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A Comparative Analysis of Impressed by and Impressed With in Two Corpora

Namkil Kang
Far East University, South Korea

***Abstract*—The main purpose of this paper is to demonstrate that *impressed by* and *impressed with* are low similarity synonyms. A major point to note is that *impressed by* and *impressed with* show different patterns in all genres of the COCA (10, December 2021. Online https://corpus.byu.edu/coca). It is interesting to note that *impressed by* and *impressed with* show the same pattern in the misc. genre of the BNC (10, December 2021. Online https://corpus.byu.edu/bnc), but they show a different pattern in six genres. It is significant that *impressed by* and *impressed with* show a high degree of similarity in the misc. genre, but do not show it in the academic genre. The COCA (10, December 2021. Online https://corpus.byu.edu/coca) shows that only 13.63% of forty-four nouns are collocations of both *impressed by* and *impressed with*. Similarly, the BNC (10, December 2021. Online https://corpus.byu.edu/bnc) indicates that *impressed by Mr.* and *impressed by arguments* are the most frequently used types in the UK. The BNC (10, December 2021. Online https://corpus.byu.edu/bnc) further shows that *impressed with home* and *impressed with Mr.* are the most preferred collocations in the UK. Finally, the BNC (10, December 2021. Online https://corpus.byu.edu/bnc) shows that only 2.5% of forty nouns are the collocation of both *impressed by* and *impressed with*.**

***Index Terms*—BNC, COCA, impressed by, impressed with**

I. Introduction

As Murphy (2016, 2019) points out, *impressed by* and *impressed with* are used synonymously:

(1) Impressed with/impressed by something/somebody
I am very **impressed with** (or) **by** her English. (Murphy 2019, p.260)

As argued by Kang (2021), the Corpus of Contemporary American English and the British National Corpus are representative corpora that are used heavily in English learning. The main goal of this paper is to demonstrate that *impressed by* and *impressed with* are low similarity synonyms in the two corpora. As a tool to achieve this goal, we adopt the COCA (10, December 2021. Online https://corpus.byu.edu/coca) and BNC (10, December 2021. Online https://corpus.byu.edu/bnc). First, we consider the extent to which *impressed by* and *impressed with* are co-related with each other in the COCA (10, December 2021. Online https://corpus.byu.edu/coca) and BNC (10, December 2021. Online https://corpus.byu.edu/bnc). Second, we observe which type is the preferred one for Americans and for British speakers. Third, we investigate similarities between *impressed by* and *impressed with* in terms of the Euclidean distance. Finally, we investigate the collocations of *impressed by* and *impressed with*, and look into similarities between both types using the NetMiner software package. This paper is organized as follows. In section II, we show that *impressed by* and *impressed with* display different patterns in eight genres. In section II, we argue that *impressed by* is the furthest type from *impressed with* in the blog genre, whereas *impressed by* is the nearest to *impressed with* in the newspaper genre. In section III, we maintain that *impressed by* and *impressed with* show the same pattern in the misc. genre, but show a different pattern in six other genres. In section III, we maintain that *impressed by* and *impressed with* show a low degree of similarity in the academic genre, but show a high degree of similarity in the misc. genre. In section IV, we contend that *impressed by Mr.* and *impressed with Mr.* are the most preferred types in America. In addition to this, we show that in the COCA (10, December 2021. Online https://corpus.byu.edu/coca), 13.63% are collocations of both *impressed by* and *impressed with*. In section V, we argue that *impressed by Mr.* and *impressed by arguments* are the most frequently used types in the UK. We further argue that *impressed with home* and *impressed with Mr.* are the most preferred types in the UK. Finally, we show that in the BNC (10, December 2021. Online https://corpus.byu.edu/bnc), 2.5% are the collocations of both *impressed by* and *impressed with*.

II. A Comparative Analysis of Impressed by and Impressed with in the COCA

A. The Frequency of Impressed by and Impressed with in the COCA

In this section, we aim to compare *impressed by* and *impressed with* in eight genres. Table 1 shows the frequency of *impressed by* and *impressed with* in the COCA (10, December 2021. Online https://corpus.byu.edu/coca):

TABLE 1
FREQUENCY OF IMPRESSED BY AND IMPRESSED WITH IN THE COCA

GENRE	ALL	BLOG	WEB	TV/MOVIE	SPOKEN	FICTION	MAGAZINE	NEWS	ACADEMIC
Impressed by	3,885	606	541	227	367	551	710	528	**355**
Impressed with	4,669	943	781	427	550	341	672	737	**218**

Table 1 clearly indicates that *impressed with* is widely preferred over *impressed by* by Americans. The overall frequency of *impressed with* is 4,669 tokens, whereas that of *impressed by* is 3,885 tokens. This in turn suggests that Americans prefer using *impressed with* rather than *impressed by*. It is thus reasonable to hypothesize that *impressed with* is favored over *impressed by* in America. Table 1 clearly shows that *impressed by* is the most commonly used in the magazine genre, whereas *impressed with* is the most widely used in the blog genre. An interesting feature of *impressed by* and *impressed with* is that they show different rankings in the magazine and blog genres. It must be noted, however, that the frequency of *impressed by* is much higher than that of *impressed with* in the magazine genre. This in turn shows that *impressed by* is preferred over *impressed with* by American journalists. Conversely, the frequency of *impressed with* is much higher than that of *impressed by* in the blog genre. This indicates that *impressed with* is preferable to *impressed by* in the blog genre.

It would be worth mentioning that *impressed by* is the second most widely used type in the blog genre, whereas *impressed with* is the second most widely used type in the web genre. Thus, they do not show the same features in their ranking in the blog and web genres, thus showing no similarity in these genres. It should be pointed out that *impressed with* is used more frequently than *impressed by* in the web genre. This amounts to saying that *impressed with* is preferable to *impressed by* in the web genre.

It is worthwhile pointing out that *impressed by* is the third most widely used type in the fiction genre, whereas *impressed with* is the third most widely used type in the newspaper genre. Thus, they do not show the same features in their ranking in the fiction and newspaper genres, thus showing a low degree of similarity in two genres. It is important to note that *impressed by* is used more frequently than *impressed with* in the fiction genre. Simply put, *impressed by* is widely preferred over *impressed with* by American writers. It is also worth noting that *impressed with* is used more widely than *impressed by* in the newspaper genre. This in turn suggests that American journalists favor *impressed with* over *impressed by* in their articles.

It is interesting to note that *impressed by* is the fourth most widely used type in the web genre, whereas *impressed with* is the fourth most widely used type in the magazine genre. Again, they both show a rather different feature in their ranking in the web and magazine genres, thus implying that both types are low similarity synonyms.

It is significant to note that *impressed by* is the fifth most widely used type in the newspaper genre, whereas *impressed by* is the fifth most widely used type in the spoken genre. Again, both types do not show the same features in their ranking in the newspaper genre and the spoken genre. It is important to point out that *impressed with* is used more commonly than *impressed by* in the spoken genre. We take this as indicating that Americans favor *impressed with* over *impressed by* in daily conversation.

It is interesting to note that *impressed by* is the sixth most widely used type in the spoken genre, whereas *impressed with* is the sixth most widely used type in the TV/movie genre. Again, both types have a different feature in their ranking in the spoken genre and the TV/movie genre, thus implying that both are low similarity synonyms. Additionally, it must be pointed out that *impressed with* is used more widely than *impressed by* in the TV/movie genre. This in turn shows that American celebrities prefer using *impressed with* rather than using *impressed by*.

It is worthwhile noting that *impressed by* is the seventh most widely used type in the academic genre, whereas *impressed with* is the seventh most widely used type in the fiction genre. Again, both types have a rather different feature on their ranking in the academic genre and the fiction genre. This in turn indicates that they both show a low degree of similarity in two genres. It should be pointed out that *impressed by* is used more widely than *impressed with* in the academic genre. This indicates that *impressed by* is widely preferred over *impressed with* in the academic genre.

Finally, *impressed by* is the eighth most widely used type in the TV/movie genre, whereas *impressed with* is the eighth most widely used type in the academic genre. Again, both types do not have the same feature in their ranking, indicating that they both show a low degree of similarity in two genres. To sum up, *impressed by* and *impressed with* show different patterns in all genres, which in turn implies that they both are low similarity synonyms.

Now let us turn to the use of *impressed by* and *impressed with* in eight genres:

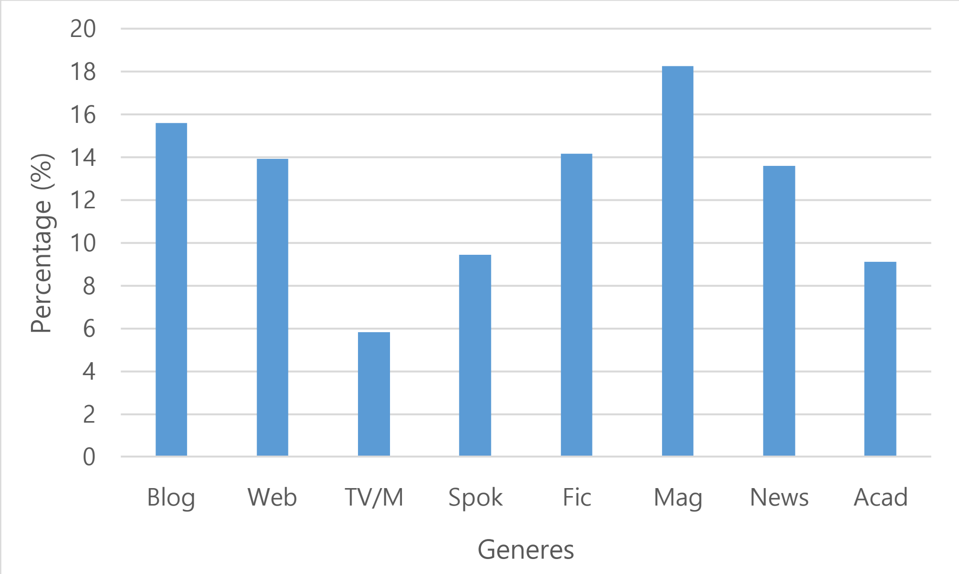

Figure 1. Percentage of the Use of Impressed by

It is important to note that the magazine genre is the most influenced by *impressed by*, followed in descending order by the blog genre, the fiction genre, the web genre, the newspaper genre, the spoken genre, the academic genre, and the TV/movie genre.

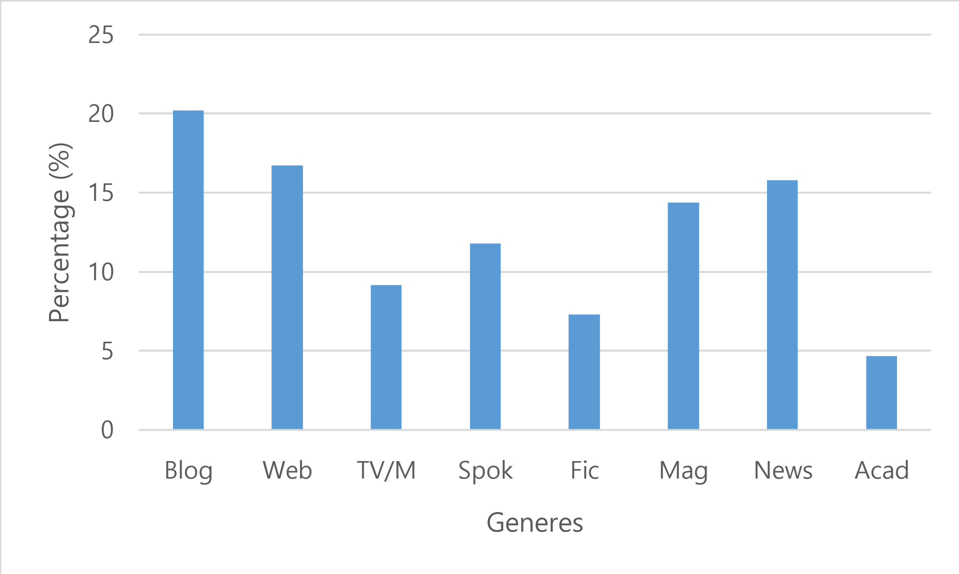

Figure 2. Percentage of the Use of Impressed With

It is significant to note that the blog genre is the most influenced by *impressed with*, followed in descending order by the web genre, the newspaper genre, the magazine genre, the spoken genre, the TV/movie genre, the fiction genre, and the academic genre.

B. The Euclidean Distance

In this section, we aim to consider similarities between *impressed by* and *impressed with* in eight genres. We adopt the following Euclidean distance:

(2) The Euclidean distance:

$$\mathrm{d}(\mathrm{p},\mathrm{q}) = \sqrt{\sum_{i=1}^{n}(p_i - q_i)^2}$$

Note that a lower figure indicates greater similarity.

TABLE 2
EUCLIDEAN DISTANCE BETWEEN IMPRESSED BY AND IMPRESSED WITH

Genre	Blog	Web	TV/Movie	Spoken	Fiction	Magazine	News	Academic
Percentage of impressed by	15.59	13.92	5.84	9.44	14.18	18.27	13.59	9.13
Percentage of impressed with	20.19	16.72	9.14	11.77	7.3	14.39	15.78	4.66
Euclidean distance	4.6	2.8	3.3	2.33	6.88	3.88	2.19	4.47

Interestingly, *impressed by* is the furthest type from *impressed with* in the blog genre. It is interesting to point out, on the other hand, that *impressed by* is the nearest to *impressed with* in the newspaper genre. More specifically, the figure of the Euclidean distance in the newspaper genre is 2.19, which is the lowest. That is to say, they show a high degree of similarity in the newspaper genre. Additionally, the figure in the spoken genre is 2.33, which is the second lowest. This in turn implies that both types show close similarities in the spoken genre. We thus conclude that the Euclidean distance provides a similarity index regarding the extent to which both types are co-related with each other.

III. A COMPARATIVE ANALYSIS OF IMPRESSED BY AND IMPRESSED WITH IN THE BNC

A. The Frequency of Impressed by and Impressed with in the BNC

In this section, we provide the genre frequency of *impressed by* and *impressed with* in the BNC (10, December 2021. Online https://corpus.byu.edu/bnc). Table 3 shows the frequency of *impressed by* and *impressed with* in seven genres:

TABLE 3
FREQUENCY OF IMPRESSED BY AND IMPRESSED WITH IN THE BNC

GENRE	ALL	SPOKEN	FICTION	MAGAZINE	NEWSPAPER	NON-ACADEMIC	ACADEMIC	MISC.
Impressed by	749	30	110	80	110	112	84	223
Impressed with	377	44	39	56	69	43	23	103

Table 3 clearly shows that *impressed by* is used more frequently than *impressed with* in the UK. More specifically, the overall frequency of *impressed by* is 749 tokens, whereas that of *impressed with* is 377 tokens. This in turn suggests that *impressed by* is preferable to *impressed with* in the UK. It is thus reasonable to hypothesize that the British prefer using *impressed by* rather than using *impressed with*.

It is important to note that *impressed by* and *impressed with* are the most preferred types in the misc. genre. They both have the same features on their ranking in the misc. genre, thus showing a high degree of similarity in the misc. genre. It should be noted, however, that the British favor *impressed by* over *impressed with* in the misc. genre.

It is worthwhile pointing out that *impressed by* is the second most widely used type in the non-academic genre, whereas *impressed with* is the second most widely used type in the newspaper genre. Thus, they both show a rather different feature in terms of their ranking in the non-academic genre and the newspaper genre, hence a low degree of similarity in two genres. It should be pointed out that *impressed by* is favored over *impressed with* in the non-academic genre and the newspaper genre. This in turn implies that the British public as well as British journalists prefer using *impressed by* rather than using *impressed with*.

It is noteworthy that *impressed by* is the third most widely used type in the fiction and newspaper genres, whereas *impressed with* is the third most widely used type in the magazine genre. Again, both types show a different feature when it comes to their ranking in the fiction, newspaper, and magazine genres, thus showing a low degree of similarity in three genres. It must be noted that *impressed by* is preferable to *impressed with* in the fiction genre. This in turn shows that British writers prefer using *impressed by* rather than *impressed with*. Likewise, *impressed by* is favored over *impressed with* in the magazine genre. This comes from the fact that *impressed by* is used more frequently than *impressed with* in the magazine genre.

It is worth pointing out that *impressed with* is the fourth most widely used type in the spoken genre, but there is no rank-four in the case of *impressed by*. Thus, both types show a different feature in their ranking, thus showing no high similarity. It must be pointed out that *impressed with* is used more frequently than *impressed by* in the spoken genre. This in turn implies that the British prefer using *impressed with* rather than *impressed by* in daily conversation.

It is interesting to point out that *impressed by* is the fifth most widely used type in the academic genre, whereas *impressed with* is the fifth most widely used type in the non-academic genre. Again, the two types do not have the same features in their ranking in the academic and non-academic genres, thus implying that they are low similarity synonyms. It should be pointed out, on the other hand, that *impressed by* is preferable to *impressed with* in the academic genre.

It is interesting to note that *impressed by* is the sixth most widely used type in the magazine genre, whereas *impressed with* is the sixth most widely used type in the fiction genre. Again, both types show a different feature in terms of their ranking in two genres, thus showing a low degree of similarity.

Finally, it is worth noting that *impressed by* is the seventh most widely used type in the spoken genre, whereas *impressed with* is the seventh most widely used type in the academic genre. Again, they both show a rather different feature in their ranking in two genres, hence a low degree of similarity in two genres. To sum up, *impressed by* and *impressed with* show the same pattern in the misc. genre, but a different pattern in the other genres.

Now, let us turn to the use of *impressed by* and *impressed with* in seven genres:

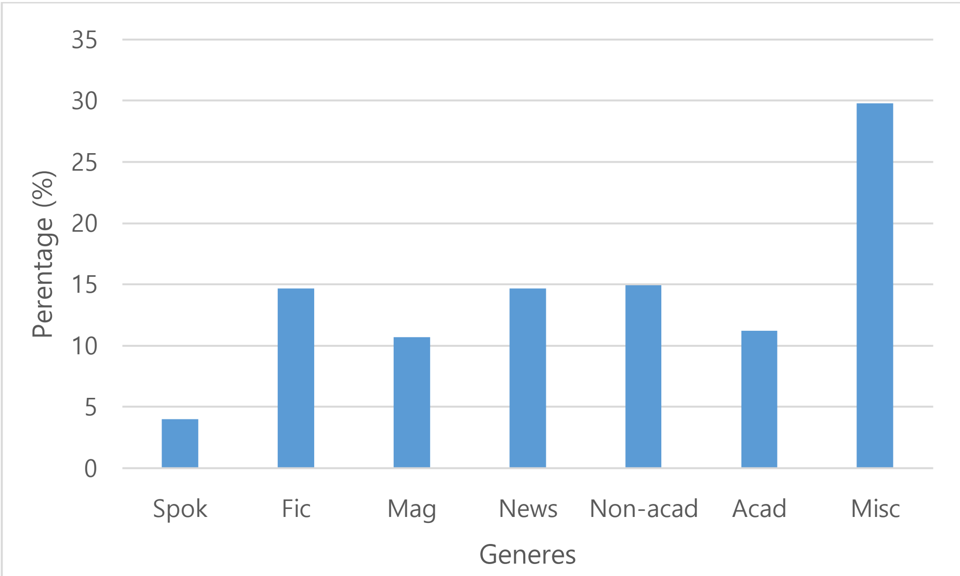

Figure 3. Use of Impressed by in Seven Genres

It is worth noting that the misc. genre is the most influenced by *impressed by*, followed in descending order by the non-academic genre, the newspaper genre (the fiction genre), the academic genre, the magazine genre, and the spoken genre.

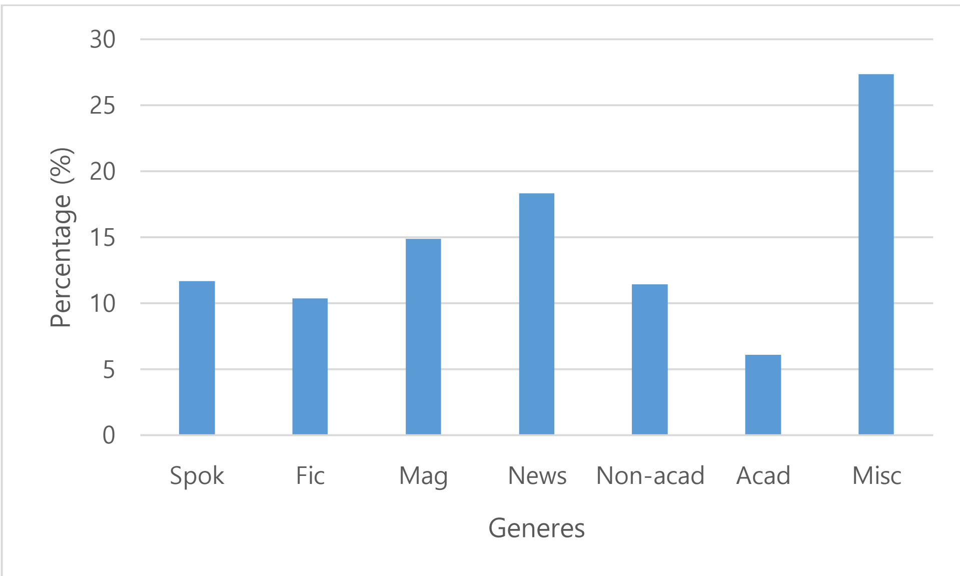

Figure 4. Use of Impressed With in Seven Genres

It is worth pointing out that the misc. genre is the most influenced by *impressed with*, followed by the newspaper genre, the magazine genre, the spoken genre, the non-academic genre, the fiction genre, and the academic genre, in that order.

B. The Euclidean Distance

In this section, we examine similarities between *impressed by* and *impressed with* in seven genres. Note that a lower figure indicates more similarity:

TABLE 4
EUCLIDEAN DISTANCE BETWEEN IMPRESSED BY AND IMPRESSED WITH

Genre	Spoken	Fiction	Magazine	News	Non-academic	Academic	Misc.
Percentage of impressed by	4	14.68	10.68	14.68	14.95	11.21	29.77
Percentage of impressed with	11.67	10.34	14.85	18.30	11.4	6.1	27.32
Euclidean distance	7.67	4.34	4.17	3.62	3.55	5.11	2.45

It is interesting to point out that *impressed by* is the furthest type from *impressed with* in the spoken genre. It is also interesting to note, on the other hand, that *impressed by* is the closest type from *impressed with* in the misc. genre. More specifically, the Euclidean distance in the misc. genre is 2.45, which is the lowest. This in turn implies that *impressed by* and *impressed with* show a high degree of similarity in the misc. genre. Interestingly, the Euclidean distance in the non-academic genre is 3.55, which is the second-lowest. This in turn suggests that both types show close similarities. On the other hand, the Euclidean distance in the academic genre is 5.11, which is the second-highest. This in turn shows that both types show a low degree of similarity in the academic genre. We thus conclude that *impressed by* is the nearest to *impressed with* in the misc. genre.

IV. A COLLOCATION ANALYSIS OF IMPRESSED BY AND IMPRESSED WITH IN THE COCA

In this section, we compare the frequency of *impressed by* and *impressed with* in the COCA (10, December 2021. Online https://corpus.byu.edu/coca). We examine similarities between *impressed by* and *impressed with*. Table 5 shows the frequency of the collocations of *impressed by* and *impressed with* in the COCA (10, December 2021. Online https://corpus.byu.edu/coca):

TABLE 5
COLLOCATIONS OF IMPRESSED BY AND IMPRESSED WITH IN THE COCA

Number	Collocation of impressed by	Frequency	Collocation of impressed with	Frequency
1	Impressed by Mr.	9	Impressed with Mr.	14
2	Impressed by people	8	Impressed with people	11
3	Impressed by Ms.	3	Impressed with Dr.	5
4	Impressed by deacon	3	Impressed with president	4
5	Impressed by power	3	Impressed with arguments	2
6	Impressed by president	3	Impressed with Apple	2
7	Impressed by things	3	Impressed with CFW	2
8	Impressed by celebrities	2	Impressed with money	2
9	Impressed by argumentum	2	Impressed with coach	2
10	Impressed by arguments	2	Impressed with evidence	2
11	Impressed by coincidences	2	Impressed with GOV	2
12	Impressed by money	2	Impressed with athletes	2
13	Impressed by evidence	2	Impressed with students	2
14	Impressed by designer	2	Impressed with premier	1
15	Impressed by design	2	Impressed with portfolios	1
16	Impressed by father	2	Impressed with performances	1
17	Impressed by nature	2	Impressed with artillery	1
18	Impressed by quality	2	Impressed with frame	1
19	Impressed by Trump	2	Impressed with flair	1
20	Impressed by work	2	Impressed with firms	1
21	Impressed by outliers	1	Impressed with films	1
22	Impressed by number	1	Impressed with fight	1
23	Impressed by novels	1	Impressed with pass	1
24	Impressed by neoconservatives	1	Impressed with parenthood	1
25	Impressed by mystery	1	Impressed with paradise	1

It is significant to note that *impressed by Mr.* is the most frequently used type in America (9 tokens). This in turn suggests that *impressed by Mr.* is the most preferred type in America. As illustrated in Table 5, *impressed by Mr.* is the most preferred by Americans, followed in descending order by *impressed by people*, *impressed by Ms.*, *impressed by deacon*, *impressed by power*, *impressed by president*, and *impressed by things*. It is interesting to point out that *impressed by people* is the second most widely used type in America. It is also interesting to note that *impressed by celebrities* is the third most widely used type in America. The COCA (10, December 2021. Online https://corpus.byu.edu/coca) shows, on the other hand, that *impressed with Mr.* is the most widely used type in America. This in turn indicates that *impressed with Mr.* is the most preferred type in America. As alluded to in Table 5, *impressed with Mr.* is the most preferred by Americans, followed in descending order by *impressed with people*, *impressed with Dr.*, *impressed with president*, *impressed with arguments*, and *impressed with Apple*. Most importantly, *impressed by Mr.* and *impressed with Mr.* are the most preferred types in America. It is worth pointing out that *impressed by people* and *impressed with people* are the second most widely used types in America. On the other hand, *impressed by evidence* is the eighth most widely used type in America, whereas *impressed with evidence* is the fifth most widely used type.

Finally, *impressed by arguments* is the eighth most widely used type in America, whereas *impressed with arguments* is the fifth most widely used type.

Now, let us pay attention to the similarities between *impressed by* and *impressed with*. Figure 5 shows the visualization of *impressed by* and *impressed with* in the COCA (10, December 2021. Online https://corpus.byu.edu/coca):

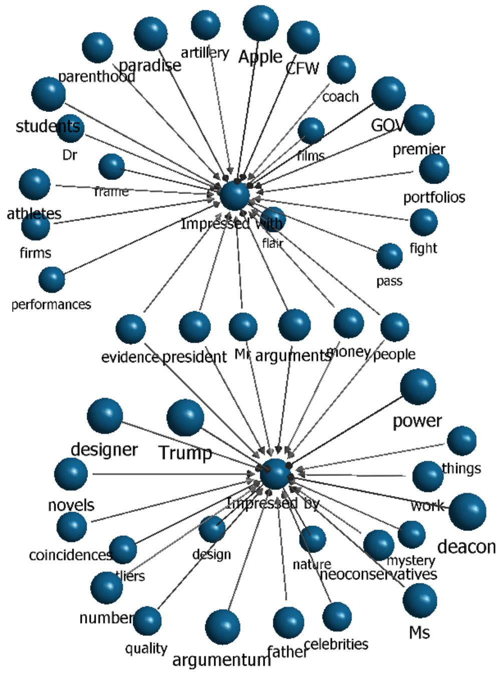

Figure 5. Visualization of Impressed by and Impressed With

As indicated in Figure 5, forty-four nouns are linked to the types *impressed by* and *impressed with*, respectively. To be more specific, six of forty-four nouns are linked to both *impressed by* and *impressed with*, whereas the other nouns are not. The six nouns linked to both are *evidence*, *president*, *Mr.*, *arguments*, *money*, and *people*, and these nouns are the collocations of both *impressed by* and *impressed with*. Simply put, 13.63% are the collocations of both *impressed by* and *impressed with*. It can thus be inferred that *impressed by* and *impressed with* are low similarity synonyms.

V. A COLLOCATION ANALYSIS OF IMPRESSED BY AND IMPRESSED WITH IN THE BNC

In this section, we examine the collocations of *impressed by* and *impressed with* in the BNC (10, December 2021. Online https://corpus.byu.edu/bnc). We investigate similarities between *impressed by* and *impressed with* in the BNC (10, December 2021. Online https://corpus.byu.edu/bnc):

TABLE 6
COLLOCATIONS OF IMPRESSED BY AND IMPRESSED WITH IN THE BNC

Number	Collocation of impressed by	Frequency	Collocation of impressed with	Frequency
1	Impressed by Mr.	2	Impressed with home	2
2	Impressed by arguments	2	Impressed with Mr.	2
3	Impressed by aggression	1	Impressed with Miss	1
4	Impressed by accounts	1	Impressed with stars	1
5	Impressed by writers	1	Impressed with Sir	1
6	Impressed by waterfalls	1	Impressed with recognition	1
7	Impressed by unity	1	Impressed with proprietor	1
8	Impressed by staffing	1	Impressed with obscurity	1
9	Impressed by senator	1	Impressed with hell	1
10	Impressed by results	1	Impressed with goalkeeper	1
11	Impressed by professor	1	Impressed with discounts	1
12	Impressed by politicians	1	Impressed with considerations	1
13	Impressed by policemen	1	Impressed with club	1
14	Impressed by plumes	1	Impressed with chairman	1
15	Impressed by pictures	1	Impressed with book	1
16	Impressed by people	1	Impressed with admiration	1
17	Impressed by Mr.	1		
18	Impressed by Lovat	1		
19	Impressed by king	1		
20	Impressed by Italian	1		
21	Impressed by humanity	1		
22	Impressed by horses	1		
23	Impressed by high-powered	1		
24	Impressed by guff	1		
25	Impressed by grandeur	1		

Table 6 clearly indicates that *impressed by Mr.* and *impressed by arguments* are the most frequently used types in the UK. This in turn shows that they are the most preferred types in the UK. It is noteworthy that *impressed by senator* is the third most widely used type in the UK. It is also worth noting that *impressed by politicians* is the third most widely used type in the UK. It is interesting to point out, on the other hand, that *impressed with home* and *impressed with Mr.* are the most preferred types in the UK. More importantly, *impressed by Mr.* is the third most widely used type in the UK, whereas *impressed with Mr.* is the most preferred type in the UK.

Now, let us consider similarities between *impressed by* and *impressed with* in the BNC (10, December 2021. Online https://corpus.byu.edu/bnc):

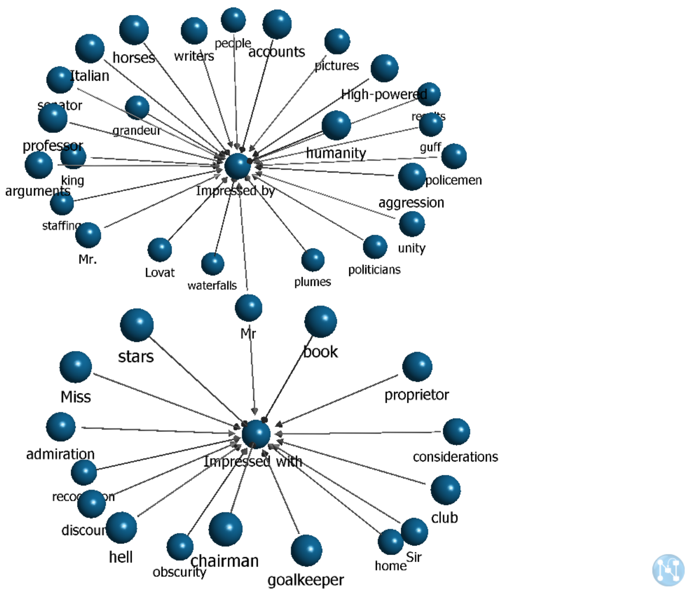

Figure 6. Visualization of Impressed by and Impressed With in the BNC

Figure 6 shows that forty nouns are linked to *impressed by* and *impressed with*, respectively. Most importantly, one of forty nouns is linked to both *impressed by* and *impressed with* in the BNC (10, December 2021. Online https://corpus.byu.edu/bnc). Only the noun *Mr.* is the collocation of both *impressed by* and *impressed with*. That is to say, only 2.5% are the collocation of both *impressed by* and *impressed with*. From all of this, it can be inferred that *impressed by* and *impressed with* are low similarity synonyms.

VI. CONCLUSION

To sum up, we have demonstrated that *impressed by* and *impressed with* are low similarity synonyms. In section II, we have shown that *impressed by* and *impressed with* show different patterns in eight genres. We have also argued that *impressed by* is the furthest type from *impressed with* in the blog genre. We have further argued that *impressed by* is the nearest to *impressed with* in the newspaper genre. In section III, we have maintained that *impressed by* and *impressed with* show the same pattern in the misc. genre, but show a different pattern in six other genres. In section III, we have also maintained that *impressed by* and *impressed with* show a low degree of similarity in the academic genre, but show a high degree of similarity in the misc. genre. In section IV, we have contended that *impressed by Mr.* and *impressed with Mr.* are the most preferred types in America. In addition to this, we have shown that in the COCA (10, December 2021. Online https://corpus.byu.edu/coca), 13.63% are the collocations of both *impressed by* and *impressed with*. In section V, we have argued that *impressed by Mr.* and *impressed by arguments* are the most frequently used types in the UK. We have further argued that *impressed with home* and *impressed with Mr.* are the most preferred types in the UK. Finally, we have shown that in the BNC (10, December 2021. Online https://corpus.byu.edu/bnc), 2.5% are the collocation of both *impressed by* and *impressed with*.

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Namkil Kang was born in Chungbuk, South Korea on 27, August, 1964. He received a BA degree (English Language and Literature) at Chungbuk National University in South Korea in 1988. He received an MA degree (English Linguistics) at Sogang University in South Korea in 1990. He received an MPhil degree (Linguistics) at the University of Oxford in 1998. Finally, he received a Ph.D. degree (Linguistics) at the University of Oxford in 2000.

He has been with Far East University in South Korea since 2002. He is a professor at Far East University in South Korea. He is working on syntax, corpus linguistics, and English education at this moment. He has published about 85 articles and three books. He is a recent ex-chairman of the Joongwon Linguistic Society of South Korea and a vice-chairman of the Jungang English Language and Literature Association of South Korea.

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Removal and Omission of Fiction Synesthetic Metaphors in English-Ukrainian Translation

Olha Zhulavska
Germanic Philology Department, Sumy State University, Sumy, Ukraine

***Abstract*—This paper investigates omission and removal of synesthetic metaphoric descriptions in English-Ukrainian translations of Celeste Ng's novel "Everything I Never Told You". A synesthetic metaphor is viewed as a product of mapping between two different domains of human experience, which are both of sensory nature. The mappings instantiate in synesthetic metaphoric descriptions. The study resorts to the methodological tools of cognitive metaphor translation theory and the affordances of corpus linguistics and quantitative analysis to reveal the correlation between the choice of removal/omission of the source-text synesthetic metaphoric descriptions and the linguacultural specificity/universality of their metaphorical mappings. The results suggest that omission/removal is explained by the linguacultural features of the source-target text cross-sensory mappings and the translators' free choices. Omission can be accounted for by a translator's choice to avoid redundancy. Removal occurs if the target-text equivalent synesthetic metaphoric description a) is based on a cross-sensory mapping not embedded in the target linguaculture, b) rests on a different semantic specification of a structurally identical cross-sensory mapping, or c) has a lower degree of conventionality than its non-metaphoric periphrasis.**

***Index Terms*—cross-sensory mapping, omission, removal, synesthetic metaphor, translation procedure**

I. Introduction

Comparing modern Translation Studies with the translation research of the previous years, we realise that nowadays, translation is more than just associating words of a source language with those of a target language. It involves a transfer from one language to another and from one way of conceptualising the world to another (Mandelblit, 1995). Influenced by Cognitive Linguistics, Translation Studies of recent years aim to describe mental processes that make possible such complex cognitive behaviour as translation. They focus on the translator rather than the text to understand and describe cognitive mechanisms that license translators' solutions (Chesterman, 2009; Risku, 2013; Schlesinger, 2000; Thagard, 2005).

These new tendencies tell on Translation Studies of metaphor. Previously metaphor has been extensively discussed as a linguistic, stylistic device presenting one of the translation problems in the context of a more significant issue of translatability (Taheri-Ardali, 2013). It has also been stated that metaphor can be a translation problem as transferring it from one language into another may be hindered by linguistic and cultural differences (Schäffner, 2004, p. 1254). Within a cognitive translation framework, metaphor is seen as a product of conceptual mapping that provides an understanding of an abstract entity (the target domain) in terms of a concrete one (the source domain) (Lakoff & Johnson, 1980; Lakoff & Turner, 1989; Gibbs, 1994, p. 207) and licenses the use of metaphoric linguistic expressions influencing translators' choices (Köveczes, 2005; Al-Hassnawi, 2007).

Different methods of translation analysis are employed. A product-oriented approach focuses on translators' decisions instantiated in metaphoric expressions and the mappings that underlie them and govern the source-target texts metaphoric transfer (Al-Harrasi, 2001, 2020; Kovalenko & Martynyuk, 2018; Papadoudi, 2010; Schäffner, 2004; Schuttleworth, 2011). Along with it, a process-oriented approach aims to reveal the algorithms of mental operations that underlie metaphoric transfer with the help of think-aloud protocols, eye-tracking, keystroke logging, EEG measurements of brain activity (Martikainen, 1999; Sjørup, 2008, 2011; Tirkkonen-Condid, 2001, 2002).

One notable outcome of such research is Mandelblit's (1995) 'Cognitive Translation Hypothesis', in which he proposed two schemes of cognitive mapping conditions: Similar Mapping Conditions (SMC) and Different Mapping Conditions (DMC). He states that 'the difference in the reaction time is due to a conceptual shift that the translator is required to make between the conceptual mapping systems of the source and target languages' (ibid., p. 493). Developing Mandelblit's ideas, Al-Hassnawi (2007) claims that if the source and target metaphors are related to different domains, "the translator is called upon to play the role of a proxy agent doing the act of conceptual mapping on behalf of the target language reader" (Al-Hassnawi, 2007). In such cases, at the linguistic structure level, translators use a target language simile, paraphrase, footnote, explanation, or omission (Mandelblit 1995).

This observation is valuable for the present research, focusing on removing (non-metaphoric paraphrasing) and omitting synesthetic metaphors in English-Ukrainian translations of fiction. Applying methodological tools of cognitive metaphor translation theory and the affordances of corpus linguistics and quantitative analysis, this paper aims to reveal correlations between the choice to remove or omit the source-text synesthetic metaphoric descriptions and linguacultural specificity/universality of the metaphoric mappings that underpin them.

The novelty of this research stems from two sources.

Firstly, relatively little attention has been given to the translation of synesthetic metaphors representing one sensation in terms of another (Day, 1996; Strik-Lievers, 2016; Zhulavska, 2019, 2020). However, it is a unique object of translation analysis since it combines the universal biological nature of synesthetic sensory-motor experience with its cultural specificity, which cannot but influence translators' choices.

Secondly, omission and removal of metaphors need to be further differentiated in translation analysis since the difference between these two procedures is not always transparent.

Handling these issues enhances the significance of the study, which stems from its methodological design that provides the tools to differentiate between the compulsory strategic choices imposed by the linguacultural specificity of the cross-sensory mappings behind the source-text and target-text linguistic expressions and the translators' free choices.

II. Theoretical Background

The phenomenon of synesthesia is discussed in different scientific fields, including psychology, neuropsychology, arts, literary and linguistic studies. Synesthesia is often defined as a "merging of the senses", which suggests that the stimulus itself and the unusual second unstimulated experience must both be sensory in nature (e.g., sound triggering the experience of colour) (Simner & Hubbard, 2013).

Linguistic synesthesia is mainly regarded as a type of metaphor (Dirven, 1985, p. 99; Barcelona, 2000; Marks, 1990; Strik-Lievers, 2016; Zhulavska, 2019, 2020) instantiated in linguistic expressions of the "adjective + noun" or "verb + adverb" structure that describe a sensation of one modality in terms of another, e.g., *warm smell, soft voice, and sharp wince, to speak softly, to look sharply*. However, some scholars view it as a non-figurative expression (Rakova, 2003; Paradis & Eeg-Olofson, 2013) or as a metonymy based on the experiential contiguity (Dirven, 1985, p. 99; Barcelona, 2000; Marks, 1990).

We support the metaphoric interpretation of linguistic synesthesia since, like any conceptual metaphor, it is a product of mapping between two different domains of human experience. The difference is that while in a typical conceptual metaphoric mapping, a more abstract conceptual structure (the target domain) is identified in terms of a more concrete conceptual structure grounded directly in sensory-motor experience (the source domain) (Kövecses, 2002, p. 6; Lakoff, 1999, p. 210) in a synesthetic metaphoric mapping both domains are sensory. For example, VISION is TOUCH (*If she **looks hard***); SMELL is TOUCH (*Marilyn remembered **the smell of his skin** – clean and **sharp***) / TASTE (*the heavy **sweet smell** of his neck*) / TEMPERATURE (***warm** spicy **scent** of her skin*); HEARING is TEMPERATURE (*Lydia's **voice froze***) / TOUCH (*a **touch of sharpness in her voice***) / TASTE (***savouring the words** like a cherry Life Saver*), etc. However, these sensory domains have different degrees of embodiment, and metaphoric transfer goes from "more embodied" to "less embodied" domains (Shen, 1999; Yu, 2003; Popova, 2005) corresponding with Ullmann's (1945, 1957, 1966 [1963]) directional pattern: touch → taste → smell→ hearing → vision (see also Whitney, 1952; Rosiello, 1963; Shen & Cohen, 1998; Yu, 2003; Salzmann, 2004).

Like any other metaphors, synesthetic metaphors are divided into conventional and original (Strik-Lievers, 2016). In conventional metaphoric descriptions, the focal words (adjectives or adverbs) adapt their meanings to those of the tenors (nouns and verbs) (ibid.). Thus, in the cases of *sharp look / soft voice* or *look sharply / say softly* as well as *face warmed / voice froze*, the nouns and verbs keep their meanings, while the adjectives and adverbs lose their literary meanings referring to the TOUCH, and TEMPERATURE domains, correspondingly, and acquire figurative meanings compatible with the linguistic context.

In original synesthetic metaphoric descriptions, both the focal and tenor words keep their literal meanings (ibid.); e.g., *savouring the words like a cherry Life Saver*. It creates a conceptual conflict since, like any creative item of thought and language, original synesthetic metaphors rest on incongruity, blending elements from two previously unrelated matrices of thought into a new matrix of meaning (Koestler, 1964). Being unique original metaphors cannot be described in terms of cultural specificity.

III. Methodology of Research

Our sample embraces 34 English synesthetic metaphoric descriptions, found in Celeste Ng's novel "Everything I Never Told You" (Ng, 2014), which were omitted or removed in their translations into Ukrainian, performed by Anastasiya Dudchenko (Ng, 2016). All analysed descriptions are conventional metaphors, suggesting that original metaphors are mostly retained (Strik-Lievers, 2016; Zhulavska, 2019, 2020).

It is Celeste Ng's first novel. It was released on June 26, 2014, and won the Amazon Book of the Year award and praise from critics. The author describes the sufferings of a teenage girl who lost her individuality because of her parents' tragic attempts to live out their dreams in their daughter. The choice of this novel is explained by the richness of the author's language, which is abundant in linguistic synesthesia.

The main character, Lydia, drowns in a tragic accident, classified by police as a suicide. Marylin, her mother, failed to become a doctor, as she had to take care of her three children. Thus, she tried to realise her dreams through her elder daughter. Lydia's father, James, was of Chinese origin and felt a stranger in American society his whole life. He married an American girl and expected his children to integrate into society. Nathan, Lydia's elder brother, was her only friend. Hannah, Lydia's younger sister, was a very tender and sensitive girl. She was concerned about all her relatives, though they did not care about her that much. There was also Jack, who lived nearby and studied with Lydia. He was very popular among the girls in their school, though, as it turned out, he had a thing for Nathan.

To handle the data, I take the following steps:

1. Identify the cases of metaphor removal and omission in the target text. I use Mark Shuttleworth's (2017) classification of translation procedures that includes retention, modification, addition, removal, and omission to fulfil this task. Referring to *removal* and *omission* by the general term "deletion", the scholar describes them as different translational procedures (Shuttleworth, 2017, pp. 125-132). *Removal* is defined as a procedure in which a source-text synesthetic metaphoric expression "is replaced by identifiable non-metaphoric textual material" (ibid., p. 131), which is explained by many reasons, starting from the necessity of rendering a source metaphor by "different grammatical means" and ending with elimination of "unnecessary difficulty for the translator" (ibid., 2017, p. 131). *Omission* is found in cases when a metaphoric expression is "totally missing from the target text" and "no identifiable trace of it remains in the translation" (ibid., p. 131). The reason for it "is the avoidance of translation problems" (ibid., p. 132).

Following Shuttleworth's logic, I differentiate between omission where the focal word is lost in translation (example 1) and removal where the focal word is substituted by a lexical unit that does not refer to senses and thus ruins the synesthetic metaphor (examples 2-8). To do this, I refer to dictionary definitions of the metaphor structural components and consider the implications the analysed descriptions display in a given context.

2. Establish the conventionality degree of synesthetic translation equivalents of the source-text synesthetic metaphors to explain the translator's choices. I hypothesise that removal/omission of a synesthetic metaphor is most probably caused by the fact that the corresponding cross-sensory mapping is not embedded in the Ukrainian linguaculture. Consequently, no conventional synesthetic description instantiates it, or such a description has a low degree of conventionality. To establish the degree of conventionality, I consider the relative frequency of a synesthetic metaphoric description per million of word-token, given in "General Regionally Annotated Corpus of Ukrainian" (Grac v.10, 2021), available at http://uacorpus.org. Grac v.10 is a representative collection of texts in Ukrainian, containing more than 600 million tokens, referring to different genres, such as fiction, magazines and newspapers, academic and scientific texts, web pages, and everyday speech. This corpus has installed quantitative mechanisms that provide essential information about the exact number and relative frequency of words, phrases, and grammatical constructions across the genres.

To interpret the results, I turn to the probability theory assumptions. If an event does not happen or tends to be unique, the probability of its occurrence is/or tends to 0,00. The more often the event occurs, the higher is the probability of its occurrence (Kenney & Keeping, 1948). Thus, metaphoric descriptions, which relative frequency in Grac v.10 is 0,00 or tends to 0,00, are considered unique, i.e., original. And, vice versa, if the probability is or tends to 1,00, a metaphoric description is deemed conventional. The higher is the relative frequency - the higher is the degree of conventionality.

3. Conduct quantitative analysis of removal and omission applied in the translation.

IV. Results and Discussion

In this section, I present the quantitative and qualitative analysis results of removal and omission translational procedures. The quantitative analysis shows that out of 34 original synesthetic metaphoric descriptions, 33 (97 %) were removed, and only 1 (3 %) was omitted. All the removed and omitted synesthetic metaphoric descriptions are dead/conventional. In this study, only synesthetic metaphoric descriptions were analysed. The source-text synesthetic metaphoric descriptions, which were "totally missing from the target text" and "no identifiable trace of it remains in the translation" and "replaced by identifiable non-metaphoric textual material" (Schuttleworth, 2017, p.131-132), were extracted from the source and target text and investigated in details.

A. Omission of Synesthetic Metaphors

I begin the analysis with the case of **omission**:

(1) *(...) hear their* ***son's raised voice*** (Ng, 2014) – *(...) почули* ***синів голос*** *[(...) heard their* ***son's voice****]* (Ng, 2016).

Celeste Ng describes Nathan's voice as *raised*, creating a synesthetic metaphoric description based on a HEARING IS SEEING / ORIENTATION IN SPACE (LOUD is UP :: QUIET is DOWN) cross-sensory mapping. According to dictionaries, the adjective *raised* has a literal meaning "elevated to a higher position or level" (LODCE, n.d.; Lexico, n.d.), which belongs to the domain of ORIENTATION IN SPACE/SEEING HIGHER/LOWER SURFACES. Within the HEARING domain, referring to voice/sound, it means, "at a higher level than normal; more intense or strong than usual; higher" (OLOD&TH, n.d.; Lexico, n.d.).

The expression is used to describe the pitch of Nathan's voice at Lydia's funeral when he was trying to find out who was guilty of her death. The tone of his voice was higher than the voices of other guests and all other sounds, which attracted attention.

This English description has a Ukrainian synesthetic equivalent *підвищений голос [raised voice]*. According to dictionaries, referring to voice, the adjective *підвищений* means "higher than normal" (ADUL, n.d.), which makes it quite suitable to describe Nathan's voice in the given situation. The relative frequency of this description in Grac v.10 is relatively high and equals 0,92 (Grac v.10, 2021). Nevertheless, the translator probably chose to omit the adjective because the situation itself implicated the idea that Nathan's voice was heard as it was louder than all the other sounds and voices at the funeral, and the translator wanted to avoid redundancy.

B. Removal of Synesthetic Metaphors

The following examples illustrate cases of **removal**.

Example 2 illustrates removal of a synesthetic description based on a VISION IS TOUCH cross-sensory mapping:

(2) *If she **looks hard**, she can even see the rise and fall of the flowered comforter with each breath* (Ng, 2014) – ***Якщо придивитися**, можна побачити, як від її подиху підіймається й опускається квітчаста ковдра [If one **looks more attentively**]* (Ng, 2016).

Modifying the verb *looks* by the adverb *hard*, the author creates a VISION IS TOUCH synesthetic metaphor. The literal meaning of *hard* is "solid, stiff, or firm" and belongs to the domain of TOUCH. In the given context, *hard* is used to describe VISION and means "to look attentively with mental effort" (LODCE, n.d., COFED, n.d.). Thus, the source-text metaphoric description rests on the SEEING AN INTENSE LOOK IS TOUCHING A HARD SURFACE specification of the VISION IS TOUCH cross-sensory mapping. Celeste Ng employs this metaphor to describe Marylin's intense look at her late daughter's bed when the mother was trying to imagine her daughter still alive and sleeping.

In Ukrainian there exist a direct synesthetic equivalent of the original description, – *дивитися твердо [to look hard]*. Its relative frequency in Grac v.10 is relatively low, 0,19 (Grac v.10, 2021), which is explained by the fact that it is mainly employed in academic and scientific psychological texts to describe a powerful/dominating look (Zymovin, 2016). This fact prompts a conclusion that the description rests on a cross-sensory mapping that is not entrenched in the minds of the average representatives of Ukrainian linguaculture.

To solve the problem, the translator employs the verb *придивитися [to look intensely]*, which is a contextual equivalent of the source-text description *to look hard* and means "to look intensely, attentively, trying to scan or scrutinise a person" (ADUL, n.d.). The relative frequency of the Ukrainian description is 1,00 (Grac v.10, 2021).

Examples (3)–(4) present removal of synesthetic descriptions based on a HEARING IS TOUCH cross-sensory mapping:

(3) *"Congratulations," **she said softly*** (Ng, 2014). – *Вітаю тебе, – **тихо мовила вона** [Congratulations, – **quietly said she**]* (Ng, 2016).

The adverb *softly* literally means, "which is easy to mould, cut, compress, or fold; not hard or firm to the touch". The example under analysis is used to describe the voice that is "quiet and gentle, and pleasant to listen to" (COFED, n.d.; OLOD &TH, n.d.; LODCE, n.d.). In this way, the author creates a HEARING IS TOUCH (HEARING A PLEASANT SOUND IS TOUCHING A SOFT SURFACE) synesthetic metaphor.

This metaphor describes Lydia's voice when she just learned that Nathan had been admitted to Harvard. Lydia had been desperately against his leaving home. She had even stolen and hidden the first letter of invitation from Harvard. However, she coped with her negative emotions, probably realising how much it meant for her brother and feeling guilty for standing in his way, and this new gentle attitude is reflected in the sound of her voice.

The direct translation equivalent of the adverb *softly – м'яко [softly]* is used in the Ukrainian language to describe the voice as "arising pleasant feelings (for hearing); not sharp; quiet, barely audible; kind, heartily, sensitive" (ADUL, n.d.), and also has a literary meaning, associated with TOUCH "not firm or hard to touch, arising the sensation of flexibility at a touch" (ADUL, n.d.). This description's relative frequency in Grac v.10 is 0,42 (Grac v.10, 2021), suggesting its conventionality.

The translator substitutes *softly* with its contextual synonym, the adverb *тихо [quietly]*, which does not have any meanings associated with TOUCH and describes the character's voice literally "low-pitched, quiet and also gentle" (ADUL, n.d.). The relative frequency of this non-metaphoric description in Grac v.10 is 0,80 (Grac v.10, 2021), which means it has a higher degree of conventionality than the corresponding synesthetic metaphoric description. It can also mean that the HEARING A PLEASANT SOUND IS TOUCHING A SOFT SURFACE cross-sensory mapping is less entrenched in the Ukrainian linguaculture than in English. It is more natural for a Ukrainian language speaker to use a literal description to speak about a low-pitched voice.

(4) *James could not miss **the edge in her voice*** (Ng, 2014) – *Джеймс не міг не помітити, що її **голос звучить неприродно** [James could not but noticed that her **voice sounded unnatural**]* (Ng, 2016).

Describing Lydia's voice as having an *edge,* Celeste Ng creates a HEARING IS TOUCH synesthetic metaphor. The noun *edge* literary means "the side of a blade that cuts, or any sharp part of an object that could cut" (COFED, n.d.), and this meaning belongs to the TOUCH domain. Within the HEARING domain, describing a human voice means "a sharp tone of voice, often showing anger, a quality in someone's voice that makes it sound slightly angry or impatient" (OLOD&TH, n.d.; LODCE, n.d.). Thus, this metaphoric description is based on a HEARING AN UNPLEASANT SOUND IS TOUCHING A SHARP SURFACE cross-sensory mapping.

This description appears in the source text in the episode when Lydia's father presented her with Dale Carnegie's book "How to Win Friends and Influence People". Lydia did not like the present, but she could not disappoint her parents, so she tried to pretend, but her voice betrayed her frustration.

The direct Ukrainian equivalent of the source-text description *голос на межі [the edge in smb's voice]* is not registered in dictionaries and is not found in Grac v.10, which means that the corresponding cross-sensory mapping is not embedded in the Ukrainian linguaculture. To cope with the difficulty, the translator resorted to a literal explanatory description *голос звучить неприродно [voice sounded unnatural]*. This description relative frequency in the Grac v.10 is 0,04 (Grac v.10, 2021).

Examples 5–8 below illustrate removal of the source-text linguistic expressions instantiating the HEARING IS SEEING/ORIENTATION IN SPACE cross-sensory mapping, specifically, LOUD is UP :: QUIET is DOWN.

(5) *Jack's* ***voice is lower*** *now, almost a sigh* (Ng, 2014). – *Джек тепер* ***говорить так тихо****, що це схоже на зітхання [Now Jack* ***is speaking so quietly*** *that it is almost a sigh]* (Ng, 2016).

(6) *Hannah* ***lowers her voice*** *to a whisper* (Ng, 2014) – *Ханна* ***стишує голос*** *до шепоту [Hannah* ***depresses/lowers*** *her voice to a whisper]* (Ng, 2016).

In example 5, this cross-sensory mapping is cued by the comparative degree of the focal adjective *low*, which literal meaning is "below something else, especially below something of the same type" (LODCE, n.d.). It belongs to the ORIENTATION IN SPACE/SEEING HIGHER/LOWER SURFACES domain. Besides, within the HEARING domain, about sound/voice, it means "soft, subdued, not loud" (Dictionary.com, n.d.). In example 6, this cross-sensory mapping is instantiated by the verb *to lower*, a derivative of the adjective *low*.

In example 5, the author uses the synesthetic description to describe an investigative interview held for Jack, who was very scared, as he knew about Lydia's loneliness and problems with studies. He did not want to reveal these facts, as he was afraid of being accused of her death. As a result, his voice was subdued. In example 6, the synesthetic metaphoric description refers to Hannah's voice, who does not want to be overheard, sharing secret information with her brother.

Rendering the synesthetic description presented in example 5, the translator employs grammatical transformation using the focal adverb *тихо [quietly]*, which, similar to example 3, describes a human voice literally. In example 6, the translator uses its derivative, the focal verb *стишувати [to make quieter]*. The relative frequency of these descriptions in Grac v.10 is, correspondingly, 0,26 and 0,13 (Grac v.10, 2021). Though Ukrainian has a direct synesthetic equivalent of the original synesthetic metaphor *низький голос/понизити голос [low voice/to lower one's voice]*, it has a different shade of meaning – "to sound rough" (ADUL, n.d.), which does not reproduce the meaning of the original description. In other words, sharing the HEARING IS SEEING/ORIENTATION IN SPACE cross-sensory mapping English and Ukrainian descriptions rest on its different specifications: LOW SOUND IS WEAK SOUND, and LOW SOUND IS HOARSE SOUND.

(7) *His* ***voice drops*** (Ng, 2014) – ***Голос*** *у нього* ***хрипне*** *[His* ***voice became hoarse****]* (Ng, 2016).

(8) *His* ***voice drops*** (Ng, 2014) – *Його* ***голос тихшає*** *[His* ***voice becomes quiet****]* (Ng, 2016).

The author uses the verb drops to describe Nathan's voice changes in both cases and creates a synesthetic metaphoric description based on the cross-sensory mapping HEARING IS SEEING/ORIENTATION IN SPACE. According to dictionaries, the verb *to drop* has a literal meaning "to fall vertically unexpectedly or suddenly" (MWOD, n.d., Lexico, n.d.), which belongs to the ORIENTATION IN SPACE/VERTICAL MOVEMENT UP to DOWN domain. Within the HEARING domain, concerning sound/voice, it means "become lower, weaker, or less" (Lexico, n.d.; OLOD&TH, n.d.). These meanings are actualised in the examples under analysis.

In example 7, the metaphor describes Nathan's voice after his fight with Jack when he sounded frustrated at not finding out whether Jack was involved in Lydia's death. In example 8, it characterises Nathan's frustration on hearing that police had no news about Lydia's missing.

The Ukrainian language has a direct synesthetic equivalent of the original description *голос падає [the voice drops]*, where *падати [to drop]* has the meaning "to move from up to down" (ADUL, n.d.). Its relative frequency is 0,07 (Grac v.10, 2021). The translator makes her choice in favour of synonymic literary descriptions of a higher degree of conventionality. In example 7, she substitutes *drops* by its contextual synonym *хрипне [becomes hoarse]*, which means "to lose clearness and pitch of voice" (ADUL, n.d.). Its relative frequency is 0,41 (Grac v.10, 2020), which shows higher conventionality than the direct equivalent. In example 8, the translator chooses to substitute *drops* with the verb *тихшає [becomes quieter]*, which means literally, "become more quiet" (ADUL, n.d.). Its relative frequency is equal to 0,73 (Grac v.10).

It prompts an idea that to reveal the senses, built-in by the source-text author, the translator uses descriptions with a higher degree of conventionality, which is more widespread in the target language.

V. Conclusions

The results of the analysis suggest the following conclusions.

Synesthetic metaphor is the product of mapping between two different domains of human experience. Compared to a typical conceptual metaphor where metaphoric transference goes from sensory to abstract domains, in a synesthetic metaphor, both domains are sensory. Synesthetic metaphors are instantiated in the linguistic expressions "adjective + noun" or "verb + adverb". Synesthetic metaphors combine the universal biological nature of synesthetic sensory-motor experience with its cultural specificity that influences the translator's choice of translation procedures.

Described by the general term “deletion”, omission and removal are different translation procedures. Omission presupposes a total loss of a source-text metaphor in translation, while removal involves the reduction of a source-text metaphor to its sense.

Omission and removal of the source-text synesthetic descriptions can be compulsory, prompted by the linguacultural specificity of the cross-sensory mappings that underpin the source-target text metaphor transfer, or free, prompted by the translator’s free choice. One aspect that significantly influences the translator’s choice is the degree of the conventionality of the source-text synesthetic metaphors.

Omission of a source-text synesthetic metaphor is a relatively rare translation procedure, which can be explained by the translator’s choice to avoid linguistic redundancy.

Removal of a source-text synesthetic metaphor is mainly caused by the linguacultural specificity realised in several possibilities:

a) an English synesthetic metaphor instantiates a cross-sensory mapping that is not embedded in the Ukrainian linguaculture (examples 2, 4);

b) an English synesthetic metaphor has a direct synesthetic equivalent that has a lower degree of conventionality than its non-metaphoric periphrasis (examples 3, 7, 8);

c) an English synesthetic metaphor has a direct synesthetic equivalent based on a different semantic specification of a structurally identical cross-sensory mapping (examples 5, 6).

Resorting to translation procedures of omission and removal, the translator aims to make a target text more transparent and familiar to the target language readers.

The obtained results call for *further investigation* of translation procedures of omission and removal with a larger body of empirical evidence. The methodological design suggested in this paper can be applied to analyse other translation procedures such as retention and modification of the source-text metaphors or addition of metaphors in the target text. Application of the affordances of corpus linguistics that helps establish conventionality degree of source-text and target-text synesthetic metaphors ensures a better understanding of the translator’s choices that depend on linguacultural specificity/universality of the conceptual mappings that underpin metaphoric linguistic expressions.

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Olha Zhulavska was born in Sumy, Ukraine, in 1981. She received her PhD in Germanic Languages at V. N. Karazin Kharkiv National University in 2011. Her areas of research include cognitive linguistics, cognitive translation studies.

Now Olha Zhulavska works as an Associate Professor at German Philology Department, Sumy State University, Sumy, Ukraine.

SCOPUS ID: 57226527509

ORCID ID: 0000-0002-3132-6877

Google Scholar: https://scholar.google.com.ua/citations?user=OPOP_rIAAAAJ&hl=ru;

Researcher ID: https://www.researchgate.net/profile/Olha_Zhulavska

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Lexical Cohesion Patterns of Natural Science Academic Text and Implications for Lexical Teaching: Textual Analysis of IELTS Reading Passages

Yi Wang
Department of Education, University of Cambridge, Cambridge, the U.K.

***Abstract*—With IELTS's worldwide recognition as an accountable indicator of English proficiency level, scholars have investigated IELTS extensively to provide insights for ESL teaching. Despite the manifold investigation into the validity, typographical features, washback on candidates and practical knowledge of the reading test, little research is done to manifest its lexical cohesion patterns and pedagogical implications. To fill in the research gap, the researcher selected 20 natural science passages from IELTS reading passages and conducted textual analysis under Halliday and Hasan's English cohesion framework. Pedagogical implications are revealed by combining research findings with a lexical-based teaching approach, lexical syllabus design and knowledge structure development in the subject matter. Research findings indicate that the lexical cohesion patterns of natural science passages share similar organisational structures with subject matter knowledge. Reiteration patterns establish a panoramic view and taxonomic framework of subject matter, whereas collocation patterns focus on detailed explanations, examples and contextual extension that can contribute to the accruement of real-world knowledge. Based on these findings, the study suggests that the teacher can integrate lexical cohesion syllabus into the traditional pre-reading, while-reading and post-reading teaching stages. Though limited in scope and validity, these findings can provide a framework of combined research between text analysis and teaching approaches. More empirical experiments can be followed up to undergird the efficacy of the suggested lexical syllabus and provide more detailed pedagogical insights.**

***Index Terms*—IELTS reading, natural science, lexical cohesion, lexical-based teaching, lexical syllabus**

I. Introduction

The International English Language Testing System (IELTS) is one of the most authoritative and acknowledged tests for English language learners worldwide. IELTS tests are divided into two general systems: the academic test for study purposes and the general test for immigration or work. Both types include four sections overall: listening, reading, writing and speaking.

Extensive investigation has been done regarding the validity and reliability of the test as well as the efficacy of the preparation strategy for all the different sections. In terms of the IELTS Reading test, past research generally focuses on the validity of the reading test (Buell, 1992; Kovalenko, 2018), corpus analysis of vocabulary (Chen & Liu, 2020), washback on candidates (Khoshsima et al., 2018), processing strategies (Bax, 2013), content and practical knowledge of the test (Al-Bulushi et al., 2018; Karbalaei & Rahmanzade, 2015), and typographical features of the text (Lonsdale, 2016; Liao, 2020). Despite rising interest in IELTS reading passages and vocabulary, few studies concentrate on their lexical cohesion patterns and pedagogical implications.

Apart from the lack of in-depth analysis of cohesive characteristics of the text, insights for stockholders of the IELTS test are also studied in an unbalanced way. Most research findings focus on implications for students as they are most frequently studied as participants of empirical experiments. By contrast, pedagogical implications of the test for TESOL (Teaching English to Speakers of Other Languages) teachers are less revealed.

Therefore, to better understand lexical cohesion patterns of the IELTS Reading test and its implications for TESOL teachers, this study aims to explore the intersection of textual analysis and language teaching by combining cohesion analysis and a lexical-based teaching approach. Addressed to TESOL teachers, this research will also contribute to the design of lexical syllabi of IELTS reading by suggesting an outline of lexical teaching procedures in teaching IELTS Reading comprehension.

A. Research Purpose and Significance

This research conducts a textual analysis of selected IELTS Reading passages and will further summarise the lexical cohesion pattern of the test. Based on the cohesive framework, the textual analysis will be done regarding the subject-specific lexical cohesion pattern of IELTS Reading text. Lexical revelations of the text will be further combined into discussing implications for designing lexical syllabi and a lexical-based teaching approach. By attempting to connect the findings of textual analysis with subcategories of applied linguistics (lexical teaching approach), the researcher hopes to narrow the gap between text linguistics and applied linguistics. Moreover, research findings will be pragmatic and applicable for TESOL teachers, as suggested lexical syllabi and teaching approach will be readily accessible.

B. Research Questions

In general, this research aims to answer the following research questions:

1) What are the subject-specific lexical cohesion patterns of the selected texts?
2) What lexical syllabi can be devised based on the findings?
2) How can the lexical syllabi contribute to the lexical teaching approach?

C. Organization of the Research

The investigation is conducted through textual analysis of 20 IELTS Reading passages (natural science subjects), categorised into three groups based on their subdivisions. The lexical cohesion pattern is then summarised based on two levels: the reiteration pattern and the collocation pattern. Based on the research findings, pedagogical implications of IELTS Reading will be further discussed to shed light on vocabulary-centred IELTS Reading teaching.

II. LITERATURE REVIEW

A. Research in IELTS Reading

With the increasing worldwide popularity of IELTS, multidimensional research has been done regarding both its washback on participants and the test per se. In terms of washback on participants, research generally focuses on the cognitive processing's influence on participants' performance during the test (Bax, 2013), test-taking strategy's effect on learners (Khoshsima et al., 2018), and coaching and repeated test-taking's impact on candidates' performance and long-term achievement (Hu & Trenkic, 2019). Study about the test itself revolves around the efficacy and validity of the test (Kovalenko, 2018), typographic features and difficulty of the text (Liao, 2020; Lonsdale, 2016), task characteristic of the text (Liao, 2020), the implied content knowledge and practical knowledge (Karbalaei & Rahmanzad, 2015; Al-Bulushi et al., 2018). In addition, paralleled research has also been conducted by putting IELTS reading in line with TOEFL reading about their similarities and differences (Baghaei et al., 2020; Buell, 1992; Li, 2018).

Despite broad interest in IELTS, few studies have been conducted on the vocabulary of IELTS reading. Though Chen and Liu (2020) have explored the role of vocabulary breadth and depth in candidates' performance in the test, the emphasis is on the correlation rather than the lexical pattern itself. Follow-up suggestions are also given regarding the importance and efficacy of teaching vocabulary in IELTS reading, but the appropriate vocabulary teaching approach is only vaguely mentioned. Aimed to reveal a more pragmatic and specific lexical-based teaching approach, this research will use selected IELTS reading passages as the primary source of teaching materials and combine findings of lexical cohesion pattern with a lexical-based teaching approach.

B. Textual Analysis

As defined by Beaugrande and Dressler (1981), text performs communicative functions by meeting specific selection criteria to fulfil the needs of a particular discourse community. Based on pre-set criteria, different textual dimensions are assessed regarding the efficacy of particular strategies by conducting textual analysis.

Since the middle of the 20th century, text analysis has been developing and evolving into various forms in applied linguistics. The focus of text analysis can be classified into two groups: linguistic ones that focus on syntactic, semantic and pragmatic features, and contextual ones that encompass sociological interaction. By analysing parts of the text, applied linguists also explore discourse management and logical flow that contribute to cohesion patterns of the text.

C. Cohesion Study

Cohesion refers to the interrelation of lexicon, syntax and context that contribute to the communicative meaning of the text. Multiple methods such as discourse analysis and corpus analysis have been proposed to reveal the general principles both at the macrolevel and microlevel. Macrolevel analysis generally focuses on logical flow or idea development with the passage (Hinkel, 2002). By contrast, micro-level analysis deals with lexicon or syntax that makes the text coherent (de Bequgrande & Dressler, 1981; Halliday & Hasan, 1976).

Halliday and Hasan's approach is distinctive by combining register study with cohesion analysis among these different approaches. From his perspective, the text's coherence can be revealed through studying register, the context-dependent use of lexicon that imbues the text with specific genre features, and cohesion, the semantic relations between these words. By putting cohesion study under a set register, genre-specific coherence features of the text can be revealed. This study will analyse text under Halliday's cohesion framework, focusing on natural science passages as the selected type.

D. Research in Lexical Cohesion

1. The English Cohesion Framework

Halliday and Hasan (1976) defined cohesion as the dynamic interaction between different linguistic components that contribute to the texture or coherence of the text. Based on this principle, some common patterns are identified in their research, including reference, substitution, ellipsis, conjunction and lexical cohesion. In contrast with the more noticeable and rule-based structural cohesion, lexical cohesion does not conform to clear rules. The cohesive effect can only be achieved by relating with the context. Many classes of words relations are suggested as reference frameworks, including synonyms, hyponyms and general words. Despite these findings, research continues to support the view that the reader often feels cohesive pattern; and is hard to be programmed (Bamberg, 1983; Halliday & Hasan, 1976; Klebanove & Shamir, 2006). This makes the lexical cohesion pattern of the text challenging to be analysed through computer-based software.

2. Reader-based Lexical Cohesion Analysis

To supplement the inadequacy of digital analysis of cohesion pattern, Morris and Hirst (2005) conducted a reader-based experiment to group the related words manually, which saw an overall 65% agreement. This research provided a theoretical foundation of reader-based lexical analysis. Following this postulation, Klebanove and Shamir (2006) conducted experimental research that allows participants to group related words and identify the lexical cohesion pattern using their shared knowledge. This research was also validated in the follow-up experiment, thus substantiating the validity and feasibility of such a research method. This research conducted a reader-based analysis of lexical cohesion patterns concerning the studies above. Considering the high requirement of consistency and continuity of the research design, the research object is limited to one participant to ensure more detail-oriented and consistent findings.

3. Lexical-based Teaching

a. The Importance of Teaching Vocabulary in Language Teaching Classroom

Vocabulary has been proven to be a significant predictor of reading ability. Research continues to support the central role of vocabulary in reading comprehension (Aarnoutse & van Leeuwe, 1998; Gottardo et al., 2017; Oslund et al., 2017; Quinn et al., 2015). In addition, vocabulary teaching has also been proven to be effective in developing students' schemata, in which process prior knowledge is also involved in forming new knowledge (Adams & Bruce, 1980). Despite its importance, vocabulary alone does not guarantee expertise in reading comprehension. As suggested by many researchers, the interaction between vocabulary and schemata must occur to improve the overall comprehension level, which involves the expansion of both schemata and vocabulary (Meneses et al., 2018; Wong, 2016). Therefore, content-based vocabulary teaching must be adopted to teach subject-specific knowledge. IELTS academic reading passages, being noticeably discipline-centred, involve terminologies and content knowledge. In this regard, when teaching IELTS reading text, TESOL teachers can improve students' overall reading comprehension ability by introducing subject-specific vocabulary. Hence, by selecting natural science passages as samples, this research hopes to pave the way for subject-specific lexicon teaching.

b. Text-Based Lexical Syllabi

Sinclair and Renouf (1988) defined that syllabi provide instruction for monitoring the whole teaching process. The linguistic syllabuses are generally categorised into the following three types: grammatical ones for being form-centred, lexical ones for being vocabulary-based, and notional ones for emphasising pragmatic meanings (Ellis & Shintani, 2014). All the syllabuses are in accordance with what White (1988) defined to be a Type A syllabus, which involves the pre-class selection of teaching items and specification of learning content according to distinct learning objectives. Syllabuses provide both teachers and learners with more distinct in-class procedures, thus contributing to higher efficacy in both teaching and learning.

With the development of computer-based corpora analysis, lexical syllabuses are also gaining booming interest in the language teaching classroom and are widely searched by investigators. Though being highly praised for its revolutionary status in language teaching, problems with corpora-based lexical teaching are also emerging. The Cobuilder Course (Willis & Willis, 1988), whose syllabuses were devised based on corpora findings, was not widely accepted among teachers (Taylor, 1991). In a study on teachers' experiences with corpora learning and teaching, Breyer (2009) found that pre-training in using corpora has imposed challenges for novice teachers for being technologically demanding and time-consuming.

In research focusing on the limitations of corpora-based language teaching, Kalthenbock and Mehlmauer-Larcher (2005) pointed that corpus data are lacking in context and display fragmentary language use. The characteristics of corpora-based teaching also make it limited in use. By giving access to various types of texts, corpora-based lexical teaching is not suitable for genre-specific language teaching, among which IELTS reading is an example. As this research only focuses on teaching IELTS reading texts, a corpora-based approach is not adopted to incorporate multiple genres.

Lewis (1993, 1997) has suggested a more text-based lexical approach, which, as he argues, can provide the primary source for language learning. Ellis and Shintani (2014) further pointed out that words should be selected not in terms of frequency but on constructions by using the text as the primary content. When rewinding on the development of lexical syllabuses, they argue that lexical syllabi may not be ideal for language learning due to a lack of selection criteria. This research, however, attempts to use the lexical cohesion framework proposed by Halliday and Hasan (1976) as the selection criteria, thus contributing to the investigation of accountability of contextualised, subject-specific lexical syllabi.

c. Integration of Conceptual Knowledge and Language Teaching in Science Classroom for ESL Learners

Integration of ESL instruction into science classrooms has been advocated at the state level among many non-English-speaking countries. In Malaysia, the government has reintroduced English as the medium of science education to prepare students for learning scientific concepts in English (Mohd et al., 2010). Research in South Africa's science curriculum has also focused on integrating English aptitude and conceptual development to promote equal access to science (Msimanga et al., 2017). The Chinese Ministry of Education, with its longstanding emphasis on scientific and technological advancement in the international arena, has also been encouraging bilingual education in science majors (Tong & Shi, 2012).

Accordingly, extensive research has been done regarding the intersection between language teaching pedagogy and subject matter knowledge. For example, Case (2002) explored the role of content in assisting students' learning, which came to positive conclusions. Huang (2004) also researched the efficacy of functional analysis and knowledge structure analysis in teaching science, which was proven effective. Chiu (2009) examined the validity of semantic-based contextualised teaching strategies and pointed out that semantic restructuring can be achieved through demonstrating contexts and comparing word pairs. When doing case-based studies, Pando and Aguirre-Muñoz (2020) found that disciplinary literacy and conceptual understanding are the most suitable scaffolding strategies for meeting the needs of students. Slater and Mohan (2010) also provided a register perspective in teaching science. Despite the wide range of genre or register analysis of science materials, most centre around experimental study rather than textual analysis procedures. Therefore, this study shall use textual analysis to provide a pedagogical framework for lexical cohesion analysis and the design of lexical syllabus.

III. RESEARCH DESIGN AND METHODS

A. Materials: IELTS Authentic Examination Papers 9-15, 20 Passages

To categorise IELTS Reading passages into more systematic groups, classes and divisions of each passage are identified based on Dewey Subject Index Classification (1876). Overall, 20 passages fall under natural science class. Subdivisions are determined based on the framework, with six subcategories and one interdisciplinary passage.

Common features these passages share are 1) apparent central topics; 2) evolving central arguments or display of contradictory ones; 3) incorporation of subject-specific terminologies.

IELTS 9			
Test 1			
Passage Number	Title	Class	Division
1	William Henry Perkin -The man who invented synthetic dyes	Natural Science	Chemistry
2	Is There Anybody out There? -The Search for Extra-terrestrial Intelligence	Natural Science	Astronomy
3	The History of the Tortoise	Natural Science	Zoology
Test 2			
2	Venus in Transit	Natural Science	Astronomy
Test 3			
3	Information Theory – The Big Idea	Natural Science	Physics
IELTS 10			
Test 3			
2	Autumn Leaves	Natural Science	Biology
Test 4			
1	The Megafires of California	Natural Science	Geography
IELTS 11			
Test 1			
1	Crop-Growing Skyscrapers	Natural Science	Geography
3	Reducing the Effects of Climate Change	Natural Science	Geography
Test 3			
2	Great Migrations	Natural Science	Biology
3	Preface to 'How the other half thinks: Adventures in mathematical reasoning'	Natural Science	Mathematics
IELTS 12			
Test 7			
1	Flying tortoises	Natural Science	Zoology
2	The Intersection of Health Sciences and Geography	Useful Arts & Natural Science	Medicine and Geography
Test 8			
2	Bring Back the Big Cats	Natural Science	Zoology
IELTS 13			
Test 2			
2	Oxytocin	Natural Science	Chemistry
Test 4			
2	Saving the Soil	Natural Science	Geography
IELTS 14			
Test 4			
2	Why zoos are good	Natural Science	Zoology
3	Assessing the Threat of Marine Debris	Natural Science	Biology
IELTS 15			
Test 2			
2	Should we try to bring extinct species back to life?	Natural Science	Biology
Test 4			
1	The Return of the Huarango	Natural Science	Geography

B. Analytical Framework: Lexical Cohesion Framework

Overall, Halliday and Hasan have categorised the cohesion pattern of the text into the following five categories: reference, substitution, ellipsis, conjunction and lexical. On the lexical level, lexical cohesion is subdivided into five specific groups: same item, synonym or near synonym (including hyponym), superordinate, general item and collocation (p. 239). The first four types of lexical cohesion are summarised as reiteration cohesion, and can be differentiated by referential relation. Same item equals the same referent; synonyms or near-synonyms are often inclusive in lexical relation; superordinate is exclusive in general; general words are mainly unrelated to the referent. By contrast, collocation is a more inclusive and complicated cohesion concept, the study of which can only be conducted through text analysis.

As defined by Hasan and Halliday, the function of lexical collocation is to organise the text with instantial meaning and endow the text with topic consistency and developmental predictability (p. 288). This research will focus on the study of both the reiteration cohesion pattern and collocation cohesion pattern of IELTS Reading texts in a subject-based approach. Only the most frequently occurred subcategory will be identified and further discussed in the reiteration cohesion pattern. As to the collocation cohesion pattern, research will be conducted based on the instantial meaning of the lexicon to reveal how the lexicon organises the development and consistency of the texts.

IV. RESULTS AND DISCUSSION

Overall, 20 passages are analysed in terms of the lexical cohesion pattern. According to the division, all the passages fall under the class natural science and are subdivided into six groups. Subgroups include chemistry, astronomy, zoology, geography, biology, and interdisciplinary. Due to the limit in length and space, only one sample of the lexical analysis framework is provided in the appendix section.

A. Major Findings

Findings and implications for lexical teaching are categorised into two groups: the reiteration pattern and the collocation pattern. More details are provided in the subcategories regarding the lexical cohesion pattern by combining findings of text analysis and subject matter knowledge development.

1. Reiteration Pattern: Same Word; Synonym/Near Synonym; Superordinate; General Word

Same word refers to the word repeated most frequently in the passage. Based on the findings, repeated words are often listed in the title to hint the central debate and establish the central topic. However, in some cases, these words may be hyponyms or superordinate or inflectional words of the central topic. Therefore, while teaching students reading, the title can be used to help students predict the central topic of each passage and help them build a connection with their schemata or world knowledge. By designing pre-reading activities such as free semantic mapping or semantic feature analysis, the teacher can help students utilise their previous knowledge, thus enhancing the connection with new knowledge.

Synonyms/near synonyms, superordinate and general words altogether provide a macrolevel framework of the subject the central topics fall under. Classification of the content knowledge is also established taxonomic or relations between the conceptual terms. The subject or content-specific knowledge are organised based on the taxonomic framework, which provides 1) frontier research findings and implications (generally positive as they regard to progress or advancement in the field); 2) existing or deep-rooted problems within the field, and efficacy of current approaches to these problems; 3) framework of understanding the universe or nature, as those natural science passages are mostly about status quo on earth or the space.

In this sense, by providing synonyms, superordinate or general words during the pre-reading section, students will be acquainted with the taxonomic framework of subject matter knowledge related to the passage, which can help them maintain equilibrium. Discussion activities can be organised to engage students’ interest in advancement in research, long-established problems or general understanding of the subject, which should be complemented by a brief introduction of the core issues in the passage.

2. Collocation Pattern: Verbs, Nouns; Adjectives

Overall, the collocation patterns provide detailed knowledge or specific examples of the passage's central topic or core issues. Verbs and adjectives offer background information about the content, function, effect, or primary features of the topic. By putting the central word in line with a verb or adjective, collocations, organisation patterns or main argument of each paragraph can be revealed, which can at the same time contribute to students’ vocabulary repertoire. Nouns, by contrast, expand and supplement the subject content by providing relevant components, related elements or debatable issues. All the verbs, nouns and adjectives in the selected passages are highly topic-contingent but may overlap when divided into subject-based groups.

The collocation patterns are thus more suitable for supporting while-reading activities by asking students to identify word groups, subcomponents of each paragraph's central topic, or main arguments. The teacher can also assign tasks such as identifying related examples of the major topic, characteristics of the subject, developmental stages of events or phenomenon involved etc. After that, the teacher can provide a graphic representation of the key terms or phenomena to enhance students’ cognitive development in assimilating new content knowledge. The semantic relations between each key concept can also be deduced, emphasising the lexicon.

The design of tasks should vary according to the specific features of each passage’s topic. While the issue pertains to natural phenomena and prevalent or deep-rooted problems, the tasks should be events-based or projects-driven, presented chronologically. In this way, students may better understand the evolvement of the key issue from a macrolevel. In comparison, when the topic focuses on one specific item, species or chemical, the tasks can be arranged as to their interrelation with other elements in the universe or the world (for example, their functions and effects). Semantic relations can be emphasised under specific context settings, enhancing students’ subject matter knowledge.

B. Suggested Lexical Syllabus

Based on the research findings and implications for teaching, a lexical syllabus is designed for TESOL teachers while teaching natural science passages. This may also guide EAP (English for Academic Purposes) teachers about the teaching approach of natural science passages. In general, the syllabus is designed based on three teaching stages, during which the main tasks or activities vary.

1. Pre-reading:

During this process, predictive and introductory activities can be adopted to mobilise students and help them build a connection with their prior knowledge. For example, the teacher can use semantic maps, which focus on the hierarchy of words within the same content group. The teacher may provide the repeated same term as the main topic to get started. After that, the teacher asks students to think of related word pairs or ideas. Students' suggestions can be supplemented to the semantic map and categorised into groups or clusters. In the end, synonyms, near synonyms and superordinate within the passage can be compared with students' answers to complete the semantic map. In this way, students' prior knowledge can also be connected with new knowledge to contribute to schemata; the general subject-based taxonomic framework will also be developed.

2. While-reading:

Overall, the while-reading part can be divided into the following three phases:1) the opening phase, in which the lexical cohesion pattern and organisation of the passage are revealed; 2) the concept enhancement phase, in which shades of differences or mismatches are explained and elucidated; 3) application of new knowledge, in which students try to apply the acquired knowledge through completing the questions in the test.

a. The Opening Phase:

After students finish reading the passage, the teacher can ask students the following key questions:

1) How does the passage deal with the central topic/key issue (How are the key terms or ideas classified and organised)?

2) What specific examples are given (identify the content-based collocation)?

3) How do those terms or word pairs form conceptual hierarchies (identify the construction of semantic relations)?

For question 2, when using the collocation pattern of the central topic to help students analyse the structure and organisation of the passage, the teacher can vary the emphasis based on different characteristics of the topic. For passages that involve chemicals, evolution or environmental protection, verbs can also be emphasised to establish a panoramic view of a constituent of the subject. Nouns and adjectives can be categorised according to more specific sub-topics for more descriptive passages regarding advancement in spatial exploration or theoretical development.

When students carry on the discussion, the teacher should maintain students' interest at three levels: 1) the subject matter content of the central topic; 2) the classification structure built through exact word repetition, alternation of synonym, near synonym, superordinate and general nouns; 3) the main arguments, specific examples or semantic relations established by collocation patterns or word pairs, and the shades of difference between them.

b. Concept Enhancement:

At this phase, the teacher needs to compare interchangeable word pairs and explain their shades of differences, including semantic use to the students. Meanwhile, the teacher can ask the students to define critical terminologies or rephrase central arguments. After this process, the mismatch made by students needs to be corrected by the teacher. In this way, the teacher combines linguistic knowledge with scaffolding strategies, which can help students enhance the previous knowledge structure they have developed.

c. Application of New Knowledge:

In this process, students must finish the questions and task items provided in the test. The questions mainly involve interchangeable synonyms, passage structures and content knowledge, which are all included in the syllabus. By checking the accuracy of students' answers, the teacher can complement the in-class tasks with feedback regarding students' lexical learning efficacy. Suggestions can be given about content learning through classification strategies or semantic relations construction.

d. Post-reading:

As suggested, the proposed lexical syllabus is highly content-based and subject-dependent. Therefore, to enhance the efficacy of vocabulary teaching, the teacher can assign the testing items in authentic tests and supplement with extended content-based reading materials in the same disciplinary arena. As summarised, the reading passages generally share up-to-date research findings, approaches to noticeable problems or framework of the subject-based way of interpreting the world. In this sense, follow-up reading materials can also be selected based on the general directions to help students develop and enhance disciplinary knowledge. Formative assessment in terms of the knowledge structure or semantic meanings can be devised to test students' progress in both subject matter knowledge and linguistic competence.

V. Conclusions and Suggestions

Being manually collected, the data are not validified through quantitative statistical analysis or inter-annotator agreement. Therefore, the identified cohesion patterns are highly subjective and researcher-based, which may lead to negligence of certain cohesive words and debatable selection criteria. To make up for this defect, an inter-annotator experiment can be done to identify the typical cohesion pattern. In addition, computer-based statistical analysis can also be done as to the agreement rate, which may provide more insights into the most recognised regarding the typical pattern. Computer-based cohesion analysis can also be done to provide a comparison group, in which case the overlapping pattern and supplementary parts can also be revealed. In this way, reader-based and computer-based cohesion patterns can be further used separately to compare the applied teaching settings as well as their respective merits and demerits.

