the most frequently used?” Table 2 clearly indicates that *May as well* is the most widely used in the fiction genre. From this, it is clear that British writers most prefer *May as well* in their novels. It should be noted, however, that *Might as well* may be preferred over *May as well* by British writers. Specifically, the frequency of *Might as well* is five times higher than that of *May as well*. In this respect, Americans and the British share a commonality. That is, they prefer using *Might as well* to using *May as well* in the fiction genre. However, Americans and the British show a different pattern with respect to the genre frequency of *May as well* and *Might as well*. That is, Americans prefer *May as well* the most in the TV/movie genre, whereas the British most prefer the collocation in the fiction genre.

It is noteworthy that *May as well* is the second most preferred expression in the spoken genre. The difference between the frequency of *May as well* in the fiction genre and that of the spoken genre is 10 tokens. This clearly indicates that the British are fond of using the type *May as well*. A major point to note is that *May as well* ranks sixth in the spoken genre of the COCA (3 July. 2021. Online <https://corpus.byu.edu/coca>), whereas it ranks second in the spoken genre of the BNC (3 July. 2021. Online <https://corpus.byu.edu/bnc>). This may imply that the British prefer the type *May as well* more than Americans. A further point to note is that *Might as well* may be preferred over *May as well* by the British. The same applies to the COCA (3 July. 2021. Online <https://corpus.byu.edu/coca>). The type *Might as well* may be favored over *May as well* in the spoken genre of the COCA (3 July. 2021. Online <https://corpus.byu.edu/coca>). Thus, it is reasonable to assume that Americans and the British exhibit the same pattern with respect to the use of *May as well* and *Might as well* in the spoken genre.

May as well is the fourth most preferred collocation in the newspaper genre. The frequency of *May as well* in the newspaper genre is low compared with that of the fiction genre. In addition, the difference between the frequency of *May as well* in the newspaper genre and that of the spoken genre is 54 tokens. This in turn suggests that *May as well* is not as frequently used in British newspapers. Rather, *Might as well* instead of *May as well* is preferred by British journalists. The evidence comes from the fact that the frequency of *May as well* in the newspaper genre is 10 tokens, whereas that of *might as well* is 55 tokens.

Now let us consider the genre frequency of *Might as well* in the BNC (3 July. 2021. Online <https://corpus.byu.edu/bnc>). An immediate question is “In which genre is *Might as well* the most commonly used?” Table 2 clearly indicates that the type *Might as well* is the most widely used in the fiction genre. This indicates that the British most prefer *Might as well* in the fiction genre. It is worth pointing out that *Might as well* ranks second in the fiction genre of the COCA (3 July. 2021. Online <https://corpus.byu.edu/coca>), whereas it ranks first in the fiction genre of the BNC (3 July. 2021. Online <https://corpus.byu.edu/bnc>), hence almost the same pattern. This suggests that American and British writers prefer using the type *Might as well* in their novels. In addition, American and British writers prefer using the type *Might as well* to *May as well* in the fiction genre, thus showing the same pattern.

It is important to note that *Might as well* is the second most preferred collocation in the spoken genre. There is no significant difference between the frequency of *Might as well* in the fiction genre and that of the spoken genre. There is only a difference of 35 tokens between the two genres. It can thus be inferred that the British more frequently the type

Might as well in daily conversation. More interestingly, *Might as well* ranks six in the spoken genre of the COCA (3 July. 2021. Online <https://corpus.byu.edu/coca>), whereas it ranks second in the spoken genre of the BNC (3 July. 2021. Online <https://corpus.byu.edu/bnc>). This may imply that the British prefer *Might as well* more than Americans. Thus, Americans and the British show a different pattern with respect to the genre use of *Might as well*. It should be pointed out that *Might as well* may be preferred over *May as well* by Americans and the British. The evidence stems from the fact that the frequency of *Might as well* is higher than that of *May as well* in the spoken genre of the COCA (3 July. 2021. Online <https://corpus.byu.edu/coca>) and BNC. Thus, Americans and the British show the same pattern with respect to their preference towards *Might as well*.

Finally, the frequency of *Might as well* in the newspaper genre is low compared with that in the fiction genre. There is a difference of 345 tokens between the frequency of *Might as well* in the newspaper genre and that of the fiction genre. This indicates that *Might as well* is not used as frequently in British newspapers. It should be emphasized, however, that *Might as well* may be favored over *May as well* in British newspapers.

C. The Frequency of *May as Well* and *Might as Well* in the COHA

Below, we examine the frequency of *May as well* and *Might as well* in the COHA (1820-2010 (3 July. 2021. Online. <https://corpus.byu.edu/coha>)).

TABLE 3
FREQUENCY OF *MAY AS WELL* AND *MIGHT AS WELL* IN THE COHA

Year	Frequency of <i>May as well</i>	Frequency of <i>Might as well</i>
1820	51	63
1830	121	124
1840	120	148
1850	179	190
1860	174	229
1870	179	289
1880	193	282
1890	161	244
1900	124	335
1910	237	434
1920	123	439
1930	118	637
1940	120	606
1950	110	696
1960	94	632
1970	70	518
1980	62	458
1990	66	554
2000	82	580
2010	75	535
All	2,459	7,993

An immediate question is “Which type was preferred by Americans from 1820 to 2010?” Table 3 clearly indicates that the frequency of *Might as well* is three times higher than that of *May as well*. This shows that *Might as well* may be preferred over *May as well* by Americans.

There was an increase of 70 tokens in the frequency of *May as well* from 1820 to 1830. After this period, there were slight fluctuations in the frequency of *May as well* from 1840 to 1870. Subsequently, there was a steady decline in the frequency of *May as well* from 1880 to 1900. Specifically, there was a decline of 69 tokens from 1880 to 1900. Interestingly, there was a sudden increase in the frequency of *May as well* in 1910. This translated to an increase of 113 tokens that year. After this time period, there was a sudden decrease in the frequency of *May as well*, followed by its gradual decline in the frequency from 1940 to 1980. There was a decrease of 58 tokens. After this period, there were slight fluctuations in the frequency of *May as well* from 1990 to 2010. A major point to note is that *May as well* had the lowest frequency (51 tokens) in 1820. This suggests that the collocation was the most undesired type in 1820. On the other hand, *May as well* reached a peak in 1910. This implies that it was the most preferable expression among Americans in 1910. Finally, it should be noted that *Might as well* was always preferred over *May as well* by Americans from 1820 to 2010.

There was a steady increase in the frequency of *Might as well* from 1820 to 1870. Specifically, there was a rise of 226 tokens from 1820 to 1870. After this period, there was a sudden decrease in the frequency of *Might as well* in 1890 (decline of 45 tokens). Interestingly, there was a gradual rise in the frequency of *Might as well*, up 302 tokens, from 1900 to 1930. There were also fluctuations in the frequency of *Might as well* from 1940 to 1960. Furthermore, the frequency of *Might as well* decreased suddenly in 1970. Subsequently, there was a gradual increase in the frequency of *Might as well* from 1980 to 2000. This translated to an increase of 122 tokens. However, there was a decline of 45 tokens in 2010. Perhaps most interestingly, *Might as well* had the lowest frequency in 1820, which suggests that it was the most undesired type in 1820. On the other hand, *Might as well* reached a peak in 1950, which indicates that it was

the most preferable collocation among Americans in 1950. Finally, it is significant to note that during the entire period (1820-2010), *Might as well* was always favored over *May as well* in America.

III. THE COLLOCATIONS OF *MAY AS WELL* AND *MIGHT AS WELL* IN THE COCA AND BNC

A. The Collocations of *May as Well* and *Might as Well* in the COCA

In the following, we consider the collocation of *May as well* in the COCA (3 July. 2021. Online <https://corpus.byu.edu/coca>):

TABLE 4
COLLOCATION OF *MAY AS WELL* IN THE COCA

NUMBER	COLLOCATION OF <i>MAY AS WELL</i>	FREQUENCY
1	<i>May as well go</i>	74
2	<i>May as well get</i>	64
3	<i>May as well give</i>	32
4	<i>May as well take</i>	31
5	<i>May as well try</i>	31
6	<i>May as well make</i>	26
7	<i>May as well start</i>	23
8	<i>May as well tell</i>	23
9	<i>May as well put</i>	22
10	<i>May as well say</i>	21
11	<i>May as well call</i>	20
12	<i>May as well use</i>	20
13	<i>May as well know</i>	18
14	<i>May as well come</i>	16
15	<i>May as well enjoy</i>	15
16	<i>May as well stay</i>	15
17	<i>May as well ask</i>	12
18	<i>May as well see</i>	12
19	<i>May as well let</i>	11
20	<i>May as well find</i>	10

An important question is “Which verb is the most preferred by Americans?” Table 4 clearly indicates that the verb *go* is the most frequently used along with the type *May as well*. This demonstrates that the collocation *May as well go* is the most preferable among Americans. As alluded to in Table 4, *May as well go* is the most preferred by Americans, followed by *May as well get*, *May as well give*, *May as well take*, *May as well try*, *May as well make*, and *May as well start*, in descending order. It is interesting to point out that the collocation *May as well get* is the second most preferred in America. There is no significant difference between the frequency of the collocation *May as well go* and that of *May as well get* (74 tokens vs. 64 tokens). This in turn implies that Americans most prefer the collocation *May as well go* and like using the collocation *May as well get*. It is worth noting that the everyday expression *May as well try* is the fifth most preferred in America.

We now present the visualization of the collocation of *May as well*:

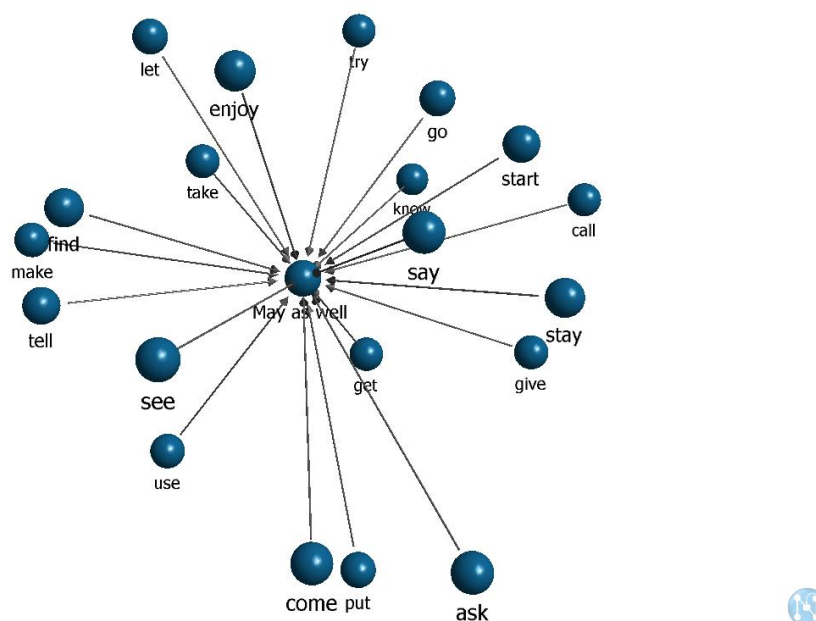


Figure 1. Visualization of *May as well* and Verbs in the COCA

As shown in Figure 1, we visualized the collocation of *May as well* in the top 20. A 3D visualization of the collocation of *May as well* was performed. As indicated in Figure 1, each verb is linked to the type *May as well*. This indicates that each verb has a collocation relationship with the type *May as well*.

Below, we examine the collocation of *Might as well* in the COCA (3 July. 2021. Online <https://corpus.byu.edu/coca>).

TABLE 5
COLLOCATION OF *MIGHT AS WELL* IN THE COCA

Number	Collocation of <i>May as well</i>	Frequency
1	<i>Might as well get</i>	518
2	<i>Might as well go</i>	441
3	<i>Might as well make</i>	197
4	<i>Might as well take</i>	181
5	<i>Might as well give</i>	176
6	<i>Might as well start</i>	158
7	<i>Might as well try</i>	150
8	<i>Might as well say</i>	132
9	<i>Might as well tell</i>	124
10	<i>Might as well put</i>	113
11	<i>Might as well come</i>	80
12	<i>Might as well use</i>	80
13	<i>Might as well enjoy</i>	79
14	<i>Might as well call</i>	74
15	<i>Might as well stay</i>	72
16	<i>Might as well ask</i>	68
17	<i>Might as well let</i>	68
18	<i>Might as well throw</i>	68
19	<i>Might as well keep</i>	62
20	<i>Might as well know</i>	57

An immediate question is “Which verb is the most frequently used in the COCA (3 July. 2021. Online <https://corpus.byu.edu/coca>)?” Table 5 clearly shows that the collocation *Might as well get* is the most widely used in America. This suggests that *Might as well get* is the most preferable among Americans. As illustrated in Table 5, *Might as well get* is the most preferred by Americans, followed by *Might as well go*, *Might as well make*, *Might as well take*, *Might as well give*, *Might as well start*, *Might as well try*, *Might as well say*, and *Might as well tell*, in descending order. It should be pointed out that the collocation of *Might as well* may be preferred over that of *May as well* by Americans. This stems from the fact that the frequency of the collocation of *Might as well* is higher than that of *May as well*. The collocation *May as well get* is also the second most preferred in America, whereas *Might as well get* is the most preferred in America. On the other hand, the collocation *May as well go* is the most preferred in America, whereas

Might as well go is the second most preferred in America. This in turn indicates that the collocation of *May as well* is slightly different from that of *Might as well*. It is interesting to point out that the collocation *Might as well say* ranks eighth in the top 20.

Below is a visualization of the collocations of *Might as well* and *May as well*.

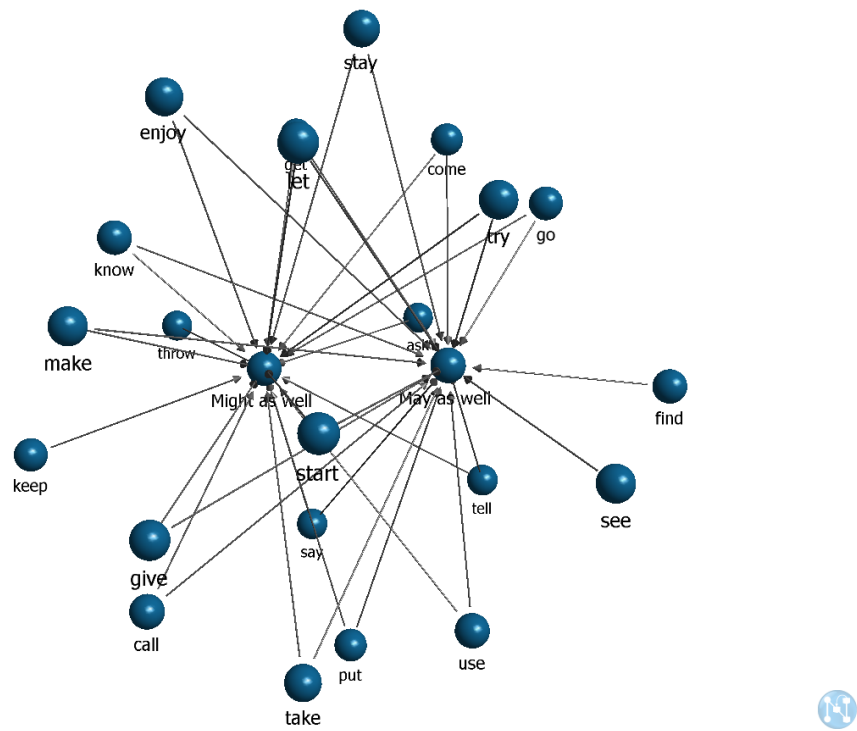


Figure 2. Visualization of the collocations of *Might as well* and *May as well*

As illustrated in Figure 2, we visualized the collocations of *Might as well* and *May as well*. Each verb is linked to the types *Might as well* and *May as well*. As indicated in Figure 2, particular verbs are linked to *Might as well* and *May as well* twice. This indicates that these verbs are a collocation of *Might as well* and *May as well*. The software NetMiner captures these collocations of *Might as well* and *May as well*.

B. The Collocations of *May as Well* and *Might as Well* in the BNC

In this section, we aim to examine the collocations of *May as well* and *Might as well* in the BNC (3 July. 2021. Online <https://corpus.byu.edu/bnc>). Table 6 indicates the frequency of the collocation of *May as well* in the top 20.

TABLE 6
COLLOCATION OF MAY AS WELL IN THE BNC

Number	Collocation of <i>May as well</i> and verbs	Frequency
1	May as well go	11
2	May as well tell	10
3	May as well get	10
4	May as well make	7
5	May as well use	6
6	May as well sit	5
7	May as well give	5
8	May as well call	4
9	May as well start	4
10	May as well take	4
11	May as well stay	3
12	May as well accept	3
13	May as well say	3
14	May as well let	3
15	May as well forget	3
16	May as well ask	3
17	May as well buy	2
18	May as well come	2
19	May as well cut	2
20	May as well adopt	2

An important question is “Which verb is the most commonly used along with *May as well* in the UK?” Table 6 clearly shows that the collocation *May as well go* is the most widely used in the UK. This suggests that *May as well go* is the most preferable collocation among the British. As alluded to in Table 6, the collocation *May as well go* is the most preferred by the British, followed by *May as well tell* (*May as well get*), *May as well make*, *May as well use*, *May as well sit* (*May as well give*), and *May as well call*, in descending order. It is interesting to point out that both Americans and the British most prefer the collocation *May as well go*. Moreover, *May as well get* is the second most preferred in America, whereas it is the third most preferred in the UK. From this, it is evident that Americans and the British show almost the same pattern with respect to the use of the collocation *May as well*. It should be noted, however, that the collocation *May as well tell* ranks eighth in the COCA (3 July. 2021. Online <https://corpus.byu.edu/coca>), whereas it ranks second in the BNC (3 July. 2021. Online <https://corpus.byu.edu/bnc>), which in turn suggests that Americans and the British show a different pattern with respect to the use of the collocation *May as well tell*. More interestingly, the collocation *May as well make* ranks sixth in the COCA (3 July. 2021. Online <https://corpus.byu.edu/coca>), whereas it ranks fourth in the BNC (3 July. 2021. Online <https://corpus.byu.edu/bnc>), which suggests that Americans and the British show a similar pattern with respect to the use of the collocation *May as well make*.

Now let us observe the visualization of the collocation of *May as well* in the BNC (3 July. 2021. Online <https://corpus.byu.edu/bnc>):

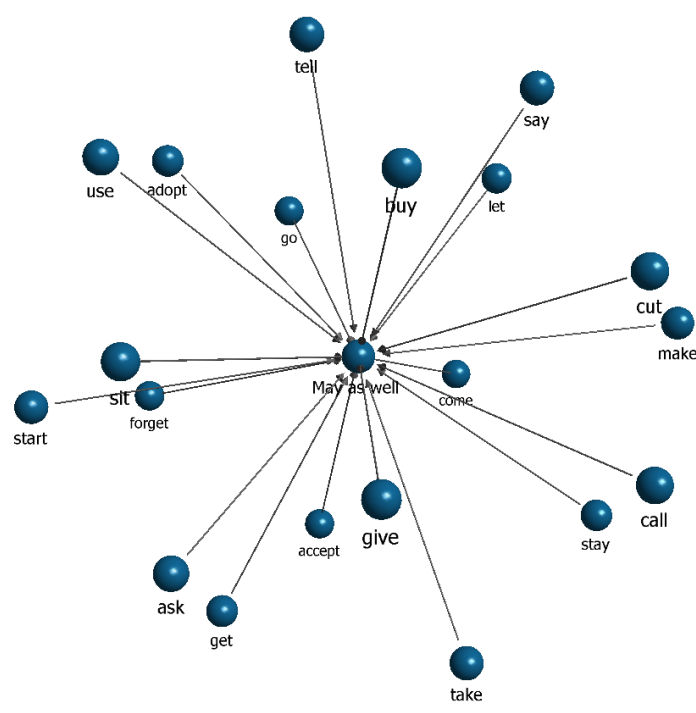


Figure 3. Visualization of the collocation of *May as well* in the BNC

As illustrated in Figure 3, we visualized the collocation of *May as well* in the top 20. Each verb is linked to the type *May as well* and it is the collocation of the type *May as well* in the BNC (3 July. 2021. Online <https://corpus.byu.edu/bnc>). A 3D visualization of the collocation of *May as well* was performed.

In the following, we consider the collocation of *Might as well* in the BNC (3 July. 2021. Online <https://corpus.byu.edu/bnc>):

TABLE 7.
COLLOCATION OF *Might as well* IN THE BNC

Number	Collocation of <i>May as well</i>	Frequency
1	<i>Might as well go</i>	75
2	<i>Might as well get</i>	65
3	<i>Might as well make</i>	19
4	<i>Might as well take</i>	19
5	<i>Might as well give</i>	18
6	<i>Might as well put</i>	17
7	<i>Might as well try</i>	16
8	<i>Might as well say</i>	15
9	<i>Might as well come</i>	13
10	<i>Might as well let</i>	11
11	<i>Might as well buy</i>	11
12	<i>Might as well tell</i>	11
13	<i>Might as well ask</i>	10
14	<i>Might as well stay</i>	9
15	<i>Might as well use</i>	8
16	<i>Might as well leave</i>	7
17	<i>Might as well know</i>	7
18	<i>Might as well enjoy</i>	7
19	<i>Might as well wait</i>	7
20	<i>Might as well forget</i>	6

Table 7 indicates the frequency of the collocation of *Might as well* in the top 20. An important question is “Which verb is the most frequently used along with *Might as well* in the UK?” Table 7 clearly shows that the verb *go* is the most widely used along with *Might as well*. This implies that the collocation *Might as well go* is the most preferred by the British. As illustrated in Table 7, *Might as well go* is the most preferable collocation among the British, followed by *Might as well get*, *Might as well make* (*Might as well take*), *Might as well give*, *Might as well put*, *Might as well try*, and *Might as well say*, in descending order. It is interesting to note that Americans most prefer *Might as well get*, whereas the British most prefer *Might as well go*. On the other hand, it is worth noting that *Might as well go* is the second most preferred in America, whereas *Might as well get* is the second most preferred in the UK. This indicates that Americans and the British show a similar pattern with respect to the collocation of *Might as well*. Additionally, it should be pointed out that the collocations *Might as well make* and *Might as well take* rank third in the BNC (3 July. 2021. Online <https://corpus.byu.edu/bnc>), whereas *Might as well make* ranks third in the COCA (3 July. 2021. Online <https://corpus.byu.edu/coca>) and *Might as well take* ranks fourth in the COCA (3 July. 2021. Online <https://corpus.byu.edu/coca>). From this, it is evident that Americans and the British show almost the same pattern with respect to the collocations *Might as well make* and *Might as well take*. With respect to *Might as well give*, the expression ranks fifth in America and the UK, hence the same pattern.

We now compare the collocations of *May as well* and *Might as well* in the BNC (3 July. 2021. Online <https://corpus.byu.edu/bnc>). Note that *May as well go* and *Might as well go* rank first in the UK, respectively. On the other hand, *May as well get* ranks third in the BNC (3 July. 2021. Online <https://corpus.byu.edu/bnc>), whereas *Might as well get* ranks second. *May as well make* is the fourth most preferred in the UK, whereas *Might as well make* is the third most preferred. Clearly, the British show a similar pattern with respect to the collocations of *May as well* and *Might as well*. It should be noted, however, that *May as well take* ranks tenth in the BNC (3 July. 2021. Online <https://corpus.byu.edu/bnc>), whereas *Might as well take* ranks fourth, thus revealing a different pattern.

Finally, we examine the visualization of the collocations of *May as well* and *Might as well* in the BNC (3 July. 2021. Online <https://corpus.byu.edu/bnc>):

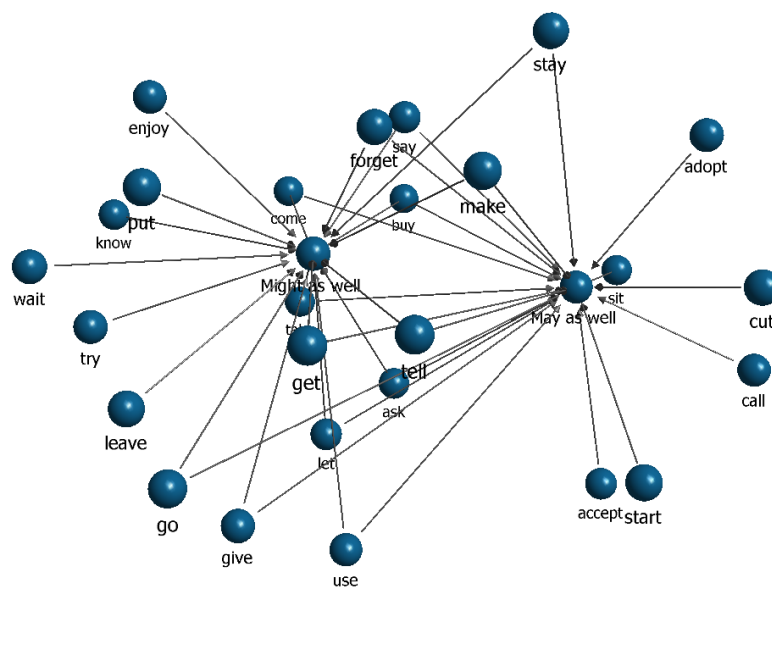


Figure 4. Visualization of the collocations of *May as well* and *Might as well* in the BNC

As indicated in Figure 4, a 3D visualization of the collocations *May as well* and *Might as well* was performed. Each verb is linked to *May as well* or *Might as well*. Many verbs are linked to both *May as well* and *Might as well* twice. This indicates that these verbs are a collocation of both *May as well* and *Might as well*. However, many verbs are not linked to both *May as well* and *Might as well* twice. This suggests that these verbs are not a collocation of both *May as well* and *Might as well*. As shown in Figure 4, there are several verbs that are linked to *May as well*, but not linked to *Might as well*. Conversely, there are several verbs that are linked to *Might as well*, but not linked to *May as well*. This in turn implies that *Might as well* is slightly different from *May as well* in its use.

IV. CONCLUSION

In summary, we have compared the collocations *May as well* and *Might as well* and provided a frequency analysis of each in the COCA (3 July. 2021. Online <https://corpus.byu.edu/coca>), BNC (3 July. 2021. Online <https://corpus.byu.edu/bnc>), and COHA (3 July. 2021. Online <https://corpus.byu.edu/coha>). In Section 2.1, we have argued that just as in the case of *May as well*, *Might as well* is the most widely used in the TV/movie genre of eight genres. It can thus be inferred that American celebrities prefer using *Might as well* in the TV/movie genre. In Section 2.2, we have contended that *May as well* and *Might as well* are the most widely used in the fiction genre of the BNC (3 July. 2021. Online <https://corpus.byu.edu/bnc>). From this, it is clear that British writers most prefer *May as well* and *Might as well*. In Section 2.3, we have maintained that the frequency of *Might as well* is three times higher than that of *May as well*. This indicates that *Might as well* may be preferred over *May as well* by Americans. We have also maintained that *May as well* reached a peak in 1910. This implies that the collocation was the most preferable among Americans in 1910. On the other hand, we have argued that *Might as well* reached a peak in 1950, which indicates that it was the most preferable among Americans that year. In Section 3.1, we have argued that *May as well go* is the most preferred by Americans, followed by *May as well get*, *May as well give*, *May as well take*, *May as well try*, *May as well make*, and *May as well start*, in descending order. On the other hand, we have further argued that *Might as well get* is the most preferred by Americans, followed by *Might as well go*, *Might as well make*, *Might as well take*, *Might as well give*, *Might as well start*, *Might as well try*, *Might as well say*, and *Might as well tell*, in descending order. In Section 3.2, we have maintained that the collocation *May as well go* is the most preferred by the British, followed by *May as well tell* (*May as well get*), *May as well make*, *May as well use*, *May as well sit* (*May as well give*), and *May as well call*, in descending order. We have also maintained that *Might as well go* is the most preferable among the British, followed by *Might as well get*, *Might as well make* (*Might as well take*), *Might as well give*, *Might as well put*, *Might as well try*, and *Might as well say*, in descending order. Finally, we have contended that *Might as well* is slightly different from *May as well* in its use.

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Tess of the d'Urbervilles: Hardy's Nonconformist Views and Challenge of the Prevailing Social and Moral Ideology

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Abstract—In *Tess of the d'Urbervilles* Hardy's non-conformist views are evident through the dialectic of negation which opposes institutionalized codes, and rejects the stereotypical Victorian concepts of femininity. He hovers over Tess like a stricken father, and presents her as an innocent victim, yet he has not been able to save her from her pre-destined death. His endeavours to create a Utopian society and change the cultural logos in regards to sex and gender, have been hampered by various forms of repression from editors, reviews, publishers and supporters of "the purity movement". In his attempt to avoid the trauma of rejection, he made substantial expurgations and revisions of the original text, but the tragic death at the end of the book shows that the prevailing ideology, and excessive prudishness of supporters of the league of virtue have outweighed his perceptions and defeated his liberal concepts." His frustration, bitter experience, and the unpleasant attacks waged on him and his works, were apparently influential in making him cease writing novels.

Index Terms—conventions, prudery censorship, editors, publishers

I. INTRODUCTION

In *Tess of the d'Urbervilles* [1891], (1979), Hardy presents a distressing work of genius which stands at the heart of his accomplishments. Though the story stirs one's memories of Mrs Gaskell's *Ruth* (1853), it is, in fact, nearer to that of Hetty Sorrel in *Adam Bede* (1859). The heroines of both books (Tess and Hetty) are dairymaids seduced by wealthy upper-class men. Both girls give birth to children unknown to their fathers, and both babies die, and at the end, both girls are tried for murder and sentenced to be hanged. Further similarities such as the countryside setting, the heroine's despairing journey, the relationship between the girl's "fall" and the family's removal may lead one to think that in *Tess*, Hardy has re-written the story of *Adam Bede* as he wanted it to be. Such an idea is reinforced by a philosophy diametrically opposed to George Eliot's.

While *Adam Bede* shows that actions carry their own consequences, and that people are victims of their deeds, *Tess of the d'Urberville*, as Hardy says, shows that "people are victims of miserable conditions and unfair social forces which turn deeds into a mockery of their intentions, and so people should be judged by the will rather than by the deed" (Hardy, 1979, p. 306)¹.

II. DISCUSSION

Tess suffers from two destructive blows which greatly change her life, Alec's seduction and Angel Clare's desertion after their wedding. Her seduction, like Little Emily in *David Copperfield* (1850) is foreseen in the first few pages of the book. While Emily's fall springs from her coquettish ambition to rise above her class, Tess is the victim of inopportune circumstances which render her an easy prey of Alec, the upper class rake. She is put in a position where she becomes a helpless victim to Alec's seduction. The motive behind her mother's mercenary expectation that Alec would not have the heart not to love Tess, reveals the wanton thinking of the mother who expects, and seems prepared to accept an affair between her daughter and the libertine young man. When Tess comes back home pregnant, her mother blames her for not inducing Alec to marry her. Any "woman would have done it but you, after that!" (*Tess*, p. 69) It is precisely this moral difference in Tess that allows her to stay pure. Indeed, "Hardy's effort to singularise his heroine has led him to differentiate her voice from stereotypes of the feminine" (Higonnet, 2014, p. 17). Tess's attitude is meant to redefine the accepted social and moral code. Her resistance to play her trump card further serves to set her apart from the norm.

Hardy is more embittered against society and its inflexible moral code. He is more outspoken than he has been in his previous novels, and far more severe in his denunciation of prudish social attitudes which have one law for all circumstances which accept no deviation from its morally righteous ideals. In his *Preface to the Fifth Edition*, he has

¹ Hardy, Thomas (1979). *Tess*, p. 306. Further references to this edition will appear in the text as *Tess*.

written this novel being one “wherein the great campaign of the heroine begins after an event in her experience which has usually been treated as fatal to her part of the protagonist” (*Preface to the Fifth Edition*, 1892, p1).

The next tragic incident in Tess's life is the rejection of Angel Clare. She pardons his moral lapse with a woman in London, but he negatively fails to recognize the parallel and retorts that forgiveness “does not apply to the case! You were one person; now you are another”. The woman “I have been loving is not you, another woman in your shape” (*Tess*, 1979, p. 191). The crudities of Clare's hypocrisy and conventional standards of judgement, not only deprive Tess of forgiveness, but drive her from him towards tragedy. Through Angel Clare's attitude, Hardy is able to wage his attack on society's hypocrisy and cruelty and shows the gap in the Victorian attitude towards women and sex which popularizes the cult of virginity. Both Alec and Angel shatter Tess's happiness and cripple her life. For Alec, Tess is “no more than an insignificant creature to toy with and dismiss” (*Tess*, p. 130). He sees her as something that belongs to him, as D.H. Lawrence writes, she is “the embodiment of his desire” (1936, p. 483). Angel's condemnation and consequent desertion come as a complement to Alec's selfish cruelty. While Alec attacks her physically, Angel breaks her spiritually and makes her a miserable sufferer. The comparison, in phase five of the book headed by the suggestive title “The Woman Pays”, between Tess, and the wounded and dying game-birds, is strikingly symbolic. In their different ways, both Tess and the birds are helpless victims of society—Tess of hypocritical moral standards which crush her and drive her to her tragic death, the birds of the cruelty of man's caprices which allow them to be shot at for fun.

When Alec offers to make her his demimonde, Tess angrily responds “I cannot! I should be your creature to go on doing that, and I won't” (*Tess*, 1979, p. 60). Her refusal of his offer is meant to prove to the reader that though her physical body may have been compromised, her moral sense has not. According to traditional standards, she has lost her virginity, but she will not allow herself to be a whore. She refuses to become the chattel or slave of her seducer” (Jeke, 1986, p. 165). She stands as a pure woman with a warm heart, and with a fortitude in the face of adversity as “the finest woman in all the Wessex Novels” (Weber, 1940, p. 132). Even the “crime” of “deception” with Clare is not of her making, but the pure result of an unfortunate incident of misplacement. In Brazil, Angel Clare comes to judge Tess—as all humans should be judged—not by achievement, but by tendency. When he returns to England seeking her

“He had undergone some strange experience in his absence; he had seen the virtual Faustina in the literal Cornelia, a spiritual Lucretia in a corporeal Phryne; he had thought of the woman taken and set in the midst as one deserving to be stoned, and of the wife of Uriah being made a queen; and he had asked himself why he had not judged Tess constructively rather than biographically, by the will rather than by the deeds” (*Tess*, 1979, pp. 305-6).

These are the standards that Hardy is seeking to judge Tess by, and in putting his case, he avails himself of every opportunity to show the cruel injustice of the existing conventions and Standards of judgement.

The adding of “A Pure Woman” can be seen as an open challenge. He stresses that Tess is “pure”, purer than many so-called unsullied virgins, though she gives birth to a child out of wedlock. She is still spiritually chaste because she never intended to do wrong. In his letter to Roden Noel, dated May 17, 1892, he wrote “the heroine was essentially pure – purer than many a so-called unsullied virgin: therefore I called her so” (Purdy and Millgate, 1978, p. 267). In challenging the prevalent logos of femininity and purity, Hardy makes a distinction between the act and intention, and argues that since we live in a “blighted” world, we must not be accountable for our acts and their consequences, but only for our moral inclination. Therefore, from the events preceding her seduction, it becomes clear that Tess does not, in any way, encourage Alec's soliciting and shows chaste independence of mind and body and her rape is related to Alec's lack of moral restraints. Commenting on this, Hardy writes “an immeasurable social chasm was to divide our heroine's personality thereafter from that previous self of hers who stepped from her door to try her fortune at the Tantridge poultry farm” (*Tess*, 1979, p. 58). The suggestion is that Tess, prior to her encounter with Alec, has been her own person. After his liberties with her, her budding sense of self has been utterly stripped from her and she calls her illegitimate child “Sorrow” to reflect its infamous and inglorious birth.

Many people found the sub-title of the book “A Pure Woman Faithfully Presented” challenging. In his *Explanatory Note to the First Edition* (1891), expecting the protests, he wrote:

“I will just add that the story is sent out in all sincerity of purpose, as an attempt to give artistic form to a true sequence of things; and in respect of the book's opinions and sentiments, I would ask any too genteel reader who cannot endure to have said what everybody nowadays thinks and feels, to remember a well-worn sentence of St. Jerome's: If an offence come out of the truth, better is it that the offence come than that the truth be concealed” (p.1).

His explanation does not seem to have convinced all his opponents, and the controversy continued.. In his attempt to find a publisher for the book he encountered roadblocks. In 1889 he submitted the book to Tillotson & Sons publishers under the name “Too Late, Beloved”, but “they refused to publish it. They liked neither “the narrative content nor the moral emphasis” (Millgate, 1982, p. 300). It was also rejected by *Murray's Magazine* and *Macmillan's Magazine*. After these setbacks, he changed the title to *Tess of the d'Urbervilles* and was compelled to make substantial revisions and expurgations. The book was finally accepted by *The Graphic* whose editors insisted that further significant changes be made.

Hardy was deeply sensitive to the opinions of the British public and their criticism, and worried about finding a publisher who would accept the manuscript without the risk of asking for further editing and changes. He had no choice but to acquiesce to the prevailing conventions and the demands of prudish guardians of public morality, yet critics harshly attacked it. According to Millgate, (1982), “*The Spectator* attacked the book’s morality, *the New Review*, and the *Quarterly Review* declared that Hardy “told a coarse and disagreeable story in a coarse and disagreeable manner” (p. 307). In response to “the demands of the editor of *the Graphic*” the scene in which “Tess is raped by Alec in the Chase forest and its consequences, along with the christening and the death of the child, were simply removed” (Goater, 2015, Para 7). In his essay “Candour in English Fiction”, which he wrote in the middle of the controversy surrounding *Tess*, he attacked prude editors and publishers who “do not foster the growth of the novel which reflects and reveals life” (Orel, 1966, p. 127).

Tess’s killing of Alec at the end of the book seems to be motivated by more than one reason. Alec is the villain of an unjust world. Like Carker in *Dombey and Son*, he gets fat on the sins and exploitation of others, and has behind him a series of crimes and manipulation which obviously have done him no appreciable harm. He is spared the world’s reproaches and punishment, and it is through Tess that he pays his retribution for blundering selfishly across the lives of those beneath him.

The other and more direct reason for the murder is that Alec emerges again as an impediment to her union with Angel Clare. By killing him, she is able to go back to Clare, who has returned to her. After the murder, she tells Clare: “He has come between us and ruined us, and now he can never do it any more” (*Tess*, 1979, p. 318). After the murder, Tess enjoys a short and blissful honeymoon with Clare away from society’s equivocal standards of judgement and random classification; but the same unjust laws which condemned her before and forced her to take justice into her own hands, sentence her to death for the very crime they pushed her to., Tess is deprived of human pardoning. There is no one to stand by her or help her in her adversity. She attracts compassionate understanding from cold, lifeless, and inanimate things only:

“The wall felt warm to her back and shoulders, and she found that immediately within the gable was the cottage fireplace, the heat of which came through the bricks. She warmed her hands upon them, and also put her cheek-red and moist with the drizzle-against their comforting surface. The wall seemed to be the only friend she had”. (*Tess*, 1979, p. 235)

She walks to the scaffold, with no hope of a saviour to snatch her from the gallows, and despairingly says “I am ready” (*Tess*, 1979, p. 328). The readers do not witness the execution, nor do they know any details of what goes on inside the building. The black flag that is raised on the prison tower is the only indication of the application of “justice” followed by the omniscient narrator’s ambiguous, elliptical language “Justice was done, and the President of the Immortals (in Aeschylean phrase) had ended his sport with Tess” (*Tess*, p. 330). Neither he, nor the reader believes Tess’s absurd fate to be “just” in any real sense. The use of the dialectics of negation in which he says one thing and means the opposite, and the cynical context in which “justice” is mentioned between quotation marks, emphasizes the sarcastic and negative meaning of the term which reflects the contrast between the “just” appearance and the “unjust” reality of the case. The sarcasm with which he comments on her hanging summarizes his pity, his frustration and his anger. He “does not describe Tess’s death in detail”. Instead, he tells “how onlookers watch the cornice of a tower as a tall staff is fixed to it. A few minutes after the hour had struck something moved slowly up the staff, and extended itself upon the breeze. It was a black flag. ‘Justice’ was done” (*Tess*, p. 330). The hanging scene is reported, but not portrayed in details. Many studies commented on the sad ending, but few, if any, gave a satisfactory reason for reporting the scene and not describing it. I tend to believe that there is more than one reason for that. The first reason is Hardy’s memory of the gruesome spectacle of the hanging of Marth Brown, who was convicted of murdering her violent husband. The hanging took place on a rainy day and had a huge impact on his life and work. Describing Martha’s body on the scaffold he later wrote “I remember what a fine figure she showed against the sky as she hung in the misty rain, and how the tight black silk set off her shape as she wheeled half-round and back” (Millgate, 1982, p. 62-63). In a letter to a friend (Lady Hester Pinney), expressing the shame he still felt at having witnessed the ghastly spectacle, (Quoted in Bilyeau, *The Murder That Inspired Hardy’s*). A recent report in *The Guardian* mentions that “the excavators found the bones at Dorchester prison in Dorset. The remains, including a skull, were uncovered at the prison” (Morris, 2016, par. 3). The discovery has caused huge excitement among Hardy “enthusiasts, who believe the bones may be those of Brown, whose hanging inspired Tess’s unpleasant end”. In handwritten notes of her conversations with Hardy, “Lady Pinney describes how he talked of Martha and Tess. “His sympathy for these unhappy women was wonderful,” she wrote (Morris, 2016, para. 11). He hated the grisly hanging scene and he did not want to portray it in his novel.

The second reason for symbolically reporting “the hanging scene” and not describing it in detail, is his anger and frustration at the end to which Tess comes and if Tess has to pay, he does not portray her hung on the gallows like convicts and criminals; that is why the hanging is reported and not physically described. To him, Tess is a victim of inopportune circumstances. His compassion for her is evident throughout the book, yet he is not able to save her from her imminent death.

The harsh and breathtaking injustice to which Tess is subjected, not only arouses the reader’s pity, but rage and indignation against society’s prudish attitudes and rigid standards of judgement. Hardy’s compassion for her is evident

throughout the book. He “hovers and watches over [her], like a stricken father” (Howe, 1968, p. 131), and the epigraph with which he prefaces the story “poor wounded name! My bosom Shall lodge thee”, more than the subtitle, sets the sympathetic tone of the book. These lines are taken from Shakespeare’s play *Two Gentlemen of Verona* (I, ii), in which Julia continues “till thy wound be thoroughly healed”. The epigraph refers to Tess as the wounded name. The rest of the line is left out, but the suggestion here is the “wound” could, perhaps, be “healed” is still there, though it’s not directly mentioned.

The book sold more rapidly than any novel Hardy ever wrote, and in a six-month period, it ran into its fourth edition. “Everyone was talking about *Tess of the d’Urbervilles*. Everyone wanted to read it” (Weber, 1940, p. 130), yet despite the success that it scored, its publication occasioned a storm of controversy which made it the topic of heated discussions in the literary circles of the day. The two most important points around which the controversy raged were: the subtitle “A Pure Woman Faithfully Presented”, and the sarcastic sentence “justice was done, and the President of the Immortals, in Aeschylean phrase, had ended his sport with Tess” (*Tess*, 1979, pp. 330).

Critics were divided into two clusters. On the one hand, there were the guardians of public morality and supporters of what came to be known as the “purity movement”, which became more and more vocal at various levels of society at the end of the century, who attacked Hardy for telling “an unpleasant story in a very unpleasant way” (Lerner & Holmstrom, 1968, p. 61). On the other hand, there were those who were angry at the tragic conclusion of the story which, they argued, was forced on the plot by Hardy’s “pessimistic” and “fatalistic” views. Their objection, similar to that raised against *Adam Bede* and *Ruth*, was that Tess’s death is incongruous with the sympathetic tone of the book and that the author who aroused their sympathies for his heroine should have arranged matters in a way which would fulfil his readers’ desire for a happy ending (Lang, 1892, p. 248). One of the prominent figures among this group was George Moore, who called Hardy “one of George Eliot’s miscarriages” (Dick, 1972, p. 211) and who tried in *Esther Waters*, published three years later (1894), to show how he could treat the fallen woman’s theme in a superior manner. Hardy “shifts the Victorian view of good and evil, and tries to show the hypocrisy and superficiality of such beliefs”. According to Stout, “at every opportunity, Hardy turns conventional vice to virtue. In the process, he challenges the idea of the double standard, both offering a vindication of Tess’s motives” and, “like Hawthorne in [*The Scarlet Letter*], exposing the injustice of the resulting penalties” (1987, p. 243). His attack on critics, condemnation of society’s intolerance and his endeavour to alter the cultural logos in regards to sex and gender, have not been unanimously accepted. The novel was rejected at the last minute before publication. Conservative critics, publishers, editors and readers were not prepared, and would not accept a work which transgressed social conventions. Hardy had to acquiesce to the demands of journals editors, re-write some scenes and make changes against his will and satisfaction to please the taste of editors and sponsors. After the publication of the book, and the fierce criticism that followed, Hardy was disillusioned and angry that critics could not see past social conventions. After a similar unhappy experience in publishing his next novel *Jude the Obscure*, he ceased writing novels and focused his efforts on writing poetry.

III. CONCLUSION

In creating his non-conformist heroine and presenting her as a pure woman, Hardy tries to open the eyes of his public to observe the harsh injustice of society and the unjust restriction imposed on femininity and its subsequent aftermath. He makes his voice heard and his outspoken attitudes are tactile in the novel where he bravely challenges the institutionalized moral and social codes. Tess’s tragic death at the end of the book, and his genuine commiserations successfully show that the prevailing ideology and the perceptions of the time have outweighed his thoughts and perceptions. However, *Tess of the d’Urbervilles* together with *Jude the Obscure*, his next book, show his substantial contribution as a Victorian male novelist who tried hard to oppose and challenge the ideologies circulating at the time. After the work was rejected by his publisher, Hardy made substantial expurgations. He spent a great deal of time revising the novel and several passages were removed or modified in order to avoid the trauma of rejection. He faced a similar unhappy experience in publishing his next novel *Jude the Obscure* in 1894, and that was understandably the reason why he decided to cease writing novels.

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Eponyms in German: An Attempt of Typological Distinction (on the Example of Maxims and Aphorisms)

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Abstract—The present paper provides an outline of the German eponym, as a quotation-like utterance that can be traced back to the name of its real or alleged author, a precedential text / a part of a precedential text connected with the concept AUTHOR. The eponyms are examined from the point of view of the specifics of the AUTHOR's position regarding the topic of the utterance determining the type of eponym. The four-step algorithm shown in the paper involves modelling the degree of the author's personality prominence in the eponym. Two polar points – maximal social experience and maximal individualised author-based approach – are represented in the eponymicon by maxims and aphorisms respectively. It is stated that the maxim objectifies the moral norms of a certain national language collective. It is rational, contains an immanent moral component, has a directive character, explicates the rules of behaviour, ethical principles, objective laws, norms. The aphorism is paradoxical, reflecting the depth and originality of individual author's multi-vector thought, formal symmetric, dialogic, breaking the rules of formal logic. The provided method can be used with the purpose of distinguishing and defining other types of German eponyms.

Index Terms—aphorism, concept, author, citation, eponym, maxim

I. INTRODUCTION. EPTONYMS AS LANGUAGE UNITS AND SPEECH GENRES

The cognitive-discursive paradigm that now prevails in modern linguistics rejects the idea of mechanical objectification of knowledge available to humans through their language. Instead it dwells on “communicative interaction of the subjects, the purpose of which is to elaborate a common system of orientations in the living space based on the formation of language signs” (Martyniuk, 2012, p. 79). This approach shifts the focus of the linguistic research of language units as carriers of meaning to the construction of meaning by the speaker, based on his communicative competence and goals, strategies and experience, the unique configurations of which form a conceptsphere of various dimensions (from individual to supranational).

The organization of the verbalized human knowledge is partially optimized by “templates”, block units prepared to usage in speaking praxis, e.g. proverbs, idioms, etc. A part of this group is so called eponyms. These are defined by Diadechko (2002) as recurrent quotation-like utterances, which can be traced back to the name of their real or alleged author (p. 144). They are viewed ambivalently by traditional linguistics: on the one hand, they are language units of the phraseological type (they are peripheral in the phraseological system); on the other hand, they are defined as precedent texts (Karasik, 2002). The latter accents on the Author as an integral part of the eponymic meaning structure. Aphorisms, sentences etc are tightly associated with a precedent person (their real or fictional author). There is a number of eponyms with an author whose identity cannot be proved; on the other hand, the most eponyms origin from fiction, speeches or interviews etc of precedent people. One of the most quoted German authors Johann Wolfgang Goethe is the proved author of the well-known quotation *wie ein roter Faden durchziehn* (literally ‘red thread runs through smth’) as a notion of something important, cross-cutting, covering an action (*all the translations of German eponyms are done by the authors except of extra specified):

(1) *Wir hören von einer besondern Einrichtung bei der englischen Marine. Sämtliche Tauwerke der königlichen Flotte, vom stärksten bis zum schwächsten, sind dergestalt gesponnen, dass ein roter Faden durch das Ganze durchgeht, den man nicht herauswinden kann, ohne alles aufzulösen, und woran auch die kleinsten Stücke kenntlich sind, dass sie der Krone gehören.* /“Wahlverwandtschaften”, Teil 2, Kapitel 2/

‘There is, we are told, a curious contrivance in the service of the English marine. The ropes in use in the royal navy, from the largest to the smallest, are so twisted that a red thread runs through them from end to end,

which cannot be extracted without undoing the whole; and by which the smallest pieces may be recognized as belonging to the crown.' /*"Elective Affinities"*, Part 2, Chapter 2/

*translated by R. J. Hollingdale

(2) Ebenso zieht sich durch Ottiliens Tagebuch ein Faden der Neigung und Anhänglichkeit, der alles verbindet und das Ganze bezeichnet. /*"Wahl-verwandtschaften"*, Teil 2, Kapitel 4/

'Just so is there drawn through Ottilie's diary, a thread of attachment and affection which connects it all together, and characterizes the whole.' /*"Elective Affinities"*, Part 2, Chapter 4/

*translated by R. J. Hollingdale

The most phraseological dictionaries of German define this quotation as an idiom (which can be the next stage of the eponymical development – after their loss of affiliation with the author's image).

II. EPTONYMS AS AUTHOR-BASED UNITS: HYPOTHESIS, METHODS AND MATERIALS

A. *The Role of Author in Eponyms*

The eponyms are a result of interaction of their authors and speakers – both language personalities, producing and reproducing the utterances.

Both author and speaker are "[...], a person who exists in the language space – in communication, in behavioral stereotypes fixed in speech, in the meanings of language units and the contents of texts" (Karasik, 2002, p. 11). Speech consciousness of a person is, according to Krasnykh, the most important component of the speech organization of a person and consists of various types of mental formations (Krasnykh, 1998). Language personality is characterized by units of thinking and their language objectification, but only if they find their manifestation in speech genres (Karasik, 2002, p. 19).

By quoting an elite speech personality, the speaker increases his communicative status in all types of competence, so he achieves communicative leadership. The desire for dominance in communication and increasing the communicative status encourages quoting informative and formal non-trivial statements while simultaneously appealing to the concept of their author as an elite speech personality. The authors of numerous eponyms that acquire cultural significance can be called precedential personalities.

Most German eponyms are associated with the precedent-setting personality of Johann Wolfgang Goethe, whose creative heritage covers almost all spheres of human spiritual activity. Svasyan (1989) says about Goethe:

Goethe was a poet, naturalist, novelist, philosopher, scientist, critic, esthetician, politician, teacher, administrator, translator, traveler, ironist, erotomaniac, occultist, sage, seer, physiognomist, minister, painter, polymath, charmer. Goethe's natural interests included biology, botany, zoology, anatomy, osteology, optics, physics, physiology, chemistry, meteorology, and geology. He was the creator of comparative anatomy, modern plant morphology, physiological optics, the concept of homology, morphological type, metamorphosis, and the idea of the ice age. (p. 5–6)

To a certain extent, Goethe was not only "the creator of the German language as a significant one in the market of European peoples" (Svasyan, 1989, p. 8), but also a harbinger of Postmodern aesthetics with its emphasis on anthropocentrism, which covers man, nature, the cosmos, and the universe. Goethe's aphorisms demonstrate decentralization, fragmentation, paradoxicality, eclecticism, self-reflection, and play. This is also evidenced by the fact that Goethe is not characterized by the classical absolutization of authorship, he criticized the German meticulousness in determining authorship, which still exists today (for example, Goethe did not clearly distinguish between the authorship of his poems and Friedrich Schiller). He considered the main existence of the poem, and not its authorship, and he often borrowed plots and techniques from other poets. The paradoxical and oxymoronic Postmodernism sprouts into the numerous contradictions of Goethe's personality: "a thinker, but not a speculator, an open-minded mystic and a sober magician – a spirit that combines passion with discretion, extravagance with moderation" (Baumann, 1997, p. 171).

Another possible explanation for Goethe's citation is the positivity of his creative thinking and attitude to the man and the world. There is no distrust in Goethe's skepticism, no bitterness in his refusal, and cynicism and sharpness are alien to him. The dictionary of "evil quotes" (Tange, 1997) contains only 9 aphorisms of Goethe. In total, the main quote portals contain more than 3,000 Goethe quotes (for example, a popular website Aphorismen.de contains 3,525 quotes from the author).

B. *Research Hypothesis*

The assignment of quotations of precedential personalities to the category of eponyms, proverbs, idioms depends, on the one hand, on the approach of the compilers of lexicographic sources. Often it consists in systematizing eponyms according to the principle of frequency of use in modern texts. Conducted by Minayeva and Pogrebenko (Minayeva and Pogrebenko, 2001, p. 105) analysis of sources of quotations recorded by the Cambridge International Dictionary of English and Oxford Dictionary of Quotations showed that the expressions of famous people in both dictionaries have the third rank of frequency (the first is the quotes from fiction, which also does not exclude an appeal to the author's concept). The precedent of German-speaking personalities (Goethe, Schiller, Hegel and others) is also proved by the criterion of "textual violence", identified by Slyshkin (Slyshkin, 2000, p. 72), which is understood as acquaintance with the text/author despite the intention of the recipient, under the influence of another person, institution, etc. The most

common form of textual violence is the inclusion of text in the compulsory school curriculum – this explains why the largest number of quotes used in German comes from Goethe's "Faust". Thus, under the influence of the authority of the speech personality, the apt expression becomes a quote, the quote becomes an eponym, and after the weakening or loss of connection with the concept, THE AUTHOR, as a result of frequent use and conventionalization, becomes an idiom or phraseological unit of another type, see Figure 1:

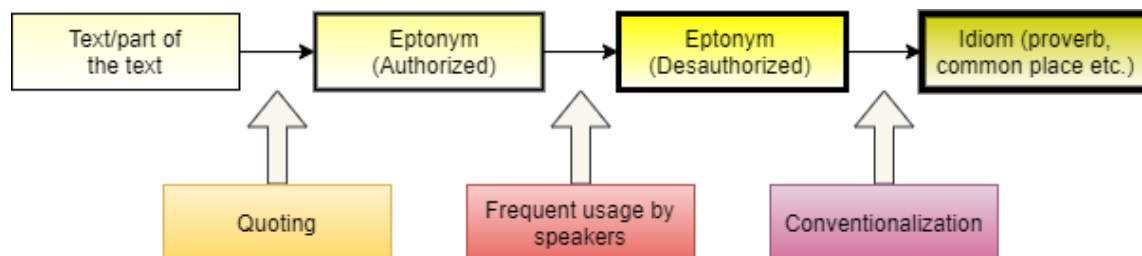


Figure 1. How an utterance becomes an eponym

The hypothesis of our research is a statement about the importance of the role of the author and his position regarding the topic/content of the utterance in determining the type of eponym and distinguishing closely related eponymic genres. It is based on the typology of Berkov and Berkova (2000), who distinguish "gnomic" quotes (by types of information), which are some generalization of human experience and life wisdom, "characterizing" quotes with a figurative form, and "aesthetic" quotes with an ornamental function (p. 11), as well as a pragmatic function. It forms the basis for the speaker's "connection" of the author's concept to the informative content of the eponym in its functioning in person-oriented and status-oriented communication. Karasik (2002) says that "these units ensure clichéd discourse, compliance with certain genre canons [...]. When the speaker makes cliché, it is as if he puts on the mask of a representative of an institutional group" (p. 23).

The author of the eponym is traditionally seen as an elite language personality, as Sirotinina (1998) believes: a person who has an advantage over other native speakers from the point of view of encyclopedic, linguistic and interactive competence.

C. Method and Algorithm

The study uses the method developed by us to determine the influence of "individuality and unconventionality" on the content of the eponym – that is, the influence of the author's elite personality. This method was implemented using the following algorithm:

1. the first step is to identify citations of prominent personalities in modern discourses (for example, journalistic, bibliographic, social media discourse, etc.).
2. the second step is to find the original author's work from which the quote is derived. This can be either a large-scale work (novel, short story), or an intentional aphorism, which was conceived by the author as a potential quote.
3. at the third stage, contextual and comparative analysis takes place, which is aimed at identifying the degree of preservation of the author's original intention. That is, to what extent the quoting language personality conveys by quoting what the author of the source text wanted to convey to the reader. As a rule, it turns out that the distortion of the author's intention by the quoted language personality can be conscious (then we can talk about parody or stylization) and unconscious. For example, Napoleon's phrase *Hier ist die Sonne von Austerlitz* (*Here comes the sun of Austerlitz*), which metaphonymically conveys the mood of victory, is now mostly used by native German speakers simply to refer to sunrise.
4. the fourth step involves modelling the degree of promineny (highlighting) of the author's personality when quoted in modern discourses.

Although the development of an accurate scale of correspondence of the cited speech genres to the level of transmission of "author's identity" is still one of the prospects for future research, the above algorithm made it possible to rather roughly divide the maximum and minimum author's identity into poles. At one of the poles there is a minimum individuality and maximum presentation of the laws and norms of society (maxim), at the other pole the author's individual view of the world is presented as much as possible, often contrary to utilitarian norms, reflected in language practice in paremic genres like proverbs, sayings, common places. This maximally "individualized" genre is an aphorism. The influence of individual and social factors on the formation of these genres is shown in Figure 2:

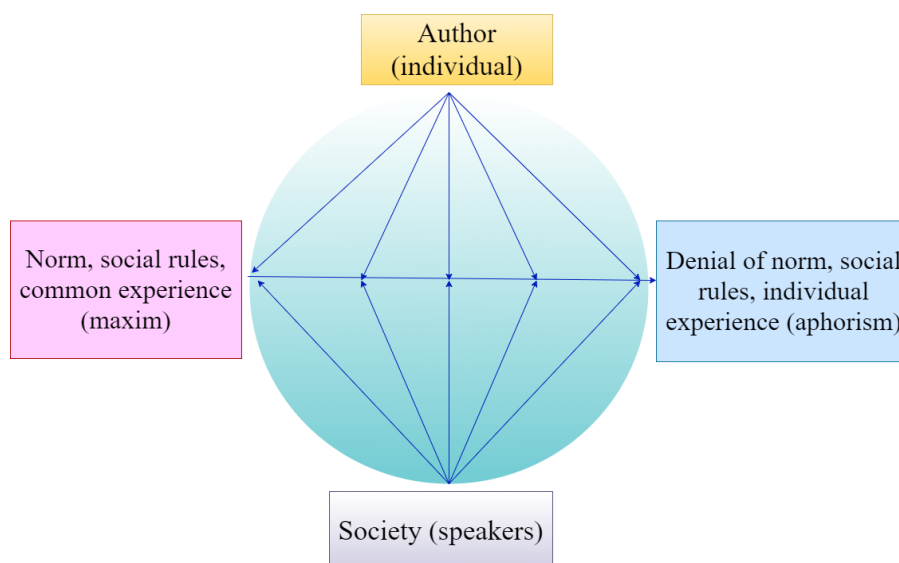


Figure 2. Polarity of eponyms from the point of view of their “social message”

Such separation of aphorisms and maxims will allow us to clarify their basic definitions later, because, according to popular opinion, maxim is understood as a kind of aphorism (Modern explanatory dictionary, 2003), and this comes into conflict with the thesis about the difference in their “social messages”.

D. Material

The sources of the primary material of maxims and aphorisms in the context of modern discourses (primarily publicistic) were primarily online versions of the leading periodicals in German-speaking countries (for example, Frankfurter Allgemeine, Süddeutsche Zeitung, Der Spiegel, Focus, etc.). The markers of the needed quotes were language clichés (“As N said...”, “As someone from the great ones said...”, “as they say...”) or graphic signs (quotation marks). The authorship of quotations and the source of their origin were found due to printed and online German dictionaries of quotations and aphorisms (“Datenbank der 75.000 Aphorismen”, “Das große Z”, “Die Zitate-Welt”, “Lexikon der boshaften Zitate”, “Zitate online”, “Zitate und Sprüche”, etc.). In addition, original works of German authors (novels, poems, short stories, etc.) were involved in the citation material.

III. RESULTS AND DISCUSSION

A. Maxim as an Eponym

The German maxim is a type of aphorism, which, along with aphorisms, maxims, chreiai, apothegms, velirisms and other microtexts, is poorly studied and has its functional significance as a separate type of eponym.

Maxim is a stable in form and content expression of moralistic-instructive nature and incentive character. Maxim is distinguished from the related microtexts by a number of features. Microtexts related to maxim and aphorism also include a sententia, since the boundaries of aphorism as a genre are blurred, – an expression of moral and instructive content, a certain philosophical observation, a short instruction that demonstrates life as it is or should be in a direct or allegorical, encouraging or discouraging form (Koloiz, 2014, p. 341). The definition of maxims includes literary statements of a particular author, it is considered not only as a cultural model, but also as a part of the linguistic picture of the world, explicates significant and typical components of the national picture of the world, appeals to the highest norms of society, reflects the cognitive experience of a certain society.

Researchers are also of the opinion that maxim is a moralistic kind of sententia / apothegm. If the sententia is used quite often, and its content is generalized, then it can pass into the category of proverbs. In this case, the origin of such a saying will be known, which is not typical of most proverbs (Ivanov, 2001, p. 278). But this, in our opinion, cannot be a starting and good criterion for determining, since the author of maxim and aphorism is almost always known, or we feel the seal of authorship (according to Dyadechko, 2002).

Morality as an optional feature of a maxim is the main difference between these related microtexts; this feature is mandatory for a maxim.

(3) *Alles verstehen heißt alles verzeihen.*

‘To understand everything means to forgive everything’

(4) *Der Starke ist am mächtigsten allein.* /Friedrich Schiller/

‘The strong man is strongest when alone’ /Friedrich Schiller/

Related to maxim and aphorism there are such archaic microtexts as chreia, apothegm and gnome. The most common classification is based on genological and semantic differences.

Gnome (Latin *gnome*) is a generalization of reality in the form of instructive statements, usually poetic and anonymous, or spoken on behalf of its author, according to Ivanov (Ivanov, 2001, p. 217). Between the maxim and the gnome, either an identity sign is placed, or it is called an “impersonal sentential”, which takes an intermediate position between an anonymous proverb and individualized author's aphorism (Gasparov, 2001; Ivanov, 2001), an expression of instructive and philosophical content (Gasparov, 2001, p. 165).

The gnome did not become a genre definition, although similar forms of didactic poetry are known in European literature (for example, Goethe) (Gasparov, 2001). It should be noted that in case of versification, which is observed in the definition, it is impossible to identify a gnome with either a sententia or a maxim, since the author of the latter is almost always known, and there is no rhyme in it at all.

(5) *O weh der großen Babylon!*
Herr, tilge sie von deiner Erden,
Laß sie im Pfuhl gebraten werden,
Und, Herr, dann gib uns ihren Thron. /Johann Wolfdang Goethe/
 ‘O woe to the great Babylon!
 O Lord, wipe her from your Earth,
 Let her be roasted in the lake,
 And, Lord, then give us her throne’ /Johann Wolfgang Goethe/

So, the differential features of the maxim that distinguish it from the gnome are its non – validity and mandatory authorship, but the composition of the gnome may contain a moralistic instructive directive expression – maxim. Gnomes are not characterized by brevity; signs of rationality and morality, unlike maxima, are optional.

Chreia (Latin *hria*) – a statement in which the generalization of reality cannot be separated from the life situation that “provoked” its appearance; this is a short, concise transmission of a thought according to Gasparov (2001, p. 165). Chreia is considered as a short anecdote created around an instructive aphorism or action of a great man (Gasparov 2001, p. 165; Ivanov, p. 2001, 218). For chreia, it is typical to convey someone's direct or indirect speech.

From the example, we can see that chreia is an aphorism combined in a situation:

(6) *Mose aber erzitterte und wagte nicht, es zu betrachten. Der Herr aber sprach zu ihm: „Löse die Sandale von deinen Füßen, denn der Ort, auf dem du stehst, ist heiliges Land“* /Das Neue Testament, Apostelgeschichte 7:32-33, p. 282/

‘Then Moses trembled, and durst not behold. Then said the Lord to him, Put off thy shoes from thy feet: for the place where thou standest is holy ground’ /New Testament, Acts, 7:32-33/

*King James Bible

In the example, direct speech is a maxim. Therefore, we can conclude that the difference between maxim and chreia is not only the presence of direct/indirect speech in the latter, but also a specific situation.

For chreia, the optional feature is didacticism, rationality, and morality, which makes it related to the maxim in which these are mandatory.

Apothegm (Latin *apothegm*) is an aphoristic expression that is explicitly attributed to a certain author (“placed in the mouth of a particular person”), usually a well-known historical figure, based on the presence of textual sources, or on gossips according to Ivanov (Ivanov, 2001, p. 218). The apothegm contains a moral and other advice expressed in the form of an appeal to the interlocutor (Ivanov, 2001, p. 215).

It is quite difficult to distinguish apothegm from chreia, since the definition of both statements emphasizes the presence of direct speech.

It is noted that “too often we meet such typical for apothegm single statements and anecdotes that refer to a certain experience” (Dodel, 1997, p. 24). Dodel (1997) writes: “If we look closely at the literary form that we encounter in the apothegm, the external form corresponds to the internal one” (p. 24-25). It should be emphasized that experience is directly explicated in the text.

An apothegm is an aphoristic expression that contains instructive/declarative content. The starting criterion for distinguishing apothegm from chreia is situationality, which is typical for chreia and not typical for apothegm.

It should be noted they have the common features with maxim. Direct speech as a part of apothegm, if it is considered as a separate expression and contains moralistic / instructive signs, is a maxim:

(7) *Einen Propheten wie mich wird euch Gott aus den Brüdern erwecken, gleich mir. Auf ihn sollt ihr hören in allem, was er zu euch reden wird.* /Das Neue Testament, Apostelgeschichte 3:22. p. 272/

‘For Moses truly said unto the fathers, A prophet shall the Lord your God raise up unto you of your brethren, like unto me; him shall ye hear in all things whatsoever he shall say unto you’ /New Testament, Acts, 3:22/

* King James Bible

The difference between the maxim and the above-mentioned related microtexts is in its formal features, not its content. Maxim is not characterized by the versification of gnomes, the introduction of direct speech typical of chreia, and the description of the corresponding situation containing apothegm.

Maxim also has similar features with noneptonic microtexts like proverbs. A proverb is a stable expression of folklore origin, often rhythmic in structure, involving the generalized experience of the people and their assessment of various events and phenomena; for the most part, it does not have a generally accepted definition, contains a different

set of differential features; it is an independent judgment, formed as a simple or complex sentence having its own intonation and grammar; it has a generally metaphorical instructive content, pragmatic meaning, etc (Koloiz, 2014, p. 341).

Maxim does not have such a fairly common thematic classification as proverbs (a person and the environment, attitude to food and leisure or everyday life, understanding of life values, attitude to the surrounding animal world and climatic conditions a person lives in, attitude to money and material values, a person in the context of his history).

Maxim can also be of folklore origin, accumulate people's experience, appeal with its content to a person, his character, actions and relationships in the family or society. The following signs can be called differential for maxims and proverbs: paradoxicality will always be optional for maxims, the maxim being categorical. A proverb, as a rule, contains irony, its relevant rhyme and rhythm, it seeks aesthetic influence and is a metaphorical expression.

Therefore, the German maxim can be interpreted as a unit of not only the phraseological, but also the paremiological fund of the language, since paremias also have a kind of an author – represented by the entire national language collective.

The implementation of the maxim depends on the communicative intention of the addressee/addresser in communication, which allows us to talk about such a differential feature of the maxim as intentionality.

The leading intention of the maxim is to encourage a person to comply with certain norms/rules dictated by a society, which are considered to be manifestations of morality in it.

Using maxim in communication, the addresser appeals to common knowledge with the addressee, since he seeks to exert a certain influence on the latter, thereby regulating his behavior. So, this indicates another feature of the maxim – its regulatory function. Maxim serves to regulate compliance with the norms of behavior and a certain condition of a person.

In favor of the fact that it is regulatory function that is the main differential feature of the maxim, there are statements proving that language is not an instrument used for regulation, but a tool of regulation that has a semiotic nature (Martyniuk, 2006) (this concerns the maxim as a language entity), that speech is a means of regulation, since it is in no case caused by a regulatory effect (Blakar, 1987, p. 134) (this concerns the maxim as a speech unit).

Being actualized in the discourse, maxim reveals its cognitive and communicative features, and its discursive implementation forms a fragment of discourse, which in its speech characteristics is an intertext, and in its mental and communicative properties is a unity formed by a common meaning aimed at achieving a regulatory effect. Maximum regulatory potential of the maxim is manifested in religious and journalistic discourses.

Moral values and principles, norms and rules of behavior of the individual have appealed to the commandments of Christ and his philosophy since ancient times, so religious discourse is an “ontogenetic” discourse for maxim. Research in the field of modern philological sciences indicate an increased interest in the Bible as the oldest example of a megatext that determines the ideological positions of society, the main aspects of culture, existence and civilization.

Establishing the highest values and rules of behavior of an ethnic group, maxim actualizes (explicitly or implicitly) such concepts as FAITH, KINDNESS, LOVE, DUTY, TOLERANCE, JUSTICE, HONESTY, ORDER, REPENTANCE, MODESTY, the megaconcept for which is THE RULE OF BEHAVIOR. Under megaconcepts we mean those basic concepts that represent universal concepts.

Since the maxim explicates the norm of behavior, regulatory concepts corresponding to the functional characteristics of the maxim will be relevant for studying.

B. Aphorism as an Eponym

Aphorism as a separate genre is characterized by the following features:

1. deep and original thought, which reveals the author's personality;
2. general judgment, which contributes to the depth and truth of thought;
3. brevity, which deepens the content of the aphorism, and which is aimed at its better memorizing and increasing the pragmatic effect;
4. clarity, refinement, expressiveness of thought;
5. perfection, semantic completeness;
6. aesthetic completeness, artistry that combines wisdom and beauty of expression.

The aphorism is characterized by paradoxicity, it contradicts the generally accepted opinion and should be unexpected, unusual and affect the consciousness of the reader/addressee with these features. The laws of logics are optional for the aphorism, it is an individualistic expression, it is a personal opinion that strives for a stunning effect. The aphorism often calls into question some experience, while the maxim, on the contrary, states the truthfulness of the judgment, the need to perform or not certain actions. Thereafter, maxim denotes the generalized life law/experience of an individual or society. Maxim does not strive for an extraordinary pragmatic effect, does not question it, and does not contain paradoxes. Aphorism, unlike maxim, is not a synthesis of human wisdom, does not affect consciousness with deep truth, a comprehensive understanding of the phenomenon. The subject of aphorisms is quite broad, but maxim has a moral and ethical orientation. However, the fact that maxim is a moralistic expression, standard behavior, and the aphorism means lack of standards, proves that it was the maxim that the development of aphorism in its current understanding and general definition began with.

The main features of the aphorism have their own typical linguistic expressions in German: in particular, polemicism and pluralism manifests itself as linguistic dialogism, aesthetic perfection – as a specific phonetic and rhythmic pattern, lexical and syntactic symmetry.

Syntactic parallelism is a separate manifestation of repetition and consists in the complete or partial identity of constructing syntactic constructions, and also implements the principle of symmetry. Since eponyms are distinguished by “conceptual integrity and semantic completeness”, “the ability to express the universal truths” (Korolkova and Tikhonov, 2007, p. 3-4), their symmetrical form corresponds to the symmetry of the function – universalization of contradictions and at the same time balancing the routine experience with non-normative oppositions. This is a manifestation of language iconicity, because “for an adequate reflection of cognitive meanings on the language structure, an individual has a need to algebraize language relations, operating with a “pure” form, the key to clarity and communicative completeness of which will be its aesthetic component” (Koval', 2014, URL). In iconic language phenomena, the language form acquires conceptual properties, and the function changes “from constructive (to expose the principle) to translational-ornamental” (Koval', 2014, URL).

Traditionally, sound-symbolic phenomena, rhyme and rhythm are studied as iconic language forms, but in the works of Müller, Norrman (Müller, 1999; Müller, 2001; Norrman, 1999), based on the material of poetic texts, an increase in the expressiveness of the text is proved, if the meta-sign reference is simultaneously stated in its content structure and transmitted in its material form, namely, if the identity is established in the sequence, the order of events of the surrounding reality and the order of words in the sentence, reflecting these events.

The iconicity of parallel constructions of aphorisms establishes a motivational connection between their form and content, form and function, which also contributes to the processes of conscious imprinting.

On the other hand, repetition is the destruction of syntagmatic system relations, which leads to a violation of the postulate of quantity, to the asymmetry of the sign. The gap between formal symmetry and asymmetry leads to implicitness in the text. If we decompose the text implicate of a parallel construction into the actual text structure and the inference from it, then the latter can be interpreted as a structurally determined semantic increment, redundancy, multiplicity, polyphony.

In aphorisms syntactic parallelism is represented by models with the following inferences:

– simple repetition of the superficial syntactic structure. Against the background of repetition, the focus is on lexical variation, represented by examples (8) antonyms, (9) heteronyms, which emphasizes the pluralism of thought.

(8) *Armut ist die größte Plage, Reichtum ist das höchste Gut*

/Johann Wolfgang Goethe/

‘Poverty is the biggest torment; richness is the highest good’

/Johann Wolfgang Goethe/

(9) *Ein Gott ist der Mensch, wenn er träumt, ein Bettler, wenn er nachdenkt* /Friedrich Hölderlin/

‘Man is a god when he dreams and a beggar when he thinks’

/Friedrich Hölderlin/

– “mirror” repetition. Symmetrical polarity of signs emphasizes the opposition of the concepts verbalized by them, and therefore corresponds to the polemicality of the aphorism:

(10) *Die Kunst ist lang, Und kurz ist unser Leben* /Johann Wolfgang Goethe/

(nach Hippocrates)

‘Art is long, but short are our lives’ /Johann Wolfgang Goethe/

(after Hippocrates)

Repetition of the same lexical unit in different syntactic roles (11) or antonymic inversion of both the subject and predicate (12) make it difficult to distinguish between «mirror» repetition and chiasm:

(11) *Und doch, welch Glück, geliebt zu werden, Und lieben, Gätter, welch ein Glück* /Johann Wolfgang Goethe/

‘And well, what kind of a pleasure to be loved, And loving is the greatest pleasure’ /Johann Wolfgang Goethe/

(12) *Der Einsatz war groß, klein war der Gewinn* /Friedrich Schiller/

‘Commitments were big, little was the goal’ /Friedrich Schiller/

Chiasmus, or reverse parallelism, is a schema that consists of a crosslike change in successive phrases or clauses. Chiasmus itself is the most iconic figure of all parallel language structures (Müller, 2001, p. 308; Norrman, 1999, p. 59-82). Its iconicity is intersystemic: chiasmus (from ancient Greek χiasmós) as a linguistic phenomenon goes back to counterpost – a technique of depicting a figure in art, in which the position of one part of the body is contrasted with the position of another part. Counterpost dynamizes the rhythm, enables to transmit movement or tension without disturbing the overall balance, enhances the three-dimensionality of the image, the position of balance created from opposite movements. The contrast-symmetric form of chiasmus embodies the paradoxicality of aphoristic meaning (under the paradox, following Karasik, we understand the overlap of two incompatible judgments, the content of which breaks the stereotypical views that exist in society (Karasik, 2002, p. 298).

(13) *Am Anfang gehören alle Gedanken der Liebe. Später gehört alle Liebe den Gedanken* /Albert Einstein/

‘First all the thoughts belong to love. Later all love belongs to thoughts’

/Albert Einstein/

Semantic completeness turns chiasmus into a whole text – in particular, an aphorism, a humorous miniature, an epigraph, and so on. In the genre of speech chiasmus has a high rhetorical effectiveness:

(14) *Ask not what your country can do for you – ask what you can do for your country* /John F. Kennedy's inaugural address/

Chiasmus is characterized by dialogism (according to Bakhtin it is the unity of opposites, the broadest opposition (Bakhtin, 1996), it is constituted by two-voice opposition, horizontal balance, lexical “echo”. The dialogism of chiasmus in aphorism is contrasted with the monologue parallelism of proverbs or maxims, for which chiasmus is uncharacteristic.

There are three types of inferences indicated that the chiasmus implicate:

1. Denial of usage, norms. The mutual exclusion of one part of chiasmus by the other one leads to the unambiguity of decoding the implicit meaning and corresponds to the Hegelian antithesis. From a structural-semantic point of view, this type corresponds to syntactic chiasmus, in which the right part is structurally symmetrical to the left, repeating the elements of the left part of the sentence in the reverse order:

(15) *Die Ersten werden die Letzten und die Letzten werden die Ersten sein* /Matth äus/.

‘So the last shall be first, and the first last’ /Matthew/.

*King James Version

2. Equilibrium is based on the antonymic inversion of each of the components, which results in synthesis. The semantic complexity of such a chiasmus is achieved by inverting the meanings of its parts and exchanging of syntactic functions:

(16) *Heirat heißt seine Rechte halbieren und seine Pflichten verdoppeln* /Arthur Schopenhauer/;

‘Marrying means to halve one's rights and double one's duties’ /Arthur Schopenhauer/

*translated by T. B. Saunders

(17) *Es bildet ein Talent sich in der Stille, sich ein Charakter im Strom der Welt* /Goethe/

‘A talent is formed in silence, a character in the flow of the world’ /Goethe/

3. Multi-vector nature is demonstrated by a combination of formal symmetry with semantic independence of parts (theses), based on the asymmetry of the language sign: homonymy of a phrase or individual words (18), metaphorical reinterpretation (19). There is not just a change of syntactic roles within the semantic limits, but also a transition beyond these limits:

(18) *Gib den Regierungen ein besseres Deutsch und den Deutschen dafür bessere Regierungen* /Adolf Glassbrenner/

Give the governments a better German and the Germans better governments’

/Adolf Glassbrenner/

(19) *Dichter ist ein Mensch, der entweder Feuer in seine Verse steckt oder seine Verse ins Feuer* /Georg Christoph Lichtenberg/

‘A poet is a person who either puts fire into his verses or his verses into fire’

/Georg Christoph Lichtenberg/

In the most common definitions of aphorism, along with the “logical inference”, “generalization”, “brevity”, “expressiveness”, “figurativeness”, “predicative structure”, a combination of the rational and paradoxical features is noted (Karasik, 2002, p. 7; Koval', 2014, URL). The rational-paradoxical relationship is related to the philosophy of general meaning (Deleuze's terminology) and consists in a theoretically mutual exclusion between symbol and meaning. The paradox is based on a logical contradiction and increases along with the number and quality of meanings embedded in the text. In combination with brevity, paradoxicality eliminates complex and gradual argumentation, and thus transforms the persuasive function of classical definitions into the impressive polemical function of aphorisms:

(20) *Schriftsteller ist ein Mann, dem das Schreiben schwerfällt* /Thomas Mann/.

‘A writer is a man who finds it difficult to write’ /Thomas Mann/

Having the form of classical definitions, aphorisms violate their laws in order to create paradoxicality. This is also confirmed by self-reflective aphorisms, the figurativeness of which implies a negative attitude of aphorists to formal logic: it is compared to a straitjacket, a “trip up” for a thought:

(21) *Logik – die Zwangsjacke der Phantasie* /Helmut Nahr/

‘Logic is the straitjacket of the imagination’ /Helmut Nahr/

(22) *Logik – Steigbügel für den Geist* /Franz Grillparzer/

‘Logic is stirrups for the mind’ /Franz Grillparzer/

However, in general, the most typical violation of the definition rules for aphorisms is the explication in the definition of secondary or latent senses of the denotation, which can be considered a prototype component of the category of aphorism:

The impression of randomness of the feature of the denotation, which is the basis of the definition, is genetically determined by taking aphoristic definitions out of the context. So, red cheeks can be considered a random sign of a man:

(23) *Mensch ist ein Tier, das rote Backen hat.* /Friedrich Nietzsche/

‘Man himself is the animal with red cheeks’ /Friedrich Nietzsche/

*translated by W. Kaufmann

But the completeness of intertextual connections with the precedent text Thus Spoke Zarathustra removes randomness – Nietzsche repeatedly emphasized that shame is an integral part of a person:

(24) *Scham, Scham – das ist die Geschichte des Menschen* /Friedrich Nietzsche/

‘Shame, shame, shame – that is the history of man!’ /Friedrich Nietzsche/

*translated by Th. Common

Intertextual connections of an aphorism are not exclusively motivational in nature. They make it possible to decode implicit meanings, a process that underlies the ludicrous function of an aphorism. Adequate explication requires some knowledge of:

– precedent texts, personalities:

(25) *Wilhelm Tell ist noch immer der einzige Schweizer, den die ganze Welt kennt* /Friedrich Dürrenmatt/

‘Wilhelm Tell is still the only Swiss person known to the whole world’ /Friedrich Dürrenmatt/

(26) *Klarheit ist die Höflichkeit des Schriftstellers* /Jules Renard/ ← *Pünktlichkeit ist die Höflichkeit der Könige* /Ludwig XVIII/

‘Clarity is the politeness of writers’ ← ‘Punctuality is the politeness of kings’ /Louis XVIII/

*The Oxford Dictionary of Proverbs

(27) *Psychiater ist ein Arzt, der Leid mit Freud vertreibt*

‘Psychiatrist is a doctor who drives out suffering with joy (Freud)’ [double meaning in German: ‘Freud’ as ‘joy’ and ‘Freud’ as the famous Austrian psychiatrist]

– typical situations, realities:

(28) *Abwässer – neuzeitliche Bezeichnung für Rhein, Elbe, Donau und ihre sämtlichen Nebenflüsse* /Anonym/

‘Wastewater – modern term for the Rhine, Elbe, Danube and all of their tributaries’ /Anonym/

– features of mentality, separate axiological identification by the linguistic and cultural community of itself and the environment:

(29) *Schweigen ist eine Unterhaltung mit dem Engländer* /Heinrich Heine/;

‘Silence is a conversation with an Englishman’ /Heinrich Heine/

(30) *Deutschland ist ein Land, in dem es keine Revolution geben kann, weil man dazu den Rasen betreten müsste* /Josif Stalin/

‘Germany is a country in which there can be no revolution because you would have to step on the lawn to do so’ /Joseph Stalin/

The aphorism reaches the phraseological stage when it turns into a precedent text, and this leads to imitation of its model, as follows:

(31) *Historiker ist ein rückwärts gewandter Prophet* /Friedrich Schlegel/

‘Historian is a backward-looking prophet’ /Friedrich Schlegel/

vs

(32) *Historiker ist ein rückwärts gewandter Journalist* /Karl Kraus/

‘Historian is a backward-looking journalist’ /Karl Kraus/

The linguistic brightness of the aphorism and, accordingly, its tendency to imprinting are provided by metaphors, among which the following types predominate:

– visual:

(33) *A – Die Stehleiter des Alphabets* /Hugo Olaerts/

‘A – the stepladder of the alphabet’ /Hugo Olaerts/

(34) *8: die Eieruhr der Zahlen* /Ramon Gomez de la Serna/

‘8: the hourglass of the numbers’ /Ramon Gomez de la Serna/

– functional:

(35) *Video – Fernsehen aus der Konserve* /Franz F. Scharf/

‘Video – canned television’ /Franz F. Scharf/

(36) *Angst ist die Triebfeder des Krieges* /George Bernard Shaw/

‘Fear is the mainspring of war’ /George Bernard Shaw/

* Original

– somatic:

(37) *Akrobat ist jemand, der sich den Hals bricht, um sich den Bauch zu füllen* /Ambrose Bierce/

‘Acrobat is a man who breaks his back to fill his belly’ /Ambrose Bierce/

* Original

– synesthesia:

(38) *Akzent ist ein akustischer Fingerabdruck* /Henry Kissinger/

‘Accent is an acoustic fingerprint’ /Henry Kissinger/

* Original

(as it is known, the “hallmark” of US Secretary Henry Kissinger – his real name is Heinz Alfred Kissinger, a native of Bavaria – was his strong German accent)

– personification:

- (39) *Fremdwörter sind Gastarbeiter der Sprache* /Wolfram Weidner/
 'Foreign words are guest workers of the language' /Wolfram Weidner/
 (40) *Beredsamkeit: Gedanken, die atmen, und Worte, die brennen* /Thomas Gray/
 'Poetry is thoughts that breathe and words that burn' /Thomas Gray/
 *Original

IV. CONCLUSION

This study considers eponyms as repeated units of a citation nature, associated by speakers with their real or imaginary author. They are presented as multi-sided phenomena – units of language (of phraseological nature) and speech genres. Eponyms are related to phraseological units in reproducibility and template structure; to speech genres – routine and anonymity of reproduction (anyone can quote an eponym and in any context as a common cliché).

Eponyms have a number of textual features (microtexts), which is especially reflected in the German tradition of eponym research, in which it is customary to call such statements “basic texts” because they reflect the general “socio-cultural experience”.

However, such characteristics do not reflect the specifics of eponyms in comparison with other microtexts (for example, proverbs, etc.). Therefore, the author's factor as an elite language personality – one that has an advantage over other native speakers in certain types of competencies – was involved in the study of German eponyms.

Often, the authors of eponyms that become frequently cited, even in isolation from the author, are a precedent-setting person (which, for German linguoculture, by the way, is Goethe). As a rule, this is due to the importance of these authors for linguoculture, as well as the obligatory nature of their texts.

The aim of our research was to identify the influence of the role of the author and his position on determining the type of eponym and, accordingly, on the differentiation of related eponymic genres. In this study, this distinction is made between maxim and aphorism. The establishment of the authorship of quotations and the source of their origin were carried out due to German printed and online publications of dictionaries of quotations and aphorisms, and their discursive use – through the search for these quotations in the online versions of leading German newspapers and magazines. This distinction was made possible by a 4-step algorithm for determining the degree of prominence (highlighting) of the author's personality when quoted in modern discourses. According to this criterion, the maxim and aphorism are prototypes of the minimum (maxim) and maximum (aphorism) author's influence on the content characteristics of the eponym.

Maxim is a constant expression that objectifies the moral norms of a certain national language collective. Maxim has differential characteristics with regard to other related texts. Maxim is not paradoxical, but rational, it does not actualize humorous content, contains an immanent moral component, has an explicit/implicit directive character, does not demonstrate a diverse or widespread thematic classification, but explicates only the rules of behavior, ethical, moral principles, sometimes objective laws, norms. Maxim rarely contains an assessment; and rhyme is not typical for it.

The main differential feature of the maxim is its normative-moralistic nature and regulativeness, which consists in its explicit (implicit) reference point to a certain ideal, a pattern of behavior established by society in relation to moralistic and normative attitudes.

The aphorism has the following features: 1. paradoxicality, reflecting the depth and originality of individual author's thought, a partial manifestation of which is the multi-vector thought, the linguistic embodiment of which is the asymmetry of the sign; 2. symmetry, which is linguistically manifested in syntactic parallelism, repetitions, chiasms, and other manifestations of balance, including rhythm and sound symbolism; 3. a dialogue with the reader who can also have a chiasmic speech manifestation and often contains a denial of generally accepted utilitarian experience; 4. violation of the principles of formal logic (in particular, defining).

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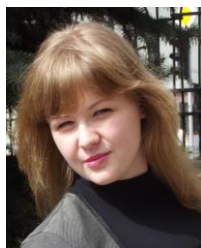
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A Morphological Analysis of Akan Honorific and Title Names for God

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Abstract—This study is motivated by our observation that earlier works have looked at Akan personal names either from sociolinguistics or non-linguistic perspectives; however, a critical morphological analysis of the structure of Akan honorific and title names for God has eluded researchers in linguistics. It is based on this background that we conduct a thorough morphological investigation into Akan honorific and title names for God, with the aim of addressing the morphological processes that account for their derivation. Drawing on data from both primary and secondary sources, the analysis reveals that Akan honorific and title names ascribed to God have complex nominals and this is manifested through affixation, compounding and reduplication. It further shows that some of the names are recursive in nature and are therefore derived through nominalization of sentences or clauses, especially those that undergo compounding.

Index Terms—morphology, Akan, honorific, title names, God

I. INTRODUCTION

African names may reflect the name-users' geographical environment as well as their fears, religious beliefs, and philosophies about life and death and this is evident in Akan. The names of children may even provide insights into important cultural or socio-political events at the time of their birth (Obeng, 2001). Many Scholars (e.g. Opoku, 1967; Ansu-Kyeremeh, 2000; Obeng, 2001; Agyekum, 2006, etc.) have strived to classify Akan personal names into various kinds. However, the focus of this study is based on the typology outlined by Agyekum (2006) as it arguably projects almost all the aspects of Akan personal names. Agyekum (2006) gives the typology of Akan personal names including, birthday names, family names, circumstantial names, flora and fauna, and physical structure names, theophoric names, insinuating, proverbial, insults and nicknames, gang, play and occupational names, and honorific and title names.

Agyekum (2006) describes honorific and title names, the focus of this paper, as names that are achieved outside people's given names. Such names are normally appellations and titles which may be achieved from occupations, wars, zeal, and stool names when a person is enthroned. *ɔkogyeeasuo* 'the fighter who seizes rivers', *Bediako* 'came to engage in wars' etc. are some of the examples of this category of Akan personal names. Names in this category are used in diverse social contexts and their usage portrays the Akan deference for their addressees (Yankah, 1995; Agyekum, 2003). That is to say, honorific and title names could mostly be employed in Akan formal settings to probably serve as a persuasive mechanism among interlocutors (Obeng, 1997; Agyekum, 2004). These names are normally ascribed to the elites and the powerful in the society including natural and supernatural entities (Boadi, 1989; Amekpordi, 2012).

The honorific and title names ascribed to God in Akan for instance, reflects the belief of the speakers in this Supreme Being (Mbiti, 1991). In other words, it is observed that the Akan honorific and title names attributed to the Supreme God capture the Akan ideology, philosophy, worldview and thought about the Supreme God. For example, the Akan call God *ɔbadee/Bɔrebɔre* 'The Creator/Originator/Inventor', *Onyame* 'The Satisfying one', *Brɛkyirihunuadee* 'All-knowing', *ɔdomankoma* 'The Passionate one', *ɔkofo(ɔ)* 'The Warrior', *Otwereduampɔn/Tweaduampɔn*, 'The Dependable' etc. (see Christaller, 1933; Danquah, 1968; Agyekum, 2003; Ansong, Asante & Kquofi, 2014).

In Akan, there are various types of honorifics used in different social contexts. They include: power-based, gender-based, occupational and symmetrical solidarity honorifics (Agyekum, 2003). This paper is particularly concerned about the power-based honorifics which are honorific expressions ascribed to an addressee based on his/her power or the social class, age, profession, gender, etc. The power-based honorifics are always asymmetric and nonreciprocal; that is, such honorifics always come from a subordinate to a superior but not vice versa. Most of the honorifics ascribed to God in Akan are power-based. Such honorifics express God's omnipotence, omnipresence, his amazing grace, generosity and so on. Examples include: *ɔbadee/Bɔrebɔre* 'The Creator/Originator/Inventor', *ɔdomankoma* 'The Passionate one', *Otwereduampɔn/Tweaduampɔn*, and among others. Apart from these power-based honorifics, the Akan occasionally

ascribe other types of honorifics including gender-based, occupational-based and solidarity honorifics to God such as *ɔbaatan-pa* ‘good mother’, *ɔsahene* ‘commander-in-chief’ and *Agya* ‘father’ respectively.

As Boadi (1989), Anyidoho (1991), and Agyekum (2003) note, Akan honorific and title names which are normally in the form of appellations may be grammatically complex in that their formation mostly involves putting morphemes or words together to form compound-names, or agglutination of sentences or clauses which sometimes make their interpretation very challenging. This paper, seeks to add to the growing body of research on Akan personal names by gearing the analysis towards the morphology of Akan honorific and title names for God (AHTN-G). That is, the study aims at describing the various word formation processes that take place during the nominalization of the names for God in Akan.

The Akan concept of God

Before the European Christian Missionaries came to Africa in the seventeenth and eighteenth centuries, the idea of God as a Supreme Being was already known and held by the people (Mbiti, 1991). Sarpong (1974) shares this view by postulating that if the Ghanaian concept of God had been borrowed from the missionaries, it would hardly have been possible for it to have been so well impressed on the minds of the people, and incorporated into their language, art, poetry, proverbs, day-to-day behaviour and drumming as we have had occasion to explain. As a matter of fact, all the three main religions (African Traditional Religion, Christian Religion and Islamic Religion) which have emerged in Africa and for that matter Ghana, have a common belief that there is a Supreme Being — God— who created all things in the universe and therefore, very powerful (Gyekye, 1996; Sarpong, 2011). As has been mentioned earlier, there are a lot of honorific and title names ascribed to God to show how the Akan conceive of Him.

It is worth noting that aside from the above, there are certain cultural practices as well as social activities among the Akan which similarly depict their worldview about God, the Supreme Being. Ansong et.al (2014) note that names, appellations, proverbs and idioms ascribed to the Supreme Being show how unique and distinct He is from other deities. For instance, names like *Nyame dua* ‘God’s tree’, *Nyankonsuo* ‘God’s water’ (rainwater), *Nyankontɔn* ‘God’s bow’ (rainbow) etc, bring to bear, their belief or idea about the Supreme Being (Rattary, 1927; Danquah, 1968). Likewise, Akan maxims like ‘If you want to talk to God, talk to the wind’ depict their knowledge about God. The wind blows everywhere and, in all directions, although no one sees and touches it, its effects are felt everywhere. Similarly, to the Akan, God is everywhere just like the wind; and this depicts His Omnipresence.

II. DATA COLLECTION PROCEDURE

The data was gathered from both primary and secondary sources. The primary source was ascertained by using two main research instruments namely, interviewing and observation while data from the secondary source was retrieved from documented materials such as books, articles, thesis (both published and unpublished), among others. Some examples of documented materials which were very useful source of data collection include the Akan Dictionary by J. G. Christaller, and Asante-Twi Bible published by The Bible Society of Ghana.

In all, eighteen speakers living in the Ashanti Region, Kumasi and Wiamoase to be precise and two Akan-Twi lecturers, were purposively sampled for the study. The choice was not only motivated by demographic features such as age and social status or position but also on the basis of their empirical knowledge on the Akan honorific and title names explored in the study. It is important to point out that none of these informants was below the age of fifty. Moreover, out of these twenty participants, twelve were males and eight, females. Two of the participants were reverend ministers; four were traditional priests/priestesses; two of them were curators (both former and present) of The Manhyia Palace; and two were Akyeame (spokespersons). Out of the remaining ten, eight were among other traditional rulers (a chief, a queen mother, a clan head and a sub-chief). The last two participants were lecturers from the University of Cape Coast, Department of Ghanaian Languages and Linguistics.

III. ANALYSIS AND DISCUSSION

This section analyses and discusses some of the various morphological processes involved in the formation of Akan honorific and title names for God. A closer look at the data collected for the study reveals the following morphological processes in the derivation of the names of God: affixation, compounding and reduplication. In general, the structure of AHTN-G is mono-morphemic, di-morphemic or poly-morphemic. The next subsection looks at the mono-morphemic names identified in the study.

A. Deriving AHTN-G from Single Root Morphemes

AHTN-G in this category are composed of free morphemes whose internal morphological structures cannot be broken down into further morphemes to derive meaningful forms. This implies that the names are non-derivable and therefore have covert affixal markings. The names, made up of single roots, mostly carry the major components of their meanings. Moreover, the names under this umbrella may be arbitrary labels referring to God in a metaphorical sense. Examples of such names include *Kurotwiamansa* ‘Leopard’, *Prekese* ‘Aidan fruit’, *Kokurobeti* ‘the Thumb’ and *Poma* ‘Walking stick’. None of these AHTN-G is decomposable.

As could be seen from the examples above, the names are mono-morphemic in that they are semantically impossible when an attempt is made to break them into further morphemes. It could also be seen that all the nouns above are common nouns that have been metaphorically extended to God; and that when any of them is put in context, it becomes more meaningful than in isolation. In other words, the Akan socio-cultural factors that hinge on the names in this category become more explicit when they are situated in contexts. For example, the expression *Mede Onyame beye me poma daa nyinaa* 'I will always make God my walking stick'. This implies that God is a Helper and therefore should be consulted in all matters. There is also an appellation of God which goes like this: *Prekese Gyamaadu a ofiti kurotia reba a na ne ho agye afie mu* 'The Prekese Gyamaadu whose aroma is diffused into houses prior to His entry into a neighbourhood'. This also implies that God is believed to exist and that His presence is always felt although not physically seen. It may also connote His might and wondrous nature. All the above names thus express a complete thought about God among the Akan.

B. Deriving AHTN-G through Affixation

Another process through which some of these AHTN-G are derived is affixation. That is, attachment of an affix (prefix, suffix or both) to a base to derive other forms distinct from the underlying constituents. Here, the study reveals three lexical categories from which the names are derived. These lexical categories are verbs, adjectives and nouns. Let us first consider how the names of God are derived through verbal nominalization.

1. Deriving AHTN-G from Verbs

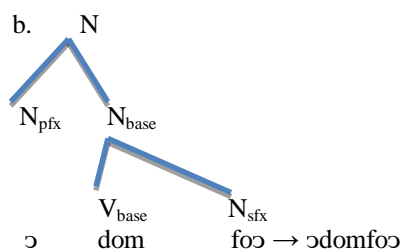
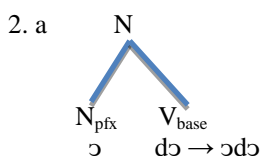
Appah (2003) remarks that the nominalization of verbs is a type of nominal derivation that has been attested in almost all existing languages. Generally, the simple formula $V \rightarrow N$ can assist us in deriving the nominals from verbs as exemplified in the table below:

TABLE 1
AHTN-G DERIVED FROM VERBS

	Prefix	Root/ Stem	Gloss	Suffix	Derived form	Gloss
i.	ɔ-	dɔ	love	-	ɔdɔ	Love
ii.	ɔ-	dom	help	-foɔ	ɔdomfoɔ	Gracious One
iii.	ɔ-	hwɛ	look	-foɔ	ɔhwɛfo	Shepherd
iv.	ɔ-	gye	save	-foɔ	ɔgyefo	Refuge

It could be observed from the data above that some bound morphemes have been attached to the free forms (which are verbs) to derive the names. It is worth mentioning also that apart from example (i) the derivational morphemes in the examples are the suffixes. The prefixes are inflectional morphemes, indicating number. The derivation processes can be captured by the following sub-lexical rules below:

1. $N \rightarrow \text{Pfx-Verb}_{\text{base}}\text{-(Sfx)}$



It could be observed from (2a) that the verb *dɔ* 'to love', constituting the base is attached to the nominal prefix [ɔ-] to derive the noun *ɔdɔ* 'Love'. In 2b, the base *dom* 'help', first merges with the nominalised suffix [-foɔ] to form a complex/larger base before it merges with the inflectional affix [ɔ-] to complete the nominalization process to form the name *ɔdomfoɔ*.

2. Deriving AHTN-G from Adjectives

Some of the names of God are also derived from adjectives. In other words, nominal affixes are attached to adjectives to derive such nouns as exemplified below:

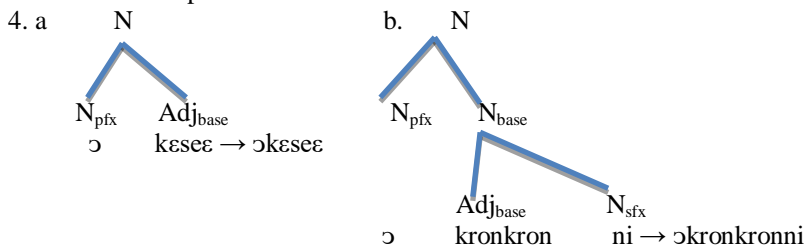
TABLE 2
AHTN-G DERIVED FROM ADJECTIVES

	Pfx	Root/Stem	Gloss	Sfx	Derived form	Gloss
i.	ɔ-	keseɛ	big	-	ɔkeseɛ	The Great one
ii.	ɔ-	kantinka	huge	-	ɔkantinka	The Great one
iii.	o-	kokuroko	great	-	Okokuroko	The Huge one
iv.	ɔ-	kronkron	holy	-ni	ɔkronkronni	The Holy one

The derived forms reflect the augmentativeness of God. Like the nominal derivation of verbs, the nominalized adjectives may take either a prefix, a suffix or both, as could be seen from table 2 above. The sub-lexical rule for the derivation of the nominalized adjectives can be formulated as in (3) below:

3. $N \rightarrow \text{Pfx-Adj}_{\text{base}}\text{-(Sfx)}$

The rule is exemplified as follows:



Just like the nominalization of verbs, it can be observed from (4a) that the nominal prefix [ɔ-] is attached to the adjective *kɛsɛɛ* 'big' to yield the surface form *ɔkɛsɛɛ* 'the great one'. In (4b), however, the derivational affix [-ni] is first attached to the form *kronkron* 'holy' to form the structure *kronkronni*, before it merges with the singular marker [ɔ-] to form the name *ɔkronkronni* 'The Holy one'. It is worth pointing out that the names within this category can also function like any proper noun (e.g. subjects/objects).

Sometimes some of these adjectives are converted to nouns without any overt affixes. They thus go through the process referred to as zero affixation or conversion. For instance, the adjectives *kɛsɛ(ɛ)*, *kantanka*, and *punpuni* may be converted to become personal names without any change in form.

3. Deriving AHTN-G from Nouns

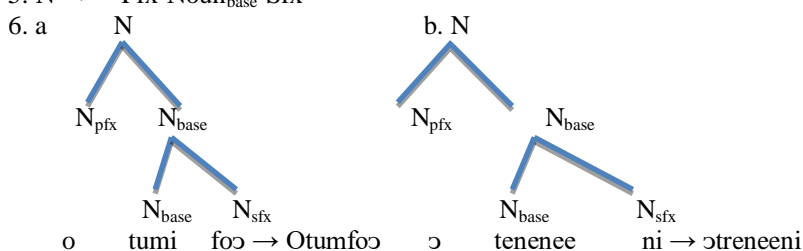
Some of the AHTN-G derived from other nouns. Like the nominalization of adjectives and verbs, the names under this category possess affixes which mark number (singular) and agentive markers depicted below:

TABLE 3
AHTN-G DERIVED FROM NOUNS

Pfx	Stem/ Base	Gloss	Sfx	Derived form	Gloss
i. ɔ-	adɔɛɛ	Kindness	-foɔ	ɔdɛɛfoɔ	Benevolent
ii. o-	tumi	Power	-foɔ	Otumfoɔ	The Powerful one
iii. o-	ninkunu	Jealousy	-foɔ	Oninkufo	The Jealous one
iv. ɔ-	teneneɛ	righteousness	-ni	ɔteneneɛni	The righteous one

It should be noted that the suffixes *ni* and *foɔ* are agentive markers in this context; none of them is marking number (although in some other contexts they can mark number as well). It is rather the prefixes that are marking number (singular). The sub-lexical rule that derives these names can be schematized in (5) below:

5. $N \rightarrow \text{Pfx-Noun}_{\text{base}}\text{-Sfx}$



As we have observed before, the derivational affix is first attached to the base before the inflectional affix is attached to the complex base to form the name. It should also be noted that the base forms for these nouns are abstract in nature.

C. Deriving AHTN-G through Compounding

Compounding is one of the most productive word formation processes in Akan, just like in most other languages. Compounding, as a word formation process, aims at adjoining two or more lexical items or bases to produce new forms distinct from the underlying constituents. Majority of the data collected for the study fall under this process. The names in this domain are observed to have emanated from one of the following formal classifications of compounding: Noun + Noun, Noun + Verb, Noun + Adjective, Verb + Verb, Noun + Postposition + Noun etc. This is therefore in line with those outlined by scholars such as Dolphyne (1988), Abakah (2003), Owu-Ewie (2014), Appah (2013), among others. A closer look at the compound names also reveals instances where part of these nominals are nominalized sentences or clauses. That is, a whole or part of a sentence is fused together to form the names. Further, a compound nominal may either be in isolative (open), combinative (solid) or hyphenated style (Lieber, 2009; Hayes, 2009; Appah, 2013; Owu-Ewie, 2014; Agyekum, 2017). Also, the AHTN-G that are described from this angle are poly-morphemic.

1. Deriving AHTN-G from Noun + Noun Compounds

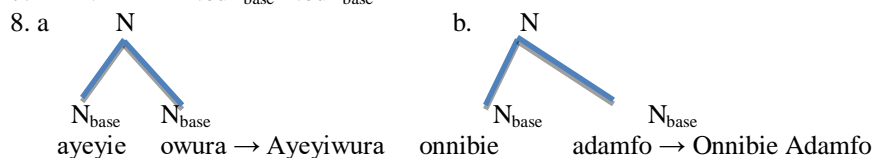
This type of compounding is one of the productive word formation processes in Akan in general (Dolphyne, 1988; Abakah, 2004; Marfo, 2004; Appah, 2013). This is where two independent base nouns or noun phrases are combined in the process of deriving the name. In Noun-Noun compounding, mostly, the first noun (N1) serves as a pre-modifier to the second noun (N2). That is, the first nouns qualify the second nouns (i.e. appositive). Here, the N2 is thus the substantive noun being modified by the N1 at pre-head position. There are two types: those that are written together as one word, and those that are open even at the surface level as exemplify below:

TABLE 4
AHTN-G DERIVED FROM NOUN-NOUN COMPOUNDS

Base forms	Gloss	Derived form	Gloss
i. ayeyie + owura	praise + lord	Ayeyiwura	Lord of praise
ii. ɔsa + ɔhene	war + king	ɔsahene	Warlord
iii. onnibie + adamfo	'the poor' + 'friend'	Onnibie Adamfo	The Friend of the Poor
iv. akunafoɔ + kunu	'widows' + 'husband'	Akunafoɔ Kunu	'Widows' husband'

As could be seen from table 4 above, the underlying lexical items concatenated to form the nominals are made up of two independent nouns; and the resultant nouns are in combinative style. The first constituents modify the second constituents in all the cases. The sub-lexical rule for the derivation of N-N compound names can be formulated as in (7) below.

7. $N \rightarrow \text{Noun}_{\text{base}}\text{-Noun}_{\text{base}}$



2. Deriving AHTN-G from Noun + Adjective Compounds

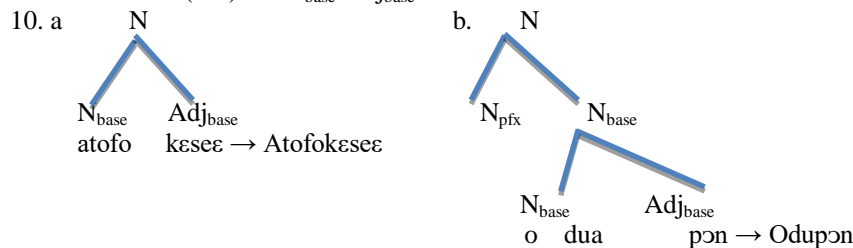
Some of the AHTN-G are derived from noun-adjective compounds. That is, the first word is a noun and the second, an adjective. The nouns in these constructions are head nouns (NPs) being modified by the adjectives in the post-head position. Adjectives in this category are used attributively as exemplified below:

TABLE 5
AHTN-G DERIVED FROM NOUN-ADJECTIVE COMPOUNDS

Base forms	Gloss	Derived form	Gloss
i. eban + denden	wall + hard	Abandenden	Hard wall
ii. nufo + tabraba	breast + large	Nufotabraba	The Large Breast
iii. atofo + kɛsɛɛ	waist + mighty	Atofokɛsɛɛ	The Mighty waist
iv. dua + pɔn	tree + large	Odupɔn	The Great Tree

It could be observed from table 5 that apart from the example in (iv) none of the derived nominals has an inflectional affix. So far as the derivational process is concerned, the two bases first come together to form a complex base, then an affix (optional) could be attached to this complex base to complete the derivation process as seen in (10b). The sub-lexical rule for this process is schematized below:

9. $N \rightarrow (\text{Pfx}) \text{Noun}_{\text{base}}\text{-Adj}_{\text{base}}$



It could be observed from (10) that the derived nominal follows the syntactic structure of Akan where the adjective is the post modifier to the head-noun. Additionally, as said earlier, the adjectives qualifying the noun express physical property of God in metaphorical context or imaginary sense. The adjectives in the derived nominal mark augmentativity.

3. Deriving AHTN-G from Noun + Verb Compounds

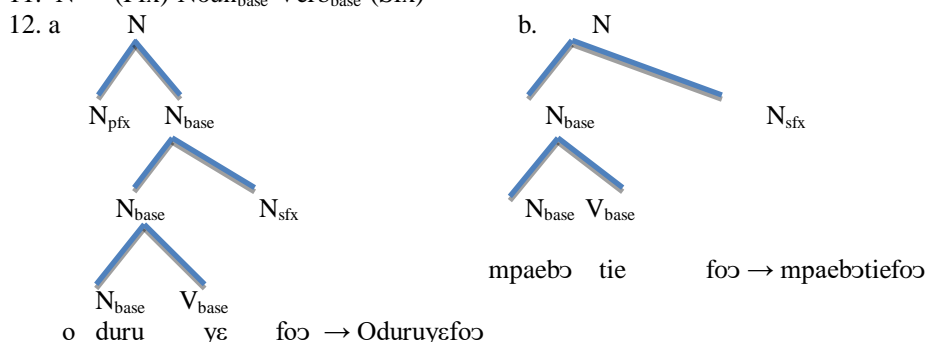
In addition, some of the AHTN-G are derived from noun-verb compounds. The nouns precede the verbs even in the surface structure as depicted below.

TABLE 6.
AHTN-G DERIVED FROM NOUN-VERB COMPOUNDS

Pfx	Base forms	Gloss	Sfx	Derived form	Gloss
i. o-	aduro + ye	herb + do	-foɔ	Oduyɛfo	Healer
ii. ɔ-	ɛkwan + kyere	road + show	-foɔ	ɔkwankyerefoɔ	Director
iii. -	mpaebɔ + tie	destiny + change	-foɔ	mpaebɔtiefoɔ	Prayer listener

Compounds formed out of Noun-Verb combinations usually involve affixation as well. In other words, after putting the two bases together, affixes are attached to the derived word before the derivation process is completed as depicted below:

11. $N \rightarrow (Pfx)\text{-Noun}_{\text{base}}\text{-Verb}_{\text{base}}\text{-(Sfx)}$



The illustration in (12a) displays a N-V compounding, whereby the noun *aduro* ‘medicine’ and the verb *ye* ‘do’ are concatenated to form *aduroye*. This form then undergoes affixation, that is, the addition of the nominal suffix *-foɔ* (an agentive marker) to yield the structure *duyɛfo(ɔ)*; and prefixed with the singular marker *o-* to yield the name *Oduyɛfo(ɔ)* ‘herbalist/healer’. Similarly, in (12b), the form *Mpaebɔtiefoɔ* ‘prayer listener’ is made up of the base noun *mpaebɔ* ‘prayer’ and the verb *tie* ‘listen’ which then picks up the agentive marker *-foɔ* to obtain the output form. Furthermore, almost all the base nouns of this pattern are common nouns and the verbs are in the indicative mood. Appah (2003) notes that in Akan, the choice of an affix in the process of deriving a nominal is determined by certain semantic factors. These include the entity to be named; whether or not the entity is inanimate; human or non-human. As could also be seen from table 6, during the process of nominalization, some of the constituents drop their original affixes and pick up new ones which conform to the appropriate semantic class or feature of the referent (i.e. either +human or +inanimate). In ‘i’ for instance, the base form having gone through the process of compounding, drops the prefix *-a* in *aduro* and replaces it with *o-* (+human, in singular form) in the output form. A close look at the structure of the base forms suggests that originally, they are verb phrases whose linear orders have been transposed in the process of constructing the nominals. That is, we can switch the positions of the underlying constituents to ascertain the verb phrases (VPs) as portrayed in the phrase *ye aduro* ‘to be on medication’.

4. Deriving AHTN-G from Verb + Noun Compounds

This is similar to what was seen above in that the compounding is formed out of a verb and a noun; however, for this process, the underlying structure of the VP is maintained. In other words, the positions of the verb and its complement are not switched. In addition, just like the N-V compounding, the nominalization process may require affixation as well (usually, a prefix). The suffixes in this context are usually empty morphs (e.g. the *-e* in *v.*) as depicted in table 7 below:

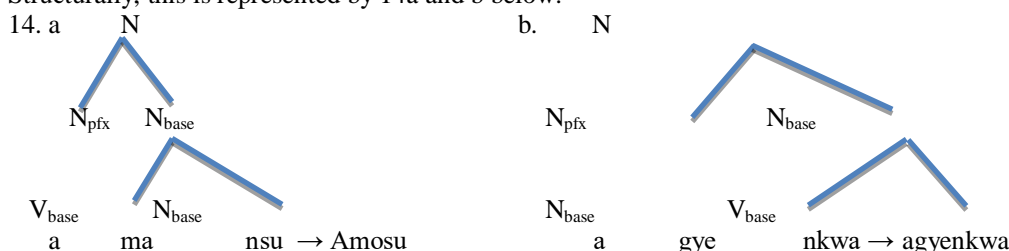
TABLE 7
AHTN-G DERIVED FROM VERB-NOUN COMPOUNDS

Pfx	Base forms	Gloss	Sfx	Derived Form	Gloss
i. a-	ma + nsu	give + water	-o	Amosu(o)	Giver of rain
ii. n-	kata + ɛbo	cover + chest	-ɔ	Nkatabo(ɔ)	The Chest plate
iii. ɔ-	kata + akɔyɛ	cover + back	-e	ɔkatakyɛ(e)	Valiant
iv. a-	gye + nkwa	save + life	-	Agyenkwa	Saviour

The sub-lexical rule for the derivation of the names is given in 13 below:

13. $N \rightarrow Pfx\text{-Verb}_{\text{base}}\text{-Noun}_{\text{base}}\text{-(Sfx)}$

Structurally, this is represented by 14a and b below:



In (14a), the elements merged to form the compound nominal are the verb *ma* ‘give’ which first combines with its complement *nsu* ‘water’, and then combines with the derivational prefix *a-* to derive *Amosu* ‘Giver of water’. The same process applies to (14b) as well.

5. Deriving AHTN-G from Verb + Verb Compounds

This is yet another class of compound from which some AHTN-G are composed. Here, the underlying constituents are verbs that also undergo affixation to derive the output. Examples of the names that fall within this category are outlined in Table (8) below:

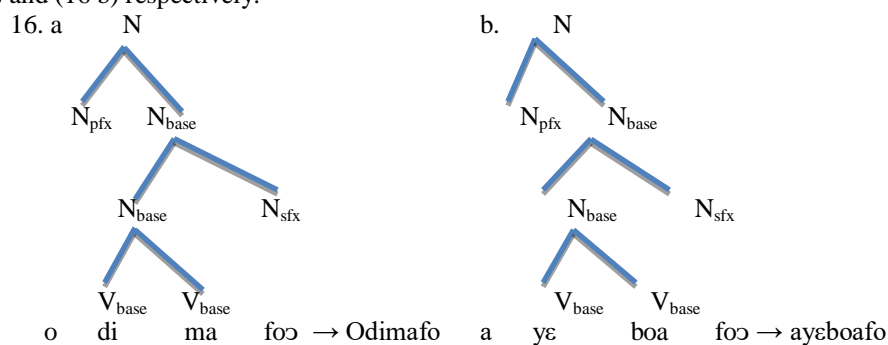
TABLE 8
AHTN-G DERIVED FROM VERB-VERB COMPOUNDS

	Pfx	Base forms	Gloss	Sfx	Derived Form	Gloss
i.	o-	di + ma	intercede + give	-foɔ	Odimafo	Advocate
ii.	a-	kɔ + bɛ-to	go + come meet	-	Akorɔbɛto	Everlasting
iii.	o-	nya + mee	get + satisfy	-	Onyame	The satisfying one
iv.	a-	yɛ + boa	be + help	-foɔ	Ayɛboafo	The helper

The sub-lexical rule deduced from table 8 is given below:

15. $N \rightarrow \text{Pfx-Verb}_{\text{base}}\text{-Verb}_{\text{base}}\text{-(Sfx)}$

It should be noted that some of the outputs do not require suffixes as depicted in (iii) and (iv). Conversely, the prefixes seem to be obligatory, and they function as inflectional morphemes. Examples (i) and (v) are represented as (16 a) and (16 b) respectively.



It is observed from (16a) that the verb forms *di* ‘intercede’ and *ma* ‘give’ are first combined to form a complex base, then it is merged with the derivational affix to form another complex base before it merges with the inflectional affix to derive the output. The same process applies to (16b).

6. Deriving AHTN-G from Noun + Postp. (mu) + Noun Compounds

In the foregoing discussion, we have concentrated on the AHTN-G derived from lexical categories (the major word classes) including verbs, nouns and adjectives. In this sub-section, we analyse some few names of God which feature a minor word class, postposition. Postpositions in Akan are equivalent to preposition in the English Language. That is, whereas prepositions occur before nouns in English, postpositions occur after nouns in Akan. The compound names under this category are formed by combining nouns and postpositions in the structure Noun + Postposition + Noun. That is, the names are composed of a noun, a postposition (usually *mu* ‘in’) and another noun. Examples of such names that undergo this process are given in Table 9.

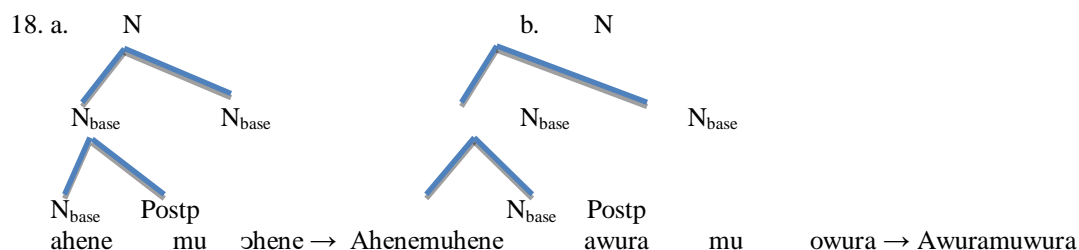
TABLE 9
AHTN-G DERIVED FROM NOUN + POSTPOSITION (MU) + NOUN

	Base forms	Derived form
i.	Ahene + mu + ɔhene ‘Kings’ + ‘in’ + ‘king’	Ahenemuhene ‘King of kings’
ii.	Awura + mu + awura(de) ‘lords’ + ‘in’ + ‘lord’	Awuramuawura ‘Lord of Lords’
iii.	Ahohia + mu + ɔboafoɔ ‘Perplexity’ + ‘in’ + ‘helper’	ahohiamuboafo ‘One who intercedes in times of distress’
iv.	Animuonyam + mu + onimuonyamfoɔ ‘glory’ + ‘in’ + ‘glorious one’	Animuonyam-mu-nimuonyamfoɔ ‘The most dignified among dignitaries’

The sub-lexical rule that can derive these nominals is formulated as:

17. $N \rightarrow \text{Noun}_{\text{base}}\text{-Postp-Noun}_{\text{base}}$

The above rule is represented as follows:



The word structures of (18a & b) reveal that the noun base forms *ahene* 'kings' and *ahene* 'king' and *awura* 'lords' and *owura* (lord) respectively compound with the postposition *mu* 'in' to derive the nouns *Ahenemuhene* 'king of kings' and *Awuramuwura* respectively. What happens is that, N1 first merges with the postposition to form a complex base (*ahenemu* and *awuramu*), then the base merges with N2 to derive the output. In fact, N2 is considered the head of the complex noun in that, so far as meaning is concerned, it is the one considered to be the unique or best among the rest.

Some of the compounds may be isolative, combinative or hyphenated. We have discussed the derivation of AHTN-G in combinative style. In other words, the constituents making up the nominals remain open in the resultant names. We devote the next sub-section to analyse the compound names which are in isolative style.

7. Deriving AHTN-G with more than Two Constituents

The names that have been considered so far under compounding process are those featuring two major word classes and postposition (N-P-N). In this sub-section, we consider those with more than two constituent parts. Sometimes compound nominals including proper names are derived from at least three underlying constituents or base forms. These nominals could therefore be considered more complex than those with two bases. A critical observation of these nominals brings to bear that their nominalization sometimes even involves a fusion of a whole or parts of a sentence or clause, hence, their complex nature which could sometimes distort their meanings. It is for this reason why their internal morphological structures must be analysed. Moreover, though they occur post-lexically (in clauses or sentences), they have morphological implications; their outputs are not clauses but nominals. Akan speakers nominalize clauses for word economy; the nominalized parts supposedly provides economic way of demonstrating the meaning of the whole clause (Mensah, 2003 cited in Appah, 2003) The morphological structures that derive the names under this category correspond to that of the traditional sentence in Akan including simple, compound and complex sentences.

8. Deriving AHTN-G from Simple Sentences

This is where the compound names are deduced through the nominalization of simple sentences. Here, the nominals are usually derived by dropping the subject of the sentence and combining all the remaining elements into one lexical unit in the surface form (see also Obeng, 2001; Appah, 2003). Some of the nominals may involve affixation as well. Below are some illustrations.

AHTN-G derived from simple sentence

19. a. Pfx V N V \rightarrow Nominal
 ɔ- de bone kyɛ \rightarrow ɔdebonekyɛ
 Nom take sin give 'one who forgives sins'
- b. Pfx V N Adj \rightarrow Nominal
 ɔ- yɛ adeɛ yie \rightarrow ɔyɛadeɛyie
 Nom do thing good 'Repairer'
- c. N V Adv \rightarrow Nominal
 Nyansa boa kwa \rightarrow Nyansaboakwa
 Wisdom help freely 'one who gives wisdom freely'
- d. V PostP. V \rightarrow Nominal
 Da ase brɛ \rightarrow Daasebrɛ
 Lie under tired 'Benevolent'
- e. Pfx V N N \rightarrow Nominal
 ɔ- te ananka nnuro \rightarrow ɔteanankannuro
 Nom pluck snake herbs 'snakebite herbalist'

As could be seen from the data above, the derived forms are nominalized sentences or clauses. One thing worth noting is that the subjects (esp. 3SG) are dropped in the process of the derivation (Appah, 2003; Obeng, 2001). What therefore seems to be subjects in the surface realizations (e.g. ɔ-) are rather nominalizers. The following assertion by Appah (2003, p. 62) throws more light on this process: *This is the process by which subjects both lexical and pronominal, are dropped in the process of deriving nouns from clauses. The process of subject dropping may be obscured by the presence of what looks like the pronoun on the derived noun especially when the subject in the clause from which the noun was derived was the third person singular subject pronoun ɔ- 's/he'.*

The examples below make the point clearer.

20. a.i. Papa no ko de foro boɔ. a.ii. ɔ-yɛ ɔkɔforoboɔ .

- | | |
|---|------------------------------------|
| man DEF fight.HAB take climb stone | 3SG-be mount-climb warrior |
| 'The man climbs hills whilst fighting.' | 'He is a mount-climb warrior.' |
| b.i. Me-ko de foro boɔ | b.ii. Me-ye ɔkofoɔboɔ. |
| 1SG-fight.HAB take climb stone | 1SG-be mount-climb warrior |
| 'he climbs hills whilst fighting' | 'I am a mount-climbing warrior.' |
| c.i Wo-ko de foro boɔ | c.ii. Wo-ye ɔkofoɔboɔ |
| 2SGSUBJ-fight.HAB takes climb stone | 2SG-be mount-climb warrior |
| 'You climb hills whilst fighting' | 'You are a mount-climbing warrior' |

It can be realized from the (22) that irrespective of the person in the (i) part of each of the sentences, the affix [ɔ-] will occur at (ii) part of the nominalized form. This can only imply that [ɔ-] is a nominalizer but not the personal pronoun (see also Kambon, 2012 for similar argument). Further, in this process, the structure SVO is compressed to VO. The subject could, however, be overtly expressed when attempt is made to reconstruct the sentences by highlighting their full forms (Appah, 2003).

9. Deriving AHTN-G from Complex Sentences

This is where the nominals are derived from complex sentences; sentences featuring main and subordinate clauses. The names in this category can be sub-divided into conditional and relative (compound names) based on their syntactic structures.

10. Conditional Compounds

This is where the clauses nominalized to derive the names are conditional. In (22) above, it was established that in deriving the nominal, the subject is dropped by default and then the elements that remain in the clause are juxtaposed to realize the surface structure representation. Here, a different case is observed. In deriving the nominals under this category, other elements (non-core) together with the subject in the deep structure are usually dropped in the output level. The nominals may or may not go through affixation. The following exemplifies this nominalization Process.

AHTN-G derived from conditional compounds

- | | | | | | | | |
|--------|-------|-------|-------|------|-----------|-------------------------------|---|
| 21. a. | Pfx | V | N | V | → | Nominal | |
| | ɔ-se | adeɛ | ye | → | ɔseadeɛye | | |
| | Nom | say | thing | do | | 'one who fulfils his promise' | |
| b. | Pfx | V | Pfx | V | N | → | Nominal |
| | a- | hunu | a- | nya | nkwa | → | Ahunuananyankwa |
| | Nom | see | Nom | get | life | | 'one at the sight of him you live/Saviour' |
| c. | N | V | Pfx | V | Postp. | → | Nominal |
| | ɔkwan | si | a- | fa | mu | → | Kwansiafam |
| | way | block | Nom | pass | in | | 'one who is able to penetrate through a blocked road' |

As could be seen from (23) above, the whole compound is deduced from a sentence comprising two clauses; a conditional clause and a main clause. We observe that the conditional marker is dropped during the nominalization process. Thus, in this category, it is not only the subject which undergoes dropping but also the conditional marker 'a' and some other underlying units which may not be useful in the derivational process. For example, the form *Ahunuananyankwa* in (b) can be a truncated or composite form of the clause:

22. **Wo-hunu no a, wo-nya nkwa.**
 You-see him COND you-get life
 'If you see him, you get life.'

As said earlier, it could be seen from the above clause that the highlighted elements including the second person singular subject *wo* 'you', the third person singular marker *no* 'him', and the conditional marker *a* are covertly expressed in the derived nominal. The selection of the obligatory elements in the clause therefore yields; *hunu+nya+nkwa* (i.e. concatenation of the elements which have not been highlighted). This structure therefore undergoes affixation process to derive the form *a-hunu-a-nya-nkwa* ~ *Ahunuananyankwa*. Here, the nominal prefix [a-] is noted to occur on both of the verbs *hunu* and *nya* simultaneously. In this light, Kambon (2012) argues that during the nominalization of clause chaining serial constructions (as in '74') in Akan, the nominalizing marker *a-* is sometimes applied simultaneously on the verbs in the construction. The reason Kambon (2012) assigns to this is that two separate markers of perfective and nominalization cannot co-occur in that regard. They are thus said to be in complementary distribution. We take the following examples from his study to support this claim. He derives Atoapem and Abisansuamansa as follows:

- | | | | | | | |
|--------|--|-----------|-------|---------|------|--------|
| 23. a. | a | to | a | pem | | |
| | +NOM | encounter | +NOM | collide | | |
| | SVN: Atoapem 'unsurpassable point or thing' | | | | | |
| | (Obadele, 2012: 253) | | | | | |
| b. | a | bisa | nsu | a | ma | nsa |
| | +NOM | ask | water | +NOM | give | liquor |
| | SVN: abisansuamansa 'liberal, generous, bountiful, munificent' | | | | | |

(Kambon, 2012: 235)

In '25a' above, it could be seen that the nominalizer *a-* is applied on the verbs *to* and *pem* respectively. Similarly, in '25b' the nominalizer *a-* has again, been respectively applied on the verbs *bisa* and *ma* simultaneously.

Further, Agyekum (2019: 358) also points out that the nominal *ahunuawu* 'seeing and dying' is derived as:

24. [Pref V Pref V] → Nominal word
 [a- hunu a- wu] → Ahunuawu
 [Pref see Pref die] 'powerful/fearful/dangerous/dreadful one'

Here too the nominalizer [a-] has been applied on the base verbs *hunu* and *wu* concurrently. Following these authors, it can be argued that here, the prefix *a-* applied on the verbs simultaneously, are nominalizers rather than perfective markers.

11. Relative Compounds

This is the last aspect under compounding as a morphological process. It has to do with nominals that are derived from a relative clause. A nominal under this category is a product of a noun (head of NP) and a relative clause (embedded in this noun phrase) modifying NP rightwardly. Aziaku (2016) observes that in deriving Ewe animal names from a relative clause, the relative marker or pronoun which always follows its head nouns can be covertly expressed when surfaced. According to him, the animal name *xe-do-a-ameku* 'African wood owl' is for instance, derived from the relative construction below:

25. xesi do-a ame fe ku
 bird REL plant.HAB man Poss death
 bird that wishes humans' death
 'African wood owl' (Aziaku, 2016, p. 94)

We could see from the above construction that the relative marker *si* was covert in the process of deriving the name. Similarly, in Akan, the relative marker in relative constructions together with other non-core elements can drop in the nominalization process as has been exemplified below:

12. AHTN-G Derived from Relative Compounds

26. a. N Pfx Foc V → Nominal
 Adom a nko ma → ɔdomankoma
 Grace Nom only give 'Gracious one'
 b. V N Pfx Neg V → Nominal
 Twere dua a m pɔn → (O)Twereduampɔn/Tweaduampɔn
 Lean tree Nom not fall 'the one you lean without falling'

There are only two nominals that are analysed under this process. A close look at (28) above reveals that the nominal may or may not involve linear order inversion or transposition. It can be noted here that some of the nominalized forms do not stick to their linear order in the underlying representations. That is, some of the elements can swap positions during the nominalization process. For example, the form *Otwereduampɔn* can be reconstructed to have the full relative construction:

27. Dua a wo-twere no a wo-m-pɔn
 Tree REL you-lean it COND you-not-fall
 The tree you lean without falling
 'Dependable'

In the process of nominalizing this clause, the obligatory elements (unhighlighted elements) must combine to produce the form *dua-twere-m-pɔn*. The verb or VP *twere* is fronted or switch positions with the NP *dua* 'tree' and then merge with the remaining elements *m-pɔn* yielding the form *Otwereduampɔn* also written as *Tweaduampɔn*. Here too, we see subject deletion (i.e. *wo*) which makes its derivation similar to that of (23) above.

Aziaku (2016) again, asserts that such linguistic swapping probably makes the patient (object) more topical than the subject NP, and also to cause a suppression to the non-core units of the structure. The process under discussion has been termed as *Object Fronting* by Appah (2013) and *Head-Dependent Inversion* by Appah (2009). We, however, observe that the derivation of the nominal in '28a' does not follow this process; the linear order remains in the surface form. For instance, *ɔdomankoma* is taken through the following processes during its production. We first write the full form as:

28. Adom a ɔno nko ma
 Grace REL him alone give
 'The grace he alone gives/the ever-gracious one'

The obligatory elements *adom*, *nko*, and *ma* are first concatenated (i.e. *adom-nko-ma*) and with the help of the nominalizing affixes *ɔ-* and *a-* realized as *ɔdomankoma*. We reiterate here that the choice of these affixes are motivated by the semantic class of the referent (i.e. +human). Here too, the relative clause marker '*a*' is in complementary distribution with the nominalizing prefix *a-* marked on the last unit of the name; that is, *nkoma*. We therefore do not subscribe to the derivation of *ɔdomankoma* by Appah (2003) which shows that the relative marker is overt in the surface structure. We tentatively argue that if it were the relative marker '*a*' which is retained in the output level, it

would have been raised or lengthened to have the form [aa] or [â] which is prototypical of relative constructions (Saah, 2010; McCracken, 2013; Abrefa, 2016).

D. Reduplication in AHTN-G

Dolphyne (1988: 124) defines reduplication as “a type of compound formation which consists of the repetition of the whole or part of a stem”. Reduplication is of two types: partial or full, where the former has to do with a repetition of part of a stem and the latter, a complete repetition of a stem or a base. A close look at the data collected for this study also reveals such morphological properties as illustrated below:

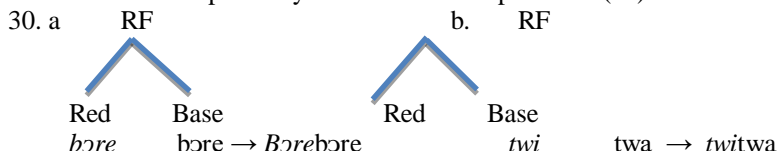
TABLE 10
AHTN-G ASSOCIATED WITH REDUPLICATION

Pfx	Base forms	Gloss	Sfx	Derived form	Gloss
i. -	<i>bɔrebɔre</i>	dig	-	Bɔrebɔre	Originator
ii. -	<i>tutu + kɔtwere</i>	uproot + lean	-	Tutukɔtwere	Depend-able
iii. o-	<i>twitwa + gye</i>	cut + save	-foɔ	Otwitwagyefo	Intercessor
iv. -	<i>hyɛberɛ + sesa</i>	destiny + change	-foɔ	Hyɛberɛsesafo	Destiny changer

It could be observed from the data above that the underlying constituents that contain the italic forms are the reduplicated stems; those that have been italicized are the reduplicants (copies) whereas those that have not been italicized are the original stems or bases that have been reduplicated. It can therefore be structured as:

29. RF → CONSTITUENT_{1reduplicant} - CONSTITUENT_{2base}.

That is, the reduplicated form (RF) contains the constituents one (C1) and two (C2) denoting the reduplicant (Red.) and the base form respectively as has been exemplified in (83) below:



It can be seen from (30a) that the base form has undergone a complete reduplication. That is, the base form *bɔre*, a verb, has been reduplicated to be surfaced as Bɔrebɔre ‘dig repeatedly’ converted to imply an originator. Here, the copy (reduplicant) serves as a (nominal) prefix to the verb base (see Adomako, 2012). Also, in (30b) the first compound element has been partially reduplicated. That is, the verb base *twa* ‘cut’ has been reduplicated to derive the form *twitwa* ‘cut repeatedly’. In this light, the first syllables *twi* similarly serves as prefix to the base forms *twa* (Adomako, 2012). From this analysis, we could observe both partial (incomplete) and complete reduplications occurring in the nominals. Further, it can be seen from the data above that in the process of the nominalization, some forms may or may not take any nominalizing affixes and so the derived forms in this category could go through affixation or not. In ‘i’ for instance, the nominalizing affixes are covert whilst the ones (affixes) in ‘iii’ are overt in the composite form. Consequently, the verbs reduplicated in the nominals designate repeat actions and those which have reduplicated adjectives denote a degree of intensity. Finally, nouns reduplicated may mark number (singular/plural). The reduplicated nominals here are marking singularity.

IV. CONCLUSION

The paper set out to investigate the morphological processes underlying Akan honorific and title names for God. It reveals that some of the names that are derived from single root morphemes are observed to be mere arbitrary tags which refer to God in metaphorical sense. Also, the study has brought to light, the morphological processes including affixation, compounding and reduplication that the names undergo. It also brought forth that mostly, the lexical categories from which the names are adduced may be verbs, adjectives, or nouns but not adverbs. Again, it can be deduced from the data analysis that the names are recursive in nature and that some of them were even derived through the nominalization of sentences or clauses which makes such names more complex, especially those under compounding. Additionally, some of the names under compounding may either be in isolative or combinative style. None of the names was observed to be a product of Adj-Noun compounds which further provides the evidence to support the claim by Appah (2013) that such a morphological pattern is not as pervasive in Akan as has been previously described. Regarding sentential names, it was noticed that most of the constructions drop their subjects in the course of nominalizing them and hence changes the SVO structure to a VO.

Moreover, in the study, it has been shown that in nominalizing relative clauses, the subject, the relativizer and other non-obligatory elements delete at the surface level. The study does not, therefore, subscribe to the claim by Appah (2003) that the relative marker is overt in the derived names. In the study, it has also been argued that some affixes which are seemingly subjects or perfective markers are not; rather, they are nominalizers.

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The Images of Nature in Wordsworth's and Al-Bohtory's Poetry: A Comparative Study of Selected Poems

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Abstract—This study tackles the representation of nature in poetry, mainly in Wordsworth's and Al-Bohtory's poems. This study is based on the theoretical and analytical approaches of Russian Formalism that focuses on studying the linguistic aspects of the literary texts. Russian Formalism studies texts through "structures, imagery, syntax, rhyme scheme, paradox, personification and other literary devices" (Bressler, 2011, p. 49). The significance of the study lies in its purpose to introduce a comparison between two different poets whose cultural backgrounds, languages, traditions and societies are different. Wordsworth sees nature as the perfect place for tranquility and pleasure. He emphasizes that man and nature as basically adapted to each other, and the mind of man as the machine of depicting nature. Wordsworth states that this pleasure comes from the human's interaction with nature in its fascinating images of Spring, flowers, clouds, horses, rivers, castles, seas, gardens, and animals generally. Al-Bohtory also presents nature as a place of pleasure and peace; he accentuates the profound relationship between nature and man, and how nature is admired by humans in its beautiful views. He explains that the beautiful images of nature affect the human's mind and soul. Al-Bohtory portrays most of his poems in marvelous images of nature, such as Spring, horses, clouds, rivers, animals, castles, seas, and flowers. These two poets seek to glorify nature and its magnificent impact on humans' life and pleasure.

Index Terms—poetry, nature, comparative study, Russian formalism, wordsworth, Al-Bohtory

I. INTRODUCTION

This study presents a comparative study between William Wordsworth, an English poet and Al-Waleed Al-Bohtory, an Arabic classical poet during the Abbasid era. Al-Bohtory is a classical poet in Arabic literature. He is Abu Obada- Al Waleed Bin Obaid-Bin Yahia- Al-Bohtory -Al Tai'e. He was born in the northern region of Syria in Manbaj area in (821CE), and lived in the Arabian Badia among his siblings and relatives and died in (897CE). He wrote about many Arabic classic writers and poets at that time, such as Abu- Al Abbas Al Mubarak. Al-Bohtory "kept in touch with Abu-Tammam, who was his spark of inspiration" (Al-Basri, 1944, P. 13). On the other hand, William Wordsworth was born at Cockermouth Cumberland in the Lake Country of England, on April 7, 1770. He lived his boyhood there. He is one of the first great modern poets of England and Europe. Mark Doren (1951) states that "He still speaks for a special world, our world, that has great need of him, and to say this is to define the modern age" (p. 9). The study compares the poetic lines of describing nature of Al-Bohtory in the Arab-Muslim tradition and that of William Wordsworth in the English literary tradition. This parallelism involves the style of composition, poetic images, some poetic symbols, metaphors and similes. Most important, though, is the parallelism in the major parallel situations and modifications each of them appears to be undergone to its original sources.

This study provides a comparison of portrayed poetic images by Wordsworth and Al-Bohtory in presenting nature images, symbols and figurative language through their poems. All of Al-Bohtory's poems shown in the study are based on our translation. Moreover, Al-Bohtory's poems are quoted basically from Al- Hasan Al-Basry's book "*The Parallelism between Abu-Tammam and Al-Bohtory*", edited and published in 1944, and Saleh Al-Yathi's book "*Al-Bohtory Among his Critics*", published in 1982. Wordsworth's poems are basically quoted from Mark Doren's book "*The Works of William Wordsworth*", published in 1951. While this study provides a comparison between two poets whose languages, societies, cultures, and eras are different.

II. QUESTIONS OF THE STUDY

- 1- How do Wordsworth and Al-Bohtory treat nature in the selected poems?
- 2- To what extent does nature affect human's mind and pleasure as portrayed in Wordsworth's and Al-Bohtory's selected poems?
- 3- What are the main natural subjects used in the selected poems?

- 4- What does each natural subject symbolize as shown in the selected poems?
- 5- What are the similar themes and linguistic aspects presented in the selected poems?

III. RESEARCH METHODOLOGY

This study is based on the analytical and comparative methods. Wordsworth's and Al-Bohtory's selected poems will be compared at different levels in order to assess and analyze the ideas and themes, in addition to figuring out the importance of their poetry. Furthermore, the study also focuses on how each poet presents and acts with nature, and how it is portrayed through the poems.

Comparative technique will be applied to present the images by contrasting them against one another and showing the importance each poem involves. The study considers some theoretical and practical sides of the Russian Formalism that contains studying some linguistic sides, such as "metaphors, similes, rhyme schemes, paradox, personification...etc" (Bresseler, 2011, p. 42). The two poets present not only poetry, but all aspects of memory and Nature have had until now. Poetry gives the typical platform for a convenient approach to Nature. Poetry in this case, has more than literary clues and intentions. The samples of the study are Wordsworth's "Lines Written in Early Spring", "Lines Composed a Few Miles above Tintern Abbey, On Revisiting the Banks of the Wye during a Tour. July 13, 1798", "The Horse", "Elegiac Stanzas Suggested by a Picture of Peele Castle in a Storm, Painted by Sir George Beaumont", "I Wandered Lonely As A Cloud", "A Spring Morning" and "The World is Too Much with us" poems. Also, the study examines the depiction of nature in Al-Bohtory's "وصف الربيع" (A Description of Spring), "الخيول" (The Horse), "وصف قصر المتوكل" (A Description of Al-Mutawakel's Castle), "العيش في ليل داريا" (Living in Darya's Night), "السحابة" (The Cloud), "الجواد" (The Foal), "البركة" (The Pool), "ان السماء اذا لم تبك مقلتها" (If the Sky Doesn't Cry, The land will not laugh with greenness), and "المتوكلية" (Al-Mutawakiliyah) poems.