The suggested lexical syllabus also needs to be further specified. Being a general framework, the proposed syllabus is not specific enough about the applied student groups and classroom settings. More empirical experiments need to be conducted with regard to the syllabus's efficacy on different student groups by considering variants such as age, prior knowledge, motivation, language aptitude and learning styles, etc. The classroom settings also need to be taken into account. Needs analysis and learner goals may greatly influence the difficulty level of selected cohesive words in syllabus design, in which case the varied selection standards should also be proposed.

Based on the lexical cohesion patterns of natural science passages, the research findings have established an analytical framework and referable patterns for future lexical cohesion analysis in other subjects. In this sense, suggestions for future research can be categorised into three dimensions. The first one is the extended scope of analysis materials from natural science academic articles. By doing so, discourse analysis can provide insights into teaching natural science students' EAP courses. Another direction for future research is the connection between lexical cohesion pattern analysis and pedagogical revelations for writing. The genre approach can be adopted to combine lexical cohesion patterns with writing techniques. Finally, more subject-specific research can be done with regard to the contextualised lexical cohesion pattern. Analysis of social science, humanities and art passages can be done separately or comparatively to establish a more universal framework for lexical cohesion analysis.

APPENDIX. FRAMEWORK FOR ANALYSIS OF LEXICAL COHESION PATTERN

Lexical Cohesion Pattern of IELTS Reading Texts – Zoology

Five passages analysed: *The History of the Tortoise* (Passage 6); *Flying Tortoises* (Passage 7); *Bring Back the Big Cats* (Passage 8); *Why Zoos are Good* (Passage 9); *Should we try to bring extinct species back to life?* (Passage 10)

A. Reiteration Pattern

1. Same Word

Passage Code	Same Word	Frequency
Passage 6	turtle	12
Passage 7	tortoise	16
Passage 8	lynx	9
Passage 9	zoo	17
Passage 10	species	12

In passage 6, 7, 9 and 10, the most often used word also appears in the title, with passage 8 being the exception, in which case the synonym is mentioned most frequently.

2. Synonym, Superordinate and General Word

	Synonym/Near Synonym	Superordinate	General Word
Turtle	tortoise	mammal, fossil animals, amphibious species, land creature, sea creature	animal
Tortoise	/	species, subspecies	/
Lynx	a large spotted cat/ the tassel-eared cat	specialist predator, the big cats, wildlife	animal
Zoo	wildlife park	/	/
Species	the passenger pigeon, the thylacine, mammoth	species	animals

Not every section can be identified in these passages. Passage 6 and 7, though sharing similar topics, do not overlap in synonyms. When the topic centres on one single species, synonyms or hyponyms may not appear. As to the other three passages, hyponyms or synonyms are provided with more specific contents or characteristics of the substituted part. Superordinate and general nouns overlap in zoology passages with words such as animals and species. However, these words appear at different levels in these passages. In passage 6, 7 and 8, the superordinate also indicates the animals' place in the food chain.

3. Collocation Pattern

	Verb	Noun	Adjective
Turtle	develop, breathe, lay, descend from	migration, reptile, land creatures, land animals, ancestor, ancestry	marine, modern, ancient, later, amphibious, aquatic
Tortoise	hunt, survive, breed, introduce, transport	subspecies, predator, length, prey, habitat, population, location, territory, vegetation, repatriation	ancestral, immobile, captive-bred
Lynx	reintroduce, die out,	extinction, glimpse,	totemic, environmental,

	explode, require, present, spread, re-establish	rewilding, environmentalism, restoration, ecosystem, conservation, risk, population	native
Zoo	aid, provide	animals, species, environment, conservation, population, extinction, education, living creature, research, ecosystem, captivity	safe, sophisticated
Species	survive, threaten, exist, die out, thrive, re-establish, survive, preserve	animals, existence, extinction, migration, specimen, project, technology, damage, population, prospect, genetic rescue, hazard, risk	extinct, existing, native

Basically, the verbs involve the evolution history, status quo of the species, as well as human-animal relationship. The selected passages are all about human endeavour in restoration or preservation of each species. Nouns establish the connection of animals with their living environments and the food chain. Their predators and role in the ecosystem are also frequently discussed in those passages. Adjectives provide either more specific categories or features of these central topics.

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Yi Wang is currently a master student in the Department of Education at the University of Cambridge. She obtained her bachelor's degree in English Education at Shanghai International Studies University before studying towards an MPhil in Education (Critical Approaches to Children's Literature) at Cambridge. Her research interests revolve around applied linguistics and interdisciplinary research in literature and education.

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Tracing Western Transnationalism in Indian Graphic Novels

Abinaya Sivakumar
School of Social Sciences and Languages, VIT University, Chennai, India

S. Patchainayagi
School of Social Sciences and Languages, VIT University, Chennai, India

***Abstract*—The essence of transnationalism is quite dominant in the post-millennial period. It is concerned with the idea of a hybrid society in which diverse cultures swiftly trade their rich cultural history, resulting from the various exchanges brought on by globalisation. Following its expanding economic and political changes, India is now moving forward with its own unique creation of entertainment endeavours. In the present post-millennial era, India is beginning to produce its own graphic novels. This research examines the steps that have helped Indian graphic novels attain extreme commercial success. The paper also discusses how authors like Sarnath Banerjee, Amruta Patil, Malik Sajad, and Vishwajyothi Ghosh truthfully highlight various aspects of Indian society. This study tries to comprehend what it means to be authentically Indian by tracing the presence of transnationalism in Indian graphic novels by Sarnath Banerjee, Amruta Patil, Vishwajyothi Gosh, and Malik Sajad.**

***Index Terms*—Indian graphic novels, western influence, graphic narrative, transnationalism, Indianness**

I. Introduction

Indian graphic novels are unquestionably post-millennial productions and a foreign extension of their western counterparts. Most Indian graphic narrative writers, according to Dawson Varughese, want to portray current society in all of its glory and ugliness, which is entirely true. The fast-developing economic and cultural prosperity of India in the modern day may be attributable to globalisation's ties with the west, yet the traditional values and morality found within India remain true to its forefathers. Following the gradual increase of western multinational firms in India, there has been a consistent influx of foreign citizens entering India. As the West settles in, they bring their respective cultural and intellectual modules with them. Because of their versatility, Indian and western equivalents can coexist in the same environment. Indian graphic novels are likewise ascribed to the West for their creation and progress. In order to better understand why graphic novels are being referred to as "graphic narratives" and in the hopes of successfully tracing the presence of transnationalism in India, this paper focuses on investigating the presence of transnationalism in Indian graphic novels such as *Delhi Calm*, *Kari*, *Corridor*, and *Munnu: A Boy from Kashmir*.

"Transnationalism describes a condition in which, despite great distances and notwithstanding the presence of international borders (and all the laws, regulations, and national narratives they represent), certain kinds of relationships have been globally intensified and now take place paradoxically in a planet-spanning yet common – however virtual – arena of activity" (Vertovech, 2009, p.3). The most common reasons behind the presence of transnationalism are globalisation and migration, be it in the form of a tourist or a permanent settler. This transnational interaction will usually give rise to the concept of a highly multicultural society. India in the present era is the perfect example of transnationalism. The steady inflow of migrants has led the natives to steadily exchange their own cultural practices with the newcomers, slowly mutating into a multicultural country. India is a perfect example of a transnational multicultural society. In some ways, transnationalism is helping India break away from the constraints of pre and post-colonial shackles. During the period of colonization, India nightmarishly experiences extreme bouts of untoward societal development and receives derogatory treatment at the hand of the British. Yet, they also introduce the nation to the positive perks of the Industrial Revolution with its railway system, postal service, rights of equality, western education system, and women's empowerment. In Indian society, post-independence is equal to a phase of rebellion. Society is never ready to acknowledge the various benefits that the colonisers left behind. The rigorous violent acts such as the "Jallianwallah Bagh" incident and the imprisonment of the freedom fighters are all being kept alive in recent literary works. Alas, the western forms of government administration, economic lifestyle, social relationships, religion, and art, which they seemingly imparted on the residents of India, are completely ignored. Post-millennialism is the time when Indians are starting to look back on their history without any negative afflictions.

The constant interaction with contemporary western society inevitably leads Indian graphic novelists to focus on a diverse range of thematic ideologies, including feminism, politics, contemporary society, identity crisis, and much more. The vast area of subjects being addressed within these Indian graphic novels makes it difficult for them to occupy the same shelf as Ananth Pai's Amar Chitra Katha (ACK)—a collection of illustrative children's comic books retelling of

Indian historical folklore. The credit for the first Indian graphic novel goes to Orijit Sen's River of Stories (1994), published under the banner of Kalpavriksh publication. As the first Indian graphic novel, it sets the tone for the other Indian graphic creations as well. Sen brings to the minds of its readers the presence of various mythological tales that are still unknown, following which he moves forth to highlight the struggles of the tribal people, whose lives are thrown out of proportion in the name of the country's development campaigns. Taking a sheet out of Sen's ideology, various writers are beginning to address the positive and negative sides of modern society. They mirror the harsh and serene realities of contemporary Indian society. They aren't like Anant Pai, who only glorifies the positive side of India's cultural history and blemishes the negatives.

Another major contributing factor leading to the steady spread of transnationalism in India is the economic treaties being signed with various western countries. These treaties promote the uniform mutual development of everyone taking part in them. However, these development treaties and the consequent rapid influx of migrants do not unanimously receive the residents' approval. There are always a select few individuals who resent such encroachment by outsiders. These selective few feel that, with the influx of new cultural traditions and practices, the importance shown to the local cultural heritage will diminish. They believe that the strong sense of longing, identity, and loyalty that are synonymous with nationalism are also being lost.

The ideology of interpreting a bunch of graphic novels and comics from a transnational perspective is not a new concept. Countries around the world are beginning to examine their respective graphic literary productions from a transnational standpoint. In the paper "Transnational Girlhood and the Politics of Style in German Manga", Elizabeth Nijdam first describes the steadily growing presence and popularity of Japanese manga in Germany. Nijdam also introduces the gradually increasing number of manga being created by the Germans themselves, which is really surprising to notice since "manga" is universally acknowledged as something that belies the Asian world of literature. Nijdam's actions of wantonly referring to any and all German graphic novels as manga, which highlights the extent to which transnationalism pervades other countries. In the paper, Nijdam goes on to convey that transnationalism has led German authors to "create a form of artistic production that is engaged in radical cultural politics, intervening in German-centric debates on gender, sexuality, and race" (Nijdam, 2019, p. 16). Similarly, the book "Transnational Perspectives on Graphic Narratives" by Shane Densen, Christina Meyer, and Daniel Stein aims to provide an insight into the cross-cultural crossroads and reception towards western comic ventures. Yet, they fail to seek, showcase, or analyze the productive graphic novels and comic books that exist in non-European countries. The flaw in most of the transnational readings is that, most of the time, they depend on learning more about how receptive non-westerners are to western literature. They never consider how non-westerners, such as Indians, project westerners in their literary works.

Another reason behind the spread of literary transnationalism in India and the growing popularity of graphic novels is the steady growth of publishing houses that are being founded in India in this contemporary period. Dawson Varughese, in her book, "Visuality and Identity in Post Millennial Indian Graphic Novels", speaks up about the history and development of the publishing houses found within India. According to her, the production and development of many Indian novels and graphic novels are credited to Western society. She claims that it all started when major international publishing conglomerates like Harper Collins, Hachette, Rutledge, and Bloomsbury relocated to India. It is also because of the wide range of English-reading audiences found in India. Having been introduced to the inner workings of western publishing houses, Indians too began operating their own individual publishing firms. Among the many publishing houses found in India, the following are some of the most popular individual publishing houses run by Indians: Westland publications, Chennai; Rupa publications, Delhi; Zubaan, which later became a part of Penguin Random House, Delhi; Yoda Press from New Delhi; Blaft publications, Chennai; Kokaachi, Kochin; Level 10 Comics, Mumbai; and Jaico Books, Mumbai. These publishing firms begin producing and circulating locally made graphic novels, leading to a more affordable sales price that seems satisfactory to the local reading audience. Rather than just catering to the international audience, these publishing houses begin to satisfy the local readers by projecting themes that revolve around the everyday happenings of contemporary Indian society. But these supposed Indian graphic creations also seem to hold a candle to their western counterparts. Those who venture to create Indian graphic novels themselves grew up reading western graphic novels. The market for translated works enables non-English-speaking audiences to enjoy western creations as well. Indian graphic novelists such as Sarnath Bannerjee grew up reading Herge's Adventures of TinTin and Lee Falk's Phantom Adventures in Bangla (one of the many Indian languages). Following that, the Indian graphic novelists have also begun listing out the numerous western influences that they come across in everyday life within their respective graphic novels. The graphic novels that are being discussed in this paper are under the publishing banners of Harper Collins (Vishwajyothi Ghosh's *Delhi Calm*, Malik Sajad's *Munnu: A Boy from Kashmir* and Amruta Patil's *Kari*) and Penguin Random House (Sarnath Banerjee's *Corridor*).

Under the influence of the post-independence period and the current postmodern era, the early Indian graphic novels often follow the strict rectangle panel formats found in western graphic novels, such as what Arts Spielgeman has done in Maus, and also refuse to experiment outside the norms set by western society. Malik Sajad strictly sticks to the rectangular panels of his western counterpart, and portrays the entire storyline in various shades of black and white. On the other hand, Amruta Patil's Kari, Vishwajyothi Ghosh's Delhi Calm, and Sarnath Banerjee's Corridor do not adhere to any set format. They also tend to dabble with a few pages of colourful illustrations within their respective works. Another notable distinction of their notable rebellion against following the rules is found within the works of Ghosh and

Banerjee, who make use of real-life newspaper clippings and everyday learning pamphlets as a part of their storyline. Moscovici (2000) says that social representation is "a system of values, ideas, and practices" that serves to establish a social order, enabling an individual to learn about the world they live in, communicate with other members of the community through frequent social exchanges, and classify the world according to the above-mentioned exchange of information. Indian graphic novelists such as Sarnath Banerjee, Vishwajyothi Ghosh, Amruta Patil, and Malik Sajad showcase the consequential effects of social representation within their respective works. They each project a protagonist's journey as he or she learns about themselves, learns to fit in with the community, interacts with others belonging to that community, and then moves forward to classify the social order of the society according to their frequent personal experiences. According to them, the steady flow of external influences on any particular society will lead them to develop complex ideologies. Following that, some choose to abandon the world they live in and openly embrace modern foreign ideals, while others stick with their native values. Both these situations prove harmful in the context of a country's development. The only saving grace, according to them, is in the hands of select individuals within that particular community who acknowledge both the foreign culture and the native philosophies. Eventually, this gave rise to the concept of transnationalism within native works such as Dawson's "Indianness." According to Vishwajyothi Ghosh, the common denotation or ideology being followed by the Indian graphic novelists is that they tend to "shop for characters" as they take frequent strolls around the various streets of India. Hence, in between the pages of the mostly fictional plotlines, there is always the presence of the real world.

II. SARNATH BANERJEE- *CORRIDOR*

Inside Sarnath Banerjee's *Corridor* (2004), the varied characters wander through the streets of New Delhi, Old Delhi, Bangalore, and Calcutta, and the plot concentrates on showcasing a few scatterbrain individuals busy battling issues pertaining to contemporary society. Banerjee builds a storyline where a range of characters keep seizing control of the narrative with the idea of voicing out their viewpoints within the plot. There is a significant reference made to the old and new western styles of architecture, traditional and western attire, and mixed ideologies of the postmodern world. The typical Dawson 'Indianness' is visible in the way Brighu Sen's post-millennial ideology makes him lose sight of the one woman he ever falls in love with and in the way Shintu Sen battles with the issue of mental insecurity and impotency. It is also reflected in the way Jehangir Rangoonwalla decides to leave the everyday flock of office goers in order to become a second-hand book shop owner in Connaught Place and in the way Angrez Babu (a British foreigner) wanders through the streets of India searching for spiritual enlightenment. Even Prof. D.V. Murthy, the head of medical jurisprudence and forensic scientist, displays the characteristics of Dawson's 'Indianness' and so does Digital Dutta, who prefers to lead a life within his own head rather than acknowledge his girlfriend's demands for him to acquire the H1B Visa. Each of these characters represents the different strata that make up contemporary Indian society.

The Corridor exemplifies the ongoing clash of foreign influences and indigenous philosophies found in transnational hybrid cosmopolitan societies. Brighu Sen, the novel's protagonist, relocates to the cosmopolitan grounds of Delhi in the hopes of experiencing the full range of a transnational society that boasts of its rich western architecture, literary references, and culinary pursuits. There is a frequent reference to western literary giants such as J. Keats, James Hadley Chase, Asimov, Perry Mason, Karl Marx, Che Guevara, and Jean Baudrillard, alongside the recurring references to Ibn Batutta, a Muslim Moroccan scholar well known for travelling across Afro-Eurasia in the early 14th century. In trying to give reason to the complex nature of his character traits, Brighu Sen tries to make the readers comprehend the kinds of situations that led him to develop such a wandering personality. He leads the readers into his childhood home with its western posters, books, and music records. Brighu is a perfect example of the after-effects of western transnationalism. Brighu lets the reader know that the habit of learning about the west began not with him, but with a practice that the family has been following for centuries. It was his elders who began gifting Brighu with books, starting from a lone English copy of Ibn Batutta's Adventures to Lee Falk's Phantom Series.

The western scene is pretty common in the household of Calcutta-born Sarnath Banerjee, hence his works seem to carry it along for the readers to see. In the context of culinary pursuits, there is a frequent mention of the aromatic and flavorful biryani, which is a staple food for Indians. Biryani is also a perfect example of transnationalism. It originates from the houses of Muslims who share a rich history with the Middle East. Aromatic flavours can also be found on the grounds of many western countries in the modern era. In the present era, Banerjee conveys that during most customary high-class parties, the Biryani is consumed with a side of Jack Daniels. On another occasion, Brighu walks into a pub in Calcutta carrying the name Olympia, which happens to be a frequent joint for the locals to drink a few glasses of Old Monk and beer. The names of places in Calcutta have mostly been anglicized, such as the Olympia pub and the Victoria Memorial Hall, which Bannerjee mentions in the novel. Often, Banerjee keeps stressing that the west has introduced the present cosmopolitan society of India to the act of drinking alcohol, which is done with the frequent accompaniment of clubbing, dope, and sex. He wants the readers to realize that, along with the good influences of culinary, economic, cultural, and literary pursuits, the transnational exchange of culture also brings with it the bad vices of infidelity, sexual relationships devoid of marriage, alcoholism, and drugs.

In the graphic novel, Banerjee's characters tend to possess mostly indigenous names, such as Brighu Sen, Jehangir Rangoonwalla, Dutta, Kali, and Maya the maid, in order to better resonate with the Indian native readers. Yet there is a notable act of differentiation being followed in Banerjee's novel regarding gender roles. Banerjee seems to be specifically concentrating more on the male characters than on the females. The graphic novelist is even able to provide specific names for the meaningless Hakims who make brief appearances within the plot, yet Shintu's mother is completely nameless, and there are two different female characters who are given the same name, Dolly. Similarly, there is a frequent thirst for migration visible in Banerjee's graphic novel. Brighu Sen, born into an orthodox family in Calcutta, moves to Delhi to enjoy the remnants of western society that are found abundantly in most cosmopolitan cities, including his own. His migration symbolises the act of his choosing to break away from his native roots. One could even say that his inability to settle down is also an example of Dawson's "Indianness" syndrome. It is the same Indianness that makes Brighu wander off to other women while in a relationship with the love of his life. Unfortunately, his actions slowly lead him to experience a state of immense confusion. This confusion marks his return to native grounds. Through Sen, Banerjee conveys to the readers that when an individual forswears all their inborn native philosophies and voluntarily embraces transnational influences, they will not be able to handle the abject overload of unfamiliar emotions that accompany it.

Brighu's return to his native roots symbolises the author's answer to complex predicaments. He projects the ideology that it is better to burrow into safe and native grounds instead of facing the problem. Pertaining to Sen's return, the author shows the duality of native values. Sen knows that his relatives will not condemn his actions of infidelity because, according to them, live-in relationships are an act of adolescent fantasy and not genuine. Brighu's complex inability to enjoy the feeling of satisfaction in anything he does makes it easier for him to dabble in acts of infidelity during moments of his temporary break away from his relationship with Kali. On one occasion, as Brighu sits in the train journeying towards Calcutta, he comes across a Mr. Murthy, who preaches to him on the importance of preserving one's roots. Brighu reminisces about this instance as he sits in a lounge chair listening to the Rolling Stones by Elmore James while reading The Cigar of the Pharaohs. This symbolic scene lets the readers understand that the traditional values and customs of India have long been overtaken by western cultural exploits. Banerjee here highlights the fact that traditional values and customs within Brighu Sen's family already contain traces of both western and eastern influences, but they never fully adapt to any particular value. Digital Dutta's character in Corridor also symbolises the clash of ideologies. He sees himself as the next Che Guevara and wants to follow the principles of Marxism and Leninism. He dreams of converting India into a country that is as powerful as any other western nation. However, his hope of settling down with the love of his life is dependent on his ability to gain an H1B1 visa to satisfy the demands set by his to-be-in-laws. Digital Dutta and his in-laws both share a common fascination with the West. The only difference is that Dutta never wants to leave his native grounds, while his would-be in-laws always dream of a non-residential bridegroom for their daughter. Banerjee here showcases two different individuals who depend on the influences of western society. Following that, there is Shintu, who frequents Rangoonwalla's book shop to read the cosmopolitan in search of tips on how to better satisfy his wife. Shintu suffers from issues of erectile dysfunction stemming from his insecurities. He is a firm example of how the west has the power to even influence the sanctimonious grounds of a married couple's sex life. One must understand that his insecurity with sex begins when he chooses to get a porn film from the rental shop to entice his wife. Banerjee within the graphic novel illustrates the secretive process that goes into getting a sex tape in India. Ironically, an adult tape is being disguised as a copy of the children's classic Mary Poppins in order to avoid any negative commentary from the public.

Another interesting character in Banerjee's Corridor is Jehangir Rangoonwalla. While other characters spend time worrying about their specific identity crisis, Rangoonwalla spends his time reading varied topics, interacting with his customers, and playing chess. Rangoonwalla's bookshop is also significant because it contains books of both Indian and Western origins. Maybe because of his unique nature, Brighu Sen, Digital Dutta, and Shintu Sree frequently visit him for his conversation and his books. He is one of those select few individuals who do not demean society for its hybrid values and philosophies. He represents those selective souls that both acknowledge transnational influences and also cherish the traditional teachings. In terms of architecture, Banerjee concentrates on showcasing the intricate nature of Connaught Hall, probably built during the times of post-colonialism, the streets of old Delhi with their Muslim undertones, the metro underground railways of the modern era, and the vastly beautiful Victoria Memorial of the olden days. He lets the readers understand that society is a fusion of the old and the new. A finite mixture of Christianity is found alongside traditional Hindus and Muslims. It is difficult to separate the presence of Christianity from India. It plays as much of a role in Dawson's "Indianness" as does Hinduism, Islamism or any other religion found prevalent in India.

III. AMRUTA PATIL-*KARI*

Unlike Banerjee's *Corridor*, Patil's *Kari* is a single-person narrative graphic novel. In an interview for the Loft Forum, Patil conveys that she chose to embark on the journey to produce Kari as an answer to the absence of any fictional pieces of writing that resonated with her 20-year-old self. The Kari within the graphic novel is a lesbian who faces the different stages of grief post-breakup with her one-time love. It is as if the breakup unleashes a gate of darkness within the protagonist, making her visually and mentally feel the plights of all those who live around her. Instead of being a passive outsider, she transforms into this 'Ferryman of the Dead" kind of person who readily shoulders the harsh, heartbreaking incidents that capsize the lives of those with whom she regularly interacts on a daily basis. Starting from the cancer patient Angel to her roommate who dabbles with the idea of an abortion, Kari is the one they confide in. The ironic thing about Patil's Kari is that the protagonist is herself caught in a broken limbo, not being able to break away from the past and unwilling to lead a normal life in the real world. She is now leading a life of isolation and seeking stability within her own mind. These characteristics of hers are similar to those of Banerjee's Digital Dutta, who appears within the pages of Corridor. The graphic novel begins with the scene of Kari standing on top of a building, about to take a deep plunge right onto the pavement of the Mumbai streets post her breakup with Ruth. Patil first showcases it as if both Ruth and Kari are about to jump. When Kari does it, she falls into the Mumbai sewers while Ruth plunges into a seat on a plane to some unknown country. While one person falls symbolically in love with the one who leaves, the other is on a plane flying away, ridding herself of the burdens that come with past love interests. This showcases the fact that in the cosmopolitan world of truly fragile modern relationships, the protagonist is still able to hold on to the age-old concept of "one life, one relationship." Her attitude of firmly holding on to the feelings of despair is very different from that of Banerjee's Brighu Sen, who keeps struggling with the concept of commitment.

The graphic novel keeps on moving forth from the present to the past and back to the future on a whimsical basis. In the context of being introduced to western society, Patil lets the readers understand that Kari's fascination with the West began in her childhood days as she witnessed an openly lesbian singer, K.D. Lang, collecting an award on national television. That particular incident is permanently tattooed on her soul because it was the moment at which she realized that she would always be a lesbian. Like Brighu Sen in the Corridor, Kari finds the traditional native culture to be restrictive. Being a lesbian, Kari understands that native culture will never accept her for what she is. In a move to not meet the demands of her traditional roots, she migrates to the cosmopolitan city of Mumbai. Kari's cosmopolitan Mumbai neither condemns nor accepts her personal life choices. According to her, the city lets its pupils live as per their personal choices. Her place of residence in Mumbai also carries with it a tinge of western influence. Kari calls her two-bedroom pad, which she shares with two other roommates, the "crystal palace." Kari's roommates are each in a live-in relationship with their boyfriends. This highlights the fact that most post-millennial youths in cosmopolitan India do not believe in marriage. Patil also conveys those familial feelings are also being carried out with the idea of fulfilling a customary duty. Furthermore, there is an innate absence of all positivity vibes regarding familial feelings. Kari's parents find it hard to digest Kari's lesbianism. Hence, there is a barrier separating them from fully experiencing a familial bond. There is also the fact that most of the characters in Patil's graphic novel choose migration to get away from the adverse effects of traditional society and familial bonds. Kari's roommates, Billo and Delna, both come from similar alcoholic homes with abusive parents. They denote the problematic post-millennial broken families where the traditional value of love is very rare and hard to come by. Their subsequent move to Mumbai symbolises their motivation to erase the past and ultimately embrace the hybrid culture prevalent in cosmopolitan cities. Patil here points out the hypocrisy of the native culture, which accepts people engaging in violence and alcohol but refuses to acknowledge or aid same-sex relationships. Another notable feature found in Kari is the use of anglicized names. Other than Kari's parents and Kasumtai (the regular maid who takes care of Kari and her roommates), the rest of the characters possess names that have English and Greek origins, which is another example of the western influence found prevalent in India.

Patil's graphic novel showcases death as a permanent fixture from the opening scene till its conclusion, and there is a minor undertone of western influence visible within it. In the graphic novel, Angel calls Kari the Ferryman of the Dead, which is an exact reference to Charon from Greek Mythology. In Greek mythology, Charon is the ferryman of the dead, who is given the job of transporting the dead souls to the land of the dead from the bowels of the living world. By referring to Kari as "Charon," Patil conveys that the dead or dying souls present in Mumbai have now become Kari's responsibility. On different occasions, after Kari adorns the robes of the ferryman, people begin to flock towards her. They keep confiding in her about their internal woes, like when Billo confesses regarding her pregnancy crisis and her consequential decision to abort, or when Angel calls on Kari as she waits for death to finally conquer her dying soul. Patil also points out the gender bias that is prevalent within the grounds of the cosmopolitan city of Mumbai. For example, Billo and Delna refuse to show their closeness to Kari in front of their male roommates, fearing that the men would label them as lesbians. The men, on the other hand, namely Orzo and Zap, believe that Kari's lesbianism is just a temporary phase that will soon end because, according to them, a woman can never hope to survive without the male community. The opinions put forth by Billo, Delna, Orgo, and Zap echo the philosophies and values present within a traditional native society while they are ready to collectively take part in the western practices of clubbing and live-in relationships. At face value, Patil tries to accurately highlight the fact that their level of assimilation to western foreign culture is only at face value. Kari, too, is not free from these so-called native philosophies. For instance, during her roommate's act of mutual coitus with different partners, Kari chooses to remain idle. Unlike her roommates, who frequently change their love interests, Kari remains faithful to Ruth from the beginning to the end, even after her breakup. From start to finish, Patil tries to demonstrate to her lesbian protagonist, Kari, that she is a faithful older soul who has only eyes for her love interest.

IV. MALIK SAJAD- MUNNU: A BOY FROM KASHMIR

Malik Sajad's *Munnu: A Boy from Kashmir* (2015) also boasts of a protagonist who has led a life of isolation since his younger years. Being born into a conflict zone, Munnu faces the influence of multiple ideologies. Sajad's graphic novel follows the footsteps of Munnu as he evolves into a graphic novelist, dreaming of finally penning a graphic novel in the hopes of following in the footsteps of Joe Sacco. This graphic novel introduces the readers to different individuals that the protagonist comes across in his day-to-day life, starting with his struggling father, frequently harassing military personnel, demanding bosses, threatening terrorists, and inquisitive pundits. Unlike Kari and Corridor, the graphic novel Munnu: A Boy from Kashmir uses the description of the Kashmiri Muslims as the rapidly dwindling Hangul Deer population. Sajad's use of anthropomorphism stems from being influenced by western graphic novels, specifically Art Spiegelman's Maus.

Born in the conflict zones of Kashmir, Malik Sajad grew up being sheltered under the umbrella of his artist father, who is known for drawing traditional embroidery motifs on papers. In his graphic novel, he depicts the life of a young boy as he grows into adulthood in Kashmir's rich ethnic terrain, which is similar to his own personal history. In the graphic novel, Munnu narrates four types of migration taking place in Kashmir. The first is the migration of Pandits from Kashmir due to the violence wrought by the Muslim militants. Second is the entry of the Indian Army and their subsequent control of Kashmir. The third is the migration of Kashmiri Muslims to Pakistan to become militants. Fourth is the steady in-flow of tourists who enter Kashmir with the hope of witnessing its positive and negative aspects. The positive aspect, according to Munnu, refers to the beauty and traditional ethnicity of Kashmiri locals, while the negative aspect refers to the frequent acts of violence taking place between the Indian Army and Muslim militants. Munnu highlights that most locals, like his father, depend on the income they make from tourists. Munnu emphasises that the locals mostly prefer Western tourists instead of local visitors because of their monetary wealth. As Munnu grows, he notices that, other than pitying the locals, the westerners never take an active role in saving the Kashmir residents. For example, Paisley enters the country with the hope of filming a documentary series on the plights of Kashmir, yet she spends her time hanging out with Munnu, introducing him to the world of premarital sex and drugs. Another instance that showcases the disparity found between a westerner and a Kashmiri is when Paisley loses Munnu's cell phone. Her following actions and subsequent reactions show the level of understanding that westerners possess regarding the plight of locals who live within conflict zones. In the end, Sajad utilises the western tourists and awareness creators to showcase that most of the western influences on the native culture tend to cause more problems than solutions.

Unlike the conservative nature of Indian graphic novels, Sajad's Munnu: A Boy from Kashmir illustrates a blonde woman kissing an anthropomorphic Hangul deer which in turn represents the act of bestiality. This peculiar represent the kind of reception that awaits a couple when one is a Kashmiri man and the other is a blonde western woman. This scene appears grotesque and shocking to Indian readers and garners an adverse reaction from them. Yet, western readers do not exhibit any adverse reaction because Sajad's blunt illustrations mirror most western graphic novels. Within the graphic novel, Sajad frequently mentions the famous graphic novelist Joe Sacco, who is popularly known for producing non-fiction graphic novels as he travels to and experiences the violent turmoils that are most often found in the conflict zones around the world. Following the same theme within the book, Munnu's career choice also stands out. The concept of comic artistry stems from the comic strips found in western newspapers. The growing popularity of comic strips makes Kashmir newspapers feature separate comic columns pertaining to the contemporary issues pertaining to Kashmir and the various states of India. Hence, Munnu's calling towards becoming a graphic novelist is also because of the transnational exchange of culture, as one gets to read up on the various incidents taking place around the world. On more than one occasion, Sajad in the graphic novel leaves certain conversations open for interpretation in order to give the readers an opportunity to interpret the storyline as per their own individual preferences. Likewise, Munnu looks at the Indian government and the Indian army as forceful intruders, yet he is not showcasing any open condemnation of those acquaintances of his who have openly become terrorists. Conclusively, he falls into the category of individuals who battle with identity crisis as they reside in the world of contemporary "Indianness."

V. Vishwajyothi Ghosh- Delhi Calm

Ghosh's *Delhi Calm* (2010) is in no way synonymous with a calm and steady atmosphere of peace. Delhi Calm addresses the 21-month period of emergency that began in 1975 and ended in 1975 under the rule of the then Prime Minister of India, Ms. Indira Gandhi. Following in the footsteps of Banerjee and Orijit Sen, Ghosh took to showcasing the plot from a multi-narrative perspective. Starting with the experiences of Vibhuti Prasad, who moves to the cosmopolitan grounds of Delhi post his breakup with his girlfriend, the next minute it converges to a lengthy recounting of the past being narrated under the voice of Prasad's old comrade Parvez Alam, following which a varied number of individuals come forth to seize ownership of the narrative. The plot showcases different situations that go into making the political climate of the Emergency period. The graphic novel tends to jump between the past and the present, similar to what has been done in Amruta Patil's Kari and Sarnath Banerjee's Corridor. Unlike the other three, Delhi Calm is known for its sequential representation of the various events that make up the storyline. During an interview with the culture lab at the Indian art fair, the great Indian graphic novelist, Vishwajyoti Ghosh, explains that in his graphic novel, Delhi Calm, he utilises the illustrations as an integral part of the storyline, unlike those who view them as a decorative piece. He stresses the fact that he writes with pictures rather than simply gazing at them. Never forget that Ghosh's stories always revolve around the intricate grounds of Delhi, which also happens to be his birthplace. He grew up reading and listening to his parents as they reminisced about their collective experience of the 21-month emergency period. Ghosh's fascination with history stems from being obsessed with the ACK during his school days. During his childhood days, society collectively held the misconception that comic books are bad and that they curb the reading habits of students. Delhi Calm is a graphic novel that deals with the notions of one-sided love, identity crisis, and much more.

Like all other graphic novelists before him, Ghosh addresses India's social, political, and cultural period of distress. According to Pramod K. Nayar's paper "Post-colonial Demographics and Traumatic Realism in Vishwajyoti Ghosh's Delhi Calm," Ghosh's graphic novel follows in the footsteps of Maus, Persepolis, and V for Vendetta. Maus, Persepolis, and V for Vendetta are three well-known western graphic novels. The common elements found in these three graphic novels are violence, loss of democracy, dictatorship, and oppression. Art Spiegelman's Maus (1980-91) deals with the Nazi regime during World War II. Marjane Satrapi's Persepolis (2000) provides a finite description of Satrapi and her upper-class leftist parents' protest against the Shah's Islāmic regime. The novel V for Vendetta by Alan Moore deals with a fictional fascist government in a futuristic society battling a rebellion force bent on destroying the government administration. The plot of Delhi Calm revolves around three protagonists, namely Vibhuti Prasad (VP), Parvez Alam, and Vivek Kumar (Masterji), as they act as pawns in the political battle between Mother Moon's Caucus administration and the Prophet's Total Revolution. Mother Moon's Caucus party conveys that they believe in democratic administrative policies, yet they choose to enact a tyrannical form of governance mirroring the Nazi's reign over Germany. The Smiling Saviours Army, belonging to Mother Moon's Caucus administration, is similar to the Nazi soldiers of Germany. Both army groups contribute to their respective causes by conducting impromptu raids, restricting press freedom, performing forced sterilisation, and temporarily eradicating the concept of democracy. The only solace is that Mother Moon does not try to massacre her fellow countrymen like what Hitler did to the Jews. On the other hand, the Prophet keeps preaching that India should embrace its indigenous administrative principles, such as the Gram Panchayat, rather than imitate the negative aspects of western administration. His ideology of embracing native roots and stepping away from the western form of administration contradicts the western philosophical knowledge that he had been reading during his stay in the US. Ironically, Ghosh points out that most civilians are against Mother Moon because she temporarily took away their right to democracy, yet they blindly follow the Prophet, a person who wishes to eradicate the very existence of democracy. The only saving grace of the Prophet is that he absolutely abhors the stratification of Indian society and that he always campaigns for a casteless and classless society.

Ghosh then presents a series of side characters portraying the adaptive nature of the Indian populace towards western influences. While Hari Kishen is a silent supporter and friend of Masterji, he does not hesitate to profit as an underground member of the Smiling Saviour Army. HK works in the underground segment of the government, managing to get legal documentation of sterilisation without going through with it. HK represents the populace who adapt to changing situations in order to prosper in life. Likewise, in the graphic novel, Chintu Shree is a communist who dreams of going to Moscow and becoming a part of western society. Yet, when he truly reaches his dream destination, Chintu decides to return home to his native roots with the hope of investing in the Indian roadways and constructing a series of motels. He represents those frequent dreamers who realise the actual value of their native roots only after leaving the country.

VI. Conclusion

Following social representative norms, Indian graphic novels depict how various individuals react when confronted with various nuances of western ideologies and values. These graphic novels concentrate more on the subsequent interactions of characters and their conclusive thought processes as they near their respective endings. The graphic novelists project various instances where western values and ideologies significantly contribute to the structuring of the present Indian society. The graphic novels, *Corridor* and *Kari*, showcase the stories of ordinary, everyday civilians. In the graphic novels, Sarnath Banerjee and Amruta Patil both build their plots around the cosmopolitan grounds of Delhi and Mumbai, where western values have permanently become a part of the native society. These modern cosmopolitan societies do not place importance on caste or class. Even though the cosmopolitan grounds of Delhi and Mumbai play a massive role in the lives of the protagonists, they are not responsible for Kari's and Brighu's western influences. At the same time, Sajad's graphic novel showcases the plight of Kashmir, which is suffering from the never-ending tug of war taking place between Pakistan and India. Sajad's opinions and visualisations appear modern, and his graphic novel projects his accumulative knowledge sphere. The graphic novels by Joe Sacco play a significant role in helping Sajad constructively project the journey of a young boy born into the controversial conflict zones of Kashmir. On the other hand, Vishwajyoti Ghosh's *Delhi Calm* focuses on the plight of Indian society during the reign of Mother Moon's emergency period. While *Kari*, *Munnu: A Boy from Kashmir* and *Corridor* concentrate on various aspects of western influence on Indian society, *Delhi Calm* mainly showcases how the political world of the Indian administration uses western transnational cultural experiences to their advantage. Hence, the graphic novels by Patil, Ghosh, Sajad, and Banerjee end up conveying that societies will never completely embrace transnational philosophies or entirely eradicate native culture. They will always experience the contemporary "Indianness" where any particular individual is freely able to experience the kind of culture they wish to, devoid of any chain of control. Post-millennial individuals have the ability to lead the life they wish to, devoid of most rules and regulations in comparison to the societal life of the past.

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Abinaya Sivakumar is a Research Scholar in the fields of English language and literature, belonging to the School of Social Science and Languages at Vellore Institute of Technology, Chennai Campus. Her research area of interest is literature, specifically in the genre of graphic novels and comics.

Patchainayagi Sasikumar is working as an Assistant Professor in the School of Social Science and Languages at Vellore Institute of Technology, Chennai Campus. Her research area of interest is literature and ELT.

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A Cross-Cultural Study of Modality in the Speech Act of Asking for Permission

Tien B. Tran
Foreign Languages Department, Vinh University, Vinh city, Vietnam

***Abstract*—This paper is concerned with a cross-cultural study of modality expressions in asking for permission by Vietnamese and English speakers. The study involved 209 Canadian and Vietnamese informants with the use of a Discourse Completion Task questionnaire. A total of 3000 utterances were chosen for analysis to gain insights into the frequency and types of lexico-modal markers manifested in the two languages. It is found that hearer-oriented verbal style tends to be dominant in Vietnamese while the speaker-oriented strategy is more favored in English. Vietnamese speakers tend to employ direct strategies with a dominant use of appealers which sounds intimate to the hearer. English speakers, by contrast, incline to conventionally-indirect strategies such as *Can I, Could I,* etc. It is also evident that Vietnamese speakers frequently use politeness markers when they communicate with the older, but they hardly use them for their peers. English speakers, however, use politeness markers for all partners with a slight variation. Another noteworthy similarity is that both Canadian and Vietnamese women modalize their language than men.**

***Index Terms*—modality, lexico-modal marker, politeness, asking for permission**

I. Introduction

From the logical perspective, the content of a proposition is composed of two parts: lexis or dictum, and modality. When interpreting certain sentences in natural language, one tends to talk about relations between different possibilities. For instance, if a person says: "*It may snow tomorrow*", he is not committing himself completely to the truth of the proposition, i.e., he is making a judgement or assessment of the truth of the situation, modifying his commitment to some degree by modalizing his utterance. In Halliday's (1994) Systemic Functional Linguistics view, modality serves the interpersonal function of language. It is generally referred to as the speaker's subjective opinions and attitudes towards the proposition that the sentence expresses or the situation that the proposition describes. It is the semantic category by which speakers express their attitude, judgement, or subjectivity towards the event contained in the proposition as probability, possibility, volition, obligation, necessity, doubt, wish, regret, desire, permission, etc. (Downing & Locke, 2006; Palmer, 1986). From sociolinguistic perspective, expressions of linguistic modality can encode power relationship between interlocutors since power can be manifested through language (Fairclough, 1995; 2001; Saville-Troike, 2003; Ekawati, 2019; Siti & Sulis, 2020). Power distance also differs across cultures (Hofstede, 1991; Rogers & Steinfatt, 1999; Kramsch, 2000), which results in different linguistic expressions. Therefore, cross-cultural research on linguistic modality can reveal universal and culturally specific features manifested in everyday social interaction. Among the speech acts classified by linguists (Austin, 1962; Searle, 1969; Bach & Harnish, 1979), asking for permission (AFP) is a potentially face-threatening act (Brown & Levinson, 1987) that one needs to know how to perform it appropriately so as to avoid communication breakdowns, culture bumps, or even culture shocks. This study looks into how Vietnamese and English speakers use modality expressions in asking for permission. In addition to the theoretical values, the research results can have pedagogical implications that are useful for teachers and language learners.

II. Theoretical Background

A. Modality

In a pioneering work on modal logic, von Wright (1951) classified modes or modality into five types:

1) The alethic modes or modes of truth
2) The epistemic modes or modes of knowing
3) The deontic modes or modes of obligation
4) The existential modes or modes of existence
5) The dynamic modes concern with ability, volition and disposition.

These modalities are elaborated as follows:

Alethic	**Epistemic**	**Deontic**	**Existential**	**Dynamic**
Necessary	verified	obligatory	universal	------------------
Possible	-----------------	permitted	Existing	able
Contingent	undecided	indifferent	------------------	dispositional
impossible	falsified	forbidden	empty	volitional

(Palmer, 1986)

Palmer argues that epistemic and deontic modalities are the most important. The former is concerned with matters of knowledge, belief or opinion rather than fact, the latter is concerned with necessity or possibility of acts performed by morally responsible agents. He also relates his classification to Searle's five basic categories of illocutionary acts. He claims that *directives* correspond very largely to deontic modality. For example, *can* and *may* are common for permission requests and may be interpreted as expressing deontic possibility.

Can/May I photocopy some parts of your book ?

With the use of the interrogative form plus the possibility modals, the speaker not only expresses his or her own attitude or deontic modality but also asks the addressee about whether the action is deontically permissible. Hence, the sentence implies a request for permission and can be paraphrased as "*I ask you to give me permission to photocopy some parts of your book". Following the speech act centered approach, Winter and Gardenfor (1995) contend that the epistemic use of modality is better understood by viewing this phenomenon as power. From the cognitive linguistic perspective, Radden and Dirven (2007) hold that deontic modality is concerned with the speaker's directive attitude towards an action to be carried out and it mainly consists of the notions of obligation and permission.

It is noted that modality can be expressed implicitly or explicitly, and in various ways. Downing and Locke (1992) divide the means of expressing modality into two main groups: verbal and non-verbal exponents. The former comprises:

- Lexical verbs such as *beg, allow, let, promise, warn*
- The lexical verbs *wonder* and *wish*, which express *doubt* and *wish*, respectively
- The lexico-modal auxiliaries: *able to, about to, bound to, due to, going to, liable to, likely to, certain to, sure to, suppose to, have to, had better , would rather, etc..*
- Modal auxiliaries: *can, could, may, might, will, would, must, shall, should, ought to,* and the semi-modals *need* and *dare*

The non-verbal exponents are composed of:

- Modal disjuncts: *probably, possibly, surely, hopefully, obviously*, and so forth.
- Modal adjectives*: possible, probable, likely*. These are used in impersonal constructions
- Modal nouns: *possibility, probability, chance, likelihood*.
- Certain uses of *If-clause* as in: *I wonder if I could use your computer*?
- The use of non-assertive items such as *any*
- Certain uses of intonation, hesitation in speech

However, Palmer et al. claim that modality is expressed mainly by modal verbs, mood, and lexico-modal markers. The modal verbs have some properties similar to the auxiliaries *be* and *have,* and some more distinctive features as:

- They do not co-occur
- They have no S-form for their third person singular
- They have no non-finite forms
- They have no imperatives, etc..

Mood is traditionally restricted to a category in verbal morphology and it is found in some, but not all, languages. The lexico-modal markers fall into nine categories which, according to Trosborg (1987), give rise to certain differences in politeness degree.

1. Downtoners (hereafter referred to as **dow**.) are used to express tentativeness or uncertainty, consisting of elements such as *just, simply, possibly, perhaps, maybe, probably, in a way,* etc., (có lẽ, có thể, có khả năng, phải chăng, ở mức độ nào đó, etc.)

Can I possibly photocopy this document ?

2. Hedges (hereafter referred to as **hed.)**: are elements by which S avoids specification in making a commitment to the illocutionary point of the utterance: *sort of, kind of, somehow, something like that* (kiểu như, đại loại là, đại thể là, etc.)

I'm sort of a lucky dog

3. Understaters (hereafter referred to as **und.)**: are elements used to minimise the imposition, or reduce the degree of the propositions: *a bit, a little, a little bit, just a bit,* (một chút, một tí, tí chút, một chốc, tí tẹo, etc.).

Do you mind if I show up a little later for the meeting ? (Canadian) Cháu có thể đến trễ một chút được không ạ? (Vietnamese)

4. Subjectivisers (hereafter referred to as **subj.**): are elements which show the S's view or attitude towards the proposition*: I think, I hope, I mean, hopefully, in my view, to my mind* (tôi nghĩ rằng, tôi cho là, tôi e rằng, theo tôi thì, etc.)

I hope you don't mind but I will be late

5. **Intensifiers (**hereafter referred to as **int.**): are used to intensify the reality denoted in the proposition : *so, such, really, extremely, absolutely* (đến thế, hết sức, rất, cực kỳ, etc.)

Chị thấy phần này rất hay. Cho chị phô tô làm tư liệu được chứ?

I really enjoyed your book. I was wondering if I could photocopy some pages?

(Canadian)

6. Commitment upgraders hereafter referred to as **com.**): are used to express S's commitment to the proposition: *sure, certain, of course, surely, certainly,* (tất nhiên, chắc chắn, tin chắc, etc.)

Anh tin chắc là em sẽ thi đỗ (I'm sure you'll pass the exam)

7. Cajolers (hereafter referred to as **caj.**): justify what S is saying at the interpersonal level. They indicate understanding and harmony between the interactants: *You know, you see, as you know, as you may have learnt,* (Anh/chị biết đấy, như anh/chị đã biết, anh/chị biết không? etc.)

Cậu biết đấy, máy của tớ bị hỏng. Cho dùng nhờ tí nhé.

(You know, my computer is broken. Can I use yours for a little while?)

8. Appealers (hereafter referred to as **app.**): are elements employed to seek approval or response from hearer (H): *OK, right, would you, is it, will you ?* (đúng không nào, phải không nào, đấy nhỉ, chứ nhỉ, nhé, etc.)

Cho mình phô tô sách của cậu được chứ? (Vietnamese)

I'm using your computer for a sec, OK? (Canadian)

9. Politeness markers (hereafter referred to as **pol**.): are elements such as honorifics *please, kindly (dạ, thưa, vâng, ạ, vâng, etc.)*

Cho em phô tô phần này được không ạ? (Vietnamese)

May I please photocopy this section? (Canadian)

In investigating the expression of modality in AFP, it is found that lexico-modal markers and modal verbs are employed abundantly and flexibly in both Canadian English and Vietnamese. For the purpose of the study and due to the time restriction, only lexico-modal markers are chosen for data analysis. In actual language use, particularly in Vietnamese, people sometimes use more than one type of lexico-modal markers in one utterance. The following part discusses the research findings in both languages.

B. The Speech Act of Asking for Permission (AFP)

The act of AFP exists in all societies and frequently occurs in daily communicative situations. It is a social etiquette affected by both situational and cultural factors. By asking somebody for permission to do something, speakers (S) may impinge on the hearer's (H) territory e.g. sitting beside someone in a bus, or acknowledge the superiority of H, e.g. asking an employer for some days off work. Hence, AFP has the potential to be intrusive and may be face-threatening to both S and H (Brown & Levinson, 1987).

Culturally, the act of asking for permission is influenced by culture-specific elements such as values, beliefs, customs, etc.. In the Vietnamese culture, for instance, it is quite normal to start smoking during a meal with friends without having to ask for permission. In the Canadian culture, as the data show, such behaviour is considered intrusive to the counterpart and thus requires the act of AFP.

Pragmatically, AFP is a communicative illocutionary act which belongs to directives. In Searle (1969), Bach and Harnish's (1979) classifications, directives are again sub- categorized as commands, requests, orders, etc., among which the act of AFP belongs to requests, which have various ways of manifestation depending on the types of request goals: *requests for action, goods, information, and permission.* Blum-Kulka et al. (1989) claim that action requests are the most direct and permission requests the least direct.

Just as requests in general, AFP is a pre-event act which expresses the S's expectation of H with regards to prospective action, verbal or non-verbal. The clearest distinction between request for permission and other types of requests, according to Gordon and Ervin-Tripp, is that *"true permission requests imply that the addressee has control over the speaker, and that the speaker's wishes are subject to the hearer's approval. This is precisely the opposite of the status relations in a command* " (in Blum- Kulka et al, 1989, p.60). Therefore, utterances of permission requests are often oriented toward H's approval or agreement, employing the following strategies:

Conventionally indirect strategies are the most commonly employed, especially when S is in lower status than H.

Could I use your computer for a short while?

Direct strategies are normally used among friends, family members or in informal situations

I'm going to use your computer for a minute, OK?

Non-conventionally indirect strategies are not usually employed in asking for permission. No example of this type is found in my data.

In terms of perspectives, the choice presents an important source of variation in AFP. Hearer-oriented perspective emphasizes the role of H.

Anh có thể cho tôi phô tô một số trang sách được không? (Could you allow me to photocopy some pages of your book?)

Do you mind meeting a bit later?

Speaker – oriented perspective gives emphasis on S's role.

Can I use your computer?

Mình dùng máy tính của bạn một chút được không? (I use your computer for a minute, OK ?)

Speaker- and hearer- oriented strategy (inclusive strategy) are sometimes used, indicating positive politeness.

Could we arrange to meet a little later?

Impersonal perspective is not frequently employed in AFP. Examples of this type are rarely found in my data.

Would it be a problem to meet a bit latter?

It is worth noting that the distribution of perspectives varies across cultures. The data show that in Vietnamese, Hearer-oriented strategy appears to be dominant while the reverse is true for Canadian English.

May I please use your computer?

Anh có thể cho phép em sử dụng máy tính được không? (Could you possibly allow me to use your computer?)

In conclusion, both cultural and situational factors influence the way people ask for permission. Despite its universal existence, there are culturally-specific features that determine the choice of strategies, and situation in which the act may occur also vary across cultures. The following section describes the methodology of the study, including research method, data collection instrument, and research procedures.

III. Research Methodology

The study employed a quantitative method (Creswell, 2013), which focuses on objective measurements and statistical analysis of data collected through survey questionnaires. The informants of the study included 89 Canadians and 120 Vietnamese. For relative homogeneity of informants' parameters, 50 English and 50 Vietnamese speakers of Northern dialect were selected for analysis. The informants were asked to provide information about their nationality, age, gender, marital status, occupation, area where they spend most of their time, acquisition of languages other than their mother tongue.

The data collection instrument employed in the study was Discourse Completion Task (DCT) questionnaires (Blum-Kulka et al., 1989). A space is provided for the informants to respond to each situation with the description of the roles and relationships of the interlocutors. The DCT questionnaire comprised three situations, representing three different aspects of life: *material, spiritual* and *intellectual*:

1. How would you verbally ask the following person for permission if you want to use his/her computer?
2. How would you verbally ask the following person for permission if you want to be late for a meeting with him/her?
3. How would you verbally ask the following person for permission if you want to photocopy some parts from his/her book?

The respondents were required to ask the following persons for permission: boss (about 10 years older); boss (about 5 years younger); colleague (opposite sex, same age); colleague (same sex, same age); aunt/uncle; brother/sister; close friend; someone they dislike; acquaintance (about 10 years older); acquaintance (about 5 years younger). It should be noted, however, that some factors that may affect communication are not manifested in the questionnaires. For example, paralinguistic factors (pitch, rate, volume, prosodies, etc.); non-verbal factors (gestures, facial expressions, postures); communicative environment and object language (place, time, clothes, conversational distance etc.); mood of participants (happy, angry or confused). Therefore, these factors are the limitations of the study.

IV. Findings

A. The Use of Lexico-modal Markers by English Informants

1. The Use of Lexico-modal Markers as Seen from Informants' Parameters.

Table 1 presents the use of lexico-modal markers as seen from Canadian informant's age. It is interesting to find that the age factor makes some differences in the use of lexico-modal markers in English data. The younger use more lexico-modal markers than the older (45.4% vs. 40.7%). People under 40 use *und*. and *app*. more than those above 40 (26.8% vs. 18.3%, and 7.3 % vs. 6.9%). *Subj.* is not seen in group above 40 but occasionally found in under-40 group (0.6%). In contrast, higher percentages of *pol., int*., and *dow.* are employed by informants above 40 (8% vs. 6.5%, 3.1% vs. 0.2%, and 4.4% vs. 4%, respectively).

Table 1
The Use Of Lexico-Modal Markers As Seen From Canadian Informant's Age

Markers / Age	dow.	und.	subj.	int.	app.	pol.
Above 40	4.4%	18.3%	0%	3.1%	6.9%	8%
Under 40	4%	26.8%	0.6%	0.2%	7.3%	6.5%

With regards to the gender parameter as indicated in Table 2, a prevailing rate of lexico-modal markers goes to women than to men, who do not use any *subj.* at all. The striking difference is that a much higher percentage of *pol.* is employed by women (11.1% vs. 1.8%), and women also use more than twice as many *dow.* as men do (5.8% vs. 2.1%). In addition, the rate of *int.* in men's utterances accounts for a minor proportion (0.2% vs 2.1% in women's). The aspects that men outnumber women are *app*. and *und.* While the men's dominance of *und.* over women's is not so distinct (24%

vs. 23.6%), the proportion of *app.* used by men almost doubles that by women (9.4% vs. 5.4%). The distribution of lexico-modal markers is summarized in Table 2 below.

TABLE 2
THE USE OF LEXICO-MODAL MARKERS AS SEEN FROM CANADIAN INFORMANT'S GENDER

markers / gender	dow.	und.	subj.	int.	app.	pol.
Male	2.1%	24%	0%	0.2%	9.4%	1.8%
Female	5.8%	23.6%	0.6%	2.1%	5.4%	11.1%

As for area of living, it can be seen that Canadian people who spend most of their time in the country use lexico-modal markers with much higher frequency than those in the city. Except for *subj.* and *pol.*, being equal in rate (0.4% and 7%, respectively), the prevailing rates of *dow., int.,* and *app.* go to those in the rural area (6.3% vs. 3.8%; 4.6% vs. 0.5% and 8.3% vs. 6.9%). Most distinctively, the rural folks use *und.* much more frequently than the city dwellers (45% vs. 19.7%). The manifestation of modal markers is illustrated in Table 3:

TABLE 3
THE USE OF LEXICO-MODAL MARKERS AS SEEN FROM CANADIAN INFORMANT'S LIVING AREA

Markers / Area of living	dow.	und.	subj.	int.	app.	pol.
Urban	3.8%	19.7%	0.4%	0.5%	6.9%	7%
Rural	6.3%	45%	0.4%	4.6%	8.3%	7%

In terms of marital status parameter presented in Table 4, the data show that the single group makes more use of modal markers than the married category. Excluding the marker *app.*, where the married people outnumber the single (8.9% vs. 5.9%), the general tendency is that bigger proportions of modal markers are found in the single category. Particularly, the rates of *pol.* and *dow.* by the single are higher than the rates of the married (10.3% vs. 2.4%, and 4.7% vs. 3.5%, respectively). *Subj.* and *int.* are occasionally recorded in both groups (0.6% vs. 0.2%, and 1.5% vs. 1%, respectively). Informants from both groups use *und.* at a maximum, but the rate of the single nearly doubles that of the married (29.8% vs. 15.4%). Therefore, we might come to a preliminary conclusion that in AFP Canadian informants usually use *und.* to soften or minimize the imposition on H.

TABLE 4
THE USE OF LEXICO-MODAL MARKERS AS SEEN FROM CANADIAN INFORMANT'S MARRITAL STATUS

Markers / Area of living	dow.	und.	subj.	int.	app.	pol.
Married	3.5%	15.4%	0.2%	1%	8.9%	2.4%
Single	4.7%	29.8%	0.6%	1.5%	5.9%	10.3%

Regarding the occupation parameter, students tend to use lexico-modal markers at the highest rate (47.8%), in which *und.* occupies the biggest part (29.6%), followed by *pol*, (7.8%), *app.* (6.3%), and *dow.* (3.9%). No *subj.* is found in this group. While there are no *subj.* and *int.* in the service group who score the highest proportion of *app.* (16.2%). In comparison with other occupations, service workers score the lowest rate of *und.* (11.9%). *Dow.* is sometimes used, in that the service workers take the biggest proportion (9.5%), almost tripling that of students (3.9%) and well tripling the office workers' (3%), and the smallest percentage is *pol* (5.7%). Office workers employ most types of modal markers, in which the biggest percentage is *und.* (22.8%), much higher than *pol.* (6.4%), *app.* (5.2%), *dow.* (3%), and *int.* (2.4%). *Subj.* is found only in this group, which accounts for a modest proportion (0.8%). Table 5 summarizes the use of lexico-modal markers as seen from the informants' occupation.

TABLE 5
THE USE OF LEXICO-MODAL MARKERS AS SEEN FROM CANADIAN INFORMANT'S OCCUPATION

Markers / Occupation	dow.	und.	subj.	int.	app.	pol.
Student	3.9%	29.6%	0%	0.2%	6.3%	7.8%
Office worker	3%	22.8%	0.8%	2.4%	5.2%	6.4%
Service worker	9.5%	11.9%	0%	0%	16.2%	5.7%

2. The Manipulation of Lexico-modal Markers as Seen from Canadian Communicating Partners' Parameters

According to Brown and Levinson (1987), the choice of politeness strategies depends on three social factors known as DPR viz. Social distance, Power relations between interlocutors, the absolute Ranking of imposition of an act in a particular culture. As can be seen in Table 6, the communicating partners' parameters have significant influence on the manipulation of lexico-modal markers with *und.* being the most dominant (27.3%) when Canadian people speak to their older boss. This proves that *und.* is a commonly used mitigating device in AFP in Canadian English. Among the *und.*, "*a bit*" and "*a little*" are frequently seen as in

Would it be alright if I was a little late for the meeting?

Pol. occupies the second biggest portion (12.7%), highest among the communicating partners and they contribute to increasing the degree of politeness. *App., dow.* and *int.* are sometimes used at a low frequency (4.7%, 3.3% and 1.3%, respectively). The overall result shows that in addressing to the boss of higher age, Canadian speakers English employ lexico-modal markers at the highest rate of all.

TABLE 6
FREQUENCY OF LEXICO-MODAL MARKERS ADDRESSED TO THE BOSS (10 YEARS OLDER)

Modal markers	dow.	und.	subj.	int.	app.	pol.
Percentage	3.3%	27.3%	0%	1.3%	4.7%	12.7%

Table 7 summarizes the frequency of lexico-modal markers addressed to the 5-year-younger boss. In this scenario, there are very few differences as compared to the older cases above. Most informants indicated *same as above*. Except for *pol.* which is lower in proportion than the order boss (9.3%), other modal markers are almost quantitatively equal. The fact that fewer people use *pol.* for the younger boss might imply that it is one of the common marker to show deference to the older besides other means such as mood or modal verbs. However, it should be noted that *pol.* in English is not as strong in indicating age distance as it is in Vietnamese.

TABLE 7
FREQUENCY OF LEXICO-MODAL MARKERS ADDRESSED TO THE BOSS (5 YEARS YOUNGER)

Modal markers	dow.	und.	subj.	int.	app.	pol.
Percentage	4%	28%	0%	0.7%	4.7%	9.3%

When addressing to their colleagues of opposite sex and same age, Canadian people infrequently use modal markers. With this partner, *subj*. appears although the rate is insignificant (1.3%). As in the previous cases, *und*. is overwhelmingly used (25.3%). Ranked second is *app.* (7.3%), followed by *pol.* and *dow.* (6.7% and 3.3%, respectively). There is only one utterance with *int.* (0.7%) and the total number of lexico-modal markers is lower than the boss. The data are shown in Table 8 below.

TABLE 8
FREQUENCY OF LEXICO-MODAL MARKERS ADDRESSED TO COLLEAGUES (OPPOSITE SEX, SAME AGE)

Modal markers	dow.	und.	subj.	int.	app.	pol.
Percentage	3.3%	25.3%	1.3%	0.7%	7.3%	6.7%

It is noticeable that the gender factor hardly makes any difference when Canadian colleagues communicate with one another in terms of modality. Table 9 indicates that with two exceptions of *dow.* and *app.*, which are lower in rate (2% and 5.3%, respectively), there is no difference in the way modality is manipulated as compared to the case of opposite sex. The following example is among the most commonly seen in the corpus.

I'll just be a couple of minutes late, OK?

TABLE 9
FREQUENCY OF LEXICO-MODAL MARKERS ADDRESSED TO COLLEAGUES (SAME SEX, SAME AGE)

Modal markers	dow.	und.	subj.	int.	app.	pol.
Percentage	2%	25.3%	1.3%	0.7%	5.3%	6.7%

Table 10 shows that when addressing to their relatives, Canadian informants make fewer choices of *und.* (22.7%) and more choices of *app.* (10%) than to others. *Pol.* occupies 5.3%, higher than *dow.* (3.3%.) *Int*. and *subj.* are sparingly used, accounting for 1.3% and 0.7%, respectively. However, the distinction between the language addressed to aunt/uncle and that to other partners is not so clear in English as it is in Vietnamese. It might be tentatively concluded that the slight variation in language use by Canadian people partly reflects a loose family relationship of individualism. For instance:

Would I please be able to use your computer for a little while?

TABLE 10
FREQUENCY OF LEXICO-MODAL MARKERS ADDRESSED TO AUNT/UNCLE

Modal markers	dow.	und.	subj.	int.	app.	pol.
Percentage	3.3%	22.7	0.7%	1.3%	10%	5.3%

When asking their brother or sister for permission, the striking feature is the very low rate of utterances with modal markers as indicated in Table 11 below. The total percentage is only 36.1% in comparison with the highest, 49.3%, (boss 10 years older). By contrast, *app.* is more frequently used (12%). The rates of *und*. and *pol.* are the lowest compared to the corresponding types for other partners (16.7% and 4%, respectively). The percentage of *dow.* is 2.7% and there is only one utterance with *int.* (0.7%). The most common *app.* is OK as in the following sentence.

I am going to use your computer, OK?

TABLE 11
FREQUENCY OF LEXICO-MODAL MARKERS ADDRESSED TO BROTHER/SISTER

Modal markers	Dow.	und.	subj.	int.	app.	pol.
Percentage	2.7%	16.7%	0%	0.7%	12%	4%

If compared to the case of brother/sister, there is not much difference in the manner Canadian people speak to their close friends as indicated in Table 12. Excluding *app.*, which is of a lower rate (10%) than the case above, other modal markers are a little more frequently chosen, among which *und*. ranks the top (19.3%), followed by *pol*. (4.7%) and *int.* (2%). For example:

Hey, I'm using your computer. Is that OK?

TABLE 12
FREQUENCY OF LEXICO-MODAL MARKERS ADDRESSED TO CLOSE FRIENDS

Modal markers	Dow.	und.	subj.	int.	app.	pol.
Percentage	4%	19.3%	0%	2%	10%	4.7%

In case of someone they dislike, the informants responded that *Und*. is the most usually employed (23.3%). The proportions of *pol., dow.* and *app.* are approximately equal (6%, 5.3% and 5.3 %, respectively). As in the previous case, *int.* is of a minor percentage (2%) and the typical *dow.* is '*just*'. Generally speaking, when addressing to the person they dislike, their language sounds more tentative as example below.

Could I just photocopy a few parts of your book?

TABLE 13
FREQUENCY OF LEXICO-MODAL MARKERS ADDRESSED TO SOMEONE YOU DISLIKE

Modal markers	Dow.	und.	subj.	int.	app.	Pol.
Percentage	5.3%	23.3%	0%	2%	5.3%	6%

Regarding acquaintance, Table 14 indicates that when addressing to the older acquaintance, Canadian people use *pol.* with a slightly higher frequency than most of other partners (7.3%). *Und.* occupies the biggest proportion as in previous case (24%). However, *app.* accounts for only 4.7%, the lowest rate in comparison with other conversational interactants. *Dow.* and *int*. are occasionally chosen (3.3% and 1.3%, respectively). Roughly compared, there are considerable similarities when Canadian informants address to their colleague of the same sex and acquaintance as in the following instance:

May I have your permission to photocopy this, please?

TABLE 14
FREQUENCY OF LEXICO-MODAL MARKERS ADDRESSED TO ACQUAINTANCE (10 YEARS OLDER)

Modal markers	dow.	und.	subj.	int.	app.	pol.
Percentage	3.3%	24%	0%	1.3%	4.7%	7.3%

When communicating with younger acquaintance, it is evident that Canadian informants make more use of modal markers than those ten years older (42% vs. 40.6% in total). Nevertheless, for this partner, fewer people choose *pol.* (6% vs. 7.3%). *Dow.* is used with the same rate (3.3%) but *und*. and *int.* are a little higher (24.7% and 2%, respectively). The most common types of *int*. are "r*eally*" and "*too*" as in the sentence below.

I really like your book. can I please copy some pages?

In addition, more utterances with *app.* are observed, occupying 6%. Based on the results, we can tentatively conclude that the age factor makers very little difference in AFP by Canadian people.

TABLE 15
FREQUENCY OF LEXICO-MODAL MARKERS ADDRESSED TO ACQUAINTANCE (5 YEARS YOUNGER)

Modal markers	dow.	und.	subj.	int.	app.	pol.
Percentage	3.3%	24.7%	0%	2%	6%	6%

B. The Use of Lexico-modal Markers by Vietnamese Informants

1. The Use of Lexico-modal Markers as Seen from Informants' Parameters.

With regards to the age factor, it is found that Vietnamese under 40 use more lexico-modal markers than those above 40, excluding *int.* which the latter group greatly outnumbers the former (5.8% vs. 1%). Utterances with *app.* account for the majority with a prevailing rate for the younger (62.8% vs. 40.9%). The proportion of *und*. employed by the younger group also nearly doubles that by the older (23.2% vs.12.1%) and *dow.* is rarely used by both groups (2.2% vs.0.3%). It is additionally noticeable to see that people under 40 resort to *pol.* much more than those above 40 (9.1% vs. 2.1%) as shown in Table 16 below:

TABLE 16
THE USE OF LEXICO-MODAL MARKERS AS SEEN FROM INFORMANT'S AGE

marker / Age	dow.	und.	int.	app.	pol.
Above 40	0.3%	12.1%	5.8%	40.9%	2.1%
Under 40	2.2%	23.2%	1%	62.8%	9.1%

For the gender parameter, an overview of the data indicates that there are remarkable differences in the way males and females make choice of modal markers. The sharpest distinction is the use of *app.* which occupies 66.5% in the females' utterances compared to 51.3% in the male group. *Und.* comes second in the list with females' dominance (24.4% vs.18%), but *dow.* is used at a very low frequency (female: 2.1% vs. male: 1.5%). Additionally, females make more frequent use of *pol*. than males (11.4% vs. 4.6%). The only marker that males use more than females is *int*. (2.4% vs.1.7%). Therefore, it can be said that women show attitudinal markers in speech more than men as far as AFP is concerned.

TABLE 17
THE USE OF LEXICO-MODAL MARKERS AS SEEN FROM INFORMANT'S GENDER

Marker / Gender	dow.	und.	int.	app.	pol.
Male	1.5%	18%	2.4%	51.3%	4.6%
Female	2.1%	24.4%	1.7%	66.5%	11.4%

As seen from the area of living, Vietnamese rural dwellers use more lexico-modal markers than the urban counterparts. As in the previous cases, *app.* covers the majority (62.5% vs.54.7%, respectively). Also, people in the countryside use *und*. at a much higher rate than those in the city (27.9% vs.15.6%) and the former group resort to *pol.* more than the latter (8.3% vs.7.1%). *Dow.* is used almost equally in both groups (rural:1.7% vs. urban:1.8%). However, *int.* is in the reverse proportion, i.e., the townsmen make more choices of *int*. than the country folks. (2.3% vs.1.7%) as presented in Table 18.

TABLE 18
THE USE OF LEXICO-MODAL MARKERS AS SEEN FROM INFORMANT'S AREA OF LIVING

marker / Living Area	dow.	und.	int.	app.	pol.
Urban	1.8%	15.6%	2.3%	54.7%	7.1%
Rural	1.7%	27.9%	1.7%	62.5%	8.3%

For the marital status parameter, the findings show that the single and married groups have some differences in the use of lexico-modal markers. As can be seen in Table 19, the single generally make more modalized utterances than the married. The most frequently used marker in both groups is *app.*, which accounts for 62.3% in the former group and 45.6% in the latter. The proportions of *dow.* and *pol.* are also greater in utterances of the single (2.2% vs.0.5% and 8.6% vs.4.9%, respectively). Nevertheless, the married use *und.* and *int.* at little higher frequency than the single (21.8% vs.20.5%, and 3.3% vs.1.6%, respectively). These results are also similar to the Canadian findings.

TABLE 19
THE USE OF LEXICO-MODAL MARKERS AS SEEN FROM INFORMANT'S MARITAL STATUS

marker / Marital status	dow.	und.	int.	app.	pol.
Married	0.5%	21.8%	3.3%	45.6%	4.9%
Single	2.2%	20.5%	1.6%	62.3%	8.6%

Regarding occupation, it can be seen in Table 20 below that there are some distinct variations in the manipulation of modality as far as occupation is concerned. The service workers use *app.* more frequently than students and people in the office area (65.2% vs. 63.6% and 56.3%, respectively). However, the office workers use more *pol*. than the other two groups:17.3% in comparison with 11.4% by service workers and 9% by students. *Und.* is more frequently found in the utterances by the service group than the students and office counterparts (23.4% vs. 20% and 21%, respectively). While *dow.* is used minimally by students (1.1%) and office workers (1.2%), the people in the service sector use it more often (5.7%). Furthermore, although no *int.* is used by students, office and service workers occasionally employ it, with the dominance being the former (4% vs.1.4%). The general comparison shows the highest frequency in the use of modalized utterances by the people in the service sector.

TABLE 20
THE USE OF LEXICO-MODAL MARKERS AS SEEN FROM INFORMANT'S OCCUPATION

marker / Occupation	dow.	und.	int.	app.	pol.
Student	1.1%	20%	0%	63.6%	9%
Office worker	1.2%	21%	4%	56.3%	17.3%
Service worker	5.7%	23.4%	1.4%	65.2%	11.4%

2. The Manipulation of Lexico-modal Markers as Seen from Communicating Partners' Parameters

Vietnamese culture belongs to the large power distance model (Hofstede, 1991). Therefore, when addressing their boss, they tend to make more use of lexico-modal markers. As seen in Table 21, *App.* is employed at the highest rate (56%), and utterances with *und.* are frequently recorded at a similar rate (20%) as it is for the rest of interactants, i.e., there is little difference in the use of *und.* for all partners. *Int.* and *dow.* are sometimes utilized at an equal rate (1.3%) but there is a phenomenal increase in the number of utterances with *pol.* (26%). This indicates that in order to be linguistically polite to the superior Vietnamese people seem to resort to *pol.* The most common marker is *"ạ"* such as the example below:

<u>Nếu không phiền</u>, cháu <u>có thể</u> sử dụng máy của chú một chút được không <u>ạ</u>?

(If it doesn't cause any inconvenience, could I please use your computer for a minute?)

TABLE 21

FREQUENCY OF LEXICO-MODAL MARKERS ADDRESSED TO THE BOSS (10 YEARS OLDER)

Modal markers	dow.	und.	int.	app.	pol.
Percentage	1.3%	20%	1.3%	56%	26%

As for the situation where the boss is younger, the data show a little fluctuation of lexico-modal markers distribution if compared with the previous situation except for *pol.*, which remarkably decreases in the occurrence frequency, covering only 9.3% of the total utterances. This is because *pol.* is normally used for the older by Vietnamese people. To show deference to the younger, people tend to resort to other markers such as *dow.* or *und.* rather than *pol.* Like "dạ", "thưa" because these markers sound humble or odd if they are addressed to the younger.

Tôi <u>xin phép</u> đến muộn <u>một chút</u> vì có <u>tí</u> việc riêng

(For personal reasons, may I have your permission to be a little late for the meeting)

TABLE 22

FREQUENCY OF LEXICO-MODAL MARKERS ADDRESSED TO THE BOSS (5 YEARS YOUNGER)

Modal markers	Dow.	und.	int.	app.	pol.
Percentage	2%	20%	0.7%	56%	9.3%

When addressing their workmates of the opposite sex, the Vietnamese informants dominantly use *app.* (60%). *Und.* comes second (20%), almost equal in rate for other interlocutors. *Dow.* is sometimes used (3.3%) but *Int.* and *pol.* are rarely employed (1.3% and 0.7%, respectively). It is evident that Vietnamese people make very little use of *pol.* for this conversational partner as summarized in the following table.

TABLE 23

FREQUENCY OF LEXICO-MODAL MARKERS ADDRESSED TO COLLEAGUES (OPPOSITE SEX, SAME AGE)

Modal markers	dow.	und.	int.	app.	pol.
Percentage	3.3%	20%	1.3%	60%	0.7%

In comparison with the opposite sex colleagues, there is a slight increase in the rates of *und.* and *app.* (25.3% and 63.3%, respectively) and the proportion of *dow.* remains unchanged (3.3%). There are only three utterances with *int.* (2%) and no *pol.* is observed. Generally, there is not much difference in the way Vietnamese speakers address to their colleagues of both genders as indicated in Table 24. The following sentence is among the most commonly used in the corpus.

Cho <u>mình</u> phô tô <u>tí nhé</u>? (Let me photocopy a few parts, will you?)

TABLE 24

FREQUENCY OF LEXICO-MODAL MARKERS ADDRESSED TO COLLEAGUES (SAME SEX, SAME AGE)

Modal markers	dow.	und.	int.	app.	pol.
Percentage	3.3%	25.3%	2%	63.3%	0%

When addressing their aunt or uncle, Vietnamese informants utilise more *pol.* (14.7%). This concurs with the common practice in the Vietnamese culture that people usually employ *pol.* for their relatives of higher status to show respect. *App.* prevails as it is addressed to other interactants although it tends to decrease a little bit in rate (53%) and *und.* is also rather frequently recorded (20.7%). There is only one utterance with *dow.* (0.7%) and *Int.* covers a minor proportion (2.7%). The distribution of lexico-modal markers addressed to Aunt/Uncle is presented in Table 25 below.

TABLE 25

FREQUENCY OF LEXICO-MODAL MARKERS ADDRESSED TO AUNT/UNCLE

Modal markers	dow.	und.	int.	app.	pol.
Percentage	0.7%	20.7%	2.7%	53.3%	14.7%

When addressing their sibling, it is evident from the table 26 that Vietnamese speakers use lexico-modal markers at the lowest rate. *App.* is of the approximately same proportion as it is for aunt/uncle (55.3%). *Und.* is employed at normal frequency (20%) but *pol.*, *int.* and *dow.* are used minimally (2%, 1.3% and 0.7%, respectively). It is possible that the utterances with *pol.* are for the older brother or sister since the age factor considerably affects the choice of modal markers in Vietnamese.

TABLE 26
FREQUENCY OF LEXICO-MODAL MARKERS ADDRESSED TO BROTHER/SISTER

Modal markers	dow.	und.	int.	app.	pol.
Percentage	0.7%	20%	1.3%	55.3%	2%

When asking their peers for permission, Vietnamese informants do not use *pol.* while *app*. is seen at a maximum rate (58.7%). There is hardly any noticeable change in the use of *und.*, which lies at 20% as it is for other situations. Utterances with *dow.* are sometimes observed, occupying only 2% and *Int.* is used at a little bit higher rate (2.7%). The statistics suggest that Vietnamese people are normally casual or informal in AFP if the addressee is their intimate. The most distinctive feature is the use of appealer "nhé"

Tớ sử dụng máy của cậu một lúc nhé (Mind if I use your computer for a while?)

TABLE 27
FREQUENCY OF LEXICO-MODAL MARKERS ADDRESSED TO CLOSE FRIENDS

Modal markers	dow.	und.	int.	app.	pol.
Percentage	2%	20%	2.7%	58.7%	0%

For someone they dislike, the percentages of modalized utterances are greater than those for intimates and relatives. Quantitatively, utterances with *app*. account for 56%, and *und*. 21.3%. *Dow.* and *int.* are sparingly employed (1.3% and 2.7%, respectively). It is worth noting that while Canadian informants tend to resort to *pol.* as they address to someone they dislike more than to other interlocutors, Vietnamese counterparts show an opposite trend, that is to say, *pol.* is employed at a lower frequency (3.3%). However, they resort to other mitigating devices to soften the utterance as the sentence below

Xin lỗi, anh có thể cho tôi dùng máy một chút được không?

(Sorry! Could you possibly let me use your computer for a second ?)

TABLE 28
FREQUENCY OF LEXICO-MODAL MARKERS ADDRESSED TO SOMEONE YOU DISLIKE

Modal markers	dow.	und.	int.	app.	pol.
Percentage	1.3%	21.3%	2.7%	56%	3.3%

In addressing their acquaintances who are ten years older, Vietnamese speakers make maximum use of *app*. (62%). *Und*. is also a commonly used marker, occupying 22.7%. Interestingly, *pol.* is used at a rather high rate (16.7%) only after the boss ten years older. This reflects the fact that hierarchy and seniority are strongly felt in the Vietnamese language and culture. *Dow* and *int.* are observed at a balanced rate (1.3%). The distribution of lexico-modal markers for older acquaintance is indicated in Table 29.

TABLE 29
FREQUENCY OF LEXICO-MODAL MARKERS ADDRESSED ACQUAINTANCE (10 YEARS OLDER)

Modal markers	dow.	und.	int.	app.	pol.
Percentage	1.3%	22.7%	1.3%	62%	16.7%

In case of younger acquaintance, the data indicate that Vietnamese informants use lexico-modal markers at similar rates as they do with their older interlocutors with an exception of *pol.*. Table 30 features the frequency of lexico-modal markers addressed to younger acquaintance with *app.* accounting for the biggest proportion (64%), followed by *und.* (22%). The fact that only one utterance containing *dow.* and no *pol.* is used implies an intimacy between the interlocutors. It is worth noting that the way *int*. is used is very similar in both languages and they are all seen in situation 3 (photocopy a book) and used to increase interest to H as in the following examples:

Chà! Đoạn này đọc thú vị quá. Cho anh mượn phô tô chút nhé (Vietnamese)

I really enjoyed your book. I was wondering if I could photocopy some pages. (Canadian)

TABLE 30
FREQUENCY OF LEXICO-MODAL MARKERS ADDRESSED TO ACQUAINTANCE (5 YEARS YOUNGER)

Modal markers	Dow.	und.	int.	app.	pol.
Percentage	0.7%	22%	2.7%	64%	0%

V. DISCUSSION

The analysis of 3000 utterances of AFP indicates that six out of nine types of lexico-modal markers are employed by the Canadian informants in comparison with five types used by Vietnamese counterparts. The sharpest difference is the use of appealers, which account for 58% of the total utterances in Vietnamese as compared to only 7.1% in English. Distribution of each category is represented in Table 31 below.

TABLE 31
OVERALL DISTRIBUTION OF LEXICO-MODAL MARKER IN ENGLISH AND VIETNAMESE

Lexico-modal markers	English	Vietnamese
Understaters	23.7%	20.8%
Appealers	7.1%	58%
Politeness markers	7%	7.6 %
Downtoners	4.2%	1.8%
Intensifiers	1.3%	2%
Subjectivisers	0.4%	0%

Major Similarities and Differences

A. *Major Similarities in Terms of Informants' Parameters*

English and Vietnamese informants under 40 score higher percentages of *und.* and *app.* than those above 40 (English 26.8% vs.18.3%, and 7.3% vs. 6.9%; Vietnamese 23.2% vs. 12.1%, and 62.8% vs. 40.9%, respectively). Females from both groups make no use of *subj.* and use more *dow.* and *pol.* than males (English 5.8% vs. 2.1%, and 11.1% vs. 1.8%; Vietnamese 2.1% vs. 1.5%, and 11.4% vs. 4.6%, respectively). Both Canadian and Vietnamese rural dwellers employ lexico-modal markers at higher rate than their urban counterparts. The single informants from both groups score higher rates of *dow.* and *pol.* than the married (English 4.7% vs. 3.5%, and 10.3% vs. 2.4%; Vietnamese 2.2% vs. 0.5%, and 8.6% vs. 4.9%, respectively). Both Canadian and Vietnamese in the service sector make more choices of *dow.* and *app.* than students and office workers (English 9.5%, 3.9% and 3%; and 16.2%, 6.3% and 5.2%; Vietnamese 5.7%, 1.1% and 1.2%; and 65.2%, 63.6% and 56.3%, respectively).

B. *Major Similarities in Terms of Communicating Partners' Parameters*

The total numbers of modalized utterances addressed to brother/sister and close friend by Canadian and Vietnamese informants are the lowest of all. This proves that the language for intimates and family members is, to a certain extent, similar in both languages. *Und.* in both corpuses fluctuates around 20%, and *int.* is utilized at a minimal rate (from 0.7% to 2.7%). The striking similarity is the use of *int.*, which is exactly equal in rate in both groups when it is used for older and younger bosses, and older acquaintance (1.3%, 0.7% and 1.3%, respectively). Informants from both groups employ *und.* for older and younger acquaintance at approximately equivalent proportions (English 24% vs. 24.7%; Vietnamese 22.7% vs. 22%, respectively). The percentage of utterances with *int.* addressed to the close friend (English 2%, Vietnamese 2.7%) and the disliked person (English 2%, Vietnamese 2.7%) is equally distributed in both groups of informants.

C. *Major Differences in Terms of Informants' Parameters*

The investigation of 3,000 utterances uncovers that, except for *app.*, which Vietnamese informants overwhelmingly resort to, the proportions of lexico-modal markers slightly differ in both languages. Nevertheless, the distribution of modality regarding communicating partners' roles is more flexible in Vietnamese, i.e., the relationship between interlocutors significantly influences the manipulation of modality. This is due to the fact that Vietnamese culture belongs to what Hofstede (1991) labels as "Large Power Distance" society. It is further noted that *subj.* is sometimes seen in English but there is no such a single case in Vietnamese.

It is evident that English speakers above 40 use *pol.* at a higher rate than those under 40 (8% vs. 6.5%) while the Vietnamese data show the reverse results (2.1% vs. 9.1%, respectively). While both English age groups use *dow.* at almost the same rates (4.4% by the older and 4% by the younger), there is bigger difference in the Vietnamese data; the younger's rate is the higher (2.2% vs.0.3%). Canadian males use more *app.* than females (9.4% vs. 5.4%) but the Vietnamese females' rate dominates the males' (66.5% vs. 51.3%). While Canadian urban and rural people use *pol.* at the same rate (7%), the Vietnamese corpus shows that a higher percentage goes to the rural ones (8.3% vs. 7.1 %). In contrast, Vietnamese urban rate of *int.* is higher than the rural (2.3% vs. 1.7%) but the order is reverse in the English results (0.5% vs. 4.6%, respectively). Regarding marital status, although the difference in the use of *und.* by Vietnamese married and single people is inconsiderable (21.8% vs. 20.5%, respectively), the rate of the English latter group almost doubles the former's (29.8% vs. 15.4%). Vietnamese service workers use *und.* with a bigger proportion than the office workers and students (23.4%, 21% and 20%, respectively), whereas the English data show that the domination of *und.* goes to students, whose rate nearly triples the service workers' (29.6% vs. 11.9%). Also, Vietnamese office workers resort to *pol.* most often (office workers: 17.3%, service workers: 11.4%, students: 9%) while it is dominated by students in the English data (students: 7.8%, office workers: 6.4% and service workers: 5.7%). No *int.* is found in the English service group but it is sometimes used by Vietnamese respondents (1.4%).

D. *Major Differences in Terms of Communicating Partners' Parameters*

The prominent feature is the age factor that affects Vietnamese people's manner of communication. In addressing the older (boss, aunt/uncle, acquaintance) Vietnamese informants tend to overwhelmingly resort to *pol.* while such markers are not utilized in the language addressed to those of equal age. In English, the distinction is minor, i.e., *pol.* is used for all partners with a little distinction. It is evident that *pol.* is a very important device to convey politeness in Vietnamese. English informants employ *app.* most often for brother/sister, aunt/uncle and close friend (12%, 10% and 10%, respectively) but Vietnamese counterparts use it most frequently for acquaintance (both older and younger) and colleague (same sex, same age: 62%, 64% and 63.3%, respectively). When speaking to someone they dislike, English speakers employ *pol*. at a higher rate (6%) than their Vietnamese counterparts (3.3%).