IV. DISCUSSION AND ANALYSIS

The investigation of linguistic parallelism will start with the thematic and portrayed images. William Wordsworth portrays the image of nature and uses spring in most of his poems. For example, in "Lines Written in Early Spring", Wordsworth presents his situation as he sits in a small woodland enjoying spring and nature, while he is in the grove. He presents the whole poem in a regular rhyme scheme (abab) in iambic pentameter for each stanza. The persona enjoys the scene while he is surrounded by "blended notes", this setting inspires a gloomy mood. The persona begins to have dark thoughts, but his mood is pleasant as spring, and nature helps him to stay happy:

I heard a thousand blended notes,
While in a grove I sate reclined,
In that sweet mood when pleasant thoughts
Bring sad thoughts to the mind
[...]
To her fair works did Nature link
The human soul that through me ran;
And much it grieved my heart to think
What man has made of man
(Doren, 1951, P. 78)

In the above stanzas, the speaker personifies nature as a woman "To her fair works did Nature link" explaining that it fairly can connect the human soul to nature "nature link" that affects his mood. Thus, the persona follows another personification as "The birds around me hopped and played" showing that pleasure and happy mood are prompted by the birdsong, where one can view bird's acting happily, admiring the woodland in spring. The phrase "hopped and played" is personification to emphasize and present an image of pleasant man with spring. So, the reason of the bird's happiness is spring as the persona is pleasant for listening to the bird. Wordsworth, however, may take an opportunity to claim that nature is connected to humanity through the perception of the soul; nature's soul is not away from humanity and life, despite the fact that it is ignored by other people worldwide. In short, it is man's natural shelter to be closer to nature. The persona concludes the stanza by a question "What man has made of man?", this refers to his relations with other men in the world of ruthlessness and harshness. Wordsworth also presents some natural elements, which can be seen beautifully in spring in "Lines Written in Early Spring" poem as:

Through primrose tufts, in that green bower,
The periwinkle trailed its wreaths;
And 'tis my faith that every flower
Enjoys the air it breaths

The persona likes the flowers, primrose, the blueness of the periwinkle, and the green color of the woodland place where he sits, while those birds hope and play around him. The persona mentions "green bower" to refer to the simplicity and happiness of nature even the periwinkle can spread out and grow happily. Wordsworth sees that nature is the work of God. So, he concludes by reasserting his lament about what "man has made of man" as being away from

humans and the material world. Thus, the world of nature is presented as pleasurable and cooperated, Wordsworth comments on this poem. He mentions that:

While I was sitting by the side of the brook that runs
Down from the comb, in which stands the village of Alford, through the
Grounds of Alfoxden. It was a chosen resort of mine. The brook fell down
a sloping rock so as to make a waterfall considerable for that country, and,
across the pool below had fallen a tree, an ash if I rightly remember, from
which rose perpendicularly boughs in search of light intercepted by the
deep shade above. (Wordsworth, 1801, P. 331)

Based on this quotation, he concludes that the motive of composing this poem is the beautiful natural subjects that affect him. The beautiful brook that runs down with the magnificent image of Alford where he breaths the beauty of nature leads him to be happy away from being with the others. The quotation is an explanation of the setting that he describes in the whole poem. In the last part of the poem, the persona looks closely at the bright and joyful plants, birds, and other subjects of nature wondering if they are pleased or not in the same poem:

The birds around me hopped and played,
Their thoughts I cannot measure:—
But the least motion which they made
It seemed a thrill of pleasure

Wordsworth refers to the happy birds where he sits and looks at the beauty of nature as the speaker himself “reclined” in a sweet mood. The persona in the final line of the poem repeats his question “What man has made of man?”. This shows the superiority of nature to affect the human’s mind, especially in spring where all people feel peaceful, enjoyed, happy and calm. The whole metaphor of the poem emphasizes that man’s internal emotions are like nature’s instinctual aspects. The human feels happiness and joy just from staying alive between the natural beautiful scenes; whereas the speaker laments in the final line man’s inability to let this pleasure lie.

Al-Bohtory offers a similar content. Nature is well- depicted by him; he presents in his poem “A Description of Spring”. The same image of spring with pleasant depiction of man. Al-Bohtory depicts the image of spring as the source of happiness. The personification “and for the beauty it would speak and laugh” can lead to the conclusion that spring is like the pleasant man who can speak and laugh, because of the beautiful scenes of spring as:

The free proud Spring had gladly come
And for the beauty it would even speak
And Nowruz warned in the intensive darkness
Beautiful flowers that had been sleeping yesterday
The cold dew covered and herniated the flowers as
Telling them secretive words that were hidden yesterday
And from the trees Spring dressed up itself
As making an ornamented adornment
It came to show the eyes pleasure
Which was firstly forbidden to see
And the breeze became calm then I thought
It brought the breaths of the beloved gladly [Our Translation]
(Al-Yathi, 1982, P. 92)

The persona moves to the flowers, he says “flowers that had been sleeping yesterday” [Our Translation], he personifies the flowers as one beautiful natural element of spring being slept. This sleeping before spring’s coming can let the flowers die. Then, the dew covers and blooms them to speak, so the image of flowers shows the pleasant blossom that makes them alive again. Spring is presented in a metaphorical way, this spring dressed itself up clothes from the trees, in which it feels comfortable and enjoyed, exactly like human beings during spring. This enjoyment is obtained from the beauty and the greenness of the land, “And from the trees Spring dressed up itself/ As making an ornamented adornment” [Our Translation]. (Al-Yathi, 1982, P. 92)

Al-Bohtory and Wordsworth portray nature as the source of pleasure and how spring affects the human’s mind and soul. Nature is connected to humanity through the presence of the natural soul; that nature’s soul is not that different from humanity. Al-Bohtory further emphasizes the same idea by saying “And the breeze became calm then I thought/ It brought the breaths of the beloved gladly” [Our Translation] (Al-Yathi, 1982, P. 92).

Al-Bohtory also depicts spring as the reason to nature to become happy even the flowers. Spring brings the breeze to feel comfortable and pleasant. He shows the breeze as being smelled and breathed by the humans. Similarly, the flowers are personified as a human who breaths and enjoys the beauty that air makes. Similarly, Wordsworth presents the flower’s breath as blooming in spring in “Lines Written in Early Spring” poem “And ‘tis my faith that every flower/ Enjoys the air it breathes?” (Doren, 1951, P. 78).

The personas in both poems link the words “breaths”, “enjoys”, “beloved”, and “flower” to the human’s mood. These words show how people are pleased when they experience the beauty of nature. Closely, the image of spring and the pleasant thought are also depicted by Wordsworth in other poems. In “I Wandered Lonely as a Cloud”, the persona

presents the image of daffodils as pleasant and dancing as he sees them, through the stanzas of the poem. It follows a quatrain-couplet rhyme scheme (ababcc). Each line is written in iambic tetrameter. These daffodils are beside the lake and the trees are fluttering, they look as they are blown by the breeze as Wordsworth portrays:

I wandered lonely as a cloud
That floats on high o'er vales and hills
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze
(Doren, 1951, P. 494)

In the first line, the persona uses a simile, the speaker is like the cloud that walks everywhere, this cloud observes the beauty of the land, while the greenness of the trees and the blooming plants attracted him. The speaker then personifies the daffodils as dancing for the beauty of nature. These "golden" daffodils are also "fluttering" in the breeze. This image shows metaphorically the mood of the speaker while he wanders as the cloud. Then, the speaker portrays the image of the waves as glinting on the bay; but the daffodils seem more joyful and more pleasant to the speaker than the waves. The amazed and excited speaker also shows the happy mood where the joy cannot be expressed exactly like the perfectness of nature and spring. The metaphor becomes apparently comprehensible as the speaker moves around the area and spreads over mountains, lakes, flowers, and gardens. Another personification is evident here. The dancing daffodils represent a beautiful human image, as they dance in the breeze which might show the speaker's pleasant mood. The speaker also enjoys the image of nature and spring around him in the same poem:

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed- and gazed-but little thought
What wealth the show to me had brought
(Doren, 1951, P. 494)

The similar imagery of spring influences both human and nature, and leads to happiness and pleasant thought in the above three poems. The speakers are presented with pleasure, joy, enthusiasm, and freedom. That is what Al-Bohtory also depicts in the following lines in his response to nature and spring. He presents them as the reason to be happy on the speaker's way to Damascus returning from Iraq. He presents his masterpiece as a pleasant speaker who is full of happiness and joy as:

Living in Darya's cold night
Where wine is blended with water from Barada
[....]
Damascus has shown its beauty and perfectness
And the promising thing has loyally performed the promise
If you want, you will fill your eyes from
The beautiful town and time which are similar
The clouds spread over the town's districts at night
And the plants in its desert grow numerously
Then you notice wetness
Mellow greenness or twittering birds
As if the summer has passed after its coming
Or spring comes close after a long absence [Our Translation]
(Al-Yathi, 1982, P. 91)

The persona is amazed by the beauty of Damascus, as he returns from Iraq. The cheerful speaker personifies Damascus as the charming woman who shows her beauty and perfectness during spring. This spring promises the land yearly and loyally it comes to keep it green and happy. The persona mentions some natural subjects of Damascus, he presents spring that makes people, birds, and plants happy. Pleasure is linked to the joyful mood the speaker feels. Moreover, he depicts the clouds that spread around the area and cover the desert as a natural motive to keep the plants and the desert in a pleasant image. The persona is psychologically influenced by the view of spring, so he experiences the beauty of a natural season by creating happiness for people and plants in Damascus. The metaphorical depiction of presenting Damascus as a charming woman who grabbed peoples' eyes and hearts, because of her beauty and faintness during spring as the speaker says in the same poem:

Damascus has shown its beauty and perfectness
And the promising thing has loyally performed the promise
If you want, you will fill your eyes from
The beautiful town and time which are similar [Our
Translation]. (Al-Yathi, 1982, P. 91)

Al-Bohtory is known for his love of Syria, so that he depicts this factual context to the reader to enhance the real image of the country. Al-Yathi (1982) recognizes:

When Al-Bohtory recalls Levant, he evokes everything in the universe that pulses in life and is marked by purity. We see him portrays through his lines the image of the clouds at the top of the mountains, the plants appearing in the desert, and the twittering birds fill the life in the flowed pleasure. As a result, the universe is dewy by rain and Summer goes then the Spring comes. [P. 91. Our Translation]

Al-Yathi claims that Al-Bohtory evokes and presents nature and spring in most of his poems. He relates the speaker's emotions and feelings with nature and soul to depict a pleasant mood to humans, as Wordsworth (1802) states in his preface to *Lyrical Ballads* that the poet is a "man speaking to men" (P. 6). This man should have a "grater Knowledge of human nature, and more comprehensive soul" (P. 6).

Wordsworth excels in presenting nature as a source of tranquility. Nature is his own world, it is the main theme that Wordsworth presents in his poem "The World Is Too Much With Us; Late And Soon", he complains about the corrupted world, so he says:

The world is too much with us; late and soon
Getting and spending, we lay waste our powers:
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!
(Doren, 1951, P. 536)

The lines above show the speaker's picturesque image of the material world as different from his own world; he justifies that nature is his real world, and complains from the harshness of people and life. He also criticizes the material world and people with the images of harmful and unharmonious world that keeps the hearts away as "a sordid boon". Wordsworth continues the view of nature as the source of righteousness, purity, peace and strength in the same poem.

For this, for everything, we are out of tune;
It moves us not.- Great God! I'd rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;

The persona uses the pronoun "we"; it may show that all humans complain about the real situation of people at the poet's period. The above lines have two exclamations, the first when he says in the same poem "We have given our hearts away, a sordid boon!"

The above exclamation demonstrates a strong emotional movement where the persona asks himself about the reason of the world's ugliness. Furthermore, the persona observes his disgust given that emotion which may be triumph over the reader's link to the corrupt and desperate world. "It moves us not.- Great God! I'd rather be", "A Pagan suckled in a creed outworn;". The speaker eloquently recites another exclamation as he proclaims his priority to admire and recognize nature. Another aspect that can be deeply identified through Wordsworth's poem is the sense of individuality. It makes him to feel alienated and different from other people. Moreover, the thought of the speaker as a romantic man is another aspect that can be deeply identified through Wordsworth's poem. The poem can be suggestive and experimental in tone and form through its broad exclamations and its style that closely resembles natural speech forms. The poem also offers that the speaker may be inspired, having great initiation and a keen understanding of the essence and perfectness of nature, whereas the people around him remain ignorant; trapped within the borders of a corrupt world. Nature offers real pleasure and beauty to the people, but people tend to be behind unseen and artificial pleasure and beauty.

Memory and time progression of communion with natural beauty generally are subjects that have importance in Wordsworth's "Lines Composed a Few Miles above Tintern Abbey, on Revisiting the Banks of the Wye during a Tour. July 13, 1798". The poem is a monologue, spoken in imaginative lines by one speaker to himself, indicating to some objects of its imaginary prospect (Emma, 2021, p.1). The language of the whole poem is marked for its power, humility, and good organization. Wordsworth composed it when he had visited the river between Tintern and Monmouth in 1798. The speaker of the poem has two images: the image of the past and the image of the present after visiting the place again. He starts by describing the place through remembering summer and the whole place with the image of the murmuring water as:

Five years have past; five summers, with the length
Of five long winters! And again I hear
These waters, rolling from their mountain-springs
With a soft inland murmur-once again
Do I behold these steep and lofty cliffs,
That on a wild secluded scene impress
Thoughts of more deep seclusion; and connect
The landscape with the quite of the sky

The day is come when I again repose
 Here, under this dark sycamore, and view
 These plots of cottage-ground, these orchard-tufts
 Which at this season, with their unripe fruits,
 Are clad in one green hue, and lose themselves
 "Mid groves and copses. Once again I see
 These hedge- rows, hardly hedge- rows, little lines
 Of sportive wood run wild: these pastoral farms
 (Doren, 1951, P. 103)

The persona recites the objects he sees again, and presents their impact on him. The "steep and lofty cliffs," bring to him "thoughts of more deep seclusion". The speaker sees the wreathes of smoke rising up from the chimneys of cottages, and feeling that they may rise from "vagrant dwellers in the houseless woods", or from the cave of a hermit in the forest between the trees. The speaker also shows how his past memory and consciousness of the "beauteous forms" kept in him during his absence (Emma, 2021, p.2). To the speaker's mind, past images of the trees, cottages, and wood show the speaker marvelous sensations, as he feels in the same poem "In hours of weariness, sensations sweet", "Felt in the blood, and felt along the heart;". (Doren, 1951, P.103). The persona shows that all the natural elements from the area, which they look pastoral and simple, keep him calm and tranquil.

Apparently, Al-Bohtory and Wordsworth adopt a descriptive style. They depict a paralleled image of the horse and the foal; each poet describes the horse creatively. Wordsworth presents the foal in an irregular rhyme scheme in his poem "The horse" as:

The foal of generous breed along the plains
 Walks stately, balanced on his easy joints,
 Round are his hips, his belly short, his neck
 Lofty, and sharp his head with muscles swoln;
 His breast exults luxuriant, all on fire,
 No idle sound appals him of the herd,
 (Doren, 1951, P. 488)

Metaphorically, the speaker shows that the foal proudly walks, as if he is striking balance using his steps "Walks stately, balanced on his easy joints". This balanced walk comes from his power and enthusiasm. However, the speaker mentions some major beautiful characteristics of the foal, such as "his lips are round", his "belly is short", his neck is "lofty", and his head is sharp with "sworn muscles". The persona admires the foal's beauty and power. Nothing scares him as Wordsworth says: "No idle sound appals him of the herd" This foal's walk is proud everywhere, the foal attempts and throws himself upon the floods and strange bridges, in which his running is fast and powerful as the speaker depicts in the same poem:

Gave to the winds, and flying, with neighings shrill
 Filled all the shaggy round of Pelion high
 He hears the din of distant arms, his feet
 Chafe, shudder his erected ears, his limbs
 Tremble; beneath his nostrils clouds of fire
 Forced down, collected, roll in wreaths, his mane
 Redundant on his ample shoulder tossed
 Floats to the right; strained like a bow, his spine?
 Doubles, and unbroken, springing back, he scorns

Al-Bohtory refers to a similar image of the horses with a deep description of its creation, walk, confidence, and power. He describes the horse as a star in the sky, this horse looks so beautiful yet powerful. Admiring the horse pays the speaker to highlight many characteristics to show the horse's power and shapeliness. Al-Bohtory offers a clear image of the horse as he wanders to mention each single feature of the horse. The speaker initiates his poem "The Horse" by "Oh how beautiful the horses in their firstborn are! They move like the stars in the darkness" [Our Translation]. (Al-Yathi, 1982, P. 103)

The whole poem shows the beautiful image of the foals and horses, so the persona focuses on different other features of them in the same poem as:

As if someone is genuine in their presentation
 As a photographer who enriched their image
 They hold crows on their backs with their silky hair
 If they are not careful to be familiar to the horses
 Then they will cause their death
 As if with the rein on their chests,
 They are like the tabular ropes in their waking and walking
 They compete the wind in its walking
 While the sunshine is vanished [Our Translation]

(Al-Yathi, 1982, P.103)

The speaker shows the images of the arena, the horses, the knights, the trainers of the horses in an accurate depiction. The poet declares that the spiritual relationship between himself and the horse, this relationship is related to the historical and traditional existence with the horses. Like Wordsworth, the poet presents some common characteristics of the horse. He presents the horse with the image of stars which are bright and fascinated. Moreover, the speaker talks about the horse's power and speed in the same poem as:

As if with the rein on their chests
They are like the tabular ropes in their waking and walking
They compete the wind in its walking
While the sunshine is vanished [Our Translation]
(Al-Yathi, 1982, P. 103)

The persona portrays the horse with his rein as a strong fast air, in which the sunshine is blocked, this fast-running blocks even the lights around the speaker. This beautiful scene of the horse attracts the speaker to acknowledge that all watchers admire the way the horse runs. This image of horse, as the speaker presents, attracts even birds to watch the horses running in their arenas.

While they are landing down
Bringing the birds to their nests
In the arena that gets pleased
Where the men become honored [Our Translation]
(Al-Yathi, 1982, P. 103)

Similarly, Al-Bohtory bestows another image of the foal in another poem "The Foal" where the speaker admires how he walks. This love sprung from the psychological and spiritual relationship between the speaker and the foal. This relationship becomes from the horses' and foals' role in wars and invasions. So, we find the speaker explains and appreciates them in his poetical portray. He also returns to the image of how he runs and walks. He says:

As for the foal, we have experienced his day
A day which is enough to talk about his year
He walked with the foals and flew away
Further than their delusions and higher than his
A glad and full of beauty
Coming like the full moon in the sky [Our Translation]
(Al-Yathi, 1982, P. 104)

The persona presents a clear metaphor of depicting the horse as a bird that flies. This fly is shown spiritually rather than physically. This means that this horse is mentally different and physically beautiful. This depiction is attributed to the role that foals and horses play in wars. The reason of describing the foal is to show the poet's pleasure and comfort to be in a battle with the horses. The powerful foal is presented as it precedes the other foals in the field, so his coming is depicted as the full moon that spreads the whole area. Abu- Elhilal Al-Askari states that Al- Bohtory portrays a full image of the beautiful arena with the horses "it seems that the image of the arena is completely depicted in a perfect way, it is the image of a creator who lived in the third century of Hijra, and looked by the lens of the 13th century. He is a photographer who looked, sang, and created. [Our Translation]. (Al-Yathi, P.103).

Wordsworth and Al-Bohtory exhibit a similar description of the cloud as a natural element. In Wordsworth's "I Wandered Lonely as A Cloud", he personifies the cloud as a person who brings pleasure to the daffodils and the land. The persona walks near the hills and valleys while his emotions are lonely and desperate. Suddenly, as he passes a lake, he noticed beautiful yellow daffodils waving in the breeze in front of him.

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.
(Doren, 1951, P. 494)

In the next stanza, waves in the bay were dancing and waving, appearing beautiful at the breeze, but the flowers revolve around the graceful waves in their happiness. So, the persona was gazing "constantly at the flowers and enjoying their beauty" (Maity, 2016, P .3). The word 'gazed' is used twice to refer to how admired or fascinated the persona was. He gazed at "the daffodils for a long time, forgetting other surrounding elements. At that time, he does not think much about the 'wealth' that the flowers had brought to him" (Maity, 2016, P .3). The persona realizes that, may be, after a few days. This 'wealth' is the pleasure and happy memory that he experienced and felt for a long time since the day.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,

In such a jocund company:
 I gazed—and gazed—but little thought
 What wealth the show to me had brought:
 (Doren, 1951, P. 494)

The peace of mind, tranquility, and joy which man looks for in life exists in the indulgent and recognized nature. The depiction in which Wordsworth presents in “I wandered lonely as a cloud” This admiration for nature gives peace to the speaker’s thinking, even long after his original experiment is over. The features of nature fascinate the speaker because they are dynamic like a painting, but they are vivid with emotion. The persona becomes a glad person with the beautiful natural surroundings around him.

In the 1802 version of the preface to *Lyrical Ballads*, Wordsworth adds that although his poetic diction was intended to look realistic and simple, he features “a certain colouring of imagination, whereby ordinary things should be presented to the mind in an unusual way” (P. 245). “I Wandered Lonely as a Cloud” is truthful in the way it presents the emotional, imaginative, humble, simple and realistic response to nature.

Similarly, Al-Bohtory depicts a similar image of the cloud. The description of the pleased and rainy cloud is mentioned as the source of happiness to the land. The speaker describes it, as honest and bright natural element, this cloud spreads over all the land:

It is vibrating by the thunder’s nostalgia
 Its tail is tugged and it promises honestly
 It is dropping tears without cause
 And its breeze like the flower’s
 Its ringing is like the lion’s roar
 And its bright lightening is like Hind’s sword
 The calm wind has brought it from Najd
 And spread out like the necklace’s dissipation
 Then the land lived comradely
 For the beauty of the sprouts in cold
 Its water springs in the valleys
 As if they are playing beautifully in the cube [Our Translation]
 (Al-Yathi, 1982, P. 104)

The diffused cloud spreads over mountains, valleys, and plains. It has a breeze like the flower’s breeze, it is bright like the sword. The speaker also presents the cloud as the source of the land’s greenness, standing for Spring. Rain from this cloud is shown as the supply of the water springs and growing plants. The persona depicts the cloud in a happy mood, in which the land becomes pleased and joyful. Al-Bohtory is influenced by the image of the cloud and rain as Bassam Seyam (2017) recognizes that “We can identify how Al-Bohtory crystalizes his admiration not only some natural subjects, but in every side which is connected to nature. Al-Bohtory concludes most of his poems by the image of rain, clouds, fountain, sun, and flowers”. [P.103. Our Translation]

The persona draws a relationship between the land and the cloud through a personification. The persona personifies the cloud’s tears as Al-Bohtory depicts like the heavy rain that helps the trees, plants, and flowers to grow, then the land becomes green and happy “It is dropping tears without cause”. This cloud comes after the thunder, and the speaker concludes that the cloud spreads as the necklace’s strewing on the land, in which he admires the way of its becoming as strong and rainy. Water springs are also pleased, the speaker concludes in another poem “Its water springs in the valleys/ As if they are playing beautifully in the cube [Our Translation]. (Al-Yathi, 1982, P. 104)

This pleasure is caused by the rain. These water springs are metaphorically depicted as playing in cube, because of the heavy rain from this pleasurable cloud. Al-Yathi (1982) comments on this cloud, as Al-Bohtory “had not left any side of describing its thundered sound, its fragrant breeze, its flashing lightening, and its influence in gardens”. [P.94, Our Translation]

The images of rain and cloud are conjoint to Al-Bohtory’s admiration of nature. Moreover, the image of the rain is also depicted in another poem “If the Sky does not cry, the land will not laugh with greenness”, he says:

If the sky does not cry
 The land will not laugh with greenness
 And the flowers would never bloom
 Unless it gets sick from the heavy rain [Our Translation]
 (Al-Yathi, 1982, P. 77)

Based on the metaphor “If the sky does not cry, the land will not laugh with greenness”. The speaker explains relationship between the sky and the land. This relationship is connected to rain. He concludes that the rain makes the land happy and green. The speaker personifies the rain from the sky as a weeping woman, whose tears make the land green, standing for fertility “If the sky does not cry”. Moreover, the flowers cannot bloom without the sky’s rain. The speaker concludes that the flowers and land have a special relationship with the sky.

This is what Wordsworth also offers in a paralleled image. In his poem “A Spring Morning”, the speaker describes the beauty and goodness of the rain at morning time in spring. The sky rains heavily and the wind blows harder every second all through the night, he shows that the rain makes this morning happy as well as beautiful:

There was a roaring in the wind all night
 The rain came heavily and fell in the floods
 But now the sun is rising calm and bright
 The birds are singing in the distant woods
 Over his own sweet voice, the stock dove broods
 The jay makes answer as the magpie chatters
 And all the air is filled with pleasant noise of waters
 (Doren, 1951, P. 56)

The relationship between rain and nature in the above stanza is generally depicted by the metaphor of the pleasant noise. This shows that even the water of the rain causes pleasure, and how this rain makes the floods full of happiness and enjoyment. The personification of depicting the sound of the rain as “sweet voice” is to enhance even the doves of joy. Moreover, the image of being happy because of the rain is also the image of the birds as singing and pleased by the beauty of nature in which the sky was raining at night. The reason of the bright and calm sun is also the rain, so the other image of the sun is caused by the rain that filled all the crops and the land.

The speaker continues the pleasant atmosphere in which the rain caused this happiness, so we find the speaker who shows all things that love sun are out of the doors and enjoy the beautiful and calm atmosphere generally:

“All things that love the sun are out of doors
 The sky rejoices in the morning’s birth
 The grass is bright with rain drops, on the moors”
 (Doren, 1951, P. 56)

The grass is also portrayed as bright, and this brightness comes from the drops of the rain at that night on the moor. The whole picture is to show the concrete relationship between the sky and the land as what Al-Bohtory depicts in his previous poem, so both of the poets glorify the role of the rain and its influence on humans, trees, flowers, grass, crops and the land at the whole in a pleasant and excited image.

Wordsworth and Al-Bohtory are indulged also by the image of nature and the description of the castles. On the other hand, Wordsworth illustrates an image of Peele Castle with different beautiful images of some natural subjects, such as the sea, sun, wind, and water. Natural subjects evoke similar thoughts in each poem they appear in, drawing that Wordsworth has definite personal feelings about those images and what they portray to him. In the “Elegiac Stanzas Suggested by a Picture of Peele Castle in a Storm, Painted by Sir George Beaumont” poem, the speaker presents the whole image as drawn by the poet’s friend Sir George Beaumont in a regular rhyme scheme (ABAB). The poem is set on “the death of John Wordsworth, brother of William Wordsworth. However, it depicts how this incident emerged as a catalyst in widening the horizons of Wordsworth in terms of the reality of life and his power of visualization” (Website contributors, 2017, P.1, <https://beamingnotes.com/2017/11/13/elegiac-stanzas-analysis-summary-william-wordsworth/>).

This poem presents the disappointment of Wordsworth that he had improved in relation to his life that was very optimistic to fit in real life. The persona is influenced by the image of nature through his elegiac stanzas, so he “breathes life into the sea, turning the water into a living creature in this poetic portray” (Website contributors, 2017,P.3). The sea in this poem shows irritation with a sense of tranquility to deliver an atmosphere of beautiful romantic and peaceful picture:

I was thy Neighbour once, thou rugged Pile!
 Four summer weeks I dwelt in sight of thee:
 I saw thee every day; and all the while
 Thy Form was sleeping on a glassy sea.
 (Matlak, 1806, P. 4)

The persona calls the castle as “rugged Pile”. This alludes to his childhood memories of the Peel Castle. It may be clear that Wordsworth’s memories of the place are generally positive and dynamic. He portrays a calm and peaceful atmosphere by creating an environment dominated by beautiful and peaceful natural scenes, with a pure sky and quiet clean air:

So pure the sky, so quiet was the air!
 So like, so very like, was day to day!
 Whene’er I looked, thy Image still was there;
 It trembled, but it never passed away
 (Matlak, 1806, P. 4)

After the third stanza, the poem begins to change. In the first part, Wordsworth sets up the thought that the castle is unchanging, “so like, so very like, was day to day”, so this change in the poem metaphorically identifies a change in Wordsworth himself, not the castle.

Wordsworth begins to frame his childhood memories by showing how he represents the image from his memory. Wordsworth connects his innocence and pleasure to sunshine. He paints a brighter look instead of casting it in shadows of a storm and wind.

Ah! then, if mine had been the Painter's hand,
To express what then I saw; and add the gleam,
The light that never was, on sea or land,
The consecration, and the Poet's dream;
(Matlak, 1806, P. 4)

In the end, the persona moves from pleasant memories to the present reality of Wordsworth's life. With his younger brother's death, he concludes that he loses all his innocence, and everything he loves he can never regain and restore. He feels that he can never return to the beautiful memories of his childhood because Beaumont to him is now filled with a "sea in anger", "rueful sky" and "trampling waves".

Then, Beaumont, Friend! who would have been the Friend,
If he had lived, of Him whom I deplore,
This work of thine I blame not, but commend;
This sea in anger, and that dismal shore
[...]

And this huge Castle, standing here sublime,
I love to see the look with which it braves,
Cased in the unfeeling armour of old time,
The lightning, the fierce wind, the trampling waves
(Matlak, 1806, P. 4)

Finally, Wordsworth shows the sun as a source of happiness and tranquility, the wind is a source of fear and gloom, and the sea is a mystifying creature that appears to have a life of its own. However, the sea and the water were tranquil and castle seemed asleep. The sea then looked to him as the calmest of all beautiful scenes. The main event in the "Elegiac Stanzas" is the death of Wordsworth's brother, which also becomes the reason of his lamentation and the change in the worldview of Wordsworth. He turns to nature as the place where he feels tranquil and hopeful. Nature is his reason to become satisfied after his brother's death. So, he invites himself to live hopefully with "harmony" and "power of joy", which also "Tintern Abbey" poem emphasizes. The poem describes how the speaker should satisfy and keep pleased in harmony with nature:

"While with an eye made quiet by the power
Of harmony, and the deep power of joy
We see into the life of things"

Al-Bohtory offers similar images of nature when he also laments the Caliph's death in the poems "Description of Al-Mutawakil's Castle" and "Al-Mutawakiliyah". He describes the Caliph's castle in Iraq. He further blends nature in his lamentation of the Caliph while he is locally, spiritually, and emotionally close to the Abbasid Caliph. The poet's description of the caliph's residences, their ponds and gardens clearly show his love and deep appreciation towards the Caliph and his sons. Al-Bohtory, as an Arab Bedouin poet recognized that the Abbasid Caliphs were symbols of honor, power, dignity and the Arab Islamic unity. Al-Bohtory's description of the castles is not "a transitory subject for seeking intimacy and living only, but his delicate and accurate description of the residences in detail shows his sublime taste as well" (Al-Hbaiti, 2005, P.156). Al-Bohtory initiates his lamentation towards the caliph (Al-Mutawakel Al-Alah) by describing and relating its beauty to the sea and the wind. The speaker returns to nature to present beautiful images of the castle while he is admired by the natural subjects and focuses on his memory, as Wordsworth presents in his Poem "Elegiac Stanzas Suggested by a Picture of Peele Castle in a Storm, Painted by Sir George Beaumont". The speaker says:

I see your castle domineered with beauty
By the virtue of the castles' givenness to it
Softly, the wind blows and tyrannically follows
A water, and it splits as the seas between its sides
Then the pleasures have been touched and done
And you feel bliss and permanent happiness
Oh, the patron of the dew, the helper
The proponent of the overlie and the best booster [Our Translation]
(Al-Hbaiti, 2005, P. 160)

The persona recognizes that the sea and water are the cause of the beauty of this castle. He concludes that seas can make the castle beautiful and attractive. The speaker mentions the word "happiness" in the sixth line of the stanza above to show the relationship between the sea and pleasure, as the reason of the speaker's tranquility. Wind is also mentioned as another natural subject that fills the castle and lets the water cleave its path and the seas widen in the castle.

Al-Bohtory portrays the image of water and the wind in several poems. He describes Alsabeeh and AlMaleeh castle which the Caliph constructed during Abbasid era in Iraq. He draws the image of the water as:

A side of the air has become pure and bestows
 The water's tenderness in a continuous mood
 [...]
 The wind then continued walking between its sides
 Moving without delay or despair [Our Translation]
 (Al-Hbaiti, 2005, P. 104)

He further shows the readers some natural objects used in the construction of this castle. He presents that this water is drifted by the wheels of water and how people move these wheels, in which these people live in bliss and happiness in the castle. The wind moves also between the water wheels and the water fill the castle pleasure and tranquility. Al-Hbaiti (2005) comments in her study that Al-Bohtory describes this castle in his poems and we must "notice these constructional buildings in these lines. They were adopted as residences of the caliphs that are lofty and bright in their colors. They were as bright stars in the heart of the blackish darkness." [P. 167. Our Translation].

The image of the sky and the image of the constructions built during Al-Mutawakilah's era are described in other poems by Al-Bohtory. In "Al-Mutawakilah, Al-Bohtory presents a real metaphor in describing the whole place. It can be noticed that Al-Bohtory presents the image of Al-Mutawakilah as high and the castles as bright like the planets in the space. These planets illuminate the darkness of the earth:

I see Al-Mutawakilah has shown its beauties
 As if it has finished its perfectness
 The castles are bright like the planets
 And they could illuminate the dark for the night walker
 It is a livery that is weaved and ornamented
 Which has the ranunculus and weaving lavender
 If Spring flashes, it is covered
 By the morning clouds and the clam wind [Our Translation]
 (Al-Hbaiti, 225, P. 169)

The persona admires the way that these castles illuminate the darkness of the paths of the one who walks in the dark places. This metaphor is followed by a new metaphor in the last line of this stanza. The speaker views spring as flashing and covering the land with greenness and joy. After spring spreads over, every subject will be happy and the wind keeps calm and peaceful.

Al-Bohtory, similarly to Wordsworth is fascinated by the images of castles indulged by nature. Nature imparts the two poets a great space to think, imagine, and describe different natural subjects that can lead to a new vision towards life and existence. They are both influenced by the images of spring, horses, clouds, the flowers, castles, water, seas, and rivers as presented in this chapter.

V. CONCLUSION

The study invokes the representation of nature in the poems through a thorough analysis, it analyzes and compares the representation of nature emotionally, spiritually and aesthetically. Nature in Wordsworth's main poems represent the idealistic place without any dispute, it is the perfect habitat for peace and pleasure. Wordsworth treats nature as a metaphor to recreate his own passion and happiness, therefore, he wants to build his pleasure through the surrounding images of nature "the pleasure which I have proposed to myself to impart is of a kind very different from that which is supposed by many persons to be the proper object of poetry" (Wordsworth, 1802, p.3).

Wordsworth was influenced by nature and its natural allusions and metaphors. He presents the image of nature as his shelter of tranquility and love where every human being has the right to stay in peaceful coexistence. He also depicts nature as the perfect place of pleasure and peace, he recognizes that man and nature are basically adapted to each other, and that the mind of man is naturally the mirror of nature. He presents nature as the source of the man's pleasure and perfectness. This pleasure comes from the human's interaction with nature in its beautiful images of spring, flowers, clouds and animals. The poet has a realization of God's presence in nature and he got sensuous manifestations that pleasure is in nature. His presentation of nature is perfectly achieved and known among the other romantic poets. In "Tintern Abbey" and The Prelude. For example, Wordsworth has shown to what extent his love of nature is presented through the various images of nature.

Similarly, to Al-Bohtory, nature is the place where he feels peaceful and free, Al-Bohtory emphasizes his Arabic and Bedouin identity through most of his poems. Moreover, the poet takes pride in eulogizing nature and showing it through the elements that show tranquility and quiet serenity, the poet wrote in regular rhyme and rhythm to render emotions as a result of seeing the beauty of nature, therefore, he expresses the deep connection between man and nature.

Al-Bohtory's love of nature was based on his senses. Nature appealed chiefly to his thinking. The poet feels pleasure while he observes the elements of nature, tastes the flavor of nature, smells the fragrance of natural objects and hears the sweet sounds of nature. Al-Bohtory develops a passion for the sensuous beauty of his surrounding nature. The reader feels the beauty of nature when "he/she notices the imaginative poetic images that reflect nature's perfectness, which achieves the reader's pleasure. This pleasure comes from love and peace of nature" (Seyam, 2017, P. 19). [Our Translation]

Ultimately, Wordsworth and Al-Bohtory admired nature and its perfection. They were capable of getting into the humans' emotions and signified their own feelings with theirs. Their grounds of poetic styles and forms were another aspect of their effort to pierce down through artifice and convention to nature and reality. When they treated nature, they thought of man. Man is the most pleased and wealthy when living in the heart of nature.

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Investigating EFL Learners' Engagement in Writing Research Papers

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Abstract—This study explores voices from an Appraisal Theory perspective (Martin & White, 2005). It aims to investigate how novice English as a Foreign Language (EFL) research writers deploy Engagement resources to review existing literature in the field. The study is based on a corpus of literature reviews from 25 research articles written by Thai undergraduate students enrolled in a research report writing class. Findings show that the writers demonstrated a strong preference to engage readers in the writers' justification of knowledge. The results revealed that Entertain, Acknowledge, and Counter resources were most often used in the articles. By contrast, novice research writers, to some extent, convince readers of their perspectives by using bare assertions without reference to other voices. It may be assumed that second language (L2) novice research writers are aware of the need to engage with readers and to strategically construe dialogic divergences in their written works.

Index Terms—research report writing, appraisal theory, engagement

I. INTRODUCTION

Writing in English as a second language is considered one of the most challenging skills for novice EFL writers, especially when writing in more complex genres such as a research paper. The writers need to both master language skills and to successfully communicate subject-specific knowledge in English according to research paper requirements. Therefore, it is essential that learners can employ appropriate linguistic devices to effectively interact with their readers. Engagement in writing plays a crucial role in expressing authors' viewpoints and dialogistic positioning to engage readers with their research. As such, it is a key element in Appraisal theory (Martin & White, 2005).

Appraisal Theory is concerned with the linguistic resources by which a text/speaker comes to express, negotiate, and naturalize inter-subjective and ultimately ideological positions. Within this broad scope, the theory is concerned more particularly with the language of evaluation, attitude, and emotion, and with a set of resources which explicitly position a text's proposals and propositions interpersonally. That is, Appraisal Theory is concerned with the finer details of writing such as verb choices, ideas expressed, and the use of outside sources – termed external voices – as the text unfolds cumulatively.

When EFL students are learning to write a research report, they should be explicitly taught about linguistic features that help to incorporate outside sources effectively such as reporting verbs, modal auxiliaries, or intensifiers (Alramadan, 2020; Amonrattanasirichock & Jaroongkhongdach, 2017; Mori, 2017; Ngo & Unsworth, 2015). However, a significant challenge for L2 novice writers is to express their positioning in the context of other researchers' work and to engage themselves in these works, especially when writing a research paper. It is a challenge which must be met, however, since writers need to convince readers that the research conducted is reliable.

Academic writers need to support their rational opinions with defensible assertions and backing proof, including facts or assumptions to convince readers of their validity. Hence, an important aspect of academic writing is the ability to establish and convey information with a clear stance on a particular topic and to directly engage the reader in the context (Hayland, 2005). According to Hyland (2005), stance refers to the way writers present themselves and convey their judgements, opinions, and commitments, whereas engagement is defined as the way writers relate to their readers with respect to the positions advanced in the text. Using stance and engagement, writers can explicitly convey their affective position towards the text and reader, create writer-reader harmony, and ultimately construct an effectively persuasive context (Lee & Deakin, 2016; Kitjaroonchai & Duan, 2019).

The ability to persuade readers in academic writing texts creates solidarity and credibility among readers (Hyland, 2005). To successfully persuade readers in research writing, engagement plays a significant role in expressing the writer's standpoint and dialogistic positioning to convey and engage readers with their research. In other words, writers need to show competence as disciplinary insiders by making choices from the interpersonal systems of stance and

engagement. Their textual voice must express their view and represent their position as well as persuade the audience of their justifications for what is being claimed (Hayland, 2008).

Engagement resource is one sub-system in Appraisal Theory developed by Martin and White (2005). 'Appraisal' is an umbrella term used to refer to semantic resources including the words, phrases, and structures speakers or writers employ to negotiate emotions, judgements, and evaluations. According to the framework, Appraisal Theory consists of three sub-systems: Attitude, Graduation, and Engagement. Attitude deals with feelings or emotional reactions and is further comprised of three complementing sub-systems: Affect (reacting to positive and negative feeling), Judgement (evaluation of human behaviors), and Appreciation (assessing the value of things or phenomena). Graduation concerns the upgrading and downgrading of attitudinal meanings and is further classified into Focus (sharpening or softening those assertions) and Force (assessing the degree of intensity and quantification). Engagement considers the positioning of oneself with respect to the viewpoints of others and with respect to one's own viewpoints (Martin & White, 2005).

Engagement is concerned with the writer's positioning in their language and uses "language resources to place the writer's opinion related to the proposition and proposal contained in a language or text" (Martin & White, 2005 p. 92). This system pertains to who makes the evaluation in the text where more than one opinion is being discussed. Engagement provides the means for the authorial voice to position itself with respect to other voices. Hence, it provides a way to 'engage' with alternative positions construed as being in play in the communicative context (Martin & White, 2005 p. 92). In the context of research writing, Engagement implies that researchers agree that dialogic interaction includes the writer's positioning towards the subjects being discussed and, with respect to the background of others, who holds alternative viewpoints (Amonrattanasirichock & Jaroongkhong, 2017).

Engagement consists primarily of monogloss and heterogloss. Monogloss indicates no uses of, or references to, another person's opinion (bare assertions) and subsequently "denies dialogic diversity" (Mei, 2006, p. 6). On the other hand, heterogloss conveys an awareness of other views and acknowledges diversity in the text's communicative backdrop (Martin & White, 2005). In short, monogloss refers to the voice of the writer only, whereas heterogloss refers to the presence of other voices in the text. Heterogloss propositions are further categorized into four categories: disclaim, proclaim, entertain, and attribute. Under the disclaim category, writers suppress the dialogic space with readers by denying or countering any alternative or oppositional opinions from them. Disclaim is further sub-categorized into two sub-types: deny and counter. Within the proclaim heterogloss category, writers restrict the dialogic space with readers by representing the proposition against or by ruling out alternative viewpoints from them. Proclaim is further divided into three sub-types: concur, pronounce, and endorse. For the entertain heterogloss category, writers accept and are open to alternative viewpoints from readers by representing the proposition explicitly as grounded in its own subjectivity and as one of many possible propositions. Within the attribute heterogloss category, writers provide the most dialogic space for alternative viewpoints from readers by presenting propositions as grounded in the subjectivity of an external voice and as one of many propositions. Attribute is also divided into two sub-categories: acknowledge and distance. Furthermore, the four heterogloss categories are organized into dialogic contraction (the degree to which writers limit dialogically alternative voices) and dialogic expansion (the degree to which writers are open to other alternative voices). Hence, dialogic contraction includes the disclaim and proclaim categories, whereas dialogic expansion includes the entertain and attribute categories. To further clarify these categorizations, Figure 1 demonstrates the sub-categories within the Engagement subsystem with brief descriptions:

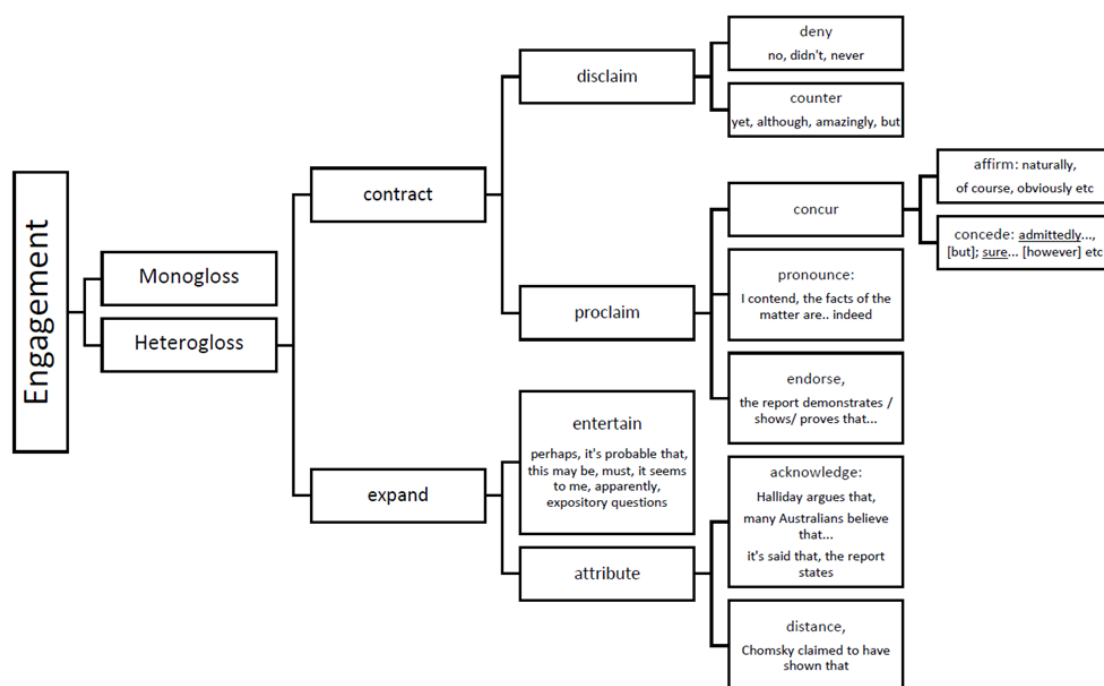


Figure 1. Engagement system taken from Martin and White (2005 p. 134)

Previous studies have investigated the use of evaluative language resources among L2 novice researchers. Wide application of the Engagement system proves it to be an effective framework for analyzing multiple voiced interactions, both internal (i.e., writers themselves) and external (i.e., readers, other researchers), with the interpersonal aim to build conviction in the research (Cheng & Unsworth, 2016). Several important studies are listed below.

The study conducted by Mesa and Chang (2010) reports the results of their analysis of the language used by two instructors while teaching two undergraduate mathematics classes. It indicates that high student participation differed in relation to their level of dialogical engagement. The research focused on how instructors' language uses promoted or limited opportunities for student engagement with mathematical dialogs and thus established parameters for student agency in the classroom discourse. They found that how instructors used language determined different types and levels of student engagement. In addition, they found that how they employed their linguistic resources when engaging students to facilitate or forestall dialogic possibilities can influence student performance. Mesa and Chang (2010) concluded from their results that raising awareness of the role of language in sustaining dialogic engagement is an important area for professional and faculty development.

Another research study of interest pertaining to evaluative language choices in doctoral theses, specifically in the discussion section in the Applied Linguistics discipline is the study by Geng and Wharton (2016). Specifically, the authors conducted a comparative study of first language (L1) Chinese and L1 English writers by employing the Engagement sub-system. The results indicated no statistically significant differences in the patterns of language choices among the two groups, and that the L1 does not affect the writer's evaluative language choices. However, disciplinary culture can be dominant in disciplines with a stable and homogenous knowledge base and structure.

Because the focus of this study is on the literature review section in research writings, it is worth mentioning the study by Xie (2016) involving a textual analysis using Appraisal Theory of the literature review sections of Chinese Master of Arts (MA) theses. The finding revealed that Chinese MA students tended to explicitly convey evaluative language in their writing, expressed dominantly positive evaluations, and took a neutral position when referring to other voices. In the same vein, Amonrattanasirichock and Jaroongkhongdach (2017) investigated Engagement in the literature reviews of 20 research articles published in Thai and international journals in the field of Applied Linguistics. Their finding indicated non-significant differences in the use of Engagement between the two groups. However, the use of bare assertions without a support reference to convince readers was found to occur more often in Thai journals. Consequently, this may make the statements made in Thai journals sound more authoritative and imposing to readers.

As shown in the review of previous studies above, Engagement in Martin and White's (2005) Appraisal Theory is considered a useful device to explore the deployment of evaluation in terms of engagement in academic writing and research articles. In addition, it emerged that the literature review section of a thesis is considered a thorny challenge for L2 novice writers since they need to make appropriate references to other works and to demonstrate the evaluation of

other's and their own work simultaneously (Bruce, 2014; Salom & Monreal, 2014). In research articles, the bulk of evaluative language typically appears in the literature review as writers must synthesize relevant scholarly work and develop the credibility and value of their research. As the structure of a literature review can be complicated and challenging to implement, some studies confirm that inexperienced and novice writers have difficulty in expressing evaluative language (Bruce, 2014; Kwan, Chan & Lam, 2012). Therefore, the deployment of Engagement-related evaluations in the literature review of L2 novice research writers is worth investigating, especially in the Thai context.

The present study sets out to analyze evaluation in terms of Engagement in literature review sections of English research articles produced in research report writing course in 2020. The analysis applies the Engagement sub-system developed in Martin and White's (2005) Appraisal Theory. It is anticipated that the results of the study will further contribute to the academic understanding of Engagement resources and how to use them. In addition, novice EFL writers and researchers will benefit from the results of the current study in terms of improving their academic writing skills. This study is guided by the following research questions:

1. How do Thai EFL writers position themselves when they write research reports?
2. What Engagement categories and sub-categories are used in the literature review section of research articles produced by Thai EFL students?

II. METHODOLOGY

A. Data Collection

This study drew on 25 English academic research articles written by third-year English major students enrolled in the second semester of the research report writing course at a University in Thailand in 2020. The focus was on the literature review section of the research articles. This study accumulated a small, specialized corpus set of data which were analyzed manually and contextually with the interpersonal meaning being highlighted and classified via an interpretive process. The frequency of each category was counted and compared. A small corpus was adequate for the "qualitative, contextually informed analyses" (Flowerdew, 2004 p.18) which formed the basis of the corpus annotation presented in this study. The total corpus contained 18,000 words. The average word length per text was 720 words, ranging from 458 words to 920 words overall.

B. Data Analysis

The literature review section of research articles relies heavily on evaluative language. This is because its purpose is to critically propose the researchers' viewpoints, construct the claims of knowledge, and persuade the reader that there is space for new knowledge (Hunston, 1994, 2011). To study evaluative language in this context, this study employed Martin and White's (2005) Appraisal Theory which examines "what is at stake interpersonally both in individual utterances and as the text unfolds cumulatively" (White, 2001, p.8). The theory introduces meaning-making among individuals as mainly focused on negotiating a position opposed to prior utterances and the actual or possible responses of others in a communicative context.

Accordingly, the collected data in this study were analyzed quantitatively based on the frequency of the Appraisal Theory's Engagement sub-system (Martin & White, 2005). To begin, the proposition statements were coded based on whether they respected (heterogloss) or did not respect (monogloss) the opinions of others. Then, heteroglossic formulations were coded and categorized into their sub-categories in terms of whether space for dialogue was opened (expansive heterogloss) or shut down (contractive heterogloss). Finally, the choice of evaluative language used by the Thai undergraduate EFL students was analyzed and its Engagement function was described.

Due to the different lengths of each corpus, this study computed the normalized frequency per 1,000 words (/k) of the occurrence of the Engagement resource. In addition, inter-rater reliability was used to ensure the reliability of the data coding procedure. Two researchers carefully read and coded each clause using the categories of Engagement defined previously. To test the consistency and reliability of the parsing and coding, two random corpora of about the same length were selected for rechecking. The average level agreement in parsing clauses was 82 percent, which is considered acceptable.

III. RESEARCH FINDINGS

The aim of this study was to investigate evaluation in terms of Engagement in the literature review section of L2 Thai undergraduate students. First, the finding of the overall frequency of Engagement categories mentioned above is presented. Later, details of the Engagement's sub-categories used by the students are reported.

A. Distribution of Engagement Resource in the Literature Review Section

The results of the analysis indicate that the literature review sections of EFL research articles written by Thai undergraduate students use more heteroglossic (64.81%) than monoglossic (35.19%) formulations, as shown in Table 1.

TABLE 1
FREQUENCY AND PERCENTAGE DISTRIBUTION OF MONOGLOSSIA AND HETEROGLOSSIA IN THE LITERATURE REVIEW SECTIONS

Category	Frequency (/k)	Percentage
Heteroglossia	28.0	64.81%
Monoglossia	15.2	35.19%
Total	43.2%	100

Note:/k = normalized frequency per 1,000 words.

The results presented in Table 1 help to answers the first research question that students tend to allow readers to engage in their writing when they discussed external voices. As indicated in Table 1, the students as novice research writers provided their viewpoints in such a way that allowed space for other voices (heteroglossic) rather than the writers' own voice propositions (monoglossic). Since monoglossic text often sounds descriptive, report-like, and impersonal, it seeks less to engage than to give facts and overtly concedes no room for the negotiation of meaning (Mesa & Chang, 2010). The students mainly used monogloss to present factual information or to report other viewpoints in their written text, as demonstrated in the following extract:

(1) Thailand is the country which has only one official language, Thai. Teaching English as a Foreign Language (EFL) in Thailand is not easy because there are obstacles in term of language usage, region, society etc. [MONO]

[source: Student 2, 2020]

In addition, the qualitative examination of the texts in this study found that monogloss (bare assertion) utilized metalanguage such as a summary of the section, and cross-references to results already presented. For example:

(2) In summary, all five related research describes the problem of the use of prepositions in foreign countries by examining the writing results. It is clear that social media plays a potential role in English learning. [MONO]

[source: Student 8, 2020]

B. Distribution of Heteroglossic Subcategories in the Literature Review Section

In terms of heteroglossic sub-category preferences, it was found that dialogic expansions (53.31%) were used more often than dialogic contractions (46.69%), even though the ratio gap was not a sharp one. This result implies that Thai EFL students position themselves with respect to external voices cautiously by welcoming rather than closing-down the possibility of alternative viewpoints.

As indicated in Table 2, among all heteroglossic resources, 'entertain' was utilized most often (38.97%). This was followed by 'counter' (13.60%) and 'acknowledge' (13.24%). The least used heteroglossic resource was 'distance' (1.10%), which was categorized under dialogic expansion. This might indicate that students in this study are aware of the nature of academic writing in referring to alternative viewpoints. They actively made allowances for dialogically alternative positions and voices (dialogic expansion) and, alternatively, acted to challenge or restrict the scope of such positions (dialogic contraction) simultaneously.

TABLE 2
FREQUENCY AND PERCENTAGE DISTRIBUTION OF HETEROGLOSSIA SUB-CATEGORIES OF IN THE LITERATURE REVIEW SECTIONS

Heteroglossia Subcategories			Frequency (/k)	Percentage
Contract	Disclaim	Deny	3.33	7.35%
		Counter	6.17	13.60%
	Proclaim	concur	0.17	0.37%
		Pronounce	0	0%
		Endorse	11.50	25.37%
Total Contraction			21.17	46.69%
Expand	Entertain		17.67	38.97%
	Attribute	Acknowledge	6.00	13.24%
		Distance	0.50	1.10%
Total Expansion			24.17	53.31%
Grand Total			45.34	100%

Note:/k = normalized frequency per 1,000 words.

To clearly understand the use of heteroglossic sub-category resources by Thai EFL students, some of the remarkable dialogistic results from students' works are extracted and illustrated as an example of the data analysis.

The first point of interest is the relatively high proportion of 'entertain' uses, categorized as dialogic expansion. According to Martin and White (2005), 'entertain' options open up the dialogic space for alternative positions via modal auxiliaries (may, might, could, must, etc.), modal adjuncts (perhaps, probably, definitely, etc.), modal attributes (it's possible that ..., it's likely that ..., etc.), circumstances of the in my view type, certain mental verb/attribute projections (I suspect that ..., I think, I believe, I convinced that, I doubt, etc.), and evidence/appearance-based postulations (it seems, it appears, apparently, the research suggests ..., it's almost certain that ...). In this corpus, the 'entertain' options illustrated below in (3) and (4) are used to welcome other views points and to indicate the uncertainty of the truth value on the part of a writer, respectively.

(3) Learners who have some experience in listening to and understanding a number of different accents are more likely [Hetero_expand:entertain] to comprehend in listening than those who have only heard one or two.

[Source: Student 24, 2020]

(4) Students' motivation may [Hetero_expand:entertain] have significant influences on essential academic outcomes.

[Source: Student 3, 2020]

In contrast to dialogic expansion which opens-up and acknowledges alternative stances and points of view, dialogic contraction acknowledges alternative voices but shuts down the possibility of dialogue. Under heteroglossic sub-category, 'counter' occupies the second most-often used option. This option invokes prior utterance or alternative views, but unlike dialogic expansion, they introduce positions to refute or replace them. 'Counter' is often realized by conjunctions and connectives (e.g., although, however, yet, but), comment adjuncts/adverbials (e.g., surprisingly), and adjuncts (e.g., even, only, just, still) (Martin & White, 2005). In this study, students demonstrated their academic writing ability by justifying the writer's knowledge claims and by restricting other viewpoints, simultaneously. This is shown in the excerpts below:

(5) Although [Hetero_contract:counter] they have a few barriers, they feel more confident and less anxious to communicate in English with foreigners.

[Source: Student 14, 2020]

(6) Students often think that the ability to speak a language is the product of language learning, but [Hetero_contract:counter] speaking is also a crucial part of the language learning process.

[Source: Student 11, 2020]

Another noteworthy feature is 'acknowledge', which was used almost as frequently as the 'counter' resource. 'Acknowledge' is categorized under dialogic expansion, which considers external voices as one of many possible positions, although it is not indicated clearly where the writer's voice stands with respect to external voices (Martin & White, 2005). This occurs within the domain of reporting verbs such as say, report, state, declare, announce, believe, think, announce that..., according to ..., In one's view, etc., and hearsay such as ...reportedly, It is said that ...etc. The example of 'acknowledge' found during this study is presented below:

(7) According to [Hetero_expand:acknowledge] a study by Tok (2009), major obstacles to communicating in English for Turkish EFL students was anxiety and unwillingness.

[Source: Student 14, 2020]

(8) Rathna (2013) stated [Hetero_expand:acknowledge] that the correct use of tense will help the language learners to communicate with others clearly and effectively.

[Source: Student 5, 2020]

Considered as another category of citation, the 'distance' resource was scarcely used in this study. Distancing formulations are categorized under dialogic expansion, similar to 'acknowledge'. However, unlike 'acknowledge', 'distance' presents the authorial voice as explicitly declining to take responsibility for the proposition and maximizes the space for dialogistic alternatives. It is often realized by the reporting verb, to claim, and by certain uses of 'scare' quotes (Martin & White, 2005). In other words, writers hesitate to judge the referenced source explicitly or negatively, as illustrated in the below example:

(9) It has been claimed [Hetero_expand:distance] by psychologists that attitude consists of three elements, which are stated to be affective, cognitive, and behavioral.

[Source: Student 7, 2020]

Based on the above finding, Thai EFL students employed a wide range of Engagement resources, as well as a better balance between expansive and contractive options. The students demonstrate the ability to adopt a stance towards the value positions being referenced by the text and with respect to those they address, which is the basic universal rule of research writing.

IV. DISCUSSION AND CONCLUSION

This study explored how the authorial voice was constructed in the citations included in the literature review sections written by Thai undergraduate students. Analysis of the texts revealed important features on how students use certain linguistic forms to open or suppress dialogic interaction in the academic writing context.

From a holistic view of the Engagement resource, the finding showed that heteroglossic formulation was used relatively frequently in the segments analyzed compared to the frequency of monglossic formulations. This suggests that in the literature review section, where writers need to refer appropriately to other sources and to respond to prior assertions, students can position themselves towards the cited literature irrespective of whether they are in alignment or misalignment with the cited source. The influence of heterogloss found in this study agrees with previous research (Mo, 2010; Du, 2010; Amornrattanasirichok & Jaroongkhongdach, 2017) in that the novice writers remain in uniformity with the standard rule of research writing when referring to alternative stances or viewpoints.

On the other hand, the nature of the literature review section requires writers to state facts, clarify statements, and propose new statements. In turn, the high frequency of monoglossic resources in this study may reflect the students' tendency to express compelling propositions to align with and convince readers of their position. A relatively high proportion of monoglossic resource use was also found in Mesa and Chang's (2010) study of the language of Engagement in the mathematic classroom, and in Geng and Wharton's (2016) study of the discussion sections of doctoral theses. It may be inferred from these findings that heavy employment of monoglossic resources to engage and position is considered a writing characteristic of novice researchers (Amornrattanasirichok & Jaroongkhongdach, 2017).

It is worth pointing out that the students in this study balance well in terms of dialogic contractions and expansions. That is, they acknowledge other speakers' voices and engage with them, synchronously. They present themselves as standing with, standing against, or neutral with respect to alternative positions and voices. The analysis uncovered that within the heteroglossic sub-categories, 'entertain' and 'acknowledge' forms were used to provide information, open-up other writers' viewpoints, and to state their position. This may be considered as reader-friendly, given it explicitly invites readers to engage in the discourse, and makes the statement less imposing to readers (Amornrattanasirichok & Jaroongkhongdach, 2017). However, it was also found that students extensively use modal auxiliaries in their literature review section. This may have been because the students were uncertain about their ability to criticize the referenced sources. As suggested by Martin and White (2005), modalizing locutions are a sign that the writer's knowledge of the subject is to some degree limited and therefore not sufficient to allow for a categorical formulation of the proposition.

Furthermore, the knowledge resource, which aims to ground the viewpoints of external voices and to make space in the ongoing dialog for those who might hold alternative views, is placed third among the use of heteroglossic formulations. It appeared that reporting verbs were often employed in the written texts. Apart from informing the readers with references, acknowledge markers do not show the writer's standpoint with respect to the other voices in the communicative context. This suggests that novice writers take a neutral position towards external voices. The practice to adopt this neutral position is somewhat compatible with many researchers in various disciplines (Amornrattanasirichok & Jaroongkhongdach, 2017; Petric, 2007; Xie, 2016).

In addition, the high frequency use of 'counter' markers under dialogic contraction indicates that students justify other's viewpoints using countering strategies to convince readers of the validity of their own argument. This phenomenon has also been reported in previous studies including Xie (2016) and Geng and Wharton (2016). These authors found that writers employ the countering strategy in the literature review and discussion sections as a method to justify replacing and correcting alternative views to their own. Lastly, the scarce use of 'distance' markers as a dialogic expansive device presents the authorial voice as explicitly declining to take responsibility for the external voices (Martin & White, 2005). In other words, the writers treat the cited source impersonally and without judgement. This practice indicates compliance with the norms of the academic discourse community when referring to other voices (Amornrattanasirichok & Jaroongkhongdach, 2017).

On a final note, based on the above finding and discussion, it can be concluded that Thai EFL undergraduate students tend to apply evaluative language for engagement in their academic research writing. They attempt to conform to professional research writing practices in the literature review section. However, with limited skills in the research area and without being well-trained in how to write research articles, students experience some difficulties expressing their standpoints using evaluative language. They seem to struggle to defend their claims, invoke dialogic alternatives from readers, and properly cite references from other sources. Therefore, to address this problem, the Engagement system as the foundation and basis of negotiating meaning, proposing evidence, and making appeals should be taken into consideration by teachers of academic writing courses for students across all disciplines.

V. RECOMMENDATIONS

In the view of the findings and their implication, the following recommendations are made.

1. Future studies may consider the instructional plans of the research report writing class so that researchers may have clearer pictures of how the course is designed and the expected output of the students in the course.
2. Future studies may consider students' engagement throughout the research. Focusing on literature review may provide limited information of students' engagement.
3. The comparison of students' writing may shed light on the variation of students' writing in different tasks.

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The Role of English Songs in Saudi Students' Self-Learning of English

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Abstract—The present study aimed to explore the role of English songs in Saudi students' self-learning of English as a foreign language. The study employed one data collection tool which was an online questionnaire. The questionnaire was completed by 38 Saudi students at the Community College of King Saud University in the second semester of the academic year 2020. The examination and analysis of the data showed that listening to English songs motivated the Saudi students to learn English in a self-study mode, augmented their English vocabulary, improved their speaking skill and developed their spelling or writing skill to a considerable extent. It is, therefore, recommended that more large-scale quantitative or qualitative studies on the role of English songs in Saudi students' self-learning of English as a foreign language be conducted to confirm the findings of the present study, challenge them or yield new ones.

Index Terms—English songs, self-learning, English language skills, Saudi students, motivation

I. INTRODUCTION

The advent of technology coupled with the Internet has provided a great opportunity for students of English as a foreign language all over the world to learn English on their own through making use of technology and the Internet both separately and combined together. The new generation, born into this marriage of technology and the Internet, has always been referred to as the digital natives (Kurt et al. 2013; Wu, C.L 2015; Yong et al. 2014). The spread of English songs has also increased due to the availability of various channels and applications which help broadcast and spread these songs. Thanks to smart technology, students, the whole world over, have easy access to such songs via their smartphones, tablets, laptops and other electronic devices (Sad et al., 2014). With the availability and accessibility of YouTube channels and other social medial applications, learning English as a foreign language in an autonomous way or in a self-learning mode has become more common than before.

English songs are very common these days all over the world, especially among teenagers (Tarrant, 2002) as teenagers seem to have a natural tendency to listen to music, enjoy it and interact with it in a variety of ways. In fact, such songs can be looked at as a universal aspect of the English language which can assist learners of English as a foreign language in improving a range of English language skills (Alherbi, 2015; Fras et al., 2015; Ilham, 2009; Israel, 2013; Keskin, 2011; Komur et al., 2005; Murray, 2005; Siskova, 2008). Almost everywhere one goes, he/she hears contemporary English songs. It also seems that most English singers themselves are teenagers which most likely accounts for the wide spread of these songs and their popularity with teenagers in particular in different parts of the world. Given the fact that most college students are teenagers, they are very likely to listen to English songs while playing games online, studying or passing their time privately. Saudi college students are no exception in this regard; they listen to English songs and try to memorize them, too (Holbah, 2015).

From personal observation, the researcher noticed that his teenage children as well as some of his students listen to English songs quite often. He asked them if listening to English songs was useful at all. To his surprise, their responses were all positive, and the majority of them said that their English also improved substantially. The researcher, then, decided to carry out a small-scale qualitative study to further investigate the role which English songs play in Saudi students' self-learning of English as a foreign language. To that effect, he chose a group of his students as participants in this study and designed an online questionnaire the purpose of which was to find out whether or not listening to English songs contributes positively or negatively to the students' self-learning of English as a foreign language. It would also be interesting to learn about the skills which listening to English songs improves, and whether or not listening to English songs is of any use at all to the Saudi college students surveyed.

The significance of the present study lies in the fact that such a topic has not been approached before in Saudi Arabia within the context of the self-learning mode of English as a foreign language. The present study is also important because there has not been any such study in a Saudi setting to the best of the researcher's knowledge and based on a thorough review of the relevant literature available on this topic to date conducted by the researcher. Moreover, the researcher could not find any linguistic or language-related theory that supports the use of songs in students' self-learning of a foreign language in general. The lack of theoretical support for such a study makes the findings arrived at important to the formation or development of a theory or a theoretical framework.

A. The Objectives of the Study

Since research on the role of English songs in Saudi students' self-learning of English as a foreign language has not been done to the best of the researcher's knowledge and search, the present study seeks to bridge this gap and provide new insights into the effectiveness of listening to English songs in improving some Saudi students' self-learning of English as a foreign language. With this general aim in mind, the present study aims to achieve the following objectives:

- 1- To find out whether English songs have any influence on Saudi students' self-learning of English;
- 2- To identify the skills which English songs improve in Saudi students' self-learning of English;
- 3- To provide the field of teaching English as a foreign language (TEFL / EFL) with insights into self-learning of English as a foreign language through English songs.

B. The Statement of the Problem

The present research study seeks to find answers to the following two questions:

1. Do English songs have any effect on Saudi students' self-learning of English as a foreign language?
2. What are the skills which English songs develop in Saudi students' self-learning of English?

C. Literature Review

Based on a rigorous review of the literature available on the topic of the present study conducted by the researcher, there has been no study dealing with the topic of the role of English songs in students' self-learning of English as a foreign language to date. However, there have been some studies on using English songs in teaching English as a foreign language in class or in improving students' English language skills. The researcher included some of the most recent studies available on topics similar to the topic of the present study. This section will shed light on previous studies which the researcher has found on using English songs in teaching English as a foreign language in non-Saudi and Saudi contexts and establish some links between them and the present study in terms of the topic, the scope, the research design, the data collection tools, the participants and finally the findings.

To begin with, Vishnevskaya and Zhou (2019) carried out a study to explore the effect of using English songs as a tool for teaching English as foreign language in China by a non-native English teacher. The above study is a reflective account of the researchers' teaching experience as non-native English teachers of English in China. The researchers drew upon their experience and some scholarly studies on topics similar to their topic to highlight the positive effects of using songs as an educational tool to help English teachers teach English in an enjoyable and interactive way. The main finding of the above study was that using English songs in an EFL classroom would strengthen the relationship between students and EFL teachers. Another important finding which the above study arrived at was that music and English songs would make students behave better in class and relax, especially after long periods of hard work in other courses. Finally, the study showed that students would learn new vocabulary and grammatical structures and improve their pronunciation skill if they listened to English songs in class. Although the above study based its findings on somehow subjective perspectives of the researchers, the present study seems to be in line with the finding that listening to English songs improves students' vocabulary and speaking skills. The scope of the above study is also different from the scope of the present study as the above study focused on EFL teachers' use of English songs as an educational tool to motivate students to learn English in class, while the present study sought to explore the effect of English songs on students' self-learning of English outside class.

Hindeme et al. (2018) conducted a study on the roles of English songs in teaching English to high school students. The researchers designed two questionnaires to help them to collect data for their study. One questionnaire targeted the perceptions of the English teachers in Beninese high schools with regard to the use of English songs in teaching English to their students in class. The other questionnaire was given to the high school students to crosscheck the responses of the English teachers to the questions in the first questionnaire. The findings of the study revealed that EFL teachers in Benin Republic needed training in the use of English songs in EFL classes. The study also found that EFL teachers should be involved in selecting appropriate songs for their students, and students could be involved in the selection process, too. The study also showed that when students memorized English songs, they not only learned new vocabulary, but they also learned new things about the culture of the English language. Based on the above findings, the study recommended that EFL teachers take advantage of English songs to teach grammar, vocabulary and other language-related aspects. The above study and the present study both utilized the same data collection tool which was a questionnaire. While the above study aimed at exploring the role of English songs as used by EFL teachers in class, the present study focused on students' self-study of English outside class through English songs via self-learning or autonomous learning without the help of EFL teachers. Despite the difference in scope between the above study and the present study, some similar findings could emerge especially with regard to the English language skills honed by EFL students' listening to English songs whether in class or outside class.

In an Iranian study on the effects of teachers' use of English songs on EFL learners' learning of English vocabulary, Javadi-Safa (2018) employed two groups of participants; an experimental group and a control one. The researcher had the experimental group listen to English songs in class, while the control group only read the words of the songs without listening to them. The general finding of the study showed that the vocabulary of the experimental group increased noticeably due to listening to, and interacting with, the English songs in comparison to the vocabulary of the control group which did not improve as much. The participants in the above study were similar to the participants in the present study in terms of gender as they were all male teenage students learning English as a foreign language. The general

finding of the above study that listening to English songs contributes to augmenting EFL students' vocabulary is in line with one of the findings of the present study pertaining to developing EFL students' vocabulary skill. One major difference between the above study and the present study lies in the mode of learning with regard to English as a foreign language. The present study focused on students' self-learning of English through listening to English songs in informal learning settings other than a formal classroom setting, while the above study exposed EFL students to English songs in class or in a formal educational setting.

Dzanic et al. (2016) carried out a study in which they sought to identify the effects of English songs on young learners from Bosnia and Herzegovina and their motivation to learn English. The researchers used three English songs for children and taught them to 28 second grade (7-8 years of age) pupils. In addition, the researchers used three types of tests (pre-tests, post-tests and delayed tests) and a questionnaire as the main data collection tools. The findings of their study revealed that the selected English songs had a positive effect on the pupils' learning of English vocabulary and that the pupils themselves were further motivated to both learn English and enjoy it. Despite the similarity between the above study and the present study in terms of the general finding on the positive effect of English songs on improving EFL students' English vocabulary, there are substantial differences as well. The above study employed very young children as its participants or respondents, whereas the present study used college students. Besides, the above study exposed the participants in the study to three English songs in class which were designed for children, whereas the present study did not specify any English songs or limit their number and sought to measure the effect of English songs on the participants' self-learning of English as a foreign language outside class.

In a Polish study carried out by Kusnierek (2016), the researcher aimed to identify the role of music and English songs in teaching English vocabulary to primary school boys and girls. The researcher used a questionnaire as well as informal pre-tests and post-tests to collect data and achieve the general objective of the study. The findings revealed that the majority of the students liked to listen to music and English songs. Besides, most of the students liked to listen to English songs in class and thought that English songs were a useful tool which teachers could use to teach English vocabulary. Additionally, most of the students said they enjoyed listening to English songs at home as well. Although the topic of, and participants in, the above study were different from the topic of, and participants in, the present study, the general conclusion that listening to English songs contributes to improving EFL students' English is a significant denominator. If the researcher of the above study took into account gender as an important variable in the study, there could have been some other important findings which could have added new insights into the topic of the study and opened the door to further research on gender differences in the effects of English songs on EFL learners.

In a study by Sargsyan et al. (2016) on the use of English outside classrooms, Armenian EFL learners were surveyed and interviewed with an eye to exploring the ways in which Armenian students use their knowledge of English outside classrooms. The researchers employed 38 students, distributed a questionnaire among them and conducted in-depth interviews with them in order to collect data for their study. The study came to the conclusion that the students used English outside class quite often while listening to English songs, watching movies and surfing the net. The topic and scope were among the differences between the above study and the present study. Another important difference between the above study and the present one had to do with participants. While the above study used girls and boys at different ages, the present study employed male students only, most of whom were 19 years old. Although the above study found out that the EFL students used English to listen to English songs among other recreational activities, it did not seek to find out if listening to English songs had any effect on the students' learning of English outside class. However, the above study, like the present study, used a questionnaire to help collect data from the participating students in the study.

There was a French study conducted by Taffoli et al. (2014) on whether or not listening to English songs helped French students learn English. The researchers designed a questionnaire and gave it to 227 French students registered in a non-specialist English course. In this respect, the study is similar to the present study in terms of the data collection tool. Another aspect of similarity is the sample of the population surveyed. In the above study and the present study, the participants were college students not taking English as a major. This might make some of the findings of both studies somehow similar. In general, the above-mentioned study came to the conclusion that listening to English songs in the students' free time could be regarded as an informal way of learning outside class. The researchers of the above study believed that "English language music is an important part of learner identity and can potentially contribute to the incidental acquisition of English" (p. 205). One important difference between the above study and the present study was in the number of participants; the above study had 227 participants, while the present study had only 38 participants.

Israel (2013) carried out a study on the enhancement of learning English for South African high school students through listening to music and English songs. The researcher used a case study in which her eleventh-grade students were the sample of her study. She was an English language teacher in charge of teaching English literature, precisely poetry, to those students and decided to test her own hypothesis that students would be motivated to learn English through listening to famous English lyrics and songs. The teacher researcher came to the conclusion that English songs could be a very good opportunity for EFL teachers to motivate their students to both learn English and enjoy this learning experience. She also found out that her students did really like the learning experience and were motivated to learn English. The general finding of the above study is in line with the general premise of the present study that English songs do contribute to developing students' English language skills. However, like most other studies reviewed

in this section, the above study focused on teachers' introduction of English songs to their English classes as a teaching tool or method, whereas the present study focused on students' use of English songs as a self-learning technique employed by students outside class.

In another study conducted in Turkey by Komur et al. (2005), 16 English primary teachers along with 393 4th and 5th grade pupils were asked about the effectiveness of using English songs in improving pupils' learning of English. The researchers developed a questionnaire and administered it to both teachers and pupils with an eye to finding out if incorporating English songs into classroom activities would motivate the pupils to learn English and expand their vocabulary. Despite the fact that the pupils were very young in age, about 10 and 11 years old, the researchers believed that their responses to the questionnaire were, to some extent, meaningful and significant as they and their English teachers "stressed the importance of the contributions of music to vocabulary teaching" (p. 118). Despite the fact that the above study and the present study both used a questionnaire as the main data collection tool, the present study focused on the self-learning mode of English as a foreign language by students which takes place outside college. Besides, the participants in the present study were all adult students, unlike the majority of the participants in the above study who were very young children and whose responses might not be as conscious or well-informed as the responses of adult students which would definitely yield different findings.

As far as the Saudi context is concerned, the researcher found one Saudi study whose topic is somehow close to the topic of the present study. The study was conducted by Almutairi et al. (2016) on the attitudes of EFL teachers towards using English songs for teaching oral skills to Saudi primary school students. The researchers used a questionnaire to survey the attitudes of 89 EFL teachers. The findings of the study showed that most of the teachers realized the educational value of using songs in teaching English oral skills to Saudi primary school students, but unfortunately, they do not use English songs in class because of the religious and cultural beliefs of the country according to the researchers. The above study examined the attitudes of EFL teachers in Saudi Arabia towards the use of English songs to improve the young students' oral skills, while the present study aimed to examine the attitudes of a sample of Saudi college students towards the effect of listening to English songs outside class on their English competence and performance. However, one common aspect between the above study and the present study was the data collection tool which was a questionnaire.

II. METHODS

A. Data Collection Tool

To help provide answers to the research questions, the researcher developed a short, online questionnaire and used it to collect data from the responses of the Saudi college students participating in this study. The students were in their first year studying English in a general English course at the Community College of King Saud University in the second semester of the academic year 2020. Apparently, most of them were either 18 or 19 years old. The questionnaire consisted of eight statements on a scale of five responses. The statements were as follows:

1. I like to listen to English songs.
2. I learn new English words from listening to English songs.
3. I try to use the words I learn from English songs in my communication.
4. I feel motivated to learn English when I listen to English songs.
5. I try to write the new words I hear from songs.
6. I practice the words I hear from songs with other people.
7. I think English songs are a waste of time.
8. I think my English gets better when I learn new English songs.

There were five responses on which the statements were scaled: strongly agree, agree, strongly disagree, disagree, and not sure. The questionnaire did not include any demographical information about the participants' age, gender, nationality and belief because all the participants were Saudi male students belonging to one and the same age group and holding almost the same beliefs in a greatly homogeneous society. Due to the curfew imposed on account of the wide spread of coronavirus (COVID-19), the researcher designed the questionnaire online using Google Forms and sent the link of the questionnaire to the target participants who were 38 students. For ethical considerations, the participants in the questionnaire were not asked to provide their names, and care was taken to ensure that the 38 students did fill in the questionnaire online.

B. Data Collection Procedure

The topic of the present study required the researcher to collect data on the attitudes of Saudi college students towards the effectiveness of listening to English songs in boosting their self-learning of English as a foreign language outside class. Towards that effect, the researcher developed an online questionnaire to help find out what Saudi college students think of English songs and their effect on improving their communication with other people and their English language skills. The researcher drew on his teaching and research experience for the design of the statements and the scale of the questionnaire.

After designing the questionnaire, the researcher used Google Forms to generate an online version of the questionnaire so that the students could access it from home or anywhere using any device with access to the Internet.

The link containing the statements of the questionnaire with five checkboxes was sent to the students via WhatsApp as the researcher was the students' teacher of an English course for which the researcher and the students had a WhatsApp group. The researcher gave the students a span of two days to fill in the questionnaire and submit it online. The questionnaire showed that 38 students responded to all the statements of the questionnaire. Since the questionnaire was developed using Google Forms, the data and their statistical representation were generated automatically, and that made it easier for the researcher to both present the data and interpret the findings.

C. Data Analysis

After collecting the data from the responses of the participating students to the statements of the online questionnaire, the researcher put the number and percentage of the responses to each statement according to the five-response scale in Table 1 below so that a panoramic view on the findings can be quickly taken. A detailed discussion of the findings of the present study will be given in the following section.

TABLE 1
GENERAL VIEW OF THE PARTICIPANTS' RESPONSES TO THE QUESTIONNAIRE

Statement	Strongly agree (Number & Percentage)	Agree (Number & Percentage)	Disagree (Number & Percentage)	Strongly disagree (Number & Percentage)	Not sure (Number & Percentage)
I like to listen to English songs.	16 (42.1%)	15 (39.5%)	1 (2.6%)	1 (2.6%)	6 (15.8%)
I learn new English words from listening to English songs.	12 (31.6%)	15 (39.5%)	3 (7.9%)	0 (0%)	10 (26.3%)
I try to use the words I learn from English songs in my communication.	12 (31.6%)	13 (34.2%)	7 (18.4%)	0 (0%)	6 (15.8%)
I feel motivated to learn English when I listen to English songs.	12 (31.6%)	14 (36.8%)	6 (15.8%)	5 (13.2%)	8 (21.1%)
I try to write the new words I hear from songs.	5 (13.2%)	12 (31.6%)	9 (23.7%)	2 (5.3%)	11 (28.9%)
I practice the words I hear from songs with other people.	10 (26.3%)	15 (39.5%)	6 (15.8%)	2 (5.3%)	5 (13.2%)
I think English songs are a waste of time.	4 (10.5%)	5 (13.2%)	14 (36.8%)	14 (36.8%)	2 (5.3%)
I think my English gets better when I learn new English songs.	14 (36.8%)	20 (52.6%)	2 (5.3%)	0 (0%)	3 (7.9%)

III. RESULTS AND DISCUSSION

This section provides a detailed discussion of the findings of the present study. In general, the findings provide important insights into the effect of listening to English songs on the Saudi students' self-learning of English as a foreign language and the English language skills sharpened by listening to English songs. For practical reasons, the researcher will present and discuss each of the eight statements of the questionnaire along with the relevant findings in a distinct figure or bar graph.

By looking at Figure 3.1 below, we can see the first statement of the questionnaire 'I like to listen to English songs', and right underneath it we see 38 responses representing the total number of the Saudi students who took part in the study and responded to the online questionnaire. In fact, the figure reveals the findings of the present study on the first statement. So, those who strongly agreed with the statement represented 42.1%, those who only agreed with the statement represented 39.5%, while those who disagreed represented 2.6%, those who strongly disagreed represented 2.6% and finally 15.8% were not sure whether they liked English songs or not. Roughly speaking, 81.6% of the Saudi students surveyed seemed to like English songs. This is a very high percentage indeed and a finding worth reporting. It can also be inferred from this finding that listening to English songs has a positive effect on the students' learning of English. That is why they like it. So, this significant finding forms a broad answer to the first research question and contributes to realizing the first objective of the present study.

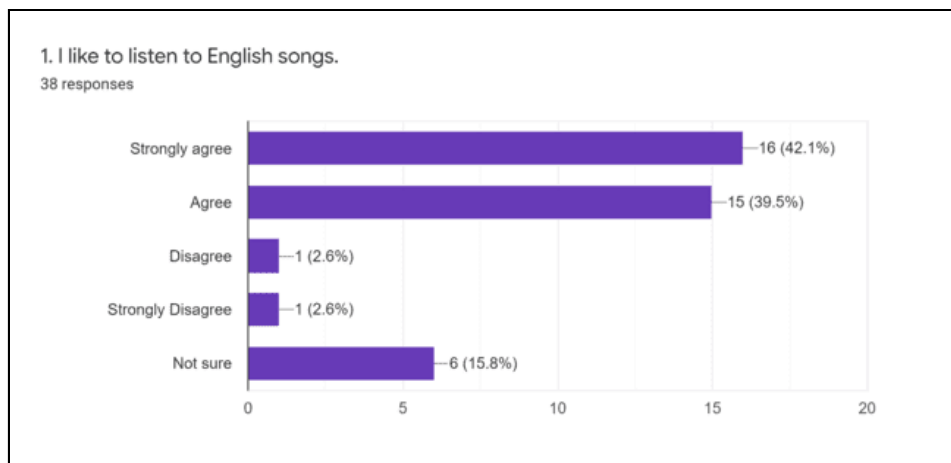


Figure 3.1 Responses to the first statement of the questionnaire

As for the second statement of the questionnaire 'I learn new English words from listening to English songs', Figure 3.2 below shows that 31.6% of the students surveyed strongly agreed with it, and 39.5% only agreed with it. However, 7.9% disagreed with the statement, and no one strongly disagreed with it, while 26.3% were not sure whether they learn new English words from listening to English songs or not. In other words, 71% of the Saudi students who responded to this statement agreed that they learn new English words from listening to songs. This is a very important finding, and it relates to the development of the students' vocabulary skill as a direct result of listening to English songs. This finding also provides part of an answer to one of the research questions related to the skills honed through listening to English songs and helps realize one of the study's objectives related to identifying skills as a result of listening to English songs.

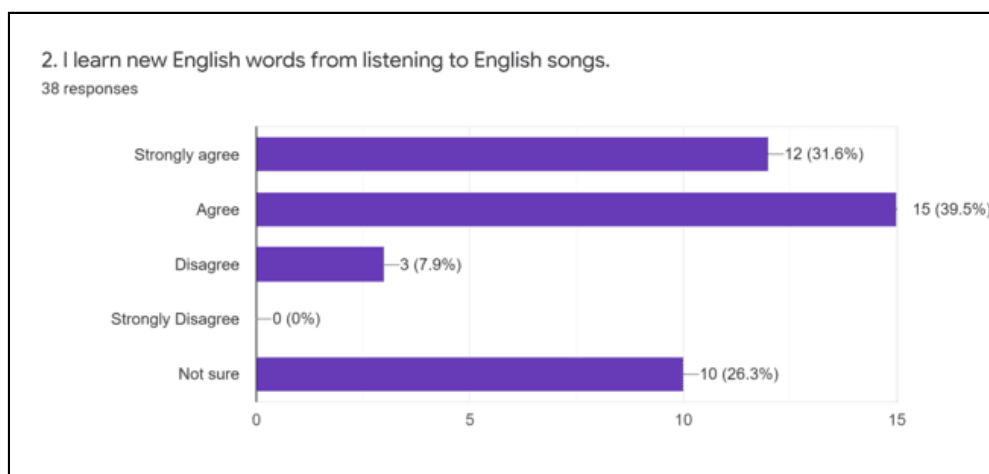


Figure 3.2 Responses to the second statement of the questionnaire

As for the third statement of the questionnaire 'I try to use the words I learn from English songs in my communication', Figure 3.3. below shows that 31.6% of the Saudi students who responded to this statement strongly agreed with it, and 34.2% only agreed with it. However, 18.4% just disagreed with the statement, and no one strongly disagreed with it. In addition, 15.8% were not sure whether they agreed or disagreed with the statement. Based on these findings, it is obvious that 65.8% of the Saudi students try to use the words they learn from listening to English songs in their communication with other people. This means that the students' self-learning strategy of listening to English songs impacts their vocabulary acquisition greatly and improves their communication skills in English. Moreover, this finding provides part of an answer to the research question related to the skills honed through listening to English songs and helps realize one of the study's objectives related to identifying skills as a result of listening to English songs.

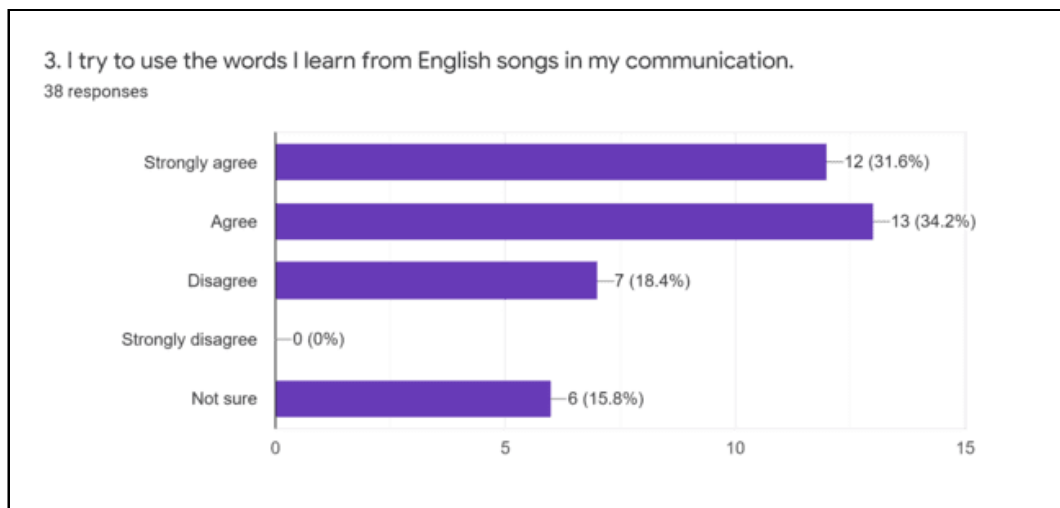


Figure 3.3 Responses to the third statement of the questionnaire

With regard to the fourth statement of the questionnaire 'I feel motivated to learn English when I listen to English songs', Figure 3.4 below shows that 31.6% of the Saudi students surveyed strongly agreed that they feel motivated to learn English when they listen to English songs, and 36.8% agreed with the statement. However, 15.8% disagreed with the statement, and 13.2% strongly disagreed with the statement. Moreover, 21.1% were not sure whether they had to agree or disagree with the statement. The interesting finding here is that most of the students surveyed (68.4%) agreed that listening to English songs motivated them to learn English. In other words, listening to English songs boosts students' self-learning of English as a foreign language. This finding provides an answer to the first research question related to the effect which listening to English songs has on the students' self-learning of English as a foreign language. The finding also contributes to realizing the first research question of the present study.

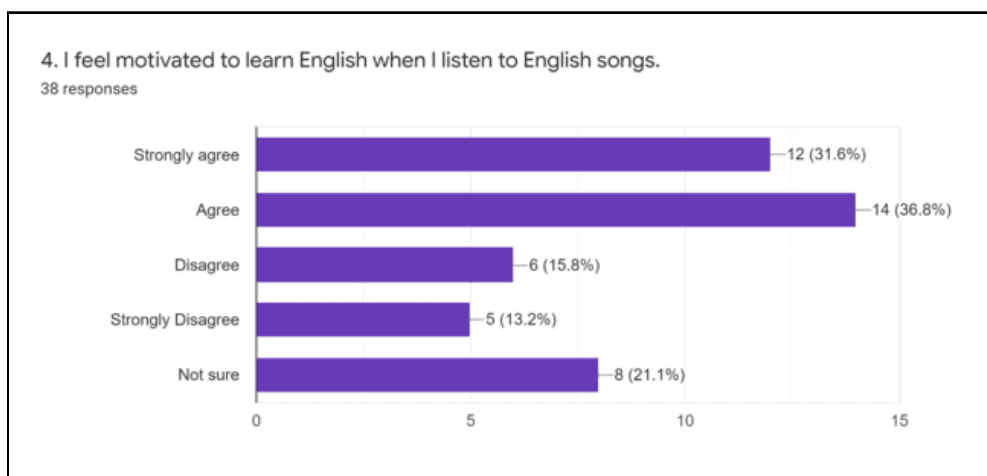


Figure 3.4 Responses to the fourth statement of the questionnaire

As regards the fifth statement of the questionnaire 'I try to write the new words I hear from songs' which is related to the writing or spelling skill, Figure 3.5 below shows that 13.2% of the Saudi students who responded to the questionnaire strongly agreed with the statement, and 31.6% only agreed with it. In other words, less than half of the students surveyed, i.e., 44.8%, said that they would try to write the new words they would hear from songs. This finding is statistically significant because it tells about the difficulty of the writing skill in English compared to the other skills such as vocabulary, speaking and listening. The finding also forms part of the answer to the research question related to developing English language skills. In this case, the skill which listening to English songs improves for this percentage of the students is writing or spelling. Figure 3.5 below also shows that 23.7% of the Saudi students disagreed with the statement and 5.3% strongly disagreed with it. So, those who disagreed with the statement represented 29% of the total respondents, which is not a high percentage compared to those who agreed with the statement. Finally, 28.9% were not sure whether to agree or disagree with the statement, or perhaps they would not try to write the new words they would hear from English songs; they would just enjoy listening to songs!

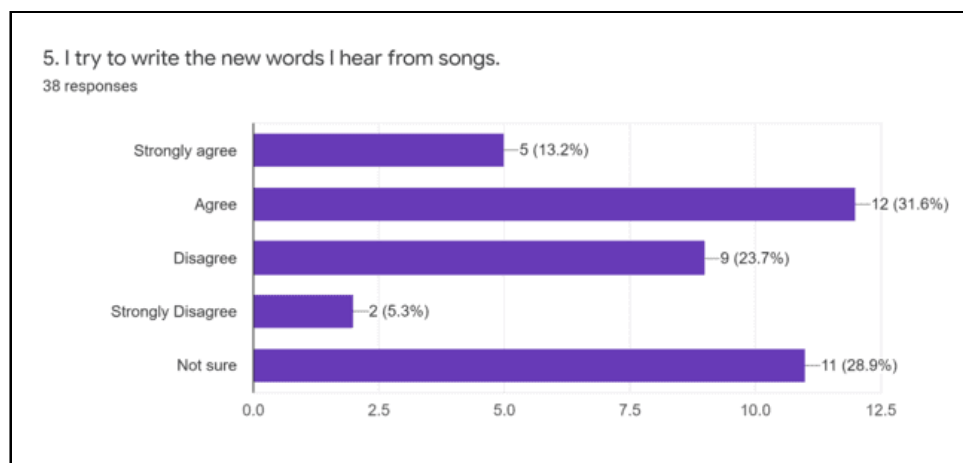


Figure 3.5 Responses to the fifth statement of the questionnaire

With regard to the sixth statement of the questionnaire 'I practice the words I hear from songs with other people', Figure 3.6 below shows that 26.3% of the Saudi participants strongly agreed with it, and 39.5% agreed with it. This means that in total 65.8% do practice the words they hear from English songs with their friends, family members or other people. This finding is important as it contributes to answering the first question of the present study which is related to the effect which listening to English songs has on the Saudi students' self-learning of English as a foreign language. In this case, the majority of the students admitted that listening to English songs not only influenced them positively, but they also used the words in the songs in their communication with other people. The finding is also related to answering the second research question which has to do with the skill which listening to English songs helps improve. In this case, it is the speaking or communication skill which the Saudi students feel listening to English songs improves. Moreover, the finding contributes to realizing the first and second objectives of the present study.

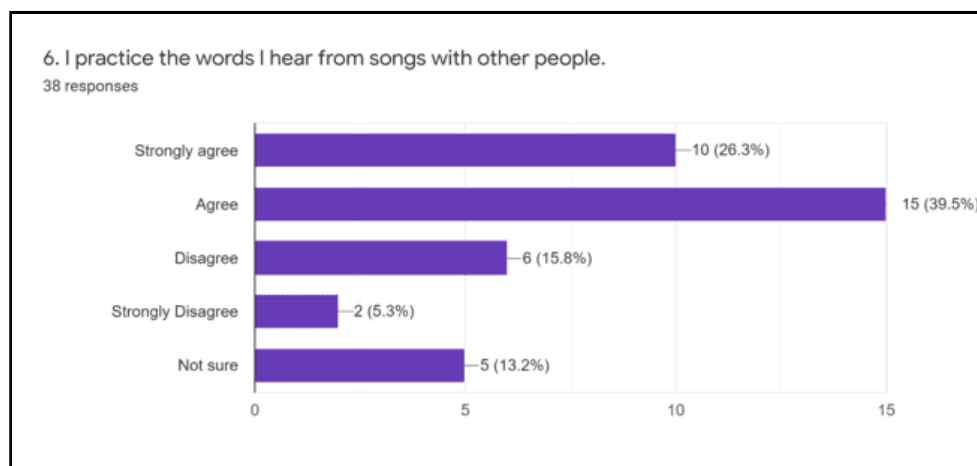


Figure 3.6 Responses to the sixth statement of the questionnaire

With regard to the seventh statement of the questionnaire 'I think English songs are a waste of time', Figure 3.7 below shows that 10.5% of the Saudi students surveyed strongly agreed with it and 13.2% only agreed with it. This means that on average 23.7% of the participants thought that listening to English songs was a waste of time for them or did not have a good effect on them, while 36.8% disagreed with that statement and 36.8% strongly disagreed with it, too. In other words, 73.6% of the Saudi students surveyed believed that listening to English songs was not a waste of time. This clearly implies that listening to English songs, for the majority of the Saudi students of the present study, has a positive or good effect on them and their learning of English on their own and outside class. This finding is quite significant as it contributes to answering the first question of the present study which is related to the effect which listening to English songs has on the Saudi students' self-learning of English. In addition, the finding contributes to realizing the first and third objectives of the present study. Last but not least, only 5.3% of the students were not sure whether listening to English songs was really a waste of time or not.

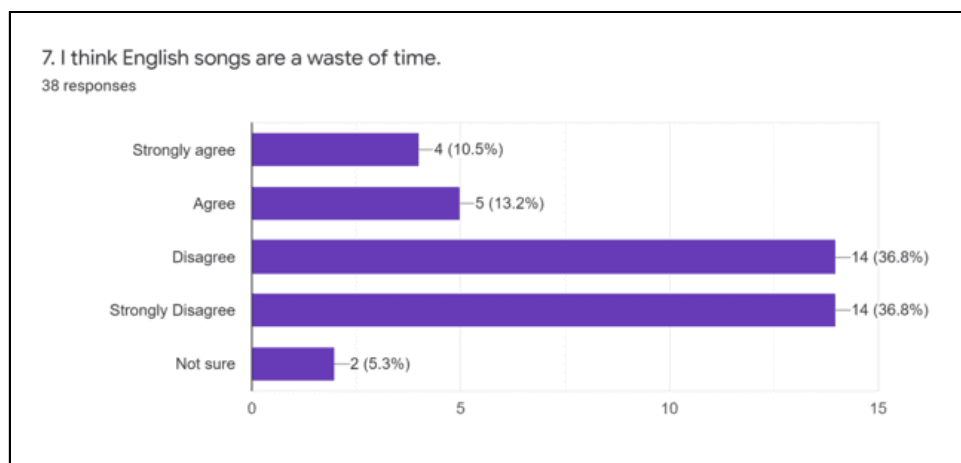


Figure 3.7 Responses to the seventh statement of the questionnaire

As regards the eighth and last statement of the questionnaire 'I think my English gets better when I learn new English songs', figure 3.8 below shows that 36.8% of the Saudi students who responded to the questionnaire strongly agreed with it, and 52.6% only agreed with it. In other words, 89.4% of the students believed that their English improved when they listened to new English songs. This is a striking finding which not only confirms that listening to English songs has a positive effect of the Saudi students' self-learning of English, but it also shows that listening to English songs improves the students' English language skills in general. In fact, this important finding does indeed contribute to answering all the research questions and realizing all of its objectives because it is not only related to the effect of English songs on the Saudi students' self-learning of English and the skills improved by it, but it also provides the field of teaching English as a foreign language (TEFL/EFL) with revealing insights into self-learning of English as a foreign language through English songs. Figure 3.8 also shows that only 5.35% of the Saudi students surveyed in the questionnaire disagreed with the eighth statement, while no single student strongly disagreed with it. This means that only a very small number of the students of the present study thought that their English did not improve when they learned new English songs. Finally, 3.9% of the students were not sure whether to agree or disagree with the statement.

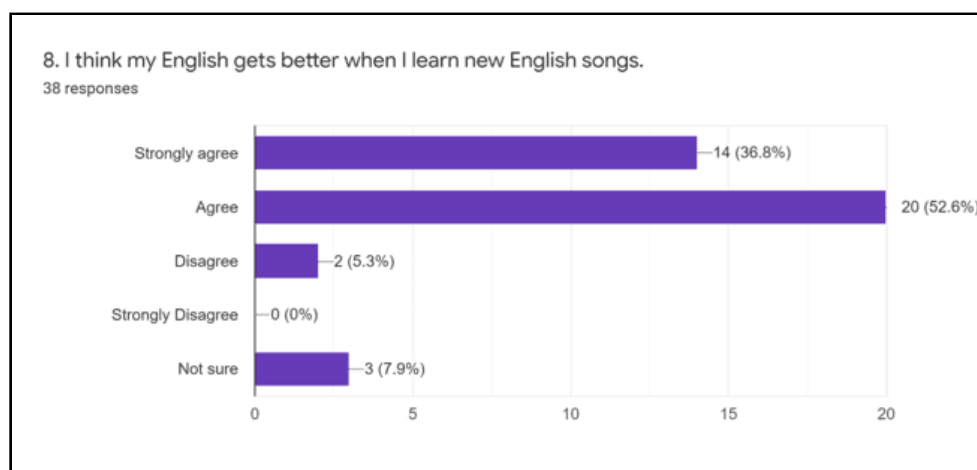


Figure 3.8 Responses to the eighth statement of the questionnaire

IV. CONCLUSION

The present study has investigated the role of English songs in Saudi students' self-learning of English as a foreign language, and has shown that listening to English songs has a positive effect on the Saudi students' self-learning of English as a foreign language. Besides, the responses of the participants in the study have also revealed that the majority of the sample surveyed like to listen to English songs in their free time outside class, learn new words from listening to English songs, use the words they learn from English songs in their communication with other people, feel motivated to learn English by virtue of listening to English songs, think that listening to English songs is not a waste of time and last but not least feel that their English becomes better when they listen to English songs. Only less than half of the students who responded to the questionnaire said they would try to write the new words of the songs they listen to. In other words, the findings of the present study on the role of English songs in Saudi students' self-learning of English indicate that listening to English songs motivates students to learn English in a self-study mode, augments students' vocabulary, improves their speaking skill and, to a considerable extent, develops their spelling or writing skill.

Based on the findings of the study, the researcher suggests that more large-scale quantitative or qualitative studies on the role of English songs in Saudi students' self-learning of English as a foreign language be conducted to confirm the findings of the present study, challenge them or yield new ones. It is also hoped that the topic and findings of the present study will pique the interest of EFL scholars and academics to conduct similar research on EFL students, other than Saudi students, and see if similar or different findings can be arrived at.

APPENDIX. THE QUESTIONNAIRE

Please tick (✓) the response that applies to you. There are no true or false answers, so it is important that your answers are about what you think. Your answers will be treated confidentially.

Statement	Strongly agree	Agree	Disagree	Strongly disagree	Not sure
I like to listen to English songs.					
I learn new English words from listening to English songs.					
I try to use the words I learn from English songs in my communication.					
I feel motivated to learn English when I listen to English songs.					
I try to write the new words I hear from songs.					
I practice the words I hear from songs with other people.					
I think English songs are a waste of time.					
I think my English gets better when I learn new English songs.					

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The New Versus True Woman in Charlotte Perkins Gilman's *The Yellow Wallpaper* and Ellen Glasgow's *Dare's Gift*

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Abstract—Given their opposition to Victorian conceptions of womanhood and domesticity, the literary works of Gilman and Glasgow have been a rallying point for women's emancipation and empowerment. Though the article touches upon several works by Gilman and Glasgow, it focuses particularly on the feminist viewpoints underpinning the transformation of female characters in Gilman's *The Yellow Wallpaper* and Glasgow's *Dare's Gift* from true to new women. The purpose of both tales, the article contends, is to question and deconstruct the dominant Victorian patriarchal cult of true womanhood, which has confined women to the domestic sphere and constrained their freedoms and liberties. The theoretical foundation for the examination of the two stories is laid out in the Introduction, which contrastively explores the conflicting paradigms of new and true womanhoods. The Discussion delves into the many reactions to the characters' defiant behavior, as well as the phallogocentric interpretation of it.

Index Terms—Gilman, Glasgow, new woman, transformation, true woman

I. INTRODUCTION

Charlotte Perkins Gilman and Ellen Glasgow, according to this article, were the first American women writers to break ties with Victorian conceptions of womanhood and domesticity. Their writings urge women to defy patriarchal society's restraints and to promote new woman values, such as self-fulfillment and independence. In their literature, marriage is seen as a tool for maintaining gender hierarchies and inequities. *The Yellow Wallpaper* and *Dare's Gift* are examples of new woman fiction because they include female characters that defy gender conventions and build defiant identities. The works and views of early new woman writers, including Gilman and Glasgow, inform character analysis and critique of social milieus. The characteristics, contexts and functions of new woman fiction are key research issues to be addressed. The main research questions the article poses are how new or true the female protagonists in both stories are, what prompts them to rebel against social milieus, and how male characters react to this rebellion.

A. True Victorian Woman

Gender roles in Victorian Britain were both rigorous and ill-defined at the same time. Wives stayed at home and cared for the children while husbands worked and made money. This was the model that most Victorian families followed. Women were the weaker sex, with their domain of influence being at home rather than in public. Housekeeping "was a source of strength for women, through which they could somehow mystically influence their husbands" (Flanders, 2004, p.15-16). Their sole ambition, therefore, was to be good wives and mothers.

The Victorian ideal of the silent, faithful and dutiful wife, who is unfit for life beyond the domestic sphere, was advanced by prominent women writers such as Sarah Ellis. Although Ellis recognized the inferiority of women, as mentioned in Matthews (1987), she claimed that women wield enormous power over their husbands and children as wives and mothers. She also presumed that morality is a natural attribute of femininity, and an asset that women can and should use to their advantage. On that account, the home became the epicenter of morality, and domestic life was revalued, with women performing this function exclusively, "women in their homes were the locus of moral authority in society," (Matthews, 1987, p.6). Accordingly, true women are expected to instill moral attributes in their children and husbands in order to build a stronger and morally virtuous society.

B. Progressive New Woman

The Victorian ideal of true womanhood could not last indefinitely. The social, economic and demographic developments, which the Victorian era witnessed, empowered women to challenge the status quo, defy gender hierarchies and establish feminist movements. The new woman has been a popular feminist movement in England and the United States since the turn of the century. It spurred female writers to vindicate a gender-blind division of realms that ensures women's education, suffrage and economic independence (Nelson, 2000). Sarah Grand, Olive Schreiner, and George Egerton, among other prominent new woman writers, wrote perceptive feminist works that contributed to the liberation and empowerment of women worldwide. Each new woman writer had her own take on what it meant to be a new woman. Grand was concerned with issues such as education, enfranchisement and public health while

Schreiner and Egerton were advocates for women's social and sexual liberties (Schaffer, 2002). A new woman writer wore many hats and took on a variety of roles, “she was, variously, a feminist activist, a social reformer, a popular novelist, a suffragette playwright, a woman poet; she was also often a fictional construct, a discursive response to the activities of the late nineteenth-century women’s movement” (Ledger, 1997, p.1).

II. DISCUSSION

This section examines the feminist viewpoints of Gilman and Glasgow in their works in general, and *The Yellow Wallpaper* and *Dare's Gift* in particular.

A. Charlotte Perkins Gilman's Feminist Views

Charlotte Perkins Gilman (1860-1935) was a novelist, poet, and social theorist who immersed herself in feminist activism, suffrage and socialist campaigns. Radical feminist ideals and attitudes permeate Gilman's *The Yellow Wallpaper*, *Women and Economics* and *Herland* among other works. Gilman argues for abolishing the family, which she considers a patriarchal institution engendering gender hierarchies. Domestic and mothering chores, to her, are social responsibilities to be concentrated in the hands of those best prepared and trained for them. She considered gendered association of work with men and home with women as a form of domestic slavery: “Women work longer and harder than most men, and not solely in maternal duties. The savage mother carries the burdens, and does all menial service for the tribe. The peasant mother toils in the fields, and the working-man's wife in the home” (Gilman, 2017, p.20). Gilman as well disagreed with the notion that women are mentally inferior to men. She believed anyone who lives in a small, dark place, and is constantly watched, shielded, controlled, and constrained, will inevitably become narrowed and weakened minded (Gilman, 2013).

Gender equality in Gilman's writing is forsaken for the autonomy and economic empowerment of women, and the construction of a matriarchal society that is not dominated by men. Everything in *Herland* seems to be turned upside down, including the typical roles of men and women. While radical feminists emphasize women's femininity—that is, they believe a woman should look like a woman—Gilman in her novel portrays and promotes a new type of woman, called Herlanders, with short hair and a robust and athletic body. Herlanders' lack of feminine attributes can be demonstrated in their completion of physically demanding professions that are considered men's typical jobs in a patriarchal society (Gilman, 2014). The new woman from Gilman's viewpoint is not susceptible or fragile, and does not require men's protection. Her female characters manage to escape the burden of motherhood, which is no longer a primary concern to them (Özyon, 2020).

In *The Yellow Wallpaper*, Gilman uses the conventions of gothic fiction to attack women's situation within the institution of marriage, especially as practiced by the respectable classes of her time. In nineteenth-century marriages, the rigorous separation between the female's household responsibilities and the male's active work secured women's subjugation and acquiescence. The story shows how gender difference holds women in a state of infantile ignorance, preventing them from properly growing. The unnamed narrator, who has recently married a physician, John, and given birth to a child, is only permitted to undertake domestic duties. She is forbidden from working or writing, and she, as a true woman, is expected to live a life that has no purpose other than to please her husband. She is supposed to blindly obey his directions and trust the judgments and choices he makes for her. Even her simplest wishes, such as switching bedrooms and repapering walls which he mistakes as symptoms of her fancy, are turned down. She is also not allowed to discuss the neurotic depression therapy plan with her physician husband and brother, “personally, I disagree with their ideas. Personally, I believe that congenial work, with excitement and change, would do me good. But what is one to do?” (Gilman, 2012, p.792) She, however, has to go through the therapy that is prescribed for her: “So I take phosphates or phosphites--whichever it is, and tonics, and journeys, and air, and exercise, and am absolutely forbidden to “work” until I am well again” (Gilman, 2012, p.792).

In addition, the narrator is subjected to omniscient control and surveillance as the recurring use of the word “eyes” in the following excerpt suggests,

There is a recurrent spot where the pattern lolls like a broken neck and two bulbous eyes stare at you upside down. ... Up and down and sideways they crawl, and those absurd, unblinking eyes are everywhere. There is one place where the two breadths didn't match, and the eyes go all up and down the line, one a little higher than the other (Gilman, 2012, p.792).

The eyeballs most probably belong to her brother and husband. They could also be the property of Jennie, John's sister, who nurses and looks after her during the cure rest. The thought of eyeballs all around the room is reminiscent of the concept of “the male gaze”, (Bray, 2004, 8) which foreshadows patriarchal control. Those who observe will gain influence and authority while those who are observed will be reduced to mere objects. The use of yellow wallpaper also becomes a metaphor of surveillance; the narrator is in a prison cell, the nursery room, which has firm evidence of imprisonment, such as barred windows, and is being monitored by her physician husband to check if she behaves properly. The eyeballs staring at her through the wall render her powerless and vulnerable (Ghandeharion & Mazari, 2016).

Writing and fantasy, the narrator realizes, are the only ways available to her to break away from surveillance, dominance and true womanhood restrictions. She, for instance, relies on fantasy rather than reasoning to study the

wallpaper and record her findings in the journal that she keeps hidden from John. The narrator metaphorically perceives the wallpaper as a narrative that she must interpret. At first glance, it appears to be terrible: “the color is repellent, almost revolting; a smoldering unclean yellow, strangely faded by the slow-turning sunlight” (Gilman, 2012, p.793). She notices a ghostly sub-pattern behind the primary pattern, viewable only under particular light. The sub-pattern eventually takes the form of a desperate woman crawling and stooping in search of a way out from behind the main pattern, which has taken on the appearance of a cage's bars. The narrator imagines that this cage is ornamented with the heads of several women, who were strangled while they were trying to escape. At first, she fights the thought that the woman behind the wallpaper is a metaphor for herself, pledging to “tie her” (Gilman, 2012, p.802) with a rope if she attempts to run away. When the narrator recognizes herself as the woman trapped in the wallpaper, she realizes that she is not alone in hiding and creeping behind the domestic patterns of her life, and that she is the one who needs to be rescued. She imagines that by ripping off most of the paper, she rescues herself and all other women as well.

The journal, which the narrator secretly writes, can be considered a statement of women's liberation from phallogocentric norms of language and writing. The narrator in her journal uses feminist writing norms, known as gynocriticism (Showalter, 1981). Hélène Cixous in (Bray, 2004) encourages women to investigate their hidden identities and write in a non-phallogocentric. The journal, upon which Gilman's tale is based, does not follow a linear manner of thought in keeping with the conventions of gynocriticism. Its style is rambling to a degree, and it constantly switches from one topic to another, which is a clear break from phallogocentrism. It is based on inconsistencies and internal tensions; at one point, the narrator says that writing exhausts her, and then she says that she wishes she were in better shape so that she could write, as if writing could help her. The journal also features some significant gaps or “unheard of contradictions” (Gilman, 2012, p.793) that are left unfilled, like when the narrator thinks of rebelling against her husband but she lacks the exact words needed to do so. The wallpaper itself can be conceived as an embodiment of the gynocritic discourse since it appears “repellent,” “revolting,” and “...committing every artistic sin” (Gilman, 2012, 793) at first glance; however, when delving deep into its fascinating world, just as the narrator peels it off the wall, “the hidden corners and patterns, which patriarchy tends to overlook, oppress, or fails to recognize all together, are unveiled” (Ghandeharion & Mazari, 2016).

B. Ellen Glasgow's Feminist Views

The turn of the century witnessed active women participation in protest movements against gender inequalities in the United States of America. Glasgow herself was a suffragette, and campaigned for women's right to vote. Her feminist views permeate her writing, “I was always a feminist, for I liked intellectual revolt as much as I disliked physical violence. On the whole, I think women have lost something precious, but have gained immeasurably by the passing of the old order (Glasgow, 2004, p.163-64). She had an unresolved inner conflict considering her brief involvement in the women's suffrage movement, her advocacy for Victorian manners with a firm belief in Darwinism, her attacks on conservative social mores, and her quest for self-fulfillment outside of the typical feminine realm (Catapano, 1989). The feminist movement, to her, was “a revolt against pretense of being... a struggle for the liberation of personality” (Glasgow, 1913, p.656).

Glasgow committed herself and devoted her writing for the emancipation and enfranchisement of women rather than for political reform. Her fiction provides insight into the concerns of women everywhere by defying the constraints and demands placed on the lives of female characters in patriarchal societies. But, as she witnessed the old order crumble and a new woman ideal emerge, free of tradition, Glasgow recognized that religion, society, and education are the flaws that make women victims. The new woman, as depicted in her works, possesses traits like independent thinking, self-fulfillment and liberation from the patriarchal shackles of domesticity, femininity, marriage and motherhood.

In *The Dare's Gift*, Glasgow realistically recounts the progression of two women, Mildred and Lucy, from conservative true women to progressive new women. Mildred, a Northern woman, moves with her attorney husband, Harold Beckwith, from Washington to Dare's Gift, a Southern colonial plantation in Virginia, for a rest cure. At the outset of the story, Mildred is portrayed as a silent and naive woman who fully depends on her upper middle-class husband. Harold's definition of perfect harmony in marriage attests to her total submission to him. Her wifely perfection is thus defined by her silence; the attribute best characterizing a true wife is her incapacity to speak for herself (Matthews, 1994).

Mildred appears to have no control over personal matters, such as health, medication and rehabilitation among others. Though she never complains of depression, she is diagnosed with a nervous breakdown by Dr. Drayton. Harold later would not ask her where she likes to go for rehabilitation. At the end of the story, Dr. Lakeby informs her neither about her illness nor about the affectivity and side effects of the “bromide” (Glasgow, 1923, 75), the medication given to put her to sleep.

Mildred is also commented for her childlike naivety, which her husband puts his trust and faith in. He, for instance, tells her about the Atlantic and Eastern Railroad's illegal transactions not only because he trusts her but also to go over his legal case and defense. He wants Mildred to listen to the cases she is given and remain silent because she is uneducated and has no grasp of the law, “I always talked over my cases with Mildred because it helped to clarify my opinions” (Glasgow, 1923, p.64).

Mildred's feminine attributes, particularly silence and naivety, render her a true and perfect wife according to Mr. Harrison, Harold's close friend, who believes wives fall into two groups: “the group of those who talked and knew

nothing about their husbands' affairs, and the group of those who knew everything and kept silent" (Glasgow, 1923, p.57) Mildred, he thinks, belongs to the latter type, so he responds sarcastically to Harold's ironic assertion that Mildred must have the last say in renting Dare's Gift, "Mildred's final word would be anything but a repetition of yours" (Glasgow, 1923, 57).

Mildred's travel from Washington to Virginia figuratively foreshadows her transformation that does not happen overnight; it takes months to complete. As soon as she arrives at Dare's Gift, she shows several signs of change. Harold notices for the first time that she is "pale and tired" (Glasgow, 1923, p.60), presuming she is exhausted from the journey. Mildred feels dizziness, which she thinks would quickly pass. Her senses are enchanted by the first glimpse of the house to the point she feels as if she "had stepped into another world" (Glasgow, 1923, p.62). She soon begins mocking and dismissing her husband's concerns about "her pallor and the darkened circles under her eyes" (Glasgow, 1923, p.64). As the days pass, she no longer confines herself to the house or responds to her husband's questions with a toneless voice. Her voice takes on a threatening tone instead. It changes to one of rage and defiance as evidenced by her irritation when he asks why "she was breathing quickly, as from a hurried walk" (Glasgow, 1923, p.67). That is the first time in ten years, Harold admits, she has been seen irritated, believing she must have evolved into a different kind of woman.

The spark of Mildred's rebellion and resistance grows stronger, culminating in an act of divulging the secrets of the Atlantic and Eastern Corporation corruption case to the press. This act of betrayal allows her to break out from the confines of her private world of femininity, and venture into the public domain as a humanist or philanthropist. The various reactions the act elicits reflect the ongoing controversy surrounding her recent behaviors and actions. While Harold views it as a sort of madness, Dr Lakeby connects it with the sense of treachery pervading the house. Mildred, however, considers it an outlet for the long repressed rage and terror, a revenge for ten years of silence and oppression, and a declaration of awakening and independence. Hence, she peculiarly feels rejoiced and conquered at the realization that she betrayed her husband, "I couldn't keep it back any longer. No, don't touch me. You must not touch me. I had to do it. I would do it again" (Glasgow, 1923, p.73).

Lucy Dare, who resides in Dare's Gift with her father, a retired Southern colonel, near the conclusion of the Civil War, years before Mildred, is the second female character in Glasgow's story. She goes through a comparable transformation in her feminine identity to Mildred. Lucy is brought up in a conventional Southern household to be a typical Southern woman, i.e. humble, feminine, and domestic, with a strong passion for children. She acknowledges gender hierarchies and surrenders to patriarchal authority. She, therefore, dedicates herself to household responsibilities like knitting, cleaning, laundry, dishwashing, tending to her small garden, and caring for the children, among other things. Of course, she, like everyone else in the South, is charmed with and enthralled by the idea of confederacy, "to understand it all, you must remember that the South was dominated, was possessed by an idea—the idea of the Confederacy. It was an exalted idea—supremely vivid, supremely romantic" (Glasgow, 1923, p.80). During the American Civil War, Lucy goes to great lengths to support the Confederate Army, "the Dares—there were only two of them, father and daughter—were as poor as the rest of us. They had given their last coin to the government—had poured their last bushel of meal into the sacks of the army" (Glasgow, 1923, p.81).

Several incidents prompt Lucy's transformation into a new woman, the first of which is the unexpected appearance of her Northern fiancé. She refuses to marry him because of his support for the Northern cause, which resulted in famine and misery in the South. She maintains that her first and foremost responsibility is to her country, and that she has no other obligations. Her voice, therefore, becomes outraged in tone, "even if peace comes I can never feel the same again—I can never forget that he has been a part of all we have suffered—of the thing that has made us suffer. I could never forget—I can never forgive" (Glasgow, 1923, p.90). These phrases have a tone that conveys not only blame but also threats. Physical changes accompany the shifts in her tone and attitudes as the male narrator, Dr. Lakeby, observes,

Her face, usually so pale, glowed now with a wan illumination, like ivory before the flame of a lamp. In this illumination her eyes ... looked unnaturally large and brilliant, and so deeply, so angelically blue that they made me think of the Biblical heaven of my childhood. Her beauty, which had never struck me sharply before, pierced through me (Glasgow, 1923, p.89).

Lucy's defiance grows stronger as she goes against more and more Southern values. In Virginia, personal and family bonds take precedence over impersonal ties. A typical Virginian woman should be more loyal to her family than to any other notion. Lucy, however, gives precedence to the confederacy when betraying her father and husband near the end of the story. She fools her father by not telling him she was sheltering her fiancé a fugitive prisoner, in the house; and she fools her fiancé by betraying him to the Confederate soldiers who shoot him dead. The latter act, which is intended to save the South by preventing the fall of Richmond, elicits a variety of reactions from the public. What she has done, the narrator says, "was alien to the temperament of the people among whom she lived" (Glasgow, 1923, p.79). Lucy's sacrifice, for that reason, fails to pique the public's interest at the time. The general public is bewildered, as is her fiancé who "wore a look of mingled surprise, disbelief, terror, and indignation" (Glasgow, 1923, p.98).

The unpopularity of her act, nonetheless, helps her evolve into a public figure for the first time in her life. Before committing the act of treachery, she is confined to the domestic sphere and only a few people know who she is. Then, because of the audacity of her act, she becomes the topic of most people's talks. Some think she is a hero, while others think she is a devil. The narrator, however, believes her act would be more dignified and respectable if she lived in a different time and place, "in Europe a thousand years ago such an act committed for the sake of religion would have

made her a saint; in New England, a few centuries past, it would have entitled her to a respectable position in history” (Glasgow, 1923, p.78). Its audacity also liberates her from the shackles of patriarchal and Confederate authority. Thus, she is able to say and do things that have not been uttered or done before, as evidenced by her recurring assertion “I had to do it ... I would do it again” (Glasgow, 1923, p.99).

III. CONCLUSIONS

The article compares the progression of three women, Lucy and Mildred in Glasgow’s *The Dare’s Gift* and the narrator in Gilman’s *The Yellow Wallpaper*, from true women into new women. The female characters defy Victorian conceptions of womanhood and domesticity, which have long stifled their liberties, denied them equality, and reduced them to maids or sexual objects. In Glasgow’s narrative, the female protagonists resort to betrayal, whereas in Gilman’s story, the narrator uses writing and fantasy to oppose patriarchy and proclaim independence and emancipation from man’s coercive authority. They eventually evolve into autonomous women capable of managing their lives while pursuing their own interests and desires, as defined by new woman ideals. The male antagonists, however, view women’s defiance as a form of insanity, mental or psychological illness, or the influence of demonic spirits. The justifications given unveil a sense of doubt and bewilderment over the evolution of the female protagonists into defiant women. They as well reveal, as in Gilman’s *Herland*, a repressed fear of the fall of patriarchy and rise of matriarchy.

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The Construction of China's National Image From Transitivity Perspective—A Case Study of Fighting COVID-19: China in Action

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Abstract—Using the theory of transitivity system within Systemic Functional Linguistics as the theoretical basis and the white paper named *Fighting COVID-19: China in Action*, which was published by the Chinese government on June 7, 2020 as the corpus, with the help of corpus analysis tool, UAM Corus Tool 3, this paper uses a combination of qualitative and quantitative methods to explore the construction of China's national image. The results show that the frequency of material processes is extremely high, which is 88.26%, while existential processes and behavioral processes occupy only an extremely small proportion, 0.73% and 0.09% respectively. Relational processes are in the second rank, 5.34%. The frequencies of verbal processes and mental processes are similar, accounting for 2.97% and 2.6% respectively. Through a detailed analysis of the six transitivity processes, a national image that advocates "people supremacy", selfless collectivism, with strong executive ability and mobilization, and a great responsibility in the international society is found to be constructed. This paper lays a foundation for further studying China's national image in the path of SFL. It also sheds some light on the construction of China's image in the official government document.

Index Terms—national image construction, transitivity system, Covid-19

I. INTRODUCTION

The prevalence of Covid-19 is a major public health crisis today and a major test of international cooperation and governance. The lives and safety of people and the values and beliefs of humankind are under great threat. Since the outbreak, China has conducted exchanges and cooperation with the international community, enhanced communication, shared information on the outbreak, carried out scientific research cooperation, provided assistance to international organizations and other countries within its capacity, and contributed Chinese wisdom and strength to the global fight against the pandemic. The publication of the white paper *Fighting COVID-19: China in Action* is a true portrayal of China's arduous course in fighting against pandemic diseases, presenting the image of China as a responsible country that gathers people of all ethnic groups together to get through hard times.

National image, the name card for foreign exchange, is of great significance to enhance national competitiveness and promote international cooperation and development. The construction of the national image is a common task faced by all countries under the background of globalization. The increasingly clear image of "global village" has enabled the international public to pay more attention to, maintain, and enhance the national image from a global perspective. Researches have been conducted to illustrate the concept of national image; however, there is not a definitive and united definition of it due to different research perspectives and fields, such as journalism and communication (Xu, 1996; Wendt, 1999), international politics and economics (Schooler, 1965; Wang, 2013) etc. Boulding (1959) took the leading role in clarifying the relationship between national images and international systems. He holds that "The images which are important in international systems are those which a nation has of itself and of those other bodies in the system which constitute its international environment." In his view, "a nation is some complexity of the images of the persons who contemplate it," roughly including the image of the small group of powerful people, and the image of the mass of ordinary people. Nye (2004)'s opinion regarding the national image as a kind of soft power, which refers to the charm of a country's culture, political system, and values, influences a great deal of research afterward. He mainly discussed the influence of the national image on the construction of a country's political and economic image. Xu (1996) considered that "the national image is the image of a country formed in the international news flow or the image of a country in the news reports of other countries." Guan (2000) defined the national image as "a complex of multi-level images, and it is the general evaluation and recognition of the state itself, its behavior, its activities and achievements by the external and internal public. With great influence and cohesion, it is the embodiment of the country's overall strength." There is no doubt that the construction of the national image could play a significant role in political, diplomatic, and commercial exchanges with other countries in the world.

Today, China is involved in more and more international affairs. China's national image has become a name card in

foreign relations. A good national image is conducive to the realization of national interests and the promotion of comprehensive national strength. Therefore, how to actively establish and disseminate China's national image in the world has become an important issue for China. In the context of the prevention and control of Covid-19, how to build a responsible China's image is more necessary and urgent than ever. The White Paper, "Fighting COVID-19: China in Action" is an important document that truly records the arduous course of China's fight against the pandemic. Through it, Chinese people's experiences are recorded in detail, the experience and practice of China's fight against pandemic diseases are shared with the international community, and the Chinese concept and propositions of the global fight against pandemic diseases are expounded. As the most official document presented to the international world, studying how and what national images are constructed it is of great practical importance. In today's era of global information explosion, in response to Western countries' false reports and stigmatization of China's national image, although efforts have been made to spread Chinese words and voice and present the real image of China to the world, we still have a long way to go. Thus, this paper could provide some practical suggestions on constructing China's national image from the perspective of the use transitivity system, which is also a brand-new angle.

II. THEORETICAL BASIS

Transitivity system, as a semantic system, is a representation of the experiential function of ideational metafunction proposed by Halliday (1994), the founder of systemic functional linguistics. From the perspective of functional grammar, all cultures in language reflect some universal metafunctions: the ideational function, the interpersonal function, and the textual function. The ideational function can be further divided into the experiential function and the logical function.

According to different language use, these functions can be divided into several semantic functions and their corresponding sub-systems. For example, the ideational function consists of the transitivity system, the voice system, and the polarity system; the interpersonal function includes the mood system, the modality system, and the key system; the text function includes the theme system, the information system, and the cohesion system, etc.

Transitivity is the main content of the ideational function, which is the realization and representation of the real world and the inner world of the language users. Halliday (1994) proposed that a process-centered theoretical framework should be established to understand experience through the transitivity system, which contains three transitivity components: the process itself, participants in the process, and circumstances associated with the process.

As the central concept of transitivity system, processes are categorized into six kinds, including three main processes: material processes, mental processes, and relational processes, and three complement processes: behavioral processes, verbal processes, and existential processes. Material processes are processes of "doing", meaning that some entity does something. There are two participants in material processes; one is called the actor, which does the activity or action; another is called the goal, which is the recipient of the action. Mental processes are processes of sensing, including two participants: senser and phenomenon. There are four sub-categories of mental processes, including perceptive processes, cognitive processes, desiderative processes, and emotive processes. Behavioral processes are almost in the middle between mental and material processes, including physiological and psychological behaviors, such as breathing, coughing, and smiling, etc. Only one participant is included in behavioral processes. Verbal processes are processes of saying, involving three participants: the sayer, which is the speaker; the verbiage, which is the content of the verbal process; and the receiver, to whom the saying is directed. Relational processes are the processes of being, suggesting the relationship between two entities. Relational processes can be classified into attributive and identifying processes. Existential processes stand for the existence of an entity, with the typical words "there" or "exist" at the beginning of a sentence. Figure 1 illustrates the categories of processes intuitively.

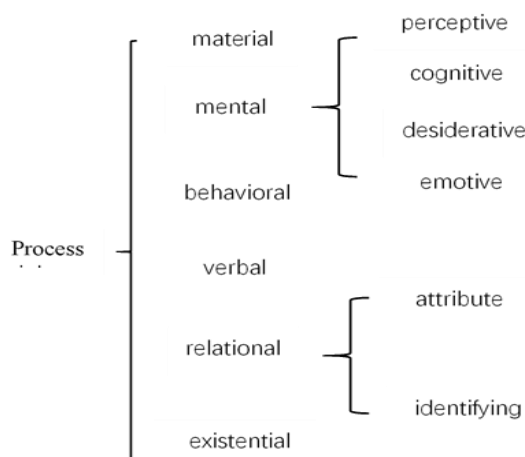


Fig. 1 The Categories of Process in Transitivity System

Every process has its corresponding participants: actor, goal, scope, recipient, client, and attribute in material processes; sayer and phenomenon in mental processes; sayer, verbiage, and receiver in verbal processes; behavior and range in behavioral processes; carrier, attribute, identifier, and the identified in relational processes; and existent in existential processes.

Circumstances are divided into nine categories: extent, location, manner, cause, contingency, accompaniment, role, matter, and angle. Extent can be further divided into distance, duration, and frequency; location consists of place and time; manner contains means, quality, comparison, degree, reason, purpose, and behalf; contingency can be divided into condition, concession, and default; accompaniment consists of comitative and additive; role contains guise and product; and angle consists of source and viewpoint.

In this paper, the transitivity system is adopted as the theoretical framework, and the main focus is on the six processes, with the participants and circumstances as complements. The Transitivity system provides an important basis of semantic representation for studying China's national image construction and enhances the reasons and basis of a nation's image construction.

III. RESEARCH DESIGN

A. Research Data

This paper takes the white paper *Fighting COVID-19: China in Action* as the corpus. On June 7, 2020, the State Council Information Office published the White Paper "Fighting COVID-19: China in Action". It is a true record of the arduous course of China's fight against the pandemic, with a total number of about 23,000, including the preface, the body, and the conclusion. The body part is divided into four parts, which are 1) China's fight against the pandemic: a test of fire; 2) well-coordinated prevention, control, and treatment; 3) assembling a powerful force to beat the virus; 4) building a global community of health for all.

B. Research Questions

Using the theory of transitivity system within Systemic Functional Linguistics as the theoretical basis and the white paper named *Fighting COVID-19: China in Action* as the corpus, with the help of corpus analysis tool, UAM Corus Tool 3, this paper uses a combination of qualitative and quantitative methods to explore the construction of China's national image to better answer the following questions:

- 1) What are the distributions and realizations of the transitivity processes in the corpus?
- 2) What are the functions of the transitivity processes in the corpus in constructing China's national image?
- 3) What national images of China are constructed through transitivity in the corpus?

C. Research Methods

This paper uses the corpus analysis tool UAM Corus Tool 3, to study the distribution and realization of transitivity in the data. Both quantitative and qualitative methods are adopted. The research processes are as followed.

Firstly, the document was downloaded from the official website of China government, saved as a TXT type. After text merging and cleaning, a self-built corpus was built. Based on this corpus, this paper will firstly analyze the overall statistics in the corpus.

Secondly, based on the theoretical framework of the transitivity system within system functional linguistics, the UAM Corpus Tool 3, developed by computational linguist Mick O' Donnell, will be used to annotate the transitivity system in the database. The results that it outputs consist of the general text statistics, feature coding, wording, etc., in the form of charts, graphs, figures, etc. We can get the basic information of the database and the distribution of the six processes. Then, a detailed analysis of the realization of transitivity in each process will be followed to discuss how China's national images are constructed through transitivity.

Finally, the major findings and implications will be summarized in the conclusion part, mainly exploring what national images are constructed in the white paper.

IV. RESULTS AND DISCUSSION

The paper analyzes the language features and realizations of the transitivity system of the white paper, named *Fighting COVID-19: China in Action* to explore the construction of China's national image through micro-linguistics facts. This part will show the distributions and realizations of the transitivity with quantitative and qualitative approaches.

A. The General Statistics of Research Data

Based on the self-built corpus, the basis textual characteristics of the data are shown in table 1 with the help of UAM Corus Tool 3. Overall, the length of the corpus is 23,083 words, and 911 sentences in the text. The average word length is 5.52, and the average sentence length is 25.3. The types and tokens of the corpus are 3,076 and 23,449 respectively, and the type/token ratio of the corpus is 13%.

TABLE. 1
THE GENERAL TEXTUAL CHARACTERISTICS IN THE CORPUS

Term	Specifics	Statistics
Text Complexity	Av. Word Length (chars)	5.57
	Av. Word Length (syllables)	2.38
	Av. Segment Length (tokens)	6.81
	Min. Segment Length (tokens)	1
	Max. Segment Length (tokens)	55
Lexical Density	Lexemes per segment	4.18
	Lexemes % of text	61.36%
Subjectivity	Subjective Positivity	0.117
	Subjective Strength	0.243
Reference Density	1p Reference	0.186%
	2p Reference	0.000%
	3p Reference	1.813%

B. Distributions of the Transitivity Processes

Table 2 provides a clear distribution and the percentage of the six processes. A total of 2,189 ranking clauses are found in the corpus. Material processes occur predominantly with 88.26%. Then in the second rank are relational processes, accounting for 5.34%. Verbal processes and mental processes take the next place, with 2.97% and 2.60%. Existential processes have a proportion of 0.73%. Behavioral processes account for the smallest proportion, with 0.09%.

TABLE. 2
DISTRIBUTIONS OF THE SIX TRANSITIVITY PROCESSES IN THE CORPUS

Process Type	Frequency	Percentage
Material	1932	88.26%
Relational	117	5.34%
Mental	65	2.97%
Verbal	57	2.60%
Existential	16	0.73%
Behavioral	2	0.09%
Total number	2189	100%

As shown from table 2, the frequency of material processes is extremely high, while existential processes and behavioral processes occupy an extremely small percentage. The frequencies of relational process, verbal process, and mental process are basically the same. The distribution characteristics are determined by the type of the data, which is an official government document. A detailed discussion will be made in the next part.

1. The realizations and functions of material processes

Material processes are mainly used to describe some concrete behaviors or actions in the real world, in which the main participants include the actor, the goal, the recipient, and the scope. Material processes describe objective facts or situations, giving readers a sense of authenticity, which is also the main feature of an official government white paper. Thus, these are the highly used processes in the corpus. The realizations of material processes are achieved through some high-frequency words, the top ten words in frequency are: “made” (54 times), “released” (33 times), “chaired” (25 times), “held” (22 times), “taken” (22 times), “provided” (19 times), “adopted” (18 times), “issued” (18 times), “prevented” (15 times), “mobilized” (13 times). It can be seen that most material process words are used to describe the efforts China has made to fight against Covid-19. Following are some examples of material processes.

Example 1: Government departments have made well-coordinated control efforts.

Example 2: General Secretary Xi Jinping has taken personal command.

Example 3: China has provided support for global virus prevention and control by promptly sharing information and experience with the international community.

Example 4: Trade unions, Communist Youth League organizations, women’s federations, and other mass organizations organized and mobilized their contacts among the general public to get involved in Covid-19 prevention and control.

Example 5: The NHC released Diagnosis and Treatment Protocol for Covid-19 (Trial Version 6).

Example 6: Xi Jinping has chaired 14 meetings of the Standing Committee of the Political Bureau of the CPC Central Committee.

From the perspective of the actor and the recipient, “China” and “Xi Jinping” are the most frequent actors, which emphasizes that CPC and the Chinese government have made great efforts in virus prevention and control under the leadership of general secretary Xi Jinping with an impression of caring for the people. In example 4, many actors are involved in Covid-19 prevention and control, demonstrating Chinese peoples’ solidarity and unanimity. While facing the common challenges, all strengths from all sectors of the community make their contribution. It should also be noted that, besides the Chinese society and Chinese people, there is one participant as the recipients in material processes that cannot be overlooked, the international community. Since the outbreak of the pandemic, China has vigorously advocated and advanced international cooperation, provided strong support to other countries in responding to the pandemic, and fully demonstrated its responsibility as a major country.

2. The realizations and functions of relational processes

Relational processes are the processes of being, suggesting the relationship between two entities, emphasizing the circumstances in which entities are located and the connections between entities. Relational processes can be classified into attributive and identifying types. Some examples representing relational processes are as followed.

Example 7: The Covid-19 global pandemic is the most extensive to afflict humanity in a century.

Example 8: Solidarity and cooperation are the most powerful weapons available to the international community in the war against the pandemic.

Example 9: After weathering the pandemic, the Chinese people have keenly realized that the CPC leadership is the most reliable shelter against storms.

Example 7 belongs to the attributive mode, indicating the seriousness and harmfulness of Covid-19; thus, prompt and effective actions against the pandemic are of no delay time. Examples 8 and 9 belong to the identifying mode. In example 8, power weapons are used to identify solidarity and cooperation of the international community, demonstrating China's emphasis on solidarity, communication, and solidarity. It is a good example to prove the correctness of the concept of a community with a shared future for mankind. Example 9 shows Chinese people's trust in the CPC leadership in the war against the pandemic.

3. The realizations and functions of mental processes

Mental processes are processes of sensing, including two participants: sener and phenomenon. The official report is expected to avoid using too many mental processes since they reflect the subjective cognitive to ensure the objective and authenticity. However, the importance of mental processes should not be overlooked. Proper use of mental processes can express positions and opinions strongly and powerfully, conveying a confident and convincing image to readers. Some examples are as followed.

Example 10: When the novel coronavirus struck, China decided that it would protect the lives and health of its people even at the cost of a short-term economic downturn and even a temporary shutdown.

Example 11: China firmly believes that as long as all countries unite and cooperate to mount a collective response, the international community will succeed in overcoming the pandemic, and will emerge from this dark moment in human history into a brighter future.

Example 12: The WHO-China Joint Mission on Covid-19 held a press conference in Beijing, during which team members agreed that China had achieved notable success in slowing the spread of the virus and blocking human-to-human transmission, at least delaying, and possibly preventing hundreds of thousands of infections.

All these examples here express an obvious positive attitude tendency. The first two examples take China itself as the starting point, showing China's deep concern for people's safety and health and a clarion call for international cooperation to fight against Covid-19 together, and showing the world that China is a peace-loving justice force. The third example takes a third person's angle, indirectly affirming China's actions and efforts.

4. The realizations and functions of verbal processes

Verbal processes mainly refer to the process of transmitting and communicating information. The primary participants are the sayer, the receiver, and the verbiage, which represents the content of the verbal process. Verbal processes can be realized by direct and indirect quotations. Verbal processes are seldom used in the report, which is a feature of general political discourse to avoid excessive subjectivity. The main words that are used in the corpus, fulfilling the function of verbal processes, are emphasized (13 times), said (10 times), announced (5 times), stressed (3 times). Examples extracted from the corpus are as followed.

Example 13: He (President Xi Jinping) emphasized that people's lives and health must come first and resolute efforts should be taken to stem the spread of the virus.

Example 14: He (President Xi Jinping) said, "The virus is a devil, and we must hunt it down. The Chinese government has been providing timely updates on the pandemic in an open, transparent, and responsible way. We have responded to the concerns of various parties and enhanced cooperation with the international community."

Example 15: The president said that biosecurity should be an important part of the holistic approach to national security.

Example 16: WHO Director General Tedros Adhanom Ghebreyesus announced, "We have therefore made the assessment that Covid-19 can be characterized as a pandemic."

The sayers in verbal processes in an official government document are people who have significant influence in politics, the economy, or some other aspects that needed to be selected scrupulously. The information is always held by government officials or authoritative scholars, making the report more convincing and authentic. Examples 13, 14, 15 are verbal processes, whose sayer is President Xi Jinping. What he said demonstrates the people-centered value and thought, and the morality of serving the people heart and soul. The information that China will always give priority to the safety and health of the public's life. Additionally, China has always adhered to the concept of a community of shared future for mankind, providing assistance to other countries within its ability and enhancing cooperation with the international community. In Example 16, an official of WHO's words have been quoted to emphasize the severity of the pandemic, thus, fighting against is of great urgency.

5. The realizations and functions of existential processes

Existential processes are mainly used to describe the existence of people or things, and the main participants are

beings. Existential processes clauses only indicate the objective existence of things or people, which can enhance the authenticity and credibility of the reports. This type accounts for a very low percentage, and the form of “there be” is the only realization in the corpus. Some examples are presented as followed.

Example 17: From March 1 to May 31, China exported protective materials to 200 countries and regions, among which there were more than 70.6 billion masks, 340 million protective suits, 115 million pairs of goggles, 96,700 ventilators, 225 million test kits, and 40.29 million infrared thermometers.

Example 18: There was a severe shortage of hospital beds in the early stage as the number of infections surged.

Example 19: There are multiple deficiencies in current global health governance, including the absence of an international mechanism for joint prevention and control of infectious diseases and a dire shortage of international public health resources.

The main function of existential processes is to describe reality and facts objectively. By using the existential process phrase, “there were” and a series of numbers, Example 17 states China’s contributions in a moderate but detached way, making the statement more impersonal and easier to accept. While Examples 18 and 19 describe the real situations from a negative perspective, which is accepted in a government report. The official government document cannot merely report the positive and beneficial news. On the other hand, the presentation of some real situations, although it can be frustrating, can earn people’s more respect and trust. Moreover, it is natural and necessary.

6. The realizations and functions of behavioral processes

Behavioral processes usually include physiological and psychological behavior, such as breathing, coughing, and smiling, etc. Only one participant is included in the behavioral processes. However, in political discourse, behavioral processes are rarely used. There are only two clauses in the corpus. One typical example is presented in the following.

Example 20: He (President Xi Jinping) also talked by video link to doctors from Wuhan Jinyintan Hospital, Wuhan Union Hospital, and Huoshenshan Hospital where novel coronavirus patients were being treated.

Behavioral processes clauses regularly feature a prepositional phrase, such as “talk to” in Example 20. President Xi Jinping expresses a deep concern to the patients, representing the country always puts people in the first place.