VI. Conclusion

This study investigates linguistic modality manifested in asking for permission by Vietnamese and Canadian speakers of English. There are certain similarities and differences in the two languages. While hearer-oriented verbal style tends to be dominant in Vietnamese through the use of "you", the speaker-oriented strategy with the dominant use of "I" is much more common in English. The cultural factor is also strongly felt in the use of direct and indirect speech acts. Vietnamese culture is categorized as Collectivism, which promotes interdependence and harmony (Hofstede, 1991). Hence, they tend to resort to direct strategies with a dominant use of appealers such as "nhé", which sounds intimate to H. English culture, by contrast, belongs to Individualism, which respects privacy and promotes independence. Conventionally indirect strategies such as *Can I, Could I*, etc. are therefore commonly employed by English speakers. Another noticeable feature is that Vietnamese speakers frequently use politeness markers when they communicate with the older, but they hardly use them for their peers. This is again an indication of Vietnamese collectivistic culture, where hierarchy is strongly felt in verbal interactions. English speakers, however, use politeness markers for all partners with a slight variation. Another noteworthy similarity is that both Canadian and Vietnamese women modalize their language than men. This may imply that women are generally more linguistically emotional than men as Holmes states*: "Men's reason for talking often focuses on the content of the talk or its outcomes, rather than how it affects the feelings of others. It is women who rather emphasize this aspect of talk"* (1995, p.2). These findings are, therefore, of theoretical significance and have pedagogical implications.

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Tien B. Tran was born in Vietnam. He earned his B.A. degree in English at Vinh University, an M.A. degree in English linguistics at Vietnam National University and an M.A. degree in TESOL at San Francisco State University. He received a doctoral degree in linguistics with a concentration in cognitive linguistics at Vinh University.

He has been teaching undergraduate and postgraduate students at the Foreign Languages Department, Vinh University in Vietnam for 24 years. He was a visiting lecturer at Mae Fah Luang University in Thailand in 2005, invited lecturer for a number of universities in Vietnam. His publications center on cognitive linguistics, cross-cultural communication and Multiple intelligences in language learning.

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Investigating EFL Learners' Ability to Analyse Poetic Language: A Pedagogical Corpus Stylistic Approach

Eman Adil Jaafar
School of Languages, Literacies and Translation, Universiti Sains Malaysia, Malaysia;
Department of English, University of Baghdad, Iraq

Malini Ganapathy
School of Languages, Literacies and Translation, Universiti Sains Malaysia (USM), Malaysia

***Abstract*—Pedagogical stylistics refers to the application of the tools of stylistics in the teaching of the English language as a foreign or a second language. Teaching and learning poetry is challenging. Thus, pedagogical corpus stylistics (Henceforth, PCS) approach has been introduced to Iraqi undergraduate foreign language learners (EFL) to guide them to analyze poetic language. The study aims to make students interact with authentic examples of poetic language and answer questions about it. The main objective of the study is to examine whether PCS tools enable the learners to provide linguistic evidence from the poetic texts they are exposed to. This in turn ensures objective poetic analyses. Moreover, it aims to enable EFL Iraqi students to discover salient norms related to the Standard English language. The study reveals that the pedagogical corpus stylistic approach helps the students to discover language patterns using corpus tools with the help of the teacher's guidance at the beginning but this eventually leads to independent learning and discoveries about poetic language.**

***Index Terms*—pedagogical corpus stylistic, poetic language, teaching EFL**

I. Introduction

Reading English poetry is an enjoyable experience for both teachers and learners of the English language. However, poetry is not a straightforward genre to teach or learn. Verdonk (2013) believes that poetic texts are complex in nature. Similarly, Jeffries (2008) noted that poems have their own texts worlds; thus, it is tricky and difficult for readers to comprehend. Thus, there have been several methodological attempts have been made to tackle and solve this issue (Jaafar, 2021).

It can be a painstaking endeavor to teach poetry. For many reasons, poetry is rich material for EFL learners. It provides them with a vivid cultural background about the language that foreign learners do not know or have limited knowledge about. Moreover, poetry contains figurative devices that tend to defeat the readers' interpretive expectancy. Intertextuality is another factor that can hinder straightforward understanding of poetry, for instance, the use of allusions. Approaching literary texts by EFL Iraqi students can be a challenging task. Furthermore, reaching the correct, objective interpretation based on linguistic evidence is far more challenging. Pedagogical corpus stylistics which is proposed by (McIntyre & Walker, 2019) to teach L1 learners. However, in this study, this approach is adjusted to suit EFL Iraqi learners. What matters is to base the students' interpretation on linguistic patterns from the poetic texts.

Pedagogical stylistics as a methodology, in general, refers to the application of the tools of stylistics in teaching. More specifically, in the teaching of the English language as a foreign or a second language. McIntyre (2011, 2012) illustrates that pedagogical stylistics differs from the pedagogy of stylistics. On the one hand, pedagogical stylistics offers specific tools and techniques to teachers and learners of the English language. While, the pedagogy of stylistics is concerned with the methods of teaching stylistics itself as a field of linguistics (see, for instance, Short, 2006; Alderson & McIntyre, 2006; Plummer & Busse, 2006). Pedagogical corpus stylistics needs to be advocated in this study to foster language learning with stylistic tools that help learners to a better understanding of poetic texts. To put it differently, it is argued that PCS as an approach brings the attention of learners to language patterns that can be missed through regular teaching. For example, the use of authentic data in selected corpora gives the learners a chance to examine language in real use. The concordance lines for instance help them to see words in context and link the learning experience to their own knowledge.

However, the main focus of this study is on pedagogical stylistics and more specifically, on corpus pedagogical stylistics. Different theoretical approaches have addressed the integration of stylistics within classroom teaching of poetry. These approaches encourage the use of technology in teaching and learning. Most of them recently addressed the integration of corpora with stylistic tools (McIntyre & Walker, 2019). Nonetheless, based on the literature review, it appears that the pedagogical corpus stylistic approach has not been applied to the Iraqi higher Educational context. The researchers argue that teaching poetry within the Iraqi educational context lacks linking content to form. In fact, teaching poetic language in regular classes focuses on thematic, moral aspects of poems. Thus, the study here aims to fill this gap and link form to meaning. It is important to shed light on phonological aspects and semantics as well as grammar while teaching poetry. Linking words to other contexts is crucial as well.

Among other important areas in pedagogical stylistics that require further research basically include three main possible studies; first, students' engagements with the text is still needed to be considered. To focus on engaging students with the target text instead of asking them to look for meaning, they can be engaged with the text they are exposed to. In other words, to link their own experiences and to be completely immersed within the text. The aim is to enable them to answer questions like: "how does this text impact you and why is that?' replacing questions like 'what is the author's intention'? Or what is the meaning of the text?" (Zyngier, 2020, p. 449). Thus, this study aims to examine the significant outcome of combining pedagogical corpus stylistics approach and data-driven learning in the teaching of poetry among EFL students at the University of Baghdad to reach this goal. In fact, there are no studies concerning pedagogical corpus stylistics conducted within the Iraqi educational context. Thus, this study would help in filling this gap.

Moreover, the connection between foregrounding and pedagogical stylistics has to be enhanced in the reception area. To put it differently, intending to understand EFL students' responses, researchers can benefit from the tools of psychology and social sciences where there can be a part of some studies that can bring the attention to cultural nuances that can show various responses toward a particular literary text (Zyngier, 2020). For example, Iraqi students as foreign learners or readers, in general, have a different cultural background from those whose English are their first language. Thus, it is expected that the learners have various interpretations of the same target text.

In the same vein, corpus stylistics proved to be fruitful in classroom teaching. It can bring attention to patterns of language that can be missed by manual analysis. However, still more studies are needed that can be valuable in the interpretation process. Regardless of the technique, whether driven-corpus or corpus-based one (Zyngier, 2020; Zyngier et al., 2008; McIntyre, 2012).

Another important research gap is the development of pedagogical stylistics which can benefit from the turn of physical classes to virtual ones, especially after the technological platforms have been introduced during the COVID-19 pandemic. Empirical studies need to be conducted to testify the impact of integrated virtual classes with physical ones and their effectiveness on pedagogical stylistics. It is true that:

> "What has been said of stylistics also applies to its pedagogical branch. It now goes "far beyond the rhetoric, poetics, formalism, structuralism, and functionalism of the past to embrace corpus, critical, cognitive, pedagogical, pragmatic, gender, multimodal and, most recently, neuroscientific approaches. These are all awaiting new endeavors" (Burke, 2014, p. 2).

Based on the above-mentioned research gaps and suggestions for further studies, this current study adapts corpus tools with pedagogical stylistics. The researchers can utilize online platforms for instance Google Classroom in addition to regular classes to achieve the goal of the study. Mainly, it is to guide students toward independence in finding patterns for language as linguistic evidence. Thus, the next research objective of this study is to determine how corpus pedagogical stylistics as a tool reveals patterns in language that enable teachers and EFL students to interpret texts.

II. Background to the Study

English Education in Iraqi Universities Context

Teaching English literature at the university level in Iraq needs to be revived and adjusted according to the current technological developments. Usually, the focus on teaching the literary subject is deprived of connecting a form to meaning (see, for instance, Jaafar & Hassoon, 2018). Literary texts in general are taught by teachers who are specialized in English literature who are not trained to focus on linguistic elements. Most of those teachers consider linguistics as an alien. Their explanation is mainly restricted to narrating events and the thematic moral meanings of the literary texts. Little attention is paid to stylistic features other than figures of speech. Stylistics is not a matter of listing similes and metaphors. It goes beyond to include and integrate theories from other fields such as cognitive linguistics, corpus linguistics, functional linguistics, and critical discourse analysis. Stylistics is electives in nature. To put it differently, it keeps itself informed with all the developments in other fields (Jeffries & McIntyre, 2010). Based on what is mentioned above, there is a need to investigate the effectiveness of PCS approach to teach English language through literary texts in particular poetry to EFL Iraqi undergraduate students. Thus, pedagogical corpus stylistics can offer new tools to achieve the aims of the study.

The Iraqi Higher Educational system recognizes English as a Foreign Language (EFL)(Ministry of Higher Education). The target of the study is undergraduates Iraqi EFL students at the University of Baghdad. It is necessary to mention that, stylistics is not included in the syllabus. Poetry is being taught from a different perspective (themes, symbols…etc.). Corpus studies are not taught at the undergraduate level nor at the postgraduate level at the University of Baghdad, especially in a practical way.

III. Literature Review

Fogal (2015) presents a survey of thirteen studies to identify the main themes of these studies that deal with stylistics as a tool to improve second language learning. Fogal's study highlights the main gaps in these articles and concluded further empirical work needs to be done.

According to O'Halloran (2014), there are many approaches to teach or to know about a single poem. These approaches can be given as a guide to students to learn and analyse a poetic text. He proposed a performance stylistics approach that involves readers or students to find an answer to this question instead, the reader asks a very different question:

"How can I connect up a poem with different things outside of it in order to help dramatize it in a singular way?" (O'Halloran, 2014, p.146). This mainly means a reader has to connect the poem with outside matters. In other words, to perform an interpretative performance of a poem by means of web-based engagement. O'Halloran (2014) performance stylistics approach requires three elements. The first uses a web- search element and the second one is the traditional stylistic analysis. The last element is an optional corpus analysis which usually can be performed after the web search and before the stylistic analysis.

Part of the myriad approaches to poetry O'Halloran's study (2019) comes up with postdigital stylistics which is a new methodology in teaching. This approach suggests getting benefits from mobile devices to make films to embody literary interpretation and encourage learners to reflect their ideas through filming poems. However, there are no studies directed to apply teaching literature to Iraqi EFL learners through the use of stylistic techniques as well as corpus and pedagogical tools. The current study endeavors to investigate the effect of integrating three basic tools. Using corpora in learning is an effective means to achieve the goal of the study. Therefore, there is an attempt to extend what have been proposed earlier from research gaps and to encourage students to utilize selected corpus tools under the guidance of the teacher who acts as a facilitator in the process before starting the actual analysis.

IV. Research Objectives

Given these observations raised above, the present study, to be specific, addresses the following objectives:

1- To determine the extent to which the pedagogical Corpus stylistic approach can improve EFL Iraqi undergraduate students' interpretive poetic skills.

2- To show what are the effects of using the pedagogical Corpus stylistic approach to overcome difficulties in analyzing and understanding poetry.

3- To investigate the effectiveness of the PCS approach in teaching English through poetic language.

A. Significance of the Study

The current study is of crucial importance. Its significance lies in developing an approach to teaching English through poetry. It makes use of technology in reaching its aims. The study can help university Iraqi EFL students to increase their ability to analyse poetic language using corpus as well as pedagogical stylistic techniques. The availability of corpus tools and data is much connected to the development of technology which becomes part of life. Thus, employing these free facilities is crucial to achieve noticeable changes in both teaching and learning (see, Jaafar, 2019, 2021).

Moreover, students can develop autonomous learning skills through the introduction of DDL methodology. Searching for patterns through a corpus is not useful in finding textual patterns that help in interpretation but also, the search enables learners toward discovery learning. In addition to what is mentioned above, the study is valuable in terms of developing the curriculum of the Department of English to include stylistics and corpus studies at undergraduate levels.

There are no studies conducted in the Iraqi educational context that propose and conduct a pedagogical corpus stylistics approach to teach poetic language. Thus, it is believed that the current study is of immense practical significance to pave the way for future studies and applications in teaching not only poetry but also other literary genres. To sum up, the outcome of this study encourages more attempts to deal with corpora and technology within classroom teaching.

B. Pedagogical Stylistics versus the Pedagogy of Stylistics

Pedagogical stylistics differs from the pedagogy of stylistics. The former refers to the practices of applying stylistics toolkits in teaching. In other words, the tools of stylistics are used in teaching for example English language for foreign learners. On the one hand, pedagogical stylistics offers specific tools and techniques to teachers and learners of the English language. Using toolkit of stylistics in teaching English literature or even non-literary language is not a recent practice. Due to the importance of using authentic data in teaching the English language, many studies have been conducted in this vein. Many scholars have participated in developing pedagogical stylistics, some of the pioneers in this field include Widdowson (1975) Urszula Clark, and Sonia Zyngier who form (Ped-sig) group at the PALA conference in 1996 which is the first group that specialized in pedagogical stylistics (Zyngier, 2021). On the other hand, the pedagogy of stylistics is concerned with the methods of teaching stylistics itself as a field of linguistics (McIntyre 2011, 2012; McIntyre & Walker, 2019).

As mentioned earlier, pedagogical stylistics differs from the pedagogy of stylistics. To illustrate the difference, McIntyre (2012) conducted a study on how to teach corpus stylistics to students. This can be an example of the pedagogy of stylistics. His study shows how stylistics can borrow from corpus linguistics techniques to support analysis with textual pieces of evidence to obtain objectivity. McIntyre (2012) illustrates "what we want to do in the stylistic analysis is to validate (or invalidate) the more subjective views of mainstream literary critics. And we can use corpus evidence to help us do this"(p.118). He further produces a corpus stylistic analysis of Hemingway's novel *For Whom the Bell Tolls* to testify whether what have mentioned by critics that Hemingway's writing style is simple and it is characterized by a 'paratactic syntax' feature in the novelist's style. His approach is to compare the electronic version of the text against a reference corpus from the BNC, this is achieved using Wmatrix corpus tool. A list of the key parts of speech in the novels that show under and over-represented word classes. The first results were in contrast to the critics' viewpoint. The coordinating and the subordinating conjunctions are over-represented in the novel. McIntyre (2012) concluded that:

> "Corpus stylistics familiarizes students with key methodological concepts, such as research questions, hypotheses, data, methods, and tools of analysis. Once students have a firm grasp of these concepts, it can be much easier for them to apply what they have learnt to qualitative stylistic analysis (and, of course, to other subjects and disciplines). Corpus stylistics has the potential to improve students' abilities in stylistic analysis generally…… In this sense, we see a circular and mutually beneficial relationship between the pedagogy of stylistics specifically and pedagogical stylistics generally." (p.123).

V. CORPORA IN THE CLASSROOM

Using corpora in teaching and learning can be of immense significance. Iraqi Learners need to enhance their poetic analytical skills and competence so their searches become more focused, their interpretation of findings to be more explicit, their comprehension of corpus usage to be deeper, and their language awareness to be sharper. Bernardini (2004, p.23) demonstrates that "learners are asked to abandon deeply rooted norms of classroom behaviour, but soon becomes liberating for both teachers (who can stop pretending to be sources of absolute and limitless knowledge) and learners (who start to see themselves as active participants in the teaching-learning process". Nevertheless, using corpora and corpus tools requires training for both teachers and learners. Not only this but also it needs planning as emphasized by McIntyre & Walker (2019).

A. *Corpus Tools for Analysis*

An essential part of this current study is to guide Iraqi EFL participants toward discovery learning. In order to bring their attention to patterns of language in a particular text/s, they need to be introduced to computer tools to achieve this aim. The learners need to examine and investigate how words in context have certain textual uses and significance. Extracting wordlist and retrieving concordances can be of immense importance in terms of getting meaning and answering particular research questions. Furthermore, the use of corpus tools, computer software can bring attention to irregular occurrences of words and reveal foregrounded patterns. Cobb and Boulton (2015) point out that individual texts can benefit from corpus tools, which can assist determine whether a text is acceptable and which components to emphasize. A teacher may upload a text into free software and have the lexis color-coded according to the frequency of each word in the BNC or COCA corpus. Such data can aid in making judgments about which items to teach in a particular text, such as disregarding or glossing over less frequently occurring items while relying on the highly apparent repeated appearances of others to educate in context (Cobb, 2007).

B. *What Is Corpus, and Why It Is Used*

According to Jones and Waller (2015), "A corpus is simply an electronically stored, searchable collection of texts. These texts may be written or spoken and may vary in length but generally, they are longer than a single speaking turn or single written sentence" (p.5). Meanwhile, McIntyre and Walker (2019) argue that "a corpus is a collection of texts but one which has been put together according to strict criteria"(p.3). So, any collection of texts is a corpus; previously, many kinds of research have been conducted using a similar amount of data, but at that time, the name "corpus" has not been applied yet. The word "corpus" is driven from the Latin word meaning "body" since corpus is a body of texts (McEnery & Wilson, 2001).

Corpora vary in their sizes, types, and aims of construction. There is no strict limit of its size; what is the maximum and the minimum number of words a corpus should contain, but clearly, it should be large enough to achieve the aims of the study (Jones & Waller, 2015, p.6).

Lastly, using computer tools within the linguistics analysis helps to identify some linguistic features of a text that cannot be noticed by the manual human analysis (Ho, 2011, p.7).

VI. METHODOLOGY

A. *The Integration of Frameworks*

Pedagogical Corpus stylistics is an approach for assisting students in improving their ability to read and analyse poetry texts in English. For the purpose of this research, Iraqi students are taught to be aware of PCS tools which allow them to unveil meaning and textual interpretation of the selected poetic texts. Pedagogical corpus stylistics requires the integration of three essential tools (see figure 1). Firstly, the use of corpora in teaching and learning is as data-driven learning (DDL) as a pedagogical tool. This way of learning helps the Iraqi female students to deal with real examples of language which can be searched by corpus tools or web interfaces. It is assumed in this study that the Iraqi students can examine concordance lines which can aid them in gaining meaning (McIntyre & Walker, 2019; Johns, 1991, 1994). Approaches based on stylistic analysis only are of immense significance in helping students to locate linguistic evidence (see, for example, Jaafar, 2014). Secondly, the stylistic tools are part of the approach that includes deviation, foregrounding and figures of speech. Finally, it is important to integrate corpus tools as well to foster the process of interpretation (Jaafar, 2019, 2021).

Applying corpus methods has its importance in text analysis. For example, by applying corpus methods O'Halloran (2014) tries to find evidence to testify literary criticism or judgments which might be accused of being subjective. In his study, he attempts to verify Roger Fowler's critique " dynamic and disturbing" to Fleur Adcock's poem, "Street Song," O'Halloran (2014) shows how the application of both schema theory and corpus analysis can be helpful in giving ideas about Fowler's literary evaluation.

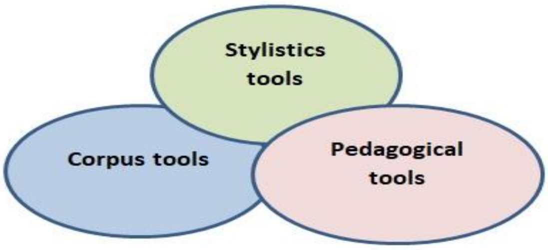


Figure 1.The Integration of PCS Various Tools

B. Rationale of Data Selection

Poetic language tends to be attractive. It is rich with figurative devices which make it distinct from other genres of literature. Here in this study, selected poems from Liverpool poetry are reflecting this fact. Another reason for choosing poetry, poems are shorter texts in comparison to novels and dramas. This facilitates the application of this research in terms of time consumption. Achieving goals with less time. Furthermore, poetry is tricky to learn and interpret because of the deliberate use of figures of speech and foregrounding by the poets. This is also because it reflects cultural aspects of the target language. Targeting culture is part of the process of learning. For practical reasons, poetry is being taught for four years during college study at the Department of English, University of Baghdad. For this reason, poetry as a subject can be employed in a way to improve the language and in particular, enable learners to focus on linguistic patterns which lead to meaning. Poetic texts are sources of meaning.

C. Data Collection Procedure

1-Questionnaire

The items in the questionnaire can be closed-ended, open-ended, or a combination of the two types. Closed-ended shows more efficiency in the collection and analysis (Tashakkori et al., 2009). Thus, this type of questionnaire is adapted for the study. The questionnaire responses help in exploring the Iraqi learners' perspectives about the difficulties in reading poetic English language. It also gives an idea about the usefulness of the workshop of the study.

Finally, a response essay of 300 words should be written electronically about an analysis of one of the selected poems. The response essay is essential in this study because it reflects at the early stage the weakness of the learner in interpreting the selected poem. Moreover, how much benefit is gained at the end of the workshop program. All these are collected (the questionnaire and the response essay) in a digital way to save time.

To ensure the validity of the questionnaire, it is shown to several teachers at the Department of English specializing in both literature and linguistics for further notes, suggestions, and constructive ideas.

2-Focus Group Interviews (FGIs)

With a view to give the participants an opportunity to express their feelings towards the approach of the study as well as their general difficulties in analyzing poetry objectively, it is important to interview them. Discussing learning issues helps to tackle the obstacles within the study. The participants during the interview will be divided into four focus groups. Five students for each group to ensure encouragement of participation and this group is small in terms of maintaining concentration on each individual. Furthermore, group interviews can help to establish a positive educational environment that encourages hesitant learners to engage and develop their ideas. All participants can interact in a stimulating environment as a researcher notices and compares their thoughts in a group setting. (Almufayrij, 2016).

In this regard, an online setting will be chosen to manage the interview phase of the study. Many applications nowadays are available to perform this task efficiently. This facilitates time management and speeds up the process of the interview. Cohen et al. (2007, p.242) affirm “the Internet may also enable researchers to contact hard-to-reach groups and individuals”

Some possible questions during the interview might include:

1- Were you able to find the general idea/theme of the poem with the help of PCS tools? And how?

2- How do pedagogical corpus stylistic tools help you in finding the patterns of language?

VII. The Procedure of the Research

A. *Medium of Instruction*

Students join a one-month online session for instruction through Google Meet an online video communication service provided by Google one of the facilities in Google classroom. The reason for choosing an online platform is related to the time limit during the lecture. There is not enough time to join classroom workshops which normally required allotting specific time and place. Furthermore, through an online workshop, learners have the ability to access the internet, which is not available at the College where they study. Moreover, students prefer online lectures for they have experience in joining lectures during the pandemic. Thus, the online lectures of the workshop reflect the use of technology in teaching and practice.

B. *Participants and Setting*

The participants who are involved in the workshop are fourth-year undergraduate female students. **60** students will be targeted to be the participants. The study is to be conducted in the Department of English, College of Education for Women, University of Baghdad. These students are foreign language learners and their level of language proficiency is upper-intermediate (there are variations and individual merits). Their age at this level of study is between (21-and 23).

The learners are introduced to basic concepts related to corpus tools and text analysis with examples from literary and non-literary texts. During the time of the workshop, they need to answer a questionnaire with questions that can examine their ability to analyse and reach linguistic interpretation. The experiment is set for 6o minutes and in each session, students are introduced to activities.

The choice of the learners is based on several factors:

1- Those who are willing to learn extra information which is not listed in their syllables. That means their joining is voluntary.

2- The learners should have internet access.

3- They are chosen for their collaborative merits and commitments to complete the task.

C. *The Experiment*

The experiment of this study consisted of 60-minutes online lessons for 6 weeks (in which students from the experimental and control groups experienced a total of 360 minutes of instruction. For the experimental group, the PCS approach was introduced which is adapted from McIntyre and Walker (2019) with further adjustments to suit the Iraqi students' educational context. While in the control group the participants receive the traditional teaching process concerning poetry.

The experiment is a means to make learners independent in providing linguistic evidence while analyzing a piece of poetry. They need to learn how to justify their interpretation and this can be from the text itself. Their analyses should be evidence-based ones. Thus, during the workshop, the learners are guided on how to employ the tools of PCS to discover meaning and support their poetic analyses. They need to learn how to be objective and avoid being subjective. They are introduced to poetic examples of how poets form meanings through sound, structure, and wording of ideas.

The stages of the experiment include:

In weeks **1& 2** the subjects that are covered; firstly, an introduction to stylistic basic tools.

The tools include (foregrounding, deviation, and figures of speech). For example, the poem

“Goodbat, Nightman” by Roger McGough is part of the collection *The Mersey Sound* (Henri et al., 1967) it is introduced to the learners.

God bless all policemen
and fighters of crime,
May thieves go to jail
for a very long time.
They’ve had a hard day
helping clean up the town,
Now they hang from the mantelpiece
upside down.
A glass of warm blood

and then straight up the stairs.
Batman and Robin
are saying their prayers.
* * *
They've locked all the doors
and they've put out the bat,
Put on their batjamas
(They like doing that)
They've filled their batwater-bottles
made their batbeds,
With two springy battresses
for sleepy batheads.
They're closing red eyes
and they're counting black sheep.
Batman and Robin
Are falling asleep.

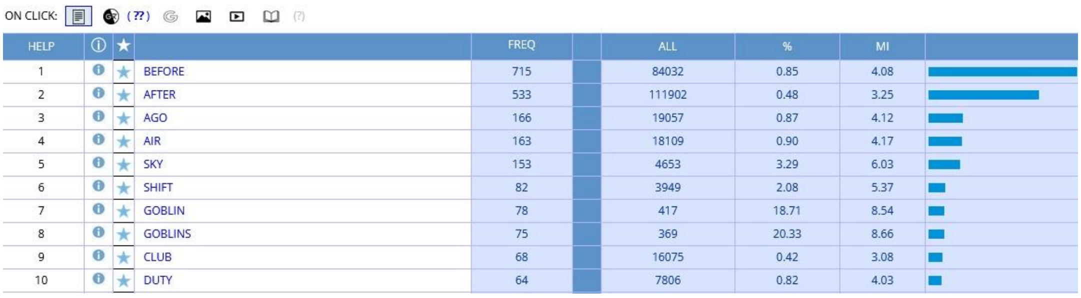
The learners are asked to find new, unfamiliar words; they rightfully identify (goodbat, nightman, batjamas, batwater, batbeds, battresses, batheads). This coinage can be recognized as Neologism, a term that refers to the formation of new words, and the learners are introduced to this term in linguistics, but never have the chance to identify such words before in a practical way.

Not only this but also tasks & discovery learning are encouraged. The first stage focuses on the sounds of the words. To make learners aware of the deliberate use of alliteration, assonance, and consonance by the poets for aesthetic purposes to create rhythm and to make readers enjoy the experience of reading the poems. Thus, the term phonological deviation is introduced and exemplified. The teacher encourages the learners to be active and try to locate such examples of sound deviation in the poem "Love Is". The learners need to seek patterns of sound that are prominent and catchy.

In weeks **3& 4**, Corpus stylistic tools are presented to the students through the virtual class such as online corpora and corpus tools. They are informed how to use BYE- BNC and the learners are guided toward independent learning tasks. These include searching for collocations, word relations, and collocation networks. They are directed toward the use of online corpora to examine concordance lines about a particular node. For example, the participants are asked to find the collocates of the node 'Night' from the poem 'Goodbat Nightman'.

Figure 2 Starting the Process of Finding Collocations

They have the chance to unravel difficulties in the poem. As figure 4 shows the learners check collocates following the word 'night'. The asterisk represents any part of speech.


ON CLICK:

HELP		FREQ	ALL	%	MI
1	BEFORE	715	84032	0.85	4.08
2	AFTER	533	111902	0.48	3.25
3	AGO	166	19057	0.87	4.12
4	AIR	163	18109	0.90	4.17
5	SKY	153	4653	3.29	6.03
6	SHIFT	82	3949	2.08	5.37
7	GOBLIN	78	417	18.71	8.54
8	GOBLINS	75	369	20.33	8.66
9	CLUB	68	16075	0.42	3.08
10	DUTY	64	7806	0.82	4.03

Figure 3 The Most Frequent Collocates After the Selected Node Night

The learners notice by one click the most frequent collocates after the selected node. They can also check the context and read the concordance lines. This practical engagement makes them deal with the language and encourages them to discover new patterns and support their independent learning. It is clear from the figure that the word before is the most frequent node that follows 'night' scoring 715 times in the BNC. In addition to that, the learners can

+CONTEXT			HELP
1	FXU	S_interview_oral_history	#starting a week without your Er I've slept a **night before**, somewhere at the weekend, when the day comes, but you
2	FXX	S_interview_oral_history	#'s dead. And she'd had an abortion the **night before** and she'd died that day on the Monday. She'd had
3	FY6	S_interview_oral_history	#Mhm. (SP:PS25K) just the same as it was the **night before**, you know. But round here you could go to sleep,
4	GYW	S_interview_oral_history	#you would draw the tools, at the, the **night before** you went to the job, you would take them there to the
5	HET	S_interview_oral_history	#And anyway, they sailed cos I was aboard the **night before** they sailed as a (unclear). This was about nineteen seventeen. You
6	HEV	S_interview_oral_history	#th-- the widest part of the Channel. (pause) And **night before** they'd sunk a hospital ship. U-Boats. (pause) We came across
7	J8F	S_interview_oral_history	#near home working then, and as I say the **night before** he went he was, he was gon na work on the Monday
8	K64	S_interview_oral_history	#and the night we slept in the garden and the **night before** we went we, Mrs (-----) was taken ill and I was giving
9	G59	S_meeting	#. I remember sitting helping to write the cards the **night before** and we were writing them off a typewritten sheet. (SP:G59PSUNK) (unc
10	G59	S_meeting	#'s right. (SP:G59PSUNK) (unclear) (SP:PS27U) the stuff down the **night before** with the (SP:PS27W) Yes. (SP:PS27U) numbers on it? (S

Figure 4 The Concordance Lines of 'night' & 'before'

specify the number of tokens in both the right and the left context. At least five occurrences of the target not are encouraged to be examined. In the final stage in weeks **5 & 6**, the participants are given examples of keywords, KWIC keywords in context. During the process of introducing the tools of the methodology to the participant, it is essential to use guided questions prepared by the teacher that helps to improve their learning performance (Nelson-Addy, 2020). Later in this stage, the learners' set for a post-test, and the interpretive essays are collected. They are asked to write an analysis to about one of the selected poems for the study.

D. Pre-test

Sixty pre-test scores after asking the students to analyse and interpret "Goodbat Nightman" were collected. This test aims to verify to what extent the participants can analyse the poetic text in a systematic objective way and how much linguistic evidence is provided. The results reveal that the learners have poor interpretive skills and they have difficulty in providing language patterns that support their explanations. Through an intensive qualitative examination of the participants' answers, it is clear that they need to be introduced to PCS so they can pay heed to language patterns.

E. Post-test

The pretest and the qualitative step help to locate the learners' issues in analyzing the poem. Thus, the experiment is subsequently conducted for six weeks with the main aim of introducing PCS tools to the participants so they can improve their ability in interpreting poetry by systematically focusing on the text as a source of meaning. During the virtual lectures, the students are guided on how to use the online corpora through their mobile devices and practice and give them a chance toward discovery learning. The students are asked to analyse the same poem and support their analysis. The results of the post-test showed there is a noticeable improvement in their interpretation. Their analysis is evidence-based. 90% of the learners developed awareness of providing textual evidence to ensure objectivity.

VIII. RESULTS & DISCUSSIONS

To answer the first research question "To determine the extent to which the pedagogical Corpus stylistic approach can improve Iraqi undergraduate students' EFL interpretive poetic skills?"

Following the experiment, the pretest and post-test scores of both groups were compared using a paired samples t-test and sorted by overall score and sub-scores. The significant p-values ($p<0.05$). This suggested that the PCS was effective in enhancing the experimental group's overall analytical interpretative competence, particularly in identifying language patterns that supported their claims. This study supports the findings of McIntyre and Walker (2019), who claimed that the PCS influenced students' EFL poetry interpretation positively. Concerning the second objective of the study pedagogical corpus stylistic approach, a questionnaire is given after the post-test supported by a focus group interview. Voluntarily, the participants show a great interest in giving their feedback and fill the electronic questionnaire which contains questions based on a Linkert scale of four questions.

The items of the questionnaire include:

1- Poetic language is challenging to understand and analyse
2- Poetry improves English language skills
3- The cultural aspect of the language can be learned from poetic texts.
4- Pedagogical Corpus Stylistic approach helps in overcoming difficulty in analyzing poetic text.
5- Stylistic and corpus tools are easy to apply and follow
6- There is a great difference in the analysis before and after the experiment.

7- I feel more confident after the experiment in analyzing poetry.
8- Finding linguistic evidence is important to support my analysis
9- The poetic text is the only source of meaning
10- Personal experience can help in analyzing poetry

Generally, the participants agree on all the items. However, different attitudes appeared toward items number 9 and 10.

The final research objective is "To investigate the effectiveness of the PCS approach in teaching English through poetic language". It is clear from the questionnaire and the focused group discussion that the learners positively reacted to the approach in both learning English through poetry in general and in learning how to do objective analyses in particular.

IX. Conclusion

The pedagogical Corpus Stylistic approach helps Iraqi students to discover interesting facts about the English poetic language. Through searching and the using of corpora in learning, they depend on themselves and can find suitable interpretations based on textual evidence. In sum, pedagogical corpus stylistics helps students to discover language patterns using corpus tools with the help of the teacher's guidance at the beginning but this eventually leads to independent discoveries about poetic language. In sum, developing course materials for EFL learners is a challenging matter in terms of filling the gap in the literature in a way adding new activities and presenting interesting, catching drills for learners to improve the process of learning the target language. Authors of course material might need to consider cognitive activities that can engage learners to develop their skills to improve learning skills.

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Eman Adil Jaafar is Assistant Professor of linguistics at the Department of English, College of Education for Women, University of Baghdad and a PhD candidate at the School of Languages, Literacies and Translation, Universiti Sains Malaysia, Penang. Her research interests include but are not restricted to stylistics, corpus and cognitive stylistics, and applied linguistics.

Malini Ganapathy (Ph.D.) is a Senior Lecturer at the School of Languages, Literacies and Translation, Universiti Sains Malaysia, Penang. She has published widely in her area of research in various international and national books and journals, which can be accessed at https://www.researchgate.net/profile/Malini_Ganapathy. Her research interests include Teaching English as a Second Language (TESL), writing and literacy education.

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An Examination of the Use of Subtitles in Learning L2 Collocations*

Han Xie
International Exchange College, Ningbo University of Technology, Ningbo, China

***Abstract*—Exposure to audiovisual input has been recognised as an engaging approach for implicit vocabulary learning. Recent studies have compared the effectiveness of different types of subtitling in enhancing viewers' learning gains in single word vocabulary, but research on multiword vocabulary acquisition, especially collocations, remains limited. The present study aims to examine which type of subtitling (i.e., English–Chinese subtitles or English-only subtitles) is more effective in L2 implicit collocation learning, and it attempts to identify Chinese L2 learners' learning difficulties when acquiring collocations. Experiments and interviews were conducted with 66 Chinese undergraduates to investigate their acquisition, in terms of both form recognition and meaning recall. Results indicate that compared with English-only subtitles, the effectiveness of English–Chinese subtitles in enhancing the acquisition of L2 collocation meaning is more significant, although English-only subtitles can be more helpful in reinforcing collocation forms. The results of the interviews also suggest that participants are more likely to encounter difficulties with contextually marked phrasal verbs and idioms, and affective filters should be considered when analysing individual differences. The findings support the use of L1 in subtitles to improve the learning efficiency of vocabulary meaning, as well as to help teachers identify the sources of students' learning difficulties.**

***Index Terms*—incidental vocabulary learning, subtitles, audio-visual input, L2 collocations**

I. Background and Rationale

Recent advances in digital technologies have reshaped the English pedagogical landscape. Emerging teaching approaches that highlight the effective use of multimodal L2 materials, such as Computer Assisted Language Learning (CALL), are being intensively incorporated into teaching practice by universities in China. Combining both sound and image, L2 audiovisual input creates an engaging learning environment where learners can access authentic language resources via mobile devices without time and space limits. The advantage of methods using audiovisual input has been particularly identifiable during the COVID-19 pandemic, since students struggle to concentrate on online instruction and their learning motivation in such a situation tends to be weak.

L2 audiovisual input can benefit not only intentional learning inside the classroom but also provide desirable conditions for incidental learning. Incidental learning refers to the "learning which accrues as a by-product of language usage, without the intended purpose of learning a particular feature" (Schmitt, 2010, p. 29). Incidental learning gains are potentially significant, as, thanks to globalisation, college students in China today have frequent exposure to English TV series in daily life. Furthermore, as the dominant way in which native speakers acquire their first language during childhood, incidental learning is considered necessary in L2 vocabulary development as well. Empirical studies have confirmed the decisive role of multimodal input in L2 learners' acquisition of words (Webb, 2010; Webb, 2011; Peters & Webb, 2018) and formulaic sequences (Lin, 2014). Recent research also includes inquiry on how to optimise the implicit learning outcomes under such conditions, with a particular focus on enhancement techniques (Duy & Peters, 2021; Majuddin et al., 2021).

Subtitling is one of the most frequently employed enhancement techniques, but its effectiveness remains at issue. According to the "redundancy principle" (Sweller, 2005) and "limited working memory assumption" (Winke et al., 2013), the presence of audio, imagery and onscreen text will in fact interfere with each other rather than contribute to learning. However, premised on the "noticing hypothesis" (Schmidt, 2001) that input can only develop into the intake when it is consciously noticed, subtitles have the potential to increase L2 learning gains as they draw viewers' attention to the language itself. Meanwhile, as "dual coding theory" (Paivio, 2008) suggests, subtitled videos realise the co-occurrence of the vocabulary's visual and audio presentation, which can activate both the verbal and nonverbal parts of the brain's processing system. This improved working efficiency has also been further evidenced by a series of empirical studies (Montero Perez et al., 2018; Peters et al., 2016), highlighting subtitles' significant role in reinforcing form recognition and meaning recall.

Following this, which type of subtitles can lead to optimal incidental learning efficiency is worth investigation. With regard to the information load given in the subtitles, researchers have demonstrated that fully subtitled videos are more

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helpful overall for learners' vocabulary acquisition than keyword-subtitled and non-subtitled materials (Montero Perez et al., 2014; Winke et al., 2013). Another aspect that causes heated discussion is the language choice for subtitles. The presence of L1 in subtitles is potentially effective in helping viewers construct correct form–meaning links, as the access to meaning L1 subtitles provide is relatively explicit compared with L2 subtitles (Laufer, 2005). Although this assumption has been confirmed by empirical data (Mardani et al., 2016), there are nevertheless empirical results suggesting that L2 subtitles help to increase L2 lexical learning gains. However, further research is required, as the research subjects involved in these empirical studies varied, either demographically or in terms of language proficiency levels.

Another factor ignored by the above studies is how subtitles can benefit the incidental learning of collocations rather than single-word items. Knowledge of collocations is significant in developing L2 learners' communicative capacities (Schmidt, 2010), especially in reducing speakers' cognitive load to improve the fluency of their L2 production (Wray, 2017). However, Chinese L2 learners tend to dedicate more time to single-word items than to collocations, and they are often reluctant to focus on collocations due to their low meaning transparency. Therefore, the need arises to explore how Chinese L2 learners can effectively acquire collocations outside the classroom and to identify the most challenging groups of collocations for Chinese L2 learners.

II. Literature Review

A. L2 Collocation Learning Difficulties

According to previous research, L2 learners' collocational competency lags far behind their single-word vocabulary proficiency (Bahns & Eldaw, 1993). The challenges in learning collocations can be explained from three perspectives: the learner-related, the cognitive, and the linguistic.

1. Learner-related Perspective

L2 learners' inappropriate learning strategies can exert a negative influence on their development of collocational competence. Chinese L2 learners' reliance on the rote memorisation of L1 literal translation, for example, is argued to be responsible for the "odd word combination" mistakes in the L2 collocation production process (Liu, 2010). This learning strategy fails to take the different levels of L1–L2 congruence into account, as it assumes that the meaning of L2 collocations is equivalent to their L1 word-for-word translation. Another obstacle in collocation learning lies in Chinese L2 learners' blind pursuit of "uncommon words" rather than "accurate words". As identified in Ying and O'Neil's (2009) research on the “aware approach”, instead of noticing how common words are paired to produce a new meaning, Chinese L2 learners tend to pay excessive attention to the unfamiliar words appearing in the input.

2. Cognitive Perspective

L2 adult learners develop collocations differently from their native counterparts, and this constitutes another learning barrier. Compared with native children, L2 adult learners tend to behave more analytically during the acquisition, as they have developed much higher cognitive abilities through their L1 learning experience (Schmidt, 2001). Instead of processing collocations based on chunks, these highly analytical learners start L2 learning from their previous knowledge about individual words, that is, they break collocations down word by word and attach the available concepts in their mind to each constituent part. Consequently, these L2 learners presume any word combinations with a similar connotation are equally possible (Wray, 2002), which explains why they find it difficult to distinguish between collocations that are similar in form.

Such an analytical processing pattern requires time and places demands on an L2 learner's working memory, thus leading to their difficulties in collocation storage. According to Miller (1956), the amount of information that a person's short-term memory can process depends on the number of chunks rather than on the amount of information stored within each chunk. On this basis, it could be inferred that a person's memory capacity will expand if they tackle collocations based on large units (e.g., multiword chunks) rather than on small units (e.g., single words). Thus, native children who handle collocations on a chunk basis have an advantage over their non-native counterparts in terms of efficiency of cognitive processing, and L2 learners' collocational learning efficiency will therefore suffer due to their constraints in cognition.

3. Linguistic Perspective

From a linguistic standpoint, it is assumed that there are three main L2 learning barriers: 1) the low semantic transparency of L2 collocations, 2) the arbitrary nature of collocations, and 3) the low degree of L1 and L2 congruence. According to Macis and Schmitt (2016), as opposed to literal collocations, whose meanings are the simple sum of literal meanings of the component words, there exists a wealth of figurative collocations (i.e., the collocations whose meanings cannot be derived from the constituent words) and duplex collocations (i.e., the collocations which present both literal meanings and figurative meanings) that appear to be challenging to learn. The authors show that these word combinations seem to exhibit a low level of semantic transparency and are particularly problematic in L2 learning (ibid.). Furthermore, the semantic arbitrariness in the selection of word combinations is also argued to present a particular difficulty for L2 learners' collocation development (Nesselhauf, 2003). In terms of the language learning issue, the term "arbitrariness" is typically interpreted in an intralinguistic sense, that is, "a collocation is arbitrary because it [its word combination] cannot be predicted by syntactic or semantic rules" (Smadja & McKeown, 1991, p. 230). The given example is that although "strong" and "powerful" are synonymous in meaning, "tea" can only be modified by "strong" rather than "powerful", and "car" should be modified with "powerful" rather than "strong" and there are no rules that can be referred to in order to explain this convention(ibid.). Such an intralinguistic view emphasises the unpredictability or unconventionality of the word pairing, which could be argued to echo the figurative feature of collocations mentioned above. Although collocations are believed to be highly arbitrary, some researchers (e.g., Liu, 2010) indicate that collocations are probably not as "unmotivated" or "arbitrary" as people initially suppose. They suggest that collocations are in fact motivated and their meanings analysable, because, as some studies show, particles used in phrasal verbs typically present a great deal of coherence in meaning (Condon, 2008).

In addition to the two aforementioned linguistic aspects, L2 collocation learning difficulties can also be attributed to the inefficient interlingual transfer between the first language and English. According to Nesselhauf (2003), there are varying degrees of congruence between the first language and English, and such congruence can be identified as the degree to which the collocations are natural in both languages. The previous study on congruence has demonstrated that L2 learners tend to make collocational errors when the interlingual congruence is not so evident, as they tend to heavily depend on word-for-word L1 translation when producing collocations (Sun & Wang, 2003). Therefore, the role of L1 influence cannot be overlooked when analysing L2 learners' production of questionable word combinations.

B. Previous Studies on Incidental L2 Collocation Learning

In response to the sources of L2 learners' difficulty, as discussed in the preceding part, many researchers have started to identify possible practical approaches to collocation learning. While the role of explicit instructions in L2 collocation learning has been extensively discussed (e.g., Sun & Wang, 2003; Webb & Kagimoto, 2010), the positive role of implicit collocation learning has also been confirmed by multiple empirical studies (e.g., Webb et al., 2013; Pellicer-Sanchez, 2017). These studies focus on how collocations are acquired through the reading process, and other input types have been insufficiently investigated. In terms of incidental collocation learning occurring during the reading process, Webb et al.'s (2013) research, for instance, further confirms previous research that L2 learners can acquire collocational knowledge through repeated encounters. On this basis, the results also indicate that implicit learning gains would be reinforced if learners read the text while listening to its audio version. As identified by the above research, the effectiveness of reading while listening suggests the potential benefit of using audio and visual inputs together to improve implicit collocation learning outcomes. Thus, another form of input that also incorporates audio and visual inputs, TV episode viewing, is examined in the present study.

In response to the problem and research gap outlined above, this study aims to address the following research questions:

[1] Are English-only subtitles more effective than English–Chinese subtitles in helping Chinese L2 learners to acquire the form of collocations incidentally?
[2] Are English-only subtitles more effective than English–Chinese subtitles in helping Chinese L2 learners to acquire the meaning of collocations incidentally?
[3] What are the sources of learning difficulties for Chinese L2 learners in acquiring collocations?

III. Methodology

A. Participants

Sixty-six Chinese EFL students who had studied in a Sino-U.S. accounting undergraduate program for three months participated in the research. All the participants were first-year students from a Tier-2 university in China, and they presented an intermediate level of English, namely, B1 level according to the Common European Framework of Reference (CEFR). Intact sampling was applied to recruit the participants in this quasi-experimental study. There were 32 participants in the English–Chinese subtitles group and 34 in the English-only subtitles group.

B. Data Collection Instruments

1. Collocation Tests

An online test involving two tasks assessed participants' knowledge of target collocations. The first task aimed to measure participants' ability to recognise the form of target collocations, while the second focused on their ability to recall the meaning. In the form recognition task, participants were given target collocations in which one constituent word was missing, and they had to choose the correct word from a list of three or tick the "I don't know" option. The meaning recall task required participants to provide the correct definition, synonym or Chinese translation for each given collocation, and the "I don't know" choice was also available in this task.

2. Interviews

Semi-structured interviews were conducted with six participants from each group due to time limit, and ten questions were used as a guide in case the discussion strayed from the focus of the research questions. The issues explored in the interview included but were not limited to participants' reflections on the collocation tests, their perceptions about collocation learning, their perceptions about implicit learning through viewing, and the role of subtitles in such learning conditions.

C. Procedure

1. Pretests, Immediate Posttests, and Delayed Posttests

Pretests, immediate posttests, and delayed posttests were used in the study. Participants completed the meaning recall task from the online collocation test in the pretest stage. The form recognition task was excluded from the pretest session because of concerns about the test learning effect. After completing the meaning recall task in the pretest session as a comprehension check, the participants were assigned to watch a video with English-only or English–Chinese subtitles. The immediate posttests were then administered to the participants, in which they had to complete both the form recognition task and meaning recall task. Next, a ten-minute interview was conducted and audio recorded. One week later, these participants were invited to take the delayed posttests, in which their knowledge of the target collocations was tested again, using the same test instruments.

2. Audiovisual Input

The material selected as the audiovisual input was Episode 3 from Season 1 of *Young Sheldon*, produced by Columbia Broadcasting System (CBS). The episode lasts approximately 20 minutes and includes 2,324 words in total. To test its validity, a lexical profile analysis of the transcript was conducted using RANGE and BNC/COCA (Nation, 2012). As the results suggest, 85.2% of the vocabulary could be found in the most frequent 2,000-word families, and 9.93% of the vocabulary fell within the range of the 3,000- to 5,000-word families. According to Van Zeeland and Schmitt (2012), adequate comprehension of oral discourse requires 90–95% lexical coverage. As all the participants demonstrated an intermediate proficiency level of English, their vocabulary size and the onscreen visual support (i.e., subtitles and visual information) arguably provided sufficient conditions for them to interpret meaning from context during TV viewing and thus access comprehensible input.

D. Data Analysis

The results of collocation tests were scored, with 5 points for a correct response and 0 points for an incorrect response. Test scores were entered into SPSS 26.0 and analysed through ANOVA with repeated measures. To address the third research question, thematic analysis was applied to analyse the content of interview transcripts from 12 participants, and the correct rate of each target collocation was also calculated as a reference.

IV. RESULTS

A. Findings from Collocation Tests

The results of the pretest showed that the two groups' prior collocational knowledge was not statistically different (F = 0.001, p = .979). As the data were normally distributed, an ANOVA with repeated measures was conducted to compare the effectiveness of English-only subtitles and English–Chinese subtitles.

TABLE 1
DESCRIPTIVE STATISTICS OF MEANING RECALL TEST SCORES

	English-only Subtitles N = 34	English–Chinese Subtitles N = 32	F	Sig.
Pretest (Mean ± SD)	23.68 ± 12.33	23.59 ± 12.52	.001	.979
Immediate Posttest (Mean ± SD)	43.24 ± 18.04	68.13 ± 12.16	42.630	<.001
Delayed Posttest (Mean ± SD)	25.59 ± 9.27	42.19 ± 13.91	32.903	<.001

The results indicate that subtitle type can significantly affect participants' acquisition of collocation meanings (F = 23.660, p < .001; Table 3). According to the descriptive statistics of meaning recall tests, shown in Table 1, participants from the English-Chinese subtitles group (M = 68.13, SD = 12.16) scored significantly higher in the immediate posttest than those from the English-only subtitles group (M = 43.24, SD = 18.04). Given that members of the English-Chinese subtitles group gained approximately five more collocations on average than their counterparts, English–Chinese subtitles were arguably more advantageous in facilitating the initial acquisition of meanings. However, the gap between the two groups was narrowed in delayed posttests, with the English–Chinese subtitles group (M = 42.19, SD = 13.91) and English-only subtitles group (M = 25.59, SD = 9.27) acquiring 8.43 and 5.12 collocations respectively. The striking fact of the English-only subtitles group was that participants' knowledge about target collocations almost returned to the previous level in the delayed posttest, even though there had been noticeable learning gains of, on average, 8.90 collocations immediately after the viewing activity.

TABLE 2
DESCRIPTIVE STATISTICS OF FORM RECOGNITION TEST SCORES

	English-only Subtitles N = 34	English–Chinese Subtitles N = 32	F	Sig.
Immediate Posttest (Mean ± SD)	84.71 ±6.15	73.91 ±5.92	52.726	<.001
Delayed Posttest (Mean ± SD)	57.35 ±14.10	55.94 ±14.17	.165	.686

In terms of the results from form recognition tests (Table 2), participants exposed to English-only subtitles (M = 84.71, SD = 6.15) scored significantly higher than their counterparts (M = 73.91, SD = 5.92) in the immediate posttest, F = 52.726, p < .001. This finding indicates that English–only subtitles can generate approximately two more collocations for incidental learning gains than English-Chinese subtitles. However, this advantage became less evident after some time had elapsed, as the delayed posttest scores were not significantly different (F = .165, p = .686).

TABLE 3
RESULTS OF ANOVA WITH REPEATED MEASURES

		Sum Squares	of df	Mean Square	F	Sig.
Meaning Recall	Subtitles	9420.967	1	9420.967	23.660	<.001
	Time	35319.488	1.19	29681.803	264.046	<.001
	Subtitles*Time	5333.629	1.19	4482.277	39.874	<.001
Form Recognition	Subtitles	1229.836	1	1229.836	10.007	.002
	Time	16930.398	1	16930.398	149.406	<.001
	Subtitles*Time	725.853	1	725.853	6.405	.014

As shown in Table 3, there also existed a significant main effect of time on the average number of collocations participants acquired in both meaning recall (F = 264.046, p < .001) and form recognition tasks (F = 149.406, p < .001). As the results of collocation tests indicated, the subtitled audiovisual input can contribute to sizable learning gains in the immediate posttests, while participants suffered different degrees of learning loss during the one-week interval. As the interaction effect of subtitles and time was significant, with both p values less than .05, line-plots were generated to clarify the exact nature of the interaction (Figure 1 and 2):

Figure 1: Test Performance of Meaning Recall Tests

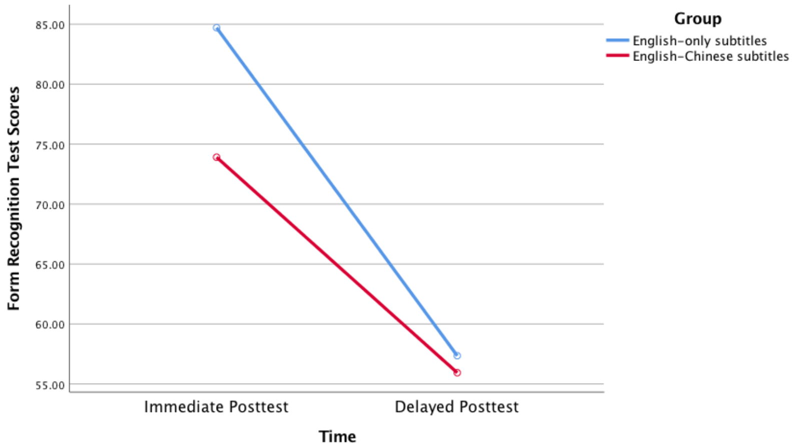

Figure 2: Test Performance of Form Recognition Tests

B. Findings from Interviews

Six themes emerged from 12 participants' reflections on the viewing activity and collocation tests. Below, the analysis of themes and codes is discussed in connection with the findings from the quantitative data.

1. Acquiring Phrasal Verbs and Idioms Is More Challenging than Acquiring Other Collocations

Participant 10: *I think these collocations are the most difficult (pointing at the phrasal verbs). On top of that, I think "dollars to doughnuts" and "powder one's nose" are also tricky. They are slang expressions, right? I think only native speakers can understand them.*

The above excerpt potentially suggests a self-perceived difficulty ranking for the target collocations, as many participants (participants 2, 3, 4, 5, 6, 9, 11) highlighted similar words in the interview. Participants' comments on their collocation tests were also found to be considerably consistent with their test performance, in which they scored relatively low in tasks for phrasal verbs (66% correct rate) and idioms (59% correct rate) compared to tasks for other collocations (73% correct rate).

2. Perceived Source of Difficulties in Acquiring Phrasal Verbs

Participant 3: *This type of collocation [phrasal verbs] always has more than one meaning, and I think it's difficult to memorise them all and accurately understand them in different situations.*

Participant 6: *I think verb plus preposition collocations are quite difficult, because they are very abstract, and you cannot guess the meaning. I mean, even though I can relate to my previous knowledge about individual words, I still cannot figure out the meaning of the whole collocation.*

The above responses indicate that the participants were in fact highly conscious of the polysemous and figurative nature of phrasal verbs. Almost all participants identified these two aspects as the primary source of difficulties in acquiring collocations.

Another difficulty of learning phrasal verbs lies in participants' confusion about collocation pairs with similar forms. For example, some participants (1, 4, 5, 12) indicated that they would be very likely to confuse the meaning of the collocations "pull over" and "pull up" several days later, although they could identify one from the other at that moment.

3. Perceived Source of Difficulties in Acquiring Idioms

Participant 6: *I can understand the general idea of the conversations without knowing the meaning of this idiom. So I did not pay much attention to it.*

In addition to phrasal verbs, some participants (1, 2, 6, 7, 11) attributed their inability to recall the meaning of idioms to the weak relationship between idioms and the whole context. As participant 6 reports above, she failed to notice idioms while viewing, as these new idioms did not interfere with her ability to understand the "gist" of the conversation.

4. Overall Positive Response to the Use of Subtitles in Audiovisual Input

In terms of the use of subtitles in audiovisual input, almost all the participants were conscious of the progress they had made in the immediate posttest, and they recognised the effectiveness of subtitles in reinforcing incidental vocabulary learning. As some of them explained, subtitles can help eliminate the barriers in listening comprehension and draw viewers' attention to language itself:

Participant 3: *I think I'm poor at English listening; subtitles can help me to understand the content better, and at the same time, help me to recognise the collocations.*

Participant 10: *I think subtitles can help me to concentrate on the language itself. From the perspective of language learning, I think subtitles are helpful.*

5. Positive and Negative Responses to the Use of English-only Subtitles

English-only subtitles, to be specific, were regarded as an effective enhancement that can allow viewers to focus more on the forms of the collocations:

Participant 5: *I think English subtitles can allow me to become more familiar with them, I mean, I could pay more attention to what these collocations look like. Therefore, when I encountered them afterwards on other occasions, I could recognise them quickly.*

This finding can be further confirmed by the results of the collocation tests, as the participants from the English-only subtitles group outperformed those exposed to English-Chinese subtitles in form recognition tasks.

However, participants' attitudes towards the role of English-only subtitles might be different when it comes to learner-related factors. Participant 10 expressed her preference for English-only subtitles, suggesting that she would be more motivated with no Chinese subtitles.

Participant 10: *If there were no Chinese translation, I think I would focus more on the language. Because without the assistance of Chinese subtitles, I felt the drive to figure out the vocabulary and plot all by myself. I had to observe it.*

Some other participants, though, reported that they felt nervous when there were only English subtitles available:

Participant 2: *I always felt anxious while viewing without Chinese translation because I was unsure if I understood the words correctly or had missed something important. The more anxious I felt, the more likely I would lose confidence. Finally, I ended up missing more running texts.*

6. Positive and Negative Responses to the Use of English–Chinese Subtitles

Contrary to the mixed views expressed about English-only subtitles, English–Chinese subtitles were perceived by most participants to be effective in promoting the meaning acquisition, and participants highlighted the dual subtitles' potential to improve viewers' accuracy of comprehension:

Participant 11: *As for English–Chinese subtitles, I think Chinese subtitles can provide a comparison against the original English texts. When I'm not sure about my guess, Chinese subtitles can help me to check whether my guess is right or wrong.*

Participant 9: *Chinese subtitles can help me to check whether my guess is correct. For example, in the beginning, I thought "insurance purposes" meant the goal of a specific insurance plan, but when I checked the Chinese subtitles, it turned out to have a completely different meaning.*

This echoes the results of the meaning recall tests, in which the data show that participants exposed to English–Chinese subtitles could acquire five more collocations on average than those who viewed the TV episode with English subtitles only. Although the role of Chinese subtitles as a "meaning checker" was mentioned by most participants, there also existed the view that the presence of two languages on screen could be a distraction and a source of laziness. As participant 6 suggested, when exposed to English–Chinese subtitles, she would depend too much on L1 translation and this would potentially slow down her language development:

Participant 6: *With English–Chinese subtitles on, I was likely to focus on the Chinese translation only, which I think does nothing to help my collocational development and listening comprehension.*

V. Discussion

A. Research Question 1: Are English Subtitles More Effective than English–Chinese Subtitles in Helping Chinese L2 Learners to Acquire the Form of Collocations Incidentally?

This study demonstrates that English-only subtitles are more effective than English–Chinese subtitles in improving viewers' acquisition of forms. The results of both collocation tests and interviews support this conclusion. English-only subtitles can create learning gains in the form of two more collocations acquired on average than were acquired by viewers of English–Chinese subtitles, according to the results of immediate posttests. The effectiveness of English-only subtitles is also verified by participants' beliefs that such subtitles can result in an increased focus on the form of collocations. This conclusion is consistent with the findings of eye-tracking research (Winke et al., 2013).

However, although the immediate posttest results showed that English-only subtitles made a noticeable contribution to short-term learning outcomes, the analysis of participants' test performance did not reveal a significant difference between the English-Chinese subtitles group and the English-only subtitles group in long-term retention. Because viewers' prior vocabulary knowledge can have a significant impact on their vocabulary learning outcomes (Peters & Webb, 2018), and because participants' prior collocational knowledge was not considered in the form recognition tasks for this study, the quantitative findings of this part of the study should be interpreted with caution.

B. Research Question 2: Are English Subtitles more Effective than English–Chinese Subtitles in Helping Chinese L2 Learners to Acquire the Meaning of Collocations Incidentally?

English–Chinese subtitles were found to be more effective than English-only subtitles in contributing to viewers' meaning recall success. This result is supported by the findings from both collocation tests and interviews. As participants' test performance in meaning recall tasks indicates, on average, the learning gains that occurred in the English–Chinese subtitles group were almost twice as many as in the English-only subtitles group. Participants' perceptions as expressed in the interviews also reinforced this finding, suggesting that they felt reassured if there were L1 translations available for meaning-checking purposes, and because of this, they gave more accurate responses.

Participants' superior performance in the English–Chinese subtitles group can be explained in two ways. Firstly, in line with Paivio's (2008) dual coding theory, which holds that the more paths that co-occur for processing, the more cognitive involvement will be required, English–Chinese subtitling allows participants to process three sources of information (i.e., audiovisual input, L1 input and L2 input) simultaneously. Therefore, the parallel processing of such a bilingual input could arguably lead to better performance in target language encoding and meaning retrieval. The other explanation relates to Lambert et al.'s (1981) concept of optimal reading strategy. Subtitled viewing can be regarded as involving both reading and listening. Based on Van Dijk and Kintsch's (1983) interpretation of reversed subtitles, the processing sequence in the English–Chinese subtitles group could also potentially follow a productive interaction between top-down and bottom-up approaches. As native language processing is more automatic (Danan, 2004), Chinese subtitles enabled participants to approach contextual information before they had time to focus on the English subtitles to learn or review the specific aural text in English. In contrast, videos with English-only subtitles cannot provide such conditions to deal with high online processing demands.

Overall, the results from both instruments disclose a significant effect of English–Chinese subtitles on participants' performance in the meaning recall. This is, in fact, contrary to Frumuselu et al.'s (2015) research which found that intralingual mode (i.e., English-only subtitles) is more effective for the recall and retention of colloquial expressions (e.g., idioms and phrasal verbs) during viewing, but it supports several studies that evidenced L1 subtitles' positive implications for lexical learning (Danan, 2004; 1992).

In addition, affective filters should also be considered when evaluating the effectiveness of subtitles. Following Krashen's "affective filter hypothesis" (1985), there arise four factors that could prevent comprehensible input from being processed: motivation, attitude, anxiety, and self-confidence. The findings from interviews suggest an individual variation in terms of affective filters under different subtitling conditions. To be specific, English-only subtitles could be less effective for some participants, as they reported that the absence of Chinese subtitles could make them feel "anxious", "nervous", and "uncertain". This high affective filter may result in a lower intake for these students. By contrast, English–Chinese subtitles seemed to provide a positive learning environment, giving rise to a low affective filter, as some participants indicated that L1 translation on the screen could lower their anxiety level and boost their confidence. However, some participants presumed that English–Chinese subtitles would not be as useful as English-only subtitles in collocation learning, as they feared the availability of native-language subtitles might lower their learning motivation. More than half of participants, for instance, considered that the bilingual written input on the screen provided opportunities for laziness, as they tended to focus only on L1 subtitles while viewing.

C. Research Question 3: What Are the Sources of Learning Difficulties for Chinese L2 Learners in Acquiring Collocations?

The findings of the collocation tests reveal that the participants were the most likely to encounter learning difficulties with contextually marked collocations. This may suggest participants' lack of metacognitive strategies while viewing, and the responses from the interview also confirm this suggestion. Some participants indicated that they were, to some extent, conscious of paying insufficient attention to collocations with so-called "weak contextual constraints" (Lowell & Morris, 2017, p. 551). The results reinforce the noticing hypothesis that words relevant to comprehending a running speech are more likely to be noticed and learned, while inconsistent with the results of Peters and Webb (2018), who found little connection between word–context relevance and lexical learning outcomes. In addition to contextual factors, the semantic factors proposed by Macis and Schmitt (2016) did not appear to be as problematic as expected, although in interviews many participants expressed their concerns about phrasal verbs that are similar in form or connote figurative or multiple meanings.

VI. Conclusion and Implications

The present study confirms the potential of audiovisual input as a resource of collocation learning, and highlights subtitles' effectiveness in promoting L2 learners' acquisition. Considering the easy access to English video materials in an everyday context, it is advisable to incorporate L2 TV series into teachers' lesson plans, textbook design and students' autonomous learning. In addition, although the current findings strongly recommend the use of English-Chinese subtitles to enhance learners' learning gains in collocation meaning acquisition, lesson planners still need to take individuals' affective factors into account when making decisions on instruction types. Such consideration derives from the fact that there are noticeable individual differences in students' motivation, anxiety, and confidence level under the two discussed subtitling conditions. Therefore, students' learning outcomes would vary from person to person due to the different affective filter levels they encounter. Individualised instructions based on students' emotional variables would be necessary to build a productive low-affective-filter viewing environment to address this concern. For example, teachers can tailor a developmental progression (Koskinen et al., 1996) for students who tend to feel nervous and unconfident under an English-only subtitling condition. Students can first be engaged with native language subtitles before they feel prepared to view only English subtitles. On the other hand, to avoid students' laziness and demotivation in an English-Chinese subtitling condition, teachers are well-advised to refer to students' listening and reading proficiencies while choosing video's difficulty level for target students.

The present study's identified learning difficulties also suggest teachers focus more on idioms and phrasal verbs. In response to students' struggle with contextually marked collocations while viewing, explicit instructions and pre-learning activities might help students achieve better meaning retrieval. In addition, some attention-grabbing strategies can be used to bring these collocations to students' notice. Material designers, for example, can make contextually marked collocations stand out by highlighting or bolding them in subtitles.

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Han Xie was born in Ningbo, China, in 1995. She received her M.A. degree from Institute of Education, University College London, in November, 2019. She has been teaching English courses on speaking and writing at International Exchange College, Ningbo University of Technology for more than one year. Her research interests include second language acquisition, CALL and critical thinking.

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The Role of Conversational Implicature in Daily Conversations – What Matters, Content or Context?

Rabab Elsheikh Idris Musa
Department of English, Prince Sattam bin Abdulaziz University, Al-kharj, Saudi Arabia

Bahia K. Mohammed
Department of English, Prince Sattam bin Abdulaziz University, Al-kharj, Saudi Arabia

***Abstract*—In daily conversation, sometimes dialogue includes terms that vary entirely from the common phrases. From a linguistic perspective, the conversational implicatures are the speaker's intended meaning of the utterance. Conversation implications are the specific conversations between the speaker and the receiver by following the communications principles. It is the most significant component that has undergone argumentation in conversation theory. Grice's theory of dialogue inference is the possibility of providing meaning to the literal. In other words, people apply certain cooperative principles to communicate cooperatively. Thus, conversational implicatures have become one of the top research areas in pragmatics. This paper intends to explore the importance of conversational implicatures in day-to-day conversations in various contexts. It focuses on certain dialogues collected and integrated from the routine conversation. The outcome revealed that context plays a vital role in interpreting utterances. Therefore, there is no possibility of a complete correspondence of one utterance to one context, which shows the conversational implicature cannot be context-independent. In addition, dialogues were classified into Generalized, Scalar, and Particular conversational implicatures.**

***Index Terms*—conversational implicature, cooperative principles, context, Grice's theory, implicature**

I. Introduction

Conversational implicatures (CI) effects have been significant pragmatic issues (Khairunas et al., 2020). Separating senses and entailments from generic conversational consequences is a significant conceptual and methodological problem in semantics (Khairunas et al., 2020). The degree to which the context of the sentence decides what is said is a related topic. Grice developed an influential theory in order to anticipate and understand conversational consequences (Diliana, 2019). A core function of this theory is the Cooperative Principle (CP) and related maxims (Akmal & Yana, 2020). To some degree, Neo-Gricean theories replace the concepts of Grice and relevance theories with a communicative efficiency theory. Effervescent, lack of determinism, collisions, and speakers are the problems of principle-based theories. Usually, CI has fascinating properties, including calculability, cancelability, indeterminacy, and non-detachability (Suryadi & Muslim, 2019). These characteristics can be used to evaluate the definition of recognized implication in a conversation.

Language awareness encompasses all facets of human life (Yolanda, 2020). The taxonomy of CI is used to convey a special meaning to a conversation (Ali Milad, 2019; Khairunas et al., 2020). It involves exploring the benefits of creating good language skills a conscious understanding of the functionality of languages and how people learn and use them (Ismail, 2019; Pagin, 2019). Multiple research studies have been carried out in the linguistic field rather than in one interdisciplinary, concisely and complimentarily.

Levinson (2000) described the CI as:

(1) "***Implicature stands as a paradigmatic example of the nature and power pragmatic explanations of the linguistic phenomenon***." This shows an implicature is an additional meaning that indicates the influential aspect of pragmatics as a linguistic feature.

(2) "***It provides some explicit possibilities to mean (in some general sense) more than what is said".*** Here, implicatures provide an opportunity of interpreting the meaning of conversation in multiple dimensions.

(3) ***"The notion of implicature seems likely to affect substantial simplifications in both the structure and the content of semantic descriptions".*** It means the concept of implicature deals with the simplicity of semantic components such as structure and content.

(4) "***Implicature … seems to be simply essential if various basic facts about language are to be accounted for properly".*** This reveals that the importance of implicature depends mainly on the consideration of different basic facts about language.

(5) "***The principles that generate implicatures have a very general explanatory power: a few basic principles provide explanations for a large array of apparently unrelated fact".*** Here, Levinson (2000) asserts that implicature is a type of pragmatic inference related to some general principles of cooperative conversation. It goes above and beyond what is expressed explicitly in the process of interpretation.

Moreover, Yule (1996) stated that "Implicature is an additional conveyed meaning." He means that an utterance can convey more than what is said. In other words, there are some implied meanings intended by the speakers which are not spoken explicitly in their utterances. Also, Allan k (2001) stated that CI is the principle device that allows speakers to minimize the quantity of language expressed. Chen (2020) defines CI as "Based upon non-truth-functional elements of the utterance, the addressee is permitted to make inferences about the views and intentions of the speaker. i.e., the audience must infer the expected and communicated meanings the speaker conveys. Morteza (2020) supports the definition by arguing that speaker communication is far richer than what they directly express. The linguistic meaning of a conversation radically underdetermines the message conveyed and understood.

The objective of the proposed study is to identify the Conversation Implicatures in daily conversations. It attempts to classify everyday conversations such as Generalized Conversation Implicatures, Particularized Conversation Implicatures, and Scalar Implicatures. It can support research scholars to expand their research in linguistics. In addition, the proposed study integrates conversations from academic and internet sources.

The organization of this study is as follows: Section I addresses the role of CI in expressing emotions and the objective of the research. Section II provides information about the existing literature and theoretical background of Pragmatics and CI. Section III covers the methodology and materials used in the study. Section IV and V discusses the outcome of the study. Finally, a summary of the work and future direction is presented in section VI.

II. Review of Literature

A. Pragmatics

Pragmatics has been a significant area of linguistics since the early 1970s. However, it has still been debated and disputed whether it should be regarded as a field of linguistics (Na'mah & Sugirin, 2019). Despite this, pragmatics began appearing in "linguistic textbooks" only in the 1980s (Na'mah & Sugirin, 2019).

Grice, Searle, and Austin are considered to be supporters of pragmatics (Na'mah & Sugirin, 2019). They have either published a book or essay that significantly impacts the Pragmatics research, contributing to the growth of the field of study in linguistics. However, many linguists and critics stated linguistics as a branch of philosophy. The originators of linguists are philosophers, and they debated and implemented pragmatics from a metaphysical and logical view rather than a linguistic point of view. Grice's theory of conversational implicatures belongs to the prominent theories of conversations. Systematically, it explains the particular meaning of an utterance (Na'mah & Sugirin, 2019; Yolanda, 2020). Figure 1 illustrates the form of implicatures and their various forms.

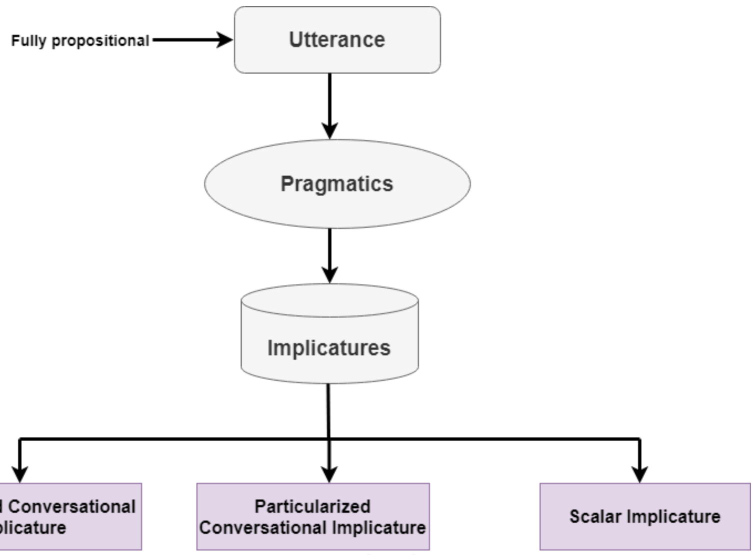

Figure 1 Pragmatics and Implicatures

Pragmatics describes utterances that indicate particular events, deliberate actions of speakers at times, and locations with expression. Logic and semantics typically deal with the characteristics of terms of the token or their usage with the specific characteristic of their utterance to utterance.

The concept of Generalized Conversational Implicature (GCI) can be described as the inferences for the non-explicit interpretation that exists in any form of context (Grice, 1975). As long as no particular evidence rejects or contradicts it, knowledge is assumed in a prototypical manner. Particularized conversational implications (PCI), on the other hand, are closely associated with particular or specific contexts, often called ad-hoc implicature. The effectiveness of these inferences is related to awareness about specific contextual details (Sadock, 1978; Grice, 1989; Frawley, 2003; Paltridge, 2006; Abdel-Karim A, 2020; Akmal & Yana, 2020). For context, if someone asked Shadan, "***are you visiting Jaffer tonight***," and Shadan responded, "***I've to teach my kids***," her response meant she isn't visiting Jaffer's house, even though she didn't say that. In contrast to non-explicit definitions, such as entailments or traditional consequences, PCI and GCI have one distinguishing characteristic. The scalar implicature (SI is centred on linguistic terms such as some or must, etc. Such phrases are indicative of an information-organized scale (Abdul-Kareem, 2019; Ali, 2020). Scales include:<***Must/may***>, <***Many/some/all***>, <***Often/always/sometimes***>, etc. are the instances of the information-organized scale (Chen, 2020). It lies between the utterance and its implication (Grice, 1975). For example, "***Some of the employees did not get their salary"***, in this utterance, the term "***some***" implicates that only a few employees did not receive their salary, not all of them, which generates the SI.

Properties of Conversational Implicature

Several unique properties characterize conversational implicatures. Sadock (1978) briefly states these properties as:

(1) Conversational implicatures can be "worked out" based on the Cooperative Principle. For instance,

a. Nawaf has a flat. b. Nawaf has only one flat. c. Nawaf has one or more flats.

Here, (a) entails (c) but conversationally implicates (b). The hearer will assume that the speaker of (a) is following the conversational maxims. In particular, the Maxim of a quantity indicates that the speaker should be informative enough. Therefore, the hearer will assume that if the speaker knew that Nawaf had more than one flat, he would have said so. In addition, the hearer will understand the speakers' intention. Therefore, the hearer will deduce that the speaker has the correct information about how many flats Nawaf has. Consequently, the hearer will infer (b).

(2) Conversational implicatures are cancellable. For instance, ***I got some of these gifts from my friend - actually, I think I got most of them from her***.

In the above utterance, by saying '***some'*** the speaker implicates that she did not get all of these gifts from her friend.

(3) Conversational implicatures are nondetachable. Expressions with the same linguistic meaning should generate the same implicatures relative to a fixed context. For instance,

a. Can you lend me $90 for a few days? b. Are you able to lend me $90 for a few days? c. Please, lend me $90 for a few days.

The above example shows that the three different linguistic expressions convey the exact intended meaning.

Analysis of conversation includes the conversation among two or more speakers. It considers interaction and other types of human activity in exchange, for instance, look, gesture, body orientation and combinations. One of Grice core ideas is to ensure that the speaker complies with several principles when reading a sentence, which guarantees that communication is a cooperative endeavour. Grice names such values as the CP. As per the Maxim of quality, one cannot say anything without proper proof or evidence. According to the Maxim of quantity, a speaker should provide the most significant knowledge and not more than the requirement.

On the other hand, the Maxim of relevance signifies that a speaker should convey only relevant information. Lastly, the Maxim of manner teaches speakers to express orderly. To decipher an intention to communicate a speaker ("what's intended"), one draws knowledge on the speakers' state of mind and investigate whether they followed Grice's Maxim (Frawley, 2003; Paltridge, 2006; Abdel-Karim, 2020; Akmal & Yana, 2020).

B. Related Works

Ali (2019) presented a study applying CI and Grice theory to Arabic conversation. The author translated the conversation from Arabic to English and analyzed it using Grice cooperative principle. On the one hand, the concept of semantics deals with the meaning of an utterance. On the other hand, pragmatic concepts deal with using a term/word in a sentence. The author discussed the similarities and differences of both semantics and pragmatics. The outcome of the study shows that the Arabic speakers flouted the cooperative principle and generated CI in their conversation.

Diliana (2019) proposed a study on CI for investigating the conversation between Brebesnese friends. The author discussed the type of CI and its percentage of usage in conversation. Both GCI and PCI are frequently used in the conversation. However, the percentage of PCI is higher than the GCI. The results of the study have presented that the percentage of PCI was 72.2%, whereas the GCI was 27.7%. Furthermore, the study was conducted with limited number of participants. Thus, there is a possibility of variation in the percentage of GCI and PCI with a larger number of participants.

Ali (2020) proposed a study for investigating CI in English communications. In this study, the author focussed on the functional words, which are part of a dialogue in communication. A descriptive - pragmatic approach was followed for analyzing the communication. The author discussed the cooperative principle and its type. Internet and YOUTUBE were the sources for collecting the conversations. The outcome of this study shows that functional words are the key to generating CI.

Elizabeth and Radhika (2020) presented a study about an annotated dataset on CI. The authors have collected conversations related to CI from the resources of TOEFL (Test of English as a Foreign Language) and Internet Movie Script Database. They argued that a speaker could avoid an implicature by expressing a dialogue with explicit meaning. In addition, they classified the CI into SI, GCI, and PCI. The results of the study support researchers to utilize the dataset for further research in linguistics.

According to the existing literature based on CI and CP related to linguistics, the following research questions are framed to analyze the role of CI in daily conversation.

Research Question 1 (RQ1) – Why are speakers using implicature in their conversations?

Research Question 2 (RQ2) – What are the frequently used implicatures in daily conversations?

III. MATERIALS AND METHODS

In everyday conversation, communicators are utilizing CI frequently to express their opinion more concisely. Some conversations from daily situations were collected and analyzed. Also, the existing dataset for CI was used to extract some of the conversations. Moreover, some conversations were extracted from the implicature dataset (Bublitz & Lichao, 2010; George & Mamidi, 2020; Fitri et al., 2019; Ismail, 2019). The dataset is available online and free to access for researchers. A descriptive qualitative approach is adopted to classify the conversation into multiple types of CI and identify any violation of Grice's Maxim in daily conversation. The descriptive qualitative approach investigates each utterance in the conversation and classifies it into GCI, PCI, and SI. It is more comprehensive and includes gathering evidence from multiple sources so that the role of CI can be investigated in different viewpoints. It collects qualitative data, and the outcome is primarily qualitative. Induced data exploration is also required to define repeated subjects, designs or principles and explain the CI classifications. Thus, we investigated the violation of Grice' Maxim in the conversation in order to find why the speakers employ implicature. The crucial role of context or content in generating implicatures is also analyzed.

IV. FINDINGS

The non-literal definition refers to non-explicit significance. It is a term that includes many others, such as entailments, expectations, and consequences. Among them, special attention among pragmatists has been paid to the implications. Pragmatics describes utterances that indicate particular events, deliberate actions of speakers at times, and locations, generally with expression. The social rules play a crucial role in defining the features of the ideal communicative exchange (Grice, 1975). It decides the expectations of reasonable speakers about the other speakers' linguistic actions. In this section, we present the findings of this study by analyzing some frequent conversations.

A. Classification of Conversational Implicature

This study classified the CI into broader classifications, including PCI, GCI, and SI. Moreover, the cooperative principles are applied and find how speakers have violated Grice's Maxim in their conversation.

1. Particularized Conversational Implicatures

Particularized conversational implicatures are analyzed concerning special background knowledge. Yule (1996) states that most of the inferences are assumed in a particular context in which a conversation occurs. The researchers opine that the analysis of conveyed meaning needs inferences to particularized conversational implicatures. Some responses may deviate from relevance in most cases, as illustrated in the following Table 1.

TABLE 1
OUTCOME OF ANALYSIS OF CONVERSATION - PCI

Conversation	Implications
Amal: Are you coming to the party tonight? Rawan: I have exams.	As per Grice's theory, the terms yes or no would have been a relevant response to the question asked by Amal. However, Rawan's reply cannot be taken as completely irrelevant. Amal, being a student, is supposed to consider some background knowledge that would be mutually assumed. Rawan's reply could be interpreted as having to study for her exams. Therefore, she won't attend/ would not participate in the party tonight.
Nasser: Did you enjoy your time? Did you like the movie? Naif: "There's nothing on at the movies."	In this situation, Naif's response doesn't mean that there is nothing at all but nothing that he is interested in seeing.
Doctor: the heart attack must be moved to the IC.U Nurse: I will do my best.	In this local context, to make the nurse's response relevant, the doctor has to draw on some tacit knowledge shared by all the participants involved in the medical field, excluding the co-patients and visitors.
Suha: What on earth has happened to the grilled fish? Sara: Saly is looking very happy.	Suha derives the implicature " Saly ate the grilled fish " from Sara's statement in the above conversation. This is because Suha believes that Sara is observing the conversational Maxim of relevance in the specific context of Suha's question.

Therefore, the researchers derived the interpretations based on the study (Levinson, 2000). He stated that the Maxim of relevance is used in a particular situation, and the speaker utters a word relevant to a specific topic or issue. However, Abdul-Kareem (2019) claims that particularized implicatures are derived from the utterance and context. Thus, it is evident that PCI is context-dependent.

2. Generalized Conversational Implicatures

Yule (1996) states that "when no special knowledge is required in the context to calculate the additional conveyed meaning, it is called a generalized conversational implicature", as illustrated in Table 2.

TABLE 2
OUTCOME OF ANALYSIS OF CONVERSATION - PCI

Conversation	Implications
Ilyas: Where were you? Mohamad: I entered a club, and a kid came running towards me.	In the above utterance, the indefinite article provides a clue that he is a guest or a visitor; therefore, the club and the kid do not belong to him. The researchers' view is that the speaker would have been more specific saying 'my club' and 'my kid'.
Fawaz: How are we getting to the kingdom Tower tomorrow? Nawaf: Well, I'm going with Turki.	The use of "well" can conventionally implicate that what the speaker is about to say is not what the hearer is hoping to hear. In other words, Nawaf doesn't want to join with Fawaz as he is accompanying Turki.
Sultan: Can I get some sandwiches somewhere around here? Hussam: There's a restaurant around the corner.	Hussam's response could be interpreted in different ways, as shown below: 1- Hussam is not interested in guiding Sultan. 2- Hussam does not know what is served there. 3- Sultan can get sandwiches by himself from the restaurant around the corner.
(Situation) The two friends were invited to a wedding party. Suha: How much longer will you be? Saja: Prepare yourself a cup of coffee.	Based on the conventional principle, Saja's indirect response indicates that Suha has to infer that Saja is not going to give a particular time or she intends to say ''Relax, it will take plenty of time to get ready".

To wrap up, in such type of implicature, inferences are made without taking into account the special contextual background knowledge of the utterance. It is evident that CI is context-independent (Fitri et al., 2019; Ismail, 2019). Mamidi (2020) confirms that generalized conversational implicature has little or nothing to do with the contextually relevant understanding of an utterance.

3. Scalar Implicatures

Scalar implicatures arise from specific words to express a scale of values to communicate information. Levinson (1983) listed the linguistic items from the highest to the lowest value:

Speakers select values contextually suitable from the scales: <all, most, many, some, few >, < excellent, good >, < hot, warm >, < always, often, sometimes >, < certain that P, probable that P, possible that P >, < must, should, may >, < cold, cool >, < love, like > , < none, not all > and make decision on the basis of informativity and truthfulness. Table 3 presents the conversation and its implicature using SI.

TABLE 3
OUTCOME OF ANALYSIS OF CONVERSATION - SI

Conversation	Implications
Malik: Had you seen Omar. Rasheed : Omar often visits his grandmother on Fridays.	In this utterance, by using the word 'often', the speaker implicates that Omar does not always visit his grandmother on Friday. Otherwise, he prefers to see her on Friday rather than any other weekday.
Hayat: Did you complete your Ph.D.? Mona: I have written many research papers.	Using the word 'many', the speaker creates the implicatures (+> not all, +> not most). The implicature is that the speaker did not write all or most of the research papers that they must write. Yule (1996) states that any form of a scale is negatively implicated.

B. Cooperative Principles and Implicature

CP is the basis of successful conversations, which can be essential while language users interact. It is the expectation that the listener has towards the speaker. It is attained when a speaker intends to communicate more than what the words mean. As it has been mentioned earlier, when people talk with each other, they try to communicate smoothly and successfully following cooperative Principles (four maxims). Morteza et al. (2020) argue that "The listener will not comprehend the expressions if they do not comprise one maxim". However, the participants may not always observe the four maxims. The violation of a maxim may result in the speaker conveying an additional meaning rather than the literal meaning of his utterance. This leads to conversational implicature, as illustrated below:

1. **Maxim of Quantity**: It means that language users should make their contribution as informative as required for the exchange. As illustrated below:

(i) Sara: What is your major?
Hala: Applied Linguistics.