V. CONCLUSION

According to the results and discussions above, it can be seen that all the six process types are included in the corpus with different frequencies. Material processes account for the largest proportion with 88.26% of all the clauses, followed by relational processes with 5.34%. The frequencies of verbal processes, and mental processes are basically the same, account for 2.97% and 2.6% respectively. While existential processes and behavioral processes are only 0.73% and 0.09% respectively.

As for the different processes, typical words and phrases with specific characteristics are utilized to fulfill various functions, which are the realizations of the transitivity system. As the semantic features, the transitivity system can fully use its rigorous and comprehensive advantages to connect the external world, better explaining the physical world. After the detailed analysis in part IV, the question, what national images of China are constructed through transitivity in the corpus can be answered. Overall, three images are constructed in the corpus.

Firstly, from the perspective of values and philosophy, a national image that advocates “people supremacy”, selfless collectivism with national unity and harmony, is constructed. Throughout the pandemic prevention and control, China has always adhered to the principle of “People first, life first” and has worked out major strategic measures in the light of the situations and circumstances. Thus, the fight against the pandemic can be in an efficient and orderly manner. In the face of the pandemic, the Chinese people have braved hardships and dangers and rallied as one. The whole country has acted in unison, and all sectors of society have made concerted efforts. This image can be seen through almost all six transitivity processes, especially in the material processes, verbal processes, and mental processes, where information can be conveyed both in objective and subjective tendency.

Secondly, from the perspective of action, a national image with strong executive ability and mobilization is constructed. After the outbreak, under the personal command and deployment of general secretary Xi Jinping, all localities have launched the first-level response mechanism for major public health emergencies. Huoshenshan Hospital and Leishen Hospital were built and put into use in a few days. A mechanism for joint prevention and control was quickly established nationwide to bring the pandemic under effective control.

Thirdly, from the perspective of international contributions, a national image of great responsibility is constructed. Through the analysis of material processes, relational processes, mental processes, and verbal processes, we can see that China calls for solidarity and cooperation and communicates and cooperates with the international community, assisting international organizations and other countries and contributing Chinese wisdom and strength to the global fight against the pandemic.

All in all, China’s image in the white paper, *Fight against Covid-19, China in Action*, is constructed objectively and truly in terms of transitivity. The method used in this paper lays a foundation for the further study of China’s national image in path of SFL. It also can provide some references for the construction of China’s image in the official government document.

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The Application of Thematic Progression Pattern in the Teaching of English-Chinese Text Translation

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Abstract—This paper analyzes Thematic Progression pattern and its role in the process of text translation, providing a new perspective for the current translation teaching. TP pattern can be used as a reference object before translation to avoid the translator's mistakes in information transmission; after translation, it can also be a means to test the cohesion and coherence of the translation. In order to preserve the style of the original text, it is necessary to maintain the same TP pattern as the source text in translating activity, which is the foothold of this research. Therefore, the article proposes that in English-Chinese translation, the same TP pattern as the source text should be maintained as much as possible, in order to achieve the purpose of retaining the original style. Nevertheless, all this is based on the premise that the meaning of the original text will not be misunderstood.

Index Terms—thematic progression pattern, English-Chinese text, teaching of text translation

I. INTRODUCTION

Based on Danes' TP theory and Halliday's thematic theory, the linguists all over the world have done many researches on TP patterns.

The concept of theme and rheme is first put forward by the Prague School linguists. Mathesius, the founder of the Prague School, first put forward the notions of theme and rhyme in 1939. Halliday (1967, 1985) accepts and develops the theory of the Prague school. Halliday (1985) holds that theme refers to the given information between the two communicators, from the perspective of information structure, and usually in the first position of the clause, while rheme, following the theme, is the unknown or new information presented by the speaker. "Theme and rheme" and "given information and unknown information" are two kinds of concepts, and the former is speaker-oriented while the latter is hearing-oriented. Chinese scholar, Xu Shenghuan (1985) proposes that theme does not always refers to the given information, and it may also represent part of given information, relevant information, new information or function as a guiding role.

Based on the studies of theme and rheme, many scholars, both in China and abroad, carried further studies on thematic structures in terms of textual structure and then put forward the theory of TP. The notion of thematic progression is first put forward by Frantisek Danes from the aspect of text analysis. Danes suggests that thematic progression refers to the selection and arrangement of themes and rhemes, the inter-relations and the relations between theme and rheme in the preceding clause (Danes, 1974).

In the accordance with the convenient researches, especially the Thematic Progression theory proposed by Danes (1974), many linguists and scholars start to explore the organization methods and progression patterns of the text on balance. They have put forward their own views on the thematic progression patterns. It is Danes (1974) that enlarges the study range of theme and rheme into the textual level and postulates five Thematic Progression patterns. And then Four patterns are presented by Huang Yan (1985) concludes six patterns. Hu Zhuanglin (1994) provides three major TP patterns. As for the classification of thematic progression pattern, different researches insist on different ideas. However, all these scholars research the thematic progression patterns from the aspect of text level.

As one of the important tools for text analysis, the thematic progression theory in linguistics plays a guiding role both in interpretation and translation of original text during translation activities. And in question of whether the translation should follow the thematic progression mode of original text, there are two situations (Baker, 1992).

One is that the translator can retain the mode of original text without distorting the target discourse, and the other situation is that if the translator does not want to distort the target language, then the progression mode of the original text must be adjusted, just as Nord mentioned—it is the theory that make translation could be taught (Nord, 1997).

II. APPLICATION OF THEMATIC PROGRESSION PATTERN IN ENGLISH-CHINESE TEXT TRANSLATION

The theme and rheme in a text do not appear in isolation. They are always closely related to each other. As the theme of each sentence advances forward, the entire text gradually unfolds until a coherent text is formed. The coherence of the textual meaning is manifested in many aspects in the language form (Zhu yongsheng & Yan shiqing, 2001).

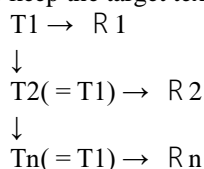
However, in terms of the information structure and level of a text, thematic structure is still one of the important textual mechanisms. As the theme of each sentence moves forward, the whole text expands gradually until it forms a whole that can express a complete meaning. Therefore, the study of thematic progression pattern is one of the important methods to study text coherence and text composition. By grasping the thematic progression pattern of the original text, we can not only analyze how the whole text is unfolded, cohesive and coherent, but also fully understand the distribution of the information of the central content in the text, which can be used by translators to avoid mistakes in information transmission and make the translation more reasonable and smoother.

Regarding the classification of thematic progression patterns, many scholars have made quite fruitful research results. But no matter how classified, deconstructing the thematic progression pattern of the source text can enable us to better understand the textual structure of the text, so as to ensure the accuracy of the translation, as well as the cohesion and coherence of the paragraphs.

This paper will analyze the application of three most commonly used thematic progression patterns in text translation, and give examples to prove their importance in translation.

A. Parallel Pattern

Taking the theme (T) of the first sentence as the starting point, the following sentences will use the theme of this sentence as the main theme, leading to different rhemes (R) respectively, and revealing and elucidating the same theme from different angles. That is to say, in this pattern, every clause takes the theme of the first clause as the theme and has different rhemes. Many examples of this pattern can be found in both English and Chinese. Therefore, it is not difficult to keep the target text the same as the original text during translation. Its mode is shown in the figure:



Example 1: My aunt Jennifer is an actress. She must be at least 35 years old. In spite of this, she often appears on the stage as a young girl. Jennifer will have to take part in a new play soon. This time, she will be a girl in a new play soon. In the play, she must appear in a bright red dress and long black stockings. Last year in another play, she had to wear short socks and a bright, orange-colored dress. (Alexander L G 1991, p93)

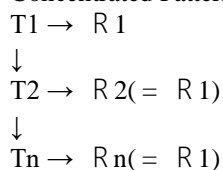
Example 1 is a more typical thematic text. It uses my aunt Jennifer as the main theme to start the narration of the story. All the following sentences take the same element as the starting point for discussion, and the rheme of each sentence makes a new exposition on this starting point or supplement. The reader can be said to have a clear view of the topic the author is talking about, so the coherence of the translation will not be affected as long as the translation follows this parallel mode of progression.

Reference Translation:

我的詹妮弗姨妈是一位女演员。她至少有 35 岁了。尽管如此，她在舞台上经常扮演少女。詹妮弗不久将参演一出新戏。这一次，她将扮演一个 17 岁的姑娘。演戏时，她必须身着大红衣裙和黑色长袜。去年演另一出戏时，她不得不穿短袜和一条色彩鲜艳的橘红衣裙。

B. Concentrated Pattern

Concentrated Pattern refers to different theme and same rheme. Its mode is shown in the figure below:



Example 2: When I go into a bank I get rattled. The clerks rattle me; the wickets rattle me; the sight of the money rattles me; everything rattles me. (Lu Jun, Hou Xiangqun 2001, p.135-147)

Reference Translation: 我走进银行就心里发慌。办事员使我心里发慌;柜台窗口使我心慌;我看到钱也心慌;一切都使我心慌。

The theme of the text example 2 above is different, and the rheme is the same. The author of the original text deliberately adopted the structure of repeating the same rheme. The purpose is obvious. It can make readers immediately think of the author's situation at the time, and fully express the author's very nervous and embarrassed mood in the bank at that time. Therefore, the translation should also be carried out according to the thematic progression mode of the original text.

If translated as: 我走进银行就心里发慌。办事员、柜台窗口、钱，所有的一切都让我心慌。

Although the meaning of the translation is correctly conveyed, the vivid depiction of psychology in the original text is completely discarded, which completely fails to reflect the tension and fear of the author at that time.

C. Derivative Pattern

After the theme and rheme of the first sentence are described, the main sentence of each subsequent sentence is derived from a certain part of the rheme of the first sentence, that is, the rheme or part of the rheme of the previous sentence becomes the theme of the latter sentence. As shown in the figure below:

$T1 \rightarrow R1$

↓

$T2 (= R1) \rightarrow R2$

↓

$Tn (= Rn - 1) \rightarrow Rn$

Example 3: 我怎能忘记那美丽的校园呢? 那儿处处是碧绿的芳草。绿草中铺着洁白的、笔直的石路。路两旁种的那些树分明是一品红, 然而原该为大红色的排列为环状的叶, 却变为柔媚的粉红, 还有着淡绿色的边儿。(Qiao Ping 2002, p.40-84)

Example 3 is a lyrical short essay. At first, I recalled the campus, from the campus to the fragrant grass on the campus, and then the fragrant grass leads to the stone road, and the stone road leads to the poinsettia and their leaves beside the road. The progression of theme-rheme layers was clear at a glance. Therefore, the development of the translated text and the organization of information should also follow the same structural pattern as the original text, so as to preserve the integrity and coherence of the text and make the translated text appear smooth and fluent. The following translation better reflects the original text:

How can I ever forget the beautiful campus? The grounds were covered with dark green grass through which stretched a straight white stone path. On both sides of the path were planted what I believed to be poinsettias. Now the flowers were surrounded by pinkish leaves instead of bright red ones as they should have been. (Qiao Ping 2002, p.40-84)

III. ENLIGHTENMENT OF THEMATIC PROGRESSION PATTERN TO THE TEACHING OF ENGLISH-CHINESE TEXT TRANSLATION

People use language as a tool to communicate, not in words or single sentences. Sentence is only the smallest unit in verbal communication. In actual communication, people use these sentences to form texts. The so-called text is a sentence chain composed of sentences. These sentence chains can form sentence groups, sentence segments and form a complete text at most. That is to say, sentences have the function of gathering sentences into a text. But there are certain rules to follow, and different ways of organization can convey different meanings (Zhu yongsheng & Yan shiqing, 2001).

At present, the translation textbooks used by many Chinese universities will enable students to learn and master the eight commonly used translation skills: retranslation, addition and subtraction, part-of-speech conversion, reverse translation and so on. The teacher's teaching only focuses on the translation of words and sentences, and ignores the analysis of the whole text. Although students have mastered the translation methods of words and single sentences, when facing the translation of a paragraph or a text, the translation results are often unsatisfactory, the cohesion between sentences is not close, and the semantics of the whole text is incoherent everywhere.

Baker (1992) once pointed out that the thematic progression pattern of the original text should be reproduced in a certain appropriate way in the translation. If we do not pay attention to this, it may lead to the problem of poor information flow in the translation. In other words, because the thematic progression pattern of all clauses in the original text reflects the purpose and overall effect of the source text, in order to achieve the textual effect similar to the source text, the translator should try his best to reproduce this textual structure in translation.

Through the analysis of the three thematic progression patterns in text translation in section II, we can be sure that the analysis of the thematic progression patterns of the original text can enable us to better grasp the textual structure of the source text, so as to ensure the accuracy of the translation, as well as the cohesion and coherence of the target text. In the actual translation teaching process, in addition to the translation skills of words and sentences, we should also pay attention to the development of the information in the text and the pattern of thematic progression. English is a hypotaxis language while Chinese is a parataxis language. The two languages have different syntactic structures. Moreover, Both English and Chinese texts usually use a variety of different text patterns to develop their text structures. Therefore, in translation teaching, teachers need to remind students that in translation practice, it is determined by the specific information structure of the original text whether the translated text follows the text pattern of the original text, and must not copy the text pattern of the source text.

Generally speaking, the translator should retain the thematic progression pattern of the source text in the target text. Because, English and Chinese languages have their own language characteristics. Moreover, the thematic progression patterns used in English and Chinese texts are complicated. The translator needs to make necessary adjustments or reconstructions according to the actual situation, and express the source text information in a unique language structure and thematic progression pattern consistent with the target text.

A. Retain the Thematic Progression Pattern of the Source Text

The development of theme rheme between sentences in a text basically follows the above patterns. This feature not

only constitutes the element of text as a communication unit, but also makes it an important factor as a translation unit. Because human thinking has basically the same pattern. If they are destroyed in translation, the translation will not conform to communicative habits. We will analyze the following three examples respectively.

Example 4:

长安城内街道宽广笔直，主要大街宽度都在一百米以上，宫门前的一条东西向的大街，足有二百二十米之宽。道路两旁种有青槐和榆树，并有完整的排水系统。(Lv Ruichang 1983, p.96).

The translation is: *The streets were straight and wide. The avenues were over 100m in width. The one outside the palace, running from east to west, was fully 220m wide. Ash and elm trees lined the streets, all of which had a sewerage system.*

This paragraph introduces the situation of Chang'an Street, so the known information (Theme) is the same, that is, "street". The same theme leads to different rheme, which is equivalent to the above variant of T1 → R1, T1 → R2, T1 → R3 pattern, but the translation destroys this pattern, and selects the unknown information as the Theme in the third sentence, which makes the third sentence logically unreasonable and confusing in meaning. Therefore, the original translation should be changed as follows:

The streets in Chang'an were straight and wide, with the main streets over 100m in width, and the one in front of the palace, running from east to west, even 220m wide. All of them were lined with locust and elm trees on both sides and equipped with drainage system.

Similar examples are also common in English-Chinese translation, such as example 5: Mrs Cox (T1) / teaches English in a high school in San Francisco, a big city on the west coast in the United States.(R1) She (T1)/ had wanted to become a teacher when she was young. (R2) She (T1) / has taught eight years now and always enjoyed her work.(R3) (Zhang Peiji 2009, p57).

There are three sentences in example 5. The cohesive relation of their theme and rheme adopts a parallel pattern. If the translation does not follow this pattern, it will affect normal communication, such as: 考克斯女士在旧金山市的一所中学教英语。它是美国西海岸的一座大城市。她年轻时就想成为一名教师。她已教了八年书，而且一直很喜欢自己的工作。

The inappropriateness of this translation lies in the fact that it adds a new theme-rheme structure: "It (San Francisco) is a big city on the West Coast of the United States", which destroys the parallel pattern of Ms. Cox as the theme in the whole paragraph. If it is changed to: 考克斯女士在美国西海岸的大城市旧金山的一所中学教英语。她年轻时就想成为一名教师。她已教了八年书，而且一直很喜欢自己的工作。

In this way, the translation will be smooth and natural, in line with the law of thinking in communication. This shows that from the perspective of communication, we must also look at the entire segment as a whole. Because the arrangement of the theme-rheme of each sentence in a paragraph is orderly, if we do not take into account the whole and only consider the situation of each sentence, we are likely to translate a group of scattered sentences that lack integrity. In this case, although there is no problem at the sentence level, it is insufficient at the paragraph level.

Example 6:

Studies serve for delight, for ornament and, for ability. Their chief use for delight is in privateness and retiring; for ornament, is in discourse; and for ability, is in judgment and disposition of business. (Zhang Peiji 2009, p. 107).

The above example 6 text is selected from Bacon's *On Reading*, which is a more typical derivative thematic progression pattern. In the first sentence, *studies* (theme 1) is followed by three parallel rhemes: *serve for delight* (rheme 1), *for ornament* (rheme 2) and *for ability* (rheme 3). Then, the author expands the three parallel rhemes respectively to serve as known information (i.e. theme), forming three new theme-rheme structures that are actually parallel, namely, *for delight* (Theme 2) → *is in privateness* (rheme 2), *for ornament* (Theme 3) → *is in discourse* (rheme 3), *for ability* (theme 4) → *is in judgment* (rheme 4). Mr. Wang Zuoliang, a famous Chinese translator, also followed the thematic progression pattern adopted by the original author in his translation and translated it as: 读书足以怡情，足以博彩，足以长才。其怡情也，最见于独处幽居之时；其博彩也，最见于高谈阔论之中；其长才也，最见于处世判事之际。

Mr. Wang Zuoliang's translation well retains the thematic progression pattern of the original text, skillfully reproduces the information structure of the original text, faithfully conveys the information of the original text, advances layer by layer, and reads well.

B. Reconstruct or Transform the Thematic Progression Pattern of the Source Text

It is impossible for people to always follow the thematic structure of the original text when translating. When possible, the target language can be close to the original text as much as possible. However, due to the differences between the two languages in word order, sentence focus and natural wording and other aspects, thematic progression patterns of the original text has to be abandoned sometimes. It is important that the translation should have its own thematic progression patterns, read naturally and smoothly, and do not damage the information structure of the original text as well.

Nida & Taber (1969) once said that every language has its own characteristics. In order to communicate effectively,

we must follow the characteristics of each language. Effective translators will not impose the morphological structure of one language on another, but make necessary adjustments at any time to express the information of the source language in the unique structure of the target language.

Example 7: We (T1) rounded just such a cape (R1) toward sunset, the most easterly point (R2) of a continent, dramatically high and lonely, a great purple mountain (R3) overhung by a great purple cloud. (Zhang Peiji 2009, p.216).

Reference Translation: 将近落日时分, 我们(T1)正好绕过这样一个海角(R1)。这海角(T2/R1)位于大陆最东端, 挺拔兀立, 引人注目。这(T2)是一座紫红色的大山(R3), 笼罩在一大片紫红色的云雾中。

In example 7, the original sentence contains two appositive phrases, which belong to the relation of parallel theme and rheme. The translation includes the super-sentence body of three clauses. Theme and rheme are connected by continuity and parallelism, and their logical relations are equivalent. If the third sentence is translated into: “一大片紫红色的云彩笼罩着一座紫红色的大山” Looking at this sentence in isolation, translating the post-attributive past participle *overhung* into the active voice and the agent *cloud* into the subject has not changed the meaning of the deep sentence, and the surface sentence is also authentic. However, from the perspective of textural coherence, the information of theme and rheme in this sentence is new, sudden and irrelevant to the previous sentence. The relationship between ‘a great purple mountain’ and ‘a cape’ is undistinguished, and it also distorts the original meaning. Therefore, the deep level of the text is not equivalent.

Due to the differences in the general rules of organizing sentences between English and Chinese, Li and Thompson are believed that English is a language with a prominent subject, while Chinese is a language with a prominent topic. Therefore, compared with English, Chinese has a more obvious feature in the overall sentence structure: when the topic in Chinese is very obvious in a certain context, the topic can be omitted. Especially when a paragraph forms a topic chain. This pattern is most common in narrative articles. For example, a concentrated narration of someone in a novel:

Example 8: 靠后壁平铺的板上迭着被褥, 一个二十五六的人躺在上面。他虽然生长在水乡, 却似乎害着先天的晕船病, 只要踏上船头, 船身晃几晃, 便觉得胃里作泛, 头也晕起来。这一回又碰到逆风, 下午一点钟上船时便横下来, 直到现在, 还不曾坐起来。躺着, 自然不觉得什么; (Ye Shengtao 1962, p106)

Reference Translation: *Against the rear partition was a makeshift bunk of planks and bedding with a young man of twenty-five or six lying on it. Though born and bred a fen man, he seemed to be afflicted with congenital sea-sickness, for he had only to set foot on the swaying deck of a boat and at once his stomach would begin to reel. To make things worse, they were making this journey against a head-wind, and from the moment he had come aboard at one o'clock that afternoon until now he had been stretched out on the bunk and had not sat up once. Naturally enough, he did not feel anything all the time he was lying down ...* (Barnes, & A. C. 1958, p.97)

The four sentences in example 8 form a topic chain, jointly narrating the same topic “a person of twenty-five or six.” In the second sentence, a pronoun “he” is used to express the topic, which makes the topic of the whole paragraph more obvious, and the topics in the third and fourth sentences are omitted. In the English translation of these two paragraphs, the personal pronouns that appear in the subject position cannot be omitted.

Therefore, in order to improve the quality of the translated language and get rid of the translation tone, it is necessary to make great efforts to transform the structure of the two languages, whether it is from Chinese to English or from Chinese to English, otherwise it will not only affect the nature and fluency of the translated text, but also lead to the distortion and unfaithfulness of the translation to the meaning expression of the source language.

There are many patterns of thematic progression, and the development of text is more complicated. As example 9,

“曲曲折折的荷塘上面, 弥望的是田田的叶子。叶子出水很高, 像亭亭的舞女的裙。层层叶子中间, 零星地点缀着些白花, 有袅娜地开着的, 有羞涩地打着朵儿的; 正如一粒粒的明珠, 又如碧天里的星星, 又如刚出浴的美人。微风过处, 送来缕缕清香, 仿佛远处高楼上渺茫的歌声似的。这时候叶子与花也有一丝的颤动, 像闪电般, 霎时传过荷塘的那边去了。叶子本是肩并肩密密地挨着, 这便宛然有了一道凝碧的波痕。叶子底下是脉脉的流水, 遮住了, 不能见一些颜色; 而叶子却更见风致了” (Yang Ping 2004, p.206)

In example 9, this text begins with *lotus pond* T1 leading to *lotus leaf* R1, and then *lotus leaf* T2(= R1) leading to *lotus flower* R2, which belongs to the third continuation pattern of thematic progression above in this paper. The descriptions of lotus flowers and the descriptions of lotus leaves at the end, including the water led by lotus leaves, all belong to T1 → R1. T2(= T1) → R2, the first parallel pattern. In addition, other messages such as the breeze, the fragrance of lotus and other information are interspersed in the middle. From this we can see that most texts usually adopt a variety of thematic progression patterns for interactive and comprehensive use. Therefore, in the actual translation, the translation will be flexible and changeable, and the step-by-step process will often only bring about the effect. The translator should make necessary adjustments or reconstructions at any time according to the situation of the specific text, and express the source text information in the form of language structure unique to the target language, so as to construct a standard and authentic translation.

Reference translation: *As far as eye could see, the pool with its winding margin was covered with trim leaves, which rose high out of the water like the flared skirts of dancing girls. And starring these tiers of leaves were white lotus flowers, alluringly open or bashfully in bud, like glimmering pearls, stars in an azure sky, or beauties fresh from the bath. The breeze carried past gusts of fragrance, like the strains of a song faintly heard from a far-off tower. And leaves and blossoms trembled slightly, while in a flash the scent was carried away. As the closely serried leaves bent, a tide of opaque emerald could be glimpsed. That was the softly running water beneath, hidden from sight, its colour invisible, though the leaves looked more graceful than ever.* (Yang Ping 2004, p.206-207)

Therefore, when translating, students should not always stay in the study of the translation of words and single sentences. They should also fully consider the expansion of the whole text and the progression of information, and clarify the connections between sentences, so as to make the whole translation smooth, natural cohesion and coherence.

IV. CONCLUSION

Because thematic progression pattern can reflect the framework of the text structure, and the development of the thematic progression pattern is relatively complex, it does not follow the same pattern. Therefore, a careful study of this proposition is of great benefit to translation work. This article explores the relationship between thematic progression pattern and the mutual translation of English and Chinese texts from the perspective of text translation, which is very valuable.

We hold that in the translation between English and Chinese, we should try our best to maintain the same thematic progression pattern as the source text, so as to preserve the style of the original text and the meaning that the original author wants to express. However, all this is based on the premise that the meaning of the original text will not be misunderstood, that is, in order to achieve functional equivalence, some necessary adjustments will be made to conform to the marked thematic structure in the source text, so as not to affect the language structure of the target language. This paper is a meaningful attempt to explore the mechanism of intercultural textual meaning transformation by using thematic progression pattern. Here, we can affirm the role of thematic progression pattern in text translation teaching.

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Communicative Language Teaching in Public Universities in Afghanistan: Perceptions and Challenges

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Abstract—While Communicative Language Teaching (CLT) has been advocated in Afghanistan, little is known about the perception of Afghan EFL (English as a Foreign Language) teachers on CLT. This study aims to investigate the perceptions and challenges of CLT in Afghan public universities from the perspectives of EFL teachers. The study employed a mixed-method approach comprising survey questionnaires and a qualitative interview. A sample of sixty-two Afghan EFL teachers was selected to participate in a survey questionnaire, while five were interviewed. Findings from the questionnaires and interview showed that Afghan EFL teachers have positive perceptions regarding CLT. The results also showed that the education system is one of the significant challenges for CLT implementation in Afghan public universities. The current study is valuable for policymakers, teachers, and students for improvement of EFL classes in Afghanistan.

Index Terms—Afghanistan, communicative language teaching, post-war education, EFL classroom, EFL Lecturers' perceptions

I. INTRODUCTION

With a history of about four decades of war, Afghanistan struggles to rebuild its education sector by improving the primary education quality, training teachers, preparing learning materials, and strengthening the Ministry of Education as the administrator of the education system (Dandawate & Dhanamjaya, 2019). The Afghan government has also acknowledged the importance of English and introduced English language courses as compulsory subjects from the primary up to the tertiary educational levels (Singh & Sadri, 2019). From 1985 to 2004, English was only taught starting from grade seven; today, English is taught as a compulsory subject from grade four of school (Alamyar, 2017), indicating the significant importance the English subject has received. Moreover, English has gained recognition as a language of trade, politics, and employment both in the private or public sectors (Alamyar, 2017). For example, many international non-governmental organizations such as United Nations (UN) and United States Agency for International Development (USAID) have offices in the country, and they require employees who have English skills. Likewise, although English was not a requirement for governmental positions from 2001-2008, the current situation portrays a different picture. Knowledge of the English language seems advantageous for job seekers in the public sectors as many offices (e.g., the Ministry of Foreign Affairs) have started to have dealings requiring the use of English. With all these new changes and development, more and more Afghans are motivated to acquire and improve the mastery of the English language, and the teaching and learning (TnL) of English have also received increasing attention.

However, being in a war-stricken country, many schools, universities, and other educational institutions suffer from the lack of the proper infrastructure and equipment for effective TnL of English. Most of these educational premises do not even have the basic equipment such as projectors or DVDs. If they do, the equipment is not suitable for modern language TnL. The dominance of traditional teaching methods such as Audio-lingual and Grammar-translation further contributes to the problems associated with ineffective TnL of English (Hikmat, 2009). Noori (2018), however, revealed that Afghan EFL teachers were very positive about using Communicative Language Teaching (CLT) as an approach to improve the scenario of English language teaching in Afghanistan. Therefore, this study aims to investigate in greater depth the Afghan EFL teachers' perceptions about CLT and the challenges they face in the implementation of CLT in their lessons.

II. REVIEW OF LITERATURE

The whole concept of CLT focuses on developing L2 students' communicative competence, hence the emphasis on

teaching English for communication (Hymes, 1972; Richards and Rodgers, 2001; Ying, 2010). In CLT classrooms, students are taught to become users of the target language (Hymes, 1992) that can handle meaningful communication with suitable linguistic proficiency in different social contexts (Dos Santos, 2020). Indeed, according to Hymes (1972), communicative competence covers both linguistic and social competence, i.e., the ability to "know when to speak, when not, what to talk about, with whom, when, where, in what manner" (Hymes, 1972, p227). In practice, CLT has been perceived as having the capability to engage learners in communication as a prerequisite for the development of communicative competence (Savignon, 2007), unlike the established traditions that emphasize learners' formal knowledge acquisition.

CLT is a combination of various techniques and goals to improve students' components of communicative competence, namely grammatical, discourse, functional, sociolinguistic, and strategic competence (Brown, 2000; Canale & Swain, 1980; Savignon, 1997). Communicative activities in the classroom (e.g., games, role plays, and problem-solving tasks) offer learners opportunities to practice their communication skills meaningfully in different contexts and take on different roles (Ozsevik, 2010). All these could equip students with essential and relevant skills of communication.

Research on the perception of CLT implementation in ESL or EFL contexts have consistently shown that teachers are optimistic about the benefits of CLT on their students, despite the challenges that CLT presents in their context. For example, a study among 75 secondary school teachers in Iran (Anani Sarab et al., 2016) revealed that, while the teachers agreed with the principles of CLT, its implementation had to start with improvements in various aspects including teacher training and teaching materials, and some influential contextual factors, particularly the class size. Similarly in Pakistan, Ahmad & Rao (2013) found that teachers were enthusiastic about applying CLT in their classrooms. Yet, lack of appropriate materials, grammar-based examinations, and insufficient teacher training were some of the problems that must be overcome. In another study, Huang (2016) reported that Taiwanese teachers agreed that cultivating English language proficiency among students was necessary. The teachers, however, were concerned with their insufficient communication proficiency and confidence in implementing CLT. In Thailand, Kwon (2017) investigated six teachers using the interview method. The results indicated that the teachers were very optimistic that the implementation of CLT would improve their students' English language proficiency. However, low English language proficiency among both teachers and students did not allow a full use of English as the medium of instruction (MOI). In short, although many curricula have shifted their focus to CLT from traditional theories, mismatch still prevails between theories and practice (Littlewood, 2007) and much literature shows that traditional methods are still commonly used in most EFL settings (Littlewood, 2007; Rao, 2013; Li, 1998).

In Afghanistan, the scenario does not differ much. In his study involving Afghan EFL lecturers, Noori (2018) found that while the lecturers already put CLT into practice, they disagreed that it was effective. Various challenges mentioned ranging from large classes, grammar-based focus, weak support from the administration, and student-related issues, such as low English language proficiency and motivation to participate in lessons. In a case study involving two English teachers, Faizy (2020) discovered that they commonly used their mother-tongue and focused on error corrections in their teaching. While these practices are the opposite of the CLT principles, the constraint faced, including students' poor language proficiency, grammar-based examinations and large class sizes would only allow for teacher-centered teaching. Kakar et al. (2020) agreed large and crowded classes would limit teachers from giving individual attention to students, not to mention opportunities for each student to practice communicative skills. Worse, there are some students who are reluctant to shoulder learning when teachers switch from teacher-centered to student-centered teaching (Kakar et al., 2020).

In short, although CLT would improve students' communicative competence, the issues that CLT presents could not simply be ignored, particularly when the challenges come from various aspects. CLT implementation in Afghan English language classes is increasingly popular, yet the challenges that teachers and students face remain. So, this paper aims to investigate the perceptions of the Afghan public universities EFL lecturers regarding the implementation of CLT in their classrooms, and the challenges they face/perceive in relation to CLT implementation.

III. METHODOLOGY AND RESEARCH DESIGN

This study used a concurrent mixed-method design comprising a quantitative questionnaire and qualitative interviews which would offer a powerful combination of quantitative and qualitative data (Miles et al., 1994). Sixty-two EFL lecturers from 20 public universities and three higher education institutions were selected for this research through convenient sampling, where participants were selected based on their willingness and accessibility (Creswell, 2012). So, this research chose the convenient sampling method due to the foreseen difficulty of accessing the participants, i.e., the lack of Internet in some areas and transportation issues of travelling from one university to another during the data collection phase.

Two cross-sectional survey questionnaires were used. The first questionnaire, adopted from Karavas-Doukas (1995), gathered the perceptions of EFL lecturers on CLT. This questionnaire used 1-5 Likert scales and contained five themes with 24 items, namely place and importance of grammar (1,3,12,17,23), group and pair work (2,9,13,21,22), quality and quantity of error-correction (6,10,14,15), the role of teacher in the classroom (7,16,19,24), and the role of learners (4,5,8,11,18,20). According to the questionnaire developer, the means above three is considered positive, and lower than

three is negative. For the reliability of the questionnaire, the coefficient of split-half has been reported as 0.88.

The second quantitative questionnaire was adopted from Ozsevik (2010), and consisted of 18 items. The first six (1, 2, 3, 4, 5, 6) were related to teachers and the next four (7, 8, 9, 10) were student related. Items 11, 12, 13, 14, 15 were related to education-system and the last four items (16, 17, 18) were related to CLT. This questionnaire also used a Likert scale of 1-4 where 1=not a challenge at all, 2=a challenge, 3=a mild challenge, and 4=a major challenge.

To collect the data, first, the quantitative questionnaires were sent online to the respondents. Online data collection is widespread nowadays and can help gain systematic and organized data (Skarupova & Blinka, (2013). After the questionnaires were collected, interviews were conducted with five respondents to gather in-depth information about CLT in Afghanistan. Later, both quantitative questionnaires (questionnaire of perceptions and questionnaire of challenges) were analyzed through SPSS IBM Version 25 for descriptive statistics (mean, standard deviation, and frequency), while the interviews were analyzed through thematic network analysis which is a very flexible data analyzing method that can be modified for different purposes (Braun and Clarke, 2006).

IV. FINDINGS

The respondents of this research are male (85%) and female (15%) EFL lecturers whose age ranged from 20-25 (15%), 26-30 (62%), 31-35 (20%) 36-40 (1.5%) and above 40 (1.5%). Qualification-wise, 35.1% of the respondents possess a bachelor's degree, 62.5% have a master's degree, while 2% have PhD. Most of the respondents (46%) have less than five years of teaching experience, another 43.5% had 6-10 years of experience, while the rest have been teaching for 11-15 years (7%) and more than 15 years (1.5%).

A. Questionnaire for Perceptions

As mentioned, the quantitative data were analyzed through SPSS IBM Version 25 for descriptive statistics (mean, standard deviation, frequency) to find the perceptions of Afghan EFL lecturers. The results show the respondents had positive views towards all the five principles included in the questionnaire (refer to Table 1). The highest mean score of all principles examined was the role of teachers in CLT classrooms, with the mean value of 3.91. For the other principles, namely the role of learners and their contributions in learning, the Place /Importance of Grammar, the Pair/Group Work, and the Quality/Quantity of Error-Correction, their mean values are 3.73, 3.48, 3.38 and 3.17, respectively. In the following sections, all the data obtained from the questionnaire with their descriptive statistics are explained. For ease of reference, Tables 2, 3 and 6 below present details of the respondents' responses on all the five principles, together with the individual items associated with each principle.

TABLE 1
OVERALL DESCRIPTIVE STATISTICS FOR PERCEPTIONS OF CLT

No	Principles	Mean	Standard Deviation
1	Place/Importance of Grammar	3.48	0.67
2	Group/Pair Work	3.38	0.87
3	Quality/and Quantity of Error-correction	3.17	0.48
4	The Role of Teacher in Classroom	3.91	0.31
5	The Role and Contribution of Learners in the Learning Process	3.73	0.73
	Overall Mean of the Questionnaire	3.53	

B. Perceptions of Afghan EFL Lecturers about CLT and Its Principles

The first principle is the role of teachers in CLT which has received the highest mean among all the five principles examined. As shown in Table 2, 61.3% of the respondents believe that the teachers' role as the authority and instructor in a language classroom is no longer adequate to describe them as teachers. About 77% of the respondents acknowledge that transmission of knowledge is one of the differing roles teachers should play. Next, 69.4% of the respondents agreed that the role of teachers is to impart knowledge through various activities such as writing and giving examples. Most of the respondents (87.1%) believe textbooks alone are not sufficient to meet the needs of students and that teachers must use supplementary materials to meet the needs of students' learning. All these items highlight that most Afghan EFL lecturers are aware of the different roles that they have to assume with the CLT implementation.

TABLE 2
PERCEPTIONS OF LECTURERS ON ROLES TEACHERS AND STUDENTS IN CLT

No	Principle	Statements	Percentage of Item					Mean	STD
			SA	A	N	D	SD		
1	Role of Teachers	7. The teacher as "authority" and "instructor" is no longer adequate to describe the teacher's role in the language classroom.	24.2 %	37.1 %	19.4 %	12.9 %	6.5 %	3.59	1.17
		16. The teacher as transmitter of knowledge is only one of the many different roles he/she must perform during the course of a lesson	30.6 %	46.8 %	14.5 %	6.5 %	1.6 %	3.98	0.93
		19. The role of the teacher in the language classroom is to impart knowledge through activities such as explanation, writing, and example.	22.6 %	46.8 %	19.4 %	8.1 %	3.2 %	3.77	0.99
		24. A textbook alone is not able to cater to all the needs and interests of the students. The teacher must supplement the textbook with other materials and tasks so as to satisfy the widely differing needs of the students.	54.8 %	32.3 %	4.8 %	6.5 %	1.6 %	4.32	0.95
2	Role of Learners in their own learning	20. Tasks and activities should be negotiated and adapted to suit the students' needs rather than imposed on them.	48.4 %	43.5 %	4.8 %	3.2 %	0 %	4.37	0.72
		8. The learner-centered approach to language teaching encourages responsibility and self-discipline and allows each student to develop his/her full potential.	67.7 %	25.8 %	3.2 %	3.2 %	0 %	4.5	0.71
		11. It is impossible in a large class of students to organize your teaching so as to suit the needs of all.	35.5 %	30.6 %	9.7 %	16.1 %	8.1 %	3.69	1.32
		18. For most students, language is acquired most effectively when it is used as a vehicle for doing something else and not when it is studied in a direct or explicit way.	16.1 %	51.6 %	22.6 %	9.7 %	0 %	3.7	0.84
		4. Since the learner comes to the language classroom with little or no knowledge of the language, he/she is in no position to suggest what the content of the lesson should be or what activities are useful for him/her.	16.1 %	27.4 %	17.7 %	27.4 %	11.3 %	3.09	1.28
		5. Training learners to take responsibility for their own learning is futile since learners are not used to such an approach.	8.1 %	33.9 %	24.2 %	12.9 %	21.0 %	2.95	1.28

Next, the Afghan EFL lecturers also expressed positive views on their perceptions of students' roles and contributions in CLT. About 91.9% of the respondents agreed that all classroom tasks and teaching activities must suit the students' needs. Another 83.5% believe that learner-centered teaching approaches can contribute to students' potential and make them responsible for their learning. Approximately 66% of the teachers think that CLT would not be effective in a large class, implying the requirement for small classes to implement CLT in their context.

Regarding students' acquisition of the language, about 68% of the EFL lecturers agreed that the communicative use of language, i.e., students learn language through using it, would be effective. This suggests these EFL lecturers have confidence that CLT could help their students with the language. However, when asked whether students should be allowed to suggest contents and/or activities to be conducted in class, 43.5% answered that students do not have the right knowledge to do so, while 38.7% thought otherwise. This finding is significant as more than one-third of the respondents indicated their willingness to allow students to contribute to their language learning. However, perhaps the approach would be too drastic as 42% of the respondents agreed that the students were not used to taking responsibility for their own learning.

TABLE 3
PERCEPTIONS OF LECTURERS ON ACTIVITIES IN CLT

No	Principle	Statements	Percentage of Item					Mean	STD
			SA	A	N	D	SD		
3	Group work and pair work	2. Group work activities are essential in providing opportunities for co-operative relationships to emerge and in promoting genuine interaction among students.	71.0 %	21.0 %	4.8 %	1.6 %	1.6 %	4.58	0.80
		9. Group work allows students to explore problems for themselves and thus have some measure of control over their own learning. It is therefore an invaluable means of organizing classroom experiences.	46.8 %	27.4 %	12.9 %	9.7 %	3.2 %	4.04	1.13
		22. Group work activities have little use since it is very difficult for the teacher to monitor the students' performance and prevent them from using their mother tongue	12.9 %	25.8 %	9.7 %	35.5 %	16.1 %	2.83	1.33
		21. Students do their best when taught as a whole class by the teacher. Small group work may occasionally be useful to vary the routine, but it can never replace sound formal instruction by a competent teacher.	9.7 %	24.2 %	9.7 %	41.9 %	14.5 %	2.72	1.25
		13. Group work activities take too long to organize and waste a lot of valuable teaching time.	21.0 %	9.7 %	9.7 %	40.3 %	19.4 %	2.72	1.43

In Table 3, findings regarding the third principle - the importance of pair and group work – evidently show that generally, most of the respondents view this principle positively. A high percentage (92%) of the EFL lecturers agreed that group work is essential for building cooperative relationships among students, which could eventually lead to genuine interactions. About 74% of the lecturers agreed that group work can help learners develop their autonomy for learning, thus contributing towards rewarding classroom experiences. This perception is further emphasized as 51.6% of the respondents disagreed that group work have little use. This response indicates that the lecturers may not have difficulty monitoring students' performance in group work. Similarly, about 56% of the respondents disagreed that students do their best when taught as a whole class and that small group work can never replace formal instruction even by a competent teacher. These findings imply that the lecturers see students working with peers as valuable to learning. In fact, 59.7% of the respondents view group work activities as not difficult to prepare and that the time spent preparing the activities was worthwhile. In general, we can conclude that the EFL lecturers realize the efficiency of cooperative work in a CLT classroom.

TABLE 4
PERCEPTIONS OF LECTURERS ON IMPORTANCE OF GRAMMAR AND ERROR

No	Principle	Statements	Percentage of Item					Mean	STD
			SA	A	N	D	SD		
4	Importance of Grammar	12. Knowledge of the rules of a language does not guarantee ability to use the language.	21.0 %	48.4 %	22.6 %	6.5 %	1.6 %	3.80	0.90
		3. Grammar should be taught only as a means to an end and not as an end in itself.	14.5 %	46.8 %	27.4 %	11.3 %	0 %	3.64	0.87
		23. Direct instruction in the rules and terminology of grammar is essential if students are to learn to communicate effectively	14.5 %	33.9 %	22.6 %	12.9 %	16.1 %	3.17	1.29
		1. Grammatical correctness is the most important criterion by which language performance should be judged	9.7 %	32.3 %	16.1 %	32.3 %	9.7 %	3.0	1.20
		17. By mastering the rules of grammar, students become fully capable of communicating with a native speaker	12.9 %	17.7 %	12.9 %	38.7 %	17.7 %	2.69	1.31
5	Error correction	6. For students to become effective communicators in the foreign language, the teacher's feedback must be focused on the appropriateness and not the linguistic form of the students' response.	22.6 %	51.6 %	14.5 %	6.5 %	4.8 %	3.80	1.02
		14. Since errors are a normal part of learning, much correction is wasteful of time.	16.1 %	33.9 %	19.4 %	25.8 %	4.8 %	3.30	1.16
		15. The Communicative approach to language teaching produces fluent but inaccurate learners.	9.7 %	27.4 %	16.1 %	35.5 %	11.3 %	2.88	1.21
		10. The teacher should correct all the grammatical errors students make. If errors are ignored, this will result in imperfect learning.	11.3 %	24.2 %	9.7 %	33.9 %	21.0 %	2.70	1.34

Next, the findings show the respondents' views on the importance of Grammar in CLT (see Table 4). It should be noted that in Afghanistan, the Grammar Translation Method has been a dominant teaching approach in English language classrooms. Thus, it is not a surprise to have a mean of 3.48 (Refer to Table 2), which indicates a positive perception regarding the role of grammar in CLT. About 69% of the participants also agreed that the knowledge of grammatical rules could not guarantee the ability of students to use the language nor be fully capable of communicating with native speakers (56.4%). Accordingly, 61.3% of the respondents agreed that grammar should be taught to an end, not as an end to itself, implying that grammar should be taught to help students use the language correctly. In relation, about 48% of the respondents agreed that the direct instruction of grammar rules is essential for effective communicative purposes. However, when asked whether grammatical accuracy should be an important criterion to judge language performance, 42% of the respondents each expressed their agreement and disagreement. This finding is fascinating as it could clearly reflect the notion of fluency versus accuracy in language teaching (see Brumfit, 1984) that many language lecturers are torn between. In this context, as Grammar Translation Method has long been a dominant approach, it would be expected to find Afghan EFL lecturers who wish for students to use the language grammatically, and those who wish students to be fluent, particularly with the implementation of CLT.

The last item investigated is error-correction. Based on Table 4, generally, the respondents formed a positive perception about error-correction, although it has the lowest mean (3.17) among the five principles. From Table 4, 74.2% of the respondents agreed that lecturers should provide feedback that focuses on appropriateness rather than linguistic form. However, much correction was considered a waste of time by half of the respondents and in fact, about 55% of the respondents felt that lecturers should not correct all grammatical errors produced by students. In addition, 46.8% of the respondents disagreed that CLT would produce fluent but inaccurate language users. The findings related to error correction imply the balance that the lecturers intend to achieve with CLT utilization. Although the lecturers have confidence in CLT as a suitable method to help their students improve in language learning and language use, their view on grammatical language is also strong, considering the decade-long focus on grammar teaching and the grammar-focus examinations.

In general, based on the findings gathered on the respondents' views on the five principles of CLT included, the

lecturers involved in the survey were very positive with the prospect of improving their students' learning and use of language through the utilization of CLT. The findings also indicate that the teachers were willing to assume new roles, adopt different teaching approaches and reduce their classroom authority while still maintaining a critical aspect of the language, i.e., the accuracy of the language use, which has been dominant in their context. The following section discusses the challenges that are associated with CLT as perceived by the respondents.

C. Challenges in Communicative Language Teaching for Afghan EFL Lecturers

This section presents the descriptive statistics based on findings from the questionnaire for challenges in CLT. Of the 62 participants in the study, 83.87% (52 persons) responded that they apply CLT in their classes, while the other 16.12% (10 persons) responded otherwise. Below are tables that provide detailed descriptive statistics for each challenge with all the statements included in the questionnaire, for lecturers applying CLT (indicated by Y) and those who do not (indicated by N).

Table 5 shows that the education system is the first big challenge for CLT application perceived by both groups. The first area of concern is the large class size. Most lecturers (those who apply - 51.9% and those who do not apply CLT - 60 %) agreed that large class size is a significant challenge in CLT implementation. In addition, 77 % of the lecturers applying CLT consider grammar-based examinations a challenge, which is agreed by 60% of their colleagues who do not use CLT. As for the lack of authentic materials for CLT, a significant percentage of lecturers who use CLT agreed that this is a challenge; interestingly, while 50 % of those who do not use CLT decided that this was a challenge, another 40% believed that this was a mild challenge. When asked about the traditional views on teachers' and learners' roles that are not compatible with CLT, lecturers who use CLT expressed that it would be a challenge (agreed by 67.3%), while those who do not use CLT disagreed this as a challenge. In terms of lack of support from the administration, quite a big percentage of those who use CLT and those who do not regarded this as a challenge.

TABLE 5
PERCEPTIONS OF LECTURERS ON EDUCATION SYSTEM-RELATED CHALLENGES

Statement	Not a Challenge at all		Mild Challenge		Challenge		Major Challenge		Mean		STD	
	Y	N	Y	N	Y	N	Y	N	Y	N	Y	N
14. Classes are too large for the effective use of CLT.	5.8	0	19.2	20	23.1	20	51.9	60	3.21	3.40	0.95	0.84
15. Grammar-based examinations have a negative impact on the use of CLT.	3.8	0	19.2	40	38.5	20	38.5	40	3.11	3.0	0.85	0.94
12. Teachers lack authentic materials such as newspapers, magazines, movies etc.	11.5	10	11.5	40	34.6	20	42.3	30	3.07	2.70	1.0	1.05
13. Traditional views on teachers' and learners' roles are not compatible with CLT.	9.6	50	23.1	30	28.8	10	38.5	10	2.96	2.80	1.0	1.03
11. There is a lack of enough support from administration.	11.5	10.	19.2	40	40.4	20	28.8	30	2.86	2.70	0.97	1.05

Student-related challenges portrayed in Table 6 are the second-highest challenge for lecturers who apply CLT. From the table, a large percentage of lecturers (75% of lecturers that use CLT and 70% of those who do not use CLT) believe that the students' low proficiency is a challenge in CLT. Furthermore, 65.4 % of the lecturers utilizing CLT agreed that the students' passive learning style is a challenge. Similarly, more than half of the lecturers who use CLT admitted that students who resist participating in class and lack the motivation to develop communicative competence would pose a challenge to CLT implementation. In contrast, about 70 to 80% of lecturers who do not use CLT did not see these three characteristics of students as a challenge.

TABLE 6
PERCEPTIONS OF LECTURERS ON STUDENT-RELATED CHALLENGES

Statement	Not a Challenge at all		Mild Challenge		Challenge		Major Challenge		Mean		STD	
	Y	N	Y	N	Y	N	Y	N	Y	N	Y	N
7. Students have low-level English proficiency.	13.5	10	11.5	20	26.9	30	48.1	40	3.09	3.20	1.07	1.22
8. Students have a passive style of learning.	5.8	0	28.8	70	30.8	10	34.6	20	2.94	2.50	0.93	0.84
9. Students resist participating in communicative activities in class	9.6	20	34.6	60	30.8	10	25.0	10	2.94	2.30	0.95	1.25
10. Students lack motivation for developing communicative competence	13.5	20	28.8	60	38.5	10	19.2	10	2.63	2.20	0.95	1.13

While student-related challenges are the second-highest challenge perceived by the lecturers who apply CLT, lecturers who do not use CLT perceived CLT-related challenges as the second-highest challenge (refer to table 9). These could probably be the assumptions that may have driven them to regard CLT as unfavorable. Indeed, their assumptions were not baseless, as from Table 7 we could see that lecturers who use CLT formed significant percentages about these ICT-related challenges. For example, about 73% of lecturers who use CLT (comparatively to 70% of their counterparts) answered that the lack of effective and efficient instruments to measure communicative competence formed a challenge to them. In addition, while only 40% of those who do not use CLT felt that Western education assumptions were not suitable for Asian contexts and that this was a challenge, the percentage is more prominent (58%) for the other group of lecturers. Finally, half of the respondents from each group agreed that it is a challenge that CLT does not take into account the differences between ESL and EFL contexts.

TABLE 7
PERCEPTIONS OF LECTURERS ON CLT-RELATED CHALLENGES

Statement	Not a Challenge at all		Mild Challenge		Challenge		Major Challenge		Mean		STD	
	Y	N	Y	N	Y	N	Y	N	Y	N	Y	N
16. There is a lack of effective and efficient instruments to assess communicative competence	9.6	0	17.3	30	32.7	20	40.4	50	3.03	3.20	0.98	0.91
18. Western educational assumptions are not suitable within Asian contexts	12.0	10	30.0	50	38.0	20	20.0	20	2.66	2.50	0.93	0.97
17. CLT doesn't take into account the differences between EFL and ESL teaching contexts.	19.2	10	30.8	40	28.8	40	21.2	10	2.51	2.50	1.03	0.84

Table 8 shows the findings on teacher-related challenges, and data in Table 9 illustrates that teacher-related challenges were the least challenges by both groups of lecturers. As shown in Table 9, the mean of teacher-related challenges for lecturers who do not use CLT is 2.55, while for their counterparts who use CLT, the mean is 2.10, indicating that these challenges form a mild challenge. In fact, a high percentage (more than 70%) of teachers in each group (referring to Table 8), for example, agreed that lack of knowledge about the appropriate use of language or insufficient proficiency in the English language among the teachers was not a challenge. However, there is one exception, which is related to lack of time to develop teaching materials. Both groups of lecturers felt that the lack of time to develop materials for communicative classes was a challenge (agreed by 51.9% of those who use CLT and 60% of those who do not). The lecturers have conflicting views about whether each item is a challenge for the last three items in Table 8. First, while more than half (55.8%) of lecturers who use CLT agreed that lack of opportunities to attend CLT courses is a challenge, only 40% of their counterparts shared the same view. Next, while most lecturers (75%) who use CLT claimed that teachers' lack of knowledge about the English culture is not an issue, 60% of their counterparts thought otherwise. Likewise, although about 81% of the lecturers who use CLT felt that lecturers' misconception about CLT was not a challenge, their counterparts were split (50/50) about this factor as a challenge. In short, most of these items were collectively seen as not seriously challenging CLT implementation. Perhaps, the lecturers who did not use CLT in their lessons have their own reasons, which may not be covered in this research.

TABLE 8
PERCEPTIONS OF LECTURERS ON TEACHER-RELATED CHALLENGES

Statement	Not a Challenge at all		Mild Challenge		Challenge		Major Challenge		Mean		STD	
	Y	N	Y	N	Y	N	Y	N	Y	N	Y	N
2. Teachers lack the knowledge about the appropriate use of language in context	46.2	20	30.8	50	13.5	20	9.6	10	1.86	2.20	0.99	0.91
1. Teachers' proficiency in spoken English is not sufficient	51.9	30	25.0	50	17.3	10	5.8	10	1.76	2.0	0.94	0.94
5. Teachers have little time to develop materials for communicative classes.	21.2	10	26.9	30	26.9	0	25.0	60	2.55	2.10	1.09	1.19
4. There are few opportunities for teachers to get CLT training.	17.3	30	26.9	30	30.8	10	25.0	30	2.63	2.80	1.04	1.75
3. Teachers lack the knowledge about the target language (English) culture	25.0	20	50.0	20	17.3	30	7.7	30	2.07	2.70	0.85	1.15
6. Teachers have misconceptions about CLT.	53.8	20	26.9	30	11.5	30	7.7	20	1.73	2.50	0.95	1.08

TABLE 9
SUMMARY OF CHALLENGES FOR BOTH GROUPS OF LECTURERS

No	Challenges	Lecturers who apply CLT		Lecturers who do not apply CLT	
		Mean	Standard Deviation	Mean	Standard Deviation
1	<i>Education System-related</i>	3.04	0.13	2.92	0.29
2	<i>Student-related</i>	2.90	0.19	2.55	0.45
3	<i>CLT-related</i>	2.73	0.26	2.73	0.40
4	<i>Teacher-related</i>	2.10	0.39	2.55	0.40
	<i>Overall Mean</i>	2.69		2.68	

D. Findings Derived from the Interview

As mentioned, five respondents were interviewed about their perceptions and challenges faced in relation to CLT implementation in Afghanistan public universities. Based on the analysis, several themes emerged. Most findings are consistent with those from the questionnaire, and they further explain the respondents' perceptions of CLT and the challenges encountered. One of the perceptions that may have discouraged the lecturers from using CLT is that CLT is an approach for teaching speaking only and CLT focuses solely on the speaking ability of students. Therefore, CLT is considered an approach that is in contrasts with the requirement of the curriculum that emphasizes grammar focus. With this view, some Afghan EFL teachers have been reluctant to employ CLT. This is clearly a misconception as the communicative competence as defined in CLT emphasizes the combination of discourse sociolinguistic, strategic and grammar competences (Canale & Swain, 1980).

About challenges, students' low English language proficiency and a mixture of students of various proficiency levels in a class are strongly viewed as a challenge and have become obstacles in the CLT implementation. The interviewees further commented that students' proficiency issues combined with other challenges, namely large-size classes, inadequate teaching materials, and teachers' lack of knowledge in CLT, may affect the effectiveness of CLT implementation in their classes.

In short, these additional findings from the interview data are insightful and further enlighten the results of the questionnaires. For instance, while the questionnaire data showed lecturers' great interest in using CLT, the interview data revealed that they still have some misconceptions regarding CLT. In other words, although Afghan EFL lecturers are positive about CLT, they require the appropriate training on aspects of CLT, including the underlying theory and the teaching methodology. It is hope that with appropriate knowledge of CLT, the lecturers will be even more optimistic about employing CLT to help their students improve their speaking ability and all aspects of English, including grammar.

V. DISCUSSION AND CONCLUSION

This study was conducted to investigate the perceptions of Afghan EFL lecturers about CLT implementations and its challenges in Afghan public universities. The overall findings reveal that Afghan EFL lecturers have positive perceptions about CLT despite many challenges derived from their context. The lecturers' positive perceptions resonate with studies in Afghanistan (Noori, 2018) and in other EFL contexts (e.g., Rahimi & Naderi, 2014; Vaezi, & Abbaspour, 2014). In fact, a study investigating Iraqi lecturers using the same questionnaires also resulted in very similar results (Sherwani & Kilic, 2017).

The findings also reflect closely with that of Chang's (2011), who investigated Taiwanese EFL lecturers. The apparent similarity concerns the role of teachers in CLT, suggesting that EFL lecturers in Afghanistan and Taiwan view the significant roles of teachers in CLT. The importance placed on the role of teachers in CLT coincides with the view that teachers are vital in any teaching methodologies (Ellis, 1996), including in a learner-centered classroom, such as in CLT. While Ellis (1996) believes in the requirement of lecturers' proficiency and resources in CLT, Larsen-Freeman (2000) emphasizes the multiple roles lecturers play in CLT classrooms including as facilitators, advisors, and co-communicators. Similarly, Littlewood & William (1981) state that lecturers in CLT classrooms have to participate in class activities so that students can actively negotiate meaning. Thus, when the Afghan EFL lecturers believe that the teachers' role is important, they may possibly indicate their beliefs in the different roles that they have to play during lessons. Nonetheless, it is important to note that as the Afghan society has a top to bottom hierarchy for its social relationships, the role of lecturers as co-communicators may not be optimally exercised as students may feel awkward to have teachers as co-communicators in classroom activities.

The finding that revealed Afghan EFL lecturers placed importance on the role of students in CLT, implies the former's enthusiasm to utilize CLT in their lessons. There could be ample reasons why the lecturers support CLT for their students. First, it may be related to the traditional methods that focus more on grammar rather than communicative use of the language, thus hindering the development of students' oral communicative skills. As communication in English has continued to become vital (Hu, 2002), when students cannot communicate in English, the lecturers may want to find alternatives that can improve the situation (Hikmat, 2009). The next reason could be triggered by the lecturers' own educational experiences. In this study, almost 65% of respondents had their higher education abroad; they

may have personally gone through a better system elsewhere and/or engaged in CLT. Upon returning to work they are possibly inspired to help Afghan students learn and improve their language skills through CLT.

Thirdly, according to Afghanistan's National Higher Education Strategic Plan 2010-2014, English was the MOI in 2015; nonetheless, the plan was not materialized. The students' English language proficiency remains low. Afghan EFL lecturers may probably be motivated to prepare the students for the upcoming change. Should the decision to make English as the MOI revive students would have the appropriate language proficiency to function in the new academic environment. Yet, if the current situation persists, Afghan EFL lecturers may use CLT to adopt the 21st century teaching methods which focus on communication, culture, collaboration, and critical thinking.

Regarding challenges of CLT, the data showed that the top challenge was the education system, which covers aspects such as the curriculum, the administration, facility and infrastructure, teacher training, and teaching load. These findings are not uncommon: Noori (2008) for example, found that lack of support in administration, large classes, heavy teaching load, students' low proficiency, and grammar-based exams formed challenges to CLT implementation. Thus, classes of 65-200 students mentioned by interviewees in this study are certainly a significant problem. According to the American Council on Teaching the Foreign Languages (ACTFL), the maximum number of students in one class should be no more than 15. The National Education Association (NEA) and the Association of Department for Foreign Languages (ADFL) also recommend 18 students per class. These suggested numbers would enable teachers to have sufficient time for teacher-student and student-student interactions and close monitoring of the students' progress. In Afghanistan, with big EFL class size, it is problematic to meet these suggestions, thus jeopardizing the potential success of CLT. These challenges as expressed by the lecturers require urgent attention so that language TnL in the country would be advanced, appropriate with the trend worldwide. And as propagated by Li (1998), the mismatch between what is required by CLT and what the system allows should be resolved to reap the benefits of CLT.

Findings gathered also highlighted other challenges such as the lack of support and inadequate infrastructure, the lack of appropriate resources, and the lack of teachers' training and thus knowledge of CLT. These did not differ much from those found in other EFL settings (e.g., Abate, 2014; Rahman, 2015; Anani Sarab et al., 2016; Huang, 2016; Kwon, 2017). Regrettably, some of these constraints have contributed in the unwillingness to use CLT as shown by the questionnaire results. Instead of taking risks to use CLT in a less-than-adequate environment, the lecturers remain with the traditional methods which they are very familiar with. These findings, nonetheless, are valuable as insights to the authority on how to improve some TnL practices in Afghanistan.

This study has contributed new insights into the academic community of Afghanistan, particularly on research on CLT. The insights on perceptions of the lecturers on CLT and the challenges that could hinder effective implementation of CLT in Afghanistan have been discussed. As a widely used teaching approach that is suitable with the requirements of 21st century learning, CLT should be advocated as a teaching method in Afghan EFL classes to help Afghan students acquire good English language communication skills that may open many more doors of opportunities for young Afghans in the academic field and future careers.

VI. RECOMMENDATION FOR FUTURE STUDIES

Studies investigating both teachers' and students' beliefs about CLT should be conducted to determine the level of preparedness that teachers and students have on CLT implementation. Next, as issues related to the administration have been highlighted as a challenge, an investigation focusing on perceptions and views from the administrative side would further balance, if not complete the insight into CLT implementation. Finally, a study with a more rigorous methodology that includes other than questionnaires and interviews plus a larger number of respondents may provide better insight into the prospects of utilizing CLT in Afghanistan.

VII. LIMITATIONS OF THE STUDY

Since this study only covered 23 universities and higher education institutes and 62 EFL lecturers, the results are not generalizable to all universities in Afghanistan. Likewise, since only five respondents were interviewed, the results may not be comprehensive enough to portray the actual situation. In addition, due to the limited Internet coverage, this study only included those lecturers who had the Internet access. Including the views of lecturers who could not get the Internet access may have provided better insights about CLT in Afghan public universities.

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The Co-Constructed Logic Framework for Understanding Children's Acts and Their Intentions

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Abstract—With the characteristics of the nonmonotonic logic and defeasible inference, abductive reasoning has been formalized in the field of artificial intelligence, dealing with the local pragmatics (e.g., the resolution of coreference, resolving syntactic and lexical ambiguity and interpreting metonymy and metaphor), recognizing discourse structure and even the speaker's plan and other issues for natural language understanding. However, Hobbs' analysis of abduction in recognizing the speaker's plan was conducted only from the point of view of the verbal information processing that the listener does. To demonstrate the collaborative way that conversational partners working together to understand the logic of human acts and their intentions, this article analyzes the two conversations about the parents questioning their children's intention for their acts with an abductive reasoning method. The results show that children and parents co-construct segments of discourse with coherence relations across several conversational turns, by that way they build together a simplified framework for understanding the logic of human acts and their intention. For example, when the father and his children co-constructed coherent segments of discourse with the result relation between them, they completed the particular intention understanding at the same time. This research helps in enriching the logic structure of artificial intelligence applications such as visual question answering models and enhancing their reasoning abilities.

Index Terms—abduction, natural language understanding, coherence relation, visual question answering

I. INTRODUCTION

In investigating the way how we use our knowledge of the world to understand discourse, a proof procedure based on the inference rule of abduction may help us. Treating abduction as one variety of nonmonotonic logic, Hobbs defined it as “from an observable Q and a general principle $P \supset Q$, we conclude that P must be the underlying reason that Q is true. We assume P because it explains Q ” (Hobbs, 2008, p.727). Different from the logic of mathematics which is monotonic and the truth value of a statement is so stable that other knowledge we learn later cannot change it, commonsense knowledge other than mathematics is uncertain or defeasible. “Whatever general principles we have are usually only true most of the time or true with high probability or true unless we discover evidence to the contrary” (Hobbs, 2008, p.726). When we gain more information, we may have to change what we believed to be the truth value of statement. Turning nonmonotonic logic to its advantage, artificial intelligence (AI) is able to work with simplified framework and develop with its database expanding.

Hobbs has described the Interpretation as Abduction (IA) framework as how to interpret a sentence step by step:

“Prove the logical form of the sentence,
together with the selectional constraints that predicates impose on
their arguments,
allowing for coercions,
Merging redundancies where possible,
Making assumptions where necessary.

By the first line we mean ‘prove, or derive in the logical sense, from the predicate calculus axioms in the knowledge base, the logical form that has been produced by syntactic analysis and semantic translation of the sentence’” (Hobbs, 2008, p.732).

All the participants in a discourse situation have their own sets of private opinions, and there is a large overlapping opinion area which is extended to include some private opinions of the speaker's. It is anchored referentially in mutual belief, and “when we succeed in proving the logical form and the constraints, we are recognizing this referential anchor” (Hobbs, 2008, p.733). The overlapping opinions that participants have are the given information which is definite and presupposed. As the new information which is indefinite and asserted, the speaker's private beliefs could be used by participants to make assumptions. As regards merging redundancies, it is “a way of getting a minimal, and

hence a best, interpretation. Merging redundancies and minimizing the assumptions result naturally from the method of weighted abduction” (Hobbs, 2008, p.733).

With the caveat of reasoning must be defeasible and the IA framework, Hobbs has explained how abduction provides a framework for addressing a broad range of natural language understanding problems, including reference resolution, recognizing the syntactic structures of sentences, and recognizing discourse structures and the speaker’s plans.

In fact, we found that when we use abductive reasoning to analysis discourse structures, we also realized the process of understanding human behavioral logic. Participants in the conversation collaborate for evidence that they have mutually understood what the speaker means (Wilkes-Gibbs, 1986). Besides, they have known where the conversation is going. In naturally performing communicative acts, people do spontaneous completions, for example, one person helps to finish another's suspended act. In this paper, we focus on inferring the ways how parents work with their young children to understand their behavioral logics and their intention of doing them. It is worth noting that in the two-way process of behavioral logic understanding, children are also learning rules of adults from the interactions with their parents.

II. THE OCCASION RELATION BETWEEN CHILDREN’S ACTS AND THEIR CONSEQUENCES

While connecting different ideas together, coherence relations play a role in discourse understanding. “Discourses are not simply arbitrary collections of utterances. A felicitous discourse must instead meet a rather strong criterion, that of being coherent” (Kehler, 2008, p.241). If parents recognize the coherence relation in understanding discourse about their children’s acts, they can make out the logic of those acts and the children’s intention of doing them.

Several strands of researchers in the language sciences have turned their attention to discourse coherence. Kehler summarized a sample of them from the perspectives of theoretical linguistics, computational linguistics and psycholinguistics respectively. Motivated by the need of interpreting and producing discourse by computational models, computational linguists have tried to characterize the set of coherence relations which could be used to connect clauses. The definitions for a set of relations that Hobbs provided in 1979 and 1990 to interpret discourse have been rooted in the operations of a computational inference system. In 1993 Hobbs claimed in subsequent work a proof procedure that can be used to identify coherence in texts based on abductive reasoning.

In regard to the discourse production, researchers have focused on how to make computers generate coherent text automatically. As a result, they developed the Rhetorical Structure Theory (RST) to build “natural language generation systems, since its relation definitions can be cast as operators in a text planning system that associates speaker intentions with the manner in which they can be achieved” (Kehler, 2008, p.245). In particular, a complex communicative goal can be achieved through an RST relation by splitting it into central and peripheral subgoals iteratively until the level is reached at which these constraints can be met by generating single clauses.

The previous research on coherence relations has been mainly carried out within the boundaries of the field of text coherence itself and coherence relation theories have not been used into accounts of particular linguistic forms. In his book, *Inquiry Concerning Human Understanding*, David Hume found its curiosity that there was a lack of attempting to enumerate or class all the principles of association, and he summarized “three principles of connection among ideas, namely Resemblance, Contiguity, in time of place, and Cause or Effect” (Kehler, 2008, p.246). Kehler argued that coherence relations can be seen as the canonical instances of three general classes of “connection among ideas,” and he presented categorization of a set of coherence relations and then summarized linguistic analyses based on the categorization. He showed that to solve distinct linguistic problems, in fact, an analysis of coherence is necessary.

These categories differ systematically in two respects: in the type of arguments over which the coherence relations constraints are applied, and in the central type of inference process underlying this application. Although Kehler’s categorizations have some details different from the classification of Sander et al, they found the common ground on that the relations are composites of more primitive, cognitively inspired features. The classes of relations also show “considerable overlap with the three categories that were common to the classifications of Halliday and Hasan, Longacre, and Martin” (Kehler, 2008, p.247).

In the neo-Humean classification of coherence relations (Result, Parallel, and Occasion), Kehler quoted Hobbs’ definition of the first kind of Occasion as follow:

“**Occasion(i):** Infer a change of state for a system of entities from S_1 , inferring the final state for this system from S_2 .” (Kehler, 2008, p.250)

Now let us consider an example. When the parents (referred to by “Mom” and “Dad” here) were helping their daughter RyRy with her toilet training, their son Tydy (TyTy) found two dolls in the toilet. Then they had a talk as follow:

- 01 Dad: Tydy did you put those in there?
- 02 Tydy: No:: ?
- 03 Dad: RyRy did you put those in there?
- 04 RyRy: No↓ (0.2) No ↓ (0.2) TyTy did
- 05 (1.2)
- 06 Dad: TyTy? (hhenhh)

- 07 Tydus: No=I didn't
 08 (1.2)
 09 Dad: Did you
 10 Mom: No::↓
 11 Dad: RyRy did you
 12 RyRy: No=you did
 13 Dad: °I'm° Pretty sure I didn't
 14 (1.5)Did you?
 15 Tydus: No::↓
 16 Dad: RyRy=did you put those in there?
 17 RyRy: Ye:::ah
 18 Dad: You did? (0.8) Why↓
 19 RyRy: (0.5)(the-the re=poi)
 20 Dad: What?
 21 Tydus: They are going potty↓
 22 Dad: They are going potty↑
 23 RyRy: =Yeah
 24 Dad: Ahh=hoho::
 25 Mom: Oh::
 26 Dad: How do you get mad at that
 27 Mom: It's true↑
 28 Dad: Oh baby↓ (.) that's really cute(0.5) but honey we don't put toys in the potty=Ok
 29 RyRy: Ok↓

After the parents affirmed that it was RyRy who had put the dolls in the toilet, the father used the utterance “Why (did you put those in there)” to ask her the reason why her did that. As RyRy's expression was not clear enough, the father took her brother's utterance “They are going potty” as the translation of her one. With this information, the father understood the logic of RyRy's act and her intention to providing the condition for the dolls' going potty. Then we use abductive reasoning to infer how the father achieved it.

(1) Predicate, Eventuality, and Segment

At the sentence level, the structure and meaning of strings are inseparable from syntactic rules. Hobbs proposed a simplified version of the predicate *Syn*:

“*Syn* (*w*, *e*, *f*, *x*, *a*, *y*, *b*)

w is a string of words. *e* is the eventuality described by this string. *f* is the category of the head of the phrase *w*. If the string *w* contains the logical subject of the head, then the arguments *x* and *a* are the empty symbol ‘-’. Otherwise, *x* is a variable referring to the logical subject and *a* is its category. Similarly, *y* is either the empty symbol or a variable referring to the logical object and *b* is either the empty symbol or the category of the logical object” (Hobbs, 2008, p.737).