Hala's response is adhering to the Maxim of quantity; since she gives only the required information.

(ii) Nouf: What time is it?
Manal: It's three 'clock; in fact, it's three passes two.

However, the above example shows the non-observance of the same Maxim, which is seen clearly in Manal's response which conveys unnecessary information and implies that Manal wants to show that she is very accurate.

2. **Maxim of Quality**: Language users should convey truthful and adequate contributions. As the following example will illustrate:

(i) Husband: Where are the committee files?
Wife: they're on the shelf in your bedroom.

Here, the wife's response is adhering to the Maxim of quality; since she gives adequate information.

(ii) Sara: Where's Haya?
Nouf: The control room or the science lab.

In this case, the same Maxim of quality has been breached since Nouf gives a weaker statement (two possible options) which implies that she is unsure about the exact place.

3. **Maxim of Relevance**: It means that language users should contribute relevantly. As the following example illustrates

(i) Mom: Have you submitted your assignment?
Son: Yes, I have submitted it on time, mom.

Here the son's response is relevant to his mother's question.

(ii) Ameera: Is Haya a good teacher?
Najla: She's got beautiful handwriting.

On the contrary, the previous example shows non-adherence of the same Maxim. A hasty reading of Najla's answer would indicate that what she provides has nothing to do with Ameera's question. In other words, a yes-no question usually requires a solution with yes or no, but Najla's response implicates that Haya is not a good teacher who shows that Najla is not cooperative.

4. Maxim of Manner: It means that language users' contribution should avoid obscurity and ambiguity. As suggested in the example given below:

(i) Husham: How many research papers have you published this year?
Ahmed: I have published three.

Ahmed's response shows that he is cooperative since he gives an unambiguous answer.

(ii) Interviewer: Did the head of the department play any part in Arwa's termination? Did she create any trouble?
Amal: I would not try to send the last report.

However, this example indicates that Amal has breached the Maxim of manner since she does not give the exact answer.

C. Implicature Change and Context

An interpretation of an utterance cannot be done independently from its context. Suryadi and Muslim (2019) stated that CI is based on the context of utterance. In other words, the conversational implicature is used to show the difference between what is said and what is meant. It follows a specific context under the guidance of the CP and its four maxims.

1. (**Context A**): Amal and Huda have just finished dinner, and Amal wanted to sleep, leaving Huda alone to clear the table and wash dishes

Huda: Shouldn "t you help me do some housework?

Amal: I have worked for ten hours.

Superficially, Amal's answer has nothing to do with Huda's question. She violates the Maxim of relevance. Amal adheres to the Cooperative Principle and intends something more than the literal meaning. It indicates that she has a busy day, so she is extremely exhausted to help Huda do any housework. However, in the following context, the same utterance' ten hours' is interpreted differently according to the contextual change

(**Context B**): The boss of a coffee shop gives three riyals to a temporary worker who does washing for him.

Boss: Hey, boy, here is your money!

Worker: I worked for ten hours.

In the above context, the worker's response implies that the amount of money is not sufficient since he had worked such a long time

2. (**Context A**): A daughter returning from a visit to her aunt on a winter night:

Mother: What did she offer you?

Areej: She gave me frozen strawberry juice.

In this context, Areej's response is interpreted as a complaint since cold drinks are inappropriate for offering on winter nights.

(**Context B**): Two sisters in a mall on a summer's afternoon.

Manahil: It is very hot, is not it?

Maha: Yes, it is; why do not we have a really cold strawberry juice?

As the context changes, the same utterance "icy strawberry juice" can be interpreted as a praise/ compliment.

3. (**Context A**): Two friends in a restaurant:

Omer: What do you like to eat?

Sami: I like to eat vegetable pizza.

In this context, vegetable pizza refers to a dish. However, the same utterance is interpreted differently as the context changes. For instance,

(**Context B**): At home:

Father: Where is vegetables pizza?

Majed: He went to the gym.

This context refers to the person who prefers to eat vegetable pizza.

4. (**Context A**): In a classroom

Saleh: Have you seen my Chomsky?

Sameer: Yeah, it is on the desk.

(**Context B**): In a library

Aamer: Could you please lend me Chomsky's Syntactic Structure for three days?

Librarian: Sure, what is your ID number.

Chomsky in the first context refers to the book written by Chomsky, while in the second context, it refers to the author himself.

5. The question "How old are you?" is used in three different contexts to provide three different interpretations:

(**Context A**): Two friends are talking:

Mona: You look so excited!

Maha: it's my birthday.

Mona: Many happy returns. How old are you?

(**Context B**): A father is talking to his daughter:

Father: How old are you, Rehab?

Rehab: I'm 20, father

Father: I know how old you, you fool.

(**Context C**): A psychiatrist is talking to a woman patient:

A psychiatrist: what do you do?

Woman: I'm a nurse, but my husband won't let me work.

A psychiatrist: How old are you?

Woman: I'm 39

In the above instances, how old are you? is interpreted differently following the context. In (A), it refers to Maha's age. Whereas in (B), it shows the father's anger towards his daughter's childish behaviour; and in (C), it shows that the doctor is surprised that the decision is being made by the husband instead of the wife.

V. Discussion

RQ1 aims to investigate the reason for employing CI in communication. The outcome of the current study presents that the implicature plays a pivotal role in everyday conversation. It reveals that speakers flouted the cooperative principle rather than unknown speakers. The known speakers know their environment, leading to use implicature to communicate successfully. For instance, Speaker A and B are long time friends. Thus, A communicates B with some previous inputs. Therefore, B replies A in a shorter form or utterance that implicates some meaning. The unknown speakers use GCI compared to PCI and SI. GCI is generated through standard terms, as discussed in the previous section.

To provide solutions for RQ2, the cooperative principle of Grice is applied to decide that context is playing a pivotal role in generating CI. Semantic interpretation can be a word (i.e. verbal or traditional meaning) and implicit meaning of a speaker (i.e. the importance of content to be conveyed by the speaker). Grice concluded that the hidden meaning of an utterance of speakers could be conveniently recovered due to the implied maxims set forth by the Cooperative principles. According to Grice, a hearer would consider both what the speaker said and what he may have said to measure the dialogue implication. The justification is based on the natural expression as well as its potential equivalents. Thus, the study's findings show that the conversations were made based on the context. According to the outcome, PCI is highly influenced by context, whereas GCI and SI partially depend on context.

VI. Conclusion

This study analyzed the role of conversational implicatures in daily conversation and how speakers violate the Grice maxims in their communication. Therefore, some conversational implicatures of everyday conversations in various contexts were analyzed. The study's outcome shows that context plays a critical role in generating implicatures rather than content. The outcome reveals that the particularized conversational implicature is mostly context-dependent. Moreover, generalized and scalar implicatures are partially context-dependent. The investigation of the violation of the Grice maxim supported that the conversational implicatures are context-dependent in most situations. Finally, the researchers stress that implicatures play a significant role in successful communication. Furthermore, the findings of this study are based on the conversations that were extracted from the sources. The future direction of this research is to extend the analysis to the higher number of conversations and how a term is utilized in the conversation to imply multiple meanings.

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Rabab Elsheikh Idris Musa is working as an Assistant Professor in Prince Sattam bin Abdul-Aziz University. She completed her Master and Ph.D. in 2000 and 2018, respectively. Her areas of interests are stylistics and pragmatics, educational technology, social media studies. In addition, she published research papers in reputed journals.

Bahia Khalifa Mohammed is working as a lecturer in Prince Sattam bin Abdul-Aziz University. She earned her Masters' degree in Linguistics. She is member of Saudi TESOL committee. She presented some online workshops in the recent years. Her area of interests includes stylistics and pragmatics, neurolinguistics, E-learning, and computer mediated language analysis. She has published her research works in high indexed scientific journals.

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Legitimation Strategies in Political Rhetoric: Examples From Presidential Speeches on Covid-19

Yunyou Wang
College of Translation and Interpreting, Sichuan International Studies University, Chongqing, China

Abstract—**Heads of states are currently focusing on containing the spread of the coronavirus pandemic-commonly called Covid-19, and grappling with a series of strategies for addressing the pandemic. Political discourse concerning Covid-19 can be examined to better understand the ideology of the speaker and its impact on the audience. In this paper, we use Van Leeuwen's (2007) and Van Leeuwen and Wodak's (1999) legitimation strategies that social actors use to justify courses of action/political decisions in a critical discourse analysis approach. Drawing on presidential speeches specifically made by Donald Trump (USA) and Xi Jinping (China), this paper elucidates how legitimation strategies are linguistically constituted and fashioned to justify the leaders' particular policy decisions and actions for controlling and containing the spread of the coronavirus pandemic, thus achieving their political goals.**

Index Terms—**Covid-19, Political discourse, legitimation, critical discourse analysis, presidential speeches**

I. Introduction

In December 2019 a mysterious infection named Covid-19 was discovered and has since spread to almost all countries of the world, killing hundreds of thousands of people and infecting millions of others. At the same time, a series of intense debates have also ensued in the social and news media about what Covid-19 entails, including the collective role of citizens and their elected leaders in controlling and managing the psychological and socio-economic problems resulting from the pandemic. Despite these advances, however, there is paucity of knowledge regarding the varied legitimation strategies that are being used by the heads of state in their updates through speeches, particularly, to inform their citizens about the state of affairs in regards to coronavirus and the need to adopt and observe particular regulations and rules for containing the disease.

Using Van Leeuwen's (2007) and Van Leeuwen and Wodak's (1999) legitimation strategies for justifying political decisions and actions, this article interrogates the varied discursive strategies used in selected presidential speeches from Donald Trump (USA) and Xi Jinping (China) on Covid-19 and seeks to elucidate how these discursive strategies are linguistically constituted and fashioned to achieve particular political ends. To realize this objective, the paper will be guided by the following questions: (1) What legitimation strategies do the heads of state use to justify their Covid-19 driven political decisions/courses of action in their speeches on the coronavirus pandemic? (2) How do the heads of state achieve their political goals through the legitimation strategies they used in their speeches?

II. What Is Legitimation?

Legitimation is the process through which social actors endorse or sanction an action or behaviour to a given audience. According to Reyes (2011), "legitimation entails the process by which speakers accredit or licence a type of social behaviour" (p. 782). In this context, legitimization is achieved through argumentation, in which case, the speaker provides an argument to clarify a particular decision, thought or behaviour declaration that they assume the interlocutor does not agree with or endorse (Said, 2017). These clarifications are actually provided to justify given actions, behaviour or decisions, hence win their audience's acceptance.

CDA is widely used for the analysis of political discourse. Fairclough (2012) emphasizes the need to see political discourse analysis as entailing "the analysis of political discourse from a critical perspective, a perspective which focuses on the reproduction and contestation of political power through political discourse"(p.17). A similar view is expressed by Faircloughet al. (2011), who see the aforesaid notion of hegemony as entailing how discursive practices that are part of the broader socio-cultural practice (involving power struggles and ideologies) help to sustain and reproduce the social status quo. In this context, any act of legitimation suggests an effort to justify an "action or no action or an ideological position on a specific issue" (Reyes, 2011, p.783).

Therefore, legitimization in political speeches (i.e. as a form of political discourse) deserves special attention because it is from such speech events that "political leaders justify their political agenda to maintain or alter the direction of a whole nation"(Reyes, 2011, p.783). Based on this understanding, our article examined strategies of legitimation in selected American President Donald Trump and Chinese President Xi's presidential speeches, including the linguistic means by which such strategies were achieved in discourse.

III. Relation with CDA

Critical discourse analysts undertake to examine discourse practices to uncover the "relationships between language and ideology, language and power, language and gender" (Reyes, 2011, p.785). From the stand point of critical discourse analysis (henceforth CDA), legitimation involves the discursive process of creating a "sense of acceptance in specific discourses or orders of discourse" (Vaara et al., 2006, p.79). It is in this sense that discourse defines "what is legitimate or illegitimate" (Olga, 2013, p.17). According to Olga (2013, p.17), CDA is "concentrated on studying discursive strategies, utilized by particular actors to influence and convince others with the help of certain linguistic practices". In this way, CDA has the potential to unravel both the existing legitimacy and the processes of legitimation.

In the current study, we examine strategies of legitimation in selected presidential speeches, as well as the linguistic means through which they are realized in discourse. For better observation of the particular linguistic elements that were deployed to legitimate given interventional strategies against the corona-virus, the study draws analytical tools from Halliday and Mathiesen's (2004) theory of Systemic Functional Linguistics/Grammar premised within CDA. Specifically, SFL was chosen as one of the analytical tools in this article, because, unlike CDA, it (SFL) is oriented toward context (situational, generic and ideological) which is operationalized through its metafunctions /approaches (the textual, interpersonal and ideational metafunctions) that help CDA by its (SFL's) wide variety of grammatical features to achieve its objective of analyzing discourse ideologically (Salayo, 2020; Van Leeuwen, 2006).

IV. Van Leeuwen's Legitimation Strategies for Legitimating Political Decisions and Practices

According to Van Leeuwen (2008), "all forms of authority undertake to create and cultivate some belief in their legitimacy" (p.105). Further, Van Leeuwen reiterates the crucial role of language in the process of legitimation. In this context, he proposes four major forms of legitimation in discourse, i.e. authorization, moral evaluation, rationalization and mythopoesis (see Table 1), which as he argues, can be used separately or in combination to legitimize, delegitimize or give a critique. These are discussed in detail below.

TABLE 1
CATEGORIES OF LEGITIMATION (VAN LEEUWEN 2007)

Categories	Sub-categories
Authorization	Personal authority, impersonal authority, tradition, conformity, expert authority, role model authority
Rationalization	Instrumental rationalization, theoretical rationalization
Mythopoesis	Moral tales, cautionary tales
Moral Evaluation	Evaluation, abstraction, analogies, comparison

A. *Authorization Legitimation*

According to Van Leeuwen (2008), Authorization legitimation entails legitimation through reference to authority and "legitimation by reference to the authority of tradition, custom, law, and/or persons in whom institutional authority of some kind is vested" (p.105-109). Van Leeuwen (2008) proposes several modes of authorisation legitimation: (1) Expert authority achieved by invoking an expert or experts in a given area of knowledge; (2) Role model authority (an exemplar), realized by invoking role models or opinion leaders such as wise/experienced teachers, including their endorsements; (3) Impersonal authority of laws, rules, and regulations; and (4) The Authority of tradition invoked, particularly, through key words like "tradition", "practice", "custom", "habit".

B. *Rationalization Legitimation*

Rationalization legitimation is legitimation achieved by invoking the usefulness of a particular social practice or part of it, or "the facts of life" (Van Leeuwen & Wodak, 1999, p.105), and by making reference to specialists in particular fields who elucidate the domains of knowledge or understandings that can be utilized for the purpose of legitimation. This strategy of legitimation is linguistically expressed through propositions such as "After consultations with…" or "verbs denoting mental and verbal processes such as 'explore' and 'consult'" (Reyes, 2011, p.876).

C. *Mythopoesis*

Mythopoesis is the type of legitimation realized by storytelling. This includes the use of moral tales, that present protagonists as having been rewarded for indulging in "legitimate social practices or restoring the legitimate order," and cautionary tales that explain what will occur if one does not adhere to norms of social practices, such as engaging in "deviant activities that lead to unhappy endings" (Van Leeuwen, 2008, p.117-118).

D. *Moral Evaluation*

Moral evaluation is the type of evaluation based on values and is connected to particular "discourses of moral value" (Van Leeuwen, 2008, p.109-111). This type of legitimation is signalled in text and talk by analogies that express some moral evaluation through comparisons, and the use of evaluative terms/adjectives like good, bad, healthy, normal, natural, cool, golden and useful that are based on particular moral discourses.

V. Overview of the Data

In this article, President Xi's and Trump's speeches were chosen for analysis based on their similarity of purpose, in terms of legitimizing particular policy actions for addressing the coronavirus pandemic. Moreover, our analysis also draws on a white paper titled: Fighting Covid-19 China in Action," published by The State Council Information Office of the People's Republic of China, and remarks by President Trump on Actions Against China published by The White House: National Security and Defence as well as excerpts from varied international media sources such as "The New York Times", "Voice of America News" (VOA), "The Diplomat".

VI. Analysis and Discussion

A. Use of Authorization Legitimation

Authorization is commonly achieved by making reference to the authority of given laws, customs, or of an individual in "whom institutional authority of some kind is vested" (Van Leeuwen, 2007). In this context, legitimations were largely realized by invoking authority of official bodies and legal documents (impersonal authority), personal authority and Authority of tradition.

1. Authorization Legitimation through Personal and Impersonal Authority

Van Leeuwen (2007) emphasizes that legitimation through personal authority relies on a person's position and/or role within an institution, hence the belief fact that "those who hold or who are assigned a higher status in society are able to exert status-derived authority to (de) legitimate more than those holding a lower status" (Rivers & Ross, 2020, p.834). Van Leeuwen (2008, p.105-109) defines impersonal legitimation as legitimacy garnered from laws, rules, and regulations. In his words: "The answer to the unspoken 'why' question is then, not 'because I say so' or 'because Dr Juan says so' or 'because Penny Minter-Kemp does it', but 'because the laws (the rules, the policies, the guidelines, etc.) say so'" (Van Leeuwen, 2007, p.96). These concepts were repeatedly used by president Trump to legitimate his actions in the following excerpts:

(1)…we are marshaling the full power of the federal government and the private sector to protect the American people (Trump, 2020A).

(2). At the very start of the outbreak we instituted sweeping travel restrictions on China and put in place the first federally mandated quarantine in over 50 years (Trump, 2020A).

(3). These restrictions will be adjusted subject to conditions on the ground… The White House has since clarified that the ban "only applies to human beings, not goods and cargo (Trump, 2020A).

In this case, the speaker legitimizes his position by making reference to official bodies/entities enshrined in the American law such as "the federal government" and "The White House" (impersonal authority). As seen below, Trump also refers to himself (personal authority) as the one vested with "institutional authority" (Van Leeuwen, 2008), and as the elected president of the US. This is achieved through the use of pronouns as part of the "structural tools speakers use to project their utterances as factual and credible" (Said, 2017, p.42):

(4). Additionally, last week I signed into law an $8.3 billion funding bill to help CDC [the Centers for Disease Control and Prevention] (Trump, 2020A).

(5). My administration is coordinated directly with communities with largest outbreaks and we have issued guidance on school closures (Trump, 2020A).

(6). I will *be* asking Congress to take legislative action to extend this relief (Trump, 2020A).

(7)To this end I'm asking Congress to increase funding for this program by an additional $50 billion (Trump, 2020A).

(8) Using emergency authority, I will be instructing the Treasury Department to defer tax payments (Trump, 2020A).

As seen in the examples above, Trump repeatedly uses the personal pronouns "I," "I'm" and "my" to invoke his personal authority, thereby legitimizing his decisions. That is, His use of self-reference through the pronouns "I" and "my" serves to index his (personal) authoritative power to act on behalf of all Americans-owing to the institutional authority vested in him as the legal President of the United States of America.

From a rhetorical perspective, the framing in the propositions: "I signed into law an $8.3 billion funding bill to help CDC," "I will be asking Congress to take legislative action to extend this relief," and "I will be instructing the Treasury Department to defer tax payments" in example (6) and (8) above, allows Trump to "position himself as a dedicated servant to the American people" (Rivers & Ross, 2020, p.839), who not only strives to cushion his fellow citizens against contracting the coronavirus disease, but also against the socio-economic effects of the coronavirus pandemic. In this sense, notice that Trump's speech comes ahead of the presidential elections slated for November 2020, meaning that his message on the coronavirus pandemic has provided the political platform he so much needs to mount his presidential campaign, his self-referencing through the repeated use of the personal pronoun "I" (i.e., signalling personal involvement in signing a "funding bill" and "instructing Treasury Department") is strategically used to legitimate personal authority through which his aims are being pursued. In this context, the signed "Funding Bill" and call to “defer tax payments” are framed as legitimate forms of impersonal authority.

From the perspective of Reyes (2011), concept of altruism discussed in example (1) and (4)-(8) above are framed in ways aimed at depicting the speaker’s actions/policy decisions as being meant for the common good of all the American citizens. For instance, example (4) makes it clear that the speaker has “signed into law an $8.3 billion funding bill to help CDC [the Centers for Disease Control and Prevention].”

2. Authority of Tradition

As mentioned earlier, the Authority of tradition is invoked, particularly, through key words like “tradition,” “practice,” “custom,” “habit” (Van Leeuwen, 2007, p.105-109) as a means of legitimation in political speeches. This type of legitimation is exclusively used in Trump’s (2020 A) speech a couple of times (see the examples below):

(9) From the beginning of time nations and people have faced unforeseen challenges... This is the way it always was and always will be.

(10) Americans always rise to the challenge and overcome adversity.

In this context, for instance, the use of the underlined propositions above are used to legitimate the idea that people world over and America in particular, have customarily faced epidemics similar to the Covid-19 pandemic. Rhetorically speaking, therefore, Trump’s framing style above is tailored to raise people’s comfort level, to the idea that they will finally overcome the effects of the Covid-19 pandemic, owing to their past victories and/or successful experiences with similar epidemics.

B. Legitimation through Rationalization

Legitimation through rationalization entails legitimation achieved by invoking the usefulness of a particular social practice or part of it, or 'the facts of life' (Van Leeuwen & Wodak, 1999, p.105). This concept is better illustrated in the following analyses under the sub-headings: Instrumental rationalization, Theoretical rationalization and Rationalization legitimation through nominalizations.

1. Instrumental Rationalization

Instrumental rationalization is used to legitimize actions or decisions by invoking the needs or purposes they serve, or the positive impact they are likely to bring about. In the majority of the cases, the data analyzed in this paper involved the use of propositions followed by “purpose linking words” (Said, 2017) involving the infinitive “to,” such as “to help,” and “to protect,” or “future oriented verb phrases” (Fairclough, 2003, p.55) like “will prevent” and “will significantly reduce”.

(11) We are marshalling the full power of the federal government and the private sector to protect the American people (Trump, 2020A).

(12) We are cutting massive amounts of red tape to make antiviral therapy available (Trump, 2020A).

(13) I will never hesitate to take any necessary steps to protect the lives, health, and safety of the American people (Trump, 2020A).

(14) Last week I signed into law an $8.3 billion funding bill to help CDC… fight the virus and support vaccines (Trump, 2020A).

(15) I’m confident that by counting and continuing to take these tough measures we will significantly reduce the threat to our citizens (Trump, 2020A).

(16) These treatments will significantly reduce the impact and reach of the virus (Trump, 2020A).

(17) To keep new cases from entering our shores, we will be suspending all travel from Europe to the United States for the next 30 days (Trump, 2020A).

(18). Smart action today will prevent the spread of the virus tomorrow (Trump, 2020A).

In example (11)-(14) above, Trump explains the purpose and/or reason why the actions taken “take the forms they do” (Van Leeuwen 2008), thereby legitimizing his policy actions by invoking the goals they serve. This is evident in the underlined phrases above beginning with the infinitive “to”. According to van Dijk (1997, p.17), political discourses have a tendency of deploying future-oriented language (similar to Reyes’ [2011] notion of hypothetical future). Based on this understanding, therefore, it is arguable that President Trump’s use of a hypothetical future through a future-oriented language is aimed at triggering American people’s positive hopes with regard to the future policy actions that their government has promised to accomplish in their on-going fight against the covid-19 pandemic. This can be evidenced in the use of the future oriented verb phrases like “will significantly reduce;” “will be suspending;” and “will prevent” in example (15)-(18) above. These are invoked in the context of the coronavirus pandemic, that is posing a challenge to people’s survival, hence the need for urgent policy actions in the present to eliminate its negative effects in the future.

Fairclough (2003, p.5) emphasizes that the verb “help” is one among other linguistic features/verbs that can be deployed strategically to trigger value assumptions “about what is good or desirable. Therefore, Trump’s use of the verb “help” in the underlined future-oriented verb phrases below could be said to be indicative of what he considers desirable, hence his ability to legitimate the structural conditions under which the actions he proposes will occur.

(19) These low-interest loans will help small businesses overcome temporary economic disruptions caused by the virus (Trump, 2020A).

(20) Acting with compassion and love, we will…help our fellow citizens, and emerge from this challenge (Trump, 2020A).

2. Theoretical Rationalization

Theoretical rationalization legitimation is realized by invoking specialists in particular fields who elucidate the domains of knowledge or understandings that can be used to legitimate particular actions or practices (Van Leeuwen & Wodak, 1999, p.105). For instance, President Trump both explicitly and implicitly made it known that he consulted significant authorities/people in official bodies before deciding to take his current position regarding instituting travel restrictions to the USA. Examples in point include:

(21) After consulting with our top government health professionals, I have decided to take several strong but necessary actions to protect the health and well-being of all Americans (Trump, 2020A).

(22) Earlier this week I met with the leaders of health insurance industry who have agreed to waive all co-payments for coronavirus treatments.(Trump, 2020A).

(23). "…it is critical for you to follow the guidelines of your local officials who are working closely with our federal health experts and they are the best (Trump, 2020A).

In example (22), Trump uses both mythopoesis and rationalization legitimation to legitimize his claims. That is, the phrase "Earlier this week" is characteristic of a narrative/story, as Trump narrates to his audience about his prior meeting with "the leaders of health insurance industry." In this context, he legitimizes his views by implicitly signalizing the fact that he had consulted with leaders of the aforesaid insurance bodies, who are specialists in particular areas of concern (theoretical rationalization) - before making his final decision. This view is also in line with Reyes (2011) emphasis that "it can be considered 'rational' to consult other sources and explore all the options before making a decision"(p. 876).

3. Rationalization Legitimation through Nominalizations

Fowler (1991) defines nominalization "as a process of syntactic reduction and/or transformation that reduces a whole clause to its nucleus, the verb, and turns that into a noun" (p.80). According to Fairclough (1992), nominalization entails the "conversion of a clause into a nominal or noun" (p.27). Further, Fairclough posits that nominalization together with passivization may be linked with ideologically significant features of text, such as the systematic mystification of agency (.i.e. both allow the agent to be deleted). From this perspective, it is arguable that President Trump uses nominalization to represent viral infections characteristic of Covid-19 as "historically natural and even inevitable force" (Oddo, 2011), that Americans are circumstantially compelled to 'confront.' For instance, Trump uses the nominalization threat many times in his speech. In this sense, the threat posed by the virus is presented as a force that can only be defeated by "marshalling the full power of the federal government". In his words:

> We will significantly reduce the *threat* to our citizens… From the beginning of time nations and people have faced unforeseen… dangerous health *threats*… Our banks and financial institutions are fully capitalized and incredibly strong… This vast economic prosperity gives us flexibility reserves and resources to handle any *threat* that comes our way (Trump 2020A)

This legitimation through the nominalization threat is further enhanced through the regular use of military-oriented terms (war metaphors) such as battle, confront/confronted, fight/fighting and defeat/defeating, which are also prevalent in President Xi Jinping's speeches:

(24)This is the most aggressive and comprehensive effort to confront a foreign virus in modern history (Trump, 2020A)

(25) China calls on the international community to increase political and financial support for WHO so as to mobilize resources worldwide to defeat the virus (Xi, 2020B).

(26) At this crucial juncture, to support WHO is to support international cooperation and the battle for saving lives (Xi, 2020B).

(27) We'll ultimately and expeditiously defeat this virus…(Trump, 2020A)

(28) Confronted by the ravages of COVID-19, the international community has not flinched (Xi, 2020B)

(29)Each of us has a role to play in defeating this virus. (Trump, 2020A)

(30)Solidarity and cooperation is our most powerful weapon for defeating the virus (Xi, 2020B)

(31)We are at a critical time in the fight against the virus (Trump, 2020A)

(32)From day one of our fight against the outbreak, we have put people's life health first (Xi, 2020A)

(33)"…last week I signed into law an $8.3 billion funding bill to help CDC [the Centers for Disease Control and Prevention] and other government agencies fight the virus… (Trump, 2020A).

(34) We must comprehensively step up international cooperation…so that humanity as one could win the battle against such a major infectious disease (Xi, 2020A)

(35) First, we need to be resolute in fighting an all-out global war against the COVID-19 outbreak (Xi, 2020A)

In the same vein, Trump uses the nominalization challenge a couple of times to represent the coronavirus as a type of trial and/or "inexorable test" (Oddo, 2011, p.301), just like those previously faced by Americans and which must be overcome to ensure a better future for all Americans:

> From the beginning of time nations and people have faced unforeseen *challenges*…Americans always rise to the *challenge* and overcome adversity…Acting with compassion and love, we will heal the sick, care for those in need, help our fellow citizens, and emerge from this *challenge* (Trump, 2020A).

From this excerpt, the unmodalized assertion "Americans always rise to the challenge and overcome adversity," serves to present "a heroic portrait of American history – one that does not leave space for alternative viewpoints" (Oddo, 2011, p.298), thereby legitimating his actions both in the present and the future.

Arguably, the utilization of the nominalization challenge performs the same "argumentative service" (Leff & Mohrmann, 1974, p.353) in Xi's (2020A) speech. President Xi strategically uses the nominalization challenge, probably to image the coronavirus as a kind of "inexorable test" (Oddo, 2011, p.301):

the Covid-19 outbreak is spreading worldwide, posing enormous threat to life and health and bringing formidable *challenge* to global public health (Xi, 2020A).

and:

Now is a crucial moment, a time for us to rise up to *challenge* and act with swiftness (Xi, 2020A).

From a critical angle, it is arguable that political speakers, such as Xi and Trump are not neutral contributors to the discourses of Covid-19. They have vested interests in governance issues, including the management of the coronavirus pandemic. For instance, while Trump uses nationalistic and humanistic discourses as legitimation tools, his request for Americans to stop "politics" and "partisanship" is indicative of his response to oppositional politics/voices, which he undertakes to delegitimize:

We must put politics aside, stop the partisanship, and unify together as one nation and one family. (Trump, 2020A)

On the contrast, Xi takes a more international rather than domestic view by stressing the core Chinese diplomatic value of "a shared future for mankind" which was written into the UN Charter in 2017, to call on international cooperation and suggest its willingness to become an active player in the combat against Covid-19 to legitimize Chinese model:

> Guided by the vision of building a community with *a shared future for mankind*, China <u>will</u> be more than ready to share our good practices, conduct joint research and development of drugs and vaccines, and provide assistance where we can to countries hit by the growing outbreak. (Xi, 2020A)

These oppositional interests, more specifically, are framed in a way suggestive of their likelihood to question or undermine his authority/policy decisions. Said otherwise, the communicative intention of invoking politics and partisanship is clear; authoritative figures of the oppositional political party (democrats) may disagree with his actions, and are therefore delegitimized because they are not supportive of his policy decisions. For instance, the presumptive Democratic Presidential nominee, Joseph Biden has regularly criticized Trump's administration for failing to protect the American people from the coronavirus. This view is better expressed by the editors of The New York times, in their article titled: "Biden Says Trump 'Surrendered' to Coronavirus in Blistering Speech" (Stevens & Kaplan, 2020). In this context, Biden is said to have criticized Trump for "having surrendered to the virus," arguing that "President Trump's persistent failures" are the result of "the current circumstances" (Stevens & Kaplan, 2020) that American people are facing.

Along similar lines, Trump's reference to the coronavirus as a foreign virus in example (24) above and President Xi's praise for and call for international support for the WHO in example (25) and (26) are worth mentioning. According to Evaldsson (2005), "argumentation is largely prolonged through sustained contradiction or recycling of arguments" (p.770). In view of this, there has been a controversy regarding the origins of the coronavirus, in which case, Trump uses the opportunity to recycle the argument about the source of the virus, by refereeing to it as a foreign virus, to strengthen his stance against China. This is in view of the fact that Trump has repeatedly attacked China and called Covid-19 a Chinese virus, meaning that he could as well, in this instance, be attributing it to China. It is in this light that the Chinese government defended itself in its white paper by stressing that: "The novel coronavirus is a previously unknown virus. Determining its origin is a scientific issue that requires research by scientists and doctors" (The State Council Information Office of the People's Republic of China 2020). It is against this background, that President Xi emphasizes the need "to increase political and financial support for WHO," probably to appease it (WHO), for covering it up against "blames for the global health crisis" (VOA, 2020). This explains Trump's decision to withdraw and terminate the US's funding for the WHO, claiming that the institution (WHO) is under "total control" by China, and has therefore "failed to make the requested and greatly needed reforms" (Trump, 2020B).

C. *Legitimation through Mythopoesis*

Mythopoesis entails legitimation by means of storytelling (Van Leeuwen, 2008, p.117-118). In the examples below, the speaker uses narratives that highlight how things have been to legitimize his actions:

(36) As history has proven time and time again, Americans always rise to the *challenge* and overcome adversity (Trump, 2020).

(37) From the beginning of time nations and people have faced unforeseen *challenges* including large scale and very dangerous health threats (Trump, 2020).

Example (36) and (37) involve legitimation through mythopoesis and rationalization, the speaker uses narratives that highlight how things have been to legitimize his actions. By the same token, mythopoesis is strategically interwoven with theoretical rationalization to achieve the speaker's desired ends. In this case, the texts under discussion involve the speaker giving a narrative involving some rationalizing remarks.

A similar discursive practice of combining two or more legitimation strategies as the one stated above is realized through the use of emotive vocabulary (Bhatia,2006, p.188), mythopoesis and topoi of history and numbers (Reisigl & Wodak, 2001). Reisigl and Wodak identify varied types of topoi that speakers/social actors use such as the topos of history, topos of finances/cost, topos of numbers and topos of responsibility. President Xi deployed mythopoesis to explain the emergence of and effects of the coronavirus on people's lives, by using the topoi of history and numbers to illustrate the large number of countries already affected by the virus, as well as the number of people that have been killed by the same:

Catching the world by surprise, COVID-19 has hit over <u>210 countries and regions</u>, affected <u>more than seven billion people</u> around the world and <u>claimed over 300,000 precious lives</u>. *I* mourn for every life lost and express condolences to the bereaved families … (Xi, 2020B).

Van Leeuwen (2007, p.95) emphasizes that speakers have a tendency of using scientific figures (i.e. topos of numbers attributed to given scientific findings-voices of expertise) "to endorse given propositions as being a good idea, hence their legitimation within given contexts of practice", This suggests that so as to convince his audience regarding the Chinese government's professed efforts to help contain and mitigate the effects of the coronavirus pandemic, President Xi opts to use the topos of numbers which carries some sense of recommendation for the stated actions, thereby legitimating them within their contexts of practice. This is evidenced through the use of the proposition: "210 countries" and "over 300,000 precious lives" to emphasize the number of people and countries affected by the coronavirus.

D. Legitimation through Appeal to Emotions

According to Bhatia (2006), emotive vocabulary plays a very important function in persuading and creating a sense of some drive or passion and support for a given cause and commonly used to amplify the speaker's "level of felt concern and commitment"(Aberi, 2016) to a particular issue. As such, the use of emotive vocabulary is realized in the examples above through the proposition "I mourn for every life lost and express condolences to the bereaved families" (Xi, 2020B), which not only serves to show and communicate the speaker's heartfelt concern and sympathies to families that have lost "300,000 precious lives" to the coronavirus, but also to justify his line of action against the deadly virus.

In this regard, upon asking his audience to fight against oppositional politics, President Trump opts to legitimize his actions through a path of shared emotions triggered through emotionally packed terms such as compassion, love, heal, care, help and well-being that are dialogically (Bakhtin, 1981) linked with the widely shared Christian/human values：

> I will never hesitate to take any necessary steps to *protect* the *lives, health,* and *safety* of the American people. I will always put the *well-being* of America first…Acting with *compassion* and *love*, we will *heal* the sick, *care* for those in need, *help* our fellow citizens, and emerge from this challenge *stronger* and more *unified* than ever before (Trump, 2020A)

From the perspective of CDA, these terms are discursively used to set off an emotional track and help in the audience, hence the speaker's ability to legitimize his political decisions and actions based on "the aftermath of such shared feelings."

From another perspective, emotional effect is realized by displaying a worrying and terrifying situation. This is evident in the extracts below:

> From day one of our fight against the outbreak, we have mobilized the whole nation, set up collective control and treatment mechanisms and acted with <u>openness and transparency</u>… We have put up a <u>strenuous struggle</u> and made <u>tremendous sacrifices</u>. **Now the situation in China is moving steadily in a <u>positive direction...</u>** it is imperative for the international community to strengthen confidence, <u>act with unity</u> and work together <u>in a collective response</u>. <u>We must</u> comprehensively <u>step up international cooperation</u> and foster greater synergy so that humanity as one could win the battle against such a major infectious disease (Xi, 2020A)

In these excerpts, the speaker uses the intensifiers / evaluative adjectives (Van Leeuwen, 2007, p.98) strenuous, tremendous, positive denoting a positive evaluation, to "express their commitment and assurance in the truth value of their arguments" (Trajkova & Neshkovska, 2019. p.16).

E. Legitimation through Moral Evaluation

As already stated, moral evaluation entails the type of evaluation linked to the "discourses of moral value" (Van Leeuwen, 2008, p.109), and is linguistically realized through the use of evaluative terms (e.g. adjectives and modals) and comparisons/relational strategies. These are well demonstrated in the discussion below under the sub-headings: Moral evaluation legitimation through modality and Moral evaluation legitimation through comparison.

1. Moral Evaluation Legitimation through Modality

In line with SFL/Grammar, Fowler (1986) defines modality as "the grammar of explicit comment, the means by which people express their degree of commitment to the truth of the propositions they utter, and their views on the desirability or otherwise of the states of affairs referred to"(p.131). Fairclough (2003, p.165-170) distinguishes between two types of modality (i.e. epistemic and deontic). He defines epistemic modality as the utterances that speakers make (i.e. assertions) to show their commitment to truth, while deontic modality as involving the speakers' utilization of modal verbs to express their commitment to obligation and /or necessity (p.168). Notably, President Xi and Trump made use of modality that covers the three "values of modal commitment: high, median and low" (Koussouhon & Dossoumou, 2015, p.29). In this case, to legitimize their claims, Xi and Trump made a repeated and recurrent use of the modals "must," "should" and "will," probably to express their moral obligation and high level of commitment and accountability of their governments. The underlined modals in the following examples are indicative of Presidents Xi and Trump's strategic use of modality to legitimize their policy statements:

All must work together to build a strongest global network of control and treatment that the world has ever seen (Xi, 2020A)

(38) China will be more than ready to share our good practices (Xi,2020A)

(39) We must comprehensively step up international cooperation and foster greater synergy (Xi,2020A)

(40) We must do everything we can for COVID-19 control and treatment (Xi, 2020B)

(41) This work should be based on science and professionalism led by WHO…(Xi, 2020B)

(42) China will prevail over this outbreak and we all will embrace a brighter future for mankind (Xi ,2020A)

(43) China will provide US$2 billion over two years to help with COVID-19 response (Xi, 2020B)

(44) To keep new cases from entering our shores, we will be suspending all travel from Europe to the United States (Trump, 2020A)

(45) Smart action today will prevent the spread of the virus tomorrow (Trump, 2020A)

(46) We made a life-saving move with early action on China. Now we must take the same action with Europe (Trump, 2020A)

(47) In general, older Americans should avoid nonessential travel in crowded areas (Trump, 2020A)

(48) Young and healthy people can expect to recover fully and quickly if they should get the virus (Trump, 2020A)

(49) We must put politics aside, stop the partisanship, and unify together as one nation and one family (Trump, 2020A)

(50) We must provide greater support for Africa. ..African countries in particular, have weaker public health systems. Helping them build capacity must be our top priority in COVID-19 response (Xi, 2020B)

From a critical perspective, the repeated use of the deontic modalities "must" and "should" and future oriented language signalized through the auxiliary verb "will" reflect the existing unfulfilled role in combating the on-going spread of the coronavirus pandemic. This is a rhetorical strategy aimed at pushing their audiences' acceptance of the proposed actions, thereby legitimating them. From the standpoint of Reye's (2011) concept of hypothetical future, van Dijk (1997) emphasizes that political discourses tend to espouse a future-oriented language. In this context, "will" is tailored to trigger the audiences' positive hopes with regard to the future policy decisions that are hoped to counter the negative effects of the coronavirus pandemic.

However, as already mentioned, just like Trump's case, President Xi's speeches are largely meant to rebut criticisms against himself and the Chinese government for the wrongs done against members of the international community. For instance, his emphasis on the need to "provide greater support for Africa" in example (51) above can be said to be aimed at countering damaging media reports on the "discrimination and stigmatization" against African nationals in Guangzhou, China recently, as well as to avoid a backlash against Chinese nationals working in Africa–based on the alleged mistreatment of African nationals in China.

2. Moral Evaluation Legitimation through Comparison

Moral evaluation can be realized by analogies that express some moral evaluation through comparisons (Van Leeuwen, 2008). President Trump deployed direct comparisons to legitimize the key issues in his speech and showcase his supposedly swift action to curb the spread of the coronavirus disease in America. In this context, he not only explains how his comparably early policy interventions against Covid-19 ensured "fewer cases of the virus in the United States," compared with those in Europe, but also the superiority of the American economy, health care and level of preparedness against the coronavirus, compared with other countries of the world:

(52)...and taking *early, intense action,* we've seen dramatically fewer cases of the virus in the *United States than are now present in Europe* (Trump, 2020A).

(53) *We have the greatest economy anywhere in the world by far*. Our banks and financial institutions are fully capitalized (Trump, 2020A).

(54) *No nation is more prepared or more resilient than the United States*. We have the best economy, the most advanced health care (Trump, 2020A).

In this regard, Trump is seeking to legitimate his policy actions against Covid-19 as being the best. From Van Leuwen's (2008) notion of moral evaluation, Trump could be said to be anticipating presenting the idea that his propositions are anchored in some kind of truth value owing to the state of affairs in the objective world. By the same token, by explicitly praising his administration's approach-while implicitly downplaying the approaches of others, Trump is aiming at delegitimizing their actions through negative evaluation-while validating his authority as "a means to justify his decision or action" (Said, 2017, p.20). This is in line with Van Leeuwen's (2007) view that "comparisons in discourse almost always have a legitimatory or de-legitimatory function" (p.99).

VII. Conclusions

From an interdisciplinary approach to data analysis involving the use of analytical tools and concepts from argumentation (use of topoi), CDA, dialogism,SFLand rhetoric, this article has shown how the strategies: authorization (authority of personal and impersonal authority, tradition), rationalization (instrumental, and theoretical and nominalizations), mythopoesis (storytelling), appeals to emotions, and moral evaluation (legitimation through modality, evaluations and comparisons) were widely used in both speeches of Donald Trump (USA) and Xi Jinping (China) to justify particular forms of action against the coronavirus pandemic. Evident from the discussion above was also a common trend of combining two or more legitimation strategies, i.e., moral evaluation and mythopoesis through the use of topoi (Reisigl & Wodak, 2001), including the use of nominalization and appeal to emotions realised by displaying a terrifying situation.

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Yunyou Wang, born on 1st, December, 1991, is a PHD and a lecturer in Sichuan International Studies University (SISU), China, majoring in English Language and linguistics, and focusing on the research of cognitive linguistics. In 2013, she graduated from the University of Electronic Science and Technology of China (UESTC) as an English major with a bachelor's degree and then got the master's degree of interpreting and translation in Chongqing University in 2015. Later on, she was working in China Mobile as a secretary for one year, and then successfully enrolled in Southwest University as a PHD candidate.

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Translating Nure-Nure Texts in Karonese Society Into English: Applying Translation Techniques

Milisi Sembiring
Department of English Language and Literature, Universitas Methodist Indonesia, Medan, Indonesia

Martina Girsang
Department of English Language and Literature, Universitas Methodist Indonesia, Medan, Indonesia

Roswani Siregar
Department of Economics, Universitas Al-Azhar, Medan, Indonesia

***Abstract*—The aim of this study is to develop Molina & Albir's (2002) translation technique in translating *nure-nure* texts of the Karonese language into English. The problems in the process of translating the source language (SL) into the target language (TL) are the equivalences of the SL in the TL. The data are collected from Suka's (2014) book entitled *Ranan Adat: Orat Nggeluh, Rikut Bicara Kalak Karo ope Tubuh seh Idilo Dibata*. Conceptual research was applied to get the data while translation and critical discourse analysis were used to analyze the data. The authors translated twenty-two data samples from the SL into the TL. They used Molina & Albir's (2002) translation technique to translate metaphors, stylistic repetition, a poem, politeness, and cultural terms in the *nure-nure* text into English. The study reveals *ndu, -ta,* and *kam* are polite pronouns in the Karonese language but they are not found in English. The translation techniques of adaptation, description, transposition, calque, generalization, literal translation, modulation, compensation, amplification, and borrowing were applied when translating the SL into the TL. The authors propose using the interdisciplinary translation technique to develop Molina & Albir's (2002) translation technique as an alternative technique to overcome the problems of equivalences in a TL.**

***Index Terms*—culture, Karonese society, *nure-nure*, politeness, translation techniques**

I. Introduction

Nure-nure is a polite term for a young man who wants to make a date with a young woman in Karonese Society. This term is related to an *adat* or 'traditional house' which has a west and an east *ture*. *Ture* is the terrace of a Karonese house and is made of bamboo. *Nure-nure* is a verb which means a man coming to a *ture* to meet up with a woman at night Tarigan (1983). The woman sits on the terrace weaving *pandan* leaves waiting for the man. The man and the woman convey their feelings using metaphors, and they speak calmly, softly, and politely. They use particular language styles to express their purposes in polite ways. Polite language and cultural norms are considered helpful in communication, reminders of the points made by Nodoushan (2008). He explains language that avoids being too direct and is respectful is considered to be polite language usage (2019). Nodoushan (2007) reveals that Iranians, are brought up culturally in such a way as to avoid conversations that result in clashes and conflict. Furthermore, Tretyakova (2016, p. 653) adds politeness as a universal term is interpreted as a desire to be 'nice' to other people to create positive communicative relationships. The authors believe that politeness is not only for nice communication but it is also an effort of a speaker to honor the recipients. Nodoushan (2021) emphasizes that politeness is mainly a sociolinguistic phenomenon. This paper aims to extend Molina and Albir's (2002) translation techniques and analyze the translation issues in translating *nure-nure* texts from the Karonese language into English. Karonese language is the authors' mother tongue therefore, they are familiar with the texts.

The scope of this study is a dialogue between a Karonese man and a Karonese woman who are on a *ture* was written by Suka (2014). The authors explored Suka's (2014) *nure-nure* texts which consist of cultural terms, some poems, politeness expressions, and some figurative languages as the data of their study and translate them into English. According to Munday (2016), translation has several meanings. It can refer to the general subject field, that is the product, the text that has been translated, or the process of producing the translation, otherwise known as translating.

The authors had problems with using the translation technique in the process of transferring the messages from the source language (SL) into the target language (TL). Some of the cultural terms in the SL have no equivalences in the TL, they are untranslatable because the cultural terms, metaphors, and polite expressions in the SL are not found in the TL. According to Malmkjær (2010), untranslatability is usually found on the grounds of cultural differences. Additionally, Ricoeur (2006, p. 38) argues that untranslatability is discovered through the construction of the comparable at the level of meaning whereby the meanings of the culture, politeness, and figurative language in the SL when transferred into the TL are not acceptable.

The problem of untranslatability is mostly related to culture. Some polite pronouns and cultural terms have no equivalences in the TL, therefore the messages of the SL can not be transferred into the TL. Sulaiman and Wilson (2018) explain how people's starting point of their conceptualization of the world is based on their culture. Besides that, Ricoeur (2006, p. 30) explains that untranslatability occurs because of the diversity of the lexical system; verbal meanings, and the syntactic division of linguistic untranslatability. Politeness theory, critical discourse analysis (CDA), and semantic analysis were used to support translation theory to overcome the problems in translating politeness and figurative language in Karonese *nure-nure* texts into English. CDA helps to analyze the context of the situation that involves the language used in the dialogue between the man and the woman which classifies the context of the situation covering the field, tenor, and mode.

The problem of having no equivalence of an SL in a TL is usually faced in the process of translation; however, the authors are familiar with the translation of cultural terms in Karonese society into English. The authors have carried out a few types of research focussing on translating aspects of Karonese culture into English. The latest paper entitled "Translating Textual Theme in *Maba Belo Selambar* Dialogue of Karonese Society into English" (Sembiring & Girsang, 2018) was presented at the 1st Annual International Conference on Language and Literature in Medan and published in KnE Social Sciences & Humanities. Sembiring and Panggabean (2018), on translating culture-bound terms in Karonese Wedding Speech Texts into English found a familiar translation procedure for the culture-bound term. The cultural terms of the SL are identified, classified, described, and explained in the TL. This was developed from Newmark's (1988) translation procedure.

II. METHOD

The translation is the transfer of the messages of a written text in one language into a written text of another language (Haroon & Daud, 2017). In line with Zainudin and Awal (2012), translation is the activity of mediating the meaning of an SL into a TL. The meaning of a certain message in the SL should be familiar to a translator as a researcher, who makes the message readable and acceptable for the TL readers. In the same way, the translator transfers the messages and mediates the meanings of an SL into a TL; however, the translator must be familiar with the structure and the culture of the SL and the TL. The problems of culture and linguistics commonly occur in the process of translation. Hervey and Higins (2002) explain that the cultural differences between the SL and the TL are sometimes bigger obstacles to successful translation than linguistic ones.

Furthermore, Khakipour and Amjad (2019) explain that in the process of translation the concept of intentions is more important than transferring linguistics forms such as (words, phrases, or syntactic structures). However, a translator must be familiar with the process of translation. Bell (1991) adds that a theory of translation must attempt to describe and explain both the process and the product.

Researchers on translation have done several studies on applying translation techniques. To know more about using translation techniques, see Baharudin (2017), Haroon and Daud (2017), and Pinheiro (2015). Meanwhile, the authors use Molina and Albir's (2002, p. 509) translation technique as a means of overcoming translation problems efficiently and effectively.

Molina and Albir (2002, p. 509) define translation techniques as procedures for analyzing and classifying how translation equivalence works. Translation techniques have five essential characteristics:1) They are target-language-oriented. 2) They are sorted by comparison with the original. 3) They affect the micro-units of text. 4) They are by nature discursive and contextual. 5) They are functional.

A. Participants

In this research, there are twenty-two data samples to be analyzed and translated into the TL. They include cultural-specific terms, figurative language, and politeness.

This research applied Williams and Chesterman's (2015) conceptual research to compare definitions and interpret the theoretical framework. This was supported by translation techniques, critical discourse analysis, semantic analysis, and politeness analysis. Malmkjaer (2010, p. 204) suggests having a basic understanding of what translation is that underlies the various approaches to it, and holds together its various theories and its constituent concepts and descriptive notions.

Molina and Albir (2002, pp. 510–511) adjust Vinay and Darbelnet's (1995) translation techniques of calque, borrowing, literal translation, transposition, modulation, functional equivalence, and adaptation. Furthermore they classify 18 kinds of translation techniques, which are: 1) adaptation, 2) amplification, 3) borrowing, 4) calque, 5) compensation, 6) description, 7) discursive creation, 8) established equivalence, 9) generalization, 10) linguistic amplification, 11) linguistic compression, 12) literal translation, 13) modulation, 14) particularization, 15) reduction, 16) substitution 17) transposition, and 18) variation. Molina and Albir (2002) add that translation is a process of transferring meaning from the SL to have the same meaning in the TL. The translation technique of meaning from the SL to the TL is fundamental to avoiding the omission of the meaning in the SL in the TL. Additionally, Baker (2011) explains that source-language words may express a concept that is unknown in the target culture. The concept in question may be abstract or concrete; it may relate to a religious belief, a social custom, or even a type of food. Such concepts are often referred to as 'culture-specific. The translation of the culture-specific items is overcome by using Molina & Albir's translation theory and is supported by culture and linguistic theory. In addition, Fawcett et al. (2010) suggest that translation theory must be assisted by other theories such as language, culture, and so on related to the contents of the text that is translated from the SL to the TL.

Boase-Beier (2014) shows that a translator attempts to reconstruct the style of a source text in the target text, always with the awareness that individual states of mind are affected by social and cultural influences.

B. Materials

The data for the research was found in the book entitled: *Ranan Adat: Orat Nggeluh, Rikut Bicara Kalak Karo ope Tubuh seh Idilo Dibata* by Suka (2014). The samples are textual data that is written in the authors' mother tongue. They consist of metaphor, politeness, and culture-specific items. The area of study was chosen for its unique youthful relationship. The context situation of the *nure-nure* texts covers the cultural values in the old times of Karonese society. The ancient culture needs to be preserved as a Karonese cultural asset which consists of specific politeness, language style, and metaphor. When Kemertelidze and Manjavidze (2013) did research on stylistic repetition and types in Modern English, they found two types of repetition; they are scattered repetition which has no order, and thematic repetition, whereby the theme of the text is repeated.

Every ethnic group has a culture that shows politeness; it is practised in their lifestyle, but the way it is practised and the content is different from one culture to another.

Sembiring (2015) reports that his study of ‘Translating *Daliken si Telu* Texts in Karonese Society into English’ shows the expression *‘ndu’* as the second person possessive and the suffix *–‘ta’* show the joint ownership of property. The use of the personal pronouns *‘ndu’*, along with the suffix –‘*ta,’* signifies the connection of politeness and linguistic form. The usage of such polite language in the SL is not found in the TL.

Nodoushan (2019, p. 112) asserts that polite language usage is also very hard to describe. Zahid and Johari (2018) add that politeness is an aspect that focuses on communication. It is applied both verbally and non-verbally when having contact without conflict. In avoiding conflict situations, various language strategies are used.

III. Results

In the following analysis, the authors apply relevant translation techniques to translate *nure-nure* texts in the SL into the TL. The sample data were also analyzed by applying the relevant analysis techniques, which are translation analysis, critical discourse analysis, semantic analysis, and politeness strategies.

1. SL : *Kai kin atendu ndai*?
   TL : What can I do for you?

The literal translation of *Kai kin atendu ndai* in the SL is ‘What do you want?’. *Kin* is not translated into the TL. It is only to emphasize the meaning of the question in the SL. The purpose of the questioning *kai kin atendu ndai*? depends on the context of the situation, what the fields are, who participate and how they communicate the question.

Halliday and Matthiessen (2014) explain clearly the three aspects of field, tenor, and mode. They indicate that field refers to what happens in the situation, tenor is who plays a role in the case, and style focuses on what part language plays in the situation. The participants of the dialogue of the *nure-nure* text are a young man and a young woman who are on the *ture* of the *adat* or 'traditional Karonese house'. The question is just the starting point for their having a conversation.

The SL does not have an auxiliary verb, but the TL does. The structural rules of the SL and the TL of Sample 1 are different, but this translation is acceptable in the TL because it makes sense in English. It is known that every language has its own structure rule. Transferring the meaning of the SL into the TL should be equivalent. The process of translating *ndu* in Sample 1 of the SL into the TL changes the meaning. '*Ndu'*is the second person singular of the object pronoun in the SL and it has a polite meaning. *Ndu* is translated into ‘you’ in the TL, but it does not represent a polite meaning. Karonese words ‘*kin*’ and ‘*ndai'* are not translated, because they are only to emphasize the question to encourage the other person to respond. *Kai kin atendu ndai* in the SL should be translated as ‘What can I do for you?’ in the TL. *Ndai* is an adverb of time in the SL and it means ‘just now’. *Ndai* is not translated because it is only to emphasize the question.

The translation technique of adaptation was applied to get close to the meaning of the SL in the TL. The differences between the SL and the TL in Sample 1 are that the SL does not indicate an offer but in the TL it does. It can be translated literally as 'What do you want me to do?’, but it is better translated as 'What can I do for you?'. The SL is an interrogative sentence and it is changed to become an offer, so the authors use the adaptation of Sample 1 in the TL. This data is translated with the translation technique of adaptation. The interrogative sentence in this sample is just to start the dialogue between the young man and the young woman. The woman does not want to know what the man wants in the SL, but what can I do for you in the TL is a kind of offer and it is a common expression. The SL and the TL reveal different meanings; therefore, to make it is acceptable, the context of the situation is needed. The field of the dialogue in the SL is the young man wants to approach a young woman and the tenor of this dialogue is the woman posing the question *Kai kin ndai atendu*? just to avoid stiffness in their conversation.

2. SL : *Lit ukurku*.
   TL : I get a feeling.

The Sample 2 *Lit ukurku* was translated into 'I get a feeling'; the man wants to say something to the woman from the bottom of his heart'. The translation technique of calque is applied to translate Sample 2 in the SL into the TL. The literal translation of *Lit ukurku* in the SL is 'I have a feeling' in the TL, but it sounds better if it is translated into ‘I get a feeling’. In the TL, the man starts by saying that he has something to talk about from the bottom of his heart. This sentence is used to make his communication approachable. The man intends to inform, persuade and influence the woman. The translation technique of calque is used to translate Sample 2 into the TL. The authors add an explanation of the SL in the TL to clarify the meanings. *Lit ukurku* in the SL is translated with the translation technique of calque into, ‘I get a feeling’ in the TL, which establishes a romantic context when said by a man to a woman.

3. SL : *Ukurku man bandu mesikel ernande, erturang kata kam*.
TL : I really want you to be as if you were my mother and my sister.

The meaning of *ernande* cannot be found in the TL. *Ernande* literally means to be in the classification of mother and *erturang* means to be in the classification of sister. *Ernande* is associated with *ingan tertande* meaning ‘a place of linking’ and *erturang* is associated with *teman si nampati* meaning ‘a person who can help him’. The authors describe the terms *ernande* and *erturang* to make them acceptable in the TL.

Description technique is used to translate *ernande* and *erturang* in the SL into the TL. Description technique is a method of adjusting an SL culture in the TL. Alignment of the SL with the TL is the main target to find solutions to the meaning of an SL in the TL. The authors would like to establish a clear understanding of the terms of *ernande* and *erturang* in Karonese society. *Nande* in Sample 3 is a cultural term that can be followed by the name of Karonese clan, for example, *biring*; becomes *nande biring* or *karo* is as *nande karo* for a young woman. In Sample 3 the man has the intention as of persuading the woman in their conversation.

A man says *ernade* and *erturang* as in Sample 3 when he loves a woman. *Ernade* and *erturang* in the SL have no equivalent in the TL, but the translation technique of description is workable. The word *nande* comes from the word *tande* meaning ‘to link’, therefore *nande* as a mother means ‘a place for linking’.

The use of the words *ernade* and *erturang* in the SL conveys a romantic meaning.

The translation technique of description is applied in translating *Ukurku man bandu mesikel ernande* in the SL so ‘I want you to be as if you were my mother and my sister’ in the TL. A mother in this context means a woman who is attentive, protective, loves, is a friend to talk with, and later on a mother who bears their children. *Ukurku man bandu mesikel ernande* in the SL has affective meaning; the woman is represented by a romantic meaning in the SL, but in the process of translation the message of the SL decreases in the TL. Something of the culture of the SL is lost in the translation into the TL and that can only be gained and provided by a description (Dols & Calafat, 2020).

4. SL: *Kam man nandeku, man turangku di la kam mela.*
TL: You will be like my mother and my girlfriend if you do not mind.

As seen in Sample 4, ‘my mother’ does not mean a woman who has given birth to him but it has a connotative meaning. The man uses the word *nande* to refer to his feeling. *Kam* is polite as the second person singular subject pronoun in Karonese language and it is translated as 'you' in the TL. It is in line with Krauße's (2018) finding, that *sampean* is a polite term that is translated by 'you' in the Javanese language of Surabaya. Krauße (2018, p. 83) adds that polite words in this category are mainly used when younger speakers talk to or about an older, respected person and either do not know the correct high-level counterpart or feel that it would sound too stilted.

Kam in the SL is the second person polite pronoun. It is used when a young speaker talks to an older person, respects a person, or has close kinship. *Kam* is also used when grandparents talk to their grandchildren. The translation technique of description is applied to translate *kam* into ‘you’, because *kam* in the SL has the equivalent in the TL, but the polite meaning in the SL is lost in the TL. According to Molina and Albir (2002), the translation technique of description is used to replace a term or expression with a description of its form and/or function. To get a good understanding of Sample 4 in the SL into the TL the authors propose using a collaboration among several disciplines, namely the interdisciplinary technique of translation. Semantic, translation, linguistic, culture, and critical discourse analyses were used in collaboration to translate the SL into the TL. *Kam man nandeku, man turangku di la kam mela* was translated literally into 'You will be as my mother and my girlfriend if you do not mind'. *Nandeku* is translated with ‘my mother’ and *turangku* literally with ‘my sister’ in the TL. The most interesting result of this translation is the SL message does not make good sense in the TL. It has untranslatability in the process of translation; the connotations of *nandeku* and *turangku* which have a poetic meaning are not found in the TL. Baker and Salhana (2009) explain that untranslatability; usually appears in relative form of a kind or degree, for instance in the shape of connotation, nuance, or poetic quality.

Therefore, an interdisciplinary technique of translation was applied to keep the meaning of the SL in the TL.

5. SL : *Aku pe la mela mehangke erturang kata kam, tapi ukurilah lebe, ola kam terayak terudu ngateken katandu mehuli man bangku.*
TL : I do not mind being your girlfriend, but please think it over again, and do not rush to tell me your intentions.

The authors use the translation technique of generalization in translating Sample 5 into the TL. They use a more general term in the TL; *la mela mehangke* in the SL is translated into ‘I do not mind’ in the TL and *erturang* is translated with ‘your girlfriend’ in the TL. The contextual meaning of *erturang* in the SL is ‘a sister’ in the TL. Sample 5 consists of the replacement of the negative form and two adjectives lexical categories *la mela, mehangke* by a negative auxiliary and the infinitive verb ‘do not mind’, without changing the meaning.

6. SL : *Aku la beluh erlagu, la beluh ngataken kata, la lit bekasku mbayu, la beluh ertenun, emaka ola kam terayak ngataken kata mehuli man bangku.*

TL : I am not a diligent girl, l am not able to tell you anything that is in my mind. I have not woven any mats, and I can not weave, so do not be in a hurry to tell me anything.

Aku la beluh erlagu, la beluh ngataken kata, la lit bekasku mbayu, la beluh ertenun is a number of repetitions in the SL used to identify the deficiencies of the woman in her daily life. It has a metaphorical meaning. *Aku la beluh erlagu,* literally means ‘I am not able to be diligent’, which is better translated into the TL as ‘I am not a diligent woman’. *Aku la beluh erlagu* in the SL and 'I am not a diligent woman' in the TL are quite different. The SL has affective meaning, but it does not have the same affective meaning in the TL. The authors applied the transposition technique to change the grammatical category in the TL. *La lit bekasku mbayu* in the SL means ‘I do not possess the mats which I wove myself’. The woman speaking frankly, tells the man that she does not own the product of her work. This becomes ‘I am not able to weave any mats’ in the TL. *La beluh ngataken kata* in the SL is translated as ‘I am not able to express anything that I have in my mind’. The repetition of *la* in the SL is translated with negation.

The words in the SL are culture-specific terms used by the woman in their dialogue, and they are translated using the adaptation technique.

Sample 6 above could not be translated into English, so to overcome this problem the authors use the translation technique of transposition to translate the words in the SL.

7. SL : *Ercurminlah kam gelah ibas dagingku enggo mbelin, natap kam lebe ibas dagingku enggo nggedang, ndedah kam lebe ibas aku la beluh erlagu, ibas aku la beluh ngataken kata.*

TL : Think about this seriously.

Ercurminlah kam gelah ibas dagingku enggo mbelin, natap kam lebe ibas dagingku enggo nggedang, ndedah kam lebe ibas aku la beluh erlagu consist of a language style of repetition, which functions to emphasize and to convince someone of her condition. The modulation translation technique is applied and Sample 7 is translated ‘Think about this seriously.’ *Ercurminlah kam gelah ibas dagingku enggo mbelin* is translated literally as ‘Take a look as my big body’. This sounds very strange because a metaphor in an SL should be transferred with its equivalent in the TL.

Ndedah kam lebe ibas aku la beluh erlagu in the SL is a metaphor. It must be explained in the TL because it does not make sense in the TL. *Aku la beluh erlagu* is translated as ‘I am not a successful girl’. To make communication among Karonese society interesting and exciting, especially for the young, they usually use the figurative meaning of repetition in their communication. This repetition also shows their politeness and culture.

Sample 7 above uses the translation technique of modulation, as the SL has no equivalence in the TL. The phrase structure rules for the SL and the TL are different but they convey the same idea.

8. SL : *Ola kam pepagi erkadiola, sabab aku liah mbelin, sangapku kurang.*

TL : Don't be disappointed later, because my fate is very bad, and I don’t have a fortune.

Ola kam pepagi erkadiola, sabab aku liahku mbelin, sangapku kurang is translated literally into ‘Do not be disappointed later, because I am a big bad of luck, and I have a lacking of fortune. *Liahku mbelin* in the SL is translated literally into ‘I have a big bad of luck’, in the TL. It does not have the same meaning in the SL and the TL. Instead, *liahku mbelin* in the SL is better translated with ‘My fate is very bad’. *Liahku mbelin* in the SL has a metaphorical meaning, but 'My fate is very bad' in the TL does not show a metaphorical meaning. The amplification technique of translation is used in translating Sample 8 to put additional information of the SL in the TL**.** Furthermore, Molina and Albir (2002) determine amplification translation technique is used to add detailed information in the TL that is not contained in the SL. This addition may not change existing messages in the SL.

9. SL : *Aku labo kupertangisi bekasndu mbayu, bekasndu ertenun, bekasndu encari, bekasndu erlagu ibas dagingndu enggo mbelin, kulandu enggo nggedang, e ngenca kupertangisi.*

TL : I do not mind the results of your weaving mat, how you weave your woven products, how you make a living or the results of your making a living, it is your mature body that I question.

The above translation applies literal translation and it makes the expression of *aku labo kupertangisi bekasndu mbayu* as 'I do not mind how you weave a mat' unacceptable. The SL does not make good sense in the TL. 'I do not mind the results of your mat weaving, the results of your earning a living, the results of your diligence after you grow up, it is your mature body that I question. The repetition of *bekasndu* is found four times to emphasize that he has no worries about her output. Sample 9 reveals stylistic repetition in the SL but there is no stylistic repetition in the TL; there is a transposition in the process of translation.

10. SL : *Situhuna lah sinikataken kam ndai katandu mehuli man bangku?*

TL : Do your good reasons come from the bottom of your heart?

The modulation translation technique is used to change the point of view of the SL in the TL and they have the same meaning. The word *situhuna* in the SL means really in the TL and *katandu mehuli bangku* means literally your good words for me. It shows the contextual meaning in the TL. Sample 10 reveals the modulation translation technique and the expression of *katandu mehuli bangku* in Karonese language is translated into your good heart for me in English. This translation technique offers an effective solution for transferring Sample 10 of the SL into the TL.

11. SL : *Labo petak, sudu nge, labo lepak, tuhu nge.*

TL : That’s true, I am not a liar.

This data is a poem in the SL, but it does not translate as a poem in the TL. From the short line of a verse in a poem it can be seen that there is a rhyme scheme: *Labo petak* and *labo lepak* have a similar sound ending with *k*, while *sudu nge* and *tuhu nge* also have a similar sound ending with *nge*. So the rhyme scheme is *abab*. The rhyme scheme is not according to the spelling, but the pronunciation.

To get a close meaning for this data the translation technique of compensation is used in the TL. It is clearly explained by Molina and Albir (2002) that translation the technique of compensation is to introduce an SL element of information or a stylistic effect in another place in the TL because it cannot be used in the same place as in the SL.

12. SL : *Labo jagar-jagar, labo guro-guro, di tutus kin atendu erturang, ernande kata aku, aku pe labo ukurku mbue-mbue ermama, erturang kata kam.*

TL : No kidding, no lips service, if you are serious about having *erturang,*

Erturang, *ernande, and ermama* in the SL are not translated into the TL, because they do not have the same meaning. The borrowing technique of translation is used to avoid changing the meaning in the TL.

13. SL : *Kam pe ngataken katandu si e, ola kam terudu, sabab aku perliah mbelin, sangapku kurang, aku lampas tading melumang, la beluh erlagu.*

TL : Do not be in a hurry to tell me your feelings, because I am an unlucky man and an orphan. I am not handsome.

In Sample 13, the authors used the modulation technique to translate the words *kam pe ngataken katandu si e, ola kam terudu* into ‘Do not be in a hurry to tell me your feelings’. The authors translated Sample 13 and moved the subordinate clause in the SL to the start of the sentence, followed by the main clause. The dialogue of Sample 13 is responded to by the man in the following expression.

14. SL *: Sabab mahanca bage ningku, tah lit ka pagi biak temanku senina sikandu-kandu, simbelin sikitiken ibas aku nari, tah beluh ka ia erlagu pagi, ngataken kata, tah ije ka sambar ukurndu erturang, ermama kata aku.*

TL : I am telling you the truth, if there is a man who is bigger, or smaller, or more handsome than me, to be your friend and if you change your mind to leave me, do not hesitate to tell me your intention.

Biak temanku, senina, sikandu-kandu in the SL consists of a language style that has a metaphorical meaning. It has repetition of *temanku* ‘my friend’, *senina* 'brother', and *sikandu-kandu* ' a friend to share and to talk with' in the TL. The repetition of meaning with different words exists in the SL, but they have different meanings in the TL *ernande, for me*, I am also serious to have *ermama*. The translation technique of modulation was applied to get the closest meaning of the SL in the TL.

15. SL : *Aku pe, lit nge tenah nande erkiteken dagingku enggo mbelin megedang: di enggo pagi mbelin dagingndu ibaba kam, tah lit pagi biak mamandu, biak turangndu, di ma ia mela erturang, ernande kata kam, e maka patut, di kalak si mehuli pengindona, si beluh ngataken kata, man turangndu.*

TL : I’m already grown up and ‘That is what my mother told me’ if you have a boyfriend who truly loves you, if he is wise, clever at making you happy, he is the right man to marry.

The woman explains that her mother told her that her body was already mature. The modulation translation technique is used in translating Sample 15 to convey the message of the SL in the TL.

16. SL : *Di enggo katandu mehuli man bangku, katangku pe enggo mehuli man bandu, enggo sibahan me perakutna kata enggo mehuli.*

TL : If you agree with what I say, I also agree with what you say, so let us have proof that we love each other.

Enggo sibahan me perakutna kata enggo mehuli is translated literally with so we bond the love that we bind together. The adaptation translation technique is used to translate the conditional sentence in Sample 16 of the SL into the TL.

17. SL : *Banci nge aku ku das, turang?*

TL : May I climb up, dear?

Nge in the SL is not translated, because it is only to emphasize the question. Sample 17 is translated literally. *Turang* in the SL is a cultural term; it has a contextual meaning. The word *turang* has a lexical meaning which is ‘sister’. The word *turang* in Sample 17 has a different meaning, so it is not translated into ‘sister’. *Turang* can be a man or a woman, and is a term used by a man to a woman and vice versa. *Banci nge aku ku das, turang?* in the SL has the word *turang* which has the romantic meaning of ‘dear’. Nowadays ‘sweetheart’ is mostly used ‘sweetheart’, but the authors think it is better to use ‘dear’ instead of ‘sweetheart’ because it refers to the old times. The translation techniques of generalization were used to translate the SL *turang* as ‘dear’ in the TL.

18. SL : “*Banci turang! Nangkihken arah bengkuang selembar e” Jenari idudurkenna ku teruh.*

TL : “Please! Get up from this *pandan* leaf”. Then it is handed over.

The young man must be clever to talk with his lover. *Banci turang* literally means ‘you can’; it has the same meaning as ‘please’. *Nangkihken arah bengkuang selembar e* is translated as ‘Get up from this *pandan* leaf’. There is a missing article *se-* which means ‘a’ in the process of translating this. There is no translation for *bengkuang*; instead, *pandan* is used. The cultural word *bengkuang* is translated by the translation technique of adaptation. Besides that, Molina and Albir (2002) explain the translation technique of adaptation as the process of replacing a cultural element in the SL with a cultural element in the TL. This technique can be used if a cultural element has an equivalent in the TL.

19. SL : *Jenari ipudunkenna sapu tanganna ku bengkuang enda.*

TL : Then, he ties his handkerchief to the *pandan* leaf that is used to make mats.

As shown in Sample 19, the authors use the translation technique of adaptation. *Bengkuang* in the SL becomes *pandan* in the TL. *Bengkuang* is translated into '*pandan* leaf 'to make it familiar for Indonesian readers. The authors adopt the word *bengkuang* from the Karonese language and translate it literally into the TL because there is no equivalent in English.

20. SL : *Emaka idek-dek singuda-nguda enda bengkuang ndai, ras radu sie anak perana enda pe banci nangkih erdan ture.*

TL : The *pandan* leaf is pulled by the young woman and at the same time the young man can climb up the ladder.

The translation technique of adaptation is used in the translation of Sample 20 in the SL into the TL.

21. SL : *Kenca seh i datas ture, nina: "Banci nge kunduli amakndu e turang".*

TL : After that, the young man climbed up and onto the *ture*, and asked, "Can I sit on your mat?

Ndu in the SL is a second person pronoun and a suffix. *Ndu* is polite in the SL and is translated literally as 'you'. "*Banci nge kunduli amakndu e turang*" is an interrogative expression in the SL, meaning 'Can I sit on your mat?' *Turang* is not translated; it has social meaning. The data shows the social relationship between the man and the woman on the ture. The word *turang* is only used to show a close relationship, but it is not translated in the TL.

There is a request from the young man to sit on the terrace and have a conversation by saying, 'Can I sit on your mat?'. This manner shows politeness and receives the empathy of the young woman. The woman is weaving and she has an extra mat which she had woven earlier. The more *pandan* mats she waves, the more men will be interested in her. The literal translation technique is used in translating this data.

22. SL : *Banci turang tapi kunduli lebe empatna suki amak enda!.*

TL : You can, but there is a requirement. Please sit on the four corners of the mat!

Kunduli lebe empatna suki amak enda in the SL is an imperative and this expression is a test of competence for the man to sit on the four corners of a mat. This is logically impossible. The young woman wants to know how smart he is at solving problems. In such a situation the man should be clever and place his belongings such as a pack of cigarettes, a match, a *sarong*, and a hat on each corner of the mat. The authors used the literal translation technique and moved the exact connotative meaning of the SL in order that the contents are readily acceptable and comprehensible to TL readers. 'Please' is added to better convey the meaning of the SL in the TL.

IV. Discussion

Twenty-two samples as the SL the data have been analyzed and translated into the TL. They show that four polite words which are *-ndu, kam, -ta*, and *amak mbentar*, and a poem in the SL have no equivalence in the TL. The polite language and the polite culture in the SL are hard to translate, so Molina and Albir's (2002) translation techniques were applied to solve these problems.

Of Molina and Albir's (2002) 18 translation techniques, the authors applied only ten when translating the *nure-nure* texts in the SL into the TL. They are the translation techniques of adaptation, amplification, literal translation, description, transposition, modulation, compensation, generalization, borrowing, and calque.

The dialogue, which takes place at night on the *ture* or 'a bamboo terrace' of an *adat* house, is an exchange between a young Karo man and a young Karo woman. The young man wants to introduce himself and to do this he should be able to use figurative language. The pair mostly use cultural terms in their communication. The context of this situation is young adults conversing in former times. The cultural differences between the SL and the TL make the process of translating a real problem. The culture of *nure-nure* or 'dating' in the old days is quite different compared to nowadays for the young Karonese. In those days, a man and a woman generally used figurative meanings in their dialogue. Their ways of thinking were demonstrated by their ability to use figurative language in their conversation.

The authors provide insights into how translation techniques are used to transfer a particular context in the SL into the TL. The findings on politeness revealed that linguistic politeness and cultural politeness are found in the SL, but they have no equivalences in the TL. *Ndu* in the SL has a polite meaning, but it does not in the TL. Furthermore, *kam* is polite as the second pronoun in the SL and it is literally translated into 'you' in the TL as compensation. *Amak mbentar* in the SL is polite, and it is translated literally into *pandan* mats in the TL.

V. Conclusions

After analyzing the *nure nure* texts of Karonese society and translating them into English, the authors found that there is stylistic repetition, metaphor, romantic meanings, polite linguistics, polite pronouns, polite culture, and cultural terms in the *nure nure* texts of the SL. They have no equivalences in the TL. The use of cultural terms, a poem, and language style by the young Karonese people made their communication more interesting, ethical, and polite.

The researchers as translators and authors apply translation techniques and are supported by critical discourse analysis, and semantic analysis to achieve an understanding of meaning in the TL.

Therefore, the authors as translators must describe and explain cultural terms and metaphorical meanings of the SL in the TL to capture the meaning of the SL. In conclusion, the results show that modulation, adaptation, description, transposition, calques, generalization, literal, compensation, amplification, and borrowing translation techniques were applied to transfer the messages of the SL into the TL. This work makes the contribution of an interdisciplinary technique of translation to solve the untranslatable.

The authors suggest that other researchers should consider applying Molina and Albir's (2002) translation techniques to overcome the problems of untranslatability.

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Milisi Sembiring received his Doctorate from Universitas Sumatera Utara in 2014 and he majors in translation. He is a professor of translation studies in the Department of English Language and Literature, Universitas Methodist Indonesia, Medan.

Martina Girsang received her Doctorate in Literature at Universitas Sumatera Utara in 2015. Her expertise is in both linguistics and literature, namely: semiotics, stylistics, prose, poetry, and drama.

Roswani Siregar received her Doctorate from Universitas Sumatera Utara in 2015. She is a senior lecturer at Universitas Al-Azhar, Medan, Indonesia.

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A Quantitative Study on the Cohesion Problems in English Majors' Chinese Translation of English Texts*

Fengqi Li
Research Center of Legal Language, Culture and Translation, Southwest University of Political Science and Law, Chongqing, China

Shanshan Yao
School of Foreign Languages, Southwest University of Political Science and Law, Chongqing, China

***Abstract*—Cohesion is an important means to achieve textual coherence. In translation instruction, it is important to raise students' awareness of textual cohesion in order to improve their translation competence. However, few studies have been conducted to investigate the problems of cohesion that may exist in students' translated texts. This article compares the cohesive devices used in the Chinese texts translated from English by 38 junior English majors studying in a major university in China with those in a reference Chinese version, for the purpose of revealing the cohesion problems that may exist in the students' Chinese translation and providing reference for translation instruction. The results show that the major problems include overuse of personal reference and conjunction, especially additive conjunction, insufficient use of ellipsis and repetition which are common cohesive devices in original Chinese texts. The problems reveal, on the one hand, that students may still be under the influence of the source language negative transfer, and on the other hand, that they may have insufficient understanding of Chinese textual cohesion and the differences between English and Chinese in this regard.**

***Index Terms*—cohesion, English-Chinese translation, English major, translation instruction**

I. Introduction

Translation courses for undergraduate English majors aim to cultivate students' translation competence, of which discourse competence is an important component (Campbell, 1998; Beeby, 2000; Neubert, 2000; Wang & Wang, 2008). Therefore, it is very necessary to investigate the cohesion problems in students' translation. However, both translation researchers and instructors in China seem to ignore this problem more or less. Taking "translation + cohesion" as the keyword, we searched CSSCI journals through CNKI and got only 14 papers, including Wang (2004), Yin and Hu (2010), Ping (2012), Yang (2013), Li (2021), etc. Moreover, except Wang (2004) and Li (2021), all these studies only focused on the "correct" translation, that is, they extracted examples from well established translation to demonstrate how to ensure textual cohesion in translation, and did not take interest in the cohesion problems in students' translation. The neglect of this problem in the field of teaching practice is mainly reflected in the existing translation coursebooks: "Many coursebooks only focus on the translation skills at the lexical and sentence levels, ignoring the transformation at the discourse level. Even for those which do involve the transformation at the discourse level, their focus is often on the characteristics of different text styles, rather than the cohesion and coherence within the text" (Li, 2021, p. 30).

Only by investigating the cohesion problems exposed in students' translation, can we solve them in teaching, so as to cultivate their textual translation competence more effectively. Wang (2004) explored the cohesion problems in students' English-Chinese translation and found that they were influenced by the source language and overused third person pronouns in the Chinese translation. She argued that the instructors must have the awareness of teaching English and Chinese textual cohesion with a contrastive approach. However, she only focused on the use of third person pronouns, and the problems found were only the "tip of the iceberg", which could not fully reveal the cohesion problems in students' translation. A recent study (Li, 2021) attempted to make up for this deficiency by comprehensively disclosing the problems of textual cohesion in students' Chinese to English translation from five aspects: reference, substitution, ellipsis, conjunction and reiteration. The results showed that the problems disclosed include insufficient use of personal reference, possessive pronouns and ellipsis, overuse of repetition, and improper use of conjunction. However, this study only discusses cohesion in Chinese-English translation, not in English-Chinese

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translation. Due to the great differences in cohesion between English and Chinese texts, the problems existing in Chinese-English translation are different from those in English-Chinese translation. Therefore, it is necessary to conduct a study on the latter. Based on Halliday and Hasan's (1976) cohesion theory and the comparison of English and Chinese cohesive systems, we conduct an empirical study on the English-Chinese translation provided by 38 Junior English Majors in a university in Chongqing, China. In this study, we hope to comprehensively reveal the main cohesion problems existing in the subjects' English-Chinese translation texts, investigate the possible reasons and propose corresponding solutions.

II. Cohesion Theory

Halliday and Hasan (1976) held that cohesion was the relationship between the internal meaning of a text, which was the key factor to distinguish text from non-text. The understanding of one element in a text must depend on the understanding of another; the former is the prerequisite for the latter. That is to say, without the latter, the former cannot be understood. In this case, the cohesive relationship can be constructed. Only in this way can the two elements be integrated into a text. They divided cohesion in English texts into two categories: grammatical cohesion and lexical cohesion, and further distinguished a series of sub categories (Table 1).

Table 1
Typology Of Cohesive Devices In English Texts (Li, 2021, p. 31)

Grammatical cohesion	reference	personal
		demonstrative
		comparative
	substitution	nominal
		verbal
		clausal
	ellipsis	nominal
		verbal
		clausal
	conjunction	additive
		adversative
		causal
		temporal
Lexical cohesion	reiteration	repetition
		synonym
		near-synonym
		superordinate
		general word
	collocation	Some words often share "the same lexical environment" with others (Halliday & Hasan, 1976, p. 286), that is, they often appear together in the same text, which forms a collocation relationship. Because collocation involves a wide range and causes difficulties in data collection, it will not be considered in this study.

Although this typology was originally proposed for English, it is also generally applicable to modern Chinese. This can be verified in the research framework of Zuo (1995) and Zhu et al. (2001), both investigating the similarities and differences of cohesion between English and Chinese within the framework of the above mentioned typology. Hu's (1994) study also implied that this typology was applicable to Chinese since he cited examples from both English and Chinese to introduce Halliday and Hasan's cohesion theory.

Some studies have shown that the translational texts have the tendency of explicitation compared with the original texts (see Baker, 1993, 1995 for the concept of "explicitation"), that is, the translator tends to relate the original ideas more clearly in translation (Mu, 2011). In English-Chinese translation, this explicitation is often manifested in the cohesive devices. That is, translational Chinese tends to use more, or more explicit, cohesive devices than original Chinese (Huang, 2008; Wang & Hu, 2010; Ren, 2015; Xu & Xu, 2016). This is probably the result of source language transfer - because English uses more explicit cohesive devices than Chinese to achieve coherence. It may also be caused by the translator's state of mind, who may want to express the cohesive relationship and logical connection in the ST as clearly as possible to avoid misunderstanding or confusion. Nevertheless, in order to ensure fluency of the target text and strengthen its readability and acceptability, one should try his/her best to overcome the tendency of explicitating textual cohesion; he/she should, in the translation process, highlight the differences between English and Chinese cohesive systems, and make the cohesive features of translational Chinese close to those of original Chinese.

Based on the above typology and previous studies on the differences between English and Chinese cohesion, this paper will investigate the cohesion problems in students' English-Chinese translation by comparing it with a reference version.

III. RESEARCH DESIGN[1]

A. Subjects

We selected 40 junior students who were attending the course of *Translation Theory and Practice*, a compulsory course for undergraduate English Majors in a university in Chongqing, of whom there were 9 boys and 31 girls, with an average age of 20.5 years. This course would be delivered for three consecutive semesters (the first and second semesters of the sophomore year and the first semester of the junior year), with 32 class hours per semester. At the time of the experiment, the students were attending the third semester's lectures. Their English proficiency could be reflected by the scores of the Test for English Majors-Band 4 (hereinafter referred to as "TEM-4"), a national English proficiency test specially designed for all English majors in China's universities and administered by MOE. All subjects participated in TEM-4 17 months ago, with an average score of 65.83 (the full mark being 100), of whom 42.5% scored 70+. This indicated that the overall English proficiency of the subjects had reached or exceeded the level of Band 4.

B. Source Text

The source text (ST) used in this study was excerpted from an online commentary article by a native English-speaker titled "We need to ban or limit smartphone use in schools" (Baines, 2018), with a total of 310 words. And the Lexile range, which we used to measure its difficulty, was 1210-1400, which was equivalent to the difficulty level of the reading materials in TEM-4. That is to say, the difficulty level of the ST was consistent with the subjects' overall reading comprehension ability.

The text was argumentative by nature, in which the author, a middle school teacher, first described how his students, a group of teenagers, had been obsessed with smart phones, and then analyzed the possible harms caused by this, interspersed with the review of his own obsession with smart phones when he himself was a teenager. He used a number of cohesive devices, especially reference, conjunction and lexical cohesion, to state facts and opinions. In English-Chinese transformation, the translator has to fully take into consideration the characteristics of Chinese textual cohesion and the differences it has with English in order to achieve coherence and fluency of the translated text. In this sense, this text was appropriate for us to investigate the cohesion problems in the subjects' translation.

C. Procedures

1. Assigning the Translation Task

We assigned the above ST as an extracurricular translation task to the subjects and asked them to finish translating it into Chinese before the deadline. In order to ensure that they do the translation independently, honestly and earnestly, we demanded that no machine translation should be used and plagiarism should be carefully avoided. We told them that all their translation works would undergo a plagiarism check before they were strictly graded, and the scores obtained would account for a proportion of their academic performance.

2. Collecting Translated Texts

We collected the electronic texts of all the subjects' translation before the deadline, and compared them with the translations of several mainstream machine translation systems that were favored by Chinese college students (namely, Baidu, Youdao, Ciba, Google and Bing) one by one through *PaperPass*, a plagiarism check software. We found that two subjects' translations were very similar to the result of machine translation (the repetition rate was above 65%). Therefore, we marked them as "non-original translations" and deleted them from the data. In this way, the number of samples we obtained was reduced from 40 to 38. In order to conveniently use AntConc to extract relevant data, we saved the 38 texts as TXT documents respectively.

3. Preparing Reference Version

As was mentioned above, we would find the cohesion problems in the subjects' translations by comparing them with a reference version, so we had to create this version. Based on the principle of accuracy and fluency, we translated the original text, and then repeatedly revised the target text, especially the cohesive devices, so as to get rid of the constraints of the ST and approach the norms of the target language as much as possible, including using less personal reference and conjunction, leaving out the subjects, using more repetition, etc.

4. Extracting Data

Based on Halliday and Hasan's (1976) typology (Table 1), we manually labelled all the cohesive devices in the reference version (RV) and the subjects' translation (SJT) respectively, and then we used the Concordance of AntConc 3.4.4.0 to count the frequency of some of the cohesive devices (such as reference, substitution, ellipsis, conjunction, etc.). For those which were difficult to be counted by the software (such as repetition, synonyms, hyponyms, etc.), we adopted manual counting again. In the process of data extraction, we took notice of collusion (a subject copying from

[1] The material used in this study, i.e. the translated Chinese texts provided by the subjects, was extracted from the data collected in another study titled "Contrastive Study of Human and Machine Translation Quality in English-Chinese Language Pair in the Era of Artificial Intelligence" (the article has yet to be published). Therefore, the description of the subjects, source text and research steps in this section partially overlaps with that study. Besides, the research method of this study is a replication of Li (2021), so the description of the research steps here also overlaps with the latter.

another subject’s work) that might exist in the SJT and found none of such cases, so we could ultimately determine that all the 38 samples were qualified.

5. Analyzing Data

We used SPSS 26 to conduct single sample t-tests, by taking the frequency of the cohesive devices in the RV as the test value to investigate whether the differences in cohesion between the SJT and the RV were significant, so as to identify the cohesion problems that might exist in the former.

IV. RESULTS AND DISCUSSION

In this section, we will first report the general differences of cohesion between the SJT and the RV, and then present and discuss the differences of specific cohesive devices.

A. General Comparison

The frequency of the reference, ellipsis, conjunction and lexical cohesion is high in both the RV and the SJT, but that of the substitution is zero (in RV) or close to zero (in SJT where the mean frequency is 0.03) due to the limitation of the ST which rarely uses substitution. Therefore, in what follows, we will ignore substitution and only focus on the other four types of cohesion.

The results of single sample t-test (Table 2) show that for each of the four types of cohesion, there is significant difference between the SJT and the RV ($p < 0.05$). The gap in lexical cohesion is the largest, followed by ellipsis, reference and conjunction. The SJT used more reference and conjunction than the RV, but less ellipsis and lexical cohesion.

TABLE 2
T-TEST OF THE COHESIVE DEVICES

	Mean of SJT freq.	Mean difference	RV freq. (test value)	t	df	Significance (2-tailed)	95% CI	
							lower limit	upper limit
reference	26.61	7.61	19	16.12	37	.000	6.65	8.56
ellipsis	5.32	-5.68	11	-18.13	37	.000	-6.32	-5.05
conjunction	19.42	7.42	12	15.43	37	.000	6.45	8.40
lexical cohesion	12.95	-8.05	21	-21.57	37	.000	-8.81	-7.30

A comparison of the frequency of cohesive devices between the ST, RV and SJT (Table 3 and Figure 1) shows that the curve of the SJT is closer to that of the ST than the RV, especially in reference and conjunction. This indicates that, on the one hand, the SJT was negatively affected by the ST, in which the subjects used too much reference and conjunction, but on the other hand, compared with the RV, they used insufficient ellipsis and lexical cohesion. We will further verify these findings and discuss them respectively by examining the specific cohesive devices in the following sections.

TABLE 3
COMPARISON OF COHESIVE DEVICES BETWEEN ST, RV AND SJT

	reference %	ellipsis %	conjunction %	lexical cohesion %
ST	48.15	0.00	25.93	25.93
RV	30.16	17.46	19.05	33.33
SJT	41.37	8.27	30.20	20.13

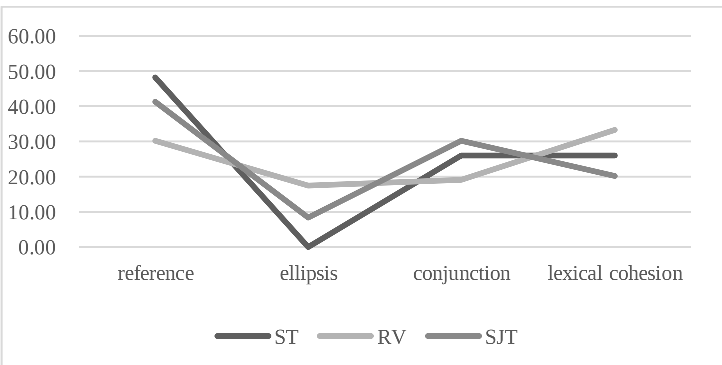

Figure 1 Comparison of Cohesive Devices Between the ST, RV and SJT

B. Reference

There are three types of reference: personal, demonstrative and comparative. The results of t-test (Table 4) show that there are significant differences in personal reference and comparative reference between the SJT and RV ($p < 0.05$) - the former used more personal and comparative reference than the latter, but there is no significant difference in demonstrative reference.

TABLE 4
T-TEST OF REFERENCE

	Mean of SJT freq.	Mean difference	RV freq. (test value)	t	df	Significance (2-taied)	95% CI	
							lower limit	upper limit
personal	19.08	7.08	12	19.85	37	.000	6.36	7.80
demonstrative	4.66	-0.34	5	-1.35	37	.186	-0.86	0.17
comparative	2.87	0.87	2	11.27	37	.000	0.71	1.02

Examining the specific signal words used (Table 5), we find that the use of personal reference in the SJT is more diversified than the RV: not only "我" was used to correspond to the first person "I" in the ST, the most frequently used personal reference in the source text, but also other personal pronouns such as "我们" (we), "他们" (they), "自己" (myself), "你" (you) and "它" (it), all of which except "自己" have an equivalent in the ST. This indicates that the SJT may be affected by the ST.

Even though the difference in the frequency of comparative reference between the SJT and RV is statistically significant, it is difficult to see the difference by examining the use of specific signal words. True, the use of words in the SJT is more diversified than the RV, but all of them except "比... 更..." (more than) appear less than one time, being a very low probability.

There is no obvious difference between the SJT and RV in the use of specific signal words of demonstrative reference either. "这" (this) and "这些" (these) are the two most frequently used words on both sides; even though the subjects used some other signal words, the probability was also quite low. Therefore, it can be said that the difference in reference between the SJT and the RV is mainly manifested in personal reference.

TABLE 5
LIST OF REFERENCE SIGNAL WORDS

		ST freq.	RV freq.	SJT freq. (Mean)
personal reference				
I, my	我	13	8	9.26
we, us	我们	3	1	2.84
they, their	他们	6	1	2.79
	自己		1	1.89
you	你	2	0	1.47
it	它	2	0	0.58
	他		1	0.24
Total		26	12	19.08
demonstrative reference				
these	这些	1	2	1.79
the	这	8	1	1.47
this	这种	1	0	0.76
	这样		1	0.45
	那		1	0.11
	那些		0	0.05
	那样		0	0.03
Total		10	5	4.63
comparative reference				
more… than	比....更.....	2	1	1.13
	越来越....		1	0.61
	比...		0	0.5
more	更...	1	0	0.45
	像....那样		0	0.13
	不如....		0	0.05
Total		3	2	2.87

Zuo (1995), Zhu et al. (2001) and Wang (2004) have all shown that personal reference and demonstrative reference are widely used in English texts, but insufficiently used or even deliberately avoided in Chinese texts. Instead, what is used in large number in Chinese texts is zero reference[2] and repetition. This difference provides evidence for the claim that Chinese is paratactic and English hypotatic (Zhu et al., 2001). The ST and RV in this study are consistent with this claim: the frequency of personal reference and demonstrative reference in the ST is more than twice that in the RV. Moreover, the types of personal reference used in the ST are also more than those in the RV. This indicates that the RV has broken away from the bondage of the source language in its use of reference and fits more closely with the

[2] A term coined by Hu (1994) who claimed that "the basic concept of zero reference is that the referential expressions that should have appeared in the text are omitted" (p. 64). In most cases it's the subject of a sentence that is omitted because the word in this position already has an antecedent elsewhere before it. For most Chinese scholars, zero reference is actually a form of ellipsis. See the next section for more discussion on it.

preference of the Chinese language. However, the SJT is more similar to the ST rather than the RV in the use of reference, especially personal reference, which reflects again the impact of the source language negative transfer on translation learners. The following is an example:

(1) There's no question in my mind that when ***you*** give a teenage student 24/7 fingertip access to an array of social media platforms – Facebook, Instagram, Snapchat – ***you*** have a recipe for a disengaged, lethargic, addicted and ultimately unhappy youth. (Baines, 2018)

SJT: 在我看来，毫无疑问，当你让一个十几岁的学生每周 7 天、每天 24 小时地通过指尖接触 Facebook、Instagram、Snapchat 等一系列社交媒体平台时，你就掌握了一个让他陷入忙碌、昏昏欲睡、上瘾、并最终变得不快乐的诀窍。

RV: 在我看来，让一个十几岁的学生全天候舞动着指尖流连于包括 Facebook, Instagram, Snapchat 在内的各种社交平台，毫无疑问会让他变得孤僻冷漠、昏昏欲睡、不能自拔，最终郁郁寡欢。

The ST uses the second person "you" to refer to anyone who can restrain and discipline the students. The RV omitted this general term, which sounds more natural and more in line with the Chinese norms. However, the SJT retained it under the influence of the ST, making the target text awkward to read.

Further analysis of the SJT shows that many subjects not only copied the personal reference of the ST, but also "created" reference, that is, they used personal reference where it was not used in the ST:

(2) For a moment, I feel like I'm living an episode of *Black Mirror*, a satirical Netflix series that takes place in the near future and provides an exaggerated take on the dangers of modern technology, including smartphones and social media. (Baines, 2018)

SJT: 这一刻，我觉得自己处在"黑镜"中的一集电视剧里，它是 Netflix 的一部讽刺系列剧，将在不久的将来播出，它夸大了现代科技的危害性，包括智能手机和社会媒体。

RV: 有那么一会儿，我感觉仿佛置身于讽刺性电视剧《黑镜》的某个情节之中。**《黑镜》**由 Netflix 公司出品，（ ）讲述发生在不久的将来的事，（ ）以夸张的手法呈现包括智能手机和社交媒体在内的现代技术所带来的危害。

The ST uses an apposition "a satirical Netflix series that...", which contains an attributive clause to explain the TV series *Black Mirror*. The SJT used two cases of "它" (it) to refer back to *Black Mirror*. Such personal reference is not only ambiguous (referring to "*Black Mirror*" or an episode of "*Black Mirror*"?), but also unnatural in the Chinese sense. In order to avoid these flaws, the RV enhanced the readability by using repetition ("黑镜") and zero reference (the omission of the subjects in the last two clauses starting with "讲述" and "以夸张的手法" respectively).

It can be concluded that the excessive use of personal reference in the SJT is possibly an impact of the negative transfer of the ST, but on the other hand, it may also be due to the subjects' lack of systematic learning and understanding of the characteristics of Chinese cohesion and its differences with English, which leads them to fail to realize that the excessive use of personal reference will result in poor coherence in Chinese texts.

C. Ellipsis

In this study, ellipsis is not found in the ST, but it is used in both the SJT and RV. What is in common is that both sides used the same two forms of ellipsis: ellipsis of the subject and ellipsis of the relative qualifier (for example, the qualifier "他们的" [their] before nouns such as "头" [head] and "脸" [face]). And for both sides, the proportion of the former is much higher than that of the latter (Table 6), that is, the main form of ellipsis on both sides is ellipsis of the subject. But as mentioned above, the frequency of ellipsis as a whole in the SJT is significantly lower than that in the RV (see Table 2), which shows that the subjects were not good at using ellipsis to achieve coherence in Chinese texts.

TABLE 6
COMPARISON OF ELLIPSIS

	RV freq.	RV ratio (%)	SJT freq. (Mean)	SJT ratio (%）
ellipsis of subject	8	72.73	4.37	82.18
ellipsis of qualifier	3	27.27	0.95	17.82
Total	11	100.00	5.32	100.00

Ellipsis in English falls into three categories: nominal ellipsis, verbal ellipsis and clausal ellipsis (Halliday & Hasan, 1976). In view of the hypotactic feature of English, most cases of ellipsis have morphological or formal marks (Zhu et al., 2001). For example,

(3) Nominal ellipsis: Four other Oysters followed them, and yet another four. (Halliday & Hasan, 1976, p. 148).

(4) Verbal ellipsis: I'd better see him. I don't really want to. (Halliday & Hasan, 1976, p. 173)

(5) Clausal ellipsis: What did you draw it with? – A pencil. (Halliday & Hasan, 1976, p. 210)

Ellipsis in Chinese can also fall into the same three categories, but different from English, verbal and clausal ellipsis are rare in Chinese, while nominal ellipsis is very common, and in most cases it is the subject that is omitted (Zuo, 1995; Zhu et al., 2001). For example,

(6) 脱下衣服的时候，他听得外面很热闹，阿 Q 生平本来最爱看热闹，（ ）便即寻声走出去了。（ ）寻声渐渐的寻到赵太爷的内院里，虽然在昏黄中，（ ）却辨得出许多人，赵府一家连两日不吃饭的太太

也在内，还有间壁的邹七嫂，真正本家的赵白眼，赵司晨。(*The True Story of Ah-Q* by Lu Xun, as cited in Zhu et al., 2001, p. 71)

As has been mentioned in the previous section, ellipsis of the subject is also considered as a form of zero reference. In other words, it can be classified either as reference or as ellipsis. Here we follow most Chinese scholars (like Zuo, 1995; Zhu et al., 2001; Shi, 2004) and regard it as ellipsis.

The fact that no ellipsis is used in the ST but it was used in both the RV and SJT may be attributed to the fact that essential difference exists between ellipsis in English and in Chinese so that it can be, or even must be used where no cases of ellipsis in the ST are spotted, and vice versa. The subjects of this study, however, still restrained by the "English way of thinking", used personal reference where it was more proper to use ellipsis, as is shown in Example 2 above in which the translation learner used two personal pronouns (它) in the position of the subject, instead of leaving it vacant by way of ellipsis. Here is another example,

(7) As an adult having recently crossed the threshold into my 30s, ***I*** look back on my own social media use among family and friends, at work, and attending classes at university. ***I*** realize that I was not much more disciplined than many of the kids I teach today. (Baines, 2018)

SJT: 作为一个刚刚步入 30 岁的成年人，**我**回顾自己在家人、朋友、工作和在大学课堂上使用社交媒体的经历，**我**意识到，我其实并不比我现在所教的孩子守纪律多少。

RV: **我**是一个刚刚跨过 30 岁门槛的成年人，（ ）回顾自己在读大学和参加工作时使用社交媒体与家人、朋友交往时的情形，**我**发现当时的我并不比现在教的孩子们更懂得自律。

The word "我" was used twice in the subject's translation, which did harm to the coherence of the target text. If the first "我" were omitted, it would be more readable.

The subjects' insufficient use of ellipsis may also be attributed to the negative transfer of the source language and their lack of the knowledge that ellipsis of the subject is a typical feature of cohesion in Chinese.

D. Conjunction

The mean frequency of the conjunctions in the SJT is significantly higher than that of the RV (Table 2), but it is very close to the ST (see Table 7 below). Judging from the four sub-categories of conjunctions (Table 7 and Figure 2), the SJT, like the ST, used the most additive conjunctions, followed by adversative, temporal and causal conjunctions. In contrast, the RV used the most adversative conjunctions, followed by additive, temporal and causal conjunctions. The most significant difference between the SJT and RV exists in the frequency of additive and adversative conjunctions.

After a careful analysis of Table 7 and the specific signal words (given the wide variety of the signal words and the limited space, we do not provide a list here), we find that the majority of the additive conjunctions in the ST (most of which are "and", followed by "or") were omitted in the RV, and all the adversative conjunctions (including "but", "in fact", etc.) were retained, resulting in an increase in the proportion of adversative conjunctions and decrease in the proportion of additive conjunctions in the RV. By contrast, the SJT not only retained the adversative conjunctions in the ST, but also kept a large number of additive conjunctions (e.g. the extensive use of "和" [and], "并" [and], "或" [or], etc.), resulting in a high proportion of additive conjunctions, tightly followed by the proportion of adversative conjunctions. This proves once again that the SJT is greatly influenced by the ST in their use of conjunctions.

TABLE 7
COMPARISON OF CONJUNCTIONS

	ST freq.	ST ratio (%)	RV freq.	RV ratio (%)	SJT freq. (Mean)	SJT ratio (%）
temporal	1	4.76	2	16.67	2.68	13.81
additive	14	66.67	3	25.00	10.05	51.78
causal	0	0.00	1	8.33	0.42	2.16
adversative	6	28.57	6	50.00	6.26	32.25
Total	21	100.00	12	100.00	19.41	100.00

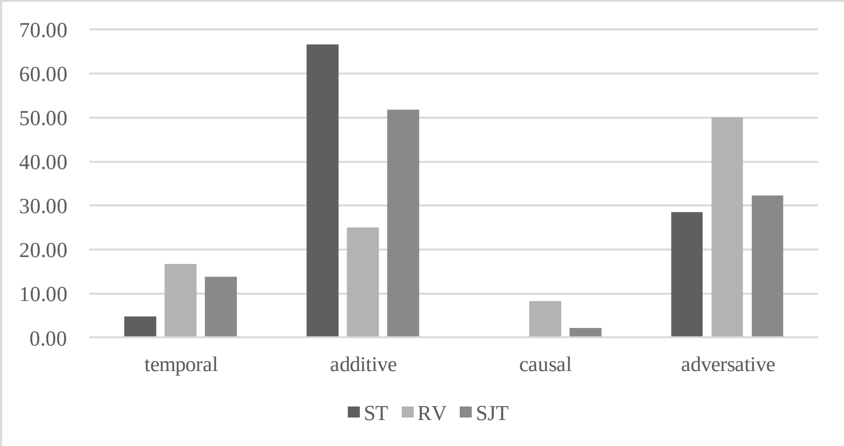

Figure 2 Comparison of Conjunctions

Soh (2010) cited the studies of Pinkham (1988), Xu (2001) and Xu (2003), among others, to point out that the frequency of conjunctions in original Chinese texts was lower than that in original English texts, even though conjunctions were also used in large number in translational Chinese texts as a result of explicitation. Zhu et al. (2001) believed that an important reason for the difference in the frequency of conjunction use between original English and Chinese is the difference between explicitness and implicitness of the two languages: English tends to be explicit, so it often uses conjunctions to express discourse relations, while Chinese tends to be implicit, so it does not rely on tangible conjunctions, but on intangible logical relations or sentence order to reveal discourse relations. The following paragraph, for example, contains an implicit causal relationship between the two sentences. If words such as the causal conjunction “因为” were added, the text would sound incoherent.

(8) 冯二成子喝足了酒，退出来了，连饭也没有吃，他打算到磨房去睡一觉。常年也不喝酒， 喝了酒头有些昏。(*The Garden in the Backyard* by Xiao Hong, as cited in Zhu et al., 2001, p. 99)

In view of this, one should break away from the constraints of the ST and avoid excessive use of conjunctions in English-Chinese translation in order to ensure naturalness and fluency. However, the SJT in this study used a number of unnecessary conjunctions. The majority of the conjunctions in the ST are additive by nature, accordingly, the subjects’ overused conjunctions were also additive. For example,

(9) The problems that arise from excessive social media have been well documented ***and*** cut across all ages, genders, races ***and*** socio-economic brackets. They include depression, social anxiety ***and*** insomnia. (Baines, 2018)

SJT1: 社交媒体所产生诸多问题已经被很好地记录下来，**并且**跨越了所有年龄、性别、种族**和**社会经济阶层，**而**这些问题包括抑郁、社交焦虑**和**失眠。

SJT2: 社交媒体过多导致的问题涉及所有年龄、性别、种族**和**社会经济地位的人，**且**已被记录在案，其中包括抑郁症、社交焦虑症**以及**失眠症。

RV: 已经有不少文献表明，过度使用社交媒体会引发一系列问题，包括抑郁、社交焦虑、失眠等，这些问题不分年龄、性别、种族、社会经济阶层，普遍存在。

The ST contains three cases of “and”, all of which were retained in the two SJT versions. SJT1 even provided an additional conjunction “而” (but) that did not exist in the ST, which makes the translation wordy and cumbersome. The RV, on the other hand, either omitted the conjunction (the first “and”) or converted it into a *dunhao*, a slight-pause punctuation mark uniquely used in Chinese (the second and third “and”), so that the translation does not read sloppy and is more in line with the norms of the Chinese language.

The subjects’ tendency to overuse conjunction may also be a result of the negative transfer of the source language, and their failure to recognize the habitual use of implicit conjunction in the Chinese language.

E. Lexical Cohesion

Lexical cohesion is the type of cohesion whose cohesive effect is “achieved by the selection of vocabulary” (Halliday & Hasan, 1976, p. 274). It falls into two categories: reiteration and collocation, where the former is further categorized into five types: repetition, synonym, near-synonym, superordinate and general word (Halliday & Hasan, 1976). The ST, RV and SJT in this study all involved just three types of lexical cohesion, namely, repetition, near-synonym and superordinate. The data in Table 2 above shows that the mean frequency of lexical cohesion as a whole in the SJT is significantly lower than that in the RV. Considering the specific types (see Table 8 below), this difference is mainly manifested in the use of repetition (t [37] = -23.89, *p* [2-tailed] =. 000), and the frequency of near-synonyms and superordinates on both sides is very low, with no significant difference.

TABLE 8
COMPARISON OF LEXICAL COHESION

	ST freq.	ST ratio (%)	RV freq.	RV ratio (%)	SJT freq. (Mean)	SJT ratio (%）
repetition	16	72.73	18	85.71	10.11	78.01
near-synonym	5	22.73	1	4.76	0.53	4.09
superordinate	1	4.55	2	9.52	2.32	17.90
Total	22	100.00	21	100.00	12.96	100.00

Figure 3 below shows that in addition to a large number of repetitions, the ST also uses a considerable proportion of near-synonyms. But both the RV and the SJT dominantly used repetition, the other two types accounting for a low proportion.

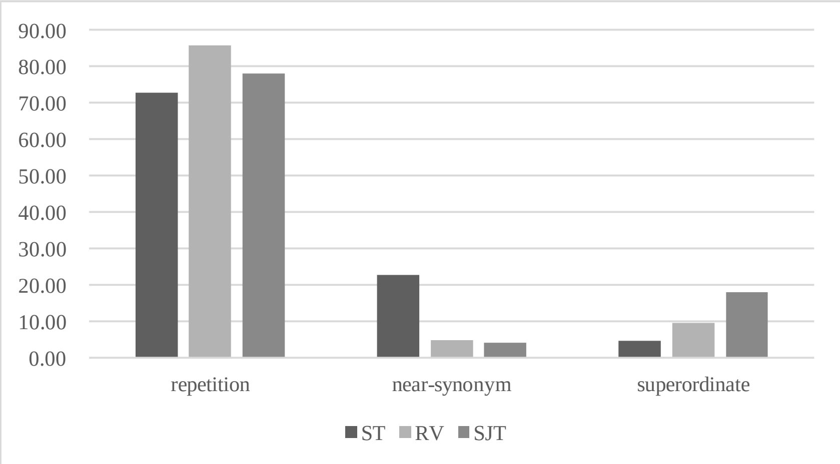

Figure 3 Comparison of Lexical Cohesion

In the ST, the words repeated are mainly the focal terms directly related to the theme of the article, including “smartphone”, “use”, “teenagers”, “students”, “technology”, “social media”, “depression”, etc. But the author also uses such near-synonyms as “teenager-youth-kids” and “isolated-lonely” to avoid repetition and achieve elegance. The RV retained most of the repetitions in the ST, omitted some, and added some by reverting the reference in the ST to the antecedent nouns, or repeating the nouns that have appeared before but are not repeated in the ST. The SJT, however, rarely reverted the reference in the ST to the nouns (which is one of the reasons why it has a significantly higher frequency of reference [see Table 4]), and less repeated the words that are not repeated in the ST, leading to a lower frequency and ratio of repetition than the RV. In Example (2), for instance, the repetition of “黑镜” in the RV was an added one, but in the subject’s translation, the English style was imitated, and the personal reference “它” was used to refer back to “黑镜” (and many other subjects used the demonstrative reference of “这” [this]). Below is another example:

(10) The ***problems*** that arise from excessive social media have been well documented and cut across all ages, genders, races and socio-economic brackets. ***They*** include depression, social anxiety and insomnia. (Baines, 2018)

SJT: 过度的使用社交媒体所产生的问题包括抑郁、社交焦虑和失眠。**它们**已经被很好地在所有年龄、性别、种族和社会经济阶层中保留下来。

RV: 已经有不少文献表明，过度使用社交媒体会引发一系列问题，包括抑郁、社交焦虑、失眠等，这些**问题**不分年龄、性别、种族、社会经济阶层，普遍存在。

The RV reverted the personal reference “they” in the ST to the antecedent “问题” (problems), with a demonstrative reference “这些” (these) added before it. But the SJT retained “they” and translated it into “它们”. Although this translation accurately conveyed the original meaning, native Chinese speakers will find that the repeated use of “问题” is more natural than the use of personal reference “它们”.

As Lian (2010) has rightly pointed out, the general tendency of English discourse was to avoid repetition by means of substitution, ellipsis and transformation (i.e. using synonym, near-synonym, superordinate, etc.), but on the contrary, Chinese favors repetition, whose coverage and frequency far exceed that of English. What should be added to Lian’s claim is that in addition to the above-mentioned ways to avoid repetition in English, the use of reference is another important means. These different tendencies of English and Chinese are especially reflected in the co-reference of adjacent words: when the content words (often nouns) having just appeared need to be mentioned again, repetition is generally deliberately avoided in English, but not in Chinese. However, once the antecedent is far away from where it needs to be mentioned again, repetition may also be used in English, in addition to the use of synonyms, near-synonyms, superordinates and other lexical cohesive devices. This is why repetition accounts for a large proportion in the ST: in many cases, the repeated words are not adjacent words, but words that need to be mentioned again after a certain distance.

The gap between the SJT and RV in terms of repetition shows that the subjects were again affected by the ST with its extensive use of reference. They were not good at reverting some cases of reference to the antecedents or using extra repetition wherever necessary, possibly because they ignored (or were unaware of) the fact that the Chinese language favors repetition.

V. CONCLUSION

In this study, we compared the cohesive devices in 38 junior English majors' English-Chinese translation texts with a reference Chinese version. The results show that there are significant differences in the use of the cohesive devices of reference, ellipsis, conjunction and lexical cohesion between the two sides ($p < 0.05$). It reveals that the subjects' cohesion problems include: (1) overuse of personal reference, (2) overuse of conjunctions, especially additive ones, (3) insufficient use of repetition, and (4) insufficient use of ellipsis, especially ellipsis of subject. The possible causes of these problems can be attributed to, first, the negative transfer of the source language which has constrained the subjects' work within the cohesion framework of the ST; and second, the subjects' failure to fully understand the characteristics of Chinese cohesion and the differences between Chinese and English cohesive systems.

To solve these problems, translation instructors may guide students towards a careful study of the cohesive devices in both English and Chinese, making them understand their respective characteristics, similarities and differences. Moreover, they may get students to apply what they have acquired about cohesion to translation practice by assigning them translation tasks, so that they can learn by doing and ultimately become skilled in the transformation of cohesive systems between English and Chinese.

The ST used in this study is limited to the argumentative text type and its length is also quite short, so the results can only partially reflect the cohesion problems of the English Majors in English-Chinese translation. In the follow-up study, we can try materials of different types, lengths and difficulty levels and see their impacts on cohesion in students' translated texts, so as to reveal more comprehensively the problems.

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Fengqi Li graduated from Nanyang Technological University, Singapore (postgraduate diploma in ELT), Chongqing University, Chongqing, China (MA in linguistics) and Sichuan International Studies University, Chongqing, China (BA in English language and culture). He currently teaches the courses of English-Chinese translation, research methodology, and contrastive study of Chinese and western legal cultures at the School of Foreign Languages of Southwest University of Political Science and Law. He is also a researcher of the University's Research Center of Legal Language, Culture and Translation. His research interests include Chinese syntax, English-Chinese translation and ELT.

Shanshan Yao graduated from Sichuan University of Arts and Sciences, Dazhou, China (BA in Business English). She currently studies at the School of Foreign Languages of Southwest University of Political Science and Law, Chongqing, China (MA in linguistics). She has received professional training in corpus-based research. Her research interests include English-Chinese translation and corpus linguistics.

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Archetypal Approach and Narrative Techniques in Hernan Diaz's *In the Distance*

Rashad Mohammed Moqbel Al Areqi
English Department, Faculty of Sciences and Arts, Al Mandaq, Al Baha University, Al Baha, KSA

Abstract—**This study addresses the journey of Håkan, a young Swedish man who does not speak English, and the obstacles he encounters during his quest to locate his brother, Linus, in Hernan Diaz's *In the Distance*, (2017). Håkan becomes a legend in the eyes of the indigenous people and the immigrants who meet him in the landscape of the American West. However, he is lost in the wilderness of West America, unable to move forward to find his brother or travel back to his home. Through an archetypal approach, this study probes deeply into the impact of such archetypes as hero, journey, the American Dream, and others on Håkan's life, a life which becomes boring, routine, and repetitious. The study also traces the narrative techniques used by Diaz to make the readers live the experiences of the protagonist, which are marked by perplexity, stagnancy, and repetition. The focus is on the techniques relevant to aspects like style, plot, setting, and character, and how such techniques integrate with the archetypes to assist the readers in clearly understanding the story. The study finds many archetypes used by the author to manifest Håkan as a myth, a giant, sometimes a killer, and a villain accused of murdering indigenous people, as they claim. The use of the narrative techniques of language, spaces, repetition, and backstory are intertwined with the archetypes to show the stages of loss and stagnancy in Håkan's life during his quest for his brother in that large wilderness of West America.**

Index Terms—**archetypal, distance, legend, narrative, wilderness**

I. Introduction

This study attempts to trace Håkan's journey traveling east to find his brother, one in which, instead, he finds himself drifting with immigrants to the west. He mistakenly takes a ship to San Francisco, his lack of English not allowing him to recognize the destination. Through an archetypal approach, selected archetypes used in the novel are studied, ones that expose Håkan's journey and the hindrances he finds on his way to meet his brother. Other archetypes associated with the large landscape of West America are also investigated. This journey has taken Håkan's prime youth, and he finds himself driven back again and again because of his inability to navigate the strange landscape. Håkan is not familiar with the geography of the wilderness or the roundness of the earth, and it is very easy for him to be influenced by the other immigrants, who sometimes force him to accompany them on their journey, disregarding his itinerary that will lead him to his brother, Linus. He becomes an easy victim to plunderers, criminals, Indians, religious fanatics, and desperadoes on his journey to meet his brother.

The study also addresses the narrative techniques used in the novel that give more clarity to the plot. Diaz's *In the Distance* gives much emphasis to the distance between Håkan and his destination, the distance between him and his American dream, but rather one which will begin once the brothers are reunited. It is this distance which exposes Håkan to the many experiences that make him a legend in the eyes of the indigenous people, particularly when he slays an entire gang of attackers, and it is from this event that the legend of the Hawk emerges. Diaz stresses the transformations in Håkan's life that make his behavior sometimes more animalistic than human. That large landscape, the wilderness with its hard climate, different inhabitants, and immigrants who Håkan is required to deal with on this long, uninteresting journey, leaves him adrift and ungrounded. He remains circulating in a vacuum that leads him eventually to the same cities again and again, finding himself still in California.

The study deals with such transformations and how such transformations have been revealed through different archetypes and varied narrative techniques that uncover the protagonist, Håkan, on what seems to be an impossible mission. Diaz has used narrative techniques that show the hero's bewilderment and his drifting along with people who only care about their interests and go on to fulfill their planned goals. The novel covers many decades, taking Håkan from teenage years to the white hair of old age.

II. Hernan Diaz's Debut Novel

Hernan Diaz has written two novels; his debut novel, *In the Distance* (2017), was a finalist for the Pulitzer Prize for Fiction. Diaz's *In the Distance* has gained a good reputation globally and has been translated into more than twenty languages. In addition, it has won many prizes and awards, including the New American Voices Award, the Cabell Award, the Saroyan International Prize, and was a finalist for the PEN/Faulkner Award. Diaz was born in Argentina, and he spent his childhood in Sweden, a fact which assisted him in twisting the narrative sometimes into the Swedish language. Living in America for a long time familiarized him with American history, allowing him to fictionalize its events in his literary works. He has lived the experience of an immigrant, and the obstacles he has met on his journey, attempting to integrate into the community's way of life, have given him real sympathy with the struggles faced by those navigating a new country and culture. All such things have given Diaz the raw material to create the protagonist, Håkan, the Hawk, of *In the Distance*.

When Hernan Diaz's family made the decision to move back to Argentina, Diaz felt strange and foreign in his country of birth, sensing a disconnection with the place and the people. He decided to move to London, then to New York where he settled for more than twenty years. Recently, he works as a managing editor for RHM, an International periodical for Academic Research in Spain, and as associate director of the Hispanic Institute at Colombia University.

Undoubtedly, all nations have their own archetypal myths and patterns that may be introduced by ideas like ideologies, legends, symbols, and images. The images and the archetypes and their meanings, as well as the narrative techniques used in Diaz' story to show the journey of the protagonist, Håkan, are the focus of this study. Archetypical patterns and their meanings may differ from one culture to another, and they reflect the social and cultural contexts. The images that may be found in the text are water (sea, river), the sun (rising sun and setting sun), colors (red, green, blue, black and white), and landscape elements (trees, desert, gardens, mountains), and every one of these images has its meaning.

Håkan demonstrates this aspect of the hero motif with his quest to find his brother. Guerin et al. (2010) described it in this way: "The quest: the hero (savior, deliverer) undertakes some long journey during which he or she must perform impossible tasks, battle with monsters, solve unanswerable riddles, and overcome insurmountable obstacles in order to save the kingdom" (p. 190). Another hero characteristic is Håkan's initiation: "The initiation most commonly consists of three distinct phases: (1) separation, (2) transformation, and (3) return. Like the quest, this is a variation of the death-and-rebirth archetype" (Guerin et al., p. 190). The return of Hakan to meet his brother is as rebirth to his dream which he hopes to achieve with his brother.

Jung (2017) discussed the contents of the unconscious and its significance as a storehouse of different types of knowledge, experiences, myths, and symbols: "The contents of the collective unconscious, on the other hand, are known as archetypes" (p. 4). The collective unconscious contains the archetypes, the experiences, and the myths that drive Håkan to pin his hopes on such experiences and myths.

Diaz's *In the Distance* has gone through many reviews from different institutions and scholars who are concerned with such a literary work. Such reviews have been collected in his website, https://www.hernandiaz.net/in-the-distance. These reviews highlight the positive aspects that caused this novel to be shortlisted for the Pulitzer Prize and other awards. "A gorgeously written novel that charts one man's growth from boyhood to mythic status as he journeys between continents and the extremes of the human condition" (Prize, 2017). *The New York Times* pointed out that "An affecting oddness is the great virtue of *In the Distance*, along with its wrenching evocations of its main character's loneliness and grief. And its ability to create lustrous mindscapes from wide-open spaces, from voids that are never empty" (2017).

The Whiting Award Selection Committee argued that:

> Hernan Diaz explores two kinds of wilderness: the immensely taxing newness of the American West and the still-forming interiority of Håkan, a Swedish immigrant desperate to find a way back home. It's the second that makes the first feel new. He does this in language that can be plainspoken and wildly, even cosmically, evocative. Håkan's epic journey reminds us how the self is often hammered into existence by pain and longing. In the end the reader understands the country's twin potential for horror and hope.

And *The Paris Review Daily*, in its discussion, highlights other aspects of the novel that place it among distinctive literary works, notably its use of different archetypes and narrative techniques to stress the long journey and the obstacles that Håkan goes through along the way.

> Perhaps most striking is Diaz's ability to describe the known as unknown, the all too familiar when it is yet unfamiliar. The nature of his protagonist, Håkan Söderström, a lost and wandering Swedish immigrant in the rough, largely uninhabited American territory, allows Diaz to write of what it is like to encounter the foreign or forgotten, such that the reader has a similarly enlightening experience, encountering it anew. (2017)

Atticus Review considered how Håkan goes through transformations that make him a different person, struggling in the wilderness of the American West to reach his destination. It is a sort of reinvention of the wilderness and the landscape of West America.

> The breadth and deployment of Diaz's argot is simply astounding. His sentences are crisp, speckled with terms esoteric to an era yet idiomatically clear in their function. And more than any historical reimagining, Håkan's desperate, often desultory journey blurs the line between purpose and nihilism, hope and despair, swirling together the variegation of human agency and circumstance until we find ourselves staring at the ineffable being that has become of Håkan, a life so saturated with learning, love, and loss that we have no choice but to accept his final measure.

Other reviews highlighted the significance of the novel, which deals with American history in fiction. "A gritty, dreamy anti-Western Western. This book's unflinching exposure of our foundational American myths about individualism and violence is so well-executed that it feels nothing short of subversive" (Literary Hub, 2017).

III. DIAZ'S *IN THE DISTANCE* AND ARCHETYPAL APPROACH

Read (1981) argued that Jung has connected his patients' psychological disorders with the philosophy, mythology, art, literature and religion they embraced. Thus, what they have in their unconscious will indicate their problems and become part of solving such problems: "Finally, it was through Jung's immense erudition that he was able to relate what he encountered in the dreams and fantasies of his patients to the art, literature, philosophy, mythology, and religion of the world" (p. 143). The archetypal approach and psychological care for human motives that underlie human behavior, however, deal with human psychological science; the archetypal tends to be more philosophical and cultural, and it discloses human fears, hopes, values, and aspirations. The study will probe deeply into some archetypes used in Diaz's *In the Distance*.

Mythology unravels the folktales, legends, and ideologies of indigenous people. The myth may take its concerns and its forms from motifs, themes, or the cultural and psychological background of the people. All images and myths are archetypes because they are universal symbols. They have their distinctive meanings embodied in the main character's behavior and actions or in the setting of the novel, as illustrated in the novel.

IV. HÅKAN AND HERO ARCHETYPE

In the Distance presents the transformation in the life of the hero through the quest and how the hero becomes a savior. Håkan is the hero and the focus of Diaz's novel. He is in search of his brother, Linus who has always told Håkan adventurous stories, so as he is living one, he feels unconsciously connected to it. On his thorny journey looking for his brother, he passes through many obstacles that leave their influence upon his life. As well as navigating the challenges of his odyssey, Håkan encapsulates the hero archetype through his initiation: from ignorance and innocence to social and cultural adulthood. Håkan leaves home at the age of fourteen; he does not speak English. He needs to use it to communicate with people while searching for his brother on his path through America. However, he cannot communicate in English, which causes misunderstandings between him and those he meets. Mistakenly, he takes a ship that moves ahead to San Francisco. Håkan's initiation into the different world of West American wilderness consumes his energy and his efforts. This initiation includes three aspects: first, his separation from his mother land, the community and the culture he recognizes well. Second, his passing through a transformation on this long journey through a very spacious landscape, and third point, the influence of this landscape and the immigrants upon his life. He encounters naturalists, criminals, Indians, plunderers and many others who are more a cause of harm to Håkan than a benefit.

Håkan, the Hawk, appears more animalistic than humanistic. Nature has enormously changed the routine of his life. The wilderness teaches him to treat different animals as food in order to survive in such extraordinary circumstances. Diaz, in one of the interviews conducted at the Miami Fair Book (2018) with Gobe Habash, pointed out that, "Sometimes I ever thought of Håkan as a gentle animal." Håkan is lost in the remote parts of the American West. It is not easy for Håkan to extricate himself from the vast landscape, to free himself from it. Instead, he keeps drifting with the immigrants' tide. The narrative stresses Håkan's physical movements more than his spiritual ones. Finally, his return is a death and rebirth archetype. He ends without fulfilling his journey's goal, a journey on which he has endured many life-threatening difficulties.

Håkan is, in the eyes of the indigenous people, a legend, a lion, a giant, a beast, and a villain who may kill to satisfy his bloodthirsty instincts. The rumors fly about Hakan's adventures and his power: "The one where he clubbed those brethren to death? Or the one with the black bear in the Sierra?" "You mean the lion," a toothless man interjected. "It was a lion. Killed it with his bare hands." (p. 10). The indigenous people create many images and myths about Håkan. His story, being told by the indigenous people and the immigrants, gives him different hyperbolic attributes and mythic status: "He was betrayed by his gang and killed them all." "The tales multiplied, and soon there were several overlapping conversations, their volume increasing together with the boldness and oddity of the deeds narrated" (p. 10). Actually, Håkan is suffering from man's inhumanity and the cruelty he has faced. He struggles hard to keep going to his destination, but his efforts are in vain; he has to face many hindrances that consume the best of his years. And the reports continue to exaggerate the power of Hakan as a legend: "The giant who had strangled seven priests. The lion killer. The monster who had slain all those defenseless women and children. There was talk of a colossal reward" (p. 163). If he survives the dangers of the vast wilderness, he may not protect himself from the rumors of the indigenous people and their hyperbolic words.

V. HÅKAN AND AMERICAN DREAM ARCHETYPE

The relationship between Håkan, the Hawk, and his brother, Linus, is strong, and Linus's regular conversations with his brother at home have rooted trust in and love for his sibling in Håkan's heart. Håkan looks at his brother as an example, and what his brother says will be taken as granted by Håkan. Linus's tales feed Håkan's unconscious, in which the American Dream now arises, giving Håkan an overwhelming desire to see the new world. "Linus told Håkan everything about the wonders that awaited them in America. They spoke no English, so the name of the city they were headed for was an abstract talisman to them: "Nujårk" (p. 16). Fired up by Linus' tales, Håkan is sure a beautiful future awaits them across the ocean.

The American Dream, in American history and culture, is intertwined with myths. Such history and culture reveal the indigenous myths through the peculiar nature of the American character introduced in American narrative. American writers stress the influence of the American Dream as an archetype upon the people, in both its positive and negative aspects. Håkan here has taken his brother's words seriously about the American Dream and the wonders that await them. Talking about 'the bright New World of the American continent,' Guerin et al. (2010) argue that:

> From the time of its settlement by Europeans, America was seen as a land of boundless opportunity, a place where human beings, after centuries of poverty, misery, and corruption, could have a second chance to actually fulfill their mythic yearnings for a return to paradise. (p. 212)

Thus, the American Dream arises as a mirage in the lives of Håkan and his brother. Håkan has spent his best youth searching for his brother to achieve together their American Dream of prosperity and peace. He neither reaches his brother nor achieves his dream. On the contrary, he has wasted his efforts and energy in the landscape of West America to find himself a man with white hair. It symbolizes how a human may lose his prime youth in search of his dreams, forgetting to enjoy every stage of his journey. Håkan spends his journey struggling with the wilderness, stuck in a present which impedes him from moving forward to the future to achieve his goals.

VI. Håkan and the Great Mother Archetype: Nature and Wilderness

In Diaz's *In the Distance*, the great mother emerges from the landscape of the American West, that vast wilderness, which swallows Håkan's dream of living a prosperous life with his brother in New York. It depletes Håkan's efforts as well as his youth. The landscape manifests the ancient vegetation myths, and Håkan attempts to benefit from this boundless landscape by learning from the naturalists how to make use of the herbs in nature to prepare medications for humans and animals. He becomes part of this nature; he digs a burrow and spends years in the tunnels.

Another archetype that emerges on Håkan's journey is immortality, which takes on two aspects in the narrative: the escape from time back to paradise, and the state of perfect and mystical submersion into cyclical time. Håkan does not feel the elapsing of time despite his passing through different seasons of the year. Furthermore, his ignorance about maps and the roundness of the earth leave him circulating in the same cities: "A few days passed. How many, Håkan could not tell—he was not even sure how long it had been since he had landed in San Francisco. In Sweden, back at the farm, they had neither calendars nor clocks, but work had both divided the days into regular segments and grouped them into constant cycles" (p. 29). Other archetypes within that landscape of the American West are the desert and the wilderness that symbolize destruction, desperation, and death. They also reflect spiritual emptiness.

> So far, the American wilderness, with its lavish range of species thriving in extremely divergent conditions, had been unable to produce a bee. He had experienced every season in different climates. And these prairies were the same prairies he had been riding through for ages—at the very least, since first meeting the emigrants on the trail. (p. 132)

Under such dire circumstances, the terrible mother nature exposes the negative aspects of the wilderness: danger, darkness, fear, death and dismemberment. The sun rising revives the hope in a new day, while its setting brings death and hopelessness. Through Håkan's journey, the novel attempts to rediscover the American landscape. The narrative focuses on the distance between the immigrants and their goals. Many Landscape archetypes attract many people with their different interests: Brennan spends his time digging for gold, Lorimer is looking for herbs and their peerless value, others are searching how to plunder. This vast landscape swallows all their concerns.

> Lorimer led his party farther into the glaring expanse. Just as James Brennan would stop at every turn to pick up a pebble or pan some dust in search of gold, Lorimer constantly paused to gather up crumbs of salt, inspect them carefully, and finally toss them away, growing more somber with each discarded sample. (p. 62)

Life in the wilderness has left marks on Håkan's body and drives him to adapt himself to his new conditions to survive. He eats as the animals do and feeds on the small animals to be able to pursue his path.

> He crossed deserts and forded rivers, climbed mountains and traversed plains. He ate fish and prairie dogs, slept on moss and sand, skinned caribou and iguanas. His face became wrinkled by many summers and furrowed by many winters. His hands, burned and frost bitten year after year, were crossed and recrossed with lines and creases. (p. 176)

VII. Narrative Techniques and Its Symbolism

Narrative techniques, in general, assist the reader in visualizing the situation and understanding the meticulous meaning of the literary elements.

Diaz's style: Each writer has his own style of writing and his unique concerns about how to place his ideas and words throughout the narrative and how to make the length of paragraphs fit his plan of writing. Writing is an art, and the author has his own method of his plot, theme, characters, setting, and the kind of perspective he desires to use in narration. Undoubtedly, the author decides his critical approach and the narrative techniques that he will use to expose the sequence of events. He has his own intent regarding the development of the narrative, the techniques and critical approaches he requires to make his literary work interesting, meticulous and unique compared to the other literary works.

In his novel, *In the Distance*, Diaz's uses a variety of techniques that serve the development of his narrative. For example, hyperbole, figurative language, similes, and metaphors are all used to make the image clearer in the minds of the readers. When he introduces the protagonist, Håkan, as a legend, a lion, a giant, the Hawk, or a villain, he relies on figurative language and hyperbole to make the narrative conspicuous: "Step right up, ladies and gentlemen! Just look! He must be five cubits tall, just like the Egyptian giant. And he is fierce, just like the lion in the snowy pit" (p. 149). Therefore, the reader may realize the intentions of the author and the interaction between the narrator and the reader develops the reader's understanding of the events, "Interaction: the ongoing communicative exchanges between implied author, narrator, and audience. These exchanges have significant effects on our developing responses to the characters and events as well as to our ongoing relationship with the narrator and implied author" (Richardson, p. 199).

Diaz's Language in the narrative: Diaz makes use of his command of the Swedish language to use it in some situations in which Håkan, the Hawk, cannot figure out the people or the place around him. Accordingly, the author tends to arouse this perplexity in the readers by changing the dialogue from English to Swedish. Thus, Diaz makes the readers and the listeners live the same experience of confusion. This perplexity dominates Håkan's life, and surrounds the listeners who cannot understand or say his name correctly: '"What's your name?" "Håkan." "What?" "Håkan." "Hawk?" "Håkan." "Hawk can what?" "Håkan." "Can what?" Håkan remained silent. "Get in the coach, Hawk"' (p. 31). The author tends to transfer the confusion to the readers and to Håkan's listeners through using a different language (Swedish), which Diaz has command of because he was raised in Sweden. Diaz wants his readers to feel as lost as Håkan. Håkan and his brother, Linus, spend their lives in an isolated place at home, growing up to take care of the land, for which the landlord comes to get the rent at the end of the month; they "had never even seen a picture of a city" (p. 16). Diaz wants his readers to feel as lost as Håkan.

Narrative Repetition: Diaz uses the technique of repetition to disclose the stagnancy and monotony of Håkan's life and how he is circulating in a vacuum, with nothing new in his daily life: "Hitherto, Håkan had been traveling away from the past but not into the future. He had remained in a constant present, leaving landscapes and people behind but never heading toward a more or less certain destination that he could foresee" (p. 159). Diaz shows, in such repetitions, the stagnancy of Håkan's life. "He lost track of time. It seemed to him that he had been walking for an eternity when a feverish delirium took hold of him. He started to hear voices and hooves and had to turn around continually to swat away the imagined sounds" (p. 50). This technique of repetition symbolizes how Håkan is unable to control the progress of his life, and such circumstances keep him drifting in the same circle. "Håkan could no longer tell in which direction he was going. He only hoped that he had not been taken, in an extended circle, back to Clangston" (p. 48).

Diaz tends to use repetition several times in specific passages to show Håkan's recurrent actions and the monotony of his daily life. The following passage is repeated three times in different places. Only, Diaz tends to expose the readers to the same experience—repetition and emptiness—which the protagonist, Håkan, goes through on a regular basis.

> Seasons went by and returned, and Håkan's occupations never changed. An abandoned ditch had to be filled. More glue had to be boiled down. A trench had fallen into disrepair. An extension to an old passageway was necessary. Traps had to be set. A gutter overflowed. Tiles had slid out of place. Drinking water was needed. The coat had to be mended. A roof could leak less. Some meat had to be jerked before it spoiled. A leather flue was too decayed. Firewood had to be gathered. A new tool had to be made. Cobblestones had come loose. Before one of these tasks had been completed, the next one demanded his attention, so that at all times he was engaged in one of these chores, which, together, over time, formed a circle or, rather, some sort of pattern that, though invisible to him, repeated itself, he was sure, at regular intervals. These recurrent duties made every day resemble the last, and within each day, from sunup to sundown, there were few markers to divide time. He did not even eat at regular hours. In fact, his diet had been reduced to the absolute, life-sustaining minimum. (p. 177, 180, 184)

Spaces in the Narrative: The author tends to use the technique of spaces, whether short or long, to bring into the readers' mind Håkan's unchangeable daily life and the vast landscape he has to go through. Zoran (1984) argued that "the term space is used here to mean specifically the special aspects of the reconstructed world…but the term can be applied to the literary text in various ways and is, itself, far from unambiguous" (p. 309). It becomes a regular routine for Håkan, to be practiced daily, and makes his life stagnant; he is unable to move forward,

No matter how hard he scanned the horizon, all he could see were rippling mirages and the phosphorescent specks his exhausted eyes made pop in and out of the emptiness. He pictured himself out there, running, insect-like, in the distance. Even if he ever managed to escape and somehow outdistance his mounted pursuers, how would he make it all by himself through that vast barren expanse? All he knew was that New York lay east and that he, therefore, had to follow the sunrise. (p. 38)

This technique of spaces makes the reader imagine the seemingly endless landscape of the American West through which Håkan has to travel. It extends to cover a vast area, however, the landscape cannot provide Håkan with something new. The landscape is, in one way or another, a boring repetition: "The desert had become even drier. All plants and visible animal life had disappeared. The dirt was rock-hard, and the lack of dust gave the landscape a final stillness. There was something angular and sharp in that flatness" (p. 58). Diaz leaves spaces in different pages to disclose the void in Håkan's heart and the routines that overwhelm his life and to show the disconnects that hinder him in pursuing his journey.

The spaces are repeated on different pages between the paragraphs: p. 56, p. 65, 103, p. 226, 214; however, this literary technique is clear on page 176: “Years vanished under a weightless present…(space)... Through countless frosts and thaws, he walked in circles wider than nations…(space)… And then he stopped.” Later on, two whole pages are left completely blank for the same reason mentioned before. “Håkan, who had never seen a globe before, walked around it, trying to track his long journey and seeing how all those lands came together in a circle” (p. 214). Then pages 215 and 216 are blank. The story then continues, “A bleak glow was washing away the stars. The black sky and the white expanse hesitated for a moment before merging into one boundless gray space” (p. 217). Two other blank pages are left between the backstory in the prologue and the real beginning of the plot: p. 13, p. 14.

The author wants the readers to move through the genuine space as the characters do. The atmosphere of space that the wilderness Håkan is required to pass through gives does not provide him with security or peace. That boundless space does not grant the protagonist freedom or safety; on the contrary, it arouses his worries and fears. Here, wilderness becomes threatening and risky, imposing many restrictions on his journey. Space represents the landscape through which Håkan finds himself forced to walk almost barefoot and the spiritual void he feels during his thorny journey to search for his brother. It is a symbol of that gap between him and his goal, between him and his American Dream, between him and his destination and the time he needs to fulfill it. Furthermore, the space technique works by immersing the reader into the narrative world through visualization.

VIII. Narrative Techniques Relevant to the Plot of *In the Distance*

Diaz uses a backstory technique in the prologue to prepare the reader for the story. It is set in the present, and here Håkan is seen in a different way, as a man rising up from a swimming hole in a frozen sea, moving from wilderness to a frozen land that mirrors the emptiness of both places. Both the wilderness and the sea manifest the void in his heart. The narrative then turns back to show the time when the two brothers left Sweden. Then, the storyline moves to chapter 1. The story is narrated using a third person omniscient point of view to capture the trust of the reader. Diaz also uses a cliffhanger technique—open-ended narrative, unresolved—to arouse the suspense of the reader, setting the stage for a possible second part of the novel. Simultaneously, this technique gives the reader an opportunity for speculation regarding the expected development of the novel. Both reasons remain a pulling mark for the reader. It is significant that the name of the author on the cover page is written in reverse, providing a clue to the progress of the novel. Ultimately, the backstory in the prologue is the end of the story.

Diaz’s narrative techniques are used in the novel to stress the length of Håkan’s journey and to expose different archetypes. Myths and symbols work together to reveal the reality of the landscape of the American West and the arduousness of Håkan’s journey in his search for his brother, which is, in fact, a pursuance of the American Dream embodied in his brother’s adventurous tales. Thus, the earlier he finds his brother, the earlier he lives this dream. Diaz uses many words and titles to describe the characters in the novel that reflect their connection with indigenous life and with the wilderness in which they live, such as the hawk, the lion, the giant, the dragoon, and prospectors. In addition, he uses figurative language, blended with hyperbolic descriptions and sound techniques, like alliteration, assonance, and consonance that make the readers visualize the images in their memory.

All these archetypes and techniques transfer the reader to the midst of the actions in such a way that they are living with the characters in that landscape. They make it easy for the reader to visualize the journey of Håkan and the other immigrants. The author brings to the landscape different categories of people with different goals, including naturalists, who attempt to benefit from herbs by using them as sedatives and medications, represented by Lorimer, and miners, who are looking for gold. Further, many emerge as dependents on the belongings of others and live on robbery and crime: the robbers, vandals, and desperadoes. With his literary techniques, Diaz ensures that the reader can feel the laborious and dangerous nature of the journey.

Håkan continues his journey and the novel is left open ended—unresolved—to give the readers a clue that Håkan could not fulfill his dream and is still circulating in a void. The myth continues, and the rumors about Håkan as a giant who end the lives of many indigenous people do not stop. Ultimately, he gains more enemies than allies in that barren place, however, Hakan will pursue his journey whatever the obstacles on his way, “The sky purpled behind plumes of snow blown up from the ground. He looked at his feet, then up again, and set off into the whiteness, toward the sinking sun” (p. 220).

IX. Conclusion

Håkan’s thorny journey to search for his brother takes him through many obstacles and leads him to drift with immigrants heading to the American West. His wish to travel to New York in the east to look for his brother, Linus, where they can together achieve the American Dream gets thwarted. The journey consumes his efforts and his strength, and he is left past the prime of his youth in the wilderness of West America. Håkan becomes senseless of the passing of days and years. He started his journey at the age of fourteen and finds himself at the end of the day a man with white hair.

This study found that Håkan’s behavior on his long journey aligned closely with that of animals, feeding on what he found on his way. Rumors are spread about Håkan among the locals, that he is a lion, a giant, a legend, and sometimes a beast, a villain and a killer. Håkan is not able to achieve his American Dream, a dream fed as a child by his brother's adventurous tales. Eventually, Håkan becomes a reflection of many different archetypes: hero, the American Dream, journey, and landscape (terrible mother earth).

Diaz has used different techniques relevant to the style, the plot, the main characters, and the perspective, which are in harmony with the setting of the story and the journey of the protagonist. Håkan attempts to adapt himself to the hard conditions of the wilderness, feeding from its plants and animals to survive. His long journey in the wilderness of the American West exposes Håkan to different categories of people: naturalists such as Lorimer, searchers of gold like James Brennan, as well as robbers, vandals, desperadoes, religious fanatics, indigenous people, prospectors, and others who make his life harder and hinder his progress towards his goal.

At the end, the novel remains open ended, unresolved, giving the reader a feeling of journey continuation and showing Håkan as a man who is stuck in a specific time, the present, and still lost in that wide wilderness of the American West. The narrative techniques used by the author to reflect such perplexity and confusion are connected with the switching of language, from English to Swedish, with spaces, and with repetitions. Furthermore, the use of different archetypes—a hero, the American Dream, a lion, a beast, a giant, a villain, landscape, journey—give the reader a clear image of the course of events.

This study recommends other topics to be argued by other scholars, for example, researching the landscape of the American West through an ecocriticism perspective or through a lens of immigration and its hindrances through a postcolonial approach, to help the readers understand more clearly the troubles connected with immigration, which sometimes consume the immigrant's efforts and energy as they stand helpless to achieve their dreams of prosperity.

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Rashad Mohammed Moqbel Al Areqi was born in 1970, Taiz, Yemen. He got his PhD. Degree in English Literature in 2008, Putra University, Malaysia. He studied an intensive course in Contemporary American Literature, University of Louisville, Kentucky, USA, from June 17 to July 30, 2011. He got promoted to Associate Professor of English Literature in 2015, Al-Baha University, Saudi Arabia. He works for Sana'a Community College in Yemen. Recently, he has been working for Al-Baha University, English Dept., Al Mandaq. He works as a reviewer and a member of editorial board for many international journals. His research interest areas are: English Lit., American Lit., Postcolonial Lit., Comparative Lit. Literary theory/ Criticism …etc.

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English Learning Demotivating Factors Among Non-English Majors in Medical University*

Yanzhi Meng
School of Foreign Languages, Xinxiang Medical University, Xinxiang, China

***Abstract*—Learning motivation is closely related to second language acquisition. Strong learning motivation can make up for the lack of language competence and poor learning conditions to a certain extent, while lack of motivation or demotivation will hinder language-gifted learners from achieving their expected learning goals. This study investigates the demotivating factors of learning English among non-English majors in medical university by interviewing 60 undergraduates. The findings show that the demotivating factors mainly involve the teachers, teaching contents, learning environment and the learners. The study further puts forwards some practical suggestions for stimulating and maintaining students' learning motivation.**

***Index Terms*—demotivating factors, English learning, medical university, non-English majors**

I. Introduction

Learning motivation is the most dynamic factor among the individual factors of language learners. It has always been one of the focuses in language teaching field. In the early 1970s, Gardner & Lambert and other scholars studied learning motivation from the perspective of social psychology. They introduced the concept of motivation into the field of second language teaching and research, put forward the theory of integrative and instrumental motivation, and designed the attitude motivation test scale AMBT, which laid the basic theoretical framework of learning motivation research.

In the 1990s, motivation research extended from the social psychological perspective to other perspectives like physiology, behaviorism, sociology and so on. A variety of motivation models appeared. Williams (1997) constructed an extended theoretical framework of motivation from the perspective of psychology to study the internal structure and external factors of motivation. Dornyei (1998) put forward the three-level theory of foreign language motivation, emphasizing that learners' motivation should be stimulated from the level of school environment. Schumann (1998) proposed a continuous deep learning model from the perspective of neurophysiology, trying to explore the strategies to stimulate learners' learning motivation. These motivation theoretical models have laid and expanded the theoretical foundation of motivation and broadened the vision of motivation research, but failed to put forward further assumptions on the internal structure of motivation, only listed the components of motivation and did not discuss the relationship between them (Qin, 2003).

With the deepening of motivation research, scholars at home and abroad inevitably pay attention to a significant phenomenon in the context of foreign language education - the decline of foreign language learning motivation (Dornyei, 2001). Dornyei pointed out that demotivation involves some specific external forces that reduce or weaken behavioral motivation. These external forces include teacher behavior, teaching methods, teaching behavior and classroom environment and so on. They have a negative impact on learners' learning attitude and learning behavior, reduce the vitality of learning groups, and lead to long-term and extensive negative learning results. In the field of language acquisition, demotivation refers to the phenomenon that language learners once had strong language learning motivation, but lost this interest and investment for some reason (Dornyei, 1998), which has a negative impact on their language learning attitude and behavior.

Many scholars began to study the reasons for the decline of foreign language learners' learning motivation from the reverse of motivation. The researches on learning motivation shifted from exploring the positive influencing factors that stimulate or improve learners' motivation to exploring the negative influencing factors that block or reduce learners' learning motivation. The previous studies just focus on the external factors. Now researchers gradually combine the internal and external factors, which provides a new perspective of educational psychology and an all-round perspective for the research of foreign language learning motivation (Zhou & Wang, 2012).

The study of demotivation enables researchers to examine learners' learning motivation from the opposite aspect, and provides front-line teachers and teaching managers with a new perspective to understand students' learning demotivation caused by their own negligence and shortcomings. What kind of teachers' words and behaviors make students gradually lose their motivation to learn a foreign language? Which aspects of teaching management may have a negative impact on students' foreign language learning motivation? Different from previous motivation studies, demotivation studies pay more attention to the students who once had a strong interest in foreign language learning but

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had a decline in motivation for some reasons. For these students, factors such as lack of learning interest and low linguistic competence may be the reasons for their demotivation, but the external environment and other factors shouldn't be ignored. Some learners may gradually lose their interest in learning English because of the negative influence of external factors. Therefore, foreign language teachers and relevant teaching managements should pay attention to the reasons why some foreign language learners gradually lose their motivation to learn the target language to better avoid or reduce demotivation in the learning process. We should know more about the status quo, the focus and development trend of learning demotivation.

From a macro point of view, the research on motivation decline is the transformation of research perspective: from the positive factors that stimulate or improve learners' learning motivation to the negative factors that hinder or reduce learners' learning motivation. The study of motivation decline has greatly enriched the motivation theory, from only focusing on external factors to taking into account both internal and external factors. The significance of the research is to focus on the students with reduced learning motivation, and point out the possible negative factors affecting students' learning motivation in education and teaching.

Studies on learning demotivation are mainly conducted in Europe, America and Asia. Most of the studies take primary school students, junior and senior high school students and college students as research subjects. The present study investigates the demotivating factors for learning English among non-English majors in medical university by qualitative analysis.

II. Methodology

A. Research Subjects

The present study selected 60 students from Xinxiang Medical University in Henan Province as the research subjects. The subjects include 20 freshmen, 20 sophomores, and 20 juniors, who major in clinical medicine, pharmacy, forensic medicine and nursing. Based on the observation of the selected students' classroom performance, the writer, as a teacher, confirms that they suffer from demotivation for learning English.

B. Research Method

The interview method is used to investigate the demotivating factors that influence non-English majors' English learning in medical university. Kikuchi (2009) investigated Japanese high school students' demotivation by the method of interview. Based on his outline for interview, this study also provides an interview outline for the subjects. The main contents are as follows:

(1) The subjects' status quo of learning English.
(2) The reasons for the decline of subjects' learning motivation.
(3) The factors that could help the subjects get rid of demotivation.

Each interview lasted about 20 minutes. The writer recorded the interview for further sorting out and analyzing the contents of the interviews.

III. Major Findings

According to the interviews, the writer found that all the subjects had the problem of demotivation in English learning. After the conversation with the writer, most of the subjects had strong desire to stimulate their motivation to learn English. The writer found that the demotivating factors mainly concentrated in teacher, learner, teaching contents and learning environment. All the subjects mentioned that teacher was the most important factor for their learning demotivation, including teachers' personality, teaching ability, teaching attitude, teaching methods and so on. Students in grade one also mentioned teaching content, which mainly refers to the difficulty, interest of teaching materials and other supplementary materials. Sophomores focused on the learning environment, including teaching equipment, class size and so on. The junior students claimed that teaching content is also a crucial factor for the decline of their motivation. Medical English is quite difficult for them to learn, which involves difficult words, complex sentences and formal discourse.

Next, the writer will elaborate the interview results from four aspects: the teachers, teaching content, learning environment and the learners.

A. The Teacher Factor

During the interview, the question "Whether your English learning motivation is related to the teachers" was asked. The subjects' response was positive. Teachers are one of the main reasons for the decline of their learning motivation. Some students claim that there are no foreign teachers for their English learning and their English teachers mainly teach in Chinese. They can't get access to more pure and native English in class. Besides, Teachers mainly deal with the texts and introduce little foreign cultures. They gradually lose interest in listening to the teacher in class. Some teachers' teaching methods are single, lacking innovation and flexibility. The teachers cannot adjust the teaching methods and teaching contents according to the needs of students. Some teachers stand in front of the podium to read the information on the courseware in class. The classroom atmosphere is quite dull. Teachers mainly use traditional method to give class.

In the classroom, usually the teacher is doing the speaking, while students are just listening passively, having few opportunities to participate in classroom activities. Some teachers even have no communication with students and they stick to their own style.

During the interview, the author believes that the teacher factor, including teachers' personality, teaching methods and professional ability, is just one of the reasons for the decline of students' learning motivation, but it is far-fetched to attribute students' poor achievement and unwillingness to learn English to teachers.

B. Teaching Contents

Teaching content is one of the factors leading to the demotivation of some students' English learning. During the interview, some students told the writer that the teaching materials they used were old-fashioned, lack of novelty and attraction. Teachers rely too much on courseware in class, rarely play audio-visual materials, and the text is boring. In addition, there are many professional courses for medical students, including both theoretical courses and experimental courses. They spend most of their time dealing with a large number of professional courses and have little time for learning English. The juniors said that medical English was quite difficult for them to learn. They have to memorize a lot of medical English words, which are long and complex. They put much time to the words, but will soon forget what they have memorized. Besides, the sentences for medical English are usually not easy to understand, with complicated and intricate sentence structure. Most of the discourses are very formal, relating to different fields of medicine. Their basic competence of English is quite poor, therefore, learning medical English well is a great challenge for them.

C. Learning Environment

When asked whether academic achievement and motivation are related to the learning environment, all subjects hold a positive attitude. The subjects think that if one wants to learn a foreign language well, the learning environment is very important. If they go to the target language country and have a good language environment, they can learn a foreign language well. It is difficult to learn a foreign language well in the Chinese-speaking environment. Some students believe that there is no natural external language environment; meanwhile, the learning environment in classroom is not ideal. English classes are given in large classes, with more than 100 students attending class at the same time. It is difficult for teachers to organize classroom activities, and students have few opportunities to participate in activities in class.

The writer believes that it is far from being enough to learn English well by the limited time in the classroom. Students can take the initiative to create learning opportunities by participating in various extracurricular activities, making full use of rich network resources and advanced information technology.

D. The Learner Factor

In terms of learners' individual factors, subjects all believe that internal factors are the main source of learning motivation. During the interview, the writer learned that most medical students' motivation for English learning is instrumental motivation. Some students told the writer, "We medical students need to read a lot of foreign language literature. The researches we are doing involve reading many foreign literature. It is very necessary to learn English well." Some students study English hard in order to pass CET-4 and CET-6 and reserve more certificates for finding jobs in the future, because many employers take English level as a standard when recruiting new members. Some students study English to prepare for studying abroad in the future. Of course, there are also subjects whose motivation belongs to integrative motivation. Some students learn English out of their own interest; some are interested in western culture and hope to contact a new culture by learning English. Both instrumental learning motivation and integrative learning motivation can promote language learning. Students' learning motivation can come from both interest in the target language and external factors, but internal interest is the motivation that will have a long-term influence.

IV. PEDAGOGICAL IMPLICATION

A. Improving Teachers' Quality

Teachers have a great influence on students' learning motivation. Teachers' personality, behavior, teaching style and evaluation methods will affect students' learning motivation. If a teacher is rigorous, amiable, humorous, and imaginative, he will be a good example for students to learn. Students' learning behavior will be greatly affected and their enthusiasm for learning will be mobilized. Teachers should correctly treat the differences in students' foreign language level and make reasonable evaluation of students at different levels and different personalities, so as not to frustrate students' enthusiasm and affect their learning motivation. They should make positive comments on students, praising and encouraging them instead of criticizing them. On the one hand, teachers should try to find out the advantages of each student; on the other hand, they should not ignore the shortcomings of students. Teachers should sincerely and kindly point out what students need to correct in the teaching process. Meanwhile, they should also improve their professional quality, learn new teaching ideas and methods, and make their teaching more effective with the help of advanced teaching means.

B. Creating Good Learning Environment

A good learning environment first refers to the social environment. Language has a social nature, and learners' learning motivation will change with the change of social environment. Therefore, the social environment directly affects learners' language learning motivation. A strong learning atmosphere and a good language environment can mobilize learners' learning motivation. For example, in areas with relatively developed economy and more foreign exchanges, there is a great demand for English talents. With many people speaking and using English, a strong atmosphere for English learning will be created. This good language-learning environment can mobilize learners' enthusiasm in learning English to a great extent.

In addition to the social environment, learning environment also refers to the small environment of the class in which the learners live and study. Good class learning atmosphere is an important factor affecting learning motivation. If learners study in a strong English learning atmosphere with students helping each other mutually, they will have strong autonomy to learn and good learning effect. A good learning atmosphere can also help learners eliminate their anxiety and fear of learning English and enhance their sense of security.

C. Enriching Teaching Contents

The content of foreign language teaching should be adjusted timely to better meet the needs of students. The setting of foreign language curriculum should be based on the analysis of students' needs, formulate teaching contents in line with the actual situation of medical students, and reasonably select teaching materials and teaching methods. Teachers should grasp the progress of class and recommend some popular science books, English books and proper English materials for students to read in their spare time. In addition, many medical colleges offer medical English courses, which is a good opportunity for medical students to combine their professional learning with English learning.

The writer believes that teachers can try to give some lectures on medical knowledge and basic medical English courses in grade one and grade two, so that students can get in touch with the relevant knowledge of medical English as soon as possible and improve students' interest in English. Medical English is the integration of foreign language disciplines and natural science disciplines. By taking some medical English courses like medical English listening and speaking, medical English reading, medical English terminology, medical English writing, medical English translation and so on, students can get to know the characteristics of medical English, and further strengthen their listening, speaking, reading, writing and translating competence. The ultimate target is to improve their comprehensive application skills of English language, and cultivate students' ability to communicate in English in pharmaceutical enterprises and relevant health departments.

D. Mobilizing Students' Learning Initiative

1. Reasonable Attribution

The attribution analysis of learners' learning results is an important factor affecting their learning motivation. When learners attribute their poor learning results or even failure to their lack of ability, they may lose their confidence in learning. If they attribute their poor learning result to improper learning strategies, they will try to change their learning strategies. If they think they do not work hard enough, they will pay more efforts to their study. Therefore, guiding students to have correct attribution in the teaching process is of great significance to stimulate their learning motivation. Psychologists believe that the ideal attribution model is that success is attributed to ability and effort, and failure is attributed to insufficient effort. Such attribution helps to enhance learners' expectation of success to achieve goals, strengthen their sense of self-efficacy and increase their possibility of continuing their learning. In the process of teaching, teachers should consciously cultivate students' habit of reasonable attribution, correctly treat the difficulties and setbacks encountered in learning, and make students realize that effort is controllable, and language learning depends on diligence rather than luck. Only when students realize that they can succeed by adhering to their efforts can they enhance their motivation and self-confidence in learning.

2. Clear Learning Goals

Learning goals have a great impact on learning motivation. After conducting many experiments, American psychologists Knight and Remmers found that if the subjects recognize the learning goal, they will have strong learning motivation, almost three times that of the control group. Therefore, stimulating learning motivation by clarifying learning goals is also an important factor that cannot be ignored in teaching. Students should first have clear general learning goals, such as the learning goals for their academic years in university, or learning goals for a certain academic year. They should also have clear specific learning goals, such as short term learning goals, unit learning goals and even the learning goals for a course. Many students have such personal experience: they just generally put forward their learning goals that they should improve their foreign language level, but they often have no way to start because they are not clear about the direction. If a student has a clear learning goal, such as passing CET-4 in the first semester of sophomore year, he will set a phased goal and show strong learning motivation.

Learning goals can be divided into long-term and short-term goals. Qin (2003) believes that both long-term goals, such as finding a good job, professional needs, future development, etc., and short-term goals, such as passing the final term, CET-4 and CET-6, etc., have a positive and direct impact on motivational behavior. Short-term goals have specific characteristics in different stages. If learners only set short-term goals for themselves, it is easy to terminate learning once the goals are achieved. Therefore, in English teaching, teachers should guide students to learn English with the combination of long-term goals and short-term goals. Long-term goals are the direction of efforts and the driving force of progress. They are gradually realized by achieving the short-term goals one by one. At the same time, when setting short-term goals, students should pay attention to the practical feasibility of the goals, so that they can achieve short-term goals as expected and produce a sense of satisfaction and excitement, enhance their courage and motivation to learn English, so as to forge ahead towards their long-term goals.

3. Strong Learning Interest

Cultivating students' interest in learning is an effective way to stimulate students' learning motivation. Teachers should try their best to use various teaching methods and use sound and picture materials to replace the traditional learning materials and methods. At the same time, they can supplement some background or relevant knowledge that is not in textbooks but is very important for understanding the text. In addition, teachers can play some classic English songs to the students after class or let students choose the songs they like to listen to, which creates a relaxed and comfortable classroom language-learning environment. Doing this can meet students' psychological needs, reduce their anxiety to the minimum, and make students' interest in learning English develop slowly.

Self-confidence plays a very important role in the process of English learning. Students with strong self-confidence may have good English scores. They dare to take risks. They are not afraid of making mistakes in language learning. They can boldly communicate with others in English. They are also active in class and can actively answer teachers' questions and even discuss problems with teachers. In teaching, teachers should make good use of the positive transfer of language, respect individual differences, show their own sense of trust to each student, make positive evaluations for students, and sow the seeds of self-confidence in the bottom of students' hearts. Students with poor grades often show a state of timidity, inferiority and anxiety in learning language. Teachers should more consciously communicate with students at this level, recommend proper learning methods, give them more opportunities to show themselves in class so that they can have a sense of self-appreciation and enhance their internal motivation of learning English.

V. CONCLUSION

The present research investigates the demotivating factors of learning English among non-English majors in medical university by interviewing. Among the factors causing the decline of students' English learning motivation, teachers, teaching content, learning environment and learners are the most influential ones.

To stimulate medical students' English learning motivation and avoid the decline of their learning motivation, we should first improve the quality of foreign language teachers, strengthen the selection and training of foreign language teachers, and cultivate their innovative ability. To create a good foreign language-learning environment for students, we can recruit some foreign teachers and enrich the students' second classroom activities. Based on the analysis of students' foreign language learning needs, we can set up foreign language courses and make the curriculum more reasonable. At the same time, we should make full use of the medical English course to guide students to develop into inter-disciplinary talents who master both medical and English knowledge. In addition, students themselves should reasonably attribute the demotivation of learning English, give full play to their learning initiative, clarify their learning objectives, establish self-confidence and cultivate interest in English learning.

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Yanzhi Meng (1981-), born in Anyang, Henan Province, China, is a lecturer in School of Foreign Languages, Xinxiang Medical University. She has been teaching many courses for English majors for more than sixteen years. Her research areas include Applied Linguistics and English Teaching.

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Exploring Motivational Orientations of Prospective Language Teachers

Nurlaksana Eko Rusminto
Language Education, Faculty of Education, Universitas Lampung, Indonesia

Ag. Bambang Setiyadi
English Department, Faculty of Education, Universitas Lampung, Indonesia

Mahpul
English Department, Faculty of Education, Universitas Lampung, Indonesia

B. Anggit Wicaksono
Department of Physics Education, Faculty of Education, Universitas Lampung, Indonesia

***Abstract*—Pre-service teacher program has been a big issue in educational development and research worldwide. A dichotomy of their motivation under intrinsic motivation and extrinsic motivation is widely accepted but the motivational orientations under altruistic, intrinsic and extrinsic motivation are also identified. This study was meant to identify what motivational orientations the Indonesian preservice language teachers had and whether their motivations changed while taking the training program. The criteria on reliability of internal consistency of the items were relatively high with their Cronbach's Alpha .85. The results show that the participants had the three classifications of motivation of pre-service teachers and the results also revealed that the three sub-scales were significantly correlated. The empirical data in this study supported that the category of motivation of pre-service students under altruistic, intrinsic and extrinsic motivation and the data also revealed that the participants became more motivated to be teachers after entering to the teacher training program. The data also suggests that the three types of motivation (altruistic, extrinsic and intrinsic orientation) are not antagonistic. The data also implies that motivational orientations in general are identified under the continuum of the extrinsic- intrinsic motivation and other categories, if any, may be grouped under the continuum.**

***Index Terms*—pre-service teacher program, motivation change, altruistic motivation, motivation**

I. Introduction

Professional development of school teachers has been a big issue in educational development and research worldwide and studies on the professional development of teachers have been available to inform policy and practice in developing teacher profession. To prepare professional teachers, studies on professional development have been conducted before prospective teachers leave their universities. Their reasons of choosing a career as teachers have been conducted in different countries with different results. Watt and Richardson (2008) conducted a study to identify teacher candidates' motivations for choosing teaching with participants of pre service teacher education candidates of university in Australia. They suggest that a deeper understanding of their motivations is important to shape their future professional engagement and the path of their career development. A similar study exploring decisions about whether or not to take a teaching position was also conducted by Rot et al. (2010). Their study, which involved student teachers of teacher training for lower secondary education in Flanders, Belgium, revealed that some factors affect students' motivation to enter the teaching profession. As suggested by Thomson and McIntyre (2013), teachers' initial motivations and views about teaching proved to play an important role in shaping their future attitudes to teaching, their classroom practices and professional development engagement. The studies on the prospective teachers' motivations of choosing a career to be teachers could help educators and policy makers improve teacher recruitment and career development.

A dichotomy of motivation in general education under two categories, namely intrinsic motivation and extrinsic motivation is more widely accepted (Hidi, 2000; Lepper et al., 1996). Dodeen et al. (2014) also use this category to measure motivation in mathematics class. Dornyei (1994) also makes the category in language learning. He states that extrinsic motivation is the one that is oriented to some extrinsic reward, e.g., good scores while intrinsic orientations are behaviours whose rewards are internal. In the context of education motivation has been classified under intrinsic and extrinsic orientations but most studies have been inspired with Self-Determination Theory or SDT (Noels et al., 2003, Vallerand et al., 2008). Even though most studies on motivation have been developed based on the SDT, through exploratory analyses the results of different studies have resulted in different classification. Sweet et al. (2012) classified students' motivation in studying psychology under two orientations: one for self-determined motivation and the other for non-self-determined motivation. Under the SDT, motivational orientations are commonly grouped under extrinsic and intrinsic motivation but studies conducted in different contexts often resulted in different classifications. In learning language, the reasons of learning language have been identified under three classifications, namely: intrinsic, extrinsic and international orientations (Setiyadi et al., 2019). Another study which involved students from Asian and Western countries who were studying mathematics was conducted by Zhu and Leung (2011) and the findings of the study provided evidence that there were two types of motivation in learning mathematics, namely pleasure-oriented motivation, which is related to intrinsic motivation, and productivity-oriented motivation, which refers to extrinsic motivation. The SDT has allowed researchers to better understand human processes in a number of areas and to guide interventions to the human processes (Gillet et al., 2012).

The SDT is also considered to identify the students' motivation of the pre service teacher program. To identify the reasons to enter the teaching profession the motivation of the prospective teachers has been classified under altruistic, intrinsic and extrinsic motivation (Yuan & Zhang, 2017; Fokkens-Bruinsma & Canrinus, 2014). Altruistic motivation covers a desire to teach students and prepare the students to have better future lives, intrinsic motivation relates to an interest in a subject or in teaching the subject, and extrinsic motivation is concerned with salary and job security. In a study by Thomson et al. (2012), enthusiastic, which is closely related to intrinsic, is often overlapped with conventional motivation, and extrinsic reasons is related to pragmatic reasons. In general, classifying prospective teachers based on their reasons under the three groups is common even though there are some studies which also classify the students' motivation in different classifications (Watt & Richardson, 2007; Rot et al., 2010; Holme et al., 2016). The reasons among prospective teachers are often influenced by social welfare which certain subjects promise in the future. Some subjects are locally taught, some are nationally taught in certain countries and some others are internationally taught. In the present study the reasons to enter teaching profession are limited to prospective teachers of language. Since language is not only needed by local communities, language has also been used by broader community (Lacey, 2013: Meierkord, 2013).

Initial students' motivation has been proved to affect other variables. A study exploring pre service students' decisions about whether or not to take a teaching position upon graduation was conducted by Rots et al. (2010). Their study correlated pre service students' motivations with some of their individual variables; one of the individual variables which were explored in their study was self-efficacy of capabilities to bring about desired outcomes of student engagement and learning. Self-efficacy in their study proved to be significantly correlated with higher teaching commitment and subsequently a stronger intention to enter teaching as their career. Rot et al. (2010, p. 1620) also identified that initial motivation of pre service teacher students to study at teacher training faculty is related to their entrance into the teaching profession after graduation and most students start their teacher education with a more or less explicit motivation to become teachers.

Initial motivation of the participants of pre service teacher program not only serves as the cause of other factors but it also serves as the effect of other factors. A study by Holme et al. (2016) provided evidence that the decision to enter teaching profession has been influenced by more extrinsic factors such as better life. Another study exploring the motives of preservice school teachers was conducted by Fokkens-Bruinsma and Canrinus (2014). This study revealed that the motives were categorized under altruistic, intrinsic and extrinsic motivation.

Much research on how pre service teacher students' motivation affect other individual differences or their motivation is affected by other factors has been well explored but what motivation of pre service teacher students enter the faculty of teaching training is rarely explored. During the training program the motivation of the students may also change due to the process of the training since motivation is not stable (Busse & Walter, 2013, p. 439). The motivation of pre service teacher students to enter teaching career has been identified as a dominant factor in professional development of school teachers but no research has provided evidence on how motivation may change: whether their motivation changes positively or negatively. This needs identifying how the motivation to become teachers may change during the training program. Such research is needed to provide the faculty of education with a better picture of how the program of the faculty has selected and prepared the teacher candidates to be committed with their future career of being teachers. The results of such research are expected to evaluate how the faculty of education has to recruit the students and how to provide its students with appropriate curriculum, professional tutors and learning processes in preparing future teachers in order for the prospective teachers to become committed teachers. The results may also provide a feedback to the training program whether the Department has prepared the students to be more or less motivated to become teachers. Therefore, to gain more insight in the motivation of preservice teachers and the change of the motivation, we specified the following research questions:

1. What are the main motivational orientations of preservice language teachers to enter teaching profession?
2. Whether the students' motivations can change while taking the training program?

II. Methodology

A. Sample

A non–probability sampling was used for data collection. The target population of the current study was the students of the program of pre service language teachers, who were studying at the Language Department of a faculty of education. To compare the motivation of the students in the pre service program of teacher training, the students were randomly selected from each level. The participants were either the second, or the third or the fourth grade level of the faculty. The age of the students ranged from 20 to 23. At the faculty the students receive relatively similar credits of class instruction to study content and pedagogical subjects.

B. Instrument

The current study used a quantitative design. The research instrument for motivation to enter the Language Department was a self-report questionnaire. The questionnaire was adapted from Kyriacou et al. (1999) and Kyriacou and Coulthard (2000). The items which have been developed in this study were based on the idea that motivation to enter the teacher career is context-dependent under altruistic category (6 items), intrinsic category (6 items) and extrinsic category (8 items). Initially, the questionnaire consists of 20 items took the forms of multiple choices and from *always true of me, true of me, not true of me* and *always true of me.* Some items were positive wording while some others were negative wording. This collecting technique was meant to collect quantitative data while the qualitative was collected through interview to support the selected quantitative data, in particular their reasons of choosing a career as teachers.

C. Data Analysis

The data were recorded and analyzed by using PSWS (SPSS) 18.0. This was meant to obtain the scales' unidimensionality by determining whether the responses to a particular item were related to the other items (de Vaus, 1985). Since a similar research on language motivational orientations in Indonesia has not been done, Cronbach's alpha of the items under the motivational questionnaire was measured. The differences of mean scores were analyzed to portray the types of motivational orientations. For the purpose of comparison, the mean scores of the motivation of the groups, which ranged from 1 to 5, were compared.

III. Results

TABLE 1
QUESTIONNAIRE SCALES AND INTERNAL CONSISTENCY COEFFICIENTS

Scales	Number of items	Cronbach's alpha
Extrinsic orientation	5 items	.62
Intrinsic orientation	4 items	.73
Altruistic orientation	2 items	.74
Motivational orientation	11 items	.85

To measure the internal consistency of the hypothesized scales of motivation, the Cronbach Alpha coefficients of the types of motivation were computed to identify the internal consistency of the scales. As shown on Table 1 the motivation scales, the three subscales of motivational orientations have acceptable alpha values. A relatively lower alpha value was found for extrinsic motivation. The items developed in the present study had high correlation with their constructs so that the items were considered valid (see Table 2). All the scales of motivation were internally consistent; therefore, the criteria on internal consistency of the constructs were met in this analysis.

TABLE 2

Orientation	Item Nos
Extrinsic orientation	1) .796**, 2) .621**, 3) .771**, 4) .713**
Intrinsic orientation	1) .564**, 2) .702**, 3) .741**, 4) .601**, 5)752**
Altruistic orientation	1) .681**, 2) .701**

** = $p < 0.01$

The mean values and standard deviations of the three subscales are also presented in Table 3. The scores ranged from 1 to 4. Table 2 shows that the mean values of extrinsic, intrinsic and altruistic motivation were 3.02, 3.23 and 3.40 respectively. The empirical data shows that altruistic orientation had the highest mean value (M = 3.40) followed by the mean value of intrinsic orientation (M = 3.23) and the mean value of the extrinsic orientation (M = 2.02) was the lowest among the three of motivational orientations of the prospective teachers. The empirical evidence of the motivational orientations suggests that the prospective teachers in this study were more interested in learning language because of desire to teach pupils and prepare them to have better future lives.