Hobbs noted “*p* is true of *x*” as *p*(*x*), while “*e* is the eventuality that *p*'s being of *x*” as *p*'(*e*, *x*). At the same time, Hobbs pointed out that “(∀, *w*, *e*) *Syn* (*w*, *e*, *v*, -, -, -, -) ⊃ *Segment* (*w*, *e*). That is, a grammatical sentence conveying *e* is a coherent segment of discourse conveying *e*” (Hobbs, 2008, p.740).

Then with the knowledge of deixis we can get two different segments from the two utterances “Why (did you put those in there)” and “(the-the re=poi) (They are going potty)”:

Segment (“Why did RyRy put the dolls in the potty?”, *e*₁)

Segment (“The dolls are going potty.”, *e*₂)

And *put*'(*e*₁, *r*, *d*) means that there is a putting event *e*₁ by RyRy *r* of the dolls *d* in the potty, and *go*'(*e*₂, *d*, *p*) means that there is a going potty event *e*₂ of the dolls *d*.

“When two segments of discourse are adjacent, that very adjacency conveys information... Part of what it is to understand a discourse is to discover what that relation is.” (Hobbs, 2008, p.739)

Hobbs use *CoherenceRel* (*e*₁, *e*₂, *e*) to express that there is a coherence relation between eventuality *e*₁ and *e*₂, and the combination of the two conveys *e*, and then he proposed the following rule:

“(∀*w*₁, *w*₂, *e*₁, *e*₂, *e*) *Segment*(*w*₁, *e*₁) ∧ *Segment*(*w*₂, *e*₂) ∧ *CoherenceRel*(*e*₁, *e*₂, *e*) ⊃ *Segment*(*w*₁*w*₂, *e*)” (Hobbs, 2008, p.740)

With Hobbs' definition of Occasion(i), we can express it as:

(∀*e*₁, *e*₂, *x*) *change*'(*e*₁, *x*) ∧ *state*'(*e*₂, *x*) ⊃ *occasion*(*e*₁, *e*₂)

And also:

(∀*e*₁, *e*₂) *occasion* (*e*₁, *e*₂) ⊃ *CoherenceRel* (*e*₁, *e*₂, *e*)

The coherence relation is of important because it can combine two segments into one, and through this way the whole discourse is constructed into a tree-like structure. Thus, to interpret the discourse is to prove abductively the expression:

(∃*e*) *Segment* (“Why did RyRy put the dolls in the potty? The dolls are going potty.”, *e*).

After back-chaining above, now we need to prove the expression:

$(\exists e_1, r, d, p, e_2) RyRy(r) \wedge put'(e_1, r, d) \wedge dolls(d) \wedge in(d, p) \wedge potty(p) \wedge occasion(e_1, e_2) \wedge go'(e_2, d, p)$

That is, there is a putting event e_1 by RyRy r of the dolls d in the potty p . There is a going potty event e_2 by the dolls d . And putting event e_1 is an occasion for the going potty event e_2 . In this expression, there are only simplified logical forms of the original two utterances, and the hypothesized occasion relation between them. The tenses and some other complexities are ignored.

To prove the logic form we need to use predicate calculus axioms in the knowledge base. Suppose we have in the knowledge base the following axioms:

$put'(e_1, r, d) \supset move'(e_1, r, d)$

That is, if e_1 is a putting event by r of d , then that e_1 is also a moving event by r of d ;

$move'(e_1, r, d) \supset change'(e_1, d)$

That is, if e_1 is a moving event by r of d , then that will change the state of d .

$go'(e_2, d, p) \supset in(e_2, d, p)$

That is, if e_2 is a going potty event by d , then that e_2 is done by d in p ;

$in(e_2, d, p) \supset state(e_2, d)$

That is, if d is in p , then it is a state of d ;

So far, we have proved all the above logical forms as is illustrated in Figure 1.

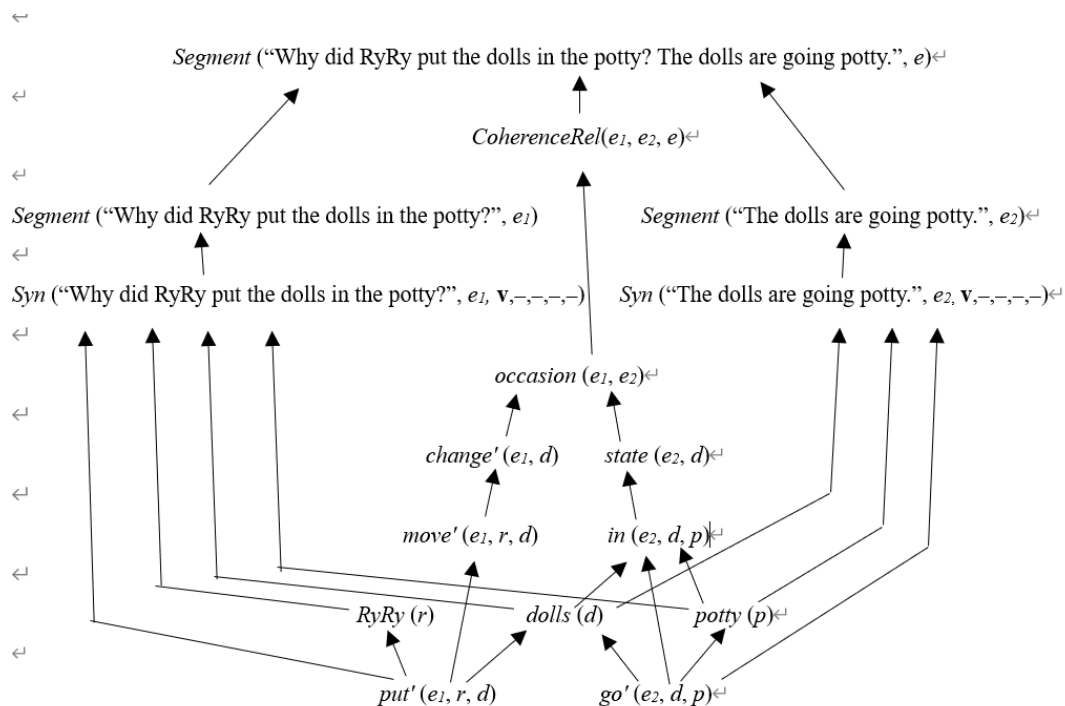


Figure 1: Interpretation of "Why did RyRy put the dolls in the potty? The dolls are going potty."

In brief, with the occasion relation between *Segment* ("Why did RyRy put the dolls in the potty?", e_1) and *Segment* ("The dolls are going potty", e_2), the father and his children co-constructed a coherent segment of discourse.

On the other hand, the father's intention questioning utterance and TyTy's spontaneous completion connected by the occasion relation constitute the process of intention understanding. It is the combination of participants' goals for understanding and also their memory for what they talked about that affect the degree of their explicit collaboration, not any one person's.

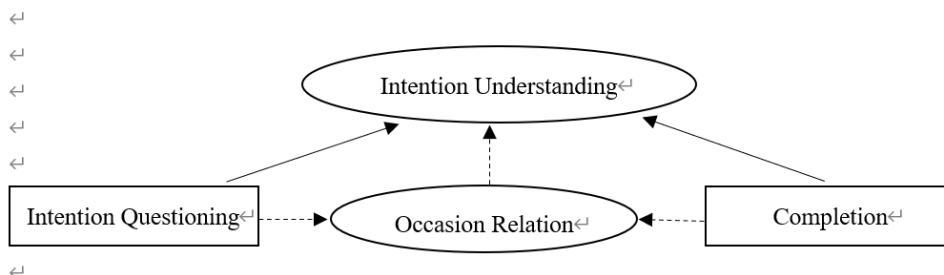


Figure 2: The collaboration on Understanding Intentions of Providing the Occasion

III. THE RESULT RELATION BETWEEN CHILDREN'S ACTS AND THEIR CONSEQUENCES

Result relation, another kind of coherence relation, also plays a crucial part in understanding human behavioral logics. Kehler defined Result relation as follow:

“Result: Infer P from the assertion of S_1 and Q from the assertion of S_2 , where normally $P \rightarrow Q$ ” (Kehler, 2008, p.247).

Let us consider an example. When the parents and their children are having the rehearsal of a wedding ceremony, the flower girl RyRy chased after her brother TyTy (TyTy) who held the ring to a room. Then they had a talk as follow:

- 30 Tydus: ((crying))
 31 Mom: oh=m-
 32 Dad: what happened↑
 33 Mom: what happened(hhenhh)
 34 Tydus: RyRy hit me:::
 35 Dad: RyRy (0.5) why did you hit him=what are you doing
 36 (1.2)
 37 Buddy (0.8) RyRy=why did you hit TyTy
 38 (2.2) ((RyRy raised the ring in her hand))
 39 Dad: Ahh:: She wanted the ring?
 40 Mom: Yeah
 41 Dad: Sweetheart=you are the flower↑ girl (0.2) Honey? (0.8) And you
 42 don't hit=If you want something(0.5)You come and tell mommy and
 43 daddy=°o°k?
 44 RyRy: =°o°k
 45 Dad: Can you please say sorry to TyTy↑
 46 RyRy: Sorry::↓
 47 (1.9)
 48 Mom: They are fine
 49 Dad: Ok=buddy (0.8) RyRy=don't hit
 50 (2.1)
 51 Hmmm:
 52 RyRy: °Here it is°
 53 Mom: Ahh::: (.) She's giving that back (.) buddy
 54 RyRy: Ehh?
 55 Dad: Can you [give it back to him?
 56 Mom: [You °wanna° give it back to TyTy
 57 (0.8)
 58 Dad: No
 59 ((Dad, Mom and Tydus laugh))
 60 Dad: I don't think you learned your lesson yet(hhenhh) (0.2) RyRy (0.8)
 61 That's Tydus's job=You did all the flowers (0.2) Very well (.) But
 62 this's TyTy's job=°o°k? (.) RyRy=can you give the ring back to TyTy?
 63 (2.1)
 64 Mom: Ahh
 65 ((Dad, Mom and Tydus laugh))
 66 Dad: Hold on (0.2) Let me work on the ring now(hhenhh) (1.2) RyRy (0.2)
 67 can you please give the ring back to TyTy now?
 68 (2.2)
 69 Mom: Come on
 70 (5.5)
 71 Dad: That a girl
 72 Mom: =Nice job=baby

In this conversation, when the father asked RyRy why her hit Tydus, he did not get a verbal response directly. However, when RyRy raised the ring, her father recognized her intention of getting the ring.

Suppose, plausibly enough, we can get *Segment* (“RyRy raised the ring in her hand.”, e_2) from the multimodal discourse of “RyRy raised the ring in her hand”. Together with *Segment* (“Why did RyRy hit TyTy?”, e_1) and the result relation between them, we can get a coherent *Segment* (“Why did RyRy hit TyTy? RyRy raised the ring in her hand.”, e). And we are faced with proving this expression:

$(\exists e_1, r, t, e_2, i) RyRy(r) \wedge hit'(e_1, r, t) \wedge TyTy(t) \wedge result(e_1, e_2) \wedge raise'(e_2, r, i) \wedge the\ ring(i)$

That is, there is a hitting event e_1 by RyRy r of TyTy t . There is a raising event e_2 by RyRy r of the ring i . The hitting event e_1 resulted in the raising event e_2 .

The required axioms in knowledge base are as follows:

$TyTy(t) \supset the\ ring\ holder(t)$

That is, $TyTy\ t$ is the original ring holder;

$the\ ring\ holder(t) \wedge hit'(e_1, r, t) \supset hit'(e_1, r, h)$

That is, if e_1 is a hitting event by $RyRy\ r$ of $TyTy\ t$ and $TyTy\ t$ is the original ring holder h , then that e_1 is also a hitting event by $RyRy\ r$ of the original ring holder h ;

$hit'(e_1, r, h) \supset force'(e_1, r, h)$

that is, if e_1 is a hitting event by $RyRy\ r$ of the original ring holder h , then that e_1 is also a forcing event by $RyRy\ r$ of the original ring holder h ;

$force'(e_1, r, h) \supset result(e_1, e_2) \wedge change'(e_2, h)$

that is, if e_1 is a forcing event by $RyRy\ r$ of the original ring holder h , then that will result in a ring holder changing event e_2 ;

$raise'(e_2, r, i) \supset hold'(e_2, r, i)$

that is, if e_2 is a raising event by $RyRy\ r$ of the ring i , then that e_2 is also a holding event by $RyRy\ r$ of the ring i ;

$hold'(e_2, r, i) \supset the\ ring\ holder(r)$

that is, if e_2 is a raising event by $RyRy\ r$ of the ring i , then that $RyRy\ r$ is the new ring holder;

$the\ ring\ holder(t) \wedge the\ ring\ holder(r) \supset change'(e_2, h)$

that is, if $TyTy\ t$ is the original ring holder and $RyRy\ r$ is the new ring holder, then there is the ring holder changing event e_2 ;

So far, we have proved all the above logical forms as is illustrated in Figure 3.

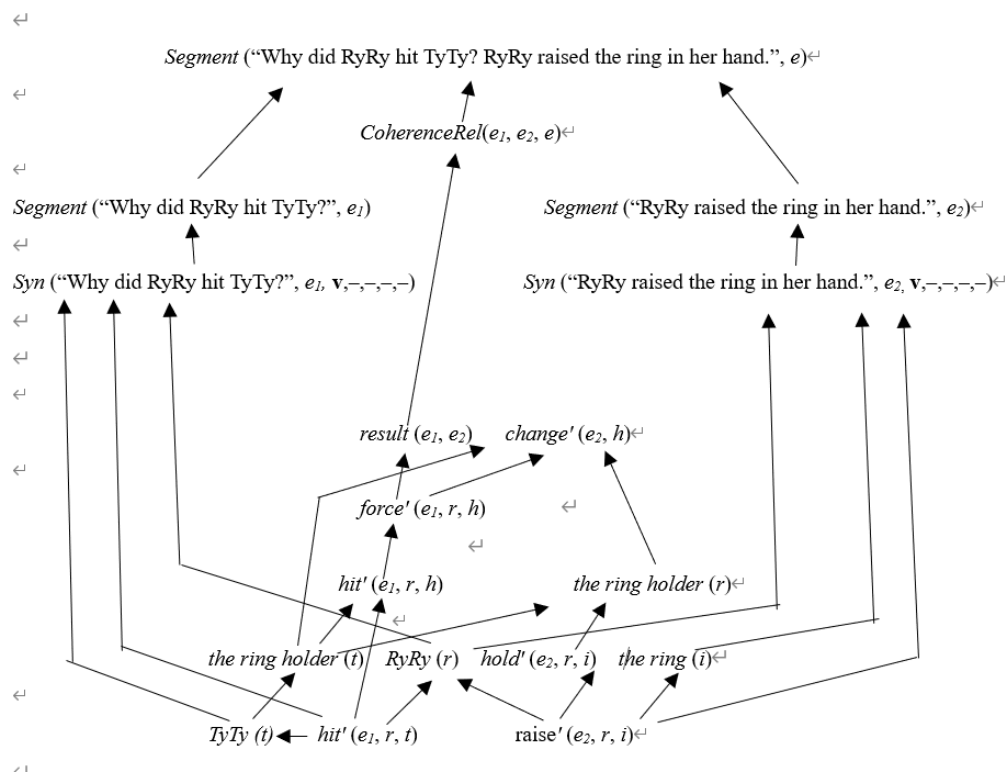


Figure 3: Interpretation of "Why did RyRy hit TyTy? RyRy raised the ring in her hand."

As was the way discussed in the previous section, the father and his children co-constructed a coherent segment of discourse from $Segment("Why\ did\ RyRy\ hit\ TyTy?", e_1)$ and $Segment("RyRy\ raised\ the\ ring\ in\ her\ hand.", e_2)$ and the result relation between them. On the other hand, the father's intention questioning utterance and RyRy's completion connected by the result relation constitute the process of intention understanding.

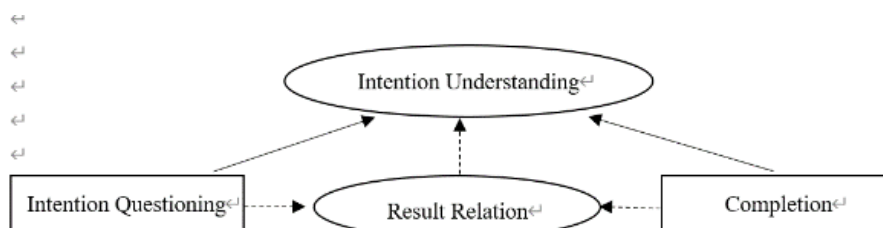


Figure 4: The collaboration on Understanding Intentions of Resulting in Something

IV. CONCLUSION

Hobbs and other researchers have explored series of approaches to establish coherent text based on making inferences, which has been applied predominantly to monologues. Combining work in speech act theory and plan recognition, we found that in dialogues the utterances determine coherence in the overall plan underlying the discourse production of the speaker's. In other words, the hearer understands utterances as speech acts and infers the speaker's intentions of doing them until the coherence is established. Besides the large set of relations in informational analyses, the satisfaction of the purpose of one discourse segment may be used to provide part of the satisfaction of the purpose of another segment, or to satisfy the purpose of another as a prerequisite. Coherence establishment is "not only a fundamental aspect of discourse interpretation, but that it needs to be accounted for in analyses of a variety of linguistic phenomena that operate across clauses" (Kehler, 2008, p.262).

Different from the intention recognition in man-machine interaction implemented by a single individual, the intention understanding here is a kind of speech act completed by the participants together in the conversation, based on the coherent segment of discourse co-constructed by each segment with the coherence relation between them. The structures of the visual question answering models currently studied are lack of reasoning abilities, resulting in their relatively simple content and form of the answers (Yang, Liu, Shi, & Li, 2019). Through establishing full coherent relation frameworks, the computer is able to output various kinds of answers to corresponding questions input.

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Starting From a Ground Level: A Hope of Reconciliation in Lucy's Silence and Subjection in *Disgrace*

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Abstract—This paper focuses on Lucy's double predicaments as a white woman in post-apartheid South Africa in J.M. Coetzee's novel *Disgrace*. As an heir of settler history and as the other to men in the patriarchal society, Lucy becomes a scapegoat of history and is raped by three black men. With a post-colonial interpretation of Lucy's rape, this paper interprets Lucy's silence about her rape and subjection to the blacks as her efforts to achieve a peaceful relationship with the blacks. Her determination to love the child bred in hatred by the black rapists shows a hope of reconciliation between whites and blacks through forgiveness and love.

Index Terms—predicaments, rape, silence, subjection, reconciliation

I. INTRODUCTION

J.M. Coetzee is a celebrated South African novelist, literary critic, and recipient of the 2003 Nobel Prize in Literature. Most of Coetzee's novels focus on his homeland both in and after apartheid era although many are ambiguous about the specific location and time due to the allegorical characteristic of his writing style. *Disgrace* (1999) as one of his few realism novels portrays the post-apartheid South Africa in the perspective of a fifty-two-year-old white literary professor. The novel is well received after its publication and wins Coetzee the Booker Prize in 1999. However, at the same time the novel has been criticized, especially by the South African critics, for racism due to its stereotyped description of the black rapist. Even the president Thabo Mbeki protested its description of South Africa as a violent country. Therefore, the rape event is not only a major event of the novel but also a critical focus. While most critics concentrate on the character Lurie as a representative of the whites in post-apartheid Africa, this paper centers on Lucy as a representative of the white female, and interprets Lucy's rape from a post-colonial perspective as an indispensable part to understand her later choice.

The first part of the paper illustrates Lucy's predicaments in post-apartheid South Africa from two aspects: her predicaments as a white descendant and as a woman. These predicaments finally lead to her rape. The second part analyzes Lucy's choice after her rape, which is found difficult to understand by Lurie and many readers as well. The key is Lucy's different understanding of her rape from her father. Therefore, this part analyzes rape from two aspects: rape as the blacks' revenge against the whites, and rape as a tool of oppression against the blacks. While the first aspect is easy to understand and is illustrated in the novel, the second one is implicit and crucial to interpret Lucy's choice of remaining silent about her rape. With an analysis of the complicated political significance of Lucy's rape, the third part further points out that Lucy's choice of silence about her rape and her subjection to Petrus mean her determination for a new start and a hopeful way out of the dilemma.

II. LUCY'S PREDICAMENTS IN POST-APARTHEID SOUTH AFRICA

A. Lucy's Predicament as an Heir of the Settler History

Lurie describes Lucy as a "sturdy young settler" (Coetzee, 1999, p.61) and "a boervrou" (Coetzee, 1999, p.60). According to him, it is history that plays a major role in Lucy's choice of giving up the city life to be a frontier farmer, and this history is the colonial past. The word "boer," which specifically refers to the Dutch descendant in South Africa, actually means peasant in Dutch. The Dutch people have been known as the best farmer in Europe. This farming tradition to a large extent leads to a fierce competition between the Afrikaners and the indigenous blacks over the rare arable land back to the colonial time. Salem, the location of Lucy's small holding, used to be a major site of historical conflict over the land control between white colonists and the native. Therefore, this location suggests the "inescapable presentness of this past" (Cornwell, 2003, p.44) in Lucy's relationship with the native blacks and further justifies the historical significance of Lucy as a landowner and Petrus's craving for Lucy's land in post-apartheid South Africa.

Yet Lucy is different from her white predecessors in the colonial and apartheid time. She regards Petrus as her independent co-proprietor, and her rage at the use of the word "boy," a negative reference to the blacks by the whites, suggests her opposition to the oppression of blacks imposed by whites. Compared to Lurie, Lucy is more ready to adapt to the redistribution of the land and power in this new South Africa and to establish a friendly relationship with the local.

However, she is still an outsider for the local blacks due to her birthmark representing a history of violence and dispossession against the blacks. On one hand, Lucy is self-conscious of her alienation from the local. When Lurie first goes to the local market with Lucy, he finds “a show of bonhomie from which Lucy, to his relief, holds herself apart” (Coetzee, 1999, p.71). Besides, the historical colonial heritage of the alarm system against the black—the gun and dogs Lucy keeps, suggests a potential hostility from the black Lucy defending herself against. On the other hand, the native blacks cannot truly accept Lucy as one of them. Petrus once called Lucy his benefactor. It is ironic for this address represents an unequal power relationship in the old time and then suggests Petrus’s definition of Lucy as essentially the same as her white predecessors. Under their superficially peaceful and friendly relationship are Petrus’s dissatisfaction with his inferior status as Lucy’s dog-man and gardener, his ambition for Lucy’s land which he believes ought to belong to their black, and his rooted definition of Lucy as the Other to his people. This unstable relationship Lucy attempts to build is so delicate that any incident will turn it into confrontation and even hatred against her.

Despite the fact that Lucy is a frontier farmer of the new breed and different from her white predecessors, the inevitable part of her self constructed by the colonial and apartheid past of violence and dispossession fails Lucy to involve herself with as well as to be accepted by the native, and it even puts her in a state of danger at this darker time of the country when the law is dysfunctional, the social order is broken down, and the violence is rampant.

B. *Lucy’s Predicament as the Other to Men*

Since Lurie is taken as the “focalizer” of the novel, readers actually view Lucy through Lurie’s “gaze,” which is a symbol of power. It is noticeable that some description of Lucy by Lurie impresses readers not as a father observing a daughter but more like a man gazing at a woman. This feeling is especially strong when Lurie focuses on Lucy’s physical characteristics: ample hips and breasts, and good and shapely feet. According to Laura Mulvey (2001), through this “male gaze” woman becomes a spectacle and is objectified. This objectification of woman is also shown when Lurie puts woman into the same category of things that must go into circulation like his stolen cars and shoes after the violent attack. It suggests a patriarchal ideology which sees woman as the subordinate and part of men’s property. Therefore, he reveals a sense of pity for Lucy’s lesbian identity. “Attractive, he is thinking, yet lost to men. Need he reproach himself or would it have worked out like that any way?” (Coetzee, 1999, p.76). As a man who claims that a woman has a duty to share her beauty with the world (men especially), Lurie takes her daughter’s lesbian identity as a loss of men. The word “reproach” reflects Lurie’s opposition to lesbians who violate the social norms dominated by men, and his inner desire to subject Lucy to these norms. From Lucy’s final explosion after her rape we know that this domination has always existed since her youth. “You behave as if everything I do is part the story of your life. You are the main character, I am a minor character....” (Coetzee, 1999, p.198). But Lucy has managed to seek an independent life by choosing a totally different life from his father to establish her own narrative of her life story. And it is not only Lurie’s shadow but that of the whole patriarchal society that Lucy wants to get out of. According to radical feminism, a lesbian is a woman fighting for her wholeness and freedom against patriarchal oppression. Therefore, Lucy’s lesbian identity symbolizes her challenge against the female role constructed by the male-dominated society and her “refusal of the economic, ideological, and political power of a man” (Wittig, 1981, p.1639).

Unfortunately, however, in spite of Lucy’s attempts to establish her solid and independent existence on the farm, she still cannot get out of a sociohistorical and colonial structure in which women are “ordinarily institutionalized as male property” (Nixon, 1997, p.77) for it is shared by all men, either white or black. Petrus regards woman as goods he needs to pay for. “Now, today, the man does not pay for the woman. I pay” (Coetzee, 1999, p.130). Therefore he tells Lurie a woman here must marry because an unmarried woman is like property without protection, and therefore is exposed to violent capture. White women used to be an exclusive exchange between white men and therefore were inaccessible property to the black male in the colonial and apartheid time. But in post-apartheid time, white women are involved into the circulation system accessible to the black male, in which women are put together with goods like cars and shoes. Therefore, as an unmarried woman living alone on the farm, Lucy falls to be a fair game, the property without owner and thereby available to anyone. This predicament along with her identity as an heir of the settler history finally leads to her devastating rape.

III. SILENCE AND SUBJECTION AS A HOPEFUL WAY OUT

A. *Rape as Revenge against Whites*

What shocks Lucy most is the personal hatred of the three black rapists she does not even notice before. Lurie explains this hatred as historical instead of purely personal. “It was history speaking through them” (Coetzee, 1999, p.156). In a colonial context, rape is no less violence against men than against women. As it is mentioned in the first part, since women are seen as male property, rape, therefore, is defined as “a war of dispossession.... a male war” (Nixon 1997, p.77). When it occurs in the colonial and apartheid time, rape becomes a tool of oppression and exploitation because the whites are always the part who dominates this war. While the white men encroach upon the black women without being punished, any contact beyond a master-salve relationship between the white women and the black men is forbidden. In the novel, Lurie, a hangover of the past, has a desire for exotic women and at the same time is irresponsible towards them. “He had thought of it (love affair) as a quick affair—quickly in, quickly out” (Coetzee, 1999, p.27). This way of cleansing himself out after initiating an affair suggests a colonial history in which white men

violate black women with impunity. In the novel, Lucy describes the three black intruders as “rapists first and foremost.” She says, “Stealing things is just incidental.... I think they do rape”(Coetzee, 1999, p.158). The verb “do” illustrates that their rape is organized, prepared and this is not the first time they do it. In other words, they rape Lucy not upon desire but on purpose. Their cruel slaughter of the dogs which have been “bred to snarl at the mere smell of a black man” (Coetzee, 1999, p.110) since the colonial time and their hatred against Lucy suggest that they rape her to take revenge for the colonial and apartheid past of dispossession and oppression and how their black women were used by the whites.

If the white male colonize the black male’s sexuality by raping their women, then the blacks deconstruct the white male’s privilege in the same way. Since white women are a sign of the privilege system which denies the black men, the rape of white women hence functions as an indirect attack against the white men. While agreeing that rape is a property crime of men against men, Susan Brownmiller(1975) further points out the significance of white woman as exclusive to white men in the colonial rule: “The purity of white womanhood, enforced by social mores as compelling as the whip, was as critical a touchstone of the white masculinity as the system of slaveholding itself”(p.217). Thus by raping white women, the black men challenge the white men’s authority and superior status. Lurie regards Lucy’s rape as his disgrace mainly because Lucy’s rape makes Lurie conscious of his powerlessness against blacks and further strengthens his feeling of emasculation in post-apartheid time. Besides, the purity of white women is crucial to guarantee a pure lineage. After knowing Lucy’s pregnancy by the rapists, he is shaken: “They were not raping, they were mating”(Coetzee, 1999, p.199), and it means that “his line is going to run out”(Coetzee, 1999, p.199). Since the pure lineage has played an important role in justifying the white privilege, Lucy’s pregnancy is a blow to Lurie who clings fast to the past. In this male war of dispossession and revenge, white woman are put in a dilemma: “Women find themselves unenviably cast as a first-class icons but second-class citizens. They are denied the arms to defend themselves while are weighted down with symbolic responsibilities as guarantors of homeland, ethos, and lineage”(Nixon, 1997, p.77).

Lucy finds herself in a similar dilemma though she lives in a different time, a even darker time. Neither laws nor the old alarm system of guns and dogs can protect her from this violence. Not to mention the powerless white men represented by his father and her decaying neighbor Ettinger. Lucy then becomes the scapegoat of the past wrong.

B. Rape as Oppression against Blacks

It is necessary to point out that while rape as a tool of colonial oppression mentioned above refers to the rape of black women by white men, this part focuses on how rape is used to oppress black men. When collecting her essay materials about the sexual violence of the white male against black women during the slavery time in the South of America, Susan Brownmiller(1975) is given a lot of newspapers reporting the rape of white women by the black men and told that “[to] black people, rape has meant the lynching of the black man”(p.212). It suggests a racialized conception of rape as black on white constructed by the whites. Rape becomes a political act. White men refuse to admit that their sexual violence against black women is rape, and at the same time they highlight the image of black men as violent rapist to prove the blacks are savage and violent and to justify the whites’ superiority over blacks. It is the same in South Africa where rape was widely used to legalize oppression against the blacks in the colonial and apartheid time. It is noticeable that media reports about sexual violence against white women increased obviously in the transition period of 1990s in South Africa. These sensational reports actually reflect the whites’ anxieties about their status and power after the abolition of apartheid. Since Lucy’s rape by three black men conforms to the prejudiced stereotype of the black rapist, the novel *Disgrace* has been criticized as a racist book and the very reflection of white paranoia in post-apartheid South Africa. But this paper would prefer to see the novel as a self-introspection of the whites and as Lucy Valerie Graham(2003) says, “a subversion of ‘black peril’ narrative”(p.433).

Lucy and her father fall into unsettled disputes after the attack due to their different interpretations of her rape. In her letter to her father, Lucy writes: “You do not see this, and I do not know what more I can do to make you see. It is as if you have chosen deliberately to sit in a corner where the rays of the sun do not shine”(Coetzee, 1999, p.161). This reveals that Lurie fails and even refuses to see the rape as Lucy views it. In Lurie’s opinion, Lucy’s rape is simply a voluntary act of racial revenge, and her rapists want to enslave her to avenge the humiliating and suffering slavery history. By denying her father’s expression of “slavery” and replace it with “subjection” and “subjugation,” Lucy points out rape as first and foremost is a gender crime of man against woman. While Lurie has always believed that he and Lucy are on the same side for he regards Lucy’s rape as an interracial crime of blacks against whites, Lucy puts him in doubt when she classifies him into the same group with her black rapists. “When it comes to men and sex, David, nothing surprises me anymore. Maybe, for men, hating the woman makes sex more exciting. You are a man, you ought to know. When you have sex with someone strange—when you trap her, hold her down, get her under you, put all your weight on her—isn’t it a bit like killing?” (Coetzee, 1999, p.159). Lucy describes her feeling of being raped by using the personal pronoun of “you” and “her” instead of “they” and “I.” This makes roles of victimizer and victim changeable. On one hand, it means that the victimizer can be any male regardless of color, and accordingly the victim can be both white and black women. On the other hand, this “you” and “her” suggests a parallel between Lucy’s rape and another major plot of the novel—Lurie’s “love affair” with Melanie. Here quotation marks are used because this is just what Lurie would like to call it. With a close reading of the description of Lurie’s sex with Melanie, readers will

find expressions similar to Lucy's description of her own rape. "Not rape, not quiet that, but undesired nevertheless, undesired to the core. As though she had decided to go slack, die within herself for the duration, like a rabbit when the jaws of the fox close on its neck" (Coetzee, 1999, p.25). The metaphor of Lurie and Melanie as fox and rabbit compares their sexual relationship to that of predator and prey. A similar hunting scene is also depicted by Lucy with a series of verbs: trap, hold down, and get under. Besides, the description of Melanie as a rabbit desperately waiting to be bitten by the fox illustrates that she goes through the same feeling of sex as killing as Lucy. Lurie's emphasis of his act as "not rape" sounds like self-conviction, and even self-deception. He justifies himself as "a servant of Eros" and his act as on desire out of his control. This he believes makes his action noble and different from rape. According to the novel, Melanie has Chinese cheekbones, dark eyes and black hair, and Lurie once describes her as "the dark one" (Coetzee, 1999, p.164). Although this is not enough to establish her as a black, she is definitely a non-white. This adds more political significance to her sexual relationship with Lurie for it suggests a colonial past when the white male justify their sexual violence against black women as natural and are thereby free of impunity. Fixed-minded and unwilling of bending to the new change, Lurie refuses to call his rape as rape due to his racist ideology. But Melanie's unwillingness and his forcible intrusion show his action as essentially the same as what the three black men do to Lucy. Thus by paralleling Lucy's rape and Lurie's sexual violence against Melanie, the novel deconstructs the white myth of the whites as superior. In this way, the novel is illustrated not as a racist one, but one to subvert the racial stereotype against blacks.

C. *Silence and Subjection as a Hopeful Way out*

Rape is a horrible crime against woman, and it is especially devastating for a lesbian. But Lucy refuses to lay charges against her rapists. "What happened to me is a purely private matter. In another time, in another place it might be held to be a public matter. But in this place, at this time, it is not. It is my business, mine alone" (Coetzee, 1999, p.112). As it is mentioned above, rape has been a tool of oppression in a colonial discourse. It is never a private matter of the female victim but a public trial against all the blacks. Therefore, rape of white women by the black men would always receive an extensive media coverage, which consolidates the image of the violent and uncivilized blacks and justifies the whites' repulsion and segregation against blacks. But the fact often ignored is that most rapes in South Africa are intraracial and that the rape of black women rarely draws much attention. The circulation of horrible stories about black rapists strengthens national prejudice against blacks. By refusing to speak about her rape, Lucy refuses to participate in the racial construction of rape. She knows that if she shows herself as a victim, she will at the same time help to justify the racial prejudice against blacks. Therefore, she remains silent to reject the violence of representation and a circle of revenge.

While *Disgrace* describes the white dilemma in post-apartheid South Africa, at the same time it exhibits three choices of the whites in their predicament: extinction, self-exile or adaption. Lucy's old neighbor Ettinger represents the fewer whites still struggling to defend their land as well as their status in this new world. He turns his house to fortress and guards himself with guns. He is the only one left in Africa while his children have gone back to Europe. Even if Ettinger survives from attack, he will one day die of old age with no descendants to inherit his land, leaving no trace on this land. In contrast to this is Petrus's prosperous family with two wives and the coming baby. Disappointed with this new country, Lurie suggests they leave. However, Lucy chooses to stay and to adapt. She accepts her rapists as tax collectors of the past colonial and apartheid debt and her rape as a deserved retribution. She contributes her land to Petrus for his protection, changes from a hopeful frontier farmer to a bywoner, and decides to give birth to the baby by her rapists. All these show Lucy's determination to establish a new relationship with the blacks in this new South Africa. "To start at ground level. With nothing. Not with nothing but. No cars, no weapons, no property, no rights, no dignity" (Coetzee, 1999, p.205). It can be seen from the novel that after the abolition of apartheid the whites still lead a more abundant and advanced life than most blacks, at least for the time being. Although Petrus is portrayed as a success arising from a tenant to a landowner, his initial relationship with Lucy as her employed assistant is a reflection of the relationship between most blacks and whites. While the whites were deprived of privilege in post-apartheid South Africa, a practical equal relationship between the whites and the blacks was not achieved at then. Lucy is more ready than her father to adapt to the re-distribution of land and power, and to get along with the native in a friendly way. But the land, the gun and the dogs Lucy keeps are all heritage of the past colonial and apartheid history, the "but" after "with nothing." Therefore, her generosity to Petrus is seen as benefaction but not help. "To start at ground level" means to totally give up the white privilege, which is represented in the novel by the land, the guns and guarding dogs, and the pure lineage.

Besides giving up her dignity as a white descendant, Lucy also sacrifices her dignity as an independent woman to survive on this land. She subjects herself to be Petrus's third wife, and decides to give birth to the child by her rapists. As she says, "Love will grow" and she believes she will love the child, which is symbolic of a fusion of blacks and whites. While the child is bred in hatred, it can be cultivated in love, and so will the new relationship between whites and blacks in post-apartheid South Africa. At the end of the novel, a pastoral scene is described that Lucy alone works on the land, being pregnant. After an experience of decay and death, Lucy survives and "looks, suddenly, the picture of health" (Coetzee, 1999, p.218). Woman, who is said in the novel to be "surprisingly forgiving" (Coetzee, 1999, p.69) and adaptable, is shown to "bear" a hope of reconciliation.

IV. CONCLUSION

While most critics analyze the white dilemma in the post-apartheid South Africa by focusing on the white male character Lurie, this paper tries to show the worse environment against the white female in the new South Africa with an analysis of the character Lucy. Although Lucy loves the land and wants to live in a friendly way with the native blacks, her identity as an heir of the settler history puts her in a hostile confrontation with the local. Moreover, Lucy's attempts to establish an independent life free of patriarchal domination are threatened due to the patriarchal construction of women as men's property shared by all men, either white or black. As a result, Lucy's identity as a white descendant and woman available leads to her gang rape, and Lucy becomes the scapegoat of the past wrong. Different from her father Lurie, who sees this rape as racial revenge, Lucy believes that it has no essential distinction from any rape as a crime of men against women. By refusing to justify and represent herself as a victim to the public, Lucy rejects to represent the black men as violent rapist and to participate in the rape narrative constructed by the whites to oppress the blacks. Instead of running away, she chooses to stay and to accept the redistribution of land as well as power in the new South Africa, gives up her dignity and starts a new life and a new relationship with the native. Lucy's determination to love her child bred in hatred and the peaceful and beautiful scene of Lucy working in the farm at the end of the novel seem to convey Coetzee's thinking about a promising solution, not only for Lucy but for the whole nation, to the racial problems, and that is forgiveness and love.

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Religious Belief and Diaspora in Coetzee's *Youth* and Yassin-Kassab's *The Road from Damascus*

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Abstract—This study focuses on the role that faith plays in immigrants' lives in the South African novelist John Maxwell Coetzee's *Youth* (2002) and the Arab British author Robin Yassin-Kassab's *The Road from Damascus* (2008). Specifically, the study analyzes and scrutinizes the faith (lessness)-informed attitudes of the two protagonists toward the various challenges they encounter as diasporic subjects in a society that instills alienation and displacement. Each protagonist goes through an identity crisis triggered by his inability to reach his objectives and goals as Coetzee's John fails to be the poet he has aspired to be and Sami finds it hard to finish a PhD on Arabic poetry that his late father has encouraged him to pursue. While faith helps Yassin-Kassab's protagonist to eventually overcome the challenges he faces, faithlessness in Coetzee's novel deepens the protagonist's sense of alienation and dislocation as the novel ends on a gloomy note. The study adopts an approach of textual analysis and comparison between the two novels. It also touches upon other fields including religion, history, identity, culture, diaspora, politics, and mental health. It examines the protagonists' cultural, national, and religious identities based on settling in diasporic communities in relation to the historical backgrounds and the socio-cultural conditions in the homeland and the host country.

Index Terms—diaspora, spirituality, religion, mental health, immigration

I. INTRODUCTION

This paper examines the influence of religious belief, or the lack of it, on the lives of immigrants in diaspora. It focuses on the role that religion crucially plays in the development and improvement of the protagonists' lives in diaspora in John Maxwell Coetzee's *Youth* (2002) and Robin Yassin-Kassab's *The Road from Damascus* (2008). We argue that developing spiritual stability based on religion represents immigrants' lifeline to survive in new and challenging environment, while its absence complicates their situations. The study adopts an approach of textual analysis and comparison between the two novels. Specifically, it focuses on the function of religious belief in overcoming the challenges that immigrants usually encounter as a result of displacement and alienation. Thus, religious faithfulness and faithlessness represent the ground on which the comparison between the two texts is held.

The experiences that the protagonists in *Youth* and *The Road from Damascus* undergo are quite comparable. Both John and Sami live in England as outsiders and they attempt to fit into London's social and cultural fabric. Academically, they aspire to fulfill their dreams in fields of arts and humanities; John aspires to be a poet, and Sami wishes to become an academic and a literary critic. In addition, they go through almost the same challenging stages on their ways to achieving their goals, including their impressions about their homelands, their interactions with women, their unstable religious and cultural identities, and, most importantly, encounters that challenge their self-perception and self-recognition. Despite all these commonalities, their stories end differently, mainly because of the role that faith plays in their lives.

In Coetzee's *Youth*, which is set in the sixties, readers meet young John, who aspires to leave South Africa and settle in Europe "for he will be an artist, that has long been settled" (Coetzee, 2002, p. 3). In London, John engages in many relationships with women; yet, he never meets the "exceptional girl" who "will appreciate what he is reading and recognize in him an exceptional spirit too" (Coetzee, 2002, p. 72). John believes that the exceptional girl will help him to become a poet. The novel presents the stages that John goes through while living in London until he meets Ganapathy with whom he shares the destiny of being foreigners, outsiders, and deserted in the West. Ganapathy's life ends miserably, and it foreshadows how John's life will end if he does not change his attitudes and behaviors.

Sami, Yassin-Kassab's protagonist, encounters challenges that his predecessor John has encountered in Britain. Yassin-Kassab's novel is set in the first decade of the twenty-first century. The novel traces the life of Sami, who arduously but unsuccessfully tries to finish his Ph.D. thesis on Arabic poetry. He believes that going to his homeland will enable him to start writing his thesis, but, ironically, this journey makes it more complex and confusing. Sami uncovers one of the family's direful secrets that would change his life's perspectives and beliefs later on. Once Sami returns to London, his self-exploration journey reaches its peak as he plummets in the world of drugs and sex. Just like

John, Sami's relationships with women, including his wife Muntaha and his mother Nur, are tense and marked by continuous ideological clashes.

While Coetzee's novel ends gloomily, Yassin-Kassab's novel ends in a more positive mood, depicting Sami and his wife riding to his friend Tom Field's farm where the narrator informs us, Sami is "a bit more of a man now. Meaning, a moment of consciousness. Awe and dread. For now, that's all he can manage. Perhaps it's enough" (Yassin-Kassab, 2008, p. 349). The glimpse of hope that we can feel in Sami's journey is not found in John's; instead, Coetzee's novel ends unhappily as the omniscient narrator informs us that "when they [paramedics] have fetched Ganapathy they might as well come and fetch him [John] too" (Coetzee, 2002, p. 169). These words, to quote Katja Sarkowsky's words, show that "Youth ends on a note of utter despair: nothing, from John's viewpoint, has been accomplished and he might as well be dead" (Sarkowsky, 2019, p. 2059).

II. RELIGIOUS BELIEF AND SPIRITUALITY

In "The Four Domains Model: connecting Spirituality, Health and Well-Being," John Fisher (2011) demonstrates that defining the term spirituality and its relation to religiosity has been a paradoxical issue; as some scholars believe that spirituality is part of religion, while others assume that religiosity is "one dimension of spirituality" (p. 19). In "Religion and Well-being: the Mediating Role of Positive Virtues" Swati Sharma and Kamlesh Singh (2019) suggest that some academics associate spirituality with religion as it is "incorporated into religions" (p. 126). More accurately, Peter C. Hill and Kenneth I Pargament (2003) refer to spirituality as "the personal, subjective side of religious experience" (p. 64). Yet, other academics insist on excluding God and religion from spirituality (Fisher, 2011). Nevertheless, this study considers that spirituality and religiosity are connected as it aims at examining the spiritual perspective of the protagonists' lives and the effect of religious belief on their experiences in diaspora.

III. RELIGIOUS BELIEF, OPTIMISM, AND MENTAL HEALTH

Numerous studies have tackled the role of spirituality in healing the impacts of life struggles. Michael Galea (2014) explains:

How exactly spirituality works as a buffer is not clearly established. However, indications point at religious belief, rather than behavior, as being beneficial in providing a cognitive framework that might counter hopelessness [48]. Spirituality may ease the negative impact of trauma, by increasing affective wellbeing among individuals hurt somehow by a history of trauma. (p. 7)

The quotation above shows that religious belief relieves the hardships that a human being encounters. There is a soothing and comforting element that spirituality imparts on people.

According to Fisher (2011), spiritual wellbeing domains are: the personal, communal, environmental, and transcendental (p. 21). The personal domain is related to one self's values, purpose, and meaning of life (Fisher, 2011). It is more about the individual's "self-awareness" and "self-worth" as it includes feelings of "joy, fulfillment, peace, patience, freedom, humility, identity, integrity, creativity, intuition, self-worth" (Fisher, 2011, p. 23). Nevertheless, the communal domain focuses on "relationships, between self and others, relating to morality, culture and religion. These are expressed in love, forgiveness, trust, hope and faith in humanity" (Fisher, 2011, p. 22). The environmental domain extends the physical relationships with nature as it suggests "a sense of awe and wonder; for some, the notion of unity with the environment" (Fisher, 2011, p. 22). Finally, the transcendental domain involves "being: at one with Creator of the essence of the universe, in tune with God" (Fisher, 2011, p. 23). Fisher reveals the negative influence of the absence of any of these relationships on health. He asserts that "when relationships are not right, or are absent, we lack wholeness, or health; spiritual disease can grip our hearts" (Fisher, 2011, p. 23). Yet, he regards the transcendental domain as the ground on which, the other domains rely. Fisher (2011) asserts that "the relationship of a person with a Transcendent Other embraces relationships in the other three domains. For example, from a theistic point of view, a strong faith in God should enhance all the other relationships for SWB [Spiritual well-being]" (Fisher, 2011, p. 24).

Maryam Dilmaghani (2018) reveals the positive effect of religiosity and spirituality on individuals' mental health. Based on studies, she asserts that spirituality provides individuals with "meaning, optimism, and comfort" (p. 121-2). The novels present characters whose lack of connection to God result in their detached feelings from themselves. Consequently, their experiences in diaspora are marked with loss, misery, anguish, and despair. For instance, being detached from their inside, John and Sami rely on the environment and other individuals to reaching their goals in art. Furthermore, their lack of optimism leads them to develop pessimistic views on South Africa and Syria, respectively.

IV. MOTHER/ MOTHERLAND IN YOUTH AND THE ROAD FROM DAMASCUS

Christiane Brigitte Steckenbiller (2013) points out the role of one's personal experiences with a particular place in shaping the identity of that place. She suggests that "places are contingent, multi-layered, and do not have essential qualities. Nor does the membership, affiliation, or sense of belonging experienced in particular places come naturally" (Steckenbiller, 2013, p. 28). Specifically, individuals' reflections on their experiences in a particular place at a particular time identify that place. Steckenbiller (2013) implies that as long as "places can be safe or harmful, they can articulate inclusions and exclusions; they are embedded within complex relations of power;" thus, they "are not natural,

passive, or pre-given" (p. 27). Correspondingly, Cara N. Cilano (2000) suggests that "a place's identity—formed by means of the activities that occur there, the various peoples living there, and its political and cultural past, present, and future" (p. 1). In other words, the formation of a place's identity associates the politico-cultural with the socio-cultural contexts during a specific time.

Thus, the identity formation of a place is a continuously changing process that relates the historical background of a place with the political, economic, cultural, and social conditions. Eventually, individuals form their own identities based mainly on what they experience and encounter in that place. Therefore, John and Sami present the identities of their motherlands based on their personal experiences within a particular historical context. Both novels open with the protagonists' encounters in their mothers/motherlands. In both novels, the protagonists speak about them in a derogative way. John and Sami refer to their mothers/motherlands as backward. Both are dissatisfied with their motherlands, and thus, they assume that London is the refuge where they can accomplish their dreams.

Indeed, John never belongs to South Africa. More accurately, he detests South Africa to the extent that "if a tidal wave were to sweep in from the Atlantic tomorrow and wash away the southern tip of the African continent, he will not shed a tear" (Coetzee, 2002, p. 62). He also suggests that "the Russians ought to invade South Africa without delay" (Coetzee, 2002, p. 100). More specifically, he seems detached from his homeland. Robert Kusek (2012) indicates that when the African workers' marches take place, "John remains relatively impervious to them" and he only thinks if "it can affect his plans of escaping South Africa" (Coetzee, 2002, p. 107). All he can think about at that time is the possibility of escape. Moreover, John is ashamed of his motherland. For example, when Astrid invites him to her house where he meets her English employer, he could hear her saying: "this is a European house, her eyes say: we don't need a graceless colonial here, and a Boer to boot" (Coetzee, 2002, p. 86). According to John, South Africa is "a colony that has always been more trouble than it has been worth. They [The British] would be content if South Africa would quietly vanish over the horizon" (Coetzee, 2002, p. 87). In addition, he dislikes Caroline who is "a girl from Cape Town," because she is "from a background as humdrum as his own" (Coetzee, 2002, p. 70). Furthermore, while working as a guard with Fino's nanny, Theodora, John expects that she resents him because of his South African origin. Therefore, he wants her to understand that he has quit South Africa forever (Coetzee, 2002).

Additionally, John refers to his homeland as backward. He regards growing up in such a country as the greatest obstacle to success. Since South Africa is "like an albatross around his neck" (Coetzee, 2002, p. 100), leaving it is his only choice to build a future. The narrator confirms that "South Africa was a bad start, a handicap. An undistinguished, rural family, bad schooling, the Afrikaans language: from each of these component handicaps he has, more or less, escaped" (Coetzee, 2002, p. 62). Lars Engle (2006) indicates that "John is certainly someone who 'blames [his] environment for not living up to art and take[s] up residence in an art-world' or attempts to do so" (p. 43). Thus, leaving his motherland is a decision that he makes because "destiny would not come to him in South Africa, he told himself; she would come (come like a bride!) only in London or Paris or perhaps Vienna, because only in the great cities of Europe does destiny reside" (Coetzee, 2002, p. 165). John believes that he can master poetry only in Europe.

John's despise of his motherland is reflected in his relationship with his parents. He endeavours to be independent to avoid his parents. In other words, "he uses his independence to exclude his parents from his life" (Coetzee, 2002, p. 18). The narrator states that "he rarely sees his parents. Although they live only a short walk away, he does not visit" (Coetzee, 2002, p. 18). Moreover, he feels ashamed of the whole family. Thus, he never introduces them to any of his friends. The narrator comments that "he has never brought Paul to see them, or any of his other friends, to say nothing of Jacqueline" (Coetzee, 2002, p. 18). In consequence, his journey in becoming a poet in London is marked by the fact that "he is proving something: that each man is an island; that you don't need parents" (Coetzee, 2002, p. 3). John loathes his mother, her caring, and "her unchanging love for him" (Coetzee, 2002, p. 98). Each time he receives a letter from his mother, he wants her to "understand that when he departed Cape Town, he cut all bonds with the past" (Coetzee, 2002, p. 98). In addition to that, "though he does not particularly love himself" (Coetzee, 2002, p. 99), he does not accept her love. Despite the fact that she tries to help him while he lives alone, he resists her. He also keeps reminding himself that "he must harden his heart against her. Now is not the time to let down his guard" (Coetzee, 2002, p. 18). John never appreciates her though he envies Paul for having "a nice, normal relationship" (Coetzee, 2002, p. 18) with his mother. Despite his mother's attempts to provide him with genuine love, he never values her.

John's loathing of his motherland is also reflected in the way he endeavours to distance himself from his father. For instance, along his journey in London, he seems determined to succeed not for himself; instead, his fear of becoming like his father was the driving force behind his efforts. The narrator informs us: "Giving up undertakings is his father's way. He is not going to be like his father" (Coetzee, 2002, p. 136), and "failing would be too much like his father" (Coetzee, 2002, p. 47). For instance, when he works as a guard after leaving IBM, he suspiciously asks himself: "is he after all going to turn out to be his father's son?" and "will he turn out to be a drunkard too?" (Coetzee, 2002, p. 123). Dominic Head (2009) comments that the figure of the father has "little prominence or significance" because John's "determination to cast off the burden of his South Africa identity necessarily involves a rejection of parental values" (p. 10). He explains: "The brief mention of the father brings only the fear of an adverse genetic inheritance, 'the strain of fecklessness'" (Head, 2009, p. 10).

Comparably, Sami despises Syria, its people, and their religion-culture traditions. According to Sami, Syria is marked with "supernaturalism" and "backwardness" (Yassin-Kassab, 2008, p. 2) due to women wearing the hijab. For

instance, he assumes that people in Syria have no standards in treating each other well. Sami says that in “this cacophonous country: each individual playing from his own score, ignoring the others” (Yassin-Kassab, 2008, p. 2). Sami explains: “They don’t respect each other” but “they fear the strong and despise the weak” (Yassin-Kassab, 2008, p. 2). Ironically, Sami expects to find a source of motivation in Syria to write his dissertation. The narrator comments “that his visit to Syria would crystallize his academic thoughts, that it was his talismanic last-chance cure, that the visit would produce what study and thought and time had failed to” (Yassin-Kassab, 2008, p. 44). Nevertheless, his visit to Syria deepens his sense of loss. The narrator confirms that Sami “returned to roots to find solutions;” yet, “the roots are shallow, and mythical” (Yassin-Kassab, 2008, p. 38). Thus, Syria as a homeland is a burden that he suffers from (Yassin-Kassab, 2008). Sami never feels belonging to Syria. For instance, he refers to Syria as “his father’s country,” hence; when he returns to England with “a yellowish smile spread over his face,” he feels relaxed to be “home again” (Yassin-Kassab, 2008, p. 22). Going back to London, “his aim was to arrive in his own life as quickly as possible, his normal London life, to escape from that other life claiming him” (Yassin-Kassab, 2008, p. 22). In other words, Sami excludes Syria from his future, desired life. London represents his home.

Similar to John, Sami feels ashamed of his motherland and its religious identity. Sami never defines Syria as a Muslim country. For instance, when his teachers and the parents of his friends ask about Syria regarding it as a Muslim country, he answers: “It’s a Mediterranean country” or “I don’t have a clue” (Yassin-Kassab, 2008, p. 60). He believes that his Muslim origin is “nothing to be proud of” since “all origins except his had something going for them” (Yassin-Kassab, 2008, p. 60). For Sami, Islam does not fit with London. He refers to religion as “an immigrant thing. [So,] It can’t survive the cosmopolitan city” (Yassin-Kassab, 2008, p. 57). Moreover, he considers that “religion can’t last much longer. It had developed in deserts and villages” (Yassin-Kassab, 2008, p. 57). Sami even could not find a present that looks like one from Syria in London because “London A to Z. None of it looked like presents from Syria” (Yassin-Kassab, 2008, p. 23-4).

Sami’s relationship with his mother is marked with ideological clashes. He rarely communicates with his mother since he blames her “for not loving his father enough” (Yassin-Kassab, 2008, p. 87) and for their unhappy marriage. Additionally, Sami accuses his mother, for abandoning his father, and wearing the hijab. For him, wearing the hijab is a betrayal of his father’s secularism, yet “she’d let him grow up without telling him this essential piece of family information, about her brother [Faris]” (Yassin-Kassab, 2008, p. 9). Somewhat, he adopts the same reaction with Muntaha regarding covering her hair after he returns from Syria because she would look like his mother. Thus, Sami’s relationship with both his mother and his wife is ideologically unsettling and is filled with tension until he uncovers the secret of his uncle Faris. Respectively, his perspective on them changes, especially, his mother whom he abandons for years.

For both John and Sami, London represents their refuge and home. In this context, Steckenbiller (2013) asserts that “memories are not confined to places of the past or places left behind but travel with the migrant and inform how he or she reacts to new contexts encountered on their journeys” (p. 21). Their experiences still exist inside. John and Sami expect that leaving their motherlands and abandoning their mothers will cut all ties with their motherlands, unexpectedly; everything flies with them to London. The protagonists’ struggles with their own perceptions of their mothers and motherlands are connected. These perceptions are mostly marked with inner clashes, disgrace, and distress. As a result, they affect their lives in the host country negatively. While John could not escape the negative influence of his perceptions on his mother and motherland, Sami seems more accepting of everything about his homeland by the end of the novel. In other words, his relationship with his mother flourishes with the effect of religiosity or spirituality on his life.

V. LOVE, WOMEN AND ART FROM JOHN’S AND SAMI’S PERSPECTIVES

Fundamentally, love represents John’s religion. The narrator indicates that “he may not believe in God but he does believe in love and the powers of love” (Coetzee, 2002, p. 3). John believes that finding the muse through passionate love would boost his skills in writing poetry. As a result, John develops “a constant faith that keeps him buoyant is that love will cure him” (Coetzee, 2002, p. 3). Relating love to art, this represents his orthodoxy, more specifically, his aims of life. The narrator declares, “only love and art are, in his opinion, worthy of giving oneself to without reserve” (Coetzee, 2002, p. 85). He expects women to transform him, or more, to transfigure him (Coetzee, 2002). As an artist-to-be, John believes that “having mistress is part of an artist’s life” since “art cannot be fed on deprivation alone, on longing, loneliness. There must be intimacy, passion, love as well” (Coetzee, 2002, p. 10). Correspondingly, he keeps wishing that “the beloved, the destined one, will see at once through the dull exterior he presents to the fire that burns within him” (Coetzee, 2002, p. 3). Thus, regardless of the complexities of his inner being, love will heal everything.

Despite the fact that John yearns for love relationships, he never builds a healthy, successful romantic relationship. In other words, none of them empowers his writing skills and talent as a poet. Instead, they deepen his sense of hopelessness. Kusek (2012) comments that “his affairs are numerous, yet unsatisfactory and not even once does a relationship bring him closer to the emotional fulfilment which he so desperately desires” (Coetzee, 2002, p. 108). Additionally, Mary Dooley (2003) argues that John “manages to find sexual partners but no lasting satisfaction, and he treats the women coldly and insincerely, finding none of them measure up to his hopes of being initiated in the ‘element force of the universe’” (p. 76). Kusek (2012) explains that John longs for relationships, “however, when confronted

with the real problems concerning a relationship, he behaves disgracefully" (p. 107). Therefore, instead of deeds, he thrives on wishes regarding love. Since John never attempts to do anything toward the challenges in his relationships, he fails as a lover. The narrator confirms that "he is not a good enough lover, not fiery enough, not passionate" (Coetzee, 2002, p. 32).

Galea (2014) explores the relationship between spiritual wellbeing and emotional stability. He indicates that "a healthy spirituality is a resource and is highly correlated to emotional wellbeing" (p. 7). Further, Malinakova et al. (2020) suggest that "criteria for attachment relationships" is approximately linked to individuals' "perceived relationship with God" (p. 2). Malinakova et al. (2020) add numerous studies to prove "that religious instability may have similar roots as those of unstable emotional attachment" (p. 2). Due to that, John is emotionally damaged. More accurately, his lack of spirituality results in struggles in his intimate relationships. Moreover, John's failure as a lover is associated with his failure as an artist. The omniscient narrator states: "He is well aware that his failure as a writer and his failure as a lover are so closely parallel that they might as well be the same thing" (Coetzee, 2002, p. 166). In this view, these fragile relationships with women fail to improve his poetry skills.

Similar to John, Sami believes that it is his destiny to be involved in poetry as his Arab features "made him dream of his destiny. Of poetry" and it represents "the second element of" his identity (Yassin-Kassab, 2008, p. 14). Following his father's steps, Sami aspires to write books about Arabic poetry. As John's lack of religiosity complicates his relationships with women, respectively, Sami develops a confusing relationship with his mother and his wife because of their religiosity. Sami and Muntaha's relationship proceeds smoothly since their first meeting. However, things change once she decides to wear the hijab. Awad and Dubbati (2018) comment that "after Sami returns to his home in London, he is shocked to find out that his wife, Muntaha, has decided to wear a hijab/headscarf, reminding Sami of his mother, who made a similar choice years ago, despite the relentless objections of Sami's father" (Yassin-Kassab, 2008, p. 2). Sami's projection of her hijab is built on other people's perceptions of him as the son of the secularist professor, Traifi. Sami comments: "'What will people think of me? They'll think I make you wear it'" (Yassin-Kassab, 2008, p. 100).

Like John, Sami relates the success in art to love. Relatively, both love and getting his PhD in art are Sami's ultimate fulfillment. Sami feels revived once he meets Muntaha and starts working on his PhD:

This little Sami felt to the adult Sami like his dead, innocent child, buried in the blind years. Everything since that particular funeral, since adulthood, had been enveloped in an anticlimactic fog of mourning. Except for meeting Muntaha. Except for beginning his PhD. There had been hope until then. It was the start of the PhD that marked the transition. (Yassin-Kassab, 2008, p. 33)

Working on his PhD is something that Sami connects to his father's soul. Awad and Dubbati remarks: "attempting to fulfill his father's wishes and emulate his academic success, Sami is determined to write a dissertation that diminishes the influence of Islam on Arab cultural productions" (Yassin-Kassab, 2008, p. 2). Also, it represents his wish to pay back the debt; this is the dream that he longs to achieve.

VI. JOHN'S AND SAMI'S SELF-PROBING JOURNEYS

Fisher (2011) reveals that spirituality creates a good understanding of the inner self and the surrounding. He suggests that "spirituality is concerned with a person's awareness of the existence and experience of inner feelings and beliefs" (p. 20). And according to that, this provides individuals with "purpose, meaning and value to life" (Fisher, 2011, p. 20). John's lack of spirituality prevents him from understanding himself and his choices in life. The narrator states that "he does not know what he believes. Sometimes he thinks he does not believe anything" (Coetzee, 2002, p. 10). His inability to understand himself makes him appear as a mystery to others, a mystery that, for him, "feels like a sickness, a moral sickness: meanness, poverty of spirit, no different in its essence from his coldness with women" (Coetzee, 2002, p. 95). Thus, he cannot express himself; being invited by the Indian family, John never expresses his gratitude for their kindness and generosity; instead, he distances himself from them and never invites them back.

Accordingly, he pretends to be and acts like things he does not have or feel. Reflecting on his relationship with Jacqueline, he claims that going to the beach that "unresisting he follows, does his best, goes through with the act, even pretends at the last to be carried away. In fact he is not carried away" (Coetzee, 2002, p. 5). Similarly, when Astrid stays at his house, "he pretends to like having her there, but the truth is he does not" (p. 87). Further, when Ganapathy asks him to think about fellowships in America, he promises that "I'll think about it," yet "he has no intention of thinking about it" (Coetzee, 2002, p. 152). John is detached from his inside, thus, he has no real enthusiasm and passion towards anything. Specifically, he is not solid about his choices in life, and accordingly, "solidity is what he has always lacked" (Coetzee, 2002, p. 44). For instance, he knows that "he has to sit down and write, that is the only way. However, he cannot begin writing until the moment is right" (Coetzee, 2002, p. 166). The narrator comments that "no matter how scrupulously he prepares himself, wiping the table clean, positioning the lamp, ruling a margin down the side of the blank page, sitting with his eyes shut, emptying his mind in readiness," yet the right moment never comes (Coetzee, 2002, p. 166).

Dilmaghani (2018) affirms that many studies proclaim the positive effect of religiosity and spirituality on mental health as they furnish religious or spiritual individuals with comfort and optimism (p. 121-2). John's lack of spirituality averts him from appreciating the positive and bright side of his life. For instance, though London offers him jobs and a chance to develop himself as a computer programmer, he never sees that:

He is in England, in London; he has a job, a proper job, better than mere teaching, for which he is being paid a salary. He has escaped South Africa. Everything is going well, he has attained his first goal, he ought to be happy. In fact, as the weeks pass, he finds himself more and more miserable. He has attacks of panic, which he beats off with difficulty. In the office there is nothing to reset the eye on but flat metal surfaces. (Coetzee, 2002, p. 47)

The quotation above shows John's inability of appreciating the blessings of his life. John never appreciates his job at IBM as a computer programmer in London at a young age: "a twenty-four-year-old computer programmer in a world in which there are no thirty-year-old computer programmers" (Coetzee, 2002, p. 168). Instead, John quits his job for no reason.

John's faithless self fails to face the challenges of the new environment. Emeka Chukwumezie (2014) proclaims that as a diasporic subject, "alienation in this sense becomes part of man's consciousness in his existence in the world, for when man can no longer determine the direction of his labour; the quantity and value of his product, he is seen as lost in that context" (p. 10). In the diasporic context of London, John leads a life of nihilism, depression, alienation and detachment. For example, he cannot see any possible good opportunity in his future. So, when he is asked to renew the work permit in the UK, he thinks of what could happen if he goes back to South Africa and the possibility of getting a scholarship as "he is too old by now for scholarships he would be competing against younger students with better records" (Coetzee, 2002, p. 140).

Similar to John, Sami's disregard of his inside leads him to a phase of loss. Disappointed by discovery of his uncle Faris's gruesome story in Syria, Sami, as Awad and Dubbati (2018) point out, is "deeply disappointed and disillusioned, [. . . and] indulges in a world of sex, drugs, and alcohol" (p. 2). He begins to collapse, falling prey to a "chain-smoking, junk-guzzling, substance-abusing world. A sweating world, whose temperature control was hopelessly disabled" (Yassin-Kassab, 2008, p. 175). He wanders aimlessly in the streets of London, growing a beard, and he stops washing up. Eventually, bearded Sami is arrested near a mosque and is assumed to be a terrorist. The beard signifies an Islamic background; yet, as the police note "Sami Traifi. The real one. He doesn't have a beard. He takes drugs, drinks alcohol" (Yassin-Kassab, 2008, p. 334). This loss of self expands to involve his academic dream.

Awad and Dubbati (2018) comment: "Sami finds himself further pushed to the edge when his academic supervisor informs him that his research topic is not viable, reminding him of his obligation, as the son of a renowned thinker, to produce a first class dissertation" (p. 2). Despite his supervisor's support for him with ideas and chances to write his dissertation on Arabism and poetry for the sake of his father, it makes him "a man unsettled, out of place, unexplained" (Yassin-Kassab, 2008, p. 35). He feels that there is "a core of truth and direction nearly visible yet decisively hidden" and "out of reach" as a result of "his lack of clear sight" (Yassin-Kassab, 2008, p. 35). Correspondingly, Sami accomplishes nothing and starts to detest himself as his life decays:

That he had betrayed everybody, in various ways. Mustafa. Marwan. His mother, of course. Now Muntaha. Not just now, but for a decade. He'd let down Mustafa by failing as an academic, even as an atheist. For Marwan, the betrayal was not being a Muslim, or a father. For his mother, he was not a son. For his wife, not a man. The pattern of his relations with the world was to betray its trust. Everybody's trust. (Yassin-Kassab, 2008, p. 201)

Despite the fact that he disappoints all people in his life, the feeling of this failure frees him from the limitations created by his dependency on his father. Hence, "after all that loss, he felt bright and free" (Yassin-Kassab, 2008, p. 192). For example, when New York's World Trade Center attack happens, as the narrator notes, Sami "has no scale to measure the event. Nothing inherited from Mustafa. No nationalist way of judging. No Qabbani verse to help him. Here was life imitating disaster movies, more or less. But where was the hero?" (Yassin-Kassab, 2008, p. 314-5).

Eventually, for Sami, "the world means nothing" (Yassin-Kassab, 2008, p. 221). The narrator maintains that "it was easy for Sami, in his new father-free state, to agree. The stars are merely rock and fire. Nations are dreams, or perhaps nightmares. None of it has any importance" (Yassin-Kassab, 2008, p. 221). Indeed, this presents Sami's first spiritual encounter. In "The Origin and Evolution of Sufism," Khanam (2011) states that "the most characteristic aspect of the life of the early Sufis was their desire for noninvolvement in the matters of the world" (p. 9). Sami lets go of all inherited, worldly assumptions. Thus, he recognizes the "failure of nation as home" (Qutait, 2018, p. 76). Accurately, it is a rebirth for Sami; everything seems naked and bare.

Consequently, his "self-exploration" journey leads him to "take a critical decision" (Awad and Dubbati, 2018, p. 7). He is guided by the fact that "the loss of this inherited set of political ideals leads him to search for alternative forms of belonging, as Sami begins to contrast his own identity struggles with the paths taken by others around him" (Qutait, 2018, p. 75). As a result, "Sami envied his brother-in-law's capacity for self-definition" that he has an opinion about the attack (Yassin-Kassab, 2008, p. 218). Sami needs to redefine himself away from his father: "[N]othing was left of Mustafa Traifi, it was time to admit that. Time to stop behaving as if his father was still here. And time, therefore, to examine all the superstitions he'd built around his father's ghost" (Yassin-Kassab, 2008, p. 183). At this stage of Sami's life, the novel demonstrates "the importance of the ability to change, to reject wholly what was previously believed, as a necessary condition to imagine alternative modes of belonging" (Qutait, 2018, p. 83). He needs to fuel his soul to continue his journey and reshape his perceptions of the world, consequently, reaching a state of satisfaction and happiness.

VII. JOHN'S SPIRITUALITY

John is spiritually trapped. For him, spirituality is connected to misery. The narrator declares that John believes that "misery is a school for the soul" (Coetzee, 2002, p. 65). Additionally, as an artist-to-be, John relates the creation of art to suffering and misery. Therefore, he maintains his own suffering, believing that it is necessary to suffer in order to evolve. The narrator adds: "his sole talent is for misery, dull, honest misery. If this city offers no reward for misery, what is he doing here?" (Coetzee, 2002, p. 97):

Even as he plods around the cold streets of this alien city, heading nowhere, just walking to tire himself out, so that when he gets back to his room he will at least be able to sleep, he does not sense within himself the slightest disposition to crack under the weight of misery. Misery is his element. (Coetzee, 2002, p. 65)

John lacks spirituality. Fisher (2011) suggests that the level of the spiritual health of an individual can be measured to be low or high, yet "if it is static, there is neither growth nor development, nor spiritual life. The spiritual quest is like being on a journey: If you think you've arrived, you haven't yet begun, or you are dead" (p. 20). Seen from his perspective, John's pessimism prevents him from enjoying the little things in his life. For instance, paintings at Tate Gallery seem meaningless as "the painting means nothing to him" (Coetzee, 2002, p. 92); he is dead inside. John is unable to appreciate a painting. Additionally, many of his days are marked "with an S in his diary: days of silence" (Coetzee, 2002, p. 114).

Yet it is John's choice to abandon religion. For instance, he criticizes the article in the Observer that refers to the angst in the European cinema to "a fear of nuclear annihilation; also from uncertainty following the death of God" (Coetzee, 2002, p. 46). He regards "the death of God" as "a failure on God's part" accusing God for the depression and uncertainty following the death of God (Coetzee, 2002, p. 49). While John acclaims writers whose works mainly diminish religion including, Ezra Pound and Samuel Beckett, he disapproves writers whose works address religion including Shakespeare, Chaucer, and Hopkins. In "Finitizing Life: Between Reason and Religion in JM Coetzee's Jesus Novels," Farrant (2019) asserts the fact that "Coetzee rejects the sovereignty of both reason and religion by depicting characters open to their inevitable riskiness of passionate life" (p. 178). John follows his desired passions in fulfilling his dream away from reason, religion, family and homeland. In "The Disasters of Youth: Coetzee and Geomodernism," Sheehan (2011) suggests that Youth is "a study in denial, John finally ends up denying the very thing that set him on his way: the modernist quest for self-transformation through art and experience. [...] Youth is a thorough dismantling of the modernist myth" (p. 28-9). What he relies on apart from religion, including the setting, women, and other artists fail him. In "How to 'rise above mere nationality': Coetzee's Novels Youth and Slow Man in the World Republic of Letters," Vold (2011) implies that "as his initial plan of becoming a successful metropolitan writer is not working, and the social and individual progress of his bildung [a German word for self-cultivation] is not bearing fruit" (p. 40). John ignores religion.