TABLE 3
MEANS AND STANDARD DEVIATIONS OF DIFFERENT ORIENTATIONS

Orientation	Mean	SD
Extrinsic orientation	3.02	.43
Intrinsic orientation	3.23	.50
Altruistic orientation	3.40	.43

As shown on Table 4, their altruistic orientation is closer to their intrinsic orientation (r = .773) than their extrinsic one (r =. 446). It may be concluded that their altruistic orientation is more closely related to intrinsic than those among the other types of motivation while altruistic motivation and extrinsic motivation have the least correlations among the three types of orientations. The inter-correlation among the types of motivation may be concluded that the prospective teachers had a combination of the three types of motivation in choosing their career. It implies that altruistic orientation, extrinsic orientation and intrinsic orientation are not antagonistic.

TABLE 4
INTER-CORRELATIONS AMONG MOTIVATIONAL ORIENTATIONS

n = 121	Extrinsic Orientation		Intrinsic Orientation		Altruistic Orientation	
	R	Sig	R	Sig	R	Sig
Extrinsic Orientation			.628**	.000	.446**	.000
Intrinsic Orientation	.628**	.000			.773**	.000
Altruistic Orientation	.446**	.000	.773**	.000		

Table 6 provides evidence that the perception of getting their motivation increased proved to be higher than the perception of getting their motivation decreased (m = 3.01 and m = 2.05).The two motivational items measuring the increase of motivation and the decrease of motivation also proved to have significantly negative correlation (r = -. 729; p < 0.01. It provides evidence that the items to measure the increase or the decrease of motivation is reliable since the two variables measuring the opposite orientations proved to be negative correlated (see Table 5).

TABLE 5
CORRELATION BETWEEN THE INCREASE AND DECREASE OF MOTIVATION

n = 121	I think my motivation is getting higher		I think my motivation is getting lower	
	R	Sig	R	Sig
I think my motivation is getting higher			-.729**	.000
I think my motivation is getting lower	-.729**	.000		

** p < .01

TABLE 6
COMPARISONS OF MEANS AND STANDARD DEVIATIONS OF THE CHANGE OF MOTIVATION

Items	Mean	SD
I think my motivation to become teachers is getting lower	2.05	.729
I think my motivation to become teachers is getting higher	3.01	.801

IV. DISCUSSION AND RECOMMENDATION

A. Three Motivational Orientations of Being Language Teachers

The results support that the three classifications of motivation of pre-service teachers: the altruistic, intrinsic and extrinsic motivation suggested in the previous studies by Yuan and Zhang (2017) and Fokkens-Bruinsma & Canrinus (2014). This evidence also implies that the SDT may produce different categories of motivation. A study by Setiyadi (2018) provides evidence that the students who learned English as a foreign language had three categories, namely extrinsic, intrinsic and international orientation. Even though motivational orientations may be grouped under different categories in different studies of different fields, extrinsic and intrinsic motivations always exist. The SDT seems to one of the common theories in identifying motivation as a continuum between controlled and self-determined types of human behaviours as suggested a study by Noels et al. (2003) and a study by Vallerand et al. (2008) and based on the concept different reasons or goals that give rise to an action are grouped under extrinsic and intrinsic motivation. Other categories in addition to extrinsic and intrinsic motivation vary from one field to another field. The following data provides the three types of motivation of pre-service teachers.

Altruistic reasons: feeling that teacher is a career as a socially worthwhile and important job, a desire to help children succeed, and a desire to help society improve.

Student A mentioned that she got more motivated to be a teacher after she took subjects related to teaching methods. From the methods she learned that to be a teacher is not only making money but also being creative when working with individual people.

The most challenging subject is teaching method because I learn how to work with learners at their own speed. Different learners will learn language in different ways and I cannot judge their abilities because they are still learning.

(Translation)

Intrinsic reasons: feeling that teacher is a career as the activity of teaching children, and an interest in using their subject matter knowledge and expertise.

Student B admitted that she had dreamed about becoming since she was at Elementary School.

I want to be a teacher since I was sitting at Elementary School. I like this profession very much and I do not why I like the job. Fortunately, my score of the language subject was always good.

(Translation)

Extrinsic reasons: feeling that teacher is a career related to long holidays, level of pay, and status.

Student C mentioned that he wanted to be a teacher because a possibility to get a job in the future.

> *Since language teachers are needed at all level of schools from Elementary School to Senior High Schools, this profession is still open for my career. By entering the Language Department, I will not be so worried with my future life*.(Translation)

B. The Continuum of Motivational Orientations

It is interesting to note that the participants in this study have altruistic orientations more than the other two orientations, as shown on Table 3 and Table 7 that the altruistic orientation has the highest mean (3.40). It may imply that in the Indonesian context the prospective language teachers have more responsibility of caring others' lives and desires to help society improve. This may suggest that the participants are not influenced with the life style of modern area, which is growing to be more materialistic orientation. The result of this study is not in line with a study by Holme et al. (2016), which provided evidence that the decision to enter teaching profession has been influenced by more extrinsic factors such as better life, which is classified under extrinsic motivation.

The result also suggests that the participants become more motivated to become teachers after studying at the teacher training as shown on Table 6. This may also imply that the process of training in their department is effective to prepare the prospective teachers. This empirical evidence supports the assumption that motivation of pre service teacher students can change during the training period. It seems that the training has played an important role in increasing the students' motivation to become language teachers. It may imply that the training model implemented in the Department is one factor that influence the pre service teacher education as suggested in a study by Busse and Walter (2013) and motivation may change by the time (Yuan & Zhang, 2017).

The empirical data also shows that the participants have the three types of motivation at the same time. The three motivational orientations cannot be separated from one another even though one orientation may be more dominant than the others. As shown on Table 4 the three motivational orientations are significantly inter-correlated and the altruistic orientation is closer to the intrinsic motivation. It may imply that the grouping of motivation under intrinsic and extrinsic motivation is generally accepted and there may be variations coming from the two categories. The altruistic orientation in this study may be grouped under the continuum of the extrinsic- intrinsic motivation and it is closer to the intrinsic orientation. As suggested by Woolfolk (2004) that the sources of motivational orientations are commonly grouped under extrinsic and intrinsic orientations. The extrinsic and intrinsic motivation lie in a continuum and they may not be antagonistic role as the findings of this study revealed.

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Nurlaksana Eko Rusminto is a senior lecturer in the Department of Language Education, Faculty of Education, Lampung University. His researches mainly include language teaching and linguistics. He has published several books and papers.

Ag. Bambang Setiyadi is a professor at Department of English Language of Lampung University. He teaches courses in language teaching methodology and research methodology at the, Indonesia. He has presented and published nationally and internationally on issues related to language teaching and learning.

Mahpul is a senior lecturer at Department of English Language of Lampung University.

B. Anggit Wicaksono is a lecturer at Department of Physics Education, Faculty of Education.

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Interpretation of Conversational Implicature in the Film *Green Book* From the Perspective of the Cooperative Principle

Ya Ye
School of Foreign Studies, Chongqing Normal University, Chongqing, China

Abstract**—*Green Book*, which premiered in September 2018, won various awards during the North American film awards season, culminating in the 2019 Academy Awards for Best Picture, Best Original Screenplay and Best Supporting Actor. The film follows the travels of African-American pianist Dr. Donald Shirley and his hired Italian chauffeur and bodyguard, Tony Lip, in the 1960s. Combining Grice's conversational implicature theory and cooperative principle theory, this paper analyzes the dialogue between Dr. Donald Shirley and Tony Lip in the film, explores the implication of conversation from the violation of the cooperative principle, so as to deeply understand how conversation depicts character's personality and how conversation conveys humor.**

Index Terms**—cooperative principle, *Green Book*, violation of sub-maxims, conversational implicature**

I. Introduction

In 1936, Victor Hugo Green, a black mail carrier in Harlem, New York, published the first black travel guide, called *The Negro Motorist Green Book*. The aim is to provide practical information on hotels, shops and restaurants that cater to black people to help them avoid unnecessary trouble. Hence the title of the film, *Green Book* (Qu Huiyu, 2019). In this film, director Peter Farrelly changed his style with a road trip across America, a human journey that transcended race, color, identity and class. Here's what it's about: The movie was based on a true story from the 1960s during the black civil rights movement. Dr. Donald Shirley, an African-American pianist, planed to tour the racist South of the United States. To take care of his travel and ensure his safety, he hired Tony Lip, an Italian who lived in the Bronx, New York, as his driver and security guard. So the two began their journey south.

Racial discrimination was still severe in 1960s America, especially in the ideologically conservative South with a long history of slavery, where blacks and whites still lived in two worlds.

In the film, as the trip went into the deep south of the United States, social racism against black people became more and more obvious. In New York, Donald was a celebrity in five-star hotels, but in the south, he lived in the dirty motel identified by the *Green Book*. He was offered an old piano full of rubbish at the show; the clothing store owner refused to try on the suit he wanted; he was forbidden to use the white man’s bathroom in the house; on the rainy day, he was arrested into prison by the police by all means; he was not even allowed in white people’s restaurants. All of this stems from southern society’s inherent discrimination against blacks.

Praised but never accepted as a "vehicle" for white people to display their tastes, Donald said: “White people listen to my music to show that they are educated. When I don’t play the piano, I am nothing more than a nigger to them.” “Talent alone is not enough. It takes great courage to change people’s minds.” Donald’s trip to the south was his effort to break the racial tradition. He had the courage to step out of the safety of New York city society and take his talents to nine cities to speak for his countrymen. Although he suffered injustice and gained little along the way, he made a complete change in Tony’s attitude towards the black people. Isn’t this a fresh start?

The American film industry may be tired of negativity and want to go back to art itself, stripping away the heavy stuff, telling stories in smaller dots and focusing more on people as individuals. Through a pamphlet symbolizing the absurdity and inequality of a special era, the *Green Book* subtly questioned the contemporaneity, and enabled the whole society to rethink equality, which showed the original intention of historical criticism in this road film composed of upper-class black, lower-class white, and green manual. The description of the black community and the observation of marginalized people in the film were not only derived from the director’s examination of history, but also from his rosy vision of reality. As Green wrote in his foreword to one edition of the *Green Book*: “In the near future, this set of books need not be published again. All Americans are members of the same race, each with equal rights and equal opportunities. The day the book stops being published, it will be our day because it means we can go wherever we want and we won’t have to suffer discrimination.”

Based on the above background, this paper analyzes the dialogue between Dr. Donald Shirley and Tony Lip to explore the deep meaning of the dialogue from the perspective of violating the principle of cooperation. Then, it will further analyze the language characteristics and personality characteristics of the film characters.

II. Theoretical Framework

This part mainly talks about the theories applied in this paper, including the cooperative principle and the conversational implicature.

A. *Cooperative Principle*

In his paper, *Logic and Conversation*, Grice (1975) argues that in order for a person to interpret what someone else says, some kind of cooperative principle must be assumed to be in operation. People assume, he argued, that there is a set of principles which direct us to a particular interpretation of what someone says, unless we receive some indication to the contrary. Thus, when someone is speaking to us, we base our understanding of what they are saying on the assumption that they are saying what needs to be said rather than more than needs to be said, they are saying it at an appropriate point in the interaction and they have a reason for saying what they say.

Grice based his cooperative principle on four sub-principles, or maxims. These are the maxims of quality, quantity, relation and manner. Grice's maxim of quantity says we should make our contribution as informative as is required for the particular purpose and not make it more informative than is required. The maxim of quality says people should only say what they believe to be true and what they have evidence for. The maxim of relation says we should make our contribution relevant to the interaction, or we should indicate in what way it is not. His maxim of manner says we should be clear in what we say, we should avoid ambiguity or obscurity and we should be brief and orderly in our contribution to the interaction.

1. The Maxim of Quantity

The maxim of quantity refers to the amount of information that is required in one conversation. When a speaker provides as much or as little information as is required, he violates the maxim of quantity. Here is an example of a speaker following the quality maxim.

A: Do you know Tom's phone number?

B: Yes, it is 13856283567.

The listener answers directly to the speaker, and the speaker does not need to infer from what the listener says. In everyday communication, however, successful conversations are often more complicated than that. Sometimes people give too much or not enough information. In other words, for many different reasons, the maxim of quantity is often violated in order to convey the implied meaning.

2. The Maxim of Quality

The maxim of quality requires speakers to provide true information instead of false or untrue one. Nor should they say things for which there is no good evidence. In our daily life, people should have enough evidence to tell the truth. Do not say anything that you think is wrong. And do not say anything without sufficient evidence. However, in most cases, people may tell lies or make less contribution for various reasons. People often flout quality maxim apparently so that they can express some unpleasant or embarrassing topics, such as social taboos. Sometimes, they say something in a roundabout way. They often use rhetorical devices such as irony, metaphor, or euphemism.

3. The Maxim of Manner

The maxim of manner means that to be clear about what the speaker is saying, we should(1)avoid difficult words; (2)avoid ambiguous words; (3)speak concisely; (4)speak coherently (He, 2000).

First of all, to follow the first sub-rule of manner: keep your dialogue simple, not obscure.

Second, the second sub-rule of manner is to be clear and avoid ambiguity. It is widely observed in conversation. Take the following situation as an example: A: Do you have many classes this semester? B: We only have five days a week. That's too much. The sentence "we only have classes five days a week" is ambiguous. One means that there are more classes, the other means that there are fewer classes. B purposely added "too many" after the sentence in order to avoid a misunderstanding and ensure that the purpose of the conversation between the two sides can be realized.

Third, the third sub-rule of manner principle is generally followed in conversation. Be brief and to the point.

Finally, it is essential to follow the fourth sub-rule of manner in our daily conversations. That is to speak coherently and avoid confusion. For example, student: Sir, how to write this composition? Teacher: look at the material first, then examine the topic, then decide the topic, and finally look at the word requirements. In this example, the teacher followed the rule of "speaking coherently" and gave clear answers to the student's questions. In this way, students know the steps of writing the composition.

4. The Maxim of Relation

The maxim of relation principle requires both sides to focus on the topic in order for the conversation to flow smoothly. If neither side connects what they are saying to the topic, the conversation can't go on. Instead, the speakers should try to make what they say relevant, and relevance means sticking to the relation principle that what you say must be relevant to the conversation at hand. For example:

A: Where shall we go tomorrow?

B: If it's sunny tomorrow, let's go hiking.

C: Hiking is a bit tired. Let's go for a picnic.

D: It's too far for a picnic. Let's go shopping.

The four men are talking about the same subject. Although they have different opinions, they adhere strictly to the relation rule. Their conversation revolves around what was fun. Following the relation rule in the conversation keeps the conversation connected.

Taken together, these four criteria can be used to measure whether a speaker complies with or violates the principle of cooperation. Grice believes that the dialogue follows the principle of cooperation and moves toward the expected goals, which makes the dialogue proceed smoothly. However, in everyday conversations, conversations are not always cooperative. The violation of these principles actually carries the implied meaning of the dialogue.

B. Conversational Implicature

Conversational implicature is a key concept in pragmatics which has implications for both production and interpretation of discourse. It refers to the inference a hearer makes about a speaker's intended meaning that arises from their use of the literal meaning of what the speaker said, the conversational principle, and its maxims. For example, if I say 'There's nothing on at the movies' I do not mean 'nothing at all', but rather 'nothing that I'm interested in seeing'. The person I am speaking to will assume this and 'implicate' my meaning (Paltridge, 2012). Implicature is not the same, however, as inference. As Thomas (1995) explains, an implicature 'is generated intentionally by the speaker and may(or may not) be understood by the hearer'. An inference, on the other hand, is produced by a hearer on the basis of certain evidence and may not, in fact, be the same as what a speaker intends.

The following examples will be illustrated to explain conversational implicature in detail.

Example 1

Mr. Wang: Are you going to school this afternoon?

Mr. Li: The school is near to the bookshop.

Example 2

Nancy: Do you like my new dress?

Lucy: Oh, it is pink.

For this kind of speech, the listener has to understand the real intention of the speaker through the surface meaning. From the surface meaning of the discourses, there is no logical connection at all. However, the discourses can be seen as normal and acceptable from the perspective of pragmatics. The above discourses can be explained from the perspective of the theory of pragmatic implicature or conversational implicature. Under the condition of some certain context, the listener's answer to the speaker's question can convey the implicit information respectively. The first example is intended to convey the implied information that Mr. Li is not going to school this afternoon. The second example implies that Lucy doesn't like Nancy's new dress at all. Evidently, the above information is not the literal meaning of the discourses but the extra communicative information in a specific context, which is conversational implicature.

Based on the cooperative principles and the conversational implicature, this paper explores the deep meanings in the conversation and then further analyzes the language characteristics and personality characteristics of film characters.

III. The Analysis of the Cooperative Principle in the Dialogue of Characters in the Film Green Book

Dialogue in the film provides the techniques for characterizing characters. Although the dialogues between the characters are the authors' descriptions, they are based on people's lives. Since the cooperative principle is applicable to people's communication and people may violate the maxims in daily life, this is true of dialogues in the films. As a matter of fact, some features which are shown by flouting maxims are used to convey the implied meaning of dialogues among the characters in the films. Through the analysis of dialogue in some contexts, characters' personalities, plot and climax of the movie and also the theme of the movie are constructed perfectly. Therefore, we can make full use of pragmatic strategies to enjoy the movie much better. Meanwhile, the application of cooperative principle in the film *Green Book* has further proved it advanced nature.

A. Conversational Implicature by Violation of Quantity Maxim

The first maxim of cooperative principle is the quantity maxim, which states that a person's contribution to social intercourse should provide sufficient information, but the information should not be too much, and over what is in need. The example of violating quantity maxim in the *Green Book* is as follows.

Tony Lip is interviewing for a new job with Dr. Donald Shelly. The dialogue is as follows.

Tony: I thought it was to an office interview and they said a doctor needed a driver.

Donald: They just said that to you? Actually much more complicated than this.

Donald: Have you driven professionally before?

Tony: Sanitation. Garbage trucks. Plus I drive my boss home at night. But I can drive anything. Limos, tow trucks. Snowplows, whatever.

In response to Donald's question, Tony said more information than the question should cover. In fact, a "yes" or "no" answer would be enough for him to complete the conversation, according to the principle of quantity. However, he provided more information than the original question required because he, as an interviewee, wanted to show as much of his work experience as possible. He added a lot of relevant experience in order to enhance the interviewer's impression of him and his ability to do the job.

B. Conversational Implicature by Violation of Quality Maxim

The maxim of quality relates to the truthfulness and authenticity of words, which should be supported by sufficient evidence. Examples of violating quality maxim in the *Green Book* are as follows.

Example 1:

Tony worked as a bartender at Copa's at the beginning of the film. Tony hid Gio's hat and then returned it to him, making it look like he had helped him find it. The conversation between Tony and Gio is as follows:

(Tony threw Gio's hat on the table.)

Gio: My hat!

Tony: Heard it was missing, so I looked into it.

Gio's friend: Who had the balls to clip Gio's hat?

Tony: Don't worry about it. I took care of him.

This was a scene which was played by Tony himself in order to get Gio's tip. So Tony said "I took care of him", which violated the quality principle of cooperation. This reflected the poor education and cunning character of working-class Tony. Here, Tony was portrayed as a vulgar and even violent white man, in stark contrast to the other main character, Donald, who is a well-educated black man with elegance.

Example 2:

The conversation was still in the course of Tony's interview. The following conversation occurred:

Donald: Do you foresee any issues in working for a black man?

Tony: No! No. Just the other day me and my wife had a couple of colored guys over at the house. For drinks.

Tony's reaction was a clear violation of quality principle. As a matter of fact, like other white people, he had a prejudice against blacks, throwing away their repairman's drinking glasses and calling them "niggers" with discrimination. Then, why did he say that? Because he lost his job. His family's financial situation forced him to find a new job to make ends meet. So he told his employer Donald, who is also black, things he didn't believe, mainly because he wanted to be friendly to black people in front of Donald in order to get the job. Here, Tony's words violated the cooperative principle of quality just for leaving a good impression on Donald so as to get the job he desired.

C. Conversational Implicature by Violation of Manner Maxim

The maxim of manner states that people should obey the way they speak. In order to communicate clearly, participants in a conversation should remove elements of misdirection or ambiguity and communicate in an effective way. They should speak clearly and have good logic in order to be understood well. Here I picked an example from the *Green Book* to analyze.

The conversation took place on their journey when the leading actor, Donald, spoke in Russian after explaining to the two collaborators.

Donald: Tony, we are little quiet, okay.

Tony: Well.

Tony: You say this is amazing, quiet. My wife, Delores, also always say these words, also don't always say. For example, I go home after work and she would say, because she took the kids all day, she would say, Tony, be quiet, just like you had just been, amazing.

This conversation violated the manner maxim. Tony's reply to Donald was long and incoherent. He went on and on about how he felt about what Donald had said. From Tony's words, we can see that in this communication, he expressed his dissatisfaction with this sentence through nagging words, and even a little dislike, because Donald required him to be gentle and civilized.

D. Conversational Implicature by Violation of Relation Maxim

The relation maxim requires what the speaker says should be relevant and keep close to the topic information under discussion, so that the conversation could continue smoothly. If participants during a conversation are unwilling to deliver relevant information or make a series of disconnected utterance instead of orderly words, the conversation will quickly end.

Example 1:

On his first meeting with Dr. Donald, the following conversation was produced when he saw the elaborate decoration of Donald's home:

Tony : What about that? That a molar?

Donald : A, what?

Tony : A molar. Like a shark tooth? Tiger's maybe.

Donald : It was a gift.

Tony was curious about Donald's furniture and accessories and asked if he was wearing animal teeth. In this case, “yes” or “no” is enough to answer Tony's question, but Donald answered “It was a gift”, which clearly violated the relation principle of cooperation. And the violation of this principle showed that Dr. Donald was a well-educated man. It reflected their difference in values as well.

Example 2:

The following dialogue is the scene of the two leading men having a meal at a restaurant on their way to the concert.

Donald: What about it? (For the meal being used now)

Tony: Very salty.

Donald: Have you ever thought of being a food critic?

Tony: No, no. How’s that? Very profitable?

Donald: I just think you’re too glib when it comes to describing food “salty”. It’s so vivid I feel like I could taste it myself.

Tony: I mean it’s salty. Salty is a cheat. Any chef can make something salty. But to make it taste good without salt, to use all the other flavors, that’s what cooking is...

Donald: If we want to get to Pittsburgh by dinner, we should be moving.

From the above dialogue, we can see that Donald violated the relation principle. After asking Tony how he felt about food and then hearing that Tony answered the word “salty”, Donald turned to the topic of food critics which had nothing to do with the taste of the food. He wanted to laugh at Tony’s lack of vocabulary and low education level in response to Tony’s answer. We all know that food critics need to be able to express themselves well, and it is not appropriate for them to just use the word “salty” to describe the food they are reviewing. It’s obvious to see that Donald is just taking the opportunity to make a dig at Tony. When Tony didn’t get the message and instead offered his own opinion on the subject, Donald said something unrelated to the current conversation, reminding Tony that it was time to leave for Pittsburgh. This, of course, meant that he didn’t want to listen to Tony, because Tony didn’t get the message and took his “salty” question seriously.

IV. Conclusion

Through the above analysis, we can find that the dialogues of the characters in the film violated the principle of cooperation in many places, thus generating the conversational implication, which subtly shaped the personalities of the characters, Donald and Tony, in the film. The personality of Donald and Tony the author shaped was in sharp contrast. Tony, a white man, is vulgar and even violent, while Shelly, a well-educated black man, is gentlemanly and elegant. Tony had a prejudice against black people. But after watching Donald’s performance in Pittsburgh, he developed a respect for Donald. The prejudice began to dissolve at that moment, and he grew to admire Donald's talent and grace. These two images completely overturned people's normal cognition. In this way, the film plot was promoted step by step and the theme of the film was sublimated.

As English is popular all over the world, English films also enjoy great popularity among different people. Apart from the theme, plot or the settings, film dialogues make big contributions to the success of the films. However, people whose native language is not English may have difficulties in fully understanding film dialogues. As a result, it is hard for the audience to appreciate original English films. Therefore, it is necessary to interpret the dialogues in the film based on pragmatic theories, which are usually applied to analyzing the pragmatic phenomena in human communication and literary works. As an important part of pragmatics, conversational implicature based on the cooperative principle has made a great contribution to the interpretation of human communication. In this article, Grice’s cooperative principle and four maxims are applied to the analysis of dialogues in the film *Green Book*. We have analyzed how the characters violated the four maxims of CP, and how the conversational implicature was conveyed, which not only can bring enjoyment and foreign cultures to the audience, but also enrich and promote the Chinese cultures.

Note:

Green Book is a drama film directed by Peter Farrelly and starring Viggo Mortensen and Mahershala Ali. It premiered at the Toronto International Film Festival on September 11, 2018 and was released on the Chinese mainland on March 1, 2019. The monologue quoted from the film will not be noted separately in this paper.

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Ya Ye is currently a postgraduate student in the School of Foreign Languages, Chongqing Normal University, Chongqing, China. Her research interests include English language teaching and American literature.

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Paranoia, Neurotic Trauma, and Re-Traumatization as the Triad of Psychic Monomania in Edgar Allan Poe's "The Tell-Tale Heart"

Ghada Sasa
Department of English Language and Literature, Yarmouk University, Irbid, Jordan

Abdalhadi Nimer Abdalqader Abu Jweid
Department of English Language and Literature, Faculty of Educational Sciences and Arts, FESA / UNRWA, Amman, Jordan

Abstract—**This paper attempts to explore paranoia and trauma as the causes of psychological monomania in Edgar Allan Poe's "The Tell-Tale Heart." The study focuses on the gradual development of the narrator's paranoia stimulated by his aversive feelings toward the old man's eagle eye. The discussion sheds light on Poe's meticulous narrative descriptions of the narrator's severe acute senses that make him undergo a horrible experience. The study looks into this experience as stimulation of his paranoia, which becomes the nexus of his hesitant decision to kill the old man. In this sense, paranoia and neurotic trauma will be explored as the impetus for the narrator's monomania stirred by a re-traumatization experience. The study applies Sigmund Freud's concepts of paranoia and neurotic trauma, as well as Shoshana Felman's concept of re-traumatization, as a conceptual framework. Thus, these concepts will be utilized to analyze the psychic synthesis of monomania in relation to the protagonist's gradual development of paranoia, neurotic trauma, and re-traumatization, respectively.**

Index Terms—**monomania, neurosis, paranoia, trauma**

I. Introduction

The study of the human psyche acutely pertains to the critical scrutiny of behavioral reactions and subjective attitudes. Psychoanalysis attempts to delve into the deep-seated unconscious drives that strongly control human behavior. The interpretation of human behaviors, therefore, relies on the way in which certain personalities are perceived and judged by other people. Psychoanalysis offers multifarious critical concepts that are crucial for grasping and exploring the latent impetus of behavioral disorders. One of these concepts is paranoia. This concept refers to excessive suspicion, i.e. paranoid individuals who have a constant suspicion of people around them, believing that such people might cause them harm. As a result, paranoia posits such individuals on the brink of psychic retardation, as they are trapped in persistent unjustified suspicion. In fact, they are victims of their own unconscious repression of unpleasant events that make such individuals severely paranoid when these events are triggered in the conscious mind. Here, paranoia transforms into behavioral abnormality noticed by other people.

There is a contiguous relationship between paranoia and vile events. In psychoanalysis, the interpretation of such events relates to the concept of trauma, which is another integral psychoanalytic concept. Trauma, as a psychoanalytic concept, is motivated by a particularly harmful experience. Traumatic individuals try to inhabit this experience for the sake of relieving comfort because they are exhausted by the continual recollections connected with it. Strikingly, traumatic feelings undergo a transitional psychic phase. That is, the inhibited trauma is buried in the unconscious mind, yet, it manifests in severe and whimsical behaviors. In other words, the unconscious traumatic experience appears in individual conscious behaviors, but they are abnormal. This is because traumatic individuals are re-traumatized when they consciously recall their negative experiences.

Re-traumatization is the culmination of a specific behavioral abnormality. This study uses the term "neurotic trauma" to explicate the inherent causes of the repressed negative crime experience incurred by the protagonist's qualm. Accordingly, the study will be limited to monomania as a behavioral abnormality caused by paranoia, neurotic trauma, and re-traumatization in Edgar Allan Poe's "The Tell-Tale Heart." There is a critical discussion of the inextricable relationship between paranoia, neurotic trauma, and re-traumatization. It will rely on Sigmund Freud's discussion of the unconscious peculiarities of neurotic trauma and its relationship to paranoia. Shoshana Felman's concept of re-traumatization will also be polarized in the course of a critical analysis of the story.

II. Literature Review

Poe’s “The Tell-Tale Heart” is tackled from diverse critical perspectives. Scholars have tried their hand to delve deep into its themes and symbols to explore the literary latent meanings projected in the plot’s events. Morad Alsahafi (2020) studies the story’s narrative discourse to explore Poe’s didactic purposes. That is, the story abounds with narrative descriptions of the human agitated psyche that might provide the reader with viable solutions to their existential impasses in life. In this sense, the didactic aspect of the story emerges from the meticulous narrative details expressed by the narrative discourse. This discourse is explicitly uttered by the fictional characters, including the unnamed narrator and the policemen; it exemplifies the intended effect of Poe’s didactic aims which “contribute to the creation of a well-formed text that has effectively achieved its purpose and made its intended effect” (1). Consequently, it conveys Poe’s profound concern with instructing the reader to avoid any existential dilemmas by being strict in decision-making. That being so, the narrator recovers from his repressed hesitation fear by deciding to kill the old man. Alsahafi applies the concepts of macrostructure and microstructure to examine the story’s lexical components of narrative discourse. He concludes that the story has social and temporal functions that render the protagonist less intimidated by internal fear by dint of the narrative discourse which serves as a remedy for his hesitation and instability.

Abdeen (2020) scrutinizes the function of fictional mystery in Poe’s “The Tell-Tale Heart.” Abdeen contends that Poe includes aesthetic elements for the sake of embellishing the story’s literary style. Hence, Poe is considered a forerunner of the mystery genre due to his impressive use of gothic settings, which reflect the essence of his mystery expertise. Via the use of unusual narrative episodes and whimsical characters, argues Abdeen, Poe has a lasting effect upon a receptive readership. This effect is reinforced by the excessive utilization of horror and gloom factors representing the violent attributes of the story. Consequently, Abdeen’s findings rely on Poe’s unprecedented employment of mystery, which gives his story an exceptional literary quality because it overtly “utilizes a lot of suspense and excitement” (p.153). Abdeen’s study, therefore, reveals suspense and excitement as the dual functions of fictional mystery aroused by Poe’s creative imagination regarding the impact of gloomy and terrifying settings upon the entire atmosphere.

Shamaila Amir (2017) examines the themes of torment and murder in Poe’s “The Tell-Tale Heart.” Like Abdeen’s study, Amir sheds light on some narrative scenes including horror and crime. She looks at the story through the lens of the protagonist’s conscious guilty mind. The protagonist commits a dreadful crime. As a result, he exhibits strange behavior as he undergoes guilt torment. In the long run, such torment leads him to confess to the murder when the policemen arrive. Here, Amir’s point is that how Poe depicts this conscious torment is a rhetorical device; and he underpins the literary images conveying scenes of repentance and confession in the plot. These images have an integral influence on the protagonist’s personality as they lead to drastic changes in his attitude, i.e. he transforms from being murderous to being meek and submissive. This is due to his mind’s conscious guilt and its relative control of his response to the death of the old man, as well as his confused hearing of the unjustified sound of the old man’s heartbeat. Amir’s analysis of the themes of torment and murder through a guilty conscious mind pinpoints Poe’s deliberate juxtaposition of the protagonist’s mental deterioration and paranoia: “the story has been written to provide a study of paranoia and mental deterioration” (p.596). Amir’s contribution relates to its discovery of mental deterioration and paranoia as the motivational basis of the protagonist’s criminal acts and his conscious guilty mind, which results in his unexpected confession to committing the crime.

The psychological implications of “The Tell-Tale Heart” have a profound effect on the way in which Poe exposes the intricate thoughts of the narrator. Adi Yusuf (2018) attempts to explore the narrator’s schizophrenia by tracing delusions and hallucinations. Once schizophrenia develops, it becomes a mental disorder. Yusuf interprets such a disorder as catatonic, which is the primary contribution of his study. Furthermore, he analyses the gothic elements of the story in order to delve deep into Poe’s descriptive style of building the protagonist’s fear of the unknown due to the gothic setting of the house: “the main character seems to have a mental disorder called ‘schizophrenia’, categorized as ‘catatonic.’ The narrator experiences the four stages of hallucinations and delusions: comforting, condemning, controlling, and conquering which deal with ‘delusion’, and ‘hallucination’” (p.12). Yusuf concludes his study by arguing that the mysterious horrifying aspects of the story reinforce the development of the narrator’s schizophrenia as a result of Poe’s powerful and meticulous description of narrative events.

Our study, however, will differ in how it looks at Poe’s “The Tell-Tale Heart” from a psychoanalytic perspective. It attempts to offer a genuine reading of the psyche of the protagonist that is extremely unstable. To clarify, it approaches the protagonist’s monomania as a manifestation of behavioral abnormality stimulated by paranoia, neurotic trauma, and re-traumatization. Moreover, our study follows a different methodological application to interpret the protagonist’s monomania by utilizing the concepts of paranoia and neurotic trauma of Freud. The concept of re-traumatization put forth by Felman will also be used in the critical analysis, and it will be limited to the police jurisdiction action, whereby the protagonist undergoes a re-traumatization experience under the effects of recalling his crime as he illogically hears the old man’s heartbeats. Such action will be underpinned by explicating the re-traumatization experience, especially when the policemen summon him for investigation, which is scarcely pursued in previous scholarship conducted on the selected story.

III. Analysis and Discussion

"The Tell-Tale Heart" tells the story of an unnamed narrator who suffers from nervousness, which is over-acuteness of sensory perception. He describes how he undergoes imaginary panic attacks as he lives in a gothic house with an old man. Although the old man is very kind, the narrator does not feel at ease living with him. The cause of the narrator's aversion relates to the old man having a vulture's eye that frightens the narrator to the limit. This sparks paranoid feelings towards the old man, and the narrator starts devising a plan to kill the old man. He tries to commit the murder on seven consecutive nights; he attempts to kill the old man every night, yet he hesitates once he approaches the door of the old man's room. His hesitation is ascribed to his unjustified fear of the old man's "evil eye." However, he is able to kill the old man on the eighth night, and, out of pain and fear, the latter screams.

The narrator then dismembers the body of the old man and hides him under the floorboards, believing that nobody will discover any evidence of the crime. The neighbor, who hears the old man's scream, goes to the police and reports hearing a strange scream coming from the house of the old man. Then, three policemen arrive and summon the narrator to ask him about the crime. He denies committing the crime, claiming that he was screaming because of a horrible nightmare, and the old man did not scream at all because he was away in the country. The policemen are convinced by the narrator's alibi. They enter the house and sit in the old man's room. They sit on chairs located precisely above the body of the old man hidden under the floorboards. They do not show any doubt or have any suspicions that the narrator is murderous. The narrator is content and pleased with the policemen's benign treatment and good manners.

However, this contentment is interrupted and spoiled as he hears strange ringing sounds in his ears that make him feel uncomfortable and agitated. Because he suffers from over-acute sensory perception, he thinks that the sounds are the heartbeats of the old man's heart. The sounds get louder, yet, the policemen still do not hear them in the same manner the narrator does. He becomes terrified and overwhelmed in the belief that the policemen know everything about the crime. As a result, he collapses and confesses to the murder; simultaneously, he tells them about the remains of the old man's body under the floorboards.

The concept of paranoia refers to the suspicious feelings developed by psychic personalities. However, it has some critical implications that represent the psychic state of such personalities. The terminological implications of paranoia refer to some other words such as estrangement, isolation, distance, loneliness and so forth. In this context, Freud tends to use the term "isolation" rather than repression in the bulk of his psychoanalytic arguments. There are some critical stances that illustrate Freud's conceptualization of paranoia. Wilmer et al. (2020) discuss the concept of paranoia in terms of Freud's arguments. They contend that isolation is a psychic manifestation of paranoia as it is considered to be a peculiarity of neurosis. It appears in the form of interposition that comes out of terrified feelings because "fears became paranoia (fear and suspicion of everyone, often without cause) (parentheses in original)" (p.90). Paranoia, furthermore, appears after a subjective predilection to isolation. That is, it is a channel sphere that leads to suspicion and fear. It occurs before the neurotic refractory period when nothing is permitted to happen, such as actions and perceptions which are abnormally performed. According to Fisher (2020), this refractory paranoid interposition – after an unpleasant experience – might be a strange behavior since it betrays its relationship to repression caused by the fear of an unpleasant event or object. This is because it skips into a neurotic position, which will be discussed in the ensuing sections. Consequently, the logical effect of paranoia becomes evident in the individual's tendency to isolation, which is a kind of defense mechanism to protect oneself from surrounding intimidating forces; and consequently, Fisher (2020) considers "paranoid logic as psychic adjustments rooted in the vicissitudes of defenses and the exchanges of psychic agency predominance" (p.45).

In Poe's "The Tell-Tale Heart", the manifestation of the concept of paranoia relates to the protagonist's suspicious thoughts and his inclination to live in isolation to defend himself from the old man's vulture's eye. As previously mentioned, this threat of the eye is a mere fancy created by the protagonist's fake imagination. On the whole, he lives in gloomy isolation in the old man's house as a reactionary defense mechanism. The primary motivation of his psychic paranoia is aroused by the old man's congenital malformation of the eye, as the old man has a vulture's eye that provokes the protagonist and terrifies him to the extreme. Consequently, he develops paranoid feelings when he sees the old man's vulture's eye. He describes how the idea of killing the old man entered his mind because he was no longer able to tolerate his suspicious state, and how he wanted to rid himself of such suspicious thoughts in order to live peacefully and comfortably: "It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold, I had no desire. I think it was his eye! Yes, it was this! One of his eyes resembled that of a vulture — a pale blue eye, with a film over it" (pp.1-2). At this point, the protagonist hesitates to commit the crime for the first time as he lives in psychic torment due to the terrible presence of the old man's eye.

The protagonist's paranoia is, therefore, stimulated by his unstable life with the old man. This is because he suffers from bogus intimidation from the vulture's eye that does not allow him to sleep or stay safe. By the same token, Howard Tumber and Waisbord (2021) prefer to nominate the Freudian conceptualization of paranoia as a phenomenon of compulsive drive by which the isolation technique is reproduced. It is intensified by "motor" psychic means as well as by exquisite unintentional reactions which are perceived "as unreasonable paranoia, overheated suspicion, and dangerous militancy" (p.102). Tumber and Waisbord (2021) claim that Freud utilizes the concept of paranoia as a technique. This technique precedes the neurotic phase since it no longer relates to repression. When it betrays repression, it comes to terms with the neurosis that appears in conscious actions, such as paranoid abnormal behaviors. Hence, the concept of paranoia, to use Freudian terminology, pre-exists in the repression period. When it emerges from repression, it becomes abnormal suspicious thoughts that severely affect the individual's conscious behaviors.

Poe, in "The Tell-Tale Heart," depicts this paranoia experience in the way the protagonist lives a cautious life. He is very cautious with regards to the old man since he thinks that the vulture's eye might harm him. This aligns with his decision on the eighth night when he approaches the old man's room to kill him: "upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves more quickly than did mine. Never before that night had I felt the extent of my own powers—of my sagacity" (p.4). In this situation, the protagonist feels as if he is powerful because he could be closer to the old man. Consequently, he is able to kill him and get rid of the vulture's eye—the primary source of his psychic intimidation. As a matter of fact, the protagonist undergoes this experience due to his paranoid feelings. Although the old man is peaceful and kind to the protagonist, his vulture's eye is the motivation for the panic and fear felt by the protagonist. As such, he is no longer able to live together with the old man in the same house.

The protagonist's paranoia is, in this sense, created by the isolation of living with the old man. The primal notion of paranoia, according to Freud (1916-17), is an isolation living experience. Here, paranoia and isolation co-exist at the same time. Isolation accompanies the phase of paranoia because persons with certain problems, such as abnormal psychic complexes, become prone to gloomy isolation. This isolation maturates in paranoia before it becomes an abnormal behavior that appears as a result of recalling a past negative experience. Freud uses the concept of paranoia as a critical argument for the influence of isolation upon the individual's psychic condition. In *Introductory Lectures on Psycho-Analysis*, Freud maintains that the concept of paranoia entails a psychic reaction when isolation is desired by whimsical individuals. Consequently, the mental condition of such individuals is worsened by isolation. In this paranoia phase, isolation represents the individual's decision not to return to desired objects that might be harmful. Paranoia, according to Freud, exists in this mental stage. It is divided between isolation and negative desires that represent the individual's determination to achieve desires "stored in cathexis"[1] (p.315). The concept of paranoia, on the whole, co-exists with inhibition, especially when individuals tend to repress cathectic "negative desires" with the help of an ego that reconciles unresolved conflict with the super-ego.

Isolation, as a negative experience, relates to the protagonist's lonely life in Poe's "The Tell-Tale Heart." In the beginning, he tries to inhibit his aversive feelings towards the old man's vulture's eye because his super-ego, or morality principle, prevents him from committing such a heinous crime. Notwithstanding, he could not maintain these repressed feelings because he has developed a paranoid reaction to the old man. He thinks that the old man might harm him, which is a negative desire repressed by his ego. This is the core of his negative experience which appears when he lives in dreadful terror caused by the horrible look of the old man's vulture's eye: "I have told you that I am nervous: So I am. And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror" (p.6). In fact, the protagonist's conscience is torn regarding killing the old man, which is the immoral reality repressed in the ego. However, it is resisted and completely denied by the super-ego that makes him hesitant to kill the old man. Here, the super-ego exemplifies the moral principle of the protagonist's psyche that attempts to procrastinate his murder as he has an isolation experience. As such, the protagonist's paranoia is created in his isolation in which he is suspicious of the old man, yet he is still frightened by the idea of killing him because it is immoral. This fear is in turn triggered by a neurotic trauma experience.

Freud (1920) discursively elaborates the concept of trauma in the bulk of his works. The discussion of trauma relates to other psychoanalytic concepts since it has a close affinity with the core conceptual argumentation of neurosis. The elaboration of other concepts within the field of psychoanalysis provided Freud with the appropriate perception of trauma and how it works in the mentality of psychically neurotic personalities. In this sense, neurotic trauma is a detrimental psychic disorder that swerves individuals' behaviors. It resembles other psychological disorders, such as psychosis and schizophrenia. Freud put forth the integral notion of neurosis as a psychic disorder in his seminal book *A General Introduction to Psychoanalysis.* With the publication of this book, a radical understanding of neurotic trauma and its influence on personality came to prominence. More specifically, the book's third part – "General Theory of the Neuroses" – allocates a great space for discussing the concepts of neurosis and trauma.

Freud claims that the concept of neurotic trauma as a kind of force – a compulsion – is not a well-known psychic disorder like hysteria. Trauma is also not a braggart term that is so dangerous like other psychic disorder concepts. It reflects the individual's subjective interest in something. It entirely rejects any physical manifestation. That is, it does not appear in the body's reactions. Therefore, the concept of neurosis is a psychological state rather than a physical one. In this regard, Freud contends that the purpose of psychoanalysis studies is to argue for the psychological symptoms of neurotic trauma. The therapy for this disease is considered a victory over a neurotic malady. In the course of his arguments, Freud prefers to describe the psychic condition of neurosis as "compulsion neurosis" (p.227). A compulsion disorder does not leave the psychological state to the physical in a mysterious way. Conducting psychoanalytic studies has unraveled several features of neurotic trauma.

Poe's "The Tell-Tale Heart" portrays this traumatic experience via the protagonist's nervous response as soon as he arrives at the old man's house. He becomes neurotically traumatized once he meets the old man for the first time.

[1] Cathexis represents the focus of the mental energy needed for a certain person, object and the like. It stands for the id's storage of negative desires loathed by the ego and the super-ego.

Although he suffers from the over-acuteness of senses as a disease, he is deeply frightened by the old man's vulture's eye: "true! — nervous — very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses—not destroyed—not dulled them" (p.1). In this case, the protagonist's trauma coincides with his neurotic condition once he begins to be scared of the eye; and it embodies the imaginary adversary that frightens him very much because neurotic trauma accompanies "people who have experienced adversities" (Papadopoulos, 2021, p.36). To relate this experience to Freud, neurotic trauma has many extreme characteristics that represent the protagonist's authentic entity of trauma in personalities. Freud mentions a number of these characteristics, yet, he describes them as "manifestations" of neurotic trauma; or as he puts it simply, compulsion neurosis. The first manifestation is that a neurotic patient is consistently haunted by the thought that he/she does not care about intimidating reality.

A neurotically traumatic individual is upset by negative motivations which he/she considers alien. The literary aspect of such neurotic trauma is digressively approached in narrative fictional instances, whereby authors "present trauma, and how those instances take shape in narrative and discursive forms" (Peters & Richards, 2021, p.61). However, a neurotic personality cannot resist performing these undesired actions, like Poe's portrayal of the protagonist's unjustified fear and suspicion of the old man. The protagonist's neurotic thoughts might be trivial or unreal because they represent a strange response to the gothic environment as an indication of the restricted thinking caused by the presence of the old man and his vulture's eye. These thoughts overwhelm his neurotic trauma, and ultimately he reluctantly surrenders to the idea of killing the old man. The protagonist's neurotic disposition is unwillingly obliged to think of such criminal things which are considered, according to Freud (1920), a "matter of life and death" (p.227). In this sense, Poe connects this neurotic trauma to the strange groan heard by the protagonist. Trauma begins as he becomes completely terrified by the groan of the old man:

> Presently I heard a slight groan, and I knew it was the groan of mortal terror. It was not a groan of pain or of grief—oh, no!—it was the low, stifled sound that arises from the bottom of the soul when overcharged with awe. I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me. (p.4)

The protagonist's developing trauma, here, is ascribed to his neurotic personality. In a similar way, Freud contends that the negative impulses that force the neurotic individual to be in a psychically disordered state give the impression of fear or a terrible incident. The sense of fear and a terrible incident impression, presumably, exemplify the most extreme form of neurotic trauma. The neurotic individual is characterized by alien thoughts that appear as physical actions perceived by other individuals as abnormal. As such, neurotic trauma controls physical peculiarities; and narrative fiction conveys these peculiarities through a "process of transforming the subjective oral narrative into a written literary piece that survived the horrific and verbalizing effect of what was once the unspeakable" (Leal et al., 2021, p.23). Yet, Freud excludes an abrupt traumatic reaction towards committing a crime as an example of this neurotic state. The neurotic individual resists the attractiveness of terrifying thoughts. Consequently, the neurotic individual tries to avoid these thoughts and fearfully forgets them in order to prevent him/herself from satisfying these atrocious desires by confining his/her personal freedom via "repudiation and restrictions" (p.227). Hence, the concept of neurosis is strongly connected to psychic disorders and traumatic incidents.

Poe, in "The Tell-Tale Heart," depicts the neurotic peculiarities of the protagonist's trauma and his predication to commit a crime as a means of relieving himself from traumatic fears. The act of committing the crime is the nexus of his neurotic behavior per se. He is haunted by nasty thoughts of killing the old man vis-à-vis the horrible form of his vulture's eye. To relate this to Freud's argument, he decides to commit the crime in order to avoid thinking of the old man's vulture's eye. Poe formulates the development of the protagonist's neurotic trauma by means of the protagonist's anxious feelings, and he says that the hour of the old man's life has come. In doing so, he directly alludes to his intention to kill the old man: "and now a new anxiety seized me—the sound would be heard by a neighbor! The old man's hour had come! With a loud yell, I threw open the lantern and leaped into the room" (p.6). This anxious psychic condition is an authentic embodiment of his vicious intention to kill the old man, and it is an indication of ferocious actions driven by his neurotic trauma. A suitable way to avoid atrocious actions, according to Freud (1920), is to evade any steps that might lead to such actions. Consequently, the protagonist's traumatic reaction achieves the highest degree of precautionary victory. In light of this argument, the latent construction of his neurotic trauma is deduced to be a detrimental psychic disorder. This is because it severely affects the internal mechanism of the psyche which is reflected in behavioral actions. In order to evade a neurotic dilemma, the protagonist performs trivial, yet fatal, actions. This behavioral abnormality, says Freud (1920), comes out of the actions that govern the comprehensive form of committing the crime as a reflection of a psychic disease; and they are the formative fabrication of neurosis and the motives that caused its gradual symptoms of trauma (pp.227-28). This is the psychological premise proposed by Freud to discuss the main causes of neurotic trauma. The concept of trauma, in this sense, yields to the notion of compulsion, i.e. it is caused by the force of the aforementioned neurotic behavioral abnormalities developed by Poe's digressive narrative depiction of the protagonist's neurosis. As such, they meticulously relate to the psychic conditions of the protagonist.

The protagonist's acuteness of sense is the initial impetus of his neurotic trauma. He, furthermore, suffers from this acuteness that enables him to notice meticulous details around him, but they are typically seen by other people, too: "above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell.

How, then, am I mad? Hearken! and observe how healthily—how calmly I can tell you the whole story" (p.1). In this way, he becomes a victim of his own terrible life with the old man. Later, the over-acuteness of his senses empowers him to hear the beating of the old man's heart when he admits to committing the crime. The protagonist's traumatic condition is contiguous to Freud's (1920) conceptualization of the relationship between trauma and neurosis. Freud reverts to certain situations to prove his arguments about the influence of neurosis upon the human personality and mentions some cases that illustrate the experimental investigation of neurosis and its relationship to trauma. He theorizes these situations according to his conclusions about the authentic motivational impulses of neuroses, which closely relate to Poe's descriptions of neurotic trauma through the protagonist's demeanor. In so doing, Freud conveys the motives of neurosis from the experimental to theoretical formulae. The reason for this theoretical conceptualization is to pave the way for healing neurotic trauma. In essence, Freud (1920) conceptualizes the concept of trauma as a harmful malady that threatens the human's psychic stability, a fact that is quite evident in the psychic condition of the protagonist who is ultimately deluged by paranoid suspicion and neurotic trauma. That being so, a neurotically traumatic experience is the culmination of Poe's protagonist whose fear transforms into a sense of neurotic trauma that prevents him from socializing with the old man. The negative effect of neurotic trauma, in this case, results in social barriers between neurotically traumatic individuals and other people around them since neurotic trauma leads to a "deterioration in social norms" (Theisen-Womersley, 2021, p.147). Accordingly, the loss of the social and ethical aspects of the relationship between neurotically traumatic individuals and other people leads to another precarious physic condition, namely, re-traumatization.

The concept of re-traumatization is tackled in the psychological field with regard to legal contexts. It is used to describe the abnormality of the individual that faces several complications in everyday life. Re-traumatization, in a striking way, reveals how the individual meets disruption in everyday life. Hence, people's lives determine their psychological state, whatever their special conditions are. Psychoanalytic scholars agree on some characteristics that formulate the inherent patterns of re-traumatization as a serious disease. Yet, the general perception of the term is relative. That is, it is described relatively by psychoanalytic scholars. Some of them argue that it relates to the mind and its intrinsic mechanisms. As such, it profoundly influences the mind; and consequently, body movements are controlled by the mind itself. In contrast, some psychoanalytic scholars claim that re-traumatization accompanies the behavioral appearance of "traumatized needs to talk about what happened, and that there is the possibility of re-traumatization" (Grosch-Miller, 2021, p.27). In this way, the concept of re-traumatization refers to a new psychic state when an unpleasant experience is triggered by the effect of legal acts. In this study, we tend to describe the concept of re-traumatization as a malady because it is associated with other psychological or mental diseases. By the same token, Felman (2002) relates the concept of re-traumatization to juridical or legal actions that trigger a previous experience; and, therefore re-traumatization appears again due to the fact that "the hidden link between trauma and law has gradually become more visible and more dramatically apparent" (p.2).

Poe reiterates this notion in "The Tell-Tale Heart" when the protagonist denies the fact that the old man was screaming. He says that the scream was his own. In fact, his previous neurotic trauma was triggered as the policemen arrived and summoned him for investigation.

> I smiled—for what had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search—search well. I led them, at length, to his chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room and desired them here to rest from their fatigues, while I myself, in the wild audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim. (p.8)

The previous traumatic condition of the protagonist is motivated by the legal actions of the policemen. In a striking way, Poe ties the emergence of re-traumatization with the protagonist's previous neurotic trauma experience. Individuals with re-traumatization symptoms are prone to violent milieus "by physically moving through spaces and places of violence and death" (Simonsen & Hogg, 2021, p.79). Felman (2002) accentuates this fact when she scrutinizes the legal effect upon the individual who is re-traumatized when they face a juristic situation. The fact that the concept is not specific and deprecatory, and inconsistent at the same time, relates to the lack of a theoretical conceptualization of the term. According to Felman (2002), the theoretical nomenclature of re-traumatization contrives to strengthen the individual's case in a legal situation that depends on an outstanding psychological defense, the integration of subjective identity and objective juristic relational matters. Felman (2002) explicates the intricate theoretical layers of re-traumatization that "encapsulates not closure but precisely what in a given legal case refuses to be closed and cannot be closed" (p.8). To clarify, re-traumatization is a relative response according to the legal role in changing the psychic condition of previously traumatic individuals.

In Poe's "The Tell-Tale Heart," for example, the psyche of the protagonist is interpreted as the "subjective" aspect of trauma, while his relations with other characters or events are accentuated as the "objective" motive of re-traumatization. Such re-traumatization appears when he thinks that the policemen suspect him. He immediately remembers his past crime, and believes that they have discovered the truth: "They heard!—they suspected!—they knew*!*—they were making a mockery of my horror!—this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die!—and now— again!—hark! louder! louder! louder! louder!— " (p.9). Consequently, the protagonist's past traumatic experience makes him recall the crime again. The policemen, therefore, embody the emergence of the protagonist's re-traumatization as they are authorized to summon him if he is indicted for committing the crime.

The protagonist's re-traumatization also appears in his behavioral reaction. In this context, there is a common consensus on the judgment of re-traumatization as a definitive motive of behavioral abnormality. Some individuals develop uncanny defects in their behaviors. Surrounding people may judge re-traumatized individuals on the basis of their abnormal control over their behaviors. Moreover, the concept of re-traumatization has a contiguous relationship with the fear of re-traumatized individuals "who have been needlessly and excessively subject to trauma and re-traumatization and live in constant fear" (Moreland-Capuia, 2021, p.94). As argued earlier, such fear is re-motivated by legal acts. Some people tend to describe them as maniacs, while some others would accuse them of madness. This is consistent with blatant evidence when they notice a severe swerve in re-traumatized individuals' behaviors. The investigation of re-traumatization requires the presence of the individual in a clinical setting. Some psychological institutions allocate clinical suites for persons with neurotic behaviors. They provide appropriate healthcare for neurotic persons in order to put them in ideal psychic stability conditions. These factors are a definitive aspect of Feldman's (2002) appropriation of the concept of re-traumatization in the light of legal action; and re-traumatization becomes subject to "the tool of law [which] was used not only as a tool of proof of unimaginable facts but, above all, as a compelling medium of transmission" (p.133). Here, the law transforms into an effective tool to create the re-traumatization experiences depicted in literary works.

In Poe's "The Tell-Tale Heart," the policemen execute legal action indicting the protagonist. Yet, they later become convinced of his manner as an innocent man. He suffers from over-acuteness of the senses, which makes him gradually tell the policemen about the crime: "I gasped for breath—and yet the officers heard it not. I talked more quickly—more vehemently; but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations, but the noise steadily increased" (p.9). In this case, the protagonist reaches the extremity of his psychic re-traumatization that creates his monomania psychic condition.

Monomania is a psychic disorder that shapes the ultimate abnormal condition of paranoid and traumatic individuals. Nakamura and Carta (2021) claim that monomania is a condition with severe one-sidedness where the individual suffers from crazy symptoms due to the loss of their psychic equilibrium. Consequently, people with monomania undergo terrifying experiences that negatively influence their sanity and peace of mind. In other words, they cannot cope with new conditions, and they become prone to being misjudged by other people around them. Therefore, they appear abnormal, and they are greatly depressed by certain incidents that leave their apparently negative impact upon their personality and behaviors. They also develop kinaesthetic expressions and whimsical relationships with other people; Nakamura and Carta write: "a craze develops, a monomania or possession, an acute one-sidedness which most seriously imperils the psychic equilibrium" (p.285). Accordingly, the tangible symptoms of monomania appear in the form of an acute one-sidedness that endangers the sanity of individuals who live in severe intimidating circumstances. As a result, they develop monomania in an abrupt way as they interact with a perilous environment.

The protagonist in "The Tell-Tale Heart" lives in a similar environment. He leads an intimidating life since he interacts with a person with whom he does not feel at ease. The house of the old man and his vulture's eye are the causes of the protagonist's loss of psychic equilibrium. The monomania of the protagonist, therefore, emerges as he lives in the gothic circumstances surrounding him. What is striking is that the other people who notice his abnormal behaviors do not suspect him. They do not discover the crime as they arrive and sit with the protagonist. However, fear and severe acuteness of the senses make the protagonist behave in an abnormal way. At this point, he clearly develops a monomania that leads him to confess to the crime. He screams loudly and admits to committing the crime: "'Villains!' I shrieked, 'dissemble no more! I admit the deed!—tear up the planks! here, here! — it is the beating of his hideous heart!'" (p.9). As a response, he is not able to bear his over-acuteness of the senses, and he directly confesses to the crime. In this sense, the accumulation of neurotic trauma, paranoia, and re-traumatization monomania are consecutive psychic phases leading up to his monomania noticed and judged by the policemen. Thus, he becomes overwhelmed by monomania, and he reveals to the policemen the location of the old man's body.

IV. Conclusion

This paper has studied monomania as a behavioral abnormality caused by paranoia, neurotic trauma, and re-traumatization in Edgar Allan Poe's "The Tell-Tale Heart". The methodology in the study was limited to psychoanalysis to reveal the latent psychological problems that make the protagonist paranoid and neurotically traumatic. The study applies Freud's concept of paranoia and neurotic trauma to explore the protagonist's monomania. One of the study's major contributions is the scrutiny of the gradual development of the protagonist's paranoia. He commits a very vicious crime, which relieves him of his unjustified fear of the old man. However, this paranoid fear transforms into a neurotic traumatic form, and he confesses to committing the crime due to his recollection of the old man's Eagle Eye. Consequently, the application of psychoanalysis to this short story has unraveled the psychic complexities of its protagonist and how he develops paranoia and neurotic trauma, alongside monomania as the final phase of his behavioral abnormality. The explanation of these psychic complexes sheds light on the theoretical argumentation about them in light of Sigmund's postulation about the close affinity between paranoia and neurotic trauma.

The analysis of this neurotic trauma is another definitive contribution of the study. The study finds that the protagonist's recollection of the murderous crime makes him vehemently resist his severe acuteness of the senses. He begins to suspect the policemen who come to his house. Such suspicion triggers his previous traumatic experience. As a result, the study explores the recalling of this hideous experience as the pinnacle of his re-traumatization. This is because re-traumatization, according to Felman (2002), is associated with legal trials or juristic experience. In the same way, the protagonist feels the imminent approach of his trial as he is abruptly visited by the policemen who have been notified of a horrible scream coming from his house. They do not find any proof of the crime, and they become friendly as they smile and laugh comfortably. However, the protagonist, who suffers from qualms and severe acuteness of the senses, undergoes an experience of re-traumatization. This is because he thinks that he is being deceived by the policemen, and he will be shortly summoned to be tried for committing the crime. Thus, his sudden confession to committing the crime is examined as the result of such a re-traumatization experience.

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Ghada S. Sasa earned a PhD in English Literature and Criticism from Indiana University of Pennsylvania in 2005.

She is currently an associate professor at Yarmouk University, Irbid-Jordan. She is also head of the English Department at Yarmouk University.

Dr. Sasa's research interests include American Literature, American Realism and Naturalism, British Literature, Women Writing, Arab-American Women Writing, narration in literature, among many other areas of interest.

Abdalhadi Nimer Abdalqader Abu Jweid was born in 1985 in Jerash, Jordan. He got his B.A. degree from Jerash Private University in 2009 majoring in English Literature and Language. He completed his M.A. degree from Yarmouk University on English Literature and Criticism. In 2016, he got his PhD degree at Universiti Putra Malaysia majoring in English Literature.

He worked as a Fixed Term appointed teacher of English at UNRWA schools in Jordan from 2009 to 2015 and 2017-2019. During his work, he found teaching English inspiring. He also got an E.P. (Educational Psychology) diploma during his appointment period which enhanced his working potentials. Currently, he has been an assistant professor of English Literature at Faculty of Educational Sciences and Arts (FESA) UNRWA/Jordan since 2019.

Dr. Abu Jweid is interested in different academic fields, especially literature, human development, translation, interpretation and education. He participated in some economic conferences as an interpreter and consecutive translator. He has attended many cultural

international conferences, seminars and workshops on Translation, Literature and Languages. They paved the way for mastering technical terms that facilitate the process of translating or grasping diverse socio-cultural contexts. He also has published several academic papers, an English novella and an Arabic novel.

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Sensorimotor Grounding of Chinese Novel Concepts Constructed From Language Alone

Qian Zhang
School of Foreign Language, Dalian University of Technology, China

Xuehua An*
School of Foreign Language, Dalian University of Technology, China

***Abstract*—The embodied cognitive view of language asserts that concepts are grounded in sensorimotor experience. In support of this assumption, previous studies have shown that the response times were faster when the movement direction of participants is congruent with the referent position of presented words than that under incongruent condition. This is thought to be evidence that processing these words reactivates sensorimotor experiential traces. Extrapolating from this view, this study aims to explore how concepts without direct experience can be grounded. Participants learned novel concepts related to upward or downward concepts only through a two-sentence description and learned randomly paired novel words. In both experiments, participants judged the sensibility of sentences by upward or downward movements, with the sentences containing novel concepts in Experiment 1 and containing novel words in Experiment 2. Both two experiments found the congruency effect, indicating that when understanding a sentence containing a novel concept or novel word, the sensorimotor experience of the already known concepts in description had been activated automatically, thus realizing the indirect grounding of the novel concept.**

***Index Terms*—sensorimotor experience, grounded cognition, Chinese novel concepts, language comprehension**

I. Introduction

An extraordinary and powerful cognitive skill that distinguishes humans from the vast majority of other animals is the capability to use symbols and to engage in symbolic thought. In the human mind, words serve as symbols, and the corresponding concepts are thought to be represented in the form of symbols. Language comprehension is a psychological process in which people construct meanings in their minds by processing these verbal symbols (Price, 2012). However, over the past two decades, there has been extensive debate in the field of language comprehension about the nature and format of this symbol representation.

As the most representative traditional view of language comprehension, Amodal System Theory holds that concepts are stored in our minds in an abstract, amodal, and arbitrary way. Critically, according to this theory, concepts are always defined by other concepts shared with similar features. Taking an example to illustrate: the concept CAT can be described by propositions such as IS (CAT, ANIMAL) and HAS (CAT, TAIL). Language comprehension is achieved by the collection of these abstract, amodal and arbitrary symbols, without the involvement of the sensorimotor system. However, as the experiments of Searle (1980) and Harnad (1990) have shown, this view is faced with the symbol grounding problem, that is, how to make the semantic interpretation of the symbolic system relate to the real world, not only to the meaning in our heads.

A prominent solution to the symbol grounding problem in cognitive psychology is the grounded cognition view, also known as the embodied cognition of language, emphasizing that the concept system and semantic memory needs to be grounded in sensorimotor experience with the outside world (Glenberg & Kaschak, 2002; Barsalou, 2008; Zwaan & Madden, 2005). This view puts forward the argument that conceptual representation is not independent of the bodily action and perception, and therefore is not amodal and arbitrary; Instead, it retains the experiential traces of perception and action generated when individuals interact with the real world in the process of acquiring conceptual meaning. Therefore, language comprehension is the reactivation process of these sensorimotor experiential traces, relying on the same cognitive system. Taking an example to illustrate this point: the concept CAT is a mental entity, while cats are entities in the outside world; however, this concept is very similar to our cognitive experience of real cats. For example, a child sees a kitten wagging its tail, hears it meowing, or touches it, and simultaneously the adult tells him ‘This is a cat’. So when he hears or thinks about the word ‘cat’ in another situation, these experiences of seeing, hearing, and touching a cat will be reactivated. It is consistent with the Experiential Trace Model proposed by Zwaan and Madden in 2005: grounding is established through systematic co-appearance between linguistic stimuli (e.g., hearing the word cat) and sensorimotor experience (e.g., seeing, hearing, or touching a cat) in which linguistic stimuli act as cues to reactivate sensorimotor experience during processing. According to Gunther et al. (2019), this kind of co-occurrence is the main

*Xuehua An is the corresponding author.

organizing principle of our conceptual system: For instance, in the above example, the concept CAT is constructed by grounding in sensorimotor experience.

In the framework of grounded cognition, a number of studies provide empirical evidence for the activation of sensorimotor experience during language comprehension. Among them, some experiments performed sentence-picture verification tasks and found that the comprehension of concrete concepts can activate visual representation in multi-dimensions, such as the implied color, orientation, shape, spatial information of objects (e.g. Öttl et al., 2017; Stanfield & Zwaan, 2001; Zwaanet al., 2002; Lachmair et al, 2011). On this basis, Glenberg and Kaschak (2002) applied the timed-sensibility judgment to discover the effect associated with language comprehension: the action-sentence compatibility effect (ACE), which is based on the idea that if participants perform mental imagery, using neural structures dedicated to motor control, then understanding action-based sentences should facilitate actually performing compatible motor actions. Specifically, when the action required to be performed is consistent with the action described in the stimulus sentence (or the representation information implied in the sentence), the speed of participant's comprehension will be accelerated.

Although all these empirical studies provide strong support for grounded theory, there are still some unsolved limitations to these results. First of all, previous studies of language comprehension mostly remain on the level of concrete words or sentences, but in fact, new words are often required from language alone, without specific referents in the real world and without any accompanying information of perceptual environment or sensorimotor experience. Rare studies set out to face this serious challenge of the extensibility of grounded cognition: how can the novel concepts without direct experience ground in sensorimotor experience?

What's more, as for the experimental materials, most studies on grounded cognition do not explicitly focus on the linguistic traces, but mainly consider them only in their role as cues to reactivate sensorimotor experience. As for the methodology, previous studies in embodied language comprehension to some degree were not complete and comprehensive in terms of the paradigms and the replication of experiments. First, most earlier studies employing shallower paradigms that is designed to detect low-level automatic activation, for example the color-judgment task even without requiring lexical access in the experiment given by Fischer and Zwaan (2008). Second, as the Papesh's study (2015) has shown, some experimental results of the consistency effect cannot be replicated in other experiments, that is, the experimental paradigm are not adequate to investigate sensorimotor activation under the embodied language comprehension.

In addition, previous research on embodied language comprehension, mainly focused on Indo-European languages such as English, Spanish and Dutch. So to a certain extent, the research results limit its universality. The Indo-European language belongs to the alphabetical one, characterizing with rich morphological inflections, which providing much convenience for the embodied language comprehension, especially in ACE verification. Yet Chinese, belonging to the ideographic language with its unique character system, is different from Indo-European languages. How can the new concept of Chinese which acquired purely through language ground in sensorimotor system? Is it different from other languages? This problem deserves further study. Therefore, the current study applied the paradigm in Gunther's 2020 study to perform a language comprehension task under Chinese context.

II. METHODOLOGY

A single two level design for congruency (congruent vs. incongruent) was used in the experiment. Congruent condition meant that the vertical location information (up or down) of the novel concept in the stimulus sentence was consistent with the response direction (upward or downward action) of the participants; incongruent condition refers to that the vertical location information (up or down) implied by the novel concept in the stimulus sentence is not consistent with the response direction (upward or downward action) of the participant. Secondly, to avoid the sequential effect, all participants are divided into two groups (odd and even) according to whether their experiment numbers were odd or even, and different group has different experimental instructions when they made the upward or downward movement to judge the sensibility of sentences. The independent variable of the experiment is the congruency condition and the dependent variables are the response time and accuracy.

A. Experiment 1

In the first experiment, this study aimed to test whether congruency effects occur during the processing of sentences describing an action with novel concepts learned from purely linguistic input.

1. Participants

Forty six native Chinese participants took part in the experiment for a reward of a nice gift at the end of the experiment. They were volunteer students in Dalian University of Technology (25 females and 21 males, Mage=23.3 years, SD=2.13), normal or corrected-to-normal vision and no brain damage.

2. Materials

The materials for this experiment were based on eight novel concepts shown in Table 1 which were created by combining familiar words with concrete words referring to objects (4 typically located in upper locations and 4 in lower locations). Pretest was conducted to investigate the familiarity of these concepts to make sure that none of the concepts had an associated word in Chinese and participants had no direct experience with them. Moreover, each novel concept had a two-sentence description explaining it in more details (see Table 2). As in the study by Gunther et al. (2020), another eight novel words, which are the two-character compound non-words that had a Chinese phonemic and subsyllabic structure constructed and demonstrated by Chinese lexicon project (Sze, 2014), were adopted as labels for the novel concepts. None of them was associated with the vertical location on its own.

TABLE 1
TYPE SIZES FOR CAMERA-READY PAPERS

Novel concepts	Implied location
变色头发(color-changing hair)	up-related
易容帽子(makeup hat)	up-related
暖气天花板(heating ceiling)	up-related
红外线楼顶(infrared roof)	up-related
导航车轮(guided wheel)	down-related
蓝牙袜子(Bluetooth socks)	down-related
遥控鞋(remote-control shoes)	down-related
温泉地板(hot spring floor)	down-related

Using these eight novel concepts, this study constructed 80 sentences (ten per concept) of the format “You *VERB* your *NOVEL CONCEPT*”. Among the ten sentences per concept, 5 sentences described plausible hand movements, and the other 5 sentences described implausible hand movements. Taking care that the 23 verbs (e.g., 安装，操控) did not imply any vertical movements on their own. Furthermore, since all verbs occurred in both sensible and nonsensical sentences, participants could not rely on the verb semantics to judge the sensibility of a sentence. In addition, ten training sentences (five plausible, five implausible) were also constructed and did not describe vertical movements. And one thing to add that, none of the nouns used in the training materials appeared in the experimental block.

The experiment was conducted on a standard computer and was programmed using E-Prime 3.0 software. Stimuli in the learning phase and the test phase were presented on a 14-inch monitor screen with a screen resolution of 1366*768. Participants sat in front of the computer with his eyes 60 cm from the center of the screen and experimental stimuli were Song font size 36, displayed in white in the center of the black screen. Responses in the test phase were recorded using a vertically mounted computer keyboard which had three equal size buttons with special overlay and arranged vertically: a lower button (key “0”) overlaid with upward arrow, a middle buttons (key “1”), and an upper button (key “4”) overlaid with downward arrow.

3. Procedure

Before the test phase, participants had to go through the learning phase to learn the novel concept from language alone. The whole experiment took about 25 minutes for each participant.

a. Learning Phase

Eight different learning items were constructed for each participant by randomly pairing eight novel words with the eight novel concepts as well as their corresponding two-sentence descriptions. First, participants were instructed to learn these eight items, as shown in Table 2. These pairings were fixed within each participant, but randomized over participants. Following this initial presentation, participants were asked to recall and type in the respective novel concept paired with novel words randomly presented on the screen. Novel words were presented one at a time, in the center of the screen. Participants would receive feedback for their answers, and all items should be answered correctly two times in a row. If they gave the wrong answer, they would be tested on the novel word meanings once again. It was done to ensure that participants indeed correctly memorized the pairings for all eight novel words.

TABLE 2
EXAMPLES FOR LEARNING PHASE ITEMS

爵与(JueYu) = 蓝牙袜子(randomly paired novel concept)
爵与是一款通过蓝牙连接的高科技袜子。连接手机后即可开启按摩功能，缓解长时间散步、购物或坐在办公室的疲劳。(JueYu is a kind of high-tech sock. JueYu can connect to your phone via Bluetooth to activate the massage function, relieving fatigue from long walks, shopping or sitting in the office.)

b. Test Phase

The experiment was divided into four blocks including two training blocks and two experimental blocks. In order to familiarize participants with the task instruction and the response device, each experimental block was preceded by a training block consisting of ten training sentences. Then, the 80 sentences were presented in the first experimental block in random order, with the restriction that the same novel concept did not appear continuously to avoid the priming effect. The experimental procedure was shown in Figure 1.

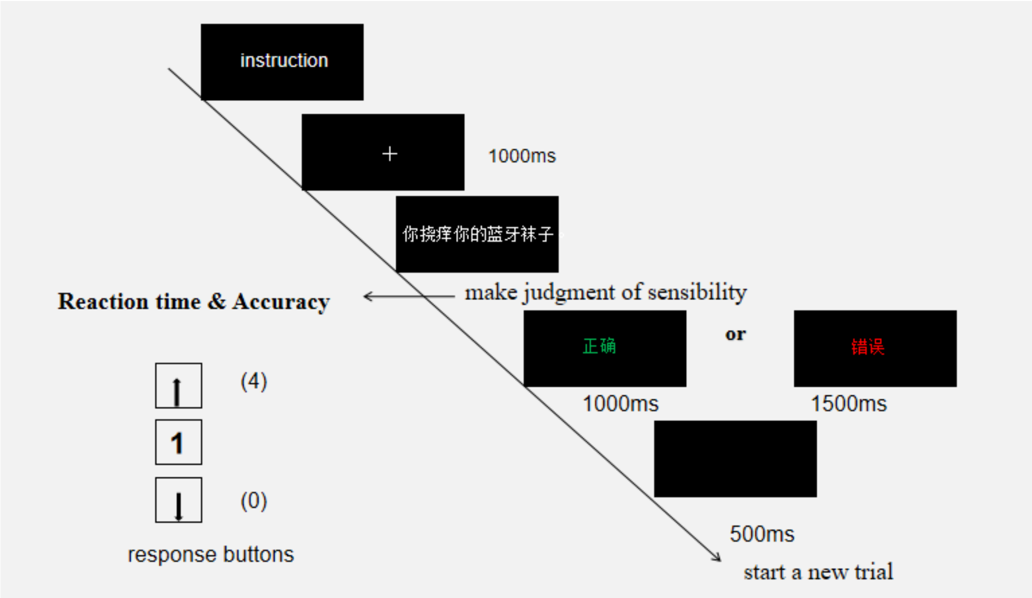

Figure 1. The Procedure of One Trail in Experiment

As shown in Figure 1, participants started each trial by holding down the middle button of the keyboard after the instruction sentence "请用右手食指按住 1 键" (Please hold down the key "1"). Pressing the button lead in a white fixation cross on the black background for 1000 ms. Then, one of the experimental sentences (e.g.你按摩你的蓝牙袜子) appeared in the center of the screen in white letters on black background. Participants were instructed to judge whether the sentences presented to them described a sensible action or not. Participants were divided into two groups: Participants in the odd group were instructed to release the middle button and to press the upper button when judging a sentence as plausible, and to release the middle button and to press the lower button when it is implausible; while the other half participants who in the even group performed the opposite action instruction. All responses to sensible sentences were to be made with the dominant hand. The time from the presentation of the stimulus to the release of the middle button was recorded as the reaction time. According to their response, feedback was given on the screen: 正确 (correct) in green letters for 1000 ms or 错误(error) for 1500 ms in red letters. After the presentation of a blank black screen for 500 ms, a new trial started.

Before initiating the second experimental block, the response instruction would be reversed: Participants in the odd group were instructed to release the middle button and to press the lower button when judging a sentence as plausible, and to press the upper button when the sentence was implausible; while participants in the even group performed the opposite action instruction. Participants were also asked to practice 10 training sentences in the second training block.

B. *Experiment 2*

The critical second experiment was set up to rule out that the congruency effect in the first experiment was a surface-level effect merely caused by the basic concepts implied up or down vertical information in the sentence. Furthermore, the Experiment 2 was designed to test whether novel concepts, whose novel labels were learned from language alone, could be indirectly grounded in sensorimotor experience.

1. Participants

43 native Chinese students in Dalian University of Technology (31 females and 12 males; mean age =22.95 years, SD=2.25), with normal or corrected-to-normal vision, volunteered to take part in the second experiment. None of the participants had taken part in Experiment 1.

2. Materials and Procedure

Experiment 2 was identical to Experiment 1, except for the experimental sentences: As mentioned in the learning phase, participants learned the pairs of novel words and novel concepts. Experimental sentences in Experiment 2 were modified by replacing the novel concepts in the sentences in Experiment 1 with its corresponding novel words as labels.

III. Results Analysis

SPSS 25.0 software was adopted to analyze the behavioral measures including the reaction time of releasing the middle button and accuracy of pressing the upper or lower button.

A. Analysis of Experiment 1

First, all implausible and practice trials were excluded from the data set. Then further omitted the data from three participants with high error rates (defined as higher than 30% error rate of reasonable or unreasonable sentences) and all data for a high-error sentence (less than 65% correct answers). All error trials (11.2% of trials) were eliminated from the data set in the analysis of reaction time. Secondly, the quantile method was used to eliminate the absolute outliers with extremely long or extremely short reaction times (faster than the 0.01-quantile, 596 ms, or slower than the 0.98-quantile, 6697 ms), and the relative outliers(3% of trials) of each participants deviating more than 2.5 SDs from the mean value under each condition.

Using these data, this study opted for the more stable option of modelling a single two-level congruency effect instead of the interaction models between response direction and sentence direction. F_1/F_2-ANOVA analysis was did with repeated measurement in the by-participants analysis (F_1) and repeated measurement on response direction in the by-items analysis (F_2). Here, items refer to the 20 random pairs among 80 different experiential sentences, and one item pair includes a congruent sentence and an incongruent sentence.

TABLE 3
F_1/F_2-ANOVA OF REACTION TIMES IN EXPERIMENT 1

	MEAN. RT(MS)		F	SIG.	PARTIAL η 2
	CONGRUENT	INCONGRUENT			
WITHIN-PARTICIPANTS	1796±558	1884±633	8.162	0.007	0.163
WITHIN-ITEMS	1784±115	1877±103	12.956	0.002	0.419

The results are as follows: In the by-participants analysis, release times in the congruent condition (1796ms) were faster than in the incongruent condition (1884ms), amounting to a congruency effect of 88 ms; in the by-items analysis, reaction times in the congruent condition (1784ms) were also faster than in the incongruent condition (1877ms), resulting in a congruency effect of 93 ms. What's more, the congruency effects of both analysis are significant (F_1(1, 42) =8.162, p =0.007<0.05, partialη^2 = 0.163; F_2(1, 19) = 14.207, p = 0.001, partialη^2 = 0.428).

In summary, the well-above results demonstrate that people can learn the novel concepts from language alone and use them in reading tasks. Furthermore, the results demonstrate that the congruency effect was found during language comprehension task, even when the experimental sentences include novel concepts, indicating that the experimental setting was suitable.

B. Analysis of Experiment 2

The data processing of Experiment 2 was consistent with that in Experiment 1. First, all implausible and practice trials, and all data for a high-error item (你打开你的易容帽子, You open your makeup hat) were excluded from the data set. Here, an item is defined at the meaning level of the original sentence. That means, all trials in the meaning of 'You open your makeup hat' were excluded from the analysis, regardless of which novel words were paired with the novel concept 'makeup hat'. Then, following the same method used in the first experiment, all error trials (13% of the data), the absolute outliers trials and the relative outliers trials were eliminated from the data. The F_1/F_2-ANOVA analysis with repeated measurement in the within-participants analysis (F_1) and repeated measurement on response direction in the within-items analysis (F_2) were also conducted in Experiment 2.

TABLE 4
F_1/F_2-ANOVA OF REACTION TIMES IN EXPERIMENT 2

	MEAN. RT(MS)		F	SIG.	PARTIAL η 2
	CONGRUENT	INCONGRUENT			
WITHIN-PARTICIPANTS	2970±794	3105±875	7.96	0.007	0.159
WITHIN-ITEMS	2938±195	3127±239	18.315	0.000	0.504

From the results of Table 4, we also can observe a significant congruency effect in the within-participants analysis (F_1(1, 42)= 7.96, p = 0.007<0.01, partialη^2 =0.159), for which the reaction time in the congruent condition (2970 ms) were 135 ms faster than that under the incongruent condition (3105 ms). In the within-items analysis, the releasing time in the congruent condition (2938 ms) were also faster than that under the incongruent condition (3127 ms), and the effect was extremely significant (F_2(1, 18) = 18.315, p = 0.000<0.001, partialη^2 = 0.504).

Note that the mean response times in Experiment 2 were more than 1000 milliseconds slower than in Experiment 1, indicating that the task was more difficult. Moreover, the accuracy rate of participants in the congruent condition (86.5%) was higher than that in the incongruent condition (85.9%), suggesting that the consistency effect was not the result of a trade-off between speed and accuracy. Taken together, the congruency effect observed in Experiment 2 suggests that comprehension of non-vertically related novel words used to name novel concepts is grounded in sensorimotor experience.

IV. DISCUSSION

This experiment explores the sensorimotor grounding process of Chinese novel concepts in sentence comprehension. With the help of Stroop-like paradigm, and through statistical analysis of participants' reaction times under congruent and incongruent conditions, this study researched the influence of sensorimotor experience on sentence comprehension and how can concepts without direct experience ground in sensorimotor experience, implemented experimentally through novel concepts learned only from language. The main findings of the experiment are as follows:

(1). This study observed the congruency effect in both experiments: Reactions were faster when the implied vertical location of novel concepts matched the direction of the hand movement. Specifically speaking, upwards-reactions were faster for the sentences with up-related novel concepts that were learned from up-related context than downward-reactions, and vice versa. It is indicating that the novel concepts were indirectly grounded via the experiential traces of the already-known concepts they were learned from the descriptions. These experiential traces were reactivated automatically upon encountering the novel concepts in the plausible or implausible sentences. It's important to emphasize that this is the crucial difference between the current study and previous studies without demanding comprehension tasks. What this paper found is in line with grounded theory, holding that conceptual system need to be grounded in sensorimotor experience, and in line with embodied cognitive view that language comprehension is a simulated process in which sensorimotor experience is reactivated.

(2). Another important findings in this study was that the direct sensorimotor experience is not a necessary condition for conceptual grounding, for which the participants had no direct experience with the novel concepts and novel words, but the consistency effects were still found in both experiments of this study. Therefore, concepts without direct experience can be indirectly grounded through existing sensorimotor experience, greatly contributing to broadening the boundaries of grounded theory and highlighting the important role played by the experience with linguistic stimuli in the experiential trace model. In previous cognitive studies, language traces were mostly served as cues to reactivate sensorimotor experience. However, the present study further found that these language traces play another vital role, that is, they serve as a bridge for indirect grounding of new concepts and novel words. As put by Harnad in 1990 that grounding can be achieved by relying on the existing conceptual system and semantic representations, and combining the congruency effects found in this study, it can be concluded that language plays a crucial role in expanding our conceptual system.

(3). The third finding is that: The sensorimotor activation occurs automatically, as it is in no way required to perform the task at hand. In other words, the sensibility of an action described in the test sentence does not depend on the vertical location of the object. Instead, it depends on whether the collocation of neutral verbs and novel concepts makes sense. Therefore, it would also suggest an actual motor simulation of the described action, rather than just a re-enactment or the re-activation of past experience: The specific actions described in the experimental sentences have never been performed before, since these objects are novel concepts.

(4). In addition, there was another surprise finding in this study: the experimental findings were consistent with the previous research results, but compared with the effect size of the original experiments with German as the stimulus (44ms and 56ms), the difference of response time in both two experiments under different conditions was greater in the current study (88ms and 135 ms). This may have something to do with the difference between Chinese and Indo-European languages: Chinese native speakers tend to perceive things in the real world through vertical space. The interaction between language comprehension and spatial perception has attracted the attention of many researchers: human recognition and action of objects in the environment depend on the ability of spatial representation. Li Heng's research in 2013 also found that even infants already have spatial experience in their mother's womb, so spatial representation is of great significance to human survival and development. In particular, many abstract concepts in Chinese are grounded through vertical spatial experience, such as grounding abstract concepts of emotions (e.g. "高兴 happy" and "低落 sad") via space (e.g. Li, Ma & Ye, 2012; Lv & Lu, 2013), grounding abstract concepts of morality (e.g. "noble" and "indelicate") via space (e.g. Wang et al, 2020), grounding abstract concepts of power (e.g. "高官 dignitary" and "平民 civilian") via space (e.g. Zhang et al, 2013), grounding time (e.g. "上午 morning" and "下午 afternoon") via space (e.g. Wang et al, 2006) and so on. Therefore, this study suggests that spatial representation plays an important role not only in low-level perceptual and motor processing, but also in high-level cognitive processing such as language comprehension.

This is a major stepping stone in scaling up sensorimotor grounding to the non-experienced parts of the conceptual system. And it offers a perspective on the role of linguistic stimulus in the activation of sensorimotor experience. In addition, the obtained consistency effects further prove the reliability of embodied cognition theory and the replicability of experimental paradigm of grounded cognition in Chinese context. However, the role of sensorimotor information in language comprehension is not clear. In other words, this study does not provide a clear answer to the question of how perceptual processing interacts with language comprehension. Therefore, future research can explore the interaction mechanism between the two.

V. Conclusion

In summary, using Chinese novel concepts and Chinese two-character novel words as experimental materials, this study obtained the same discovery as the experiment of Gunther et al. (2020), that is, novel concepts without direct experience can be indirectly grounded in sensorimotor experience. This further confirms and expands the grounding theory, showing that our conceptual systems are based on our bodies and experiences.

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Qian Zhang was born in Shandong, China in 1997. She received her bachelor’s degree from Ludong University, China in 2019. She is currently a third-year graduate student majoring in linguistics in Dalian University of Technology.

Xuehua An received her master degree in Applied Linguistic from Dalian University of Technology, China in 2009. She is currently an associate professor in the School of Foreign Language, Dalian University of Technology, Liaoning Province, China.

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Intertextual Reading: Analyzing EFL Context via Critical Thinking

Majed Othman Abahussain
Department of English, College of Education, Majmaah University, Al-Majmaah, 11952, Saudi Arabia

Usman Shah
Department of English, College of Education, Majmaah University, Al-Majmaah, 11952, Saudi Arabia

Salahud Din Abdul-Rab
Department of English, Faculty of Languages and Translation, King Khalid University Abha, Saudi Arabia

***Abstract*—One of the most significant debates among academics is the role of critical and logical thinking in constructing and assuring meanings of intertextual texts. This argument is, however, more valid in the context of undergraduate EFL learners, who have the potential to use their critical thinking and creativity in the act of reading. The phenomenon of intertextuality acts as a constructive and meaningful link between readers and texts. In other words, the reading texts become comprehensible when readers connect what they read to their prior knowledge, using critical thinking skills to understand and interpret them. This study examines how critical and logical thinking skills make intertextual connections between texts and readers' personal and social experiences during reading tasks. For this purpose, a semi-structured interview based on an excerpt from an article "Women in the Working Class" was conducted with EFL students to collect their responses on intertextual connections. The analysis of the interviews revealed that intertextual reading helps promote critical thinking among readers of EFL and assist them in analysing, synthesising, interpreting, and evaluating texts. The findings of this study have some pedagogical implications due to the multicultural complexes of values and images in reading English literary texts.**

***Index Terms*—intertextuality, critical thinking, reading, EFL students**

I. Introduction

Intertextuality is an integral part of reading in which readers construct and revise meanings by making connections to personal experiences and the world (Chi, 2001). According to Julia Kristeva (1980), a text is constructed of a mosaic of quotations, absorption, and transformations of another text. Readers construct and deconstruct textual meanings during the reading process by using intertextual connections of written and spoken discourses to enhance reading comprehension. Similarly, intertextual reading is a dynamic process that can enable readers to analyse and interpret a literary text. Moreover, in intertextual reading, the reader focuses on textual analysis and interpretation by referencing other texts. Therefore, intertextuality can be used in the EFL classroom as a potential and productive strategy for reading comprehension in which readers make connections between the text and themselves and the text and the world.

Literary texts exhibit a particular style of language in which a large number of references, called intertextual elements, are embedded. According to Ahmadian and Yazdani (2013), intertextuality is a dominant part of the reading that can be observed on the dimensions of intralingual and interlingual intertextualities. The first part explains that texts are interconnected like living organisms that influence each other. The second part states that the intertextual elements of the texts are related to the preceding texts in general.

The intertextual reading approach provides learners with the best platform for discussion to promote their engagement in class (Wade & Moje, 2000) and connect them with the text and other readers. According to Alvermann and Moore (1991), this dominant approach to reading English textbooks is likely to be more fruitful for readers in exploring knowledge. Because it is both teacher- and student-centred, it provides respondents with good opportunities to explain, interpret, evaluate, recontextualise, re-tell, and reflect on past experiences by connecting them to the present.

In this study, two research objectives were explored: a) the background of intertextuality that readers might find helpful in textual interpretation and discussion, b) the application of critical thinking skills that might help readers to deepen the themes through re-contextualisation, re-telling, and reflection. In all of these components, such as re-contextualisation, re-telling, and reflective thinking, readers can use cultural and social background knowledge and personal experiences to evaluate and analyse texts.

A. Intertextuality in Reading English Textbooks

Reading academic textbooks requires students to use low- and high-level critical thinking skills (Grabe, 1991), which readers are expected to develop at high school. In order to read texts and explore more profound meaning, critical thinking skills and background knowledge are fundamental to the learning process (Durkin, 2008). In traditional instruction, which is considered teacher-centred, students focus on fixed, rigid, rule-based tests and prescribed books. Therefore, reading becomes less important in such a situation unless critical thinking skills are fostered in students.

When reading an English textbook, readers need to acquire these critical thinking skills in order to argue and present the topic logically. Readers can better present their opinions on the problems with evidence by using arguments and logic (Hollowell, 2010). Critical thinking skills lead readers to form their own opinions and thoughts on specific topics. Thus, in the EFL context, readers can be empowered and equipped with critical thinking skills to establish control over evaluating any critical issue they encounter while reading literary texts (Alagozlu, 2007). However, readers whose background to the reading skills seem to be weak and vague need to acquire thinking skills in order to meet the challenges of reading literary texts (Ramanathan & Atkinson, 1999). Since readers gather multi-layered opinions when using English textbooks from past sources, they need critical thinking skills to recontextualise, reflect, and transform them into unified meaningful discourses. As a result, intertextuality is constructed because of these new discourses and dynamic meanings embedded in the current texts (Porter, 1986). This relationship between previous texts and the current text is intertextuality (Bazerman, 2004). Similarly, intertextuality produces existing texts from old, fragmented ones (Dahal & Ghimire, 2002).

In other words, during the reading process, readers connect all the essential texts with other textual tissues to form a network that enables them to create a new meaning (Dahal & Ghimire, 2002). Theories of intertextuality view texts as interconnected webs of discourse and their relationships and assume that texts do not stand alone but are interconnected webs of other texts (Nelson, 2008). According to Plottel & Charney (1978, as cited in Young, 1981), intertextuality is the relationship between the text, the reader, reading and writing. Similarly, Hurrel and Sommer (2001) argue that intertextuality is the juxtaposition of multi-layered texts that refer to media and other genres used as references. In intertextuality, readers relate texts to personal experiences, which may require critical thinking skills such as comparison, prediction, and evaluation (Behak & Massari, 2009).

In the traditional Arab world, learning is based on memorisation, and students tend to acquire knowledge through teacher-centred learning while they have less time at home and are less motivated to play an active role in reading English books (UNDP, 2003). EFL Students tend to learn through discussions in lectures in universities and schools (Rugh, 2002). Therefore, comprehending English textbooks is a tremendous challenge for EFL students, which, according to Swales (1990), depends on students' background knowledge required for both native and non-native speakers. However, Hoey (2001) argues that learners' experience of the texts differs from the cultural background of the text, which may lead to misunderstanding and confusion among learners.

Many schools and universities have emphasised the importance of critical thinking. Most teachers and instructors have become aware of critical thinking (Alwehaibi, 2012). In the EFL context, the majority of learners have shown poor critical thinking skills abilities while reading English textbooks due to memorisation, which traditionally has been the most popular teaching method in religious institutions. Moreover, English textbooks written by the English writers reflect Western cultural ideologies that may run counter to the cultural values of the EFL Arabic native learners (Alghamdi, 2018) and consequently demotivate them to think critically. Recently, the education system has focused on developing learners' critical thinking skills (Al Ghamdi & Deraney, 2013; Alwadai, 2014; Alwehaibi, 2012).

According to Chi (2001), many EFL teachers view texts as a combination of words, syntactic and grammatical constructions and students view these texts as resources for learning English. These two concepts require critical thinking skills and background perspectives to fill the gap using personal and social experiences. Thus, to make a connection between good critical thinking and reading comprehension, it is necessary to use prior knowledge and experiences stored in memory (Koldewyn, 1998). By doing so, students will be able to evaluate and assess information and justify their opinions with relevant experiences. In addition, when readers use thinking skills at a high level, they will be better able to evaluate, justify, and make responsible judgments about the topic (Schafersman, 1991).

Furthermore, many studies show that critical thinking skills are an essential factor in interpreting and evaluating intertextual literary textbooks (Alwadai, 2014; Alwehaibi, 2012; Bataineh & Alazzi, 2009; Choy & Cheah, 2009). In short, to comprehend and create a text, readers use their previous experiences, information, and knowledge to evaluate and interpret texts, which is a critical aspect of the study to investigate (Freedman & Ball, 2004). Therefore, the purpose of this study is to examine intertextual connections with the respondents' personal experiences and background of texts in the EFL reading classroom.

B. Theoretical Background of Intertextuality

The theory of "intertextuality" was coined by Julia Kristeva (1986a), following Mikhail Bakhtin's (1981) work of dialogism. According to Bakhtin's theory of "dialogism," all human communication is dialogic and heteroglosic in nature; it involves many languages and different points of view and perspectives. He says that all utterances contribute to an ongoing dialogue and that each word reflects what has gone before. Thus, a text is not created in a vacuum. However, something must have happened beforehand to help construct the text. Julia Kristeva, as mentioned earlier, says that every text is made up of a mosaic of quotations, absorption and transformation of another text. Moreover, it develops a life of its own. No work of art claims to be completely original but is consciously or unconsciously influenced by earlier works. Therefore, postmodern texts are complex in structure and contain numerous historical, religious, cultural, and political myths, references, quotations, allusions, and images that aim to ridicule the existing work of art. Therefore, EFL learners must have intertextual knowledge, critical analysis skills, and awareness to overcome these difficulties.

Intertextuality draws on concepts, rhetoric, or ideology from other writings to integrate them into the new text. It may be a re-telling of an ancient story or a rewriting of popular stories in a modern context, such as James Joyce re-telling 'The Odyssey' in his famous novel 'Ulysses'. Modern theorists held that no text, literary or non-literary, has independent meaning. All texts are interrelated, and meanings exist between a text and other related texts. Intertextuality is challenging to define as it raises many criticisms and is mixed with other theories (Allen, 2000). Oswald Ducrot, Henning Nolk and Kjersti Flottum (Shannan, 2016) associate intertextuality with other theories and say that it contains both the existing and the earlier texts. One can see the root of intertextuality in Aristotle's theory of imitation of art. Aristotle states in his Poetics that the poet is an imitator like an artist in that he imitates language and thought.

T.S. Eliot also made a significant contribution by introducing the theory of "objective context," the idea of impersonal poetry and myth, into intertextuality. He connects contemporary imagery and themes in poetic events with a direct reaction against Romanticism, as these poets do not follow traditions but submit to their personal interests. Intertextual reading creates a close connection between a literary text and the texts of a contemporary era, and dialogue for communication. It is a restructuring and re-creation of multiple texts that the reader internalises through the activation of socio-cultural, historical, and political techniques (Hartman, 1995). An intertextual text means reading so many texts that are not written alone but are in a series with other texts (Ogeyik, 2008).

This study explores the intertextual theoretical assumptions, their contribution to the interpretation of reading English textbooks and the difficulties faced by EFL learners in a learning situation.

II. Literature Review

Julia Kristeva, a post-structuralist theorist and public intellectual, first coined "intertextuality" in her research article "Word, Dialogue and Novel" (Kristeva, 1986b). Julia Kristeva was impressed by Mikhail Bakhtin's theory of "dialogism" and extended her work to develop the theoretical basis of intertextuality. However, she took the idea of intertextuality from Bakhtin, a Russian thinker, for specific reasons. First, Bakhtin discussed the idea of "intertextuality" in his work "Dialogism" as an open and unrestricted concept instead of a closed structure. Second, he explained that there is not only one authorial meaning of discourse that can be agreed upon because a word that is uttered or written has a multiplicity of meanings, not just one fixed meaning, and he further argued that each word is a response to past words.

A. The Meaning of Intertextuality

In support of her arguments, Julia Kristeva claims that a text is a process of production that includes the reader, the author, and the subject that enable the reader to produce the text. Kristeva (1980) says that authors do not construct their texts from their own thinking but build them from previous texts. She says that a text is not a single, isolated entity but a combination of fabrics made up of many other texts. According to (Lenski, 2001), intertextuality contains knowledge and student development strategies. Students can share their feelings and information while focusing on quotations and references within the texts, which makes the texts grow. Intertextuality means that a text is closely related to its corresponding text and depends on prior knowledge that occurs in another text because one text is related to another text.

On the other hand, Roland Barthes expanded the meaning of intertextuality by giving it a new theoretical paradigm that a text is not a particular object and that it should replace the traditional notion of classification. He argues that a text is embedded with references and echoes of other texts in the structure (Hale, 1998, p.235-39).

Allen argues that intertextuality was developed based on Saussure's theory of the relations between signifiers and signifieds, which leads us to a vast network of similarities and different systems of language. He says that an author of literary works derives words, images, references, quotations, narrative modes, themes, plots, characters, phrases and sentences from previous literary works. In light of previous works, his work focuses on complex intertextual discourses of semiology that require critical thinking skills, personal background knowledge, and worldly experiences to communicate and enable critical interpretation.

B. Intertextuality and Its Function

Several researchers have claimed that intertextuality helps readers rethink, redefine, and reformulate texts; and reconstruct their thinking skills and perceptions about texts (Cairney, 1990; Cairney & Langblen, 1989; Fox, 1991; Harste, 1988; Short, 1991).

Intertextuality can allow students to connect their past experiences to present textual references and images, enhancing their critical thinking (Beach, 1991; Hanssen et al., 1990). To better understand a text, it seems necessary for EFL learners to make connections between the text of their life experiences and the new text. Intertextuality, then, provides a meaningful connection between the new texts and their past experiences. Most authors adapt their texts by borrowing the philosophies and ideas of earlier works to saturate their works with various meanings. They want to provide their readers with an updated text and other literary texts, different meanings, and ideas. Thus, learners absorb influences from other literary texts that help them clarify and understand the meaning of the new literary text.

Intertextuality provides opportunities for learners to construct their stories and infer themes. Authors explore their ideologies and grand narrative through previous texts, references, quotations, and themes. Recognising and understanding intertextuality leads to a much richer reading experience which invites new interpretations as it brings another context, idea, story into the text at hand. As new layers of meaning are introduced, there is pleasure in the sense of connection and the continuity of texts and cultures.

Through intertextual reading, readers have the opportunity to understand different forms of intertextual perspective, such as explicit intertextuality and implicit intertextuality. Explicit intertextuality is a quotation or reference that alludes to another text. On the other hand, in implicit intertextuality, the allusion is more indirect, e.g., through commonalities such as genre or style.

III. METHOD OF THE STUDY

A qualitative research design was used to explore the construction of an intertextual connection between the given texts and respondents' reactions to them based on their personal and social experiences. Intertextual reading enables respondents to analyse and interpret complex texts using critical thinking skills.

This study selected the second year EFL major male undergraduates of Majmaah University. As Creswell (1988) recommends for qualitative research, the subjects were chosen purposefully rather than randomly. A total of five subjects between the ages of 19 and 21 participated in this study.

An explanatory text entitled “Women in the Working Class” was selected to get the study subjects' intertextual feedback for two reasons. In the first place, it was suitable for second-year students who had comparatively good language skills and had the experience of studying similar reading materials in their courses. In the second place, this text being expository requires a high level of critical thinking skills on the part of the readers to understand and comprehend it properly.

The researchers organised semi-structured interviews in a well-equipped computer lab in the College of Education, where respondents were asked to sit in a semi-circle to see each other face to face and listen carefully to each other’s incoming thoughts. Each respondent was assigned his respective text, first to read and subsequently reflect on it and derive in-depth data. After five minutes, the principal researcher began brainstorming questions to activate the respondents' schemas. The discussion began by showing them a picture of women and men working in a factory during the Industrial Revolution. The respondents were asked to read the text related to the picture and give their opinions on the given open-ended questions. The discussion was based on the general concept of how they could connect their personal experiences with the information given in the passage.

The respondents liked the topic for learning more about the European women’s role in the past and its impact on the then social life. During this session, respondents were asked open and closed questions to encourage them to discuss their in-depth thoughts clearly. The respondents worked as a group for 30 minutes. English was used as the vehicle of communication. However, some problematic terms were defined and explained in L1. The researchers reviewed the data collected using a mobile audio recording system, transcribed and thematically coded. They analysed the speeches of the interviewees from their internal perspectives, as mentioned by Gee & Green (1998). The content, key themes and main ideas of the respondents were interpreted according to the classification put forth by Chi (2001).

IV. DATA ANALYSIS

The data obtained from the interviews of the respondents were analysed using the descriptive method. The researcher distributed the interview forms, and the respondents' opinions and expressions were recorded.

TABLE 1
EFL RESPONDENTS' OPINIONS ON THE TEXT (AS CODED)

Respondents	Thematic Analysis	Thematic Categorisations
1	This respondent contextualised his experience more clearly and explicitly. He redefined the issue of working women and linked it to his personal and socio-cultural background knowledge. During the question-and-answer session, he related his experience and knowledge of the world to the text. However, the different cultural background knowledge and language seemed to influence the respondent's interpretation of the text and make him a more reflective and critical reader. This relationship is in line with the opinion of Wallace (1991), who stated that the background knowledge of language plays an essential role in the analysis and interpretation of the text. It allows the reader to reconsider, redefine and, ultimately, form a vivid picture of the situation. The respondent narrated his life experiences in response to different texts. He reconstructed and contextualised the situation by telling the story of a maid who worked in his house. He explained that she was from Nigeria and was very sad for her family members while she was away from them. The interviewee shared his knowledge and experience to connect the text and himself. Through this process of rethinking, his perspective broadened, and he became more critical of the situation. It proved that re-telling the story is a paradigm shift from the text to the reader's personal and worldly experiences. Similarly, Chi's (2001) findings showed that, for understanding the text, readers use the process of re-telling stories to link the past to the present. Respondent 1 used the questioning strategy of reflecting, rethinking, defining, and redefining to enhance his critical thinking based on the awareness of the situation.	• Re-contextualization • Matching schemas • Re-telling story • Personal experiences
2	This respondent argued that intertextual reading could help develop students' critical thinking and enrich their cultural understanding. His responses indicated that a lack of intertextual knowledge in the reading process could affect students' comprehension. His reading discussion also indicated that an intertextual text is a cognitive process that can establish a relationship between the reader and the texts. The interviewee recontextualised and reflected on his thoughts about the topic. He shared his personal experiences of complex issues in the text.	• Reflection
3	This respondent expressed his feelings and thoughts by linking his past experiences to the current topic. This intertextual connection helped him define, redefine, evaluate, and critique the critical issue. When asked if he could do the job to stay away from his family, he said, "I cannot really live away from my family". It proved that comparing personal life experiences and social events with text facilitated his evaluation of the text.	• Reflection
4	This respondent understood the text in the light of his prior personal and social experiences. His critical thinking skills combined with his personal life experiences and background knowledge led him to deepen his thinking about the problem. He understood the problem and analysed it very critically by saying, "I like to work outside, and I want my sisters to work outside too to earn money because we have necessities of life." He further said that "it is not embarrassing for men and women to work outside, but the workplaces should be separate". His words reflect his valuable experiences and social background knowledge that supported him in explaining the texts. Thus, from his arguments, it was clear that his experiences and criticism supported his intertextual explanation.	• Re-contextualisation • Reflection
5	Respondent 5 has argued his thoughts logically but in different ways. Intertextual reading, associating, and connecting experiences with the world have changed his opinions and attitudes. Intertextual reading has shaped his thoughts, and he looks at reality in a different way than others. When asked about this issue, he expressed his opinion, "I think men should work outside the home. Women have to take care of the kids, clean the house and wash the dishes. If I were in the place of these men, I would not allow women to work in the offices or factories". His mindset and behaviour were conservative and rigid, reflected in his intertextual reading process. So, it is proved that intertextual reading, critical thinking and background knowledge shaped his thoughts and opinions.	• Re-contextualisation • Social and cultural reflections

A total of 5 EFL second-year students in Majmaah University were selected for the interview based on purposive sampling as they were convenient and accessible to the researcher. Given below are the questions and the received replies from the study subjects:

Q1. Why do women work on low wages?

R1. I think they have big families. They want to support them. They are poor. They have no money to support their families. They have many children, and they have big problems.

R2. I think they are away from their homes. Their children are at home. They do not know what would happen to their children. It is also a big problem for them.

R3. Yes, I think such women do not love their jobs, but they are poor. They need money to look after their children – they are the breadwinner for their children.

R4. I think they do not spend too much time with their children. They go to jobs in the morning and return home in the evening. They have no time to love and look after their kids.

R5. I think men should work outside their homes. Women have to look after kids, clean the house and wash the dishes. If I were in their men's place, I would not allow women to work in the offices or factories.

R1. If these women cannot work and stay at home, who will provide them with bread. Because they have kids and they need their education, health, and food for survival.

Q2. What would you do if your sisters and mothers worked outside?

R5. If they were working outside, I would ask them to quit their jobs and spend time with family members.

R2. It is ok if the workplace is separated, and men and women work separately.

R3. Yes, our religion and tradition also say that men and women should work separately.

R4. I like to work outside, and I also like my sisters to work outside to get money because we have life needs. It is not an embarrassment for men and women to work outside, but the workplaces should be separate.

Q3. Do you know any foreign woman who works in different places in the kingdom? What are the problems they have?

R1. I know a maidservant. She works with us at my house. She is from Nigeria. She is a poor woman. She feels homesick all the time.

R3. I cannot live away from my family. I will die if I stay away from my parents, even for a single day.

R5. She should stay at home and look after her kids. I think money is not a big problem. The real problem is her mental status. She will not feel relaxed at all.

R2. I think it is better to work somewhere because one may feel independent if he possesses enough money. One should not be dependent on others.

R1. Yes, my father started working in his youth. He told me to be independent in life. He said that if a person possesses skills, he will not need support from others.

Q4. Will you work in coal mines?

R5. What is a coal mine? Do you like to work in a coal mine?

T1. In Arabic, it means (الفحم منجم)

R5. Oh! No, I am scared, very dangerous -- An Indian told me a story. His father was working in the coal mine. He worked days and nights. All his body was dark. Then there was a bomb blast and he died in it. He said that his mother was strong. She fought hard and never stopped, never gave up hope. So, I am pretty scared to work in these places.

Text: Women in the Working Class

Women in the working class, worked during the Industrial Revolution with lower wages than men and often started working as children. Women during this time also had to be the caretaker of the house, so they might have worked all day and night to keep up their daily routine. According to an interview given to twenty-three-year-old Elizabeth Bentley, a normal workday would be from 6 a.m. to 7 p.m. with a forty-minute lunch break. The working conditions were also horrible as Elizabeth points out, when asked if she ate enough at work, she replied that she had a poor appetite and that most of the time the food was covered in dust when it was given to them and during working hours they had to work constantly without breaks. If the workers were late or broke rules they could be strapped, Elizabeth stated that she had been severely strapped for being late. Elizabeth also states that she was six years old when she started working and that children would be strapped along with the adults if they were late, misbehaved, or slacked off from their jobs. She also states that the boys and men were beaten for being late multiple times but that she never observed any women getting beaten, and she says she never was either. The middle working class did not have the same standard of working conditions we have today. They had 11-hour days, worked in a dangerous environment with dust covering them from head to toe without masks or safety equipment; the quality of food offered to them was poor and almost inedible, children under the age of 16 were working in these environments; some starting as young as six years old, and breaking rules or being late was met with harsh punishment. This is only one example of how the women in the working class lived and worked in the factories. Another job that women in the working class could have been in was the coal mines. Women who worked in the coal mines were often placed in positions called trapping, hurrying, filling, riddling, tipping, and getting coal; these positions were some of the same that men would hold. Many of the women would look similar to men in the clothes that they wore. (Source: https://foundations.uwgb.org/womensroles/)

V. RESULTS

In this study, the theoretical framework of Chi (2001) is used, which is based on re-contextualisation, reflection and re-telling perspectives. The aim was to categorise and classify the intertextual discourses in the text and link them to the social and personal experiences of the respondents.

The study results showed that the intertextual connections between the texts and the respondents' social and personal backgrounds promoted critical thinking skills. The majority of respondents reconsidered, redefined, and verbalised their deep thoughts by linking the themes in the given text to their background knowledge. The respondents presented an expanded and more precise picture of the situation given in the passage by rethinking and refining. The results showed that various viewpoints emerged during the discussions and the question/answer session helped the respondents exchange opinions, analyse the text, and interpret it subjectively.

Similarly, re-contextualisation allowed respondents to revisit and rethink their experiences and share with a context to understand. In addition, several respondents performed well in the reflection strategy. They reflected on the stories and connected them to current knowledge in the text to fill the gap. In addition to these intertextual connections, reflection played a crucial role in developing their critical thinking skills. These reflective thoughts stimulated and guided them to participate in the discussion. Resultantly, the respondents considered the context from a significantly broader perspective. These results coincide with the findings of Chi (2001) which consider contextualisation and re-contextualisation a fruitful learning experience for the respondents and a means to explore new ways of learning.

VI. CONCLUSION

This study explores how critical thinking skills promote intertextual linkages in EFL reading classrooms. A total of 5 respondents participated in this qualitative interview who used their thinking skills to bridge the gaps in the text by providing connections from their personal and social experiences. The study results showed that the respondents could make intertextual connections by using their critical thinking skills and background knowledge to understand the meaning of the text.

During intertextual connections, respondents shared their social and personal experiences, relationships, and world knowledge with the content of the text to guide them in analysing and interpreting the text from a broader perspective. Intertextuality seems to be a better way for respondents to enhance their reading comprehension and interpretation. Intertextual links are likely to engage respondents in their learning and discussions.

Both teachers and students need to be aware of intertextuality in reading instruction. This study has some implications for teaching pedagogy and research investigation.

The findings of this research study may enhance the level of teaching EFL reading in the classroom more effectively by creating opportunities for the readers to share and exchange their views and ideas based on personal experiences and thereby broadening their visions and perspectives about the given texts.

VII. Limitations of the Study

This qualitative study is conducted as a pilot project to attract prospective researchers and pedagogists to this issue of prime importance to the EFL learner. For comprehensive research, there is a need for a large number of respondents, a higher level of language proficiency, and a wide range of cultural background knowledge for an in-depth investigation concentrating on intertextual discourses that can promote reading comprehension and textual interpretation in a text-based context classroom.

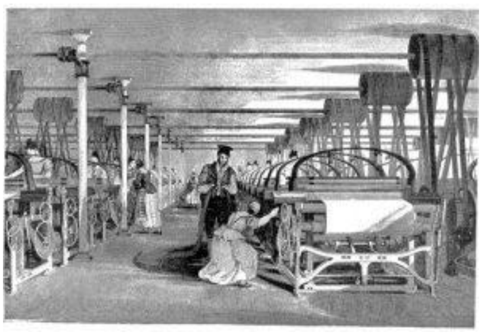
Appendix. Semi-structured Interviews Based Were on Women's Roles in the Industrial Revolution

The Industrial Revolution impacted different social classes of women in numerous ways. Throughout this time period, the working-class citizens were most significantly impacted. Many women who did not belong to wealthy families would often be forced to enter the workforce just to provide enough for their families to live off. A woman named Mrs. Britton explains her journey through a testimony she gave looking back on her experience working during the Industrial Revolution in 1842. From ages 10 to 26 Mrs. Britton worked in a factory in Calne. Following her work in the factory, she would marry a working man of several occupations and have seven children with him. Her husband would earn around 10s per week while working his jobs. To provide for such a large family, Mrs. Britton was also forced to enter the workforce. She and a few of her older children began working in the fields and would harvest hay. Her sons would make around $9 per day and she would make around $10 per day. These were very small wages, even though 10s per day is above the average for a woman at this time. Mrs. Britton would struggle between caring for the children while also holding down a full-time job. Although this lifestyle was very difficult for Mrs. Britton, she admits that she would much more prefer working in the field than working in the factory again.

A. Why Women Were Employed

Throughout the Industrial Revolution, gender was a major influence on worker salary. Women tended to receive between one third to one half of a man's average salary. As the manufacturing industries began to grow, they would take advantage of these low average salaries amongst women and children. The ability to employ these women and children for little pay proved to be very beneficiary to these companies. Many industries exploited these people's need for money, as they would turn a major profit in exchange for very cheap labor. Tasks such as printing, spinning, and other duties commonly learned at home were easy jobs to learn and were some of the most profitable. The formation of larger scale production systems thrived with these conditions and were throughout this time period.2

B. Women in the Working Class



1835 Power Loom Weaving was a common occupation amongst women during the Industrial Revolution. This image is an example of an average cotton factory at this time; example via Wikimedia, 1835

Women in the working class, worked during the Industrial Revolution with lower wages than men and often times started working as children. Women during this time also had to be the caretaker of the house, so they might have worked all day and night to keep up their daily routine. According to an interview given to twenty-three-year-old Elizabeth Bentley, a normal workday would be from 6 a.m. to 7 p.m. with a forty-minute lunch break. The working conditions were also horrible as Elizabeth points out, when asked if she ate enough at work she replied that she had a poor appetite and that most of the time the food was covered in dust when it was given to them and during working hours they had to work constantly without breaks. If the workers were late or broke rules they could be strapped, Elizabeth stated that she had been severely strapped for being late. Elizabeth also states that she was six years old when she started working and that children would be strapped along with the adults if they were late, misbehaved, or slacked off from their jobs. She also states that the boys and men were beaten for being late multiple times but that she never observed any women getting beaten and she says she never was either. The middle working class did not have the same standard of working conditions we have today. They had 11-hour days, worked in a dangerous environment with dust covering them from head to toe without masks or safety equipment; the quality of food offered to them was poor and almost inedible, children under the age of 16 were working in these environments; some starting as young as six years old, and breaking rules or being late was met with harsh punishment. This is only one example of how the women in the working class lived and worked in the factories.3

This image shows a woman working as a hurrier in a coal mine. Example via Wikimedia, Example via Wikimedia 1853 Another job that women in the working class could have was in was the coal mines. Women who worked in the coal mines were often placed in positions called trapping, hurrying, filling, riddling, tipping, and getting coal; these positions were some of the same that men would hold. Many of the women would look similar to men in the clothes that they wore. In some cases, women would work in the pits with men who were often naked or close to being naked, which often gave way for sex within the workplace. One example of what the conditions of working in the coal mines were like can be explained by Betty Harris who was 37 when she worked in the coal mines. Betty was a hurrier and worked from six in the morning until six at night for about 7s per week. She describes her experience in the mines by what she had to wear; a belt around her waist and a chain between her legs that hooked up to the carts that carried the coal into the pits. She also described what she had to use as a road to bring the coal cart into the pit; she described that she had to use a rope to climb up and down the road and if there wasn't a rope available then she would have to use anything on the road to pull herself and the cart up or down the road. Women that had to work in the coal mines worked in harsh conditions and did a lot of hard labor for little pay but were considered equal to the men in the coal mines because they were working the same tasks as them.4 The working class in the Industrial Revolution had many hardships they had to go through including poor workplace, hours, and punishments. These conditions are the reason that we have the labor laws that are currently active today.

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Majed Othman Abahussain is an experienced assistant professor with a demonstrated history of working in the higher education industry. He shows professional expertise in TESOL, Curriculum Development, Public Speaking, Research, and Management. He has strong education with a Doctor of Philosophy (PhD) in TESOL from the University of Stirling. Presently, he works as the dean of the College of Education at Majmaah University in the Kingdom of Saudi Arabia.

Usman Shah is currently a lecturer at Majmaah University in Saudi Arabia. His research and publication interests include linguistics and literary studies. He is also a PhD candidate at the University of Malaysia Terengganu (UMT), where he furthers his research on Applied Linguistics. He is the author of a research paper currently published at the University of Chitral under the title: "Investigating EFL learners' Attitudes towards Using "Padlet" a digital web-tool in Reading Class'

Salahud Din Abdul-Rab is a Faculty Member, Department of English, Faculty of Languages and Translation, Abha, Kingdom of Saudi Arabia. He is pursuing his PhD in Applied Linguistics from the University of Malaysia Terengganu, Kuala Terengganu, Malaysia. His fields of research interest are speed reading, pedagogy, and Neuro-Linguistic Programming. He is the editor of Mountain Top, an academic periodical published by Language Research Centre, King Khalid University

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Demystify a Positive Role of L1 in L2 Acquisition: In the Case of Chinese Aspect Marker *Le*

Min Hu
Southwest University of Political Science & Law, Chongqing, China

***Abstract*—This study aims to uncover a positive role of L1 in L2 acquisition through analyzing the positive effect of Chinese aspect marker *le* on the use of English simple past by Chinese EFL learners. The theoretical framework is set first, with clarification of theories about tense and aspect as well as discussion of the impacts of L1 on SLA. Following a review of Chinese aspect marker *le*, relevant empirical research and teaching practice are cited to demonstrate the positive influence of *le* on the L2 English simple past use. This positive transfer of Chinese Aspect Marker *le* is explained using transfer theory and connectionism. The present study is meant to arouse L2 English teachers' awareness of the benefits of L1 so that they can capitalize on L2 learners' native language to facilitate their students' L2 learning.**

***Index Terms*—aspect marker *le*, English simple past, language transfer, positive effect of L1**

I. Introduction

Temporality, which is expressed by various devices, is an important concept in language. In English, tense and aspect are two primary grammatical devices describing temporality. English native speakers can naturally acquire the tense/aspect system of English, but it poses many problems for Chinese ESL/EFL learners. The reason lies in the fact that Chinese and English are two very dissimilar languages in terms of typology. Although English has both tense and aspect markers, Chinese only has a comprehensive system of aspect markers (Tian, 2021; Wang & Li, 2021). The purpose of this study is to investigate the factor contributing to Chinese EFL learners' use of English simple past to enlighten L2 English teachers on a positive role of L1 in L2 learning.

This paper falls into three sections. The first part defines tense and aspect and adopts the theory that there are three tenses in English. The second part goes into details about three theories of L1 transfer. It is meant to prove that L1 does have a positive impact on second language acquisition (SLA), apart from a negative effect (Ellis, 2012; Lado, 1957), thus laying a theoretical foundation for what follows. The third part draws on relevant empirical research and teaching practice to display how Chinese aspect marker *le* makes a positive effect on the use of English simple past on the part of Chinese EFL learners.

II. Tense and Aspect

Both tense and aspect are categories connected with verbs. In his two books – *Tense* and *Aspect*, Comrie (1976, 1985) offers a thorough analysis of each term, which sheds light on the difference between tense and aspect. According to him, time can be depicted graphically as a straight line traveling from left to right, from the past to the future (Comrie, 1985) (see Figure 1).

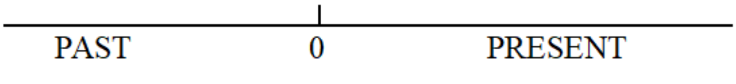

Figure 1. Representation of Time (*Tense* p. 2)

According to Comrie (1985), tense is "grammaticalised expression of location in time" (*Tense* p. 9), which is usually related to the present moment, though concerning other situations as well. Aspect concerns "the internal temporal constituency of the one situation" rather than "relating the time of the situation to any other time-point" (*Aspect* p. 5).

These two terms, Comrie argues, are different because aspect exhibits "situation-internal time" while tense reflects "situation-external time" (*Aspect* p. 5). To clarify this point, four statements are provided as follows:

(1) Peter hits the door.
(2) Peter hit the door.
(3) Peter went dancing.
(4) Peter was going dancing.

The only difference between statements (1) and (2) is the tense. The first statement is true either before or after the reference point while the second statement is true only before the reference point. As a result, these two statements reveal two distinct points in time. Both of the last two statements refer to past occurrences, but differ in aspect. The subject is done with dancing in statement (3), but not in statement (4). The former provides an event's accomplishment by presenting the event in its entirety whereas the latter merely shows a portion of the event and thus cannot provide a completion.

How many tenses there are has been a controversy. In the eyes of Morenberg (1997, p. 48), "Tense determines the form of a verb". His theory of tense is associated with "the grammatical concept tense" instead of "the real-world time" (p. 48). English verbs, therefore, have only two forms – past and present. Binnick (1991, pp. 3-4), echoing Comrie, claims that in the Indo-European language, time seems to be a line divided into the three sectors of past, present, and future. The tripartite divisions of time are explicitly reflected in tense, with each tense corresponding to a sector of time. If the present instant is used as a reference point, there are usually three tenses: past tense, present tense, and future tense. All three types of tense, Binnick thinks, exist in English.

As far as aspect is concerned, the situation is quite different. Comrie's typology of aspect categories is widely accepted, as shown in Figure 2:

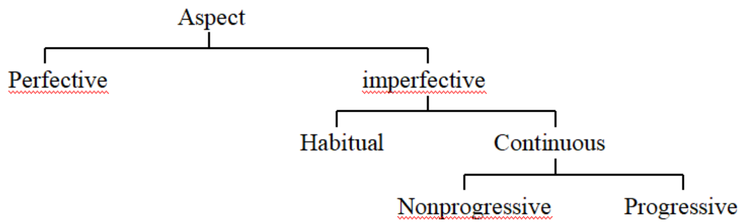

Figure 2. Classification of Aspectual Opposition (*Aspect* p. 25)

This diagram reveals Perfective and Imperfective Opposition (PFV / IPFV). Fleischman (1990, p. 19) compares this contrast to "a camera lens that can adjust the focus on an object so that it may be viewed from different perspectives". Imperfective aspect consists of habitual aspect and continuous aspect, with the latter composed of Progressive and Non-progressive Opposition (PRO / IPRO). Perfective aspect suggests a holistic picture of a situation, rather than a breakdown of the many phases that comprise the situation. In English, simple past tense and perfective aspect are subsumed under the universal perfective aspect. In contrast, imperfective aspect refers directly to varying time points within a situation. Whereas a lot of languages have only one category for imperfective aspect, other languages contain different categories for imperfectivity. For instance, English has a distinct habitual aspect, though only in the past tense, e.g. He *used to dance* here; there is also a separate progressive aspect, e.g. He *was dancing* when I visited.

This study adopts Comrie's theory that in English, there are three basic tenses and two marked aspects. When these tenses are used alone, we have simple present tense, simple past tense, and simple future tense. It is worth pointing out that simple past tense also serves as a perfective aspect typologically, so it is more appropriate to call it simple past as used in the following.

III. THEORIES OF LANGUAGE TRANSFER

In the field of SLA, the influence of L1, so-called L1 transfer or cross-linguistic influence, has been debated for more than half a century. It first gained a full acceptance in the 1950s and 1960s; however, the next decade saw a downplayed role of L1 in SLA. Interest in language transfer revived and was re-recognized in the late 1970s and early 1980, regardless. Such an unusual development of L1 transfer has been propelled by theoretical concerns about language and language acquisition (Ellis, 2012). The main theories of language transfer are summarized below.

A. The Behaviorist Position

The role of L1 in SLA was first recognized in the 1940s and the 1950s with Lado's works. Within a behaviorist framework, Lado (1957, pp. 1-4) regarded L2 learning as the formation of a new set of patterns and believed that L1 learning patterns interfere with L2 learning ones. Consequently, L1 is of great importance because it appears to be a key source of failure in L2 learning. Lado's conception of transfer is reflected in the famous Contrastive Analysis Hypothesis (CAH). This hypothesis proposes that L2 learning difficulties should derive where the native language differs structurally from the target language:

We assume that the student who comes in contact with a foreign language will find some features of it quite easy and others extremely difficult. Those elements that are similar to his native language will be simple for him, and those elements that are different will be difficult (Lado, 1957, p. 2).

In a word, the CAH claims that disparities between L1 and L2 are both essential and sufficient to explain the difficulty occurring in L2 learning. In this connection, all SLA difficulty should arise solely in places where L1 and L2 are different from each other, making L1 interference the most important source of explanation for SLA.

In the early 1970s, the CAH was challenged due to either conceptual or empirical research results. Conceptually, structuralism, the theoretical foundation of the CAH, had been questioned by generative grammar. Empirically, much counterevidence to the CAH had been reported, and many of the CAH's predictions failed to come true (Ellis, 2012).

One approach to conquering the weaknesses of the CAH is evident in the Markedness Differential Hypothesis (MDH) proposed by Eckman. He first defined markedness as follows:

A phenomenon A in some language is more marked than B if the presence of A in a language implies the presence of B; but the presence of B does *not* imply the presence of A (Eckman, 1977, p. 320).

Based on this definition, Eckman (1977, p. 321) put forward the MDH, which theorizes that a thorough comparison of the grammars of the native language, the target language, and the markedness connections presented in universal grammar can forecast the areas of difficulty that a language learner would face. For example, L2 learners will have difficulty where the target language is different from the native language and more marked than the native language, but have no difficulty where the target language is different from the native language and less marked than the native language. In addition, there is a correlation between the relative degree of markedness and the relative degree of difficulty of the areas of the target language which are more marked than the native language. In terms of the goal, both the MDH and the CAH aim to account for L2 learning difficulty. Nonetheless, the MDH can provide explanations for some phenomena the CAH cannot: (1) why some differences between the native language and target language do not lead to difficulty; (2) why some differences are related to degrees of difficulty while others are not.

B. The Mentalist Position

The 1960s saw some challenges facing the behaviorist theory of language and language learning. Chomsky (1959, p. 42-43) argued that language should not be viewed as a set of automatic habits, but as a set of structured rules. These rules are not learned by imitation, but formulated on innate principles through exposure to the language. Under Chomsky's attack, the behaviorist position did not seem to be tenable any longer. Therefore, Dulay and Burt (1974) proposed a mentalist account of how L2 is learned, which is called the Creative Construction Hypothesis (CCH):

> [Creative construction is] the process in which children gradually reconstruct rules for speech they hear, guided by universal innate mechanisms which cause them to formulate certain types of hypotheses about the language system being acquired, until the mismatch between what they are exposed to and what they produce is resolved. (p. 37)

Taking a mentalist position, Dulay and Burt advocated that children reconstruct L2 in comparable ways irrespective of their L1 or the target language, and this was summarized as the "L1=L2" hypothesis. In one word, they held that L1 plays no role in L2 learning.

C. The Cognitive Position

The late 1970s and early 1980s witnessed a received recognition of the importance of L1 in L2 learning. This recognition resulted from the extension of the cognitive approach to transfer. From a cognitive perspective, Ervin-Tripp (1974, pp. 111-112) suggested that during the process of creative construction, L2 learners use previous linguistic knowledge as input, with their native language serving as a significant source of information. According to Schachter (1992, p. 33), language transfer is as much a creative process as any other part of acquisition. Thus, L1 transfer to L2 learning has gradually been perceived as a strategy because L1 knowledge assists L2 learners in developing hypotheses about L2 rules.

To summarize, among the three theories of language transfer, the mentalist position seems least convincing because the interference of L1 in SLA is clear-cut. On the contrary, both the behaviorist theory and the cognitive position emphasize the important role of L1 in L2 learning, with the latter focusing more on L1's positive influence. The present study draws on the combination of the behaviorist position and cognitive position. However, the present study differs from the behaviorist framework in a major respect: the CAH and the MDH within the behaviorist framework stress the difference between L1 and L2, yet this study intends to cast light on the effects of similarities and how those effects positively impact Chinese EFL learners' use of English simple past.

IV. ASPECT MARKER *LE* IN MODERN CHINESE

Debate has raged over whether Chinese has a tense/aspect system for decades. The traditional view that Chinese has aspect but no tense was proposed and elaborated on later by two famous Chinese linguists Wang Li and Gao Mingkai (Jiang, 2019). Afterwards, most linguists have accepted this view. Many other linguists (e.g., Zhang, 1996), on the other hand, have challenged the well-received view that Chinese does not have tense, although they all accept the existence of the aspect category. This study adopts the traditional view and centers on the aspect system in Chinese. It is worth noting, though, that the lack of the tense category in Chinese does not mean the lack of expressions of temporality because temporality in Chinese can be expressed through such devices as temporal adverbials and the context.

In the aspectual system of Chinese, *le* (了) constitutes the most important elements, despite controversy over the exact number of aspect markers. In *Mandarin Chinese*, Li and Thompson (1981) detail the two major usages of *le* (了) in Chinese. Illustrated in sentence (5), the *le* follows the verb; illustrated in sentence (6), the *le* is at the end of a sentence .

(5) 我 喝 了 三 杯 咖啡。 (Chinese)
wo he *-le* san bei kafei. (Sounding System)
I drink **LE** three CL coffee. (CL: classifier) (Direct translation)
I drank three cups of coffee. (Real meaning)

(6) 我 喝 三 杯 咖啡 了。
wo he san bei kafei *le*.
I drink three CL coffee **LE**.
I have drunk three cups of coffee. (adapted from Li & Thompson, 1957, p. 243-244)

Additionally, there could be another usage which combines the above two situations into a single one. As shown in sentence (7), such sentences consist of only a subject, a verb without objects, and the following *le*. Therefore, this *le* sits both after the verb and at the end of the sentence.

(7) 她 怀孕 了。
Ta huaiyun *le*.
She pregnant **LE**.
She got pregnant. (adapted from Li & Thompson, 1957, p. 252)

According to Cai (2010, p. 37), the *le* in sentence (5) is verbal *le, and* that in sentence (6) is sentential *le*. The former functions as a perfective aspect marker viewing an event in its entirety, while the latter signals a change in the temporal state. As such, sentence (5) with the verbal *le* conveys the completion of coffer drinking. Sentence (6) with the sentential *le* articulates that the subject changed from the state of not drinking coffer to that state. Although the verbal *le* does not refer to events in the past, its primary role of conveying an overall picture allows it to be used to discuss previous occurrences, much like the English simple past tense functioning as perfective past.

V. Effect of Aspect Marker *Le* on English Simple Past

Based on the language transfer theory, it is the functional similarity between the aspect marker *le* and English simple past that makes *le* a facilitator of the simple past use in L2 English by Chinese EFL learners. Empirical research has yielded robust evidence for the boosting effect of *le* on SLA.

Cai (2001) investigated the effects of multiple linguistic factors on the use of tense and aspect in L2 English. The subjects included 60 Chinese college students divided into low and high English levels, required to complete a Chinese-English translation test. The results pointed to positive effects of Chinese aspect markers on the use of L2 English tense and aspect in that Chinese EFL learners were inclined to translate *le* into perfect aspect and simple past. Cai presents us with the following examples (2001, p. 215):

(8) 我 吃 饭。
I eat meal
I have my meals (e.g. every day). (or I will have the meal.)

(9) 昨天 我 吃 了 饭。
(Yesterday) I eat *-le* meal
I had my meal (yesterday).

(10) 明天 我 开 会。
Tomorrow I open meeting
I will attend a meeting tomorrow.

(11) 明天 我 开 了 会。
Tomorrow I open-*le* meeting
I will have attended the meeting tomorrow.

Sentence (9) with the aspect marker *le* can merely express one temporal concept – past occurrence. Without the aspect marker *le*, by contrast, sentence (8) can indicate either a present or a future occurrence. The presence or absence of *le* results in the sole difference between these two sentences. This comparison indicates that *le* is a past tense marker that promotes the correct interpretation of the past tense of sentence (9). Nonetheless, the temporal adverbial 明天 (tomorrow) in sentence (10) causes the event to be perceived as happening only in the future. The ungrammatical use of *le* in sentence (11) appears to support the theory that *le* is a past tense marker similar to a simple past morpheme in English.

In Cai's (2001) words, it is this similarity that renders the use of English simple past less daunting to Chinese EFL learners. Despite the fact that *le* is an aspect marker in Chinese, the events described by verb+*le* in Chinese versions always take place in the past. The aspect marker *le* can only be used as a past tense marker in this situation. The subjects in the translation test all recognized the underlying meaning of *le* in this situation since they were all Chinese native speakers. Accordingly, when they translated from Chinese to English, the existence of *le* reminded them to use English simple past, thus resulting in increased use of simple past. This association explains why the presence/absence of the construction of verb+*le* in Chinese versions correlates with the rate of the use of English simple past forms. This is how the use of *le* in Chinese versions can transfer to enhance the simple past use in English writing.

The finding of a positive effect of *le* has been reinforced by Cai's (2004, 2010) other two studies on Chinese college students' use of English simple past in narrative writing. Results revealed that the presence of *le* in the Chinese version correlated significantly with the simple past forms and that the use of *le* exerted a significant influence on the simple past marking. Cai's studies can be corroborated by the author's own EFL teaching practice in China, for her college students are prone to do the same thing when translating sentences from Chinese to English. In the following example, they were supposed to use the simple past to translate the whole passage.

(12) 一天，我们的班长**组织了**一次活动，以减轻我们的学习压力。
One day our monitor **organized** an activity to lesson our stressful study load.

(13) 首先，我们**准备了**一些食物和水。
To begin with, we **prepared** some food and water.

(14) 我们从学校**出发**向一座山前进。
Then, we **take off**, leaving school towards a mountain.

(15) 我们**步行**然后**到达**山脚。
We **walk** on the road and **reach** the foot of the mountain

(16) 然后我们**爬**山。
Afterwards, we **climb** the mountain

(17) 大家都觉得很累。
We all feel very tired.

(18) 最后，我们**回家了**。
At last, we **went** home.

The verbs in each sentence are underlined. The aspect marker *le* is used after 组织 (organize), 准备 (prepare), and 回家 (go home) in Chinese in sentences (12), (13), and (18) respectively, so all of the students appropriately marked these two verbs in simple past. Conversely, 65% of them failed to mark the English verbs in sentences (14), (15), (16), and (17) and used simple present instead due to the lack of the aspect marker *le* in Chinese. It gives strong proof to the transfer of the aspect marker *le* to the English simple past forms.

This positive transfer effect gains best support from the theory of connectionism. As Gass and Selinker (2000, p. 216-217) maintain, this system relies on pattern associations between L1 and L2. If a model is to work, the strength of association will change in response to the input. It is worth noting that a pattern of connectivity may already exist, indicating that the strength of association is already present. Cai (2010) provides further explanation. More specifically, with L1 already present, there appear a set of associations with fixed strengths. When meeting language patterns similar to those in L1 in the process of SLA, L2 learners readily activate L1 patterns. As a result, L1 plays a positive role in their L2 learning, thus triggering a positive transfer. In the above examples, past events are expressed via comparable patterns, verb+*le* in Chinese and verb+ed in English, allowing Chinese EFL learners to activate their understanding of the aspect marker and transfer it to L2 English use.

VI. Conclusion

This study is meant to shed light on the positive influence of L1 on L2 learning through analyzing the positive effect of Chinese aspect marker *le* on the English simple past use. First, the theoretical foundation is laid by clarifying the theories concerning tense and aspect as well as discussing the effects of L1 on SLA. Next, different usages of Chinese aspect marker *le* are reviewed. Following this, relevant empirical studies and teaching practice are employed to testify the positive influence of the aspect marker *le* in Chinese on the use of English simple past. In addition, the theories of transfer theory and connectionism are used to account for the positive transfer of *le*. This study also aims to provide pedagogical implications. On the one hand, English teachers should take advantage of ESL/EFL learners' knowledge of their mother tongue rather than restrict their students to resort to their L1 during L2 learning. On the other hand, teachers should compare L1 and L2 in their teaching to clarify L1-L2 similarities and differences to trigger a positive transfer of L1 by their ESL/EFL students.

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Min Hu is an Associate Professor of English at the School of Foreign Languages, Southwest University of Political Science & Law, China. She obtained her Ph.D. degree in English from Auburn University, USA. She specializes in second language acquisition and teaching English as a foreign language.

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The Shift of Lexicon in Traditional Technology System in Tolaki Community at Konawe District of Southeast Sulawesi

Takwa
Faculty of Teacher Training and Education, Sembilanbelas November University of Kolaka, Indonesia

Burhanuddin Arafah
Faculty of Cultural Sciences, Hasanuddin University, Makassar, Indonesia

Kaharuddin
Faculty of Education and Teacher Training, Universitas Islam Negeri (UIN) Alauddin, Makassar, Indonesia

Eko Putra
Faculty of Teacher Training and Education, Sembilanbelas November University of Kolaka, Indonesia

Masrur
Doctoral Program in Linguistics, Faculty of Cultural Sciences, Hasanuddin University, Makassar, Indonesia

Azhariah Nur B. Arafah
Faculty of Psychology, Universitas Gunadarma, Indonesia

***Abstract*—This research discusses the lexicon used for traditional technology systems in the Tolaki community. Lexicon is a language component containing information about the meaning and usage of words, the richness of words a language has. Lexicon runs into a shift due to certain factors such as changes in norms, culture, and environment and the development of science and technology. The level of shift and the change in the meaning of the lexicon for traditional technology systems in Tolaki community, Konawe Regency, Southeast Sulawesi are analyzed with the method of qualitative descriptive analysis. The data are taken from written sources, literature studies, by examining and recording some lexicons from the book "Tolaki Culture" by Abdurrauf Tarimana. This book discusses the lexicon used for traditional technology systems in the Tolaki community. The validation of the data is then substantiated by questionnaire distribution in which the informants fill in lexicon data for agricultural technology systems and imply them in Tolaki language. The lexical-semantic theory by Pateda is applied and the results of the data analysis show that the lexicon for agricultural technology system in Tolaki is extinct and undergoing a shift. 115 lexicons of traditional technology systems are analyzed and among them are 50 (44%) lexicons undergoing extinction, 29 (25%) undergoing a shift, and 36 (31%) undergoing no shift.**

***Index Terms*—shift of lexicon, traditional technology systems, Tolaki society**

I. Introduction

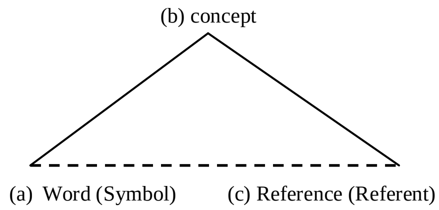
Lexicon is a language component containing information about the meanings and usage of words in a language (Hasjim et al., 2020). The shift of lexicons may happen when the lexicons for certain traditional technology systems of society decreases in which changes in norms, culture, and environment ensue due to the development of science and technology (Arafah & Kaharuddin, 2019; Takwa et al., 2021). The changes in the environment affect the system of society. For example, an area previously viscous with traditional life changes activities to a more modern one and affects the mastery of lexicons. Whereas the community communicates with unique-pattern words of different meanings (Yulianti et al., 2022). If those lexicons are about to affect, a change in cultural heritage exists due to modernism. Therefore, environmental awareness is encouraged (Arafahet al., 2021). The shift of lexicon to new words/terms results in the extinction of lexicons (Arafahet al., 2020), especially the lexicons of Tolaki language for traditional technology systems. The extinction of a regional language means the burial of all cultural values in that language, including various environmental wisdom (Adisaputra, 2009; Hasyimet al., 2020). Historically and synchronously, Tolaki language is predicted to undergo a shift to be more varied and, if viewed from the space and time dimensions, appears to have evolved with its environmental domain. This research discusses one of the environmental domains predicted to have a reduction in people's mastery and/or knowledge of the lexicons related to traditional technology systems in the Tolaki community. Many lexicons of the traditional technology systems have shifted to modern ones. The transition of the shift tends to result in the deterioration of traditional lexicons due to the place the lexicon undergoing modernization. Therefore, the problem of this research is about the shift and change in the meaning of the lexicon for the traditional technology system in the Tolaki community of Konawe Regency. The shift level and change in the meaning of the lexicons are analyzed with the expectation this paper enriches knowledge in the language field, especially the use of lexicon for traditional technology systems in the Tolaki community of Konawe Regency, Southeast Sulawesi Province, and to be reference sources in the development of local content curriculum for agricultural-based local language learning.

II. Literature Review

A shift in language is a symptom of a change in form and meaning of a language until the collective symptom emerges (Arafah & Hasyim, 2019; Kaharuddin et al., 2020) due to the dynamics of a bilingual society with its various social aspects (Purwaningsih et al., 2020). The change in information technology also becomes the reason for the community leaving the original language to use another media of conversation, such as social media.

Language contact is unavoidable in a bilingual society and leads people to a language choice being used. The shift in language is a very long time process (Fasold, 1984; Hasyim et al., 2019) even being more than two or three generations (Arafah & Setiyawati, 2020). How people shift or switch from one language to another, Chaer and Agustina (2010) stated that being a bilingual or multilingual, an utterer of a language is faced with options in which he is more fluent. In such a situation, a language shift process exists where one language is placed as the more important one rather than the other language(s) being mastered. The utterers perform an utterance based on what they have in their minds and convey it into an utterance that is easier to speak or understand (Afiah et al., 2022). When the shift of language occurs, the language community members tend to prefer to use the new language rather than their traditional language. Most cases of language shift in society occur through the transition from generation to generation over a fairly long time, particularly in a bilingual society. As this paper limits the scope of discussion on the shift of lexicon in Lolaki language, it is necessary to define lexicon to distinguish it from the vocabulary. The lexicon is a language component containing information about the meaning and usage of words (Sibarani, 1997; Kaharuddin, 2018; Kadaruddin et al., 2020) including the information about words in a language such as semantic, syntactic, morphological, and phonological behavior. On the other hand, vocabulary is more emphasized on the richness of words a person has or the richness of language (Andi, & Arafah 2017). Similarly, Booij (2007) said that the lexicon specifies the properties of each word in the phonological form, morphological and syntactic properties, and meaning. The lexicon reflects the physical environment and social environment of the human being. The existence of a social environment in language helps to see the power relation in society that are formed and strengthened through the use of language (Arafahet al., 2021). The complete lexicon of a language is seen as a complex inventory consisting of designs arranged in the mind of the language community. The lexicon reflects the boundary of the physical environment character and cultural character of the people who use it (Fill & Mühlhaüsler, 2001, p. 14). The lexicon describing the environment is called the eco-lexicon. It is a set of words describing the biotic (flora and fauna) and abiotic environmental conditions (for example, rocks, clay, water) of an area where the language is used (Mbete, 2011). Richards and Schmidt (2002, p. 307-308) define lexicon as 1) the set of all the words and idioms of any language, 2) a dictionary, 3) the words and phrases listed in the base component of generative grammar and information about them, 4) a mental system which contains all the information a person knows about words. According to psycholinguists, people's knowledge of a word includes: (a) knowing how a word is pronounced, (b) the grammatical patterns with which a word is used (c) the meaning or meanings of the word. It is understandable therefore that lexicon is a series of words or expressions that a certain language possesses. It is related to a word or phrase listed based on its generative grammar component and all information related to the word or phrase. a mental system consisting of all the information people know about words. Human knowledge of words under psycholinguistic experts includes knowing how the word is pronounced, the grammatical rules of the usages, and the meaning of the word. In many ethnographic writings on technological systems of many societies in the world, compiled by anthropologists since the end of the 19th century and the beginning of the 20th century, it appears that there are at least eight kinds of equipment systems and physical cultural elements used by a mobile small community or rural community living in agriculture. They are (1) productive tools, (2) weapons, (3) containers, (4) tools for lighting fires, (5) food, drinks, and arousal generating materials, (6) clothing and jewelry, (7) shelter and housing, (8) transportation tools (Tarimana, 1989; Arafah et al., 2020). Language is a complex symbol grounded by the effect of the physical environment and social group of the community (Arafahet al., 2021). The physical environment is geography/topography climate, coast, valley, etc. considered as the basis of the economy. The effect of social environment starts from political organization, group, and individual thoughts. Individual thoughts themselves are products of expressing someone's feelings or how someone behaves and translates them into a language (Fadillah et al., 2022). Language development can be affected by learning systems involving lexicons, phonetic systems, grammatical systems concerning morphology, and syntax (Ismail et al., 2020). The lexicon is the clearest mirror in the physical and social environment of the speakers. The physical and social factors of the community are the potential to produce new lexicons that the lexicon characteristics of a social group of people will be reflected. For example, the lexicons in hilly areas will differ from the lexicons in coastal/fishing areas, in the political field, and so on. As a result, the social behavior or human actions of a group of people are following the values of where a certain society lives that may reflect their religious, social, and culture (Irmawati et al., 2020). In this case, language/lexicons have a complex analyzable meaning rather than just a transparent descriptions analysis. Therefore, the environmental characteristic is reflected in the language and the social environment so that the universality can be fully described. Hence, the lexicon as a mirror of the social environment must be given a space for continuous enrichment by increasing the cultural and linguistic complexities. These two complexities are used to refer to the level of morphology and syntax development (Fill et al., 2001; Kaharuddin & Hasyim, 2020). Concerning the social environment above, language can also be affected by certain environments, for example, the language for marine/fishermen environment, hilly environment (agriculture, rice fields), political environment, economic environment, and others. Each of these environments has several lexicons closely related to the environment they are used. This characteristic of language environment can be studied based on ecolinguistic theory. This theory began to be discussed intensively in 1990. Ecolinguistic concepts have developed since 1921 initiated by Edwar Sapir (1884-1939), followed by Haugen (1972), and very intensively discussed by Fill and Muhlhausler in 2001. In the eco-linguistic perspective, ecolinguistics is seen as life science, the science of life and living (language, culture, humans, and environment). The language in the eco-linguistic perspective is understood as a natural and human reality. It must be learned and taught to a new generation and used as a tool of communication with other people. Language can be seen as something alive, living in the human body and soul based on speech organs. The language uttered is based on the socio-cultural dimension. The harmonic interaction between the social and cultural environment can protect the right to life of the language in utterance. Furthermore, the basic assumption of this theory is to reconstruct local languages for preservation.

Three ecological parameters in studying language phenomena are (1) environment, (2) diversity, and (3) interaction, interrelation, and interdependence. These three parameters are the basic pillars of ecolinguistic studies (Haugen, 1972, as cited in Mbete, 2011). Haugen further said that ecolinguistic studies have a very broad and interconnected study space, namely: comparative historical linguistics (LHK), demography, sociolinguistics, dialinguistics, dialectology, philology, linguistics, prescriptive glotopolytics, ethnolinguistics, typology (Haugen, 1972). The above concept and theory indicate that language and environment have a reciprocal relationship. More broadly, ecological changes also affect values, ideology, and culture as part of the unique identity of a society, whereas language greatly influences human thought, attitudes, and behavior patterns. The reciprocal relationship has positive or negative implications. The positive impact is its implacability to the physical, economic and social environment. For example, the environment is preserved, balanced, and inherited by the next generation. The negative impact is the ensuence of various changes, unbalance, and ecosystem damage. Hence, language can lead to constructive and destructive things related to the environment (al-Gayoni, 2010; Arafah & Hasyim, 2020). Related to the description above, language creation is based on its environment. The damaged environment has implications for language, society, and culture. This paper discusses various lexicon matters in the rice field environment of the Tolaki community. As a rationale, this study is flashed on two dimensions, namely the dimensions of space and time. The space dimension is the environment supporting the creation and shifting of these lexicons, while the time dimension is the period or age of the lexicon users. The problems area about the shift level of the Tolaki lexicon for rice fields in the Tolaki community, the changes in Tolaki lexicon for the field of rice, and the factors affecting the shift in Tolaki lexicon. This problem is explored based on an ecolinguistic perspective. This theory is quite relevant because ecolinguistics investigates language related to its environment. Related to the prediction of community mastery on lexicons for the rice field environment above, it is necessary to reveal the things that underlie the occurrence of this event. Social ecology is the starting point of the development or erosion of a language. The word ecology comes from the Greek *Oikos* meaning "home" or "place to live." Ecology is the study of organisms "at home". Furthermore, ecology is defined as the study of organisms or groups of organisms to their environment or the reciprocal relationship between living organisms and their environment (Odum, 1996).The environment going side by side with a certain environment will always interact to make an ecosystem spring up. For example, environmental sociology in general studies the relationship between humans or human life (social life). On the one hand, environmental law develops an environmental economic problem that emerges in humans and originates from the physical metabolism of modern society, such as physical production and consumption, efforts to acquire natural resources, and their growth (Susilo, 2018, p. 3-4). Thus, the social environment affects the surrounding environment's character development. In addition, each perspective that also conducted psychology is most influenced by ego and social interaction of the human (Purwaningsih et al., 2020). Human in their interaction is deterministic, all-possible, and dialectical interactions between humans and the environment are not eternal. Therefore, the environment tends to change driven by humans. In line with this, man is the only regulator of this natural development gradually so that nature is subdued. Antonio Maroni, a professor of ecology from the University of Parma Italy, stated that the episode of human relations with the environment is parallel to the historical background of human relations with the universe. The most crucial stage is divided into three stages: a period of natural balance, a period of a natural imbalance, and the present (Chang, 2000, p.16, as cited in Susilo, 2018, p. 54). In the semantic study, the concept of meaning is developed by philosophers and linguists who discuss meaning in form of a relationship between languages (speech, thought, and reality in nature). Pateda (2001, p. 74) said that the discussion of meaning in words is a lexical semantic study. The meaning of a word is considered an independent unit, not the meaning of the word in a sentence. Thus, the relationship between words in a particular field can be expressed through the components of meaning in words in a particular field. The meaning components show that the meaning of each word is formed from some elements or components, for example, the words describing kinship, such as "father," "mother," "sister," and "brother." n lexical semantics, the meaning in the lexemes of language is studied. The meaning is called the lexical meaning. In the semantic study, the lexeme is a term commonly used to describe meaningful language units. The term lexeme can more or less be equivalent to the term commonly used in morphological and syntactic studies and defined as the smallest free grammatical unit. This is in line with Djajasudarma (1993, p. 13) who stated that lexical semantics is the meaning of language elements as symbols of objects, events, and others. Lexical meaning has language elements independently of the context. Thus, lexical meaning can be interpreted as lexicon, lexeme, or word in nature. Lexical meaning can also be defined as meaning under the reference, meaning following the results of the five sensory observations, or meaning that is real in our lives. Furthermore, Lyons (1995, p. 47) states that "the noun 'lexeme is, of course, related to the words' lexical' and 'lexicon', (we can think of 'lexicon' as having the same meaning as vocabulary or dictionary." The relationship between word and concept or meaning of word and thing referred to by that meaning is outside the language. The relationship between the three is called a referential relationship, which is usually described in form of a triangle of meaning introduced by Ogden and Richard (1972) in (Parera, 2004), better known as word (symbol), concept/thought (reference), and reference (referent) as shown in the triangle below.



The symbol is a word referring to an object, people, event through the mind. The symbol must be free or impersonal and verified with facts or language following the fact or actual language (Parera, 2004, p. 29). Reference is something in the speaker's mind about the object pointed to by a symbol. Reference is an object, event, or fact in human experience. The reference relates to the psychological context, while the referent relates to the social context.

This research is therefore examining the lexical semantics based on meaning and referential (reference) or correspondence, namely a theory highlighting the relationship between words and references expressed through language sound symbols, in the form of words, phrases, or sentences. Thus, the study of meaning and referential emphasizes the direct relationship between words and their references in the real world (Parera, 2004, p. 45).

III. Research Method

This research was conducted in Konawe District, Southeast Sulawesi, where the majority of the population speaks in Tolaki language. The research method was the descriptive method. The data in qualitative form were the shift of lexicon for traditional technology systems in written sources. The book "Tolaki Culture" by Tarimana (1993) which is related to the lexicon for the traditional technology system of Tolaki people was studied by examining and recording several data in form of the lexicon. The informants were 7 people filling out a questionnaire containing 115 lexicons for traditional technology systems in the Tolaki community, interpreting the lexicon into Tolaki language. The data collection technique was to focus on natural settings or natural conditions, consisting of several stages: a questionnaire which included language use and language skills, free listening-engaged in conversation, listening-engaged in conversation, and documentation. The data were organized and sorted into patterns, categories, and basic description units that themes can be found (Moleong, 2008; Arafah et al., 2020). The data obtained from interviews (taking notes techniques and recording techniques) were separated. The notes were then used to examine the content on a very exploratory level to transform the initial notes into the emergent themes and translate them into units and concluded to make them easy to understand (Sunardi et al., 2018). Furthermore, the data were analyzed by quantitative and qualitative methods to describe the level of lexicon shift and changes of the lexicon for Tolaki language in the traditional technology system of the Tolaki community in Konawe Regency.

IV. Research Result and Discussion

A. Level of the Shift of Lexicon

The lexicon for traditional technology systems in Tolaki society is undergoing a shift. Many lexicons related to traditional technological systems are not used anymore and eventually disappear. The respondents have the same answers on average: there is a shift, no shift, and extinction in the agricultural lexicon in the Tolaki community. The data analysis shows that there are 12 categories of the lexicon for the traditional technology systems in Tolaki society of each is discussed related to the shift of lexicon:

1. There are 10 lexicons for field farming tools: 6 lexicons (60%) undergoing no shift, 2 lexicons (20%) in a shift, and 2 lexicons (20%) in extinction;
2. There are 5 lexicons for sago extracting tools: 2 lexicons (40%) undergoing no shift, 2 lexicons (40%) in a shift, and 1 lexicon (10%) in extinction;

3. There are 10 lexicons of wild animal hunting tools: 2 lexicons (20%) undergoing no shift and 8 lexicons (80%) in extinction;
4. There are 4 lexicons for breeding tools: 2 lexicons (50%) undergoing no shift and 2 lexicons (50%) in extinction;
5. There are 6 lexicons for fishing gear: 2 lexicons (50%) undergoing no shift and 2 lexicons (50%) in extinction;
6. There are 4 lexicons for weapon tools: All (100%) are in extinction;
7. There are 9 lexicons for Container: 1 lexicon (11%) undergoing no shift, 5 lexicons (56%) in a shift, and 3 lexicons (33%) in extinction;
8. There are 5 lexicons for tools for making and lighting a fire: 1 lexicon (20%) undergoing no shift, 2 lexicons (40%) in a shift, and 2 lexicons (40%) in extinction;
9. There are 17 lexicons for eating and drinking: 3 lexicons (18%) undergoing no shift, 11 lexicons (64%) in a shift, and 3 lexicons (18%) in extinction;
10. There are 26 lexicons for clothing and jewelry tools: 9 lexicons (35%) undergoing no shift, 5 lexicons (19%) in a shift, and 12 lexicons (46%) in extinction;
11. There are 8 lexicons for protection tools: 4 lexicons (50%) undergoing no shift and 4 lexicons (50%) in extinction;
12. There are 11 lexicons for transportation tools: 3 lexicons (27%) undergoing no shift, 1 lexicon (9%) in a shift, and 7 lexicons (64%) in extinction.

B. Changes in the Meaning of the Lexicon

The changes in meanings of the lexicon for the traditional technology system of Tolaki people were analyzed by using lexical-semantic theory to examine the meaning of lexemes in the language called lexical meaning which has language elements independently of the context, the meaning of lexicon or word in nature, the meaning under the reference, the meaning following the results of five sensory observations, or the real meaning in our lives.

1. Changes in the lexicon for field farming tools

Data 1. *Potasu → Mombaho nggae → Masina mombaho*

The lexicon changes in form but the function is still steady. *Potasu*, a sharp tip tool made of wood used to make holes for planting rice, changes to *mombaho nggae*, planting the 28-day old rice seedlings yanked out the seedbed, and to *masina mombaho*, a tool made of iron driven by a machine and used to plant rice seeds, using fuel as a driving force.

Data 2. *Sowi → Tronton*

The lexicon changes in form but the function is still steady. *Sowi*, a rice harvesting tool made of sharpened iron and its stalks made of bamboo, changes to *Tronton*, a rice harvesting tool shaped like a car driven by an engine, using fuel, namely diesel.

Data 3. *Nohu → Ponggilingan*

The lexicon changes in form but the function is still steady. *Nohu*, a tool for pounding rice, made of long wooden holes, changes to *ponggilingan*, a tool made of iron driven by a machine and used to peel rice husks, using fuel as engine impetus.

2. Changes in the lexicon for sago-smoking tools

Data 4. *O Saku → Masina Mombaru*

The lexicon changes in form but the function is still steady. *O saku*, a tool for breaking sago grains which are made of logs, changes to *masina mombaru*, a tool made of an engine driven by fuel used to grate sago.

Data 5. *O ani → terpal*

The lexicon changes in form but the function is still steady. *O ani*, a tool of sago precipitation made of or derived from the skin of buffalo, changes to *tarpaulin*, a tool of sago precipitation made of thick mota cloth.

3. Changes in the lexicon for container

Data 6. *o lepa → embere*

The lexicon changes in form but the function is still steady. *O lepa*, a food storage tool, such as rice, this tool is made of woven rattan or rectangular leaves of thatch, changes to *embere*, a multipurpose-food storage tool made of plastic or cylindrical zinc.

Data 7. *o bungge → lamari*

The lexicon changes in form but the function is still steady. *O bungge*, a tool for storing women's clothes made of rattan, changes to *lamari*, a tool for storing clothes made of wood/plastic/glass in a rectangular shape.

Data 8. *burua → lamari*

The lexicon changes in form but the function is still steady. *Burua*, a tool made of teak/polapi wood, square in shape, short in size, portable wood/plastic used to store clothes, changes to *lamari*, a tool made of wood/plastic/glass in a rectangular shape and heavily used to store clothes.

Data 9. *obaki → taasi*

The lexicon changes in form but the function is still steady. *Obaki*, a tool made of woven rattan, brought when shopping for staples or collecting vegetables in the garden, changes to *Taasi*, a tool made of designed plastic, carried when shopping for staples or collecting vegetables in the garden.

Data 10. *okuro → dandanga*

The lexicon changes in form but the function is still steady. *O kuro*, a tool made of clay round in shape used to cook, changes to *dandanga*, a tool made of iron, round in shape used to cook.

4. Changes in the lexicon for making and lighting fires tools

Data 11. *otinggu → api-api*

The lexicon changes in form but the function is still steady. *Otinggu*, a tool of making fire traditionally, changes to *api-api*, a tool of making fires in a modern way.

Data 12. *O eri → api-api*

The lexicon changes in form but the function is still steady. *O eri*, a tool of making fire from bamboo in a traditional way, changes to *api-api*, a tool of making fires in a modern way.

5. Changes in the lexicon for eating and drinking utensils

Data 13.*siwole → panombo*

The lexicon changes in form but the function is still steady. *Siwole*, a tool made of woven angel leaves with a circular mouth and the bottom part circular smaller than the size of the mouth used to prepare rice, changes to *panombo*, a tool made of plastic/glass with a circular mouth and the bottom part circular and smaller in size than the mouth used to prepare rice.

Data 14.*O aha → mangko mohewu*

The lexicon changes in form but the function is still steady. *O aha*, a tool made of coconut shell with a circular mouth and the bottom part circle smaller in size than the mouth used to store soup side dish, changes to *mangko mohewu*, a tool made of porcelain/glass with a circular mouth and the bottom part circle and smaller in size than the mouth used to store soup side dishes.

Data 15. *O dula → baskom*

The lexicon changes in form but the function is still steady. *O dula*, a tool for sago made of a large fruit of *bila* (a large round fruit with hard outer skin) with a circular mouth, the lower part circle and maller in size than the mouth, changes to *baskom,* a tool for sago made of porcelain/plastic with a circular mouth, the bottom part circle and smaller in size than the mouth.

Data 16. *O boku → mangkok mohewu*

The lexicon changes in form but the function is still steady. *O boku,* a place for the sauce of fish/vegetables made of sago midrib with a small square of mouth in size and the lower part with a small square in the same size as the mouth, changes to *mangkok mohewu,* a tool for storing side dishes of soup made of porcelain/glass with a circular mouth and the bottom part circle and smaller than the size of the mouth.

Data 17. *O bila → o tonde*

The lexicon changes in form but the function is still steady. *O bila,* a drinking tool made of small fruit of *bila* with a circular mouth and the bottom part is also circle smaller in size than the mouth, changes to *o tonde*, a drinking tool made of porcelain/plastic/glass with a circular mouth and the bottom part circle and smaller in size than the size of the mouth. It has various types and shapes.

Data 18. *O benggi → gumba mohewu*

The lexicon changes in form but the function is still steady. *O benggi,* a jar made of clay for storing liquor, circular in shape, circular at the bottom part, and smaller in size than the mouth, changes to *gumba mohewu*, a tool made of plastic to store liquor, circular in shape, and the bottom part is circular with the same size as the mouth.

Data 19. *lambaga → gumba mohewu*

The lexicon changes in form but the function is still steady. *lambaga*, a jar made of clay for storing liquor, circular in shape, and the bottom part circular with the size smaller than the mouth, changes to *gumba mohewu*, a tool made of plastic to store liquor, circular in shape, and the bottom part circular with the same size as the mouth.

Data 20. *wuapangi → jerken*

The lexicon changes in form but the function is still steady. *Wuapangi*, a jar made of clay for storing liquor, circular in shape, and the bottom part circular with the size smaller than the mouth, changes to *jerken,* a tool made of plastic to store liquor, rectangular in shape, and each side concave in shape.

Data 21. *takara → litere*

The lexicon changes in form but the function is still steady. *takara*, a jug made of thick-walled bamboo for storing or measuring liquor, circular in shape, and the bottom part circular with the same size as the mouth, changes to *litere*, a tool made of porcelain to store or measure liquor. This tool is circular in shape and the bottom part is circular with the same size as the size of the mouth.

Data 22. *koloi → o tonde*

The lexicon changes in form but the function is still steady. *Koloi*, a jar made of clay used to store or drink liquor, changes to *otonde*, a tool made of porcelain/plastic/and glass used to store or drink liquor.

Data 23. *oranda → kapara*

The lexicon changes in form but the function is still steady. *Oranda*, a placemat made of rattan on which food is put for guests, rectangular slightly concave or flat, changes to *kapara*, a placemat made of porcelain/glass/plastic with a slightly concave or flat rectangular shape.

6. Changes in the lexicon for tools of clothing and jewelry

Data 24. *pebo → sulepe*

The lexicon changes in form but the function is still steady. *Pebo,* a belt tool made of bark, rattan, and angel leaves, changes to *sulepe,* a belt tool made of animal skin produced or manufactured in a modern way

Data 25. *tatasi → dompet*

The lexicon changes in form but the function is still steady. *Tatasi,* a storage tool made of sago midrib, palm fronds, and angel leaf plaits tuckable in trouser pocket, changes to *dompet,* a storage tool made of animal skin that is tuckable in a trouser pocket, produced in a modern manner with various styles.

Data 26. *ambahi mboiso → kasoro*

The lexicon changes in form but the function is still steady. *Ambahi mboiso,* a bedding tool made of woven angel leaves, changes to *kasoro,* a bedding tool made of rectangular-embroidered cloth in which foam cotton is inserted.

Data 27. *ambahi mbererehua → karpet*

The lexicon changes in form but the function is still steady. *Ambahi mbererehua*, a seating tool made of woven angel leaves specifically for seating, changes to *karpet*, a seating tool, or a stretch (mat) for floor covering made of thick cloth and rugs.

Data 28. *ambahi mombuai → karembi*

The lexicon changes in form but the function is still steady. *Ambahi mombuai*, a tool for drying made of woven angel leaves specifically for drying, changes to *karembi,* a tool for drying made of rope or nylon stretched and tied to a pole so that it can be used for drying.

7. Changes in the lexicon for transportation

Data 29. *kapinda → sandale, sapatu*

The lexicon changes in form but the function is still steady. *Kapinda*, a tool for footwear when walking, made of palm fronds or car tires, changes to *sendale* or *sepatu*, tools for footwear when walking, made of animal skin and special and produced in a modern way.

V. Conclusion

Based on the discussion of research results, the conclusion is that in the book Tolaki Culture by Abdurrauf Tarimana, of the 115 lexicons for traditional technology systems in the Tolaki community, 50 (44%) lexicons undergoing extinction, 29 (25%) undergoing a shift, and 36 (31%) undergoing no shift. The changes in meaning of the lexicons are (1) the lexicon for farming tools, the changes in forms of lexicons are p*otasu → mombaho nggae → masina mombaho, sowi → tronton, nohu → ponggilingan;* (2) the lexicons for sago-smoking tools, the changes in forms of lexicons are *o pocket → masina mombaru and o ani → tarpaulin;* (3) the lexicons for containers, the changes in forms of lexicons are *o lepa → embere, o bungge → lamari, burua → lamari, obaki → basket, okuro → dandanga;* (4) the lexicons for tools of making and lighting fires, the changes in forms of lexicons are *otinggu → api-api, o eri → api-api;* (5) the lexicons for eating and drinking utensils, the changes in forms of lexicons are *siwole → panombo, o aha → mangko mohewu, o dula → basin, o boku → mohewu bowl, o if → o toned, o benggi → gumba mohewu, lambaga → gumba mohewu, wuapangi → jerken, takara → litere, koloi → o toned, o randa → kapara;* (6) the lexicons for clothing and jewelry tools, the changes in forms of lexicons are *pebo → sulepe, tackle → wallet, ambahi mboiso → kasoro, ambahi mbererehua → carpet, ambahi mombuai → karembi;* (7) the lexicon for means of transportation, the change in form of lexicon is *kapinda → sandale, sapatu.*

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Takwa completed his master's degree in humanities at Hasanuddin University (Unhas) Makassar in 2014, and a bachelor's degree at Universitas Sembilanbelas November Kolaka (USN-Kolaka), Southeast Sulawesi, in the Indonesian Language and Literature Education Study Program in 2007. Currently, he is a permanent lecturer at the Indonesian Language Education Study Program, the Faculty of Teacher Training and Education USN-Kolaka. His activities as a lecturer in the field of linguistics, have brought interest in the fields of linguistics, and culture with several kinds of research and publications that have been carried out.

Among others of his publication is *Romanticism in W.S. Rendra's Surat Cinta*, published in Psychology and Education 58(1) in 2021.

Burhanuddin Arafah obtained his Ph.D. degree in English (Australian) literature at the University of Newcastle Australia in 2003. He earned his Master's degree in American literature at Gadjah Mada University (UGM) Yogyakarta of Indonesia in 1995, and his Bachelor's degree in English literature at Hasanuddin University (UNHAS) in 1988.

He is currently a full Professor in English literature at the English Literature Study Program, Faculty of Cultural Sciences of Hasanuddin University (UNHAS) Indonesia. He has published 4 books in English language and literature and more than 50 research articles ranked international journals published in the English language. He also has received 24 Intellectual Property Right Certificates from the Indonesian government. His areas of interest are English literature, language education, and cultural studies. He was the Dean of the Faculty of Cultural Sciences of Hasanuddin University in 2009-2017, and currently, he is actively involved at the National Accreditation Board-Higher Education, Ministry of Education and Culture of the Republic of Indonesia for his position as Assessor.

Professor Arafah is currently a member of the Indonesian Literature Scholar Association, and Linguistics and Literature Association of Indonesia, as well as actively involved in the Indonesian Linguistics Society Association.

Kaharuddin was born in Makassar, Indonesia; on August 14th, 1975. He got his master's degree in English Language Studies in 2004 and his doctoral degree in Applied Linguistics in 2014, both from Hasanuddin University of Makassar, Indonesia. He is currently a senior lecturer in English Language Teaching and Linguistics at the English Education Department, Faculty of Education and Teacher Training, Universitas Islam Negeri (UIN) Alauddin Makassar, Indonesia. He is the author of some books, including Syllabus Design for English Language Teaching, *Prenada Media* (2018); It's All About Transactional Speaking Skills, *Eliva Press, Moldova Europe* (2021); and Linguistics: Basic theory and Roles in ELT, *Prenada Media* (2021). His research focuses on English education and Linguistics.

Dr. Kaharuddin is currently a member of ASIA TEFL Association, Busan, South Korea.

Eko Putra currently teaches at the Indonesian Language Education Study Program, Faculty of Teacher Training and Education Universitas Sembilanbelas November Kolaka (USN-Kolaka), Southeast Sulawesi. He completed his Master's degree in the field of Indonesian Language and Literature Education at Haluoleo University (UHO) Kendari of Southeast Sulawesi in 2018, and his undergraduate education in the field of Indonesian Language and Literature Education USN-Kolaka in 2012. Eko Putra is very interested in the field of literature, where he is currently focusing both his teaching and research activities in this field.

Masrur obtained his Master's degree in Islamic Education at Universitas Pesantren Tinggi Darul 'Ulum Jombang East Java of Indonesia in 2012. He earned his Bachelor's degree in the English language at Hasanuddin University (UNHAS) in 1987.

He is currently doing his Doctoral Program in linguistics at Postgraduate Program, Faculty of Cultural Science at Hasanuddin University, Makassar of Indonesia. His areas of interest are the English language, Islamic education, and cultural studies. Besides doing his Doctoral program, he is actively involved in various Islamic and business activities, such as Indonesian Islamic Leader, Indonesian Muslim Entrepreneur Network, and Indonesian Muslim Merchants Association in Bali Province.

Azhariah Nur B. Arafah is currently a lecturer and Doctoral student in Psychology at Gunadarma University (UG) Jakarta of Indonesia. She obtained her MA degree in Clinical Psychology at Gadjah Mada University (UGM) Yogyakarta in 2020 and earned her Bachelor's degree in Psychology at Hasanuddin University (UNHAS) Makassar in 2017. She wrote some research articles ranked international journals published both in the English and Indonesian languages.

Her areas of interest are Clinical Psychology, Social Psychology, and Interpersonal Relationships. She is also actively spreading awareness about Mental Health on social media (@aware.nessid).

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Metaphorical Disability in Tennessee Williams's *The Glass Menagerie*

Jiefei Yu
Guangdong University of Foreign Studies, Guangzhou, China

***Abstract*—This paper analyses the disability in Tennessee Williams's *The Glass Menagerie* at three levels: the physical disability, cultural disability, and social disability, which is reflected in Laura's vulnerability, Tom's spiritual struggle as a gay man, and their mother Amanda's neuroticism. Through representations of the repressive social culture against the disabled and dramatizing the interconnected collision between the old South and modern society against the homophobic cultural background, Williams expresses his humanistic concerns.**

***Index Terms*—Tennessee Williams, The Glass Menagerie, disease writing, metaphor**

I. INTRODUCTION

First performed in 1944, The Glass Menagerie brought Williams a great deal of fame and established him as a playwright in the United States. The Glass Menagerie ran for 561 performances on Broadway and is regarded as a play that changed the whole landscape of American theatre. It won Williams the American Theatre Critics Award as the "Best Play of 1945". Unknown to the general public, Williams had been plagued by illnesses behind the scenes of his fame. American contemporary writer Sontag (2018) wrote at the beginning of her book *Illness as Metaphor*: "Everyone who is born holds dual citizenship, in the kingdom of the well and in the kingdom of the sick. Although we all prefer to use only the good passport, sooner or later each of us is obliged, at least for a spell, to identify ourselves as citizens of that other place" (p.13). For Williams, illness suffering was not a phase, but lasted a lifetime. Since Williams was a little boy, he was anxious about his strained relationship with his father, about being locked up in a mental institution like his sister Rose, which led to severe physical and mental health problems. Illness was chronic in Williams's life. He wrote while he was ill, and illness was a major concern in his plays. Since 1960s, writing itself became a form of illness for Williams: when there was no new production, he revised his previous work morbidly and tirelessly on a daily basis. In this sense, illness narration becomes a striking label for Williams's play writing. Studying the metaphors of illness in Williams's plays can help us to better grasp the profound connotations of the work. Following this concern, this paper explores the socio-cultural metaphorical meaning of illness in *The Glass Menagerie*, so as to understand the hidden social and political implications behind them, and provide a new critical paradigm for the study of the play.

II. THREE LEVELS OF DISABILITY IN *THE GLASS MENAGERIE*

A. Representation of the Repressive Social Culture against the Disabled

The Glass Menagerie is about a family that lives in a small apartment in S.t Louis in Depression Era. Laura is a terribly shy girl, who is slightly lame in one leg because of a childhood illness. Williams in the "production notes" describes that "a childhood illness has left her crippled, one leg slightly shorter than the other, and held in a brace" (Williams, 1999, p.2). She is too physically and mentally fragile to cope with the high levels of pressure from the outside. In reality, Laura is firstly given up by her father, and then turned down by Jim, the gentleman caller, and finally abandoned by her brother, Tom. The emotional insecurity has "crippled" her as represented by her disability.

Laura feels guilty of her disability which causes her intense tension and fear in the family. In Scene three, when Amanda fights with Tom, Laura is described by the stage direction as standing in front of them "with clenched hands and panicky expression" (Williams, 1999, p.15). This action reveals her tension and fear; she believes that her disability places a burden on the family. Because of her lameness, Tom has to take on the responsibility to support the family and is forced to take on the role of father. Amanda says to Tom: "I mean that as soon as Laura has got somebody to take care of her, married, a home of her own, independent---why, then you'll be free to go wherever you please, on land, on sea, whichever way the wind blows you! But until that time you've got to look out for your sister" (Williams, 1999, p.22).