Additionally, watching the biblical drama film "Gospel According to St Mathew," John sheds a stream of tears as the scenes deeply affect him though "after five years of Catholic schooling he had thought he was forever beyond the appeal of the Christian message. But he is not" (Coetzee, 2002, p. 154). Yet, this never leads him to think of religion as an influence in his life. He watches the scene of the angel announcing Jesus resurrection "and the common folk of the land, the halt and the maimed, the despised and rejected, come running or hobbling, their faces alight with joy, to share in the good news, his own heart wants to burst; tears of an exultation he does not understand stream down his cheeks" (Coetzee, 2002, p. 154). He reflects nothing on the tears and all he thinks about is to be back to his routine again and the "tears that he has surreptitiously to wipe away before he can emerge into the world again" (Coetzee, 2002, p. 154). John loses the opportunity to re-emerge through religion.

John's lack of religion deepens his sense of alienation and hinders him from overcoming the challenges he faces in diaspora. Dilmaghani (2018) suggests that "non-religious individuals seem likely to suffer in terms of the social support stemming from religious attendance" (p. 121). Consequently, having no one to guide him to the path of spirituality and faithfulness, John is trapped in limbo and his life is devoid of any religious belief that may give him answers for some urgent ontological and existential questions. Consequently, the dark ending of the novel represents John's last chance to look inside rather than outside and to reinforce his spiritual life.

VIII. THE SPIRITUAL SAMI

In "One Religion, Two Tales: Religion and Happiness in Urban and Rural Areas of China," Zhang et al. (2019) assert the role of religiosity in creating happiness and emotional fulfillment. They demonstrate that happiness is measured by the individual's valuing of his/her emotive, mental and intellectual life which is driven by two factors: subjective ones, including religion, and objective ones, involving physical matters: "Thus, religion influences religious peoples' subjective responses to objective factors" (Zhang et al., 2019, p. 3). Zhang et al. (2019) maintain that "religious belief" increases individuals' happiness due to the meaningful interpretations it provides religious people with, which enable them to understand life events and the purposefulness of life (p. 3). Sami, at this stage of his life, lacks religiosity; yet, Muntaha's adequate understanding of Islam and her connection to God lead Sami to better understand life.

Muntaha's guidance awakens Sami's soul. It represents the power that rejuvenates him. So, addressing Sami after his collapse with "'habibi' was encouraging" (Yassin-Kassab, 2008, p. 312) that he goes to her and visits his mother on her

request (Yassin-Kassab, 2008, p. 321). Therefore, his visit to his mother makes things clear to him regarding his uncle Faris and the suffering he goes through because of his fathers' nationalist ideals. Additionally, Muntaha teaches him to question things before admitting to them. For example, she comments on the 11/9 attack: "you can't take anything for granted. Not a woman, nor an idea. Not a political situation. Not life or death. Nothing is simple. Everything is always changing, and always - if you pay enough attention - surprisingly" (Yassin-Kassab, 2008, p. 323).

At this stage, Sami connects to God and builds a connection with Him with no previous assumptions imposed by his father. Sami's spiritual quest is enriched as he addresses God face to face (Khanam, 2011, p. 8). The narrator informs us that "Sami the soul doesn't exist, nor does God. If he's going to believe in himself, he may as well believe in God. It seems only fair. Sami and God appear to be, in some sense, brothers" (Yassin-Kassab, 2008, p. 246). Khanam (2011) indicates that "for Sufis, connecting to God is about losing oneself in God" (p. 7). Sami is in tune with God. Therefore, "Sami nodded at the miracle of sight. He no longer experienced body-claustrophobia, but something like its opposite, a sense of openness and space. Now he claimed a doctrine of radical unknowing, and the beginning of acceptance" (Yassin-Kassab, 2008, p. 347). This acceptance precedes a state of believing; the belief that enables him to free himself from the bounds and limits of the doctrine of his father. Consequently, he begins to transform since "everything [is] gobbling everything else, relentlessly teaching a very simple lesson: of the power of change" (Yassin-Kassab, 2008, p. 348). Sami changes:

Sami had developed a trembling, contingent faith, not necessarily expansive enough to house an eternal heaven, certainly not for Sami as he is. For what is he, now? Not much any more. Not Mustafa's son, nor Marwan's son-in-law. Not the child of corpse dust. Not an academic. Not a member of the eternal Arab nation ... He's Nur's son. Muntaha's husband. (Yassin-Kassab, 2008, p. 348)

The quotation above asserts that Sami's journey takes a new twist, a point that challenges all his previous conceptions and beliefs. Eventually, Muntaha and Nur's guidance awakens his soul.

Specifically, both Muntaha and Nur lead him to a stage of acceptance, tranquility, and peace. Qutait (2018) suggests that Sami is defined by his wife and his mother (p. 82). Specifically, there is "a shift from his father's nationalist narrative of 'Qabbani' to his mother's alternative narrative of 'Qur'an'" (Qutait, 2018, p. 79). Therefore, "as Sami's perception of Islam changes once he frees himself from the specter of the father; the hijab like the beard he decides to grow, transforms in ideological significance into a visible declaration of identity in Britain" (Awad and Dubbati, 2018, p. 9). Sami as well resolves that "Islam is something you find inside yourself rather than in any specific country" (Yassin-Kassab, 2008, p. 221). Sami feels a new sense of belonging apart from national ideals.

IX. RELIGIOUS BELIEF AND HEALING

Galea (2014) examines the effect of religiosity on traumatic experiences. He argues that studies show that spirituality enhances health due to the salutary outcomes related to it in decreasing disorderliness (Galea, 2014). More accurately, spirituality eases the negative effects of trauma by enhancing the individual's wellbeing (Galea, 2014). Furthermore, "[r]esults clearly indicate that faith maturity related positively with wellbeing, positive affect, personality and posttraumatic growth, thus suggesting that it relates well with important life events" (Galea, 2014, p. 5). Thereupon, finding inner peace created by spirituality helps "trauma victims" adhere to "a more refined and personal spiritual journey, one that could enhance their healing" (Galea, 2014, p. 7). Sami's discovery of his father's betrayal of his uncle Faris is a traumatic experience. For Sami, it represents a shock as it contradicts the romanticized image that he beholds for his father since his childhood. Consequently, Qutait (2018) implies that "Sami begins seeking the coherent answers provided by religious ideology as a replacement to his father's pan-Arab narrative" (p. 79), which marks the start of his self-exploration journey. Awad and Dubbati (2018) summarize this journey, stating that "Sami's quest leads him to reevaluate his father's antagonistic thoughts about Islam and reflect on his own beliefs and exigencies, eventually becoming a practicing devout Muslim" (p. 6). Qutait (2018) argues that "Yassin-Kassab explores the role of religion in establishing a sense of connection to the past and to the homeland and dramatizes the Islamist appropriation of national causes" (p. 79). Religion is what transforms and uplifts Sami from the abyss.

By the same token, Fisher (2011) reveals the positive influence of spirituality on providing individuals with peace. He maintains that "spirituality helps individuals to live at peace with themselves, to love (God and) their neighbor, and to live in harmony with the environment" (p. 20). At this stage, Sami develops a sense of belonging to his close circle of family members and friends. Sharma and Singh present the fact that succession of studies examine the relationship between religiosity and wellbeing. The studies prove that as individuals share religious beliefs, they develop a sense of belonging (Sharma and Singh, 2019). For example, Sami joins Ammar and Mujahid to pray Asr. He feels that he belongs to a group when he is called "brother": "Brother, they called him. They were willing to make him their brother" (Yassin-Kassab, 2008, p. 224). As for Muntaha, Sami reconnects with the world and with nature at Tom Field's farm, and they pray together "at lunchtime and in the middle afternoon. Out in nature, prayers felt easy to Sami. Out in nature, marvelling in" (Yassin-Kassab, 2008, p. 347). As "the real value of spirituality from a functional psychological standpoint may well be its ability to enhance human flourishing" (Galea, 2014, p. 7), spirituality seems to be an essence in establishing psychological wellbeing. Consequently, simple activities with Muntaha enrich the stability of his mental health as "in another long dusk they washed with dust, prayed, nibbled sandwiches, held hands" (Yassin-Kassab, 2008, p. 348).

Sharma and Singh (2019) suggest “that religiosity indirectly influences well-being through two different pathways: One is via the mediators of spirituality, gratitude and altruism and the other is via mediators of spirituality, gratitude and forgiveness” (p. 122). In addition, Zhang et al. (2019) assert that “by emphasizing non-material aspects of life, religion may help to improve happiness by providing stress coping skills, as well as by providing a strong sense of purpose and acceptance over and above one’s economic conditions or social status” (p. 2). Accordingly, Sami reaches a mental and psychological balance. He is aligned with his soul. Sami is in harmony with his inside. Respectively, unlike John’s journey, there is a glimpse of hope in Sami’s journey through Muntaha’s faith-informed guidance and with the support Sami gains from his mother and friend, Field. At the end of the novel, Sami sincerely connects to his true self, nature around him, and his family members. More accurately, the presence of religious faith reshapes Sami’s vision of life and provides him the haven where he is aligned with his within and his surroundings.

X. CONCLUSION

Both Coetzee’s *Youth* and Yassin-Kassab’s *The Road from Damascus* consolidate alienated diasporic subjects who aspire to fulfil their dreams in the field of art in the same host country. They go through comparably similar socially, psychologically, and mentally challenging phases. In addition, they develop identical impressions about their homelands, their mothers, and other women in their lives. The loathing that John feels toward his homeland parallels the hatred that Sami harbors for his motherland. Moreover, both have unhealthy relationships with their mothers, and with the women they meet in their lives. The complex relations they develop with friends, women, and family members, and their aspirations to excel in the world of poetry further complicate their daily experiences in diaspora. Despite the fact that these protagonists go through almost the same confusing and challenging stages that lead to the same self-exploration and self-recognition journeys, their stories end differently. While Sami appears to be rejuvenated and aligned with life through Muntaha’s faith-informed guidance, John’s lack of faith renders him psychologically, socially, and even mentally vulnerable and lost in the diasporic context of London.

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On College Students' Listening Anxiety and Listening Strategy

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Abstract—Research on college students' listening anxiety and listening strategy has become a hot issue and attracts much concern of scholars and experts in the second language acquisition. Some researches prove that listening anxiety is universal and pervasive in the language learning process and listening strategy plays a crucial role in lowering or reducing college students' listening anxiety and improving their listening ability. In order to study college students' listening anxiety, listening strategy and the correlation between college students' listening anxiety and listening strategy, an empirical study is carried out on the 2020th English majors. This study combines quantitative method and qualitative method and adopts "Questionnaire about English listening strategy" and "Questionnaire about English listening anxiety". The study reveals that: firstly, among the listening strategy, meta-cognitive strategy is the most frequent strategy that college students use; cognitive strategy is more frequent than social or affective strategy used by college students; social or affective strategy is the least frequent strategy that college students use. Secondly, although college students suffer from universal listening anxiety, the level of listening anxiety is low. Thirdly, the correlation between college students' listening anxiety and listening strategy is not significant. It also means that listening anxiety is not related to social or affective strategy, related to meta-cognitive strategy. This study aims to help Chinese college educators and students to realize the effect of listening anxiety and the appropriate use of listening strategy.

Index Terms—listening anxiety, anxiety level, listening strategy, correlation, frequency of use

I. INTRODUCTION

Listening is a very complicated process, because it takes place timely and never comes back. Listeners must pay attention to the listening process and remember the content they have heard. If listeners do not have sufficient listening competence, they will lose the significant items of information and fail in the process of decoding information (Kim, 2000). Researchers and learners have studied the relationship between anxiety and specific language skills, such as speaking, listening, reading and writing since 1980s. Horowitz (2001) states that, "individual emotional factors, such as self-esteem, motivation, attitude, anxiety, expectation, inhibition and tolerance, are essential to language learning process, especially for learners who have equal intelligence in similar educational environment." Horowitz and Cope (1986) propose that, anxiety, in the language learning process, is one of the most obviously psychological phenomenon and listening is a dominant part that can trigger foreign language learners' anxiety. Therefore, students may have more anxiety in listening process. In order to overcome the listening obstacle caused by anxiety, more and more researchers and learners focus on listening strategies. Different students with different language proficiency usually use different strategies. Owing to the differences of subjects and instruments, there still arrives no agreement among these studies.

After reviewing some studies, it finds that, researchers and educators have achieved great advances in the studies of language anxiety and language strategy, which help researchers to measure language anxiety and language strategy validly and reliably. However, some places need to consider and study further. Firstly, some researchers and learners studied the relationship or correlation between anxiety and language strategies in a broad way. They just investigate the relationship between general foreign language anxiety and the use of general strategies. Therefore, it is important and necessary for researchers to probe the relationship between anxiety and learning strategies linking to specific language learning skills, particularly the relationship between listening anxiety and listening strategies. Secondly, in some studies, the selected subjects are not typical, which may produce error and affect the survey's effect. In this study, the research subjects are college students and the number of the research subjects is eighty-four. Both boys and girls are included. Thirdly, in these empirical studies, the relationship between English listening anxiety and listening strategies is not analyzed generally and integrally. Therefore, some improvements and modifications need to be done in this thesis. The things that researchers and learners need to do are, finding out the reasons and conditions of college students' listening anxiety, the general relationship between English listening anxieties and listening strategy.

II. RESEARCH METHODOLOGY

A. Research Subjects

In this study, research subjects are from a normal university, in Jiangxi province. Two classes, adding up to 84 students, are selected as research subjects. All the research subjects are chosen at random, which can contribute to the

objectivity and the authenticity of this research. They are consisted of 78 girls and 6 boys in the study. These subjects are English majors, from the department of foreign languages. Therefore, the number of female is much larger than the number of male.

B. Research Instrument

In the present study, all the research data is collected through the use of questionnaires. There are two important questionnaires, which is used to investigate the relationship and correlation between college students' listening learning strategy and listening anxiety. The two questionnaires are respectively "Questionnaire about English listening learning strategy" and "Questionnaire about English listening anxiety". In the "Questionnaire about English listening learning strategy", there are 38 items. And three necessary factors are involved in this questionnaire. The factors are cognitive strategy, meta-cognitive strategy and social or affective strategy. In the "Questionnaire about English listening anxiety", there are 18 items, which are used to describe college students' English listening anxiety.

C. Data Collecting

The validness of the recycling questionnaires has been analyzed after finishing the questionnaires. 84 questionnaires are valid. All the data are collected in the computer and processed by SPSS21 to get the descriptive statistics about English listening anxiety, English listening strategy and the correlation or relationship between listening anxiety and English listening strategy.

III. FINDINGS

Research data from the two questionnaires about English listening strategy and listening anxiety are processed by SPSS22.0. Then, it gets a clearer data about listening strategy and listening anxiety.

A. General Introductions

In order to investigate the conditions about college students' English listening strategy and listening anxiety, research data from the two questionnaires about English listening strategy and listening anxiety are processed by SPSS21. It gets a clearer data.

TABLE 1.
DESCRIPTIVE STATISTICS ABOUT ENGLISH LISTENING STRATEGY AND LISTENING ANXIETY

	Min	Max	Mean	SD
Meta-cognitive strategy	1.20	5.00	3.1071	0.80746
Cognitive strategy	1.00	4.17	2.5893	0.67289
Social or affective strategy	1.96	5.00	2.9276	0.49192
Listening anxiety	1.44	4.44	2.7771	0.59577

Through analyzing the mean value in questionnaire about English listening strategy, it is obvious that, among the listening strategy, meta-cognitive strategy (Mean=3.1071) is the most frequent strategy used by college students; then, the use of cognitive strategy (Mean=2.9276) is more frequent than the use of social or affective strategy; social or affective strategy (Mean=2.5893) is the least frequent strategy used by college students. Through analyzing the mean value from the questionnaire about English listening anxiety, it indicates that listening anxiety (M=2.7771) is universal, but college students are in a low-level anxious state. Through analyzing the standard deviation value, the differences of use in meta-cognitive strategies (SD=0.80746) are the biggest one. The use of social or affective strategy (SD=0.67289) is more different than the use of cognitive strategy (SD=0.49192). The standard deviation value of anxiety is 0.59577. It indicates that, as far as college students are concerned, listening anxiety is a universal phenomenon.

In a word, all English listening strategies have various types of use and college students use them with different frequencies. Although college students suffer from listening anxiety in the process of English listening learning, the levels of their listening anxiety are low. It is a strange phenomenon, which should be analyzed more deeply.

B. Research Results about English Listening Strategies

Listening strategy is a behavior and thought that listeners engage in during listening learning process. Listening strategy is used to influence the listening encoding and decoding process. In other word, listening strategy is a behavior that listeners use to make listening more successful, enjoyable and convenient. The listening strategy consists of cognitive strategy, meta-cognitive strategy and social or affective strategy.

C. Ten Most Frequently Used English Listening Strategies

The questionnaires adopt Likert's five point scoring system. "If the mean value is above 3.5, it means that this English listening strategy is used more frequently. If the mean value is between 2.5 and 3.5, it indicates that the English listening strategy is used sometimes. If the mean value is below 2.5, it shows that the English listening strategy is used rarely." (Likert, 1990)

TABLE 2
DESCRIPTIVE STATISTICS ABOUT TEN MOST FREQUENTLY USED ENGLISH LISTENING STRATEGIES

Items	Min	Max	Mean	SD	Rank
S2	2.00	5.00	3.8095	0.93752	1
S36	1.00	5.00	3.6667	1.07919	2
S13	1.00	5.00	3.5476	1.10208	3
S14	1.00	5.00	3.5119	1.01191	4
S8	1.00	5.00	3.3929	1.13028	5
S9	1.00	5.00	3.3571	1.11553	6
S34	1.00	5.00	3.2262	1.32038	7
S31	1.00	5.00	3.1548	1.13535	8
S1	1.00	5.00	3.1071	1.02989	9
S3	1.00	5.00	3.1071	1.18238	10

From this descriptive statistical result about listening learning strategies, study deeper on listening strategies which college students use more frequently. The results indicate that S2, S36, S13, S14, S8, S9, S34, S31, S1 and S3 are ten types of English listening strategies that college students use more frequently. They are ranked in order. The mean values of S2, S36, S13 and S14 are above 3.5, which means that these strategies are effective and helpful in English listening learning process. The mean values of S8, S9, S34, S31, S1, and S3 between 2.5 and 3.5, which indicates that college students use these English listening learning strategies sometimes. In addition, S36 and S14 belong to meta-cognitive strategy. S36 is that, in listening learning process, college students often remind themselves of concentrating on listening practice. S14 means that students spend much time on some places, which are related to listening questions. S2, S13, S8, S9, S1 and S3 belong to cognitive strategy. S2 is when college students are not familiar with the words they encounter, they will keep listening. S13 says that after scanning the listening questions, students will make some predictions and speculations of listening content. S34 and S31 belong to social or affective strategy. S34 is that in listening exam, students meet listening problems, they will give themselves some positive implications. They will tell themselves “do not worry, everyone has difficulties in the listening test”. S31 indicates that doing listening practice before listening test can lower or reduce college students’ listening anxiety.

D. Ten Least Frequently Used English Listening Strategies

The mean value is used to reflect the listening learning strategy’s frequency of use. And the value of standard deviation is used to reflect the listening learning strategy’s dispersion degree of the data. The values of standard deviation are larger, and the listening strategy’s differences are larger.

TABLE 3
DESCRIPTIVE STATISTICS ABOUT TEN LEAST FREQUENTLY USED ENGLISH LISTENING STRATEGIES

Items	Min	Max	Mean	SD	Rank
S38	1.00	4.00	1.6071	0.89197	1
S37	1.00	5.00	1.9286	0.90228	2
S27	1.00	5.00	1.9643	0.94991	3
S6	1.00	5.00	2.2024	1.05030	4
S33	1.00	5.00	2.3452	1.15638	5
S4	1.00	5.00	2.4286	1.10077	6
S16	1.00	5.00	2.5595	0.99821	7
S26	1.00	5.00	2.5595	0.99821	8
S11	1.00	5.00	2.5952	1.12066	9
S22	1.00	5.00	2.6190	1.16065	10

From this descriptive statistical result about English listening strategies, study goes deeper on listening strategies which college students use less frequently. The results indicate that S38, S37, S27, S6, S33, S4, S16, S26, S11, S22 are ten types of English learning listening strategies which college students use less frequently. They are arranged in order. The mean values of S16, S26, S11 and S22 are between 2.5 and 3.5, which indicate that these English listening learning strategies are used sometimes. The mean values of S38, S37, S27, S6, S33 and S4 are below 2.5, which show that these English listening learning strategies are used rarely.

S38 and S16 belong to meta-cognitive strategy. S38, students often persist a writing learning diary habit, recording the emotions as they are listening and finding the difficulties they need to deal with. S16, students often have definite listening practice goal and plan when they do listening exercise.

S37, S27 and S33 belong to social or affective strategy. S37, students often discuss about their listening anxiety with classmates or their teachers. And students ask for their help to reduce listening anxiety. S27, students often communicate with others, such as teachers or classmates, in order to explore effective ways to improve listening comprehension ability. S3, students often talk about some relaxing topics to reduce or release their listening anxiety before listening test.

S6, S4, S26, S11 and S22 belong to cognitive strategy. S6, students often take different methods, which correspond to different types of topics. S4, students often concentrate their attention to distinct different meanings of a sentence as a sentence is spoken with different tones. S26, students often take notice of the relationship among listening, speaking, writing, and reading skills. Doing comprehensive exercise can contribute to college students’ listening ability. S11, in

listening process, while they are listening, students take notes on key words, for example, character, time, place, the simple process of a thing taking place. S22, students often tend to repeat the conversations that they have listened by using their own words that they have listened.

E. Research Results about Listening Anxiety

When the humanistic psychology came into being, educators and psychologists have begun to research anxiety. And language researchers think that, “anxiety, as one of the affective factors, has a great importance on language learning. (Horwitz, 2000)” It also has a direct influence on people’s behavior. Horwitz (2000) proposed that individuals’ emotional variables, such as self-esteem, motivation, inhibition, and anxiety are necessary for language learners, especially for people who having equal intelligence and growing in similar educational environments (Horwitz, 2000). Anxiety is a significant factor among numerous emotional variables and has a important state. It should obtain enough attention and deep research.

As it is defined in Andrew D.C Cohen’s book (1998), anxiety is a kind of aberrant emotion, which is also a kind of mental abnormality. In the opinion of Elkhafaifi (2005), “generally, it refers to an actual fear-like response or to a tendency to respond with fear to any current or anticipated situation that is perceived as a potential threat to self-esteem. It differs from ordinary fear in that the threat is directed against self-esteem rather than against physical well-being, and may be anticipated or current in nature.” According to O’Malley J.M and Chamot, A.U (1982), “anxiety refers to a cognitive-affective response characterized by physiological arousal (indicative of sympathetic nervous system activation) and apprehension regarding potentially negative outcomes that the individual perceives as impeding.” The definition of anxiety is put forward by Spielberg (1998). Anxiety is an unpleasant emotional state or condition and it is characterized by the subjective feeling of tense, apprehension, nervousness and worry, which activates or arise the automatic nervous system.

F. Six Types of Conditions Causing College Students’ High-Level Listening Anxiety

The mean value is used to reflect the level of listening anxiety. The value of standard deviation is used to reflect the listening anxiety’s dispersion degree of data. The value of mean is larger, and the listening anxiety is in a higher level. The values of standard deviation are larger, and the differences of listening anxiety are larger.

TABLE 4
DESCRIPTIVE STATISTICS ABOUT CONDITIONS CAUSING COLLEGE STUDENTS’ HIGH-LEVEL LISTENING ANXIETY

Items	Min	Max	Mean	SD	Rank
A8	1.00	5.00	4.0119	1.08099	1
A1	1.00	5.00	3.6190	0.98059	2
A9	1.00	5.00	3.4643	1.12417	3
A10	1.00	5.00	3.0833	1.12162	4
A12	1.00	5.00	2.9643	1.02318	5
A6	1.00	5.00	2.9643	1.13484	6

From this descriptive statistical result about listening anxiety, study goes deeper on listening conditions which rise college students’ high-level listening anxiety. The results indicate that A8, A1, A9, A10, A12 and A6 are six types of English listening conditions rising college students’ high-level listening anxiety, which are arranged in order. The mean values of A8 and A1 are above 3.5, which indicates that college students often are anxious and nervous. The mean values of A9, A10, A12 and A6 are between 2.5 and 3.5, which indicates that college students are anxious and nervous sometimes. A8, in English listening class, students often feel not easy and anxious, because they are not satisfied with their listening ability. They think the listening test is too difficult for them to make full comprehension about English listening materials. A1, as they are listening to the tape, students rarely feel confident. At this time, they are in high-level listening anxiety. A9, when the listening tape’s speed is too fast, students are often nervous and highly anxious. A10, students often think that other students’ listening comprehension is better than themselves. This psychological phenomenon can lead to low self-confidence and self-efficacy. A12, when encountering a sentence with complicated sentence structure in listening process, students often feel upset. It is harmful for college students to deal with listening difficulties. A6, students do not like all kinds of English materials, such as English listening tape, English songs, English radios and English news on TV. Without interest, all things become more difficult that it is in reality. Therefore, the level of listening anxiety is higher than it should be.

G. Six Types of Listening Conditions Causing College Students’ Low-Level Listening Anxiety

From this descriptive statistical result about listening anxiety, study goes deeper on college students’ less low-level listening anxiety.

TABLE 5
DESCRIPTIVE STATISTICS ABOUT CONDITIONS CAUSING COLLEGE STUDENTS' LOW-LEVEL LISTENING ANXIETY

Items	Min	Max	Mean	SD	Rank
A11	1.00	5.00	2.0714	0.99136	1
A5	1.00	5.00	2.0833	0.98431	2
A3	1.00	5.00	2.2262	0.94870	3
A14	1.00	5.00	2.2381	1.08238	4
A13	1.00	5.00	2.2976	1.15935	5
A7	1.00	5.00	2.4167	1.32818	6

The results indicate that the mean values of A11, A5, A3, A14, A13 and A7 are below 2.5. They are six types of English listening conditions rising students' low-level listening anxiety, which are arranged in order. A11, in listening learning class, students are not positive and active in answering questions. They are afraid of negative respond from other classmates or teachers. A5, when students are interested in English listening class, they will feel less anxious. A3, students feel anxious and nervous as soon as they know they are going to listen to an English essay. A14, students are often in a low level of anxiety, as they hear of some topics about western culture or western thoughts or views. Because they are not familiar to college students, A13, students are afraid of the bad results resulting from terrible behavior in listening class. A7, students often believe that listening is the most complicated parts among English learning process.

H. Research Results about the Relationship between College Students Listening Anxiety and Listening Strategy

"Pearson correlation coefficient is a method to measure the correlation between two variables. It is a value between -1 and 1. If the value is 1, it means that the two variables are positively related. If the value is -1, it means that the two variables are negatively related to each other. If the value is 0, it means that the two variables are independent.(Pearson, 1980s)". If the absolute value of 'r' is above 0.5, it indicates that two variables are in a high correlation. If the absolute value of 'r' is between 0.3 and 0.5, it indicates that two variables are in a low correlation. If the absolute value of 'r' is below 0.3, it indicates that two variables are in no correlation.

TABLE 6
DESCRIPTIVE STATISTICS ABOUT THE RELATIONSHIP BETWEEN COLLEGE STUDENTS' LISTENING ANXIETY AND LISTENING STRATEGY

		Meta-cognitive strategy	Cognitive strategy	Social or affective strategy	Listening anxiety
Listening anxiety	Pearson correlation	-0.167	-0.167	-0.277*	1
	Significance (double)	0.128	0.128	0.011	
	N	84	84	84	84

Correlation is significant at the 0.01 level(2 tailed).

From this descriptive statistical result about the relationship between listening anxiety and listening learning strategy, study goes deeper on the relationship between listening anxiety and listening learning strategy. The Pearson correlation value between listening anxiety and meta-cognitive strategy is -0.167. It reveals that listening anxiety is not related to meta-cognitive strategy. The Pearson correlation value between listening anxiety and cognitive strategy is -0.167. It shows that listening anxiety is not related to cognitive strategy. The Pearson correlation value between listening anxiety and social or affective strategy is -0.227*. It indicates that listening anxiety is related negatively to social or affective strategy. Above all, the absolute value of 'r' is below 0.3, that is, college students' listening anxiety has no correlation to English listening strategy.

IV. CONCLUSION

In this empirical study, the correlation between listening anxiety and listening strategy has been found. The study reveals that the listening strategies have no influence on reducing students' listening anxiety. It is probable that college students with lower listening anxiety may use listening strategies more frequently. In the present study, it reports that over half college students suffer from listening anxiety. The differences between Chinese and English may account for the listening anxiety that college students are experiencing.

The present study attempts to explore the influences of listening anxiety, the effects of listening strategies, and the correlation between listening anxiety and English listening learning strategy in listening learning practice. The findings of the present aim to provide some implications for the English learning practice, especially for the listening learning practice.

The implications for educational practice are following:

(1) Chinese college students suffer from universal listening anxiety. Teachers should be conscious of this phenomenon and help students to acknowledge their listening anxiety. It is a problem that we need to solve rather than flee. There are many ways that we can take to reduce listening anxiety. "Sharing of common feelings of nervousness or frustration with the group may elicit creative ways to solve the problem for the whole class" (Elkhafaifi, 2005). Students should keep in mind that listening anxiety can be reduced through time, experience, hard working, and

effective listening strategies.

(2) The use of methods and techniques cannot make listening learning more effectively and quickly. Maybe the methods or techniques are not selected appropriately to deal with listening problems. In the listening learning process, teachers' jobs are not just playing the tape. The more important thing is teaching college students appropriate, useful and effective listening strategies to reduce listening anxiety. Meanwhile, listeners should do abundant exercises to improve their listening skills. With the help of the listening strategies, college students can become more self-confident to deal with their listening anxiety problems. Furthermore, these strategies encourage college students to be an individual actively and positively in the listening learning process. Listening learning is a process which needs cooperation. Therefore, it is suggested that both teachers and students should be the participants in the listening learning activities. And listening strategies should be combined with listening tasks.

(3) The responses of students in the listening learning activities have a great influence on students' performance. Therefore, a professional teacher must be skilled in using positive expressions and evaluations however the students perform in the listening exercises. In a word, creating an easy and low-anxiety environment is fundamental for learners to act successfully. In the study, it reveals that if college students get positive feedback, their self-efficacy and self-confidence can get improvements, in which college students' listening anxiety is in a low level.

(4) In Chinese class, college students are required to present themselves better and better. In such circumstance, college students are obliged to shoulder great stress and burden. Teachers should focus the progress that college students have made, rather than that they have not made. Therefore, in order to improve learners' listening competences, teachers need to create a secure, low-anxiety atmosphere. In this atmosphere, learners are encouraged to participate in listening learning activities and the process is more important than the results.

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Analysis of Writing Motivation for Medical University EFL Learners in China

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Abstract—This research aims to investigate EFL learners' writing motivation in a medical university. Although writing plays a critical role in English learning, it has often been neglected by students, they only take writing as a tortured task which has been related to the score in final tests. In a medical university, most students are afraid of writing and lack motivation to write in English because of the heavy load and pressure from their medical tasks. Therefore, this study describes students' writing motivation through the class observation, questionnaire, and interview, and finds what factors affect students' writing motivation. Based on the analysis results, combined with features of students from a medical university, the researcher comes up with strategies to improve learners' writing motivation.

Index Terms—English writing, motivation factors, EFL learners

I. INTRODUCTION

A. Background

Writing is an indispensable part of language learning while it is often regarded as the most difficult part in second language acquisition. The current situation of English writing instruction is far from satisfactory because of demotivators for college students on writing. How to enhance students' motivation becomes an urgent project for language researchers. Wen (1996) claimed that English writing ability could be the most important standard to judge whether or not a writing teacher is qualified for her teaching. Qing (2002) pointed out that English writing was an unfrequented and neglected area for a long time. However, Dornyei (2015) held the view that research in ESL composition has important ramifications for the teaching of writing in the ESL classroom. Since students' writing motivation could be stimulated by teachers, a large number of relevant studies could be carried out to improve teachers' teaching and facilitate students' learning. These studies were conducted from various aspects. Hui & Ma (2016) addressed problems existing in students' writing and teaching. Yu & Lee (2016) focused on the function of teachers' feedback. Ma (2005) examined on students' motivation and engagement in EFL writing context. Ren (2018) developed the investigated factors which could influence students' motivation in writing.

B. Motivation

Motivation refers to an individual's choice of a particular action, the persistence with it, and the effort put on it (Dornyei, 2001, P. 8; Manolopoulou-Sergi, 2004, p. 428). Motivation, as an inner psychological factor, consists of psychological, private, and unobservable factors (Ainley, 2012; Reeve, 2012), which can stimulate the desire to take actions and lead to the learners' achievement. Motivation is understood to be a crucial factor in language learning (whether in native, ESL, or EFL contexts), playing an essential role in engaging students in learning activities (Dornyei, 2001). Motivation is therefore a potentially key variable in predicting language learning outcomes (Dornyei, 2005). There are two kinds of motivation: intrinsic motivation and extrinsic motivation. Intrinsic motivation occurs when someone is willing to work on a task even if he is aware that there is not any reward for it. While extrinsic motivation occurs when someone embarks on a task for a certain purpose or rewards. In China, many researchers define "motivation" in various ways. Wen (1996) defines motivation as an effort to learn English. Ma (2005) believes that motivation is stimulated by psychological factors such as interests, expectations, goals.

Although research on motivation or writing has proliferated in recent years, little attention has been paid to writing motivation including the relationship between motivation and writing results, factors to affect writing motivation, and so on. Due to the increasing importance of L2 writing for university students, a large number of L2 writing programs, curricula, and courses have been established to enhance students' writing proficiency and skills. Dornyei (2003) points out that students' behavior in working on a task is triggered by the combination of generalized and specific motivations and is related to specific characteristics of a writing task. The purpose of this study is to survey medical students' English writing motivation and to explore the factors that may have an impact on the motivation.

II. RESEARCH DESIGN

A. Research Overview

This research aims at pursuing answers for the following two questions:

- (1) What is the English writing motivation for medical students?
- (2) What factors could influence students' writing motivation?

B. *Participants*

According to Strayer (2012), in order to get objective and persuasive results, the participants should be selected randomly, and the norm of procedures should be set in the quantitative research to decrease the influence brought by external factors.

The admission grades for students vary from major to major, so we only choose clinical majors as our subjects to ensure the validity of this study. The participants in this study are 128 second-year clinical majors (two classes) from Zunyi Medical University, 70 are boys and 58 are girls. The reason for choosing clinical majors is that their English proficiency level is more homogeneous than other majors in the university, and all of them shoulder the pressure from their medical courses. For the second-year students, they have been familiar with their teachers' writing instruction and have been exposed to the instruction for more than one year. These two factors made it easier for the researcher to elicit the students' writing motivation. Sophomores have already participated in CET-4 and some of them should prepare for CET-6, so they have to spend more time in learning English, and English writing is of course included.

C. *Class Observation*

Class observation can provide researchers with insights into what actually occurred in reading classes. The aim of class observation is to give instructions based on problems in teaching practice. There are two aspects researchers should note when observing a class. On the one hand, researchers should record potential factors that may lead to the change of students' writing motivation. For example, can students focus on the explanation of writing skills? Can they take notes consciously? Are they interested in outline writing and brainstorming? On the other hand, teacher's guidance to students' writing should be taken into consideration, including writing instructions, oral feedback, and so on.

D. *Questionnaire*

The questionnaire administered in this study consists of three parts. The first part is about personal information; the second part is about students' writing motivation; the third part is about factors that affect learners' motivation to write in English. On the basis of Gardner's (1996) motivation questionnaire table, the questionnaire made some deletions and addition of writing motivation to cater for the research purpose, and a five-point Likert-scale format was adopted to check students' writing motivation. There are 20 items in total in the second and third parts of this questionnaire. The second part of the questionnaire was composed of two types of motivation: intrinsic motivation and extrinsic motivation, 20 items of writing motivations. The third part of the questionnaire was composed of three kinds of motivation factors: teachers, students, and writing environment, 20 motivation factors. The Cronbach alpha reached .832, and KMO reached 0.791.

E. *Interview*

The aim of the interview is to get more detailed information about students' writing motivation and obstacles in the process of English Writing. A semi-structured interview was adopted in this study, and a recorder was used to record the whole process in the interview. Before the interview, researchers should ensure that participants were willing to state their opinions, share their experiences and some privacy. Eight students were chosen to take part in this interview. Questions involved in this interview were adapted from Hadfield Dornyei (2005) study. The interview questions concerned students' motivation and demotivation in the process of English writing. The interview consists of six open-ended questions to allow students to express their ideas based on their own practical situations.

F. *Data Collection and Analysis*

Before handing out questionnaires, 40 sophomore clinical majors were selected to participate in a small-scale test to make sure the feasibility and reliability of the study, two weeks later, other 88 students will be involved in the formal study.

The SPSS 19.0 was adopted to analyze the data. In order to make sure the reliability, the Cronbach alpha was used to check the interior consistency of the writing motivation questionnaire.

III. RESULTS AND DISCUSSION

A. *The Analysis of English Writing Motivation*

The researcher recorded students' writing motivation in the English classes. On the one hand, most students were quiet in writing classes, especially when teachers asked students to express their ideas immediately. However, if teachers rolled names to make students answer questions, they could give some responses. In contrast, if teachers left some time to make students prepare the questions, they would actively answer teachers' questions. When teachers threw a question and asked students to answer it together, most of them could be involved in answering the question. On the other hand, students' writing motivation could be stirred up when the teacher guided students to finish writing tasks step by step. Therefore, teachers can give students some hints to reduce the difficulty of writing and improve students' writing motivation.

In order to know the overall motivation of clinical majors and what factors could influence their writing motivation, the researcher conducted an analysis of writing motivation.

TABLE 1
DESCRIPTIVE STATISTICS OF WRITING MOTIVATION FOR MEDICAL MAJORS (N=128)

Motivation	Minimum	Maximum	Mean	SD.
Interest	2.25	5.00	3.05	0.526
Self efficacy	2.05	5.00	3.78	1.021
Exams (finals and CET-4 or CET-6)	2.50	5.00	4.52	0.653
Writing contest	2.50	5.00	3.75	0.525
Desire to go abroad	2.25	5.00	3.98	1.001
High marks of writing	2.50	5.00	4.15	0.853
Exchanging ideas	2.05	5.00	3.26	0.598
Teachers' encouragement	2.50	5.00	4.05	0.683
Peers' encouragement	2.50	5.00	3.94	0.586
Writing feedback	2.25	5.00	3.97	0.701
Teachers' requirement	2.50	5.00	4.18	1.123
Great achievement	2.50	5.00	3.82	0.953
A way to facilitate English learning	2.25	5.00	3.68	0.725
Future job	2.50	5.00	3.91	0.721
Further study	2.50	5.00	3.95	0.682
Symbol of high English Proficiency	2.25	5.00	3.63	0.892
Reinforcement to words and grammars	2.25	5.00	3.71	0.901
Funny process	2.50	5.00	3.22	0.633
Stimulus to creative ideas	2.50	5.00	3.62	0.592
Innovative topics or materials	2.25	5.00	3.08	1.041

Table 1 shows the minimum, maximum, mean and standard deviation of English writing motivation. The lowest minimum is self-efficacy (2.05), and exchanging ideas (2.05), which can only show a few students lack self-confidence and are reluctant to convey their ideas to their peers. The mean can indicate the overall writing motivation of clinical major students. The higher mean is, the stronger motivation is. From table 1, we find that the motivation dimensions with the highest mean value are exams including finals and CET-4 or CET-6 (4.52), teachers' requirement (4.18), and high marks of writing (4.15), which means most students' writing motivation is positively associated with exams, if students want to get the scholarship, they have to get high scores in English finals. In Zunyi Medical University, the final exams include the term examination and teachers' requirements for the course. For the English course, one of teachers' requirements is about writing: students have to submit at least five papers in Pigai (it is an online platform where teachers can assign the writing task and students can finish the corresponding task) within one term. What's more, passing CET-4 or CET-6 can get extra credits, and it is the standard for students to obtain bachelor degree. In our study, we find high marks of writing can also motivate students' writing. Through our interview, students claimed that if they can get high scores in writing, they can be encouraged to write a good paper to get a higher score in the next writing task. The mean value of encouragement from teachers and peers and teachers' feedback is also higher, which indicates most students hope their writing outcome can be appreciated and recognized by others.

With regard to the future job (3.91) and future study (3.95), the mean values are higher than other items. The reason why students have a stronger motivation for future jobs or studies is that they are clinical majors, and they are probably to be doctors or medical major graduates. Many English writing tasks should be involved in their future jobs or studies, including the abstract of dissertations, thesis to be published in SSCI, and so on. In the interview, seven out of eight students told that they felt nervous about their futures, and two of them showed that they wanted to study abroad to keep work on their profession, but they need to sharpen their English writing skills in order to achieve such more writing tasks in the university of foreign countries.

In contrast, the motivation dimensions with the lowest mean value are writing interest (3.05) and innovative topics and materials (3.08), which suggests that writing is a tough and boring task which needs to be paid more time and energy. Writing is regarded as a painful process by most students, even if more efforts are paid, few harvests can be reaped. That's the reason why students have less interest in writing, even some innovative writing tasks cannot stimulate students' motivation to practice the writing.

B. Analysis of Writing Motivation Factors

TABLE 2
DESCRIPTIVE STATISTICS OF FACTOR QUESTIONNAIRE ITEMS

Item	Mean	SD.	Item	Mean	SD.
1	3.209	0.932	11	2.398	1.012
2	2.256	0.622	12	3.676	0.772
3	2.687	0.732	13	1.779	0.688
4	3.056	0.866	14	1.990	0.945
5	2.389	0.989	15	2.223	1.105
6	1.326	1.290	16	2.543	0.732
7	2.765	0.778	17	1.270	1.121
8	2.489	0.883	18	1.895	0.654
9	2.337	0.913	19	2.552	0.832
10	1.982	0.843	20	1.906	0.787

TABLE 3
RESULTS OF FACTOR RELIABILITY

Factor	Teachers' guidance	Writing interest	Writing proficiency	Writing environment
Reliability	0.87	0.75	0.85	0.81

Table 2 illustrates questionnaire items of writing motivation. We can see the mean values of three items are above 3, they are item 1 (3.209), item 4 (3.056), and item 12 (3.676), two of which are concerned about teachers. And it proves that teachers' roles are essential in students' English writing. The highest item is scores, and it shows that students are expecting good results of writing. In fact, they also want to be praised by teachers.

Table 3 shows that the data is suitable for factor analysis (KMO=0.86; the result is significant). The direct Oblimin is adopted to categorize the motivation factors into four kinds. The interval of four factors is from 0.75 to 0.87, with a high reliability coefficient, and the internal consistency is high.

According to tables 2 and 3, it is obvious that teacher's attention to students will greatly enhance students' writing motivation under the circumstance where self-study is the main way of learning in the university.

TABLE 4
WRITING MOTIVATION FACTOR ANALYSIS

Items	Factor 1 Teachers' guidance	Factor 2 Writing interest	Factor 3 Writing proficiency	Factor 4 Writing situation
Teachers' explanations for writing	0.689			
Teachers' feedback of writing	0.712			
Teachers' share of excellent papers	0.602			
Writing tasks assigned by teachers	0.603			
Encouragement from teachers	0.754			
Practical use in daily life		0.489		
Creative ideas		0.563		
The plan of future study or career		0.737		
Attitudes towards writing		0.521		
Writing achievement		0.409		
Mastery of words			0.756	
Scores in writing			0.685	
Grammars and sentence structures			0.733	
Organizations of a paper			0.441	
Strategies used in writing			0.464	
Means of writing test				0.713
Writing topics or materials				0.655
The design of writing course				0.590
The use of electronic equipment				0.476
Class size				0.794

As illustrated in table 3, the factor 1 is about teachers' influence on students' writing motivation; the factor 2 and factor 3 are concerned with students themselves, and they are regarded as the intrinsic motivation factors; the factor 4 is associated with writing environment, including practical writing situation, auxiliary writing equipment, and writing materials. Therefore, the factor 1 and factor 4 can be taken as the extrinsic motivation factors. The result is consistent with Yin's study (2016) which reveals that motivators in college students' English learning involve four aspects: teacher, student, environment, and teaching materials, of which teacher and student are two main factors.

With respect to the factor 1, we find that teachers' guidance plays a critical role in exploring students' writing motivation. Teachers' encouragement and feedback significantly impact students' writing motivation. A large class size may make it hard for teachers to build a close relationship with their students. In this case, teachers' encouragement may help to build such a relationship because students may feel that teachers are paying attention to them. For the factor 2, we can see that the overall level of writing interest is low, because there are less requirements and no practical use for English writing, and students are unaware of the purpose of writing. However, the plan of future study or career is higher than other items of writing interest, because they are medical majors. Whether they want to continue to study medicine or choose a doctor as their profession in the future, English learning is a must, and English writing plays a

significant role in their future learning or career. The factor 3, writing proficiency, also occupies an important position. Starting from learning English, words, grammar, and sentence structures are always the focus for students to learn. Most students write for high scores due to the exam-oriented education. As for the factor 4, class size and means of test play a crucial role in writing motivation. In a large class, teachers cannot keep a watchful eye on every individual, and some students who lack the ability of self-learning and self-discipline may gradually lose writing motivation without supervision. What's more, teachers may neglect what obstacles appear in students' writing, and they cannot give students suitable suggestions, and this cycle greatly weakens students' enthusiasm to engage in writing tasks.

IV. THE STRATEGIES TO IMPROVE WRITING MOTIVATION

Based on the observation and interview, we find that students' writing motivation is not high, and there is no clear goal to write a paper. What's more, they cannot use efficient strategies to solve the obstacles in the process of writing. Therefore, some advice can be come up with to serve as stimulating students' writing motivation and improving language proficiency.

A. Teachers' Influence on Students' Writing Motivation

Dornyei (2001) induces nine types of demotivating factors, and the first factor is the teacher, including teachers' personality, characters, ability, skills, and teaching methods. There are many studies focusing on motivation at home and abroad, and researchers find the factors that influence students' writing motivation involve intrinsic and extrinsic factors, but the teacher is the key factor.

1. Explanations of Writing Strategies

Writing strategies will help facilitate writing, reduce anxiety, and boost motivation. Students may use their writing strategies, but they really desire teachers' explanations of writing strategies. In our class observations, all students are absorbed in teachers' writing explanations. They take notes carefully, and actively think and answer questions. Therefore, teachers' explanation of writing strategies is an efficient way to enhance students' writing motivation.

a. "Scaffolding" Strategy

"Scaffolding" strategy will help students to conceive or write an outline of a paper, which is a feasible way to improve students' writing ability and cope with the situation where students do not know how to organize the paper. For a normal paper, the scaffold is "head-body-tail". "Head" means an introduction of a paper, and it only offers the general concept or idea rather than details. So in this part, the writer's opinion should be presented clearly. "Body" part should provide more details to support the writer's opinion. "Tail" part will show the summary of the whole passage, and appeals, suggestions, or expectations should follow the conclusion. Therefore, when students keep this structure in their minds, the writing task tends to be easy and efficient.

b. Brainstorming Strategy

Brainstorming is another effective strategy to improve students' writing motivation, especially for students with a lower level of language proficiency. However, this strategy should be conducted by teachers in the class. Teachers will cast out a topic first, then students should try their best to output more creative ideas within a limited time. Students have to concentrate fully on thinking in this process in order to produce more ideas. When new ideas are poured out, students' motivation can be greatly reinforced. Therefore, Thinking out creative ideas is the preliminary step in the whole writing process.

2. Teachers' Feedback

Teachers' feedback is undoubtedly the most effective way to boost students' writing motivation, especially in the university where students and teachers rarely communicate with each other. There are mainly two ways to give students feedback on writing: The first way is to comment on students' writing papers directly. Teachers can mark errors, good sentences, or inappropriate expressions on the paper directly. Meanwhile, teachers can write down suggestions about merits and shortcomings on the margin of a paper. Besides, teachers can give a general comment at the end of a paper, including the organization of the paper, writing skills, and some encouraging words, which can push students to improve their writing from many aspects. Another way is the one-on-one writing conference. It can personalize and tailor feedback in a way that may not happen in a regular class. It also can avoid misunderstandings when giving students feedback on the paper. Although this way may ask teachers to invest more time and energy, it is indeed helpful to boost students' writing motivation. Based on our interview, seven out of eight students get benefits from face-to-face interaction, and they hope more chances can be offered to interact with their teachers about their writing. Face-to-face interaction enables students to safely and thoroughly communicate with their teachers about their writing. In the feedback process, teachers can give detailed explanations about their writing, and students feel relaxed to exchange ideas with teachers. When they have some questions or doubts about teachers' advice on the writing, they can talk to teachers immediately. After the teachers' feedback on the writing, students may show their anxiety or problems when they are writing papers, and teachers can give corresponding solutions to relieve students' stress and nervousness. It helps students to build the confidence to work on the writing task. Furthermore, a good relationship is established

between students and teachers in this negotiating process, and students' writing motivation can be evoked based on the harmonious relationship.

B. Interesting Writing Task

When students' writing motivation is low, funny writing tasks can be adopted to heighten motivation. From the psychological angle, we found that these tasks played indispensable roles in the improvement of students' writing performance as students in this study claimed that they were more likely to engage in a writing task when they were interested in it. One of the interviewees expressed that she liked writing because an interesting task really motivated her and helped her keep a writing habit. Her teacher asked her to write down what she thought and felt on post-it notes and shared it with her roommates. She can put the written post-it notes on the door or closet, and everyone in the dormitory can read the notes together. Another interviewee from the same dormitory articulated the reason why she liked this way because they feel free to write in English, and there was no any burden or pressure to do this task. Therefore, this writing task changed from a task that the teacher demands to finish to a task that students volunteer to do without teachers' requirements.

C. Optimization of Writing Environment

English writing obtains dual attributes of emotion and cognition. A fitting writing environment, although as an extrinsic motivation factor, also dramatically makes students emotionally rather than anxiously. Therefore, teachers can nudge students' writing motivation from the writing environment through teaching methods and strategies.

1. Online Writing Environment

Online writing can provide a new environment for students to work on writing task. Compared to paper writing, online writing can create real situations to arouse authentic writing. E-mail is a popular way to communicate in writing online; students can exchange ideas with their friends and teachers by using the e-mail. In the process of writing the e-mail, students' writing motivation can be stirred up because of the true purpose of writing and expectations for the response. As such, e-mail provides a social experience instead of a solely linguistic perspective. For another, writing online can offer chances for independent writing. According to our interview, many students get benefits from online writing, and they enjoy this way to write the composition. It is an efficient way to give students prompt feedback about mistakes in the writing, including sentence structures, grammar, and improper expressions, meanwhile, the merits will be pointed out as well. On the other hand, the score is an item of feedback, and it is really a fantastic way to enhance motivation for most students. The high score can be a stimulus to push students to sharpen their writing skills, think of more creative ideas and organize the whole paper logically; the low score can remind that students' writing ability should be elevated, which makes students feel a sense of urgency to better their writing proficiency.

2. Cooperative Writing Environment

Writing is an activity associated with psychology, cognition, thinking, and communication. Collaborative writing environment will make students feel at ease when facing the writing task. Writing is regarded as a social activity because the revision, feedback, and review of a paper can be a process of social interaction, and it needs to be accomplished by students as a group. Based on the class observation, we can find there is a relaxed and harmonious atmosphere when group members are discussing the writing assignment, and everyone is eager to participate in this activity. The writer in the group can express his own ideas while others in this group can analyze the paper and point out the advantages or flaws of the paper. In turn, the writer can modify the paper based on group members' suggestions. In such a cooperative environment, students can relieve nervousness and anxiety to the greatest extent, which urges them to take part in the writing activity, and participants can show their high motivation in the cooperative writing environment.

V. PEDAGOGICAL IMPLICATIONS AND CONCLUSIONS

The study explored the reasons why students lack motivation in English writing. Although English writing is not the most difficult part of English learning, and it is not regarded as the most important aspect in an English test, English writing is crucial for medical majors. To improve students' writing motivation becomes an urgent and arduous task for a university English teacher.

From the perspective of psychological linguistics, the author finds that students' writing motivation is bound up with their feeling, mood, and mentality. According to the results of our research, the author puts forward available strategies to optimize students' mindsets and raise their intrinsic writing motivation. Medical majors are a special group because they have to endure a longer learning period, heavier learning burden, greater learning pressure, and higher requirements for academic writing. They are easy to neglect English learning under such a circumstance, let alone English writing. Although it's difficult for teachers to cultivate students' writing motivation, they should endeavor to devise effective methods to stimulate students' interest in writing. At first, a more relaxed and pleasurable writing atmosphere can be created by teachers, which requires teachers to know their personality, mood, and psychology well. Then diversified tasks can be assigned to students, and it also needs teachers to know students' writing levels. Besides, detailed feedback should be given to students, which claims teachers to spend more time and energy in reading students'

compositions. Finally, teachers should lead students to set a reasonable writing goal, because a reasonable goal can enhance students' writing efficiency and efficacy.

A. *Research Findings*

Based on the quantitative research, the following two major findings can be summed up:

From the interview, we find that most clinical majors do not view English as an important subject, not speak of English writing. There are mainly three reasons: Firstly, most students attach importance to their medical subjects. When they choose medicine as their major, they have already determined to be a doctor in the future. Therefore, they spend more time in studying their medical majors, and less time can be spent on English learning when an English test approaches. Secondly, there is no special English writing course for non-English majors, and teachers do not want to spend more time on writing explanations. Students do not know what the real goal of writing is, and most students take the writing examination as the ultimate goal. Thirdly, the writing part occupies a low percent in many important English tests, like CET-4 or 6. Since many students take the examination as a way to strengthen their writing motivation, however, the writing part of CET-4 examination (the most important English test for non-English majors) only occupies 15% while the reading part and listening part occupy 35% respectively. Therefore, most students want to spend more time in doing reading and listening exercises.

Through the questionnaire data, we can conclude that students' motivation can be aroused by teachers. Teachers' focuses on English writing have a great impact on students' motivation of writing. In our interview, one of the interviewees expressed that teachers rarely told them the importance of writing, and they knew few strategies when they were going to write a composition. Even if they finished online writing tasks, less feedback could be got from teachers. In fact, students are eager to get teachers' feedback as long as they hand in the writing papers.

B. *Implications for Teachers*

Our study shows that teachers play a significant role in the enhancement of students' writing motivation. Therefore, the findings of the studies seem to have important implications for college English teachers and language researchers. For one thing, teachers should care about students' psychological status, because their writing motivation is closely related to their mindset. How can make students finish the writing task with a positive attitude and relaxed feeling? Teachers' praises are undoubtedly the first choice. When teachers read the paper, they can try their best to find more merits in the paper; even in the one-on-one interaction, inspirational words can be conveyed to students, which encourage them to write more excellent papers. For another, teachers can design different activities to boost writing motivation for students of different proficiency. Higher proficiency students tend to practice more academic writing instead of three-paragraph writing in CET-4 or 6. The writing task should involve more research, and students have to refer, gather, and generate information before writing. For example, writing the outline, abstract, summary is an appropriate task for higher-level students. On the contrary, such tasks cannot be assigned to lower proficiency students in that difficult tasks will bring more burden and pressure to students, which will reduce the interests and motivation of writing.

C. *Limitations of the Present Study and Suggestions for Further Study*

After discussing the implications of the study, it is important for the researcher to outline the shortcomings and deficiencies of the study. Suggestions will be given based on the limitations.

Firstly, the research tools of this study are class observation, a questionnaire, and a semi-structured interview. The questionnaire requires students to write down their real names, so some students may have some concerns and not give truthful answers. The face-to-face interview only involves eight students, the sample we choose to take part in the interview is small, and they cannot represent all participants' ideas, meanwhile, when they communicate with the researcher, they may feel nervous, which may result in less objective results. Therefore, students can write their aliases on the questionnaire to make sure the authenticity and objectivity of the questionnaire. In addition, more participants can be involved in the interview, and more detailed questions can be designed to explore more factors that are associated with writing motivation.

Secondly, the sample size we choose is relatively small; all participants are medical majors and could not stand for the whole non-English majors. Meanwhile, all participants involved in this research are from a university, which is from a single source. Further studies should expand the number of participants, and students should be selected from different majors, colleges as well as regions as participants.

Finally, this study only concentrates on students' writing motivation and factors that can influence writing motivation rather than taking the relationship between motivation and writing achievement into account. Although at the end of the paper, the author poses some strategies to heighten writing motivation, there is no correlation analysis to show the relationship between writing strategies and motivation. So future studies can also be focused on writing strategies and use diverse analytical methods to get the deeper research results.

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Archetypal Theme of Ambivalent Identity in Le Anne Howe's *Moccasins Don't Have High Heels* and *The Red Wars*

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Abstract—The current study examines archetypal patterns and themes underlying contemporary Native American initiation fiction. *Moccasins Don't Have High Heels* and *The Red Wars*, both written by Le Anne Howe, are informed by the conventions of initiation fiction. The portrayal of characters with uncertain identities and feelings of alienation and solitude is a recurring theme in both works which are approached from the viewpoint of archetypal criticism. The research claims, questions and aims are stated in the introduction, which also offers an overview of Native American literature, initiation fiction, and archetypal criticism. An archetypal reading of Howe's stories is presented in the Discussion. Research findings and analysis outcomes are stated in the Conclusion.

Index Words—ambivalence, archetypal criticism, initiation fiction, Le Anne Howe

I. INTRODUCTION

The initiation story, which is defined as a protagonist's journey from ignorance of the outer world to vital knowledge, or as a profound self-discovery that leads to a significant life or social change, is an archetypal theme in contemporary Native American writing. It depicts a significant shift in the protagonist's knowledge of the world or himself, or a change in character, or both, and this transformation must direct or lead him towards an adult world (Marcus 1960). Native American initiation fiction often features an estranged protagonist, who finds himself trapped between two worlds or ambivalent cultures as he seeks a meaningful identity. The ongoing identity crisis and ensuing sense of alienation he undergoes cannot be resolved or entirely avoided. The protagonist, a fringe person who lives on the outskirts of his ancestral culture, recognizes that the old way of life is vanishing. He simultaneously finds mainstream society repulsive for its role in the dispossession and extermination of American Indians. At best, he is content with his lot in life, and at worst, he dies. The purpose of this research paper is to delve into Anne L. Howe's autobiographical short stories *Moccasins Don't Have High Heels* (1991) and *The Red Wars* (1991) that are based on her experiences as a bond saleswoman and as a student, respectively. The underlying initiation patterns and themes in both stories will be defined and analyzed. The key question raised is whether protagonists and first person narrators in Howe's works are typical initiation figures. The approach used to study the stories' recurring patterns and themes is archetypal criticism.

A. Overview of Native American Literature

The term Native American literature has been a source of debate for decades. It was first used to describe non-Indian works about America's indigenous peoples. Retelling Indian ceremonies, legends, and performances by Puritan writers gave rise to the legendary and conventional images of the American Indian as a noble savage, dying warrior, stoic hero, enigmatic stranger, or comic drunk that persist today (Murray, 1985, p.158). Later, the term signified Indian literary works that were written in English. The writers attended schools run by Christian missionaries, and began to speak and write in English. They used classic literary forms like novels, poetry, and memoirs to preserve their stories, experiences, and myths. Symbolism and mythology abound in Native American works, which continue to use the oral tradition, incorporating narrative elements such as song or repetition. The tales, myths, legends, and stories, which arose from the oral tradition, can be classified based on their closeness in meaning and intent into the following categories:

1) Hero Initiation: A young man, who goes through ritual initiation and subsequently does a heroic act, is a common trope in Native American literature. He does not really belong to either his original tribe or the European settlement world; therefore he will have to prove himself with some bold feat. In the end, the hero usually dies tragically and is idolized by his tribe.

2) Trickster: The trickster is a prevalent motif as well. He could be a bumbling character that exposes human greed. The trickster is frequently punished as a result of his selfish or malicious conduct. Though he may cause harm to others or act inappropriately, he is viewed as a cultural hero in tribal traditions.

3) Mythology: The attribution of human characteristics such as avarice and envy to inanimate objects and animals is another recurring theme in Native American literature (Thamran, 2015).

Native Americans produced protest writing in the late 18th and early 19th centuries to resist the efforts exerted to eradicate indigenous civilizations and cultures. In this early historical and literary struggle of Native Americans, it is

also vital to mention the Pan-Indian movement, which advocated the belief that the land would be returned to Native Americans through divine intervention (Hertzberg, 1981). In the late 19th century, a series of historical events such as the American Civil War led to the integration of Indians into white American society, spurring the publication of several novels about assimilation as a survival strategy like *Wynema: A Child of the Forest* (1891) by Alice Callahan, *Queen of the Woods* (1899) by Simon Pokagon and *Sundown* (1934) by John Joseph Matthews. Modern pan-Indianism in the early 20th century, unlike prophetic and messianic groups in the 18th and 19th centuries, was not concerned with returning to or restoring Native cultural homelands. Instead, modern Pan-Indianism demanded Native Americans to assimilate the white-dominated culture (Hertzberg, 1981). Between 1920 and 1940, Native American novelists delved deeper into the issue of assimilation. Indian protagonists in their works renounce indigenous roots and adapt into white civilization.

During World War II, which lasted from 1939 to 1945, many Native Americans joined the US armed forces to defend their country. The participation of American Indians in US military conflicts changed indigenous perspectives of Native life, culture, and customs while also kindling Indian patriotism toward the United States. As a result, following the war, many Native Americans left the reservation and became Americanized, with assimilation appearing to be a necessary adaptation for success (Pérez, 2019).

Since the 1960s, however, Native American writing has shifted away from assimilation and toward rejection of white dominant society's traditions and norms (Pérez, 2019). This mindset was mirrored in Native American renaissance writing, such as *House Made of Dawn* (1968) by N. Scott Momaday and *Ceremony* (1977) by Leslie Marmon Silko, which aimed to reclaim and preserve traditional indigenous values while adapting to contemporary Western influences. The importance of family, preservation of indigenous culture, and uniqueness of the Native American experience as reflected through family bonds and love relations are other archetypal themes explored in James Welch's *Winter in the Blood* (1974), N. Scott Momaday's *The Way to Rainy Mountain* (1969) and Louis Erdrich's *Love Medicine* (1984). Characters' sentiments of alienation and ambivalence in renaissance literature usually arise from internal conflicts rather than from encounters between Indians and non-Indians (Murray, 1985).

Bildungsroman themes also recur in renaissance works like Momaday's *House Made of Dawn* (1968) and Deloria's *Waterlily* (1988). Bildungsroman genre connects Native Americans to plants and animals, rivers and rocks, and everything else that was considered important in the life of America's indigenous inhabitants. Indian people are believed to be tied to the land and its life through a spiritual kinship with their living and deceased relatives. Coyote, raven, fox, hawk, turtle, rabbit, and other animal characters in the folklore are considered kinfolk by many Native Americans. In the same way, the Plant People are linked to Indians. Oak, maple, pine, cedar, fir, corn, squash, berries, and roots are all relatives (Thamarana, 2015).

B. Theoretical Background

The term archetype refers to narrative patterns, character types, themes, and images that recur in a wide range of literary works, as well as myths, dreams, and even societal rituals. The origins of archetypal criticism can be traced back to psychologist Carl Jung, who proposed that humanity possesses a collective unconscious, a form of common psyche or fantasy that manifests itself in dreams and myths and contains themes and imageries that we all share (Dobson, 2005). Northrop Frye, a Canadian literary critic and theorist, was instrumental in broadening the notion of archetype to encompass literary contexts.

Archetypal literary criticism is a method of evaluating a work by focusing on its recurring myths, symbols, imagery, and character types. It asserts that a text's meaning is shaped by archetypes. Identifiable character types such as the trickster or hero, symbols such as the apple or snake, or imageries such as the crucifixion are all examples of archetypes (Garry & El-Shamy, 2005).

In archetypal criticism, formalist approaches are utilized to probe deeply into literary texts in search of recurrent underlying patterns. New Criticism, archetypal critics believe, is overly reductive in its disregard for intertextual components and detachment of the text from contexts. Meaning, from an archetypal viewpoint, cannot be found merely on the pages of a work, nor can the work itself be regarded a separate entity; rather, it is in archetypal images and patterns.

II. DISCUSSION

The typical initiation figures in Howe's *Moccasins* and *The Red Wars* are the nameless female protagonists and first-person narrators who, at first, appear to be entirely entrenched in the American culture with little awareness of their Native American ancestry. In *Moccasins*, the narrator sounds well-versed in the bond industry, which is emblematic of American capitalism. She has spent the last five years working for a bond company in Dallas, Texas. She leaves the bond business only after the 1987 stock market crash, dubbed Black Monday. Years before the crash, she considered stopping bidding, but she never did, revealing that she enjoyed it. When the Dallas Office is shut down, she will be the last one to turn out the lights and leave. Her yearning for bidding over the next few months finds an expression in her fantasies that she is back in the bond business.

In *The Red Wars*, the narrator's behavior, language and way of life tell that she is an American. She studies law at Oklahoma State University, and works part-time as a receptionist for the American Civil Liberties Union (ACLU).

Then she drifts into journalism and works for the Dallas Morning News. Her ability to type and write professionally has contributed to her success as a journalist. Most notably, her color and attire are more indicative of her Whiteness than her Native American heritage. This explains why some Native Americans, such as Thunderhawks, have a hard time recognizing her as a Choctaw woman. She appears to have no knowledge of indigenous languages, ceremonies, or customs. When California Red Wing, a medicine man and chain smoker of Cherokee origin, holds a ceremony for burying the skull of an anonymous Indian, the narrator admits she neither grasps the ritualistic worth of the sage bundle nor the language used in the ceremony.

The narrator as well shows no concern about the plight of American Indians. She refuses to join the American Indian Movement (AIM) or Indian non-profit organizations that sought to build a better future for Indians. She would rather stay at home with her two children and finish her education than campaign for the Indian cause. She focuses solely on her own family obligations and personal aspirations, and nothing else. Hence, when informed about the murder of a seventeen-year-old Indian girl, she strangely remains apathetic and says and does nothing.

However, protagonists in *Moccasins* and *The Red Wars* demonstrate ambivalent belonging, resulting from travelling between domains of different cultures as well as integration with Indian diasporas. In *Moccasins*, the narrator and her close friend Carla take a driving tour of Wyoming and the Wild West to get away from the repercussions of the 1987 stock market crash. The tour coupled with the forced unemployment revitalizes her indigenous sense of place-time continuum. Native American tribes employed the six-directional grid, which includes East, West, South, North, Up, and Down, to pinpoint the present or historical boundaries of their homelands. The term "home" has a considerably broader sense for Native Americans than it does for non-indigenous Americans. Though the majority of Native Americans have been displaced, the memory of the traditional habitation or homeland lives on. Native Americans consider their homelands as something they belong to rather than something they own; other peoples, those unlike themselves, are also created for their own places (Cordova, 2002).

One implication of the spatial continuum that the narrator repeatedly refers to is that Americans are alien to America, which was carved out to be Native Americans' homeland. She believes that Americans belong somewhere else, and that colonial invasions have failed miserably in their attempts to expel Native Americans from their ancient homelands and eradicate their indigenous civilizations once and for all, "it seems it was not enough that the aliens wanted to capture our souls for a once-a-week alien God, they wanted to own our physical bodies" (Howe, 1991a, 365).

The diverse indigenous languages, artifacts, customs, rituals and ceremonies are tied with certain territories. Native Americans tend to identify each other as Cherokee, Choctaw, Navajo or Dakota based on certain territorial identifiers. *Moccasins*, for instance, are territorialized artifacts traditionally worn by Choctaw women within their homeland's boundaries. Wearing moccasins beyond that bounded space, the narrator believes, is a form of deterritorialization. Thus, she never puts them on while in mainstream society; she will only replace her high-heeled American shoes with the hoarded pair of moccasins when she goes homeward.

The Native American temporal continuum, which the narrator metaphorically imagines as a chair whirling around and around until it eventually sits still, departs from the western linear progressive concept of history, with subsequent events superseding earlier ones. Historical occurrences based on the western conception are limited in scope, single, and isolated. However, the Native Americans' cyclical notion of time implies that there is no such thing as a human event in and of itself. Instead, a defining event in history can be attributed to the sum total of minor events that preceded it, or to how subsequent events continue to reflect its cause and significance (Jojola, 2002). Accordingly, Native America's history of colonization, displacement, and dispossession is not viewed as a sequence of isolated occurrences. Rather, it is a series of interconnected events that can be comprehended only when a question that starts with why instead of what is asked. The cause of an occurrence is far more significant than the occurrence itself to Native Americans.

The narrator projects her cyclical notion of time onto the present so as to understand why occurrences happen and how they are interconnected. She, for example, connects clear-cutting national forests and contamination of natural resources with the white man's unceasing attempts to wipe out Native American reservations, "the grass ain't green, the sky ain't blue, and the rivers are full of trash. We didn't want to leave this place – this time, space continuum thing to you – but you wanted it. You got it. Now fix it!" (Howe, 1991a, 366). That destruction has led to the extermination of indigenous cultures and relocation of Native Americans.

Other minor occurrences, such as South Dakota archaeological conference, have a similar impact upon the Indians. The conference manifests the destructive role American schools and research centers played in distorting indigenous cultures and histories, and in objectifying Native Americans as artifacts or commodities to be studied. The narrator cites archaeologists who assert "Indians had small gene pools so we must have practiced incest", "Did you know that Indian women are very jealous of their men?" (Howe, 1991a, 364) and "Indians don't talk much, but when we say something it's always profound and fraught with meaning" (Howe, 1991a, p.364). She cites others talking about what diseases got to the Indians, and how the Indians felt about the time-space continuum. Very few archaeologists and writers, like Edward Galeano, acknowledged Indians as civilized humans rather than objects of study, and opposed the historical denial of Native Americans "as subjects of history. Indians have folklore, not culture, they practice superstitions, not religion, they speak dialects, not languages, they make crafts not arts" (Howe, 1991a, p.365).

Another minor occurrence is the discovery of the bodies of an Indian woman and her child buried amid the bodies of twenty-six white people in a cemetery unearthed in Iowa in 1971. While the whites' bodies were reburied, the Indian

and her child were placed into a box and shipped to Iowa City to be studied. This incident, the narrator asserts, confirms the exclusive and discriminatory practices against Indians, both in death and in life.

In *The Red Wars*, relationships with individual Indians belonging to different tribes and diasporic communities revive the narrator's indigenous identity. Her connection with Indian activists, in particular, in Texas exposes her to a wide range of political and intellectual movements in modern Native America, each with its own set of beliefs and ideologies. She learns about AIM through Thunderhawk. It is a separatist movement fighting for the establishment of an Indian Nation on a portion carved out of New Mexico. Norway will back the new nation, which will be home to all Indians, in gaining a seat in the United Nations. Machine guns and weapons, Thunderhawks disclose, are being stashed in the desert for that purpose.

The narrator also learns about two non-profit organizations in Dallas through California Red Wing. Both are competing for grant money, and claim to be Texas' only Indian non-profit organization. Neither fosters separatist or dissident sentiments. Instead, they advocate for cultural assimilation and integration in order to secure financial support from the US government.

The narrator compares Jim-Jack, a Cherokee house builder and self-made guy from West Columbia, Texas, who refuses to join any American Indian movement, to a "Regan man" or "Ross O. Swimmer" (Howe, 1991b, p.370). Jim feels embarrassed and ashamed that Indians, including his grandparents, get welfare from the American government. He believes Indians can reclaim their pride only by learning to thrive without government support. Thus, reservations should be obliterated and Indians should be liberated. He is a supporter of American Indian museums which, in his belief, contribute to the preservation of American Indian heritage.

At the end of *Moccasins* and *The Red Wars*, neither protagonist manages to resolve or overcome the cultural contradictions characterizing her identity. Instead, they become far more alienated and ambivalent than before. In *Moccasins*, the narrator does neither cross into the bounded realm of her indigenous culture, nor does she situate herself in American society. Rather, she straddles the line between Indian and American, not entirely identifying as either. She eventually recognizes America's ethnic and cultural diversity, "because, my country (this is my country) tis' of me, tis of thee. First. Last. And Forever. Am I getting to you, somehow? I will get to you. Somehow. Because, together, man, woman, child, all that exists, Together, we can GET IT Together" (Howe, 1991a, p.366). This recognition signifies a departure from her former essentialist and separatist convictions. She now feels that all Americans, regardless of race or culture, belong in America. Therefore, she emphasizes that the ideals of diversity, coexistence, and tolerance that have made the United States great should prevail and be reaffirmed.

The narrator of *The Red Wars* likewise condemns the separatist and assimilationist views disseminated by Native American activists and intellectual movements in diaspora. On the one hand, she criticizes the tendency of Indian nationalists to build a nation for Indians. She, too, resists Indian assimilationists' demands for complete immersion in American culture. Native American culture will be shredded in the melting pot, she argues, if reservations are demolished and Indians are integrated into larger American society. She further explains that forcing Indians to live in the past and conserving indigenous artifacts in museums rather than putting them to use would be detrimental to the survival of Native American civilizations. On this account, she receives Jim-Jack's assimilationist viewpoints with outrage and hostility, "Rage. Rage. Rage. I will castrate this man, this cultural eunuch, with my hands, with my head, with my body. I will emasculate him in the name of Red Rights ... Red earth ... my Indian grandmother" (Howe, 1991b, 370).

The narrator seems to be torn between opposing viewpoints and cultures as if she were at a fork in the road. She can only take one road at a time. Yet, she never sets foot on any. Thunderhawk's "scent" (Howe, 1991b, p.367), with which she was enticed, touched, and consumed, draws her back to the indigenous past. The narrator's children, education and work, however, bring her back to the current borderline identity that exacerbates her solitude, ambivalence and estrangement.

III. CONCLUSIONS

The initiation story is a staple of contemporary Native American literature. It entails a profound self-discovery or a dramatic change in the protagonist's identity and viewpoints. Native American initiation literature typically depicts an estranged character who, after living alone in dominant society, returns to the reservation and finds himself stranded between two worlds or civilizations. The characters in Howe's works have qualities that are typical of initiation figures, such as ambivalent belonging and estrangement. The heterogeneity of the cultures the protagonists are exposed to and influenced by gives rise to borderline identities that belong nowhere and are marked with contradictions and uncertainties. The paper maintains that travelling back and forth between domains of different cultures, such as the white-dominated society, Indian diasporas and reservations, creates a liminal area where disparities and contradictions are unbridgeable and unresolvable. Neither protagonist, in both tales, manages to homogenize the inconsistencies defining her identity and culture.

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Development and Critiques of Conceptual Metaphor Theory

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Abstract—There is an increasing trend in revealing the effect of conceptual metaphor on activities in the context of education. In order to shed light on future studies in this field, it is necessary to review the development and critiques of conceptual metaphor theory in general and applications and previous studies under the context of education in particular. This paper defines the term "metaphor" at first and further reviews its implications in constructing the conceptualization of educational-related concepts. Problems and challenges of conceptual metaphor theory are also discussed.

Index Terms—Conceptual Metaphor Theory, metaphor analysis, critiques of conceptual metaphor

I. INTRODUCTION

The study of metaphor has a long history, and it can even be traced back to 1932 when Aristotle claims that metaphor is "the application of a word belonging to something else" (p.51). Also, Aristotle's views on metaphor provide insights into shaping the conceptualization of metaphors. Kövecses (2010) has identified five common characteristics of the traditional concept of metaphor:

1. Metaphor is the property of words.
2. Metaphor is used for some artistic and rhetorical purpose.
3. Metaphor is based on a resemblance between the two entities that are compared and identified
4. Metaphor is a conscious and deliberate use of words, and you must have a special talent to be able to do it well.
5. Metaphor is a figure of speech that we can do without; we use it for special effects, and it is not an inevitable part of everyday human communication. (Kövecses, 2010, p.ix-x)

Aristotle's theory of metaphor and the associated five common features listed by Kövecses were still influential recently. *Metaphors We Live By*, which was written by Lakoff and Johnson in 1980, caused a dramatic shift in the field of metaphor studies. "Conceptual metaphor theory" or "Cognitive Metaphor Theory" was developed by scholars in the field of cognitive sciences to the widely accepted notion of "metaphor-as-thought" (Deignan, 2005; Todd & Low, 2010). Besides, there is a growing literature regarding conceptual metaphor theory since Lakoff and Johnson first proposed conceptual metaphor theory in *Metaphors We Live by*. It elaborates the conceptual metaphor theory into cognitive science, and it points out that human thought is metaphorically constructed. They also argue that metaphor is inevitable to both thought and language. The origins of metaphor lie in embodied experience, providing the human conceptual system via the metaphorical projection of conceptual structure (Thomas, 2010, p.80).

To address the effect of conceptual metaphor on activities in the context of education, it is necessary to define the term "metaphor" at first and further review its implication in constructing the conceptualization of educational-related concepts. Problems and challenges of conceptual metaphor theory are also discussed.

II. CONCEPTUAL METAPHOR THEORY

A. Key Concepts of Conceptual Metaphor Theory

There are a number of aspects of metaphors, including linguistic, embodied, cognitive, affective, socio-cultural, and dynamic metaphors. Cameron (2010a) has regarded metaphor as a "multi-dimensional phenomenon" and believes that "all those dimensions can be identified in data and used in the analysis, depending on the stance of the researchers" (2010a, p.23). In general, scholars consider what linguistic metaphor is at first (Todd & Low, 2010). The linguistic metaphor refers to 'metaphors that are found in language use' (Cameron, 2010a). The focus of metaphor varies from diverse research backgrounds or purposes, such as cognitive sciences, cultural studies, and critical discourse analysis. However, this paper focuses on the metaphor in conceptual metaphor theory.

Conceptual metaphor theory was first proposed by George Lakoff and Mark Johnson in the renowned book *Metaphors We Live by* in 1980. Before they proposed this innovational idea of metaphors, metaphor is generally recognized as purely figurative language or a matter of words or linguistic expressions, rather than thought or minds. Given linguistic and sociological evidence from the collections of different sources (such as *LIFE IS A JOURNEY*, *ARGUMENT IS WAR*, and *ANGER IS FIRE*), Lakoff and Johnson (1980) believe that 'our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature' (p.4). In every dimension of our life, we conceptualize reality through metaphors and therefore respond based on those metaphors (Lakoff &

Johnson, 2003). This is due to the reason that we construct our experiences consciously or unconsciously through metaphor. It means that metaphor is an unavoidable process of human thought and reasoning. Moreover, they even propose that 'the essence of metaphor is understanding and experiencing one kind of thing in terms of another' (2003, p. 6). That is, therefore, the notion of "conceptual metaphor" as a mapping between two domains in the conceptual system' (Cameron, 2010a, p.5). Conceptual metaphor theory (CMT) lies in the connection between the body and the world to clarify the underlying structure of the mind. Based on Thomas (2010), those structures "form the skeletal framework that allows metaphoric linkages between concepts and categories to take place, providing the basis for abstract reasoning and deliberation" (p.79). In that case, metaphor is regarded as a way of conceptualizing the world.

The CMT theory claims that "metaphor is central to thought, and therefore to language" (Deignan, 2005 p.13). Besides, the central claim of CMT is that "metaphor operates at the level of thinking" (Deignan, 2010, p.44). Lakoff and Johnson (1999) further propose three key statements regarding conceptual metaphor in *Philosophy in the flesh*: 1) human thought is embodied, 2) human thought is automatic and unconscious in the majority of the time, 3) the majority of abstracts are metaphorical. Besides, the CMT position holds that metaphor fundamentally shapes and alters human conceptual structures, thereby affecting how we experience (Thomas, 2010, p.79). The fundamental premise of CMT is that our conceptual system is metaphoric and the basis for our conceptual system is grounded in the embodied experience (Lakoff & Johnson, 1980, 2003; Lakoff, 1993, Gibbs, 2006).

According to Kövecses (2002), conceptual metaphors employ a more abstract concept as a target and a more concrete or physical concept as their source. This is due to the fact that concrete concepts offer a more clear explanation of abstract concepts and then result in better understanding. In other words, the source domain is adopted to conceptualize the target domain. The structure of conceptual domains is mapped from the concrete to the abstract, allowing rich understandings of concepts outside of direct experience to be formed (Thomas, 2010, p.80). In addition, our experiences with the physical world serve as natural and logical foundations for the comprehension of more abstract domains (Kövecses, 2002, p.6). Therefore, the metaphor has been recognized as a cognitive tool, which is used to understand complex concepts and ideas. From the CMT perspective, metaphor plays an essential role in facilitating understanding through the process of transforming the concrete physical experience from abstract domains. The essence lies in the cognitive processes of linking two domains (Lakoff, 1993). In our endeavor to comprehend this world, metaphors facilitate in conceptualizing "the cognitively less easily accessible domains in terms of the more easily accessible ones" (Kövecses, 2020, p.5).

Deignan (2005) summarized the major tenets which derived from the conceptual metaphor theory as following: Metaphors structure thinking; metaphors structure knowledge; metaphor is central to abstract language; metaphor is grounded in physical experiences; metaphor is ideological (Deignan, 2005, p. 13).

B. Challenges of Conceptual Metaphor Theory

In the past several decades, there is an emergent literature challenge or criticism for Lakoff and Johnson's theory of conceptual metaphor within as well as outside of cognitive linguistics (Cameron, 2007, 2010b; Ritchie, 2010; Gibbs, 2011). Therefore, Kövecses (2020) proposes a more technical definition of conceptual metaphors as follows: "a conceptual metaphor is a systematic set of correspondences between two domains of experience" (p.2). The initial definition of conceptual metaphors made by Lakoff and Johnson (1980) is that "A conceptual metaphor is understanding one domain of experience in terms of another." In contrast to the definition proposed by Lakoff and Johnson (1980), he uses "two domains of experience" to replace "understanding one domain in terms of another" and uses "correspondence" instead of "mapping". This is due to the fact that "the two-domain account does not work and must be supplemented by a model of explanation that relies on four (or more) domains, or spaces" (Zoltán, 2020, p.1). Furthermore, conceptual metaphors cannot always be mapped from the source domain to the target domain.

III. METAPHOR ANALYSIS

Although metaphor analysis is widely used across various disciplines beyond linguistics, approaches or methods toward metaphor analysis are not always clear due to the various research purposes or focuses. The way a metaphor analysis is conducted differently based on "research questions, the theories selected to underpin the work and practical aspects of the situation" (Low & Todd, 2010, p.40). Todd and Low (2010) have analyzed six papers from education and health disciplines and have summarized the general process of metaphor analysis.

In most cases, researchers group metaphors into similar kinds, and the analysis usually focuses on the higher-level groupings rather than the individual metaphors. The higher-level metaphors are usually the feature of most interest to researchers, particularly when the investigation is on the use of metaphor as a framing device. (Todd & Low, 2010, p. 40)

Metaphor analysis is a systematic approach to analyze the metaphors which people utilized in expressing themselves or delivering points (Pitcher & Akerlind, 2007). It is a sophisticated method of understanding people's beliefs or ideas because it always uncovers "the metaphorical nature of our activities" (Lakoff & Johnson, 2003, p.8).

A large number of researchers have adopted the metaphor analysis developed by Cameron and Low in 2009. One way of metaphor analysis is "collecting examples of linguistic metaphors used to talk about the topic... generalizing from them to the conceptual metaphors they exemplify, and using the result to suggest understandings or thought

patterns which construct or constrain people's beliefs or actions" (Cameron & Low, 2009, p.88). In short, metaphor analysis is grouping linguistic metaphors into conceptual categories. The general procedures are as follows:

- (a) collecting informants' metaphorical linguistic expression (MLE) of the topic,
- (b) generalizing from MLEs to the conceptual metaphors they exemplify,
- (c) using the results to suggest understanding or thought patterns that construct or constrain people's beliefs or actions. (Cameron & Low, 1999, p.8)

There are several ways of collecting initial data concerning metaphors. One way is identifying the linguistic metaphors from discourse (Cameron & Maslen, 2010; Cameron, et al. 2010) while the other way is using *A is B* format to collect metaphorical linguistic expression (Wan et al., 2010). The Pragglejaz group also has worked to develop empirical investigative tools for metaphor research, named MIP (Metaphor Identification Procedure), in nature discourse.

IV. APPLICATION OF METAPHOR ANALYSIS IN EDUCATION

Metaphors make things exciting and understandable and, as such, have been applied to education since time immemorial (Low, 2008, p. 212). In particular, the last several decades have witnessed considerable investigation into metaphor as a tool for the in-depth understanding of teachers' conceptualizations about the school, teaching, and curriculum. Educational concepts and processes have long been described in metaphorical terms either as single 'X is Y' metaphors (e.g. EDUCATION IS PREPARING MENTAL MEALS; LEARNING IS POURING WATER INTO A JUG) or as clusters of metaphors (Low, 2008, p. 213). Metaphors, as Cortazzi and Jin (1999) suggest, offer solutions in understanding or even shaping a variety of disciplines and educational issues.

A considerable literature has illustrated that metaphors are facilitating the understanding of how both teachers and prospective teachers conceptualize relevant concepts in educational settings (e.g., Brown et al., 2005; Batten, 2012). Also, an increasing number of researchers have identified the foundational position of metaphor analysis in the field of teacher identity, for gaining insight into teachers' images of teaching and learning (Shaw & Mahlios, 2008; Wan et al., 2011). Besides, metaphors are used to understand particular disciplines and design relevant pedagogical implications (Amin, 2015; Daane, et al., 2016; Xu & Liu, 2013). Amin (2015) reviewed the previous studies on conceptual metaphors in science education and identify "the natural theoretical connections between the conceptual metaphor perspective and the phenomenon of conceptual change" (p.966). Amin (2015) believed that conceptual change which is identified and examined from the study could offer clues in improving teaching practice. Similarly, teachers' metaphorical expressions of teaching could be served as a method of examining teaching practice (Connelly & Clandinin, 1998). Metaphors can also be utilized to analyze recently emerged area, like Mobile Assisted Language Learning (MALL). In the study conducted by Meng, Ma, and Yue in 2018, metaphors are employed to facilitate an understanding of college students' characteristics of perceptions toward MALL, with a particular focus on learners' cognitive engagement.

V. CRITIQUES OF CONCEPTUAL METAPHOR

Although Conceptual Metaphor Theory has been widely accepted as the most influential theory regarding metaphor and it has been adopted in many disciplines including linguistics, psychology, education, and so on, it has received strong critiques from diverse perspectives (McGlone, 2007, 2011; Ruiz de Mendoza Ibáñez & Perez Hernandez, 2011). Those criticisms are including "the methodology with which metaphor is studied (emphasizing concepts instead of words), the direction of analysis (emphasizing a top-down instead of a bottom-up approach), the category level of metaphor (claiming its superordinate status instead of basic level), the embodiment of metaphor (emphasizing the universal, mechanical, and monolithic aspects instead of nonuniversal, nonmechanical, and nonmonolithic aspects of embodiment), and its relationship to culture (emphasizing the role of universal bodily experience instead of the interaction of body and the context)" (Kövecses, 2008, p.168). Besides, he have argument with other three main criticism against conceptual metaphor theory from a methodological perspective in 2011, including "(1) the idea that practitioners of "traditional" conceptual metaphor theory use intuitive metaphor analyses; (2) the notion that such researchers do not pay sufficient attention to the highly irregular character of linguistic metaphors; and (3) the claim that these researchers work with highly impoverished collections of metaphors" (Kövecses, 2011, p.23). Moreover, McGlone (2007) proposes a three-step challenge for conceptual metaphor theory.

In repose to that criticism, Gibbs (2011) and Kövecses (2011, 2020) have adopted linguistic and psychological evidence to defend conceptual metaphor theory. The original evidence for conceptual metaphor originates from the systematic analysis of conventional expressions in diverse languages (Lakoff & Johnson, 1980, 1999; Kövecses, 2002). In addition, hundreds of conceptual metaphors have been identified based on "cognitive linguistic analyses of conventional expression, novel extensions, and polysemy" (Kövecses, 2002; Lakoff & Johnson, 1999; Yu, 1999; cited from Gibbs, 2011).

One of the most often claimed concerns towards conceptual metaphor theory is focused on the methodology of identifying linguistic metaphors. Moreover, they even argue that most scholars in the area of conceptual metaphor set up conceptual metaphors based on intuition. In that case, it is doubtful in procedure since whether scholars have

adopted the same or any explicit criteria in making judgments concerning systematicity and conceptual metaphors (Pragglejaz Group, 2007; Gibbs, 2011). This critique concentrates on two aspects: 1) whether the judgments are reasonable or not; 2) whether notice the actual expressions which are used for the target domain in context or natural discourse. In response to this critic, Kövecses (2011) argues that based on the three levels of the existence of metaphors can be identified in a cognitive linguistic approach.

"The goals of the two levels (individual level and supra individual level) complement each other, in that the metaphors suggested on an intuitive basis may prove to be useful in organizing the systematically identified linguistic metaphors into "larger" conceptual metaphors used at the individual level and, also because the systematically identified linguistic metaphors in real discourse may lead to the discovery of so far identified conceptual metaphors." (Kövecses, 2011, p.169-170)

Several metaphor-analysis oriented researches have reported the frequency of invalid responses to some extent. What's worse, some scholars have found out that participants had problems in finishing researcher-constructed prompts or elicited metaphors (Wan, 2011; Eren & Tekinarslan, 2013). In general, the criteria for failed responses relate to the following dimensions: (a) no answer, (b) no metaphor, or (c) the metaphor could not be compatible with a conceptual theme (Wan, 2011). For example, the study which has been conducted by Eren and Tekinarslan in 2013 concerning prospective teachers' beliefs of instructional materials and evaluation concepts has a quite low rate of successful metaphors. They have collected 4351 metaphors, in which only 1260 responses provided valid metaphors. In other words, only 28% of the responses were met the criteria. Besides, Meng, Ma and Yue (2018) also reported failure elicited metaphors, with only 3090 out of 7000 elicited metaphors are valid. It means that around 44% were met the criteria of valid metaphors.

To reduce the risk of task failure, training workshops involve with basic knowledge of metaphors should be offered as well as a sample of elicited metaphors. More importantly, it is essential that the decontextualized researcher-constructed prompts which enhance the creation of metaphor to avoid failure in elicited metaphor analysis (Wan, 2011).

Besides the aforementioned problems, there are several issues in eliciting metaphors and identifying metaphors. When investigating the cognitive models concerning metaphor, the researcher should avoid mental overload for participants to ensure that they are not giving unrealistic judgments. If using A is B format to present figurative language, researchers should also check whether it is as representative for linguistic metaphors as for similes (Low & Todd, 2010). When analyzing metaphors and metaphors in the discourse, in particular, reliability and validity checks should be adopted (Pragglejaz group, 2007).

Based on the problems and issues have identified from the previous studies, Low and Todd (2010) have further summarized the main features of a metaphor analysis:

- recognizing that metaphoricity can be complex, indeterminate, and unstable;
- Admitting the problems and treating one's solutions as compromises;
- Knowing what the compromises entail;
- Telling the reader how/why one arrived at conclusions and admitting the limitations of one's conclusions.

(Low & Todd, 2010, p. 218)

In conclusion, metaphor is an extremely complicated mental event and it is not an easy topic to research empirically since it is hard to "develop a consistent and explicit identification procedure" (Low & Todd, p. 229). The interpretation of metaphors might be fuzzy, linguistically biased, or unrepresentative. If possible, validation should be taken into account. Even so, the conceptual metaphor still shed lights on the integration of embodiment, language, thought, and culture which leads to holistic incorporation of metaphor studies in cognitive science (Kövecses, 2011) and offers insights into other disciplines, like the educational field, by using it to explore understanding or conceptualization of certain concepts (Low, 2008; Wan, et al.2011).

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Construction and Implementation of a New Intelligent Teaching Model of Business English Based on Constructivism

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Abstract—Communicating and teaching Business English online are currently in demand. Based on the theory of constructivism, this study takes *International Business Negotiation* of the Business English major as an example, with the School-Enterprise Cooperation Class that consists of 42 students of the 2018 cohort of a university as the experimental group. Employing certain research methods such as literature review, questionnaire survey, interview, experimental teaching methods, etc., this research constructs and tests out a brand new intelligent teaching model for *International Business Negotiation* with the goal of enhancing students' practical application abilities in the "Internet+" era, and explores the effect of this model in promoting students' abilities, such as autonomous learning, mobile learning, innovative thinking and practical application of knowledge, etc. This research provides a new, reasonable, and effective teaching approach towards teaching *International Business Negotiation* and other similar courses of Business English. It provides effective guidance for the reformed teaching of *International Business Negotiation*, while also giving directions for the reformed teaching of Business English, as well as other foreign languages and courses in the era of "Internet+". At the same time, this research focuses on the working process, which provides practical guidance for students to negotiate efficiently in their future careers.

Index Terms—intelligent teaching model, Business English, *International Business Negotiation*, practical application ability, reformed teaching

I. INTRODUCTION

Ever since the concept of "Internet+" was first put forward, it has attracted widespread attention globally. The innovations brought by the internet must be integrated deeply into various economic and social fields, and economic development must now be achieved with the internet serving as both the infrastructure and tool of implementation (Tang Xinghan, 2016). The author of this study, as an instructor of higher education with work experience in corporate settings, attests to the great impact of the internet, considering both the workplace conditions and the activities of graduates. Additionally, as the global economic integration increases continuously, business cooperation between countries is also increasing in frequency and international business negotiation has become an important business activity (Li Yunlong, 2019). "With the increasing participation of Chinese enterprises in international business activities, business negotiation talents have become the most urgently needed talents" (Pu Yan, 2011). The increasingly frequent international business communication has brought higher standards and updated requirements to the teaching of the *International Business Negotiation* course (Huang Shasha, 2014). Hence, instructors should strengthen teaching research in daily teaching practice and constantly innovate the approaches towards *International Business Negotiation* teaching in the "Internet +" era in order to cultivate high-quality talents to meet the needs of modern business.

II. THEORETICAL FRAMEWORK

Constructivism is a theory explaining how knowledge is constructed in the brain when information comes into contact with existing knowledge that has been developed and accumulated by experience. It has its roots in cognitive psychology, and biology as well as an approach to education that emphasizes the ways knowledge is created in order to adapt to the world (Baidu Encyclopedia, 2021). Constructivism is best known for the constructivist learning theory, which mainly consists of three aspects, including the constructivist perspectives of learning, students, and knowledge (Baidu Encyclopedia, 2021).

The constructivist perspective of learning emphasizes three aspects, namely active construction, social interaction, and situational aspects of learning. As for the first one, active construction of learning, constructivism claims that learning is not a process of transferring knowledge from instructors to students, and students are not merely passive information absorbers but active constructors of information. Students can take the initiative to synthesize, reorganize and transform the existing knowledge and experience in order to interpret the new information, and finally construct the knowledge with their own characteristics. Social interaction of learning, on the other hand, shows that both learners and learning are not isolated but exist in a certain social and cultural environment, and the relevant knowledge is internalized through participation in the social environment. This process is often completed with the cooperation and

interaction of a learning community, including learners and their helpful scholars, such as instructors, experts, and tutors, etc. The situational aspect of learning mainly refers to the situational nature of learning, knowledge, and skills. It is believed that knowledge cannot exist in isolation, independent from the context of activities, and that learning should be integrated with situational social activities. Knowledge exists in concrete, situational, and perceptive activities, and can only be truly understood through practical application. Therefore, learning should be connected with situational social practice activities and form the corresponding knowledge through the participation of a certain social practice to gradually master the relevant social rules, tools, and activities, etc.

The constructivist view of students maintains that students do not enter the classroom as blank slates. Teaching should not ignore the existing experiences of students and give them brand new knowledge from the outside, but, in a sense, produce new knowledge from the existing knowledge. Teaching is not the transferring of knowledge but the processing and conversion of knowledge. The teacher should not merely present knowledge but should pay attention to students' understanding of various phenomena, listen to their opinions, and explore the origin of their ideas instead. Due to the differences in experience and background, students often have different understandings of problems, and these differences constitute a valuable resource for learning in the student community. Teaching should increase cooperation among students and expose them to different ideas so as to facilitate learning.

The constructivist view of knowledge emphasizes the dynamic nature of knowledge. According to constructivism, knowledge is not an accurate representation of reality, but rather an explanation, a hypothesis, and not the final answer. Knowledge does not accurately reflect the laws of the world; therefore, it cannot be employed casually in response to specific problems, and it should be recreated according to the situation at hand. Although knowledge is granted a certain external form through linguistics and even gains general recognition, it does not necessarily mean that students will have the same understanding of these propositions since these understandings can only be constructed by each student based on their own experiences and background.

Language learning is a process of self-exploration, knowledge construction, and significance coordination based on learners' personal experiences, beliefs, minds, and views. Constructivism is quite rich in that it is student-centered, and it emphasizes students' active discovery and exploration of knowledge. It encourages the active construction of the meaning of learned knowledge instead of just acquiring knowledge through traditional teaching methods, which only involve the transfer of knowledge from the instructors' minds to the students' notebooks (Chen Daozhi, Ling Jinghui, 2021). With its unique theoretical basis, research perspective, and research methods, constructivism has played a critical role in transforming teaching methods, both at home and abroad (Wen Pengnian, Jia Guoying, 2002). It has become the theoretical basis for the integration of advanced modern information technology and teaching in the "Internet +" era.

III. SIGNIFICANCE OF THE RESEARCH

A. Problem Statement

Using advanced internet technology to renovate teaching models and approaches has always been an important topic for academic research activities. Foreign language education in China also actively promotes the teaching model supported by internet technology, fully integrated with classroom teaching (Li Chenchen, 2020). Currently, China has practically realized multimedia-assisted classroom teaching and network autonomous learning supported by the internet, such as LAN and network teaching platforms. In recent years, the rapid development of the internet has also promoted the emergence and development of new teaching models such as microlecture, MOOCs, and flipped classrooms. Research on these new teaching models at home and abroad has also promoted renovated foreign language teaching models to a certain extent (Chang Wei, 2019). However, the International Business Negotiation course, which is characterized by strong practicality and application, still has the basic principles and theories as the main focus of the class (Liang Hong, 2016). There are still various problems that must be addressed: How to teach students to use the internet effectively to collect and organize necessary knowledge, and integrate various methods and strategies to deal with people from different cultures, backgrounds, and languages through continuous training and application?

First of all, practice is insufficient. International Business Negotiation is a highly integrated course involving both theory and practice (Li Yunlong, 2019). Ideally, instructors should have a certain amount of practical experience in participating in actual negotiations, as well as a certain amount of international business negotiation ability applicable in real-life scenarios. However, since most instructors are academic research-oriented, and actual experience in corporate negotiations is insufficient, they seldom make use of real-life negotiation experiences to analyze negotiation skills, explain cases of negotiation, and design various negotiation activities for use during the teaching process. In addition, the design of the practical teaching elements of international business negotiation is very complicated; therefore, practical negotiation activities are not as prominent compared to the theoretical elements. In a school environment, it is also difficult for students to truly experience the relevant foreign trade industry knowledge, such as real product knowledge, background information, and industry-related information. Therefore, it is difficult for instructors to fully apply the theoretical knowledge of International Business Negotiation in practical teaching.

Second, internet-based teaching methods are not employed on desirable levels. Multimedia teaching methods do not play their due role, and the independence and innovation of the students are not so good. However, teaching methods have certain advantages, such as enhancing intuitive abilities, which is conducive to understanding concepts and

methods. It also integrates pictures, texts, sounds, and other images to arouse students' interest in various aspects (Liu Wei, 2019). However, in the actual teaching process, many instructors still turn multimedia into a platform for the presentation of lectures only. The content of teaching, steps to be taken, and students' exercises are arranged in advance by instructors, which leads to students only passively participating in the learning process. In that case, students are in a state of being instilled, and it is difficult to fully bring their own initiatives and innovative abilities into the learning process.

Last but not least, the course has a poor variety of resources, and it is not open to different sources of knowledge. The resources shared with the students are insufficient as there is a single learning resource often. Additionally, the insufficient access to massive information on the internet can hardly support students' autonomous, mobile, fragmented, and exploratory learning among many others.

To sum up, it is imperative to use the internet to enrich students' thinking, make full use of technological advancements and online teaching platforms, and construct a new intelligent teaching model of International Business Negotiation with the goal of cultivating students' practical application abilities in an innovative way in the era of "Internet+".

B. Purposes of the Research

With the improvement of students' theoretical and practical business abilities as the reference point, this study aims to achieve three changes in the teaching of the International Business Negotiation course. First, the course should be transformed from a traditional theory-oriented course into a new course combining theory and practice. Second, the course should no longer emphasize theory but should emphasize the enhancement of students' negotiation abilities. Third, traditional classroom teaching methods with instructors as the lead should be transformed into flipped classroom teaching methods with students as the lead.

A new intelligent teaching model of International Business Negotiation with the goal of enhancing students' practical application ability must be constructed. Through this new teaching model, this study aims to improve the teaching quality of this course and other courses of Business English and generalize this new teaching model so as to expand the benefits for students and promote the reform of foreign languages teaching and higher education teaching in general.

C. Innovations

Utilizing Ding Talk, Tencent QQ, WeChat, and other mobile applications as learning platforms, and with the help of certain teaching models such as microlectures, MOOCs, and flipped classrooms among many others, a new teaching model integrating online learning and offline teaching was constructed to promote deeper integration of advanced internet technology and various new forms of teaching resources. It will also facilitate the full utilization and sharing of massive online resources to achieve the goal of increasing students' enthusiasm for learning, improving their ability of autonomous, mobile, and exploratory learning, and developing their innovative thinking abilities.

This new intelligent teaching model of International Business Negotiation was also constructed with the goal of enhancing students' practical application ability to improve the teaching quality of this course and Business English. It can also further improve students' abilities to apply the knowledge practically and make sure that they are qualified to meet enterprises' demands.

This study makes full use of diverse teaching models and provides a basis for the subsequent reformed teaching of foreign languages and other courses.

IV. METHODOLOGY

A. Research Content

This research focuses on how to use technology and the internet in particular to construct and implement the new intelligent teaching model of International Business Negotiation with the goal of cultivating students' practical application abilities. The contents of the research can be divided into four categories.

First, the current state of International Business Negotiation teaching and the learning of college students were investigated. This includes various problems occurring before, during and after class. The necessity and feasibility of introducing the new intelligent teaching model were explored.

Second, the new intelligent teaching model of International Business Negotiation was constructed and tested with the goal of enhancing students' practical application abilities in the "Internet +" era.

Third, the impact of this new intelligent teaching model on improving students' abilities, including but not limited to autonomous, mobile, exploratory learning, and innovative thinking abilities, was analyzed.

Fourth, the impact of this new intelligent teaching model on improving the comprehensive language abilities as well as practical application abilities of Business English students was analyzed.

B. Objectives

Business English is the most important communication tool in modern corporate workplaces with foreign funding. For the students of School-Enterprise Cooperation as part of the Business English major, the primary task is to improve their practical language application abilities by using modern means such as the internet. The experimental group of this

study was the School-Enterprise Cooperation class, as part of the Business English major, which consists of 42 students of the 2018 cohort of a university in the Shandong province. The control group, on the other hand, consisted of the students of the 2017 cohort of the Business major of the same university, taking the same class, with the group size being 54 people. These two classes made use of the same teaching materials had the same instructor, and their English abilities, as well as gender distribution, were similar. Therefore, the conditions for conducting comparative research were met.

C. Data Gathering and Analysis Methods

Five methods for data gathering and analysis purposes were employed in total. The first method has been literature review. In accordance with its goals, this study consulted, analyzed, and summarized the constructivism theory and took related literature as its theoretical basis.

The second method has been questionnaire surveys. Before the experimenting phase, the author investigated the current state of International Business Negotiation learning of the students in the control class, including various problems that occurred before, during and after class, and explored the necessity and feasibility of introducing the intelligent teaching model. After the experiment was conducted, the effectiveness of learning and academic performance of the experimental class were analyzed, and all data received were analyzed using SPSS Statistics 26.0 to verify the effectiveness of the proposed intelligent teaching model.

The third method has been to conduct interviews. Based on the final test results of the experimental class, nine students with three different grades were chosen to discuss their feelings and opinions on the intelligent teaching model.

The fourth method has been the experimental teaching method. The intelligent teaching model was implemented for 42 Business English majors of the 2018 cohort taking the School-Enterprise Cooperation class in a university in the Shandong province in order to test its effectiveness.

The fifth method was comparative research. Students' opinions in the questionnaires before and after the application of the intelligent teaching model were compared to verify the impact of the proposed teaching model on their interest in the class and abilities. Moreover, final examination scores of the experimental class and that of the control class were compared to test the effectiveness of this teaching model in improving students' final scores.

D. Research Process

The first part of the research process was the questionnaire survey. A questionnaire survey was carried out in the control class consisting of 54 students to find out the current problems that occur in the teaching and learning of International Business Negotiation and their roots, so as to provide sufficient data support for the construction and implementation of the intelligent teaching model. A total of 48 valid questionnaires were received, and parts of the survey results were analyzed as follows:

TABLE 1
PARTS OF THE SURVEY RESULTS

Question	Opinion	Number	Proportion
How often does the teacher use a variety of internet teaching methods to carry out the teaching?	Often	4	8.33%
	Sometimes	13	27.09%
	Occasionally	31	64.58%
What do you think of the practical teaching process in the class?	Many	6	12.5%
	Appropriate	13	27.08%
	Few	29	60.42%
What do you think of your current autonomous learning and cooperative learning abilities?	Good	7	14.58%
	Average	30	62.5%
	Lacking	11	22.92%
What do you think of your current exploratory learning ability?	Good	12	25%
	Average	21	43.75%
	Lacking	15	31.25%
What kind of role do you play in the class?	Center of the classroom	4	8.33%
	Knowledge recipient	28	58.34%
	Task completer	16	33.33%
What is the current evaluation system of the course <i>International Business Negotiation</i> ?	Teacher evaluation	35	72.92%
	Group evaluation	6	12.5%
	Common evaluation of teacher and students	7	14.58%
What do you think of your current language practical application ability?	Good	7	14.58%
	Average	26	54.17%
	Lacking	15	31.25%

Through the survey, it was found that 64.58% of the students thought that the teacher only occasionally used the internet-based means of teaching, which indicates that the thinking model and innovative achievements of the internet and technology had not been deeply integrated into the classroom. 60.42% of the students believed that there were few practical components of teaching in the classroom, their enthusiasm for participating in learning processes had not been evoked, and their overall negotiation abilities required improvement. 62.5% of the students expressed that their current autonomous learning and cooperative learning abilities were average, and most of the students thought that their

exploratory skills were also either average or lacking, which shows that the current teaching methods of the International Business Negotiation course were not adequate in improving students' autonomous learning, cooperative learning, exploratory learning abilities, etc. In class, 58.34% of the students thought that they were merely the recipients of knowledge, and there was not enough emphasis on engaging students' own initiatives. 72.92% of the students believed that the current evaluation system was controlled by the teacher, showing that students have not yet taken the lead role in the class, and their senses of existing activities in the classroom and participation require improvement. More than 80% of the students expressed that their practical language abilities were either average or lacking.

To sum up, within the scope of the International Business Negotiation course, which is supposed to be practical and applicable, students should be taught how to rationally use the internet and relevant technological advancements to collect and sort out necessary knowledge and integrate various methods and strategies. During continuous training and application phases, it was imperative for students to learn to deal with people from different cultures, backgrounds, and languages. Therefore, it was of great significance to construct and implement the intelligent teaching model of International Business Negotiation with the goal of enhancing students' practical application abilities in the era of "Internet +".

The second part of the research process was the construction, implementation, and testing of the proposed new intelligent teaching model. The flipped classroom model was adopted in the pre-class autonomous learning process. Relevant information, such as the latest news and developments in international business negotiations, case analysis and discussion, and activities related to new teaching was shared with the students on social media platforms which were widely used by students, such as Ding Talk, Tencent QQ, WeChat, MOOCs, and mobile learning applications among many others to build platforms for learning the contents of the curriculum, and students could also reprocess the curriculum content according to their own interests and time. The resources that instructors spend a lot of time gathering and handing out before class might not be what students wanted or were interested in, hence the actual impact of such learning materials might be undesirable. For students in the era of "Internet+", it is quite easy to gather interesting knowledge on the internet and share it in class. Therefore, we should fully respect the needs of students and have confidence in their abilities. Necessary information should be shared with students before class, and tasks should be given ahead of time. Only in this way can students be masters of learning. The students can personally reprocess the learning resources assigned by instructors, and the instructors can also prepare the new lesson initiatively and purposefully.

Opportunities were provided for students to form a student-centered classroom environment and focus more on the practical aspects of the class. Students were allowed to lecture to demonstrate their results and to learn through practice. Classroom teaching was supplemented by simulated negotiations to make students participate in it as real negotiation parties. Thus, they could experience how to talk, experience the impact of their actions during negotiations and observe how the negotiation succeeded or fell through, etc. These factors could largely improve students' professional and practical abilities.

The plan to add practical teaching processes had three steps. First, the group simulated negotiation was organized at any time in class. For example, when talking about face-to-face negotiations or telephone negotiations, two students could act as both parties of the negotiation. In this way, students not only had increased enthusiasm for participation but also showed their shortcomings through the simulations. Therefore, the teacher could analyze the negotiation abilities of students according to the teaching content and tailor the rest of the class accordingly. Second, students were allowed to analyze simulated negotiation cases. When analyzing the case, the instructor should stop at key points to allow the students to think for a moment and put themselves in the position of negotiators to consider how to continue the negotiation. The instructor would temporarily divide the students into several groups to discuss and ask the representative of each group to answer questions. This method not only gave the students a deep impression of the case and created a conducive atmosphere for the students, but also made the students actively think about problems, so as to put the theoretical knowledge into practice. Third, analogue negotiations were simulated. For this kind of formal negotiation, students in the class were divided into several groups, and 6-8 people were in a group to act as the representatives of the two negotiation parties. During the analogue simulated negotiation, the two groups competed against each other. Each group should have a clear division of labor, with clearly defined roles such as the main negotiator, technical expert, businessman, financial personnel, legal personnel, etc. While negotiating, it was necessary to pay attention to the tacit cooperation of the group, and the instructor and other students served as judges.

Hot topics were displayed in the form of microlecture. In practical teaching, hot topics and typical cases were made into microlecture to ensure that the students' own initiatives were engaged, and students were increasingly enthusiastic about participating in the topic discussions.

Evaluation mechanisms integrated by both the instructors and the students were adopted in the evaluation process. First of all, students were given the opportunity to evaluate. In each simulated negotiation, students directly voted and graded the negotiation team using the group voting function in the Tencent QQ mobile chat group of the class, consisting of both instructors and students. The instructors showed the voting results to the students in class, then the results were adjusted according to the instructors' opinions to serve as the students' usual performance scores. This method solved the problem of traditional classes that could not allow all students to participate in the evaluation effectively. In the era of "Internet+", students could become the masters of the class through their smart phones. Online

voting and grading ensured that their opinions were fully displayed immediately, and everyone could truly feel their status as the masters of the classroom. Second, online testing and data technology were employed to analyze their impact on the classroom. Instructors handed the questions in advance through the established application learning platform or their WeChat official accounts. In the last few minutes of the class, students could log in to answer the questions and submit the answers. Instructors could also display the answers and test results on the screen. Thus, students could know the results of their own learning immediately and intuitively. In this process, instructors achieved more teaching tasks and goals through modern technology, improved the effectiveness of classroom teaching, and timely grasped the dynamic learning of the students, so they could carry out the future components of teaching better.

In the summative evaluation, the effectiveness of students' learning and their academic performances were evaluated in multiple dimensions. The proportion of each part in the final exam should be reasonably arranged according to the attendance rate, simulated negotiations, class discussions, and final quiz of each class, and the assessment of practical negotiation abilities should be highlighted.

This course was taken as an opportunity to explore the model of industry-university-research cooperative development. The teaching results of International Business Negotiation could provide intuitive references for the recruitment of corporations. Therefore, the university could carry out university-enterprise cooperation with interested corporations. Through the study of this course, the process and final learning results of each student could be displayed in an intuitive form, so as to provide a multi-faceted and overall reference for the corporations to improve the efficiency of recruitment. In addition, this course was highly practical, and it was difficult to fully meet the fast development needs of foreign trade corporations by relying on campus teaching alone, which meant that the introduction of new teaching resources was necessary. During the course design, instructors could visit the corporate workplaces to analyze the real practices in international business negotiations, summarize the experiences and lessons of business negotiations, and integrate these real practices into daily teaching, so that the effectiveness of teaching could be greatly improved. During the teaching assessment, it was also favorable to introduce experienced negotiators from foreign corporations to participate in the evaluation of students' negotiation abilities, which not only improves the objectivity of the assessment results but also makes the teaching methods improved and adjusted better.

V. FINDINGS AND ANALYSIS

A. *Questionnaires*

After the implementation of the new intelligent teaching model for one semester, a questionnaire survey was conducted among the 42 students from the 2018 cohort of School-Enterprise Cooperation class of the Business English major, and a total of 39 valid questionnaires were received. After a semester's study, about 90% of the students expressed that they view the proposed new intelligent teaching model favorably, and they believed that this novel teaching model had a positive impact on the effectiveness of their learning, especially with the use of various online learning platforms in the era of "Internet +", and that they could get systematic learning resources from multiple channels. It also promoted their abilities of autonomous, mobile, and exploratory learning. 84.62% of the students expressed that with the new teaching model, they became the master of the classroom, and they could take part in various classroom activities with higher interest, and their cooperative learning abilities and initiative-taking had been greatly improved. 92.31% of the students expressed that during the continuous training and application, their innovative thinking practical application abilities of business negotiation language and strategy had been greatly enhanced. In short, the intelligent teaching model of International Business Negotiation with the goal of enhancing students' practical application abilities in the "Internet +" era had been viewed favorably and praised by the students.

B. *Interviews*

In order to know and confirm the actual situation of students' learning in the experimental class, the author of the study interviewed six students based on the final test results of the experimental class, and they were classified into three categories of assessment: excellent, good, and passed. The interview content mainly focused on the effectiveness of the intelligent teaching model on enhancing their interest in learning, autonomous learning, cooperative learning, exploratory learning, and practical language application abilities, etc. The interview results showed that all the students of the three levels agreed that the new teaching model broke free from the limitations of time and space of traditional learning, and it enabled them to realize fragmented learning and improved their practical language application abilities. The students who passed the exam answered that their confidence and interest were increased, and the completion of the pre-class tasks effectively helped them to interact more in class and improved their ability to internalize new knowledge. Students in the good category said that their learning goals and tasks were clear. Through diversified and systematic learning, their memory of language points was better, and their language skills were constantly strengthened. Students in the excellent category expressed that the teaching content was easy to understand, the students' dominant status in the classroom was reflected, and their practical language application abilities were greatly improved through the classroom interaction between instructors-students, student-students, and common evaluation between instructors-students.

C. *Comparison of Final Tests*

To test the effectiveness of the intelligent teaching model, the author of this study compared the final test scores of the International Business Negotiation course of the experimental class from the 2018 cohort with those of the controlled class from the 2017 cohort. All data received were analyzed by SPSS Statistics 26.0, independent sample t-test was used to analyze the comparison of final scores between the experimental class and controlled class, and the results are shown in the table below:

TABLE 2
COMPARISON OF FINAL SCORES BETWEEN EXPERIMENTAL AND CONTROLLED CLASSES

Class	Number	Mean	Std. Deviation	T	P
Experimental class	42	84.43	5.85	-2.589	0.011
Controlled class	54	80.94	7.03		

By analyzing the final test results of the experimental class and the controlled class, it was shown that after the application of the intelligent teaching model for a semester, the final test results of the experimental class had improved significantly. The P value was 0.011, and it met the requirement of statistical significance. This indicates that the application of the intelligent teaching model of International Business Negotiation with the goal of enhancing students' practical application abilities was effective and could greatly improve students' English language levels and enhance the quality of teaching.

VI. CONCLUSION

Based on the theory of constructivism, this research transforms the traditional teaching ideas and constructs a new intelligent teaching model of International Business Negotiation with the goal of enhancing students' practical application abilities in the "Internet+" era. It integrates the modern sciences and technological developments substantially with the current teaching practices of International Business Negotiation of the Business English major, and actively explores the efficiency of this model in promoting students' abilities, such as autonomous, exploratory, and mobile learning abilities, innovative thinking and practical application abilities of knowledge, etc. The current form of the proposed new teaching model has indeed proven to be beneficial, which confirms our confidence in the necessity of actively embracing what the "Internet+" era and technological developments have to offer and of taking the initiative to further reform the teaching methods of foreign languages courses as well as other courses.

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Development of English Speaking Skills Through Task-Based Learning Among Primary School Students in Malaysia

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Abstract—Effective teaching and learning activities are required to provide language learners with chances to develop communicative competence. In 2000, the Malaysian Ministry of Education introduced a program entitled “Literacy and Numeracy Screening” (LINUS) to enhance learners’ language proficiency. Despite the existence of this program, research shows that students in Malaysia face difficulties in developing English speaking abilities. This study, therefore, focuses on the application of task-based learning, particularly under the LINUS program. Specifically, the study aims to explore primary school pupils’ English speaking achievements and determine the extent of their improvements after learning through the task-based approach. This study employed a quasi-experimental method in which English-speaking tests (pre-test and post-test) were used as data-gathering instruments. The data were collected from a sample of 30 first-year primary school pupils at a national primary school using purposive sampling. The findings showed that as most of the pupils scored higher marks in the post-test compared to the pre-test. Further analysis revealed that task-based learning under the LINUS program enhances pupils’ English speaking achievement significantly. The task-based learning approach provides learners with chances to interact with peers and teachers to develop self-confidence, which in turn, helps them acquire language skills. It was envisaged that this study could provide English instructors, particularly primary school teachers, with valuable insights into the development of a more creative approach to teaching English speaking subjects through task-based learning under the LINUS program.

Index Terms—Malaysia, primary school, pupils, speaking skills, task-based learning

I. INTRODUCTION

Speaking proficiency is classified as one of the most fundamental but difficult productive skills among learners of English as a Second Language (ESL) (Abugohar, & Yunus, 2018; Al-Tamimi, Abdullah, Bin-Hady, 2020; Azlan, Zakaria, & Yunus, 2019; Mercado, 2017; Bokhari, Md Rashid, & Chan, 2015; Zaki, Yunus, & Hashim, 2017). Some major determinants of English speaking proficiency include knowledge of phonology, grammar, and vocabulary (Al-Tamimi et al., 2020) as well as self-confidence, practices, and exposure to the target language (Azlan et al., 2019). Tuan and Mai (2015) highlighted some speaking problems faced by ESL learners, such as limited topical knowledge, embarrassment, and lack of involvement. The lack of involvement makes learners feel unenthusiastic to acquire the target language effectively. According to Mercado (2017), English learners often face difficulties in expressing their ideas orally as they would not be able to refer to a dictionary or ask their teachers when speaking.

Additionally, the reasons for ESL learners’ inability to communicate effectively often include native language influence and inadequate learning time (Sani & Idris, 2017). At times, ESL learners declare their language anxiety as they struggle to communicate using the target language (Ab Rashid, & Al-Smadi, 2020). Wen, Ying, & Azlan, 2018). Likewise, effective teaching and learning activities are required to provide learners with chances to use the target language and develop communicative competence (Pashaie & Khalaji, 2014; Muhamad, Azmi, & Hassan, 2020). To develop speaking skills, learners are also required to participate in a non-threatening environment (Pashaie & Khalaji, 2014). In Malaysian primary schools, English is taught as a second language. The learning of English “is compulsory from pre-school level up to tertiary studies” (Azlan et al., 2019, p. 621). Despite the significance of English in Malaysia (Azmi, Hassan, Ali, Abdullah, Anas, & Suhaimi, 2020), ESL learners tend to demonstrate low performance in speaking

ability (Azlan et al., 2019; Bokhari, et al., 2015).

The Malaysian Ministry of Education introduced a new plan to strengthen English language education as stated in the Malaysian Education Blueprint 2013-2025. Language proficiency is one of the six primary elements stated in the Malaysian Education Blueprint which stresses language communication. The ministry decided to give specific considerations to the basic skills of literacy and numeracy to enhance students' language proficiency (Ministry of Education, 2014). As such, a program entitled "Literacy and Numeracy Screening" (LINUS) was introduced. The program aims to ensure that every pupil can attain basic literacy and numeracy skills after attending three years of primary education. The focus of this program includes language skills enhancement, improvement of learning outcomes, special education, curriculum assessment, as well as education for smart students (Hadir, Alias, Kamaruzaman, & Yusof, 2016).

Language teaching has focused on changing classroom practices from traditional to more active group learning through the assignment of meaningful tasks, known as task-based learning (Harmer, 2007; Sholeh, 2020). According to Harmer (2007), task-based learning makes the performance of meaningful tasks central to the learning process. In essence, previous studies highlighted the significance of task-based learning in enhancing language proficiency (Mercado, 2017; Mechraoui, Mechraoui, & Quadri, 2014; Musazay & Khalid, 2017). Despite its significance, very few studies focused on the effectiveness of task-based learning in developing ESL learners' speaking skills in the Malaysian context (Azlan et al., 2019). Also, to the best of our knowledge, none of the previous local studies focused on the effectiveness of task-based learning in developing English speaking skills among primary school pupils, particularly under the LINUS program. This study, therefore, aims to address the following research questions.

1. What are the pupils' speaking achievements before and after learning through the tasked-based approach under the LINUS program?
2. To what extent have the pupils' speaking skills improve after learning through the tasked-based approach under the LINUS program?

II. LITERATURE REVIEW

A. *The LINUS Program in Malaysia*

The LINUS program was first introduced in 2010 and expanded in 2014 to incorporate English subjects under the term LINUS 2.0 (Chew, 2018; Ghazali, Omar, & Saputra, 2021). The program aims to ensure a stable foundation in early literacy skills for pupils in the first, second, and third years of primary education. The pupils are expected to master the basic language skills within three years of primary education (Luyee, Roselan, Anwardeen, & Mustapa, 2018). Pupils' placement is based on available slots in a school. Nevertheless, pupils with special needs, such as learning difficulties, must go through the LINUS screening in the first and second years and are only identified as students with special needs in the third year. Those who "failed to master all twelve constructs could receive English remedial lesson with differentiated instructions" (Hadir et al., 2016, p. 43). Besides, teachers who teach LINUS 2.0 subjects are required to be "proficient in English literacy to be more sensitive to the problems faced by LINUS students" (Ghazali et al., 2021, p. 3165).

Additionally, pupils under the LINUS program are required to master 12 constructs concerning English proficiency during screening (Chew, 2018; Ghazali et al., 2021). Although the LINUS program has a positive impact on pupils' English proficiency to some extent, the significance of its effectiveness is still uncertain (Ghazali et al., 2021, p. 3165). Since the implementation of the LINUS program, its success has been deliberated in various studies (e.g. Chew, 2018; Ghazali et al., 2021; Hadir et al., 2016; Luyee et al., 2018). For instance, Luyee et al. (2018) proved that the LINUS program could improve learning outcomes. According to Chew (2018), students under the LINUS program are taught fascinatingly as teachers tend to use pictures, games, and videos for classroom activities.

On the other hand, Hadir et al. (2016) revealed that the LINUS program had affected the students' performance both positively and negatively. In this regard, teachers' skills and understanding of the program's objectives have been pointed out as major determinants of the program's success (Sani & Idris, 2017). For the program to succeed, teachers' deficiencies and difficulties in implementing the LINUS program must be addressed (Chew, 2018). For instance, teachers have to develop effective teaching skills in line with the program's objectives and acquire the necessary competence to regulate students' readiness to perform the learning task. Overall, Chew (2018) predicted that the LINUS program could succeed with the collective efforts of parents, teachers, and relevant authorities.

B. *Development of English Speaking Skills through Task-Based Learning*

Research shows that the task-based language learning approach could be effective in developing students' English speaking skills (e.g. Al-Tamimi et al., 2020; Azlan et al., 2019; Hasan, 2014; Nita & Rozimela, 2019; Omar, Jamaludin, & Arshad, 2021). For instance, Nita and Rozimela (2019) employed an experimental design to investigate the influence of task-based language instruction on English learners' speaking skills in an Indonesian secondary school. The findings demonstrated that students tend to develop speaking skills significantly through task-based learning. Similarly, Omar et al. (2021) used a quasi-experiment design to examine the effectiveness of the task-based approach in enhancing

speaking skills among primary school pupils in Singapore. The findings demonstrated that task-based instruction “can be used to teach speaking skills to learners who need exposure to use the language” (p. 49). Sariannur (2017) also revealed that students who were exposed to task-based learning scored higher than students who were exposed to the conventional method.

Recently, some studies found mobile-assisted language learning through the task-based approach to be significantly effective (Annamalai, 2019; Dewi, Ratminingsih, & Santosa, 2020; Fang, Yeh, Luo, & Chen, 2021). For instance, Fang et al. (2021) established that mobile-supported task-based and language learning is more effective than the traditional approach on both conversation vocabulary developments. Additionally, research shows that task-based learning develops students’ attitudes toward speaking fluency and accuracy in the target language (Murad, 2009; Thanghun, 2012; Leong & Ahmadi, 2017). According to Mechraoui, Mechraoui, and Quadri (2014), teachers and learners have realized that task-based learning is more effective than traditional learning because the task-based approach promotes learner autonomy. Besides, Erten & Altay (2009) contended that “task-based activities would result in more meaningful and active participation involving real communication through collaboration with peers” (p. 38). In essence, task-based instruction plays a significant role in developing ESL learners’ speaking skills (Musazay & Khalid, 2017; Nita & Rozimela, 2019; Omar et al., 2021).

Furthermore, through task-based learning, students are provided with the chance to handle and share conversations in a formal academic setting because the skills and training, which they obtained in the classroom lessons, guide them efficiently (Jassem & Jassem, 2017). Thus, “when language learners are given time to plan a task before they produce an L2 utterance, they have an opportunity to provide their speech to achieve their communicative goals” (Bakhtiary, Rezvani, & Namaziandost, 2021, p. 98). Individual learner characteristics such as self-esteem, motivation, and anxiety also define learners’ speaking ability. In this regard, Leong and Ahmadi (2017) found that low self-esteem learners with higher anxiety and lack of motivation faced more obstacles in speaking compared to highly motivated learners. Nevertheless, task-based learning could improve learners’ self-esteem, motivation, and reduce their speaking anxiety. Thus, providing learners with meaningful tasks using the target language is crucial.

In Malaysia too, a few studies demonstrated the effectiveness of task-based instruction in developing ESL learners’ language skills (Ahmed & Bidin, 2016; Azlan et al., 2019). Specifically, Azlan et al. (2019) employed observation and interviews to ascertain the application of task-based learning activities in developing speaking skills among pre-school children in Malaysia. The study found task-based learning to be effective in developing children’s speaking skills. To the best of our knowledge, none of the previous studies focused on the effectiveness of task-based learning in developing English speaking ability with particular consideration of the LINUS program. Therefore, this study focuses on the development of speaking skills among primary school students through the task-based learning approach under the LINUS program in Malaysia. This is because early education is an important stage in language development (Musliman, Ariffin, & Din, 2013).

III. THEORETICAL APPROACH

This study is based on Vygotsky’s (1978) social constructivist theory. This theory is chosen because of its essential influence on education (Powell & Kalina, 2009; Zaki & Yunus, 2014). Social constructivism presumes that effective learning takes place when it involves communication, participation, and physical activities (Vygotsky, 1978). According to Aarsal (2017), the constructivist learning theory involves “student-centered learning approaches such as problem-solving, project-based learning and inquiry-based learning” (p. 2). Therefore, this study applies the constructivist theory in task-based learning to measure the success of task-based activities under the LINUS program. The task-based learning objectives are achieved when students’ active involvement in the learning process results in positive learning outcomes (Zaki & Yunus, 2014). Figure 1 represents the theoretical framework of this study.

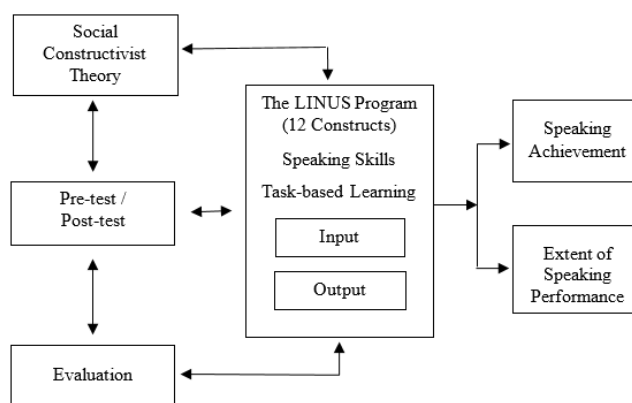


Figure 1: Theoretical Framework

According to Vygotsky (1978), there are two main rules in controlling the learner’s cognitive process, namely: More

Knowledgeable Other (MKO) and Zone of Proximal Development (ZPD). MKO refers to someone who is more conversant than the learners, such as teachers, parents, or more capable peers (Zaki & Yunus, 2014; Tew, 2015). MKO can also be non-living things, such as electronic tutor that has a higher ability level than the learner (Zaki & Yunus, 2014). On the other hand, ZPD refers to how the learner narrows the gap between self-achievement and self-improvement through “problem-solving under adult guidance or in collaboration with more capable peers” (Vygotsky, 1978, p. 86). In this zone, the learner can complete the given task under the guidance of an adult or teamwork and the learner’s capability to find the solutions independently. The basic assumption is that positive learning outcomes can be achieved easily when learners interact with others and perform the learning task successfully. Based on this assumption, the following hypotheses were formulated.

H₁: The pupils’ speaking skills improve significantly after learning through the tasked-based approach under the LINUS program.

H₀: The pupils’ speaking skills do not improve significantly after learning through the tasked-based approach under the LINUS program.

IV. METHODOLOGY

This study employed a quantitative approach in which a quasi-experimental method was used to collect and analyze data. The study focuses on students’ achievements after learning through the task-based approach under the LINUS program. National School of Demit, a primary school in Kelantan, Malaysia, was chosen as a case study. A case study is an extensive description and analysis of a phenomenon or a social unit bounded by time and place (Stake, 1995; Yin, 2003; Creswell, 2007). The school is purposively selected (Palys, 2008) based on four criteria: convenience, easy access, presence of the LINUS program, and participants’ interest. This school is classified as a suburban school with 519 pupils. The study is concerned with investigating a single classroom.

A. Data Collection

The data were collected from a sample of first-year primary school pupils taught using the LINUS program as stated by the Ministry of Education. English speaking test (pre-test and post-test) was used as a data-gathering instrument. The test was taken from the LINUS program provided for first-year pupils in Malaysia. The tests consist of 12 subjective questions with the tasks of identifying letters, blending phonemes into words, segmenting words into phonemes, pronouncing words, and conversation using appropriate phrases. Constructs 1-4 are more into identifying letters, blending phonemes into words, and segmenting words into phonemes. Construct 5 tests the ability of the participants to understand and use the language at a word level, while construct six is about students’ participation in a daily conversation using appropriate phrases. Constructs 7- 12 test students’ ability to understand and use the language at phrase level in linear and non-linear texts. This information is presented in Table 1 as follows.

TABLE 1
SPEAKING COMPONENT IN THE LINUS PROGRAM

SN	Constructs
1	Ability to identify and distinguish the shapes of the letters of the alphabet
2	Ability to associate sounds with the letters of the alphabet
3	Ability to blend phonemes into recognizable words
4	Ability to segment words into phonemes
5	Ability to understand and use the language at the word level
6	Ability to participate in daily conversations using appropriate phrases
7	Ability to understand and use the language at phrase level in linear texts
8	Ability to understand and use the language at phrase level in non-linear texts
9	Ability to read and understand sentences with guidance
10	Ability to understand and use the language at sentence level in non-linear texts
11	Ability to understand and use the language at sentence level in linear texts
12	Ability to construct sentences with guidance

The LINUS test has three main objectives of which the first one is relevant to this study: 1) learners should be able to communicate with peers and adults properly; 2) read and comprehend simple texts and stories; 3) write a range of texts through a variety of media. These objectives consist of four skills: listening, speaking, reading, and writing. Nevertheless, this study considers speaking tests as it focuses on speaking abilities. Each respondent was given 30 minutes to complete the pre-test and the post-test respectively. After taking the pre-test, the pupils were taught for four months using the task-based learning approach. The task-based learning on speaking activities was taught three times a week by the researchers. Subsequently, the post-test was administered to the pupils. The results were recorded in the standard LINUS forms provided by the Ministry of Education.

B. Data Analysis

The data were analyzed using descriptive statistics and Pearson Correlation as employed in previous studies. Descriptive statistics were used to examine the participants’ achievements before and after the task-based learning activities. On the other hand, the Pearson Correlation analysis was used to ascertain the extent to which the respondents’

performance improves after learning through task-based learning activities. All inferences were set at an alpha (α) level of ≤ 0.05 using the SPSS software (SPSS Inc., Chicago, IL, USA, 20.0).

V. FINDINGS

This study aims to achieve two main objectives; first, to measure the pupils' speaking achievements before and after learning through the task-based approach; second, to determine the extent to which the pupils' speaking performance improves after learning through the task-based approach. The analysis was performed based on the pre-test and post-test results. The participants' demographic information shows that 18 of the pupils, amounting to 60%, are females, while 40% of them are males. Since this study examines a single class of first-year pupils, all respondents are seven years old. The pupils' achievements in the pre-test and post-test are shown in Table 2 as follows.

TABLE 2
PRE-TEST AND POST-TEST SCORES

Variables	Pre-test Marks				Post-test Marks			
	0-25 (FP)	26-50 (FP)	51-75 (FP)	76-100 (FP)	0-25 (FP)	26-50 (FP)	51-75 (FP)	76-100 (FP)
Construct 1	0(0)	4(13.3)	17(56.7)	9(30.0)	0(0)	0(0)	0(0)	30(100.0)
Construct 2	2(6.7)	6(20.0)	16(53.3)	6(20.0)	0(0)	0(0)	6(20.0)	24(80.0)
Construct 3	9(30.0)	14(46.7)	7(23.3)	0(0)	0(0)	2(6.7)	28(93.3)	0(0)
Construct 4	12(40.0)	11(36.7)	7(23.3)	0(0)	0(0)	2(6.7)	28(93.3)	0(0)
Construct 5	14(46.7)	7(23.3)	9(30.0)	0(0)	0(0)	3(10.0)	27(90.0)	0(0)
Construct 6	14(46.7)	11(36.7)	5(16.7)	0(0)	0(0)	3(10.0)	27(90.0)	0(0)
Construct 7	2(6.7)	16(53.3)	8(26.7)	4(13.3)	0(0)	0(0)	8(26.7)	22(73.3)
Construct 8	19(63.3)	6(20.0)	5(16.7)	0(0)	0(0)	5(16.7)	25(83.3)	0(0)
Construct 9	12(40.0)	13(43.3)	5(16.7)	0(0)	0(0)	7(23.3)	23(76.3)	0(0)
Construct 10	4(13.3)	15(50.0)	7(23.3)	4(13.3)	0(0)	0(0)	14(46.7)	16(53.3)
Construct 11	19(63.3)	6(20.0)	5(16.7)	0(0)	0(0)	16(53.3)	14(46.7)	0(0)
Construct 12	15(50.0)	4(13.3)	11(36.7)	0(0)	0(0)	12(40.0)	18(60.0)	0(0)
Total (%)	33.9	31.3	28.3	6.4	0(0)	13.9	60.5	25.6

Note: F=Frequency, P=Percentage

Table 2 shows the pupils' performance before and after and after taking the tests based on the 12 constructs in the LINUS program. Overall, 33.9% of the pupils scored between 0-25 marks in the pre-test, 31.3% scored 26-50 marks, 28.3% scored 51-75 marks, while only 6.4% scored between 76-100 marks. In the post-test, none of the pupils scored between 0-25 marks, 13.9% scored 26-50 marks, 60.5% scored 51-75 marks, whereas 25.6% scored 76-100 marks. These marks indicate some improvements as most of the pupils scored higher marks in the post-test compared to the pre-test. The first objective of this study was to measure the respondents' speaking achievements before and after learning through the task-based approach. This information is presented in the following table.

TABLE 3
PUPILS' ACHIEVEMENT THROUGH TASK-BASED LEARNING

SN	Constructs	No.	Pre-test		Post-test	
			Mean	St. Dev.	Mean	St. Dev.
1	Construct 1	30	3.17	.648	4.00	.000
2	Construct 2	30	2.87	.819	3.80	.407
3	Construct 3	30	1.93	.741	2.93	.254
4	Construct 4	30	1.83	.791	2.93	.254
5	Construct 5	30	1.83	.874	2.90	.305
6	Construct 6	30	1.70	.751	2.90	.305
7	Construct 7	30	2.47	.819	3.73	.451
8	Construct 8	30	1.53	.776	2.83	.379
9	Construct 9	30	1.77	.728	2.77	.430
10	Construct 10	30	2.37	.889	3.53	.507
11	Construct 11	30	1.53	.776	2.47	.507
12	Construct 12	30	1.87	.937	2.60	.498
	Total	30	2.07	.935	3.12	.618

Performance level: 0.1-2.99=low, 3.0-3.49= moderate, 3.5-5= high

Table 3 demonstrates that in all 12 constructs, the pupils performed better during the post-test (Mean=2.07, SD=0.935) compared with the pre-test (Mean=3.12, SD=0.618). These findings indicate that the pupils' speaking performance was low (Level=0.1-2.99) during the pre-test. Overall, the pupils' achievement improved from low performance (Level=0.1-2.99) to moderate performance (Level=3.0-3.49) after learning through the task-based approach. These findings imply that four-month task-based activities under the LINUS program can improve pupils' speaking abilities. The second research question aims to ascertain the extent to which the pupils' English speaking skills improved after learning through the task-based approach. This evidence is represented in the following table. The following table shows the extent of the pupils' improvement in speaking abilities after the task-based learning.

TABLE 4
PUPILS' EXTENT OF IMPROVEMENT IN SPEAKING ABILITY

Tests	Mean	St. Deviation	Correlation	Sig.
Pre-test	2.07	.935	.636	.000
Post-test	3.12	.618		

$P < 0.05 = 0.000$

As shown in Table 4, there is a significant difference ($p=0.000$) between the pre-test and the post-test, which indicates that the pupils' performance has increased significantly after the four-month task-based learning. As such, we have evidence to reject the null hypothesis and accept the alternative hypothesis which assumes that the pupils' speaking skills improve significantly after learning through the task-based approach under the LINUS program. This study proves that task-based learning improves the speaking ability of primary school pupils significantly. In the task-based learning approach, students are exposed to various skills on how to handle and share conversations, which in turn, guides them to develop speaking ability efficiently. This exposure is likely to influence the pupils' early speaking proficiency and contribute results in significant performance.

VI. DISCUSSION

The findings reported in this study demonstrated that pupils under the LINUS program develop speaking abilities significantly through task-based learning. This study further indicates that four-month task-based learning activities under the LINUS program can result in significant improvements in learners' speaking performance. These findings are consistent with the assumption of the social constructivist theory that effective learning takes place when it involves communication, participation, and physical activities (Vygotsky, 1978). The findings of this study also concur with many previous studies on the effectiveness of task-based learning in developing English learners' speaking skills (Dewi et al., 2020; Fang et al., 2021; Nita & Rozimela, 2019; Omar et al., 2021; Sariannur, 2017). Task-based learning activities are conducted fascinatingly as learners communicate freely with instructors and peers.

The application of task-based learning supports pupils' speaking skills by underscoring the principle of cooperation and communication using the target language (Zaki & Yunus, 2014). Besides, the principles of constructivism that are embedded in the task-based learning activities help pupils to acquire essential skills such as communication, cooperation, creativity, and critical thinking. Some activities that could further enhance pupils' speaking ability include watching English videos, listening to English songs, and practicing English inside and outside of the classroom (Mercado, 2017). The task-based instruction also provides learners with chances to interact, share, and construct knowledge, which allows for two-way communication in the learning process. These activities could enhance learners' speaking proficiency (Erten & Altay, 2009). Erten and Altay (2009) stated that "task-based activities are likely to involve more frequent use of collaborative behaviors than topic-based activities, and can thus, be more conducive to creating a collaborative learning experience" (p. 126).

To sum up, this study has proven that the application of task-based activities could enhance pupils' speaking skills under the LINUS program. In essence, this evidence could contribute to achieving the objectives of the LINUS program as set forth by the Malaysian Government's Education Blueprint 2015-2025. One of the major contributions of this study lies in its specific focus on primary school pupils' speaking ability under the LINUS program. Speaking ability represents one of the fundamental language skills, particularly among primary school pupils. This is because early proficiency is likely to influence learners' language skills in general, and specifically, help them to attain a high level of speaking achievements.

VII. DISCUSSION

This study examined the effectiveness of task-based learning among primary school pupils under the LINUS program in Malaysia. According to the findings, task-based learning enhances pupils' English speaking achievement significantly. The task-based learning approach provides learners with chances to interact with peers and teachers to develop self-confidence, which in turn, helps them acquire language skills. It was envisaged that the findings of this study could be useful to English instructors, particularly primary school teachers, by providing valuable insights into the application of task-based learning activities in developing pupils' English speaking proficiency, particularly under the LINUS program. This information could help instructors to readjust their teaching strategies to suit pupils' intellect in developing speaking abilities and effective conversation using the target language.

Additionally, relevant educational authorities may find this study useful in the development of the English language curriculum to further suit the needs of primary school pupils in Malaysia. Considering its effectiveness, as demonstrated in this study, task-based learning components should be integrated into the language curriculum. This study has provided insights into the effectiveness of task-based learning in developing speaking abilities. However, the study is limited to primary school pupils under the LINUS program. Further research may focus on the application of task-based learning to improve other language skills such as listening, reading, and writing under the LINUS program. These research areas, if investigated methodically, could enrich the task-based learning literature. Likewise, this study can be replicated to incorporate the computer-based learning approach which is particularly relevant in the age of

communication technology.

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