Bearing this pressure and fear, Laura believes it is she herself brings on this series of problems to Amanda and Tom. Falvo (2005) points out, "Guilt can be described as self-criticism or blame. Individuals or family members may feel guilty if they believe they contributed to, or in some way caused, the chronic illness or disability" (p.7). Laura believes that her inability to learn shorthand and typing skills to become self-sufficient is the reason for Amanda's nagging about Tom's family responsibilities. She feels that she has prevented Tom from pursuing his interests. Therefore, Laura always keeps silent at home and is unwilling to speak out her inner feelings, even lets her future to be determined by

Amanda and Tom. She seems to be the most vulnerable and the least aggressive member in the family and the only one in the play that never does anything to hurt anyone else. She follows her mother and brother's advice, instructions, and criticism without any complaint. She is so conscious of her lameness that she submits herself to Amanda who likes to exercise control of her children. She helps doing the housework and follows Amanda's directions. She attends Rubicam's Business College to learn a skill to survive. After dropping out of the business college, Laura accepts the arrangement to meet a gentleman caller in order to find someone she can rely on. Such obedience can be only explained as her compensatory behavior, as Adler (1995) asserted, "As inferiority feelings always produce tension, there will always be a compensatory movement towards a feeling of superiority but it will no longer be directed towards solving the problem. ... The real problem will be shelved or excluded. The individual will try to restrict his field of action and will be more occupied in avoiding defeat than in pressing forward to success. He will give the picture of hesitating, of being at a standstill, or even of retreating, before his difficulties" (p.52). Laura fully demonstrates her obedience to others because she can not adapt herself to a new world. Laura has absolutely no control over her life. As her mother says, she just "drifts along" (Williams, 1999, p.22). This is a common problem for people with disabilities.

Besides, the family lives in The Great Depression, a changing society which has transformed from a plantation economy into an industrialized one. Being crippled, Laura seldom leaves the apartment but busies herself taking care of her glass menagerie, a small group of delicate glass animals. When she talked about the unicorn with Jim, she said,

JIM: Unicorns — aren't they extinct in the modern world?

LAURA: I know!

JIM: Poor little fellow, he must feel sort of lonesome.

LAURA [smiling]: Well, if he does, he doesn't complain about it. He stays on a shelf with some horses that don't have horns and all of them seem to get along nicely together. (Williams,1999, p.49）

Laura takes great care of the glass collections, and she believes they "get along nicely together". One plausible explanation is that Laura wanted to compensate for her physical deficiencies with the perfection and harmony she achieved in her collection. Just as Adler (1995) said, "Psychological compensation is the use of some 'auxiliary strategy' to obtain psychological balance...... pathological inferiority complex as a psychological defect, just like a human physical defect, automatically establishes a self-regulatory mechanism in some way to transform the inferiority complex into a superiority complex through 'oriented fiction', by which psychological balance and compensation can be obtained (p.54).

Here, it is necessary to exam the idea of disability in the Depression Era when the play takes place. The term "disabled" is never used; this population is known as "the crippled" collectively. The United States is only slowly beginning to move away from an era that, as Ferguson (2002) asserts, believes "moral blame (for a disability) is assigned to the parents, especially those with the bad judgement to be both poor and female" (p.124). Many people consider "the crippled" a burden to the family's economic pursuits because they are a violation of the moral and social codes of the day. These families have trouble advancing both socially and economically because mainstream society looks down upon them. As Longmore (2003) points out, "The majority of crippled children were excluded from public schools (the term "crippled" encompassed almost anyone with a disability), and those who were educated were done so in hospitals, in a more 'appropriate' setting, though public sentiment against educating them in any setting seems to have intensified in the 1930s" (p.58). Moreover, the Immigration Act of 1907 forbidden "anyone with a mental or physical defect ...... which may affect the alien's ability to earn a living" to enter the United States, and a movement existed in the 1930s that called for their sterilization. With such treatment to society's crippled population, it is no wonder that Amanda's desire to see Laura married off is characterized by fits of frantic urgency. As Ferguson (2002) points out, "For families like the Wingfields who were unable to achieve upward mobility, often the only outcome was poverty" (p.125). This terrifies Amanda. Amanda believes that Laura is hindering the family's ability to climb the social ladder because her daughter refuses to engage with the outside world. Amanda asks her:

"So what are we going to do for the rest of our lives? Stay home and watch the parades go by? Amuse ourselves with the glass menagerie, darling? Eternally play those worn-out phonograph records your father left as a painful reminder of him?" (Williams, 1999, p.12).

When Amanda tells Tom that "it is terrible, dreadful, disgraceful that poor little sister has never received a single gentleman caller"(Williams, 1999, p.27), the disgrace rests on the entire Wingfield family. Amanda's words make it clear that she views her daughter's emotional state with scorn. She tells Tom that "all she does is fool with those pieces of glass and play those worn-out records"(Williams,1999, p.23). Reflecting her embarrassment that Laura is so far removed from normal societal conventions, Amanda asks him, "What kind of a life is that for a girl to lead?"(Williams, 1999, p.23). And Amanda's thoughts are revealed most clearly when she asks Laura, "Why can't you and your brother be normal people? Fantastic whims and behavior! Preposterous going on!" (Williams, 1999, p.34). It is a clear indication that having an "old maid" (Amanda's words) as a daughter, one who is disabled, is shameful to Amanda.

Based on the discussion above, we can conclude that disability itself does not produce meaning, it is essentially given meaning by the culture of the society. In a society where normative standards abound, people with disabilities are marginalised by the able-bodied due to their obvious physical differences. It is thus clear that physical disability, under the discriminatory gaze of society, can be transformed into mental trauma for Laura.

B. Representation of Tom's Inner Struggle as a Homosexual

"Illnesses have always been used as metaphors to enliven charges that a society was corrupt or unjust" (Sontag, 2018, p.129). "Blindness may represent the incapacity of humanity to see into the future; lameness can designate the crippling effects of social ideologies..." (Snyder, 2002, p.45). Illness as a life phenomenon is often given a metaphorical function in literature. Illness in writers' works is not only a statement of the individual experience of suffering, but is also used as a metaphor and a critique of civilisation. The illnesses described in Tennessee Williams's *The Glass Menagerie* also serve this function. Actually, Williams focused on illness narration throughout his life. In a sense, he saw the study of mental illness as his life's work and an important direction for the creation of tragic art. Williams used the exploration of the causes of mental illness as an internal drive for artistic creation and as a means of understanding the nature of things. In *The Glass Menagerie*, mental suffering is ubiquitous.

Before the Stonewall Riot, social customs and legal restrictions prevented open discussion of homosexuality, and fear of discovery kept the gay world out of sight. The barriers erected against self-awareness made life for potential gays and lesbians more excruciating and forced them to sick or escape, just like Tom in *The Glass Menagerie*, who had tried to flee away from the "nailed-up coffin" family all the time.

Tom, the breadwinner as he earns sixty-five dollars each month in a shoe company, is constantly threatening leaving home. In the play, Tom expresses frustrations in more overt and rebellious ways. He is openly insolent to his mother for her puritanical exhortations, and has been reading, in his mother's words, "that hideous book by that insane Mr. Lawrence," and more to her mother's perplexity, he is going to the movies "night after night," sometimes even goes out at nearly midnight (Williams, 1999, p.15). As a gay, or at least a latent gay, his homosexual consciousness is awakening and he is yearning for expressions and satisfactions.

Regrettably, in the homophobic culture of the 1940s, he was not able to state his intention openly:

Amanda: You will hear more, you—

Tom: No, I won't hear more, I'm going out!

Amanda: You come right back in—

Tom: Out, out, out! Because I'm— (Williams, 1999, p.15)

For Tom, this argument is a struggle for more freedom from his mother's puritanical control and eventually free expression to his homosexual nature. It can also be understood as Tom's tormented mind when he is coming to terms to his homosexual nature. For a gay, the question of "coming out" (public disclosure of one's sexual identity) or remaining in the closet is a matter of great magnitude. So long as he chooses to stay in the "closet", he has to take constant precautions to guard his homosexuality against revelation. While this may avoid public humiliation, it means a split personality for the gay. He is always acting two social roles and has to change his masks frequently when he is going between the world of the "straights" and that of the gays. Understandably, fear of being discovered and publicly disgraced is the theme of his life, for it is impossible for him, as social creatures, to ignore the social value orientation and moral evaluation.

American society is no doubt a patriarchal one. Like all patriarchal societies, in order to maintain the patriarchal social order and its value orientation, its social institutional system elevates heterosexuality as the sexual norm. As Estes (2000) mentions, "One (but not the only) reason gays and lesbians are marginalized is that their sexuality threatens heterosexual norms based on the domination of women" (p.3).

As a result, people, heterosexual or homosexual, have internalized the homophobia, treating homosexuality as a stunned orientation and convinced that the homosexual eroticism is an evil. Living in a homophobic culture, Williams had to absorb the homophobia, finding it impossible to free himself from it, which did him considerable psychological harm. So Williams repeatedly said that he wrote to release his tension and reject the prejudice against homosexuality. Dr. Lawrence S. Kubie, a Freudian analyst, diagnosed that Williams' tension resulted from his homosexuality. Writing for Williams was a powerful weapon to penetrate isolation. The essence of Freud's theory is a pessimistic theory of human civilization, which holds that the repression of unconscious instincts and desires is the price that humanity must pay for the development of civilisation. The psychoanalytic approach had a great influence on American literature and art in the 1920s and 1930s, including Williams. Meanwhile, in Williams's plays he shows his disgust with a society that first determines the private identity of those who have not found their supposedly conventional patterns of socio-sexual behaviour, and then systematically marginalises them. He presents the homosexual group's psychological trauma of living on the social margin inflicted by the homophobic society in portraying the homosexuals facing ostracism and isolation, escaping to repression, or being imprisoned in loneliness.

In a homophobic society, its members unconsciously take heterosexuality as the sexual norm to standardize their behavior, and make moral judgement on other members. The internalized homophobia, which they think as their conscience and reason, impels them to repel the sexual deviant out of their vision or force them to submit themselves by means of regulation and surveillance and even punishment. For the purpose of pointing out that homophobia is often a social phenomenon rather than individual prejudice, Williams makes a point of demonstrating the hostility toward homosexuality of the ordinary or lesser people who are in fact innocent and kind, rather than the punitive political leaders, capitalists or other conservative antigay crusaders. In doing so, Williams tries to tell us that they are malicious to the deviant not because of their ill-nature but homophobic convention planted in them. This hostility towards homosexuals is fully illustrated by what Tom suffers both at home and in the factory.

A society is a structure system. Family life depends on the culture of society of which a family is one part. A family, as a small part of the total social structure, mostly reflects value orientation and cultural concept of its society. Once a concept and value orientation normative for the society becomes accepted by a family, its family member is praised when he follows the norms while punished when he does not. In a homophobic society, there is no sense of security for the homosexuals. Even at home, they are misunderstood and ridiculed.

There is no doubt that Amanda in the Menagerie is a loving and responsible mother. However, she fails to understand her son Tom with a homosexual preference by questioning his unusual behavior. Unconsciously, she acts as a supervisor representing the general society. With her firm puritan belief, she prevents Tom from reading the "hideous book by that insane Mr. Lawrence," "I cannot control the output of diseased minds or people who cater to them—, BUT I WON'T ALLOW SUCH FILTH BROUGHT INTO MY HOUSE! No, no, no, no, no!" (Williams, 1999, p.15). Seeing Tom goes to movies too often, she suspects that Tom must have been doing things that he is "ashamed of", so she keeps questioning him, trying to normalize Tom's behavior with her internalized social norms (Williams, 1999, p.16); she feels sad about her children's abnormality, "Both of my children—They're unusual children!" (Williams, 1999, p.15). As a mother, she believes it is her duty to regulate her children and submit them to the social norms. Her continuous questioning and nagging irritate Tom, pushing him to consider home as a "nailed coffin".

The workplace Tom is in is also not that friendly. In Menagerie, Williams presents clearly what a homosexual would meet when he is considered to be "abnormal" at the workplace where an individual's behavior is monitored by his workmates, who are planted in them the social value orientation. At the shoe factory, Tom feels greatly inconsistent with his workmates, who always talk behind his back, as Jim tells him, "Mr. Mendoza was speaking to me about you"(Menagerie 36). The hostility from other workmates in the warehouse alienates Tom from others. "the other boys in the warehouse regarded me with suspicious hostility" and "smile at me as people smile at an oddly fashioned dog who trots across their path at some distance regarded me with suspicious hostility" (Williams, 1999, p.31). In fact, it is an unspoken code concerning privacy that makes him weird due to their stereotype of something "different" of Tom, driving him to be isolated in the factory. Therefore, the working place is somewhere hostile and cold for Tom. This alienation is explicitly shown in the conversation between Jim and Tom:

JIM : In public speaking! You and me, we're not the warehouse type.

...

TOM : In what respect?

JIM : In every! Ask yourself what is the difference between you an' me and men in the office down front? Brains? — No! — Ability? — No! Then what? Just one little thing —

TOM : What is that one little thing?

JIM : Primarily it amounts to — social poise! Being able to square up to people
and hold your own on any social level! (Williams, 1999, p.36)

By presenting the homosexuals being marginalized and isolated in such social units as family and social circle, Williams makes it clear that homophobia is ubiquitous in American society. So, Tom, with the social imposition that heterosexuality is the accepted sexual norm and homosexuality is an evil, feels guilt and is entrapped in the great panic of being separated from their social groups. The panic of ostracism and the strong sense of guilt forces Tom to escape: to avoid the suffocating homophobic atmosphere by running away.

C. Representation of the Crippling and Crushed Southern Civilization

As a Southerner born and bred, Williams frequently writes about the South. In Williams's plays, the heroines, rather than male protagonists, are blessed with a more complex and sympathetic portrayal. In the Conversations with Tennessee Williams edited by Albert J. Devlin (1986), Williams claims that he finds it "much easier, much more interesting to write about women" (p.116). In his major works, Williams explores the mechanism of fragile and deeply wounded spirit and psyche of women. Southern gentlewomen, such as Amanda in the Menagerie, have become the main focus of some critics.

Amanda deals with the physical and mental problems of her daughter with allusions to the South. She expresses to Laura that by cultivating "charm—and vivacity—and—charm!" (Williams, 1999, p.13) anyone can overcome disabilities. In fact, charm is the only trait of the South that Amanda is able to keep. All other qualities, such as prestige and social status, are lost in the migration to the big cities. The comfort of financial security and the large group of gentleman callers for young lady has gone with the wind. As Amanda's remembrances of the South increase, her longing for its stability also heightens. And in Amanda's mind, it is this idea of the gentleman caller, the saviour who could restore the gentility and comfort she once knew. Thus, she takes Jim's arrival very seriously. Tom as narrator voices in the introduction to *Menagerie*, the gentleman caller symbolizes "the long delayed but always expected something that we live for" (Williams, 1999, p.6). With her loss of the South, the gentleman caller becomes more and more important as the solution to all family's problems. Boxill (1987) maintains that, "this kind of nostalgia of the South, in this case the idea of the gentleman caller, reveals the disappointed ideal of a divine order of being" (p.5). Amanda's displacement from the south disrupts the order of her existence. And through illusions to the South and impractical hopes for Laura, Amanda maintains her family with a sense of displacement. And it is from Amanda's struggle to find a secure setting for their fantasies that the frustration occurs.

Undoubtedly, Amanda's life is a constant struggle between reality and illusion. She longs for the golden warmth of the South that she once had. Amanda is a character with great vivacity and determination. Against the Great Depression, she did everything she could to keep her children well and alive with what she learned in the South—charm, vivacity, and a glossy view of complacent truths. However “scraping and clawing for survival rub against her grain. She retreats into numerous anecdotes of her days as the belle of the South” (Johns, 1985, p.327) but this irritates her Son, as Tom said,

AMANDA [crossing out to the kitchenette, airily]: Sometimes they come when they are least expected! Why, I remember one Sunday afternoon in Blue Mountain —

...

TOM : I know what’s coming!

LAURA : Yes. But let her tell it.

TOM : Again? (Williams, 1999, p.8)

Obviously, Amanda always talks about her old days in the Blue Mountain and this makes her neurotic because those features in the old South are ineffective in the big city of Saint Louis. Indeed, this tendency to romanticise the world has been one of the key sources of the rich mythology produced by the South at various stages of its history, in the colonial period, the antebellum period, the Confederate and the Reconstruction period, as Cash (1941) mentions: “Since reality was unbearable, mythology became supreme”(p.63). Of all the pictures of the mind created by the romantic Southerner, the legend of the Old South is considered one of the greatest and most attractive one. The Old South is smashed into pieces in the Civil War, however, it has been in the memory of southerners. The Old South has actually been integrated into the southern culture as an indispensable part. This cherishing of the ideal dream world of the past is one of the reasons why the southerners have been so reluctant to face the realities of the modern world; for it is clear that the myth of the perfect society is a powerful argument against change (Williams, 1974).

The Wingfields’ deep root in the South makes them feel incongruous with the northern industrial values. Their suffering reflects what ordinary people experience during the social transformation from an agrarian society to an industrial one. The traditional ideology in which these people have grown up turns to a totally new one. These people are utterly unprepared for that and in this way they are uprooted. Just at this time, the dominating industrial ideology exercises its destructive power over them. Amanda’s neurotic behaviour is the result of the rapid post-war coexistence of consumption and industrialization, which threatens and undermines the old system and relations of production.

III. Conclusion

Williams creates his stories around dysfunctional family relationships in a distorted social context, where he focuses on the bottom of society people to illustrate how the society can be so irrationally oppressive that it can cripple the human cultural ideology and social perception to the point of complete mental breakdown and failure to participate in any form of society. “The portrayal of people with disabilities in literature plays an important role in witnessing and reconciling social reality” (Chen, 2015, p.211). Having lived through major events such as World War II, the Cold War, the Korean War, the Vietnam War, and the American civil rights movement of the 1960s, Williams is well aware of American domestic and foreign policy and therefore uses the metaphor of disease to critique American totalitarianism in an attempt to push those in power to implement more rational strategies for governing the country.

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Jiefei Yu was born in Anqing, Anhui province in Oct., 1984 and was graduated from Guangdong University of Foreign Studies in Guangzhou, China in 2008. Her major field of study is contemporary American literature.

She is a PhD student in Faculty of English Language and Culture of Guangdong University of Foreign Studies.

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Humanizing Satan of Milton's *Paradise Lost*

Gassim H. Dohal
Independent Researcher, Gizan, Saudi Arabia

***Abstract*—Milton wrote an epic in Latin entitled 'In Quintum Novembris.' It is written on the occasion of Guy Fawkes' Day. Fawkes and others had plotted to blow up the Parliament House and were discovered in time. According to Nicolson (1963), this "little epic" in Latin "foreshadows *Paradise Lost*" (p. 77). Probably the man or one of the conspirators of the "little epic" is the Satan of *Paradise Lost* (*PL* from now on). Following the actions taken and adopted by Satan in *PL,* we find that Satan acts like a human being through his deeds and qualities. Anyhow, many critics believe that Milton's Satan is human or humanized at least in some parts in the epic. Not to mention, some critics argue that Satan stands for Milton himself in certain situations. Following his appearance, deeds and qualities, this paper shows how Milton's Satan of *PL* is humanized.**

***Index Terms*—*Paradise Lost,* Milton, Satan, Eve, humanized**

I. Introduction

In *Paradise Lost* (*PL*), Milton seems to humanize Satan either through embodying him as a person or through depicting him with human qualities and attributes. Hence, there is a chance to analyze Satan as "a living person, created by Milton's imagination" (Hamilton, 1944, p. 8). Indeed, Milton realizes what his characters in *PL* are, so he states in this epic, "Thus measuring things in Heav'n by things on Earth" (IV. 893)—all quotations from *PL* are cited by Book and line number from the Lewalski's edition. Lewis (1961) sees in Milton's Satan "a real human being" (p. 94).

Therefore, the degeneration of Satan in the epic depends on two levels: literal and moral. On the literal level, Satan is a person about whom a story is written (Nicolson, 1963, pp. 186-7). On the other hand, she argues that Satan's moral degeneration is suggested by light and darkness (p. 189). He has been an angel in Heaven "Cloth'd with transcendent brightness" (I. 86). Later, he is compared to the sun through mist (I. 594-96) and to the moon with eclipse (I. 596-98). Thus, he gradually loses his angelic light.

In Book V, Raphael, "the sociable Spirit" (V. 221), is sent by God to warn Adam against his enemy; Satan. At Adam's request, Raphael talks about Satan's history. Milton is aware that his characters are purely human, so he states so through Raphael's speech:

> What surmounts the reach
> Of human sense, I shall delineate so,
> By likening spiritual to corporal forms
> As may express them best... (V. 571-74)

There is no doubt that these lines are the inevitable evidence that the characters of this epic are humanized in a way or another, particularly Satan. In doing so, Milton wants to be understood, and to express himself in an articulate way.

In *A Preface to Paradise Lost*, Lewis (1961) says, "Not as Milton, but as man, [Satan] has trodden the burning marl, pursued vain war with Heaven, and turned aside with leer malign. A fallen man is very like a fallen angel... Milton has put much of himself into Satan. But he has not pleased with that part of himself because he was damned" (p. 101). All those writers and critics who referred to Satan's humanity of Milton's epic did not specify their research and focus on this topic separately. Hence, in this tractate I will track some examples stated and mentioned in this popular epic that will make it clear for the reader that Satan is introduced and presented as if he were a human being we have read about, got familiar with, or seen in our daily lives. Of course, I will quote from the researchers that emphasize the contrast between Satan and mankind.

II. Discussion

> Thir dread commander: he above the rest
> In shape and gesture proudly eminent
> Stood like a Towr; his form had yet not lost
> All her Original brightness, nor appear'd
> Less then Arch Angel ruind, and th' excess
> Of Glory obscur'd: As when the Sun new ris'n
> Looks through the Horizontal misty Air
> Shorn of his Beams, or from behind the Moon
> In dim Eclips disastrous twilight sheds
> On half the Nations, and with fear of change
> Perplexes Monarchs. (1. 589-99)

The story begins in the middle, showing Satan and his followers, the fallen angels, lying on a burning lake after their defeat in the battle of Heaven. Satan emerges from the lake in his large size and moves toward the shore with his shield like the moon through Galileo's telescope (I. 284-291), and his spear like a mast of an admiral ship (I. 292-294). So, "after betraying God, [therebel angels] were demoted to hell and their body shape changed" (Tian-jiao, 2021, p. 731). Werblowsky (1952) argues that "the hell of *Paradise Lost* has nothing to do with the traditional inferno. It reminds us rather of the headquarters of an underground movement, with Satan as the superior, fearless, and Competent general" (p. 70).

Satan seems to be a commander-in-chief who stands like a proud tower, in Milton's epic, then like a sun (I. 591-599). All these similes and metaphors mentioned in the epic and compared Satan with some other entities found in our universe could be used with any creature when we want to make a comparison. The most noticeable quality of Satan is his pride (I. 58) that is emphasized many times and in many ways. Later, he says, "Pride and worse Ambition threw me down" (IV. 40). According to Chapa (1990), "from Satan's point of view, Pride, his pride has acted independently of himself and victimized him" (p. 31). When he appears like a sun, this means that he doesn't lose his brightness and presence completely. At that moment, Satan is still majestic, grand, and proud. As long as he continues his evil, such brightness will be lost gradually. In such a situation, he calls for a meeting; one can think of cabinet or something similar. Bare (2018) writes, "We also note these titles are used ironically to derogate Satan, and similarly call on appellations of male authority (p. 100): His followers "sat as Princes," while he is "the supreme King" (I. 735). To Satan:

A mind not to be chang'd by Place or Time.
The mind is its own place, and in it self
Can make a Heav'n of Hell, a Hell of Heav'n. (I. 253-55)

As a chairman, Satan opens the meeting of debates. He addresses his followers with their former titles, "Powers and Dominions, Deities of Heav'n" (II. 11). According to Nichols (2017), "Milton's Satan is similar to the heroes written about by authors of the ancient world" (p. 2). Lamb (2021) emphasizes the idea of "allusions to Greek and Roman epics emphasize the contrast between Satan and mankind" (p. 25), and Calloway (2005) does the same. Chapa (1990), on the other hand, argues that "Milton's Satan has all of the polish and twisted rhetoric of corrupt politicians so detested by Milton's seventeenth century reader" (p. 41).

As a commander-in-chief, he is to lead and encourage his army (Nicolson, 1963, p. 204), and to remind them that there is a chance to win and they haven't lost completely, i.e. war has its ups and down. This is the way any human being- as a leader- will do. This situation reflects Milton's experience of war-time according to Nicolson, 1963, p. 204. In this sense, Milton applies his personal experience to the creation of his imagination and depicts no more than a human commander-in-chief. By doing so, he manages to write about the creation of mankind, and makes it easy for his readers understand the story; in this way he addresses them according to their mental ability and understanding.

For Asiatidou (2021), "Satan and his fallen angels become the mirror Milton places in front of himself and his readers" (p. 498). In this context, "the Satan of *Paradise Lost* is representative of the human condition as he embodies the same weaknesses and desires of the reader" (Cammareri, 2011, p. 13).

At the end of the war-like meeting, Beelzebub, as a spokesman of Satan's cabinet, sums up the debates, addresses the army generals by their former titles, presents the situation, and concludes that they are to take revenge through the newly born world (Nicolson, 1963, p. 210). Thus, this revenge does need some kind of adventure. The one who takes over this responsibility is Satan himself. When he declares his acceptance, the meeting ends. The leader has to encourage his followers at least through his deeds. Thus, he is ready to set on his voyage to that world. It seems as if he were an earthly leader who prefers being killed rather than arrested. He has to encounter Chaos, Hell and the unknown; chaos and the unknown we talk about in our daily lives and are familiar with, but Hell--with capital H-- is added because of the creation context. Yet, Milton invokes the notion of being a criminal in Satan's character by describing Hell where his Satan dwells as the "Prison ordain'd / In utter darkness" (I. 71-72).

At the entrance to Hell, there are Sin and Death, whom Satan doesn't recognize for Sin has changed and now " seem'd Woman to the waste, and fair. . ." (11. 650-59), and he doesn't see Death before. She is getting old, yet she is living at ease. Herein, Milton confers human characteristics on all his characters. At Satan's arrival, Death meets him, and they stand against each other until Sin interferes. In this connection, Satan is the figure who "alone faces Death, Chaos, and the unknown" (Kastor, 1974, p. 59). In this sense, Satan's journey requires some strength and courage. To our standing, these qualities are supposed to be found in any army-leader. And Milton confers human traits on Satan who should overcome any difficulty to prove like human beings his right to the rank of commander. More than this, like human beings Satan puts his trust in arms:

Perhaps more valid Armes,
Weapons more violent, when next we meet,
May serve to better us, and worse our foes,
Or equal what between us made the odds,
In Nature none. (VI. 438-42)

Like a tourist, visiting the Sun (Ill. 572-622), Satan's sight, thence, "is sharpened because no shadows fall anywhere" (Hughes, 1957, p. 273). So, the Sun "sharp'n'd his visual ray / To objects distant far" (III. 620-21). Therefore, he recognizes Uriel, who stands in the sun. Uriel doesn't recognize Satan who transforms himself into a "stripling Cherube" (III. 636-44). This leads to one of Satan's semi-human quality, i.e. hypocrisy: “Hypocrisie, the onely evil that walks / Invisible, except to God alone” (III. 683-84) (Nicolson, 1963, p. 235). Indeed, Satan in his powerful and majestic position doesn't need this quality; to become a hypocrite is a human attribute.

At the beginning of Book IV, there is a major soliloquy given by Satan, who talks about himself frankly. Nicolson (1963) states, “Inflamed with rage as true angels never are, he boils with passion” (p. 236). Milton here is depicting Satan as if he were his friend or someone he knows. In this soliloquy, Satan is not certain of the future:

Now rowling, boiles in his tumultuous brest,
And like a devillish Engine back recoiles
Upon himself; horror and doubt distract
His troubl’d thoughts, and from the bottom stirr
The Hell within him, for within him Hell
He brings, and round about him. (IV. 16-21)

He is pessimistic about what is going to happen. It seems as if he were a man on a quest seeking his own survival. But he states, “Which way I flie is Hell; my self am Hell” (IV. 75). He is like any person who doesn't know his fate, but he keeps on struggling; he is determined. To Satan, “Hell is a state of mind" (Nicolson, 1963, p. 236). It is an internal conflict which Satan lives; one imagines him as a hero of a novel or a play of our times. In his soliloquy, Satan acknowledges that it is his fault to be in such a case. Nicolson (1963) clarifies that Satan “knows that repentance is still possible, but it would involve submission" (p. 236). Satan makes it clear in *PL*, “and that word / Disdain forbids me and my dread of shame” (IV. 81-82). He is like a daredevil person. It is pride and arrogance that prevent him from repentance. Indeed, these attributes are what may lead human beings to wage wars. If God's purpose is to bring forth good out evil, Satan will continue “Evil be thou my Good” (IV. 110).

Further changes in his appearance suggest the moral descent: "Thrice chang’d with pale, ire, envie and despair, / Which marrd his borrow’d visage” (IV. 115-16). In our daily life, appearance may signalize defeat. In this sense, “Milton uses Satan as a mirror for the reader to view his own faults and passions, and by doing so places the reader on the same platform as his character” (Cammareri, 2011, p. 5).

Regarding his behavior, Leaping over the wall like a thief, Satan enters the Garden of Eden where he sees Adam and Eve, who go to eat and then rest by the side of a stream. The animals of Eden play around them. Satan’s pity for Adam and Eve “To you whom I could pittie thus forlorne / Though I unpittied” (IV. 374-75)] is eventually only an elaborate form of self-pity” (Rajan, 1967, p. 99). “Self-pity” is a human attribute; it is not an attribute of a majestic and powerful angel. He bursts out in envy of Adam and Eve and insists on continuing his evil. Becoming envious indicates another human attribute.

So, Satan decides to attack Adam and Eve from their weakest point- the prohibition imposed on them; i.e. not to eat from the Tree of Knowledge. Yet he needs more information, so he keeps walking around and following them to know about them what he needs to wage his war. These are tactics we know as humans. More than this, he has human inclinations “because Eve’s beauty astounds him” (Flaspohler, 2011, p. 4). More than this, driven by a sexual desire, Evans (1968) argues that Satan “saw them [Eve and Adam] engage in their natural functions” so “he [the serpent] conceived a passion for her [Eve]” (p. 46);

What pleasing seemd, for her now pleases more,
She most, and in her look summs all Delight.
Such Pleasure took the Serpent to behold. (1X. 453-55)

At the gate of Paradise, there are Gabriel, “Chief of th’ Angelic Guards” (IV. 550) with other guards. Uriel, “Th’ Arch-Angel” (III. 648) joins them later to warn Adam and Eve against the evil spirit he has seen, “A Spirit, zealous, as he seem'd” (IV. 565). “Zealous” and “seem'd” suggest that he is not sure of that spirit. In addition, the quality “zealous” is a very human characteristic. Then, Uriel returns to the sphere of the sun. Satan has visited the sun. Here Uriel is reporting about a convict. Even the loyal angels, eating like guards, are humanized in this epic. As a result, Gabriel orders angelic patrols—probably Milton has in mind some city's patrols—to keep watch and search the garden. Disguising the self, they find Satan at Eve's ear “Squat like a Toad” (IV. 800). He is trying to poison her dreams. Then there is a discussion which results from Satan's confession of his spying out the new world. Gabriel rebukes Satan's dishonesty, disloyalty, hypocrisy and warns him against his return (IV. 945-967). All these attributes and characteristics are human. “Pretending first” (IV. 947), “faithfulness profan'd” (IV. 951), “sly hypocrite” (IV. 957), “Back to th' infernal pit” (IV. 965), with these phrases Gabriel rebukes Satan. Here Milton describes a situation that we can imagine and may experience in our daily life. Gabriel and Satan are to fight but the divine scales stop them.

Although the scales are a sign of justice, yet Satan knows what they suggest. Satan is a thief and has been caught red-handed. This reminds the reader of Fawkes' escape to Italy- the hero of Milton's “little epic” in Latin referred to at the beginning of this article that foreshadows *Paradise Lost*. Surprisingly, it is Satan, the Adversary [of God and Man], who flees “murmuring” (IV. 1015). Anyhow, Satan here is acting humanly.

In Book IV, Satan does “sat like a cormorant” (IV. 196), later is like “a proud Steed reind” (IV. 858). While tempting Eve, he is “squat like a Toad” (IV. 800). These similes are for expressing the attitude he has at each time. Milton here uses these imageries to describe the behavior and action Satan follows at each time. Analogies might be used in our daily speech to refer to a person's behavior.

In the same book and at Adam's request, Raphael relates Satan's history. Before the apostasy, Satan stands "in Heav'n upright and pure" (IV. 837), "glorious once / And perfect" (V. 567-8). Raphael continues that once God calls all the angels and declares his only Son the head of the heavenly hosts. Here even God is humanized; God doesn't need to call anyone, He orders. At God's announcement, Satan "could not beare / Through pride that sight, & thought himself impaird" (V. 664-5) despite that he is called, not ordered. Late at night, Satan summons his followers to a meeting where he claims independence and equality "by proof to try / Who is our equal" (VI. 865-66). Here "Satan is driven to deny that God created him" (Hamilton, 1944, p. 22). Furthermore, Satan argues, "Know none before us, self-begot, self-rais'd / By our own quick'ning power …" (V. 860-61). Apostasy, awakening at night, calling for a meeting and having a debate are human qualities, not actions of an adversary to God. Here it is clear how Milton tries to make his work at the scope of any human being's experience and understanding.

What is presented and described at the battle field indicates something human. At the field, Abdiel, "the Seraphim" (V. 804), first strikes Satan. Then, Michael, "Celestial Armies Prince" (VI. 44), rebukes Satan as the Author of evil, and fights Satan, cuts him into half with his great sword which later enters Satan's right side. And "Satan first knew pain … with discontinuous wound" (VI. 327-29). Hence, his "frailty marks his material debasement, and his capacity for being wounded—a departure from his angelic counterpart" (Jenkins, 2021, p. 11). Before this in Book I, throughout his speech Satan has been speaking "in pain, / Vaunting aloud, but racked with deep despare" (I. 125-26) "which shows again Satan's transformation into a different being" (Gilbert, 1923, p. 177). After being wounded, he is carried away and rescued by his followers and quickly recovers. The day ends with the rebels' disorder. Fighting in such a way, feeling and knowing pain, and recovering are human traits. By the way, 'pain' has been mentioned many times in the epic. After three days, the Son derives the rebels, led by Satan, out of Heaven. For nine days they fall until Hell receives them. Here Milton appears as if he were talking about a war and enemies known to the reader except the fall of the nine days; that will be far away from our imagination.

Returning to the earth, Satan comes to Eden in order to tempt Eve in the form of a serpent creeping "in every Bush and Brake" (IX. 160). Kastor (1974) argues, "The use of disguise is of course one of the principal characteristics of the tempter generally" (p. 25). Disguise is a practice a human being may rely on at certain moments in order to hide the self.

Anyway, Satan as a tempter, although motivated by revenge, is marked by his envy of Adam and Eve; "his jealousy makes him ugly in a very human way... his very human jealousy, envy, and desire demonstrate that the tempter, despite his animal disguises and actions, has very human failings. Douglas Bush is not alone in describing the Satanic figure in Books IV and IX as 'a very human villain'" (Kastor, 1974, p. 68). Anyhow, experiencing emotions represents "something other than a heavenly being" (Hardin, 2021, p.44). Indeed, in all scenes and actions he takes, he acts as a human being motivated by qualities of human nature. All the night, Satan waits in ambush for Adam and Eve. This being is not the majestic, powerful creature Milton tries to introduce in Book III of *PL*.

The next morning, Adam and Eve separate at her request. Satan exploits the situation and goes to Eve. As mentioned earlier, he knows she is easily deceived by appearance, and inferior to Adam- she is to God through him-, and probably Satan sees, while spying, that her effect on Adam is apparent. On the other hand, it might be he lusts for women, for Eve may remind him of his former mistress Sin; an act that is not angelic anyhow. His lust for women makes him human. Accordingly, "Satan's tempting of Eve will "dishonor" (IX. 297) her" (Flaspohler, 2011, p. 32). In addition, he flatters her, calling her "Queen of this Universe" (IX. 684); while reading this phrase, one may divert his attention to a Hollywood actress.

In his attempt, Satan uses a very human investigating way to persuade Eve. First, he flatters her; calls her by titles, such as "sovran Mistress" (IX. 532). Secondly, the Tempter expresses his concern, "but with shew of Zeale and Love / To man" (IX. 665-66). Thirdly, he argues, referring to the benefits of the Tree, "Ye shall not die: / How should ye? by the Fruit? it gives you life / To knowledge" (IX. 685-87). Gradually she is convinced. Finally, he uses logic; when she is surprised to hear the serpent speak, he explains that he has eaten the fruit of a wonderful tree and gained reason and knowledge. He clarifies, "God therefore cannot hurt ye, and be just... Why but to awe, / why but to keep ye low and ignorant... That ye should be as Gods, since I as man, / lnternal Man" (IX. 700-711). The phrase, "since I as man" suggests that Satan admits that he could have the qualities of human beings in *PL*; speaking, behaving, and acting. Being convinced, Eve eats at the end.

Worth mentioning what Kastor (1974) says about the tempter, "Not only is the tempter man-sized, but like man he is a spirit "incarnate," conjured of spirit and animal matter" (p. 68):

> Into a Beast, and mixt with bestial slime,
> This essence to incarnate and imbrute. (IX. 165-66)

More than anything else, the Tempter's soliloquies contain "a wide range of human feelings: grief, pity, self-abhorrence, disgust, hate, revenge, lust, envy, jealousy, pride, ambition and more" (Kastor, 1974, p. 68). These qualities indicate that Milton has depicted a man more than any other creature.

In Book X, the Prince of Hell appears victorious and returns to "high throne" (X. 445). Hamilton (1944) comments on his return saying, "The most dramatic example is when Satan, returning from Earth as a conqueror invites his angels 'Thrones, Dominations, Princedoms, Virtues, Powers' to enter into 'full bliss', and the applause for which he waits turns to hissing of serpents" (p. 16). Anyhow, this is a way of showing gratitude to this creature. Like humans, particularly rebels, Satan prefers independence and authority; he addresses his fellows:

Here we may reign secure, and in my choyce
To reign is worth ambition though in Hell:
Better to reign in Hell, then serve in Heav'n. (1. 261-63)

Many actions of human nature overshadow the last scene: invitation, meeting, showing bliss, and expressing gratitude. In addition, Waldock (1966) argues, "Milton expresses in Satan much more of himself …. and such a picture of the Satan of the first two books is surely a very partial portrait" (pp. 76-77). Hence, Milton puts in this character a lot of human traits. As a matter of fact, Milton "Milton relies heavily on Satan's humanism …. the character of Satan in *Paradise Lost* is not devoid of accountability and compassion – emotions mankind is founded upon" (Cammareri, 2011, p. 12). Probably Milton depicts human experiences he has lived or at least witnessed in his life and time.

III. Conclusion

Satan in *Paradise Lost* is humanized either through his character as a person or through many traits and actions that are human: the way he deals with events, the qualities he has, and the actions he takes in the epic; most if not all of them refer to a human being. In addition, in some cases Milton tends to degrade Satan more than introducing him in a humanized way; he is compared to animals or birds. In those cases, we know how some human attitudes are compared with those of animals because some animals and birds are known for specific behavior that might be adopted by some people. Hence, Milton tends to compare Satan with some animals and birds. Also it is intended to simplify the idea for readers to comprehend the story of creation.

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Gassim H. Dohal is an instructor of English from Gizan, Saudi Arabia. He holds a Ph. D. in English Literature. He has contributed research papers and articles in different academic journals. His works appeared in journals like *Agathos* journal, *The IUP Journal of English Studies*, *Annals of the Faculty of Arts* of Egypt: Ain Shams Univ., *International Journal of Comparative Literature and Translation Studies* (IJCLTS), *Revista de investigaciones Universidad del Quindio* (RIUQ), and many others.

ORCID ID: 0000-0003-3640-6216
Email: dr_waitme@hotmail.com

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An Analysis of the Personalities in *Love Is a Fallacy* From the Perspective of Cooperative Principle

Jinshuai Dong
School of Foreign Languages and Literatures, Chongqing Normal University, Chongqing, China

Xiangmeng Deng
School of Foreign Languages and Literatures, Chongqing Normal University, Chongqing, China

Yan Wang
School of Foreign Languages and Literatures, Chongqing Normal University, Chongqing, China

***Abstract*—Pragmatics, closely related to the literature, serves as an effective tool for studying and appreciating literary works. From the perspective of Cooperative Principle, this study analyzes the conversation in *Love Is a Fallacy* with an aim to help readers to systematically decode the characters' personalities. The results of the analysis indicate that vivid personalities have been successfully portrayed through characters' violation of Cooperative Principle, but Polly only violated the maxims of quantity and relation as a result of her simpleness and ignorance, which offers different perspectives in critically interpreting the female images in Shulman's works.**

Index Terms*—Cooperative Principle, violation, personality, *Love Is a Fallacy

I. Introduction

A. Theory of the Study

Pragmatics, a subfield of linguistics and semiotics, centers on the specific discourse in a specific context and how to interpret and use language through the context. Among theories critical to pragmatics, Cooperative Principle proposed by Grice (1975) in his paper *Logic and Conversation* sheds light on how to interpret what someone says in order to keep the conversation going. The Cooperative Principle encompasses four maxims of quality, quantity, relation and manner. Grice (1975) proposed a general principle for the speakers to comply with, which is "make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged" (p. 45). And they are truthful, brief, orderly and unambiguous in what they say (Paltridge, 2012). However, Thomas (1995) argues that a conversation becomes dreadfully dull if the speakers observe all the maxims through and through. As a matter of fact, the observation of these maxims varies from person to person in conversations (He & Ran, 2002). Grice (1975) points out that a conversational implicature is generated if participants in the conversation violate the maxims and sub-maxims.

B. Purpose of the Study

This paper, based on Cooperative Principle, explores the characters' personalities of *Love Is a Fallacy.* First of all, a detailed analysis of the violation of the maxims of Cooperative Principle in the story's conversations helps to interpret its characters' personalities by analyzing the conversational implicatures, which can also offer a deeper look at its contribution to the story's splendid humorous effect. Secondly, a study on the violation of Cooperative Principle offers a systematic mechanism in interpreting the characters of *Love Is a Fallacy,* given that current studies on this text mainly focus on the violation of the maxims of Cooperative Principle with scattered analysis of their personalities. Lastly, the paper aims to help readers to critically evaluate the female character in *Love Is a Fallacy*.

II. Literature Review

A. An Introduction to Cooperative Principle

Grice believes that there is a tacit understanding between the listener and the speaker, which is a principle that both sides should observe in the process of a conversation. Anyone who violates the Cooperative Principle may cause the others' misunderstanding of the discourse. The maxims of Cooperative Principle fall into four categories: quantity, quality, relation and manner (Grice, 1975).

1. The Maxim of Quantity

(1) Make your contribution as informative as required for the current purpose of the exchange.
(2) Do not make your contribution more informative than is required.

2. The Maxim of Quality

(1) Do not say what you believe to be false.
(2) Do not say that for which you lack adequate evidence.

3. The Maxim of Relation

Be relevant.

4. The Maxim of Manner

(1) Avoid obscurity of expression.
(2) Avoid ambiguity.
(3) Be brief (avoid unnecessary prolixity).
(4) Be orderly (Grace, 1975, p. 45-46).

The maxim of quantity stipulates the quantity of words, which means that the information expressed by the speaker should be sufficient but not excessive. The maxim of quality stresses that what the speaker says must be true, credible, authentic and well-founded. Contradiction or falsehood will violate the maxim of quality. The maxim of relation means that the speakers need to have a conversation around a fixed topic. Otherwise, the conversation will deviate from the topic, resulting in invalid communication (Li, 2017). The maxim of manner requires the speakers' expression to be clear, concise, and unambiguous.

B. Previous Studies of Love Is a Fallacy

A considerable number of studies have been conducted on *Love Is a Fallacy*. Li and Cao (2007) analyzed the presentation of irony in this text from the perspective of unreliable narration. They believed that the unreliable narration and irony of the text display in two aspects respectively: the unreliable context and its surface irony as well as the distorted value and its deep irony. In the same year, Li and Cao (2007), guided by theory of narrative multiform, interpreted and appreciated *Love Is a Fallacy* through an analysis of its narrative art feature. They argued that Shulman's successful application of narrative multiform skills injected much more vividness into the text, expanded and deepened its theme. Lv (2010) decoded the meaning of fallacy from three aspects. Specifically, it referred to the common logic fallacies, absurd love views in this text and American values in the 20th century. Lu (2013) conducted an analogy study between *A Dream in Red Mansions* and *Love Is a Fallacy* to explore the ways of characterization. Based on the in-depth analysis of the major characters with respect to their name, utterance, appearance and mental life, it could be found that there were some useful similarities in terms of portraying. According to the *Love Is a Fallacy*, Jia Lin (2016) firstly explored the main protagonists' attitudes toward love, and then analyzed the primary reasons why most people possessed such absurd love views at present. Most significantly, what were the correct love views and how to develop such views had been elaborated.

In addition, many scholars have analyzed *Love Is a Fallacy* from the perspective of Cooperative Principle. For instance, Lu (2011) analyzed it from the perspective of characters' violation of Cooperative Principle so as to help readers understand the implied meaning conveyed by the author and understand his writing purpose more accurately; Lan (2011) analyzed the author's writing purpose and technique from the perspective of pragmatics and found that the author successfully achieved the writing purpose by observing and violating Cooperative Principle, Politeness Principle, and Irony Principle; Li and Cao (2014) analyzed the logical fallacies in their paper from the perspective of Cooperative Principle and believed that interpreting logical fallacies from that perspective can reveal the nature of logical fallacies more clearly.

Although the above-mentioned scholars have conducted several studies on *Love Is a Fallacy* from the perspective of Cooperative Principle, previous studies were not systematic. Less attention was paid to making a detailed analysis of the three protagonists' violation of Cooperative Principle and how their personalities were manifested from that perspective. Meanwhile, the link between a person and the reason why he or she didn't violate certain maxims was ignored by the previous studies.

III. Text Analysis

A. Analysis of the Characters

Love Is a Fallacy, as a short story, is one of the great works of Max Shulman who is a well-known American humorist. In addition, this text is a classic excerpt of the collection of short stories, *The Many Loves of Dobie Gillis*. As a prolific writer of many talents, he has turned out a large number of novels, short stories, stage and screenplays and television scripts throughout his writing career. The whole story of this excerpt has taken place in the University of Minnesota. And there are three major characters. Specifically, Dobie Gillis, a law school freshman, is acute, calculating and perspicacious. He craves for love, but he believes that it is all about sense and logic. In other words, he is well aware of the importance of a suitable wife to the lawyer's career. The successful lawyers tend to marry beautiful, gracious and intelligent women. However, as Dobie's roommate, Petey Burch is quite different from him because he is nearly a faddist with sensibility. In essence, both of them have an adversarial relationship in that they are associated with Polly in matters of love. Polly Espy is the girl whom Dobie intends to marry after suitable re-education. In Dobie's view, he believes Polly would become an intelligent person under his guidance.

B. Analysis of the Contents

In this excerpt, the main contents involve four parts, namely the start, development, climax and denouement. The origin of this story lies in a covert and hidden deal. In other words, Dobie gives Petey a raccoon coat which is the embodiment of fashion. Meanwhile, with Petey's permission, Dobie has got the chance to date with his girl. From then on, there are a few dates between Dobie and Polly. It is not so much a date as a difficult process of making her intelligent. In order to achieve this goal, Dobie guides the girl to recognize the common fallacies of logic including the Dicto Simpliciter, the Hasty Generation, the Post Hoc, the Contradictory Premises, the Ad Misericordiam, the False Analogy, the Hypothesis Contrary to Fact and the Poisoning the Well (Zhang, 2018). Although Dobie encountered various difficulties during this process, the girl finally has learned how to recognize these fallacies. At that moment, he shows his love because he thinks Polly has fitted his requirements. Nevertheless, the climax of this story is reached when Polly refuses to go steady with Dobie by using those fallacies. The denouement follows rapidly and ends on a very ironic note. Polly promises to go steady with Petey because he has owned a raccoon coat that all fashionable people on Campus are wearing. The raccoon coat which Dobie, the narrator, gave to Petey helped him win Polly's heart, and the raccoon coat which Dobie disliked and abhorred has been the root cause of his failure.

C. Analysis of the Theme

The motif of the story is illustrated by the author in the title of the story: "*Love Is a Fallacy*." In fact, the writer intends to reveal triple fallacies (Lv, 2010). Firstly, it refers to the common logic fallacies which are regarded as the main stumbling block for rational thinking. Also, it tends to reflect some flaws in human thinking. Secondly, fallacy means the love views that the three people believe are false and absurd. For example, what Dobie has done is to make Polly become a fit wife for him, a proper hostess for his many mansions, a suitable mother for his well-heeled children, just as Pygmalion loved the perfect woman he had fashioned, so he loved his (Zhang, 2018). It is known that Dobie believes love is based on the premise that logic controls everything. However, love is a kind of emotion that does not always follow the principles of logic. Thirdly, this text is highly critical of the "unhealthy" American values in the 20th century. As we all know, the United States experienced the social shift from production to consumption at that time (Luo, 2019). In other words, consumerism, as a kind of belief, was becoming increasingly prevalent among the whole society. As for the Minkov's Cultural Dimensions, it can be concluded that "most underdeveloped nations place a high priority on industriousness while those countries with a developed economy tilt more toward leisure. This indicates that as a nation's economy improves and people gain more wealth and social security, they begin to value enjoyment of life over work" (Larry et al., 2015, p. 231). Such Cultural Dimensions shows that most people in the United States have owned typical characteristics of indulgent cultures to some extent. So at that time, most of the people paid much more attention to fame, money, luxury, indulgence, etc (Jia, 2016). The writer believes the values based on such society are wrong and awful, and he hopes the reader can ponder over what is love and establish the correct values after reading.

IV. PERSONALITIES ANALYSIS

The following analysis of characters' personalities in *Love Is a Fallacy* is based on the violation of Cooperative Principle with typical conversational examples taken from *Advanced English* (Zhang, 2018). These examples are presented in italics.

A. Dobie's Violation of the Maxims of Cooperative Principle

Dobie is a young law school student who believes he is full of talent and superior to others. To achieve his goal of persuading Petey to stay away from Polly and then turning this beautiful but unintelligent girl into his perfect smart wife, Dobie violates the maxims of Cooperative Principle time after time, from which his personalities are on full display.

1. Violating the Maxim of Quantity

> *Cool was I and logical. Keen, calculating, perspicacious, acute—I was all of these. My brain was as powerful as a dynamo, precise as a chemist's scales, as penetrating as a scalpel. And—think of it!—I was only eighteen* (Zhang, 2018, p. 52).

Reading is an interaction between the author and his or her target readers. The story is a narrative in the first person and is brimming with Dobie's monologue which serves as the conversation between Dobie and the readers. At the beginning of the story, Dobie provided a loaded self-introduction for the readers. In this self-introduction, Dobie claimed himself as a talent with a stream of such self-flattering words like cool, keen, acute, calculating and perspicacious as well as three similes to heap praise upon himself, which undoubtedly went beyond his required contribution to the conversations. Such a self-introduction unfolds Dobie's intellectual arrogance before the readers' eyes.

Same age, same background, but dumb as an ox. A nice enough fellow, you understand, but nothing upstairs. Emotional type. Unstable. Impressionable. Worst of all, a faddist. Fads, I submit, are the very negation of reason (Zhang, 2018, p. 53).

On top of singing his praises, Dobie violated the maxim of quantity again by comparing himself with Petey who was the "same age, same background" as him. Dobie employed a string of degrading words like dumb and impressionable to belittle Petey as a perfect foil for his talent and superiority. Through such a sharp contrast, the author burnished Dobie's image of a pretentious youth who seemed to be contemptuous of people around him.

2. Violating the Maxim of Quality

> *I had long coveted Polly Espy. Let me emphasize that my desire for this young woman was not emotional in nature. She was, to be sure, a girl who excited the emotions, but I was not one to let my heart rule my head. I wanted Polly For a shrewdly calculated, entirely cerebral reason.*
>
> *It must not be thought that I was without love for this girl. Quite the contrary. Just as Pygmalion loved mine* (Zhang, 2018, p. 54).

Throughout the whole story, Dobie declared that he didn't opt for Polly out of love but for realistic reasons, which clashed with the love confession he made in conversations with Polly. What's more, Dobie repeatedly described Polly as a "beautiful and gracious" girl with "exquisite manners", which seemed that he was strongly attracted by Polly's external appearance. Even though her lack of knowledge was appalling, Dobie still thought it was "a nice try" at the thought of Polly's "abundant physical charms", which obviously went against his certainty that it is the reality not Polly's beauty and grace that made him determined to have Polly through thick and thin. Thus, Dobie violated the maxim of quality when explaining why he would plump for Polly to be his future wife in his monologue, which amplified the insincerity in his nature.

> *I nodded with satisfaction. "In other words, if you were out of the picture, the field would be open. Is that right?"*
>
> *"I guess so. What are you getting at?"*
>
> *"Nothing, nothing," I said innocently, and took my suitcase out the closet* (Zhang, 2018, p. 54).

Knowing that Petey would trade whatever he had for a racoon coat and he was the only one Polly was dating with, Dobie hatched a plan to swap his father's racoon coat with Petey in order to edge him out of the love competition. But when asked what he was getting at, Dobie replied "nothing" which blatantly violated the maxim of quality for he raised these questions purposefully, which mirrored Dobie's cunning and dishonest.

> *"Polly," I said sharply, "it's a fallacy. Eula Becker doesn't cause the rain. She has no connection with the rain. You are guilty of Post Hoc if you blame Eula Becker."*
>
> *"I'll never do it again," she promised contritely. "Are you mad at me?" I sighed deeply.*
>
> *"No, Polly, I'm not mad"*(Zhang, 2018, p. 58).

Even though Polly was so stupid that she couldn't understand the fallacies he cited, Dobie still persisted and hid his anger, frustration and disappointment to maintain an image of a polite, gentle young man who was intellectual. At such circumstances, Dobie violated the maxim of quality again by giving replies which he knew that were not true. Dobie's courtesy and obsession with his profile stood out.

3. Violating the Maxim of Relation

> *"I think she's a keen kid," he replied, "but I don't know if you call it love. Why?"*
>
> *"Do you," I asked, "have any kind of formal arrangement with her? I mean are you going steady or anything like that?"*
>
> *"No. We see each other quite a bit, but we both have other dates. Why?"*
>
> *"Is there," I asked, "any other man for whom she has a particular fondness?"*
>
> *"Not that I know of. Why?" I nodded with satisfaction.*
>
> *"In other words, if you were out of the picture, the field would be open. Is that right?"*
>
> *"I guess so. What are you getting at?"*
>
> *"Nothing , nothing," I said innocently, and took my suitcase out the closet* (Zhang, 2018, p. 54).

The maxim of relation requires that what the speakers say should be relevant to the topic of their conversation. Dobie wanted to make sure that Petey was the only one he would call a rival in winning Polly's heart, so he bombarded Petey with questions on his relationship with Polly in a much more roundabout way. In this conversation, after answering Dobie's question, Petey asked why he raised such a question which Dobie ignored on purpose and raised other questions which were irrelevant to Petey's question. Such pattern repeated for three times until Dobie replied with "nothing", which was a clear violation of the maxim of relation through which his calculation shined.

4. Violating the Maxim of Manner

> *I wanted Polly For a shrewdly calculated, entirely cerebral reason.*
>
> *I consulted my watch. "I think we'd better call it a night. I'll take you home now, and you go over all the things you've learned. We'll have another session tomorrow night." I deposited her at the girls' dormitory, where she assured me that she had had a "perfectly" evening, and I went glumly home to my room* (Zhang, 2018, p. 59).

Choice of words can reflect one's education degree. Dobie tended to use big and esoteric words such as "cerebral" instead of "realistic" to reason his choice of Polly as his future wife and used "deposited" rather than "sent" in his dates with her who would call fallacies as "this keen stuff" with exclamations like "Wow-Dow" and "Magnif". However, obscure words often fail to facilitate communication. Nevertheless, Dobie violated the maxim of manner in his monologue as a way to highlight his intelligence, which ended up setting up his image of self-glorification.

Throughout the story, Dobie violated the maxims of Cooperative Principle repeatedly to maintain his talented intellectual image. The above-mentioned analysis provides a many-sided image of Dobie. He is indeed a smart freshman but the absence of strong evidence in the story only makes his self-praise unreliable. For starters, his arrogance was manifested by the fact that he thought he was superior to other people. He looked down on his roommate Petey whom he thought was the sheer opposite to a talented youth like him. Such a figure matches with the individualism prevailing in America since the Second World War. Then, he is conceited and hypocritical. He wanted Polly to be his bride-to-be merely because all the successful man he observed had a gorgeous, graceful and smart wife, so he needed one too. Even though Polly was charming and graceful, he thought she was unintelligent. His plan of teaching her logic in their dates was a mirror of his hypocrisy. Dobie's behavior displayed the stereotype of women in 1950s when beautiful, smart women were regarded as a token of successful men. Moreover, Dobie is cunning and self-assertive. He would get Petey's promise indirectly and estimated the possibility before offering a deal to him. He planned to make a love confession to Polly after imbuing her with logic thinking. He thought he had everything under control but ended up making fun of himself because "smart" Polly didn't choose him as a boyfriend because Petey broke his promise.

B. Petey's Violation of the Maxims of Cooperative Principle

In terms of the whole text, Petey violates all the maxims of the Cooperative Principle. It is known that the implicature will be achieved if someone purposely doesn't observe the Cooperative Principle. The specific analysis of violation is as follows.

1. Violating the Maxim of Quantity

According to the maxim of quantity of Cooperative Principle, we should make our contribution "as informative as is required for the particular purpose and not make it more informative than is required" (Grace, 1975, p. 45). That is to say, no more and no less.

> *One afternoon I found Petey lying on his bed with an expression of such distress on his face that I immediately diagnosed appendicitis. "Don't move," I said. "Don't take a laxative. I'll get a doctor."*
> *"Raccoon," he mumbled thickly.*
> *"Raccoon?" I said, pausing in my flight.*
> *"I want a raccoon coat," he wailed* (Zhang, 2018, p. 53).

In this context, Petey should have said more about why he felt distressed. However, he just said only one word "Raccoon", which made Dobie felt a little confused.

> *I perceived that his trouble was not physical, but mental. "Why do you want a raccoon coat?"*
> *"I should have known it," he cried, pounding his temples. "I should have known they'd come back when the Charleston came back. Like a fool I spent all my money for textbooks, and now I can't get a raccoon coat"* (Zhang, 2018, p. 53).

In this excerpt, Petey said too much when Dobie asked the reason why he wanted a raccoon coat. Actually, the major reason was that the Charleston came back and he wanted to be in the swim. After that, he also said he spent all the money for textbooks, which was nearly redundant.

2. Violating the Maxim of Quality

This maxim stresses the importance of reliability. To be exact, people should only say what they believe to be true and what they have evidence for.

> *"Can you mean," I said incredulously, "that people are actually wearing raccoon coats again?"*
> *"All the Big Men on Campus are wearing them. Where've you been?"*
> *"In the library," I said, naming a place not frequented by Big Men on Campus* (Zhang, 2018, p. 53).

As for the maxim of quality of Cooperative Principle, what the speakers say should be based on the facts. In other words, the speakers should have enough evidence to prove it is true. In this context, Petey asserted that all the Big Men on Campus were wearing raccoon coats, which seemingly lacked enough evidence.

> *"Well, I do," he declared. "I'd give anything for a raccoon coat. Anything!"*
> *My brain, that precision instrument, slipped into high gear. "Anything?" I asked, looking at him narrowly.*
> *"Anything," he affirmed in ringing tones* (Zhang, 2018, p. 53).

Based on the definition of the maxim of quality, it was obvious that Petey didn't observe this maxim because he said he would give anything for a raccoon coat. This sentence seemingly embodied his determination, but no one could prove that Petey would absolutely do it in that way.

3. Violating the Maxim of Relation

In terms of the relevant maxim, the whole content should be related to each other. It means there is a connection among lines in some way.

"Can you mean," I said incredulously, "that people are actually wearing raccoon coats again?"

"All the Big Men on Campus are wearing them. Where've you been?"

"In the library," I said, naming a place not frequented by Big Men on Campus (Zhang, 2018, p. 53).

According to this example, such sentence, "Where've you been?" was unrelated to the context because the topic was about the raccoon coat. Although it seemed irrelevant, Petey used it to explain Dobie wasn't a Big Man and he would never wear the raccoon coat.

"Petey," I said, "are you in love with Polly Espy?"

"I think she's a keen kid," he replied, "but I don't know if you'd call it love. Why? "(Zhang, 2018, p. 54)

As for this excerpt, there was no direct correlation between the question and the answer. This was because Petey should have replied "yes" or "no" when Dobie said "are you in love with Polly Espy?" However, Petey didn't know what love was at all and he just gave the brief comment on Polly.

4. Violating the Maxim of Manner

The maxim of the manner of Cooperative Principle emphasizes that we should be lucid in what we say, "avoid obscurity of expression and ambiguity, and be brief and orderly" (Grace, 1975, p. 46) in our contribution to the interaction.

One afternoon I found Petey lying on his bed with an expression of such distress on his face that I immediately diagnosed appendicitis. "Don't move," I said. "Don't take a laxative. I'll get a doctor."

"Raccoon," he mumbled thickly.

"Raccoon?" I said, pausing in my flight.

"I want a raccoon coat," he wailed (Zhang, 2018, p. 53).

As what was mentioned above, Petey said only one word when Dobie asked the reason why he felt unhappy, which flouted the maxim of the quantity. Meanwhile, he didn't observe the maxim of manner because the word "raccoon" was obscure and ambiguous. For the hearer, raccoon usually means a kind of animal rather than the coat.

"You don't understand," he interrupted impatiently. "It's the thing to do. Don't you want to be in the swim?"

"No," I said truthfully.

"Well, I do," he declared. "I'd give anything for a raccoon coat. Anything! "(Zhang, 2018, p. 53)

In terms of this example, there was a slang, namely "in the swim". In this context, it referred to go with the "flow" of wearing the raccoon coat. However, it would be easy to be misunderstood if the hearer didn't get the meaning of this slang. Consequently, Petey violated the maxim of the manner in that the hearer might feel confused.

As we all know, the conversational implicatures result from the violation of the Cooperative Principle. At the same time, a person's typical personalities can be reflected through these words. As for Petey, he is a wiseacre because he believes that all the Big Men on Campus are wearing raccoon coats and they seldom go to the library. The boy seems omniscient, but these words lack corresponding reliability. Moreover, Petey is used to speaking without deep thinking. For example, he would like to give anything for a raccoon coat, which makes the readers think it's a little bit ridiculous. Of course, it can be concluded that the boy is shortsighted because he doesn't make proper or careful judgments. Furthermore, "hypocrisy" can be used to describe Petey. This is because he said the reason why he had no money to buy the raccoon coat was that he spent all the money for textbooks. For the readers, this sentence is more like an invented excuse rather than a justified explanation. Most significantly, compared with Dobie, the boy is an emotional and sentimental person. As mentioned above, he wailed with only one word "raccoon" when Dobie asked why he felt distressed, which is a good example to show he is a mindless faddist. Of course, it's easy to find out that he attaches too much importance to money and material possessions.

In general, Petey's personalities have been reflected vividly through this secret deal. Meanwhile, his values have been criticized by the author. Here, it should be noted that those personalities are related to many factors such as culture, economy and so forth.

C. Polly's Violation of the Maxims of Cooperative Principle

Through the analysis of the whole text, Polly violates the maxim of quantity and relation for many times, but does not violate the principle of quality and manner. The specific analysis is as follows.

1. Violating the Maxim of Quantity

As Dobie helped Polly learn logic through fallacies, the number of words that they spoke was different. Dobie dominated the conversation and Polly responded passively by using very simple words. Examples are listed as follows.

"…These we will take up tonight."

"Wow-dow!"

"First let us examine the fallacy called Dicto Simpliciter."

"By all means," she urged, batting her lashes eagerly.

"…Therefore everybody should exercise."

"I agree," said Polly earnestly (Zhang, 2018, p. 57).

There are many examples like the one mentioned above. Obviously, the author wants to reflect the difference in knowledge between Dobie and Polly through the description of their words. Faced with Dobie's incessant input, Polly could only answer with simple words for she hardly understood what Dobie said. The maxim of quantity emphasizes that what we say in a conversation should be adequate and sufficient. But in this conversation, the information provided by Polly is not enough, which obviously fails to observe the maxim of quantity.

2. Violating the Maxim of Relation

Polly is not as intelligent as Dobie. It is hard for her to understand the examples given by Dobie and she can not catch up with his paces. For the advanced knowledge mentioned by Dobie, Polly repeatedly violates the maxim of relation and says something unrelated to the subject matter.

"but it's no argument. The man never answered the boss's questions about his qualifications. Instead he appealed to the boss's sympathy. He committed the fallacy of Ad Misericordiam. Do you understand?"

"Have you got a handkerchief?" she blubbered (Zhang, 2018, p. 59).

Polly should have answered Dobie's question whether she understood the example of Ad Misericordiam. But Polly, as a listener, ignored Dobie's question and asked Dobie if he had a handkerchief. Her answer was not relevant to the previous topic. Instead, she chose to avoid the question and gained the initiative of the turn. So, Polly violated the maxim of relation in this turn.

> *"Listen: If Madame Curie had not happened to leave a photographic plate in a drawer with a chunk of pitchblende, the world today would not know about radium."*
>
> *"True, true," said Polly, nodding her head. "Did you see the movie? Oh, it just knocked me out. That Walter is so dreamy. I mean he fractures me"* (Zhang, 2018, p. 60).

Dobie cited Madame Curie's example to explain logic to Polly, but Polly ignored Dobie's intentions. She focused her attention on Walter Pidgeon, the actor in the movie, which clearly violated the maxim of relation. Here, the author aims to portray Polly's simple-mindedness by describing her failure to understand Dobie's intention.

In addition to the examples mentioned above, after Polly had thoroughly understood all those fallacies, her subsequent conversations with Dobie also violated the maxim of relation many times. She used the fallacies that she learned to respond to Dobie's expression of love for her. This shows that she failed to understand Dobie's true intentions from beginning to end.

Max Shulman's Polly is a simple young girl. Shulman describes the characters in a totally different way. When describing Dobie, he uses very rational and knowledgeable language to highlight his calm thinking and profound knowledge. However, when describing Polly, he uses some interjections, such as "Gee" and "Wow-dow" to express her surprise. Meanwhile, he uses some popular truncated words, such as "marvy", "delish" and "sensaysh" to present her inscient and simple-minded image.

Among the four maxims of Cooperative Principle, Polly only violated the maxims of quantity and relation. On the one hand, since she couldn't understand the fallacies that Dobie provided to help her learn logic, her ignorance was vividly reflected in the face of the advanced knowledge. All Polly could do was to express surprise, appreciation, or blind approval of everything that Dobie said. As a result, the simple words she responded with could not meet the needs of communication and violated the maxim of quantity. On the other hand, due to the knowledge gap between Dobie and her, she often deviated from the topic and violated the maxim of relation. In the climax of the article, although Dobie had already officially expressed love to her, Polly strictly used the fallacies that she learned to interpret Dobie's words, which ostensibly reflected her cleverness. But concretely, this mirrored her inflexibility like an emotionless learning machine. In the whole process, she didn't violate the other two maxims, which was closely related to Polly's personalities. In the face of Dobie who was much more knowledgeable than her, a girl with simple mind and limited knowledge would not deliberately tell lies, or say some obscure words.

In terms of appearance, Shulman's Polly is beautiful and gracious, which makes Dobie fall in love with her. However, in the description of action and language, he tries his best to portray Polly's ignorance and boredom. He deliberately exaggerates the weakness and clumsiness of women in science, work and other fields (Lu, 2013). Readers should be aware of the author's intentions and accept his works with a critical aesthetic perspective when appreciating the humor effects in Max Shulman's works.

V. CONCLUSION

This paper makes an analysis of the characters' personalities in *Love Is a Fallacy* within the theoretical framework of Cooperative Principle. There are some major findings:

First of all, Cooperative Principle can be used to analyze the personalities. Through a careful analysis, it can be concluded that Dobie is a law school freshman who is intelligent but arrogant and hypocritical. On the one hand, he admires gorgeous Polly and believes that the simple-minded girl will be clever under his guidance. On the other hand, he is contemptuous of Petey. Their communication is full of calculation and insincerity. His roommate, Petey, as a mindless faddist, attaches too much importance to money and material possessions. Meanwhile, his sentimentality and shortsightedness have been exposed thoroughly during the process of craving for the raccoon coat. However, the female character, Polly, is a simple-minded and inscient girl whose character is in sharp contrast with the other two male characters.

In addition, by systematically analyzing the personalities of the three protagonists from their violation of Cooperative Principle, it is found that both Dobie and Petey violate the four maxims, but Polly only violates the maxims of quantity and relation, which further proves her simplicity and ignorance. This is a point that previous scholars have never paid attention to.

Last but not least, Shulman's portrayal of female images in literary works deserves our attention. Polly, as the only female character in *Love Is a Fallacy*, is portrayed as a beautiful, elegant, but clumsy and naive image. This is related to Shulman's writing style, which is embodied in all female characters in his works. But that is not Shulman's real purpose of writing. Shulman just wants to arouse people's awareness of respecting women's status in such a way. This is also the point that the readers need to notice when they appreciate Shulman's works.

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Jinshuai Dong was born in Dalian, China in 1997. He is now a postgraduate in the School of Foreign Languages and Literatures, Chongqing Normal University, Chongqing, China. His research interests include English education and pragmatics.

Xiangmeng Deng was born in Yibin, China in 1992. She is now a postgraduate in the School of Foreign Languages and Literatures, Chongqing Normal University, Chongqing, China. Her research interests include English education and pragmatics.

Yan Wang was born in Enshi, China in 1998. She is now a postgraduate in the School of Foreign Languages and Literatures, Chongqing Normal University, Chongqing, China. Her research interests include linguistics and educational psychology.

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Cultural Discourse in Indonesian Humor: A Case Study of Some Short Dialogues

M. Dalyan
Department of Local Languages of FIB, Hasanuddin University, Makassar, Indonesia

Muhammad Darwis
Department of Indonesian of FIB, Hasanuddin University, Makassar, Indonesia

Fathu Rahman
English Department of of FIB, Hasanuddin University, Makassar, Indonesia

Ade Yolanda Latjuba
Department of French of FIB, Hasanuddin University, Makassar, Indonesia

***Abstract*—This study aims to describe cultural discourse in Indonesian humor. Cultural discourse is the relationship between the meaning of a dialogue context and the cultural context of the listener or recipient of humor. Indonesia is a nation that has a distinctive humor and rhetorical style. Rhetoric style like this is one type of stylistic aspect in communication. The purpose of this research is formulated to 1) to show cultural discourse of humor in dialogues and it category, and 2) to describe the respondent's perception of humor in dialogue as a means of entertainment. The data of this research are humorous discourses in the form of dialogues which are very often found in social interactions and social media. Data analysis was carried out by using Berger's theory of humor. This theory divides humor into categories based on the dialogues in humor. The results showed that the humor category was divided into language category 14 (56%) following logic category 8 (32%), and identity category 3 (12%). Of respondents' perceptions, very funny was at 55.6%, followed by funny 33.3%, and quite funny only reached 11.1%. This perception is closely related to the respondent's cultural conception. The implication of this research shows that humorous discourse has a rhetorical structure and pattern of expression so as to create a sense of humor that is entertaining for readers and listeners.**

***Index Terms*—cultural discourse, humor, stylistic aspects, rhetoric, dialogue**

I. Introduction

Humor is a universal form of culture. Soedjatmiko (1992) implicitly says that there is no one without humor. The difference in humor from one person to another lies in its frequency and purpose. There are people who are so quiet that if they put out a funny expression they startle those around them. There are also those who have a sense of humor because they have a high sense of humor. In addition, there is also humor for the sake of the profession.

A number of researchers have formulated different definitions of humor, but share similar important points. For example, "Humor is a feeling or symptom that stimulates us to laugh or tends to laugh mentally, it can be a feeling, or awareness, within us (sense of humor); it can be a symptom or a creation internally and externally. When confronted with humor, we can immediately laugh out loud or tend to just laugh; for example, smile or feel tickled inside. The stimulus must be a mental stimulation to laugh, not physical stimulation" (Rahmanadji, 2007, p. 216).

Lippman and Dunn (2000) stated that humor is anything that can increase stimulation and lead to feelings of pleasure and comfort. Humor is closely related to the laugh response (Provine, 2000). What is meant here is something that stimulates a person to laugh but is not a real physical stimulus but stimulates one's feelings. According to Ross (1999), humor is something that makes people laugh or smile and is used as a tool to attract attention. Barron (1999) argues that humor is something that creates pleasure and interest for many people.

In *The Oxford English Dictionary*, 1989 found the notion of humor as "the quality of action, speech, or writing that causes amusement, quirkiness, humor, antics, and fun" (Simpson & Weiner, 1989, p. 486). It is clear, humor is a broad term that refers to something that people say or do that is considered funny and tends to make other people laugh (Martin, 2007, p. 5). In other words, humor is something that causes laughter in individuals because of internal stimuli (not physical stimuli) that arise from what other people do or say.

Shade (1996) suggests five elements related to humor, appreciation of humor, appreciation of humor, understanding of humor, the response of cheerful humor, and production of humor. Humor appreciation refers to the affective domain after the elements of humor have been understood. Identification of humor is recognizing four forms of humor, which are figural, verbal, visual, and auditory. Understanding humor is a conscious understanding. Joyful response humor refers to a spontaneous physical reflex to humorous stimuli, usually in the form of smiling and/or laughter. Humor production is the individual's ability to create humor (Whisonant, 1998, p. 5). According to Berger, his humorous techniques will give us a way to take various examples of humor (any time, in any form, and in any medium) and show what drives humor and often causes laughter, or any situation that is felt when faced with something contains humor.

This study discusses the Cultural Discourse in Indonesian Humor. The humor that is chosen purposively is specifically about short dialogues. One reason is that humor in the form of dialogue is always dynamic and positions the reader or listener as a third party.

II. Cultural Discourse

Cultural Discourse hereinafter referred to as Cultural Discourse Analysis (CuDA) is an approach in communication that explores culturally distinctive practical communication in everyday context, the participants are active in the practices. It is also a cross-cultural analysis of these everyday practices and their consequences. Cultural Discourse Analysis (CuDA) is a basic strategy to the study of communication that explores culturally different sense of the topic of communication (Carbaugh, 2007).

This theory is based on the premise that communication consists of means and meanings that are culturally situated and active in various local contexts, for example in humorous dialogues. In an attempt to extract these media and meanings, CuDA analysts study how people talk about identities, relationships, actions, feelings, and places of residence. In this survey, the term is called category (Hart & Milburn, 2019).

This theory can be applied to research on humor in humorous discourse. The research methodology in this analysis consists of four different but complementary ways of analysis: descriptive, interpretive, comparative, and critical (Brownlee, 2021). These might be applied into cross-cultural communication and cultural approaches to communication around the world. In the field of communication, CuDA is widely used by language and social interaction experts. It has also been used in the subfields of environmental, cross-cultural, and entertainment performance, as well as rhetorical communication and mediation. Recently, in the study of public communication and applied humor,

III. Humor and Language Use

The rise of humor broadcasts on television, the increasing creative humor industry, variety of humor in social media, and the publication of books on humor show that humor is increasingly in demand by society. This is also in line with the development of social media which is easily used as a means to channel the talent for humor. Just look at the Facebook Group about humor, the TouTube Channel for Humor, and Stand up comedy are the triggers for the development of humor.

Sociologically, the acceptance of humor in people's lives is certainly closely related to the function of humor in people's social lives. Apart from being a means of entertainment and education in a broad sense, humor can even be used as a health therapy. Suhadi (1989, p. 220) mentions that humor is a self-actualization tool. Setiawan (1990, p. 215) mentions that humor serves as a tool to eliminate boredom in daily routines.

Humor is often very unique and complicated because a person's sense of humor is not all the same. There are contexts of humor that are personal and communal. Personal humor involves a person's personal identity, such as social status, education, gender, and so on. Communal humor is related to the cultural background of a humorist. Humor in certain cultural contexts has not been able to become humor in other cultures. Humor in a certain language does not necessarily give a sense of humor if it is conveyed in another language.

The uniqueness of humor is also seen in the use of language. Along with the development of terms, jargon, slang, and idiom also contribute to the creativity of humor. The language used in humor has a peculiarity in the form of relational, style, and rhetorical semantics. Semantics of relations and rhetoric in the frame of cultural discourse (text and context) can be a force of humor that evokes laughter (Greenbaum, 1999). If there is a language grammar deviation, it often becomes the strength of a humor that occurs in certain languages but has not happened in other languages.

IV. Objectives of Study

Based on research design, the objectives of this study are formulated as follows 1) to show cultural discourse of humor in dialogues and it category, and 2) to describe the respondent's perception of humor in dialogue as a means of entertainment. The strategy to achieve these two goals is to present a number of data dialogues that contain elements of humor. Data dialogue in Indonesian based on popular humor among respondents was then translated into English. The translation of the dialogue context in English is carried out as a support. Based on these data, the dialogue speech is then categorized into slots based on Berger's theory.

V. Some Previous Related Studies

Several previous studies discussed humor in various aspects and perspectives. Three of these studies are “Verbal Humor in the English Rio 2 Film Expressions and Their *Bahasa Indonesia* Subtitling Expressions” was done by Mulyana (2016). This research described the types of the type of verbal humor, the text strategy that the translator uses to translate verbal humor, and to explain the level of verbal acceptance. This study uses a qualitative method because it provides insight into the phenomenon of translation.

The second one was done (Qin et al., 2019) a research entitled An Analysis of the Translation of Cultural Humor in the Novel “Huo Zhe”. This study illustrates that different cultures and languages cause translation problems, and in general different types of verbal humor do not always correspond to the same translation strategies and methods. He found that this novel contains three types of verbal humor: universal humor, linguistic humor and cultural humor. Therefore, this article explores the method of translating cultural humor.

The third one was done by Fata et al. (2018) entitled Laugh and Learn: Evaluating from students’ perspective of humor used in English Class. This study aims to reveal students' perceptions of humor added to English language teaching and how it affects students' engagement in English teaching activities. The findings revealed that the majority of students believed the teacher’s humor could prevent them from feeling stress of learning English, develop a better relationship between teacher and students, help them remember and understand the lesson, encourage them to be more active in the classroom and ease them in learning English.

The current researches differ from the previous ones. Cultural discourse in humor is a specific aspect to see how the sense of humor came up from the cultural understanding of the humor concept.

Types of humor include personal humor, social humor, and artistic humor. Meanwhile, the functions of humor include means of expressing ideas, means of social criticism/protest, information media and entertainment media, as well as relieving stress due to pressure from external factors.

VI. METHODS

A. Data Collection Techniques

The data of this study were collected from two sources; first from field research (from social interaction) and second from Social Media (Facebook, Instagram, Twitter, and WhatsApp Group) which are already public. Purposively all data are in the form of short dialogue. Based on the collected data they are then translated into English according to the text and context. Examples of verbal data look like below;

Kakek	*:*	*Ketika saya seusiamu, saya biasa pergi ke dua pasar dengan dua koin dan membawa pulang sabun, nasi, roti, susu.*
Cucu :		*Saat ini sulit. Karena sejumlah Kamera CCTV di mana-mana.*
Grandpa	:	When I was your age, I used to go two markets with 2 coins and bring home soap, rice, bread, milk.
Grandson:		Nowadays it’s difficult. There are CCTV Cameras everywhere.

The data unit model above shows the dialogue between Granpa and Grandson. Of course it feels funny with an element of humor because there is a misunderstanding between the two. Granpa told the condition when he was a child that two coins were enough to buy a number of necessities such as soap, rice, bread, milk, while the grandson understood that with 2 coins, only for transportation going to the two markets. In other words, the grandfather stole the items. That is the reason why the answer is "nowadays it's difficult. There are CCTV cameras everywhere". Grandson means, it is difficult to thief at the moment since CCTV Cameras everywhere.

For the needs of this research, 18 dialogues have been collected. Each dialogues is given data code. After each data is coded, it is then listed in the table for attachment. In data presentation, the data code discussion is to refer to the data. This research uses quan-qual methods. The quantitative was applied to find respondents perception while the qualitative was applied to describe the cultural sense of humor.

This study involved 40 respondents to obtain a response to the humority of the data. The compositions of respondents are as follows;

TABLE 1
RESPONDENTS OF STUDY

	Female	**Male**	*Total*
Teaching Staffs	6	5	11
Students	9	7	16
Administrative Staffs	4	3	7
Others	3	3	6
	22	18	40

Response of respondents can be seen in Table 3

B. Data Presentation

This study displays 18 data of short dialogues. It seems that the humor data represents several category slots of various humor-evoking techniques, and in the end, something funny and humorous is not caused by the subject or theme, but because of the techniques employed by the humor creator.

There are 4 basic categories for discussing humor (Berger, 1993). They are 1). **Language**. Humor is verbal. In this category, humor is expressed through words, the way of speaking, the meaning of words, or the consequences of words.

2). **Logic.** Humor is ideational. In this category, humor is raised through thoughts. 3). **Identity**. Humor is existential. In this category, humor is raised through the identity of the player or comedian, and 4). **Action.** Humor is physical or nonverbal. In this category, humor is raised or evoked through physical actions or nonverbal communication such as hand or foot movements, actions, or expressions (Berger, 1998, p. 17). However, this study focuses on verbal humor.

Data presentation is done by categorizing data into slots. The following are slots by category theorized by Berger. Berger (1998) suggests humor techniques in a global cultural context. However, this slot is mostly applied to research on TV humor, because TV show humor contains verbal and verbal elements. For example, Action Category cannot be applied to humor research from short verbal dialogues.

TABLE 2
HUMOR TECHNIQUE AND THEIR SLOTS

Language	***Logic***	***Identity***	***Action***
Bombast	*Irreverent behavior*	*Anthropomorphism*	*Clownish behaviour*
Infantilism	*Malicious pleasure*	*Eccentricity*	*Clumsiness*
Irony	*Absurdity*	*Embarrassment*	*Chase*
Misunderstanding	*Coincidence*	*Grotesque Appearance*	*Exaggeration*
Pun	*Conceptual surprise*	*Imitation*	*Peculiar face*
Repartee	*Disappointment*	*Impersonation*	*Peculiar music*
Ridicule	*Ignorance*	*Parody*	*Peculiar sound*
Sarcasm	*Repetition*	*Scale*	*Peculiar voice*
Satire	*Ridigity*	*Stereotype*	*Slapstick*
Sexual allusion		*Transformation*	*Speed*
Outwitting		*Visual surprise*	

Of the four category slots mentioned in Table 1 above, in this study only three categories were applied, they are Language category, Logic Category, and Identity Category.

To find the validity of the data, the researcher has asked for responses from 40 respondents to find out whether these short dialogues create a sense of humor (Number of respondents, see Table 1). Respondents' answers are shown as follows;

TABLE 3
RESPONSE OF RESPONDENTS

	Data Code	**Percentage**	*Remarks*
Very Funny	/01//03//05//08//09/ /10//12//13//16//18	10 (55.6%)	
Funny	/02//06//07/ /11//15//17/	6 (33.3%)	
Not really funny	/04//14/	2 (11.1%)	

VII. FINDING AND DISCUSSION

A. Finding

Researcher has collected a number of data and after data reduction, it remains 18 data units. Reduction is done to avoid reduplication and similarity of dialogue. Each data is checked and rechecked to determine the category.

TABLE 4
HUMOR WITH *LANGUAGE* CATEGORY

No	**Category**	**Data Number**
1	*Irony*	/02/03/12/
2	*Misunderstanding*	/08/13/15/
3	*Repartee*	/01/14/
4	*Ridicule*	/01/
5	*Sarcasm*	04//12/15
6	*Satire*	/05/
7	*Sexual allusion*	/07/

In humor with *language* category (Table 4), there are 14 data units scattered on *Irony, Misunderstanding, Repartee, Ridicule, Sarcasm, Satire,* and *Sexual Allusion*. Then the following categories are shown in the table below;

TABLE 5
HUMOR WITH *LOGIC* CATEGORY

No	**Category**	**Data Number**
1	*Absurdity*	/05/06/09/10/
2	*Conceptual surprise*	/13/16/17/18/

From Table 5 above, the humor with logic category found as many as 8 data units consisting of 4 data units of *Absurdity*, and 4 data units of *Conceptual surprise*. The humor with identity category is identified as shown in the table below;

TABLE 6
HUMOR WITH *IDENTITY* CATEGORY

No	Category	Data Number
1	*Eccentricity*	/02/08/
2	*Impersonation*	/06/

It can be seen from Table 6, that there are only 3 data units in the humor with identity category, which are spread over *Eccentricity* 2 data units and *Impersonation* 1 unit. For the humor with action category, there was no suitable data, because the scope of this research was verbal humor.

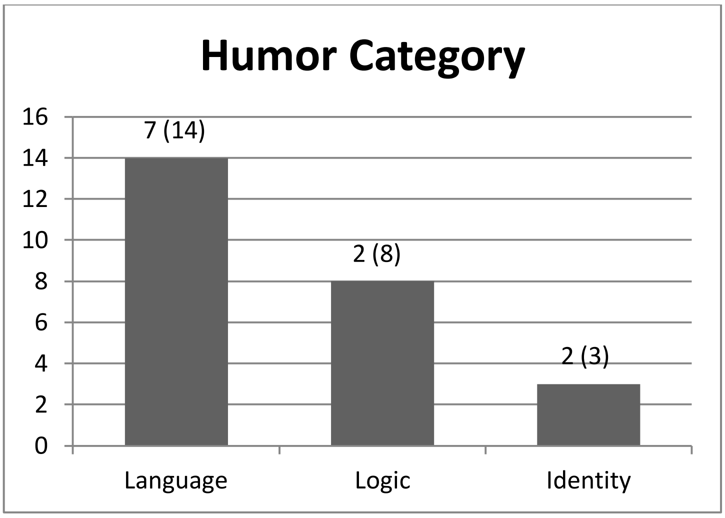

Figure 1. Humor Category Based on Berger Theory

This figure shows that 'language category' has 7 categories with 14 data units, 'logic category' has 2 categories with 8 data units, and 'identity category' has 2 categories with 3 data units.

B. Discussion

There are four basic categories in which all the humor techniques proposed by Berger are grouped into: 1). *Language.* Humor is verbal. In this category, humor is expressed through words, the way of speaking, the meaning of words, or the consequences of words. 2). Logic. Humor is ideational. In this category, humor is raised through thoughts. 3). *Identity*. Humor is existential. In this category, humor is raised through the identity of the player or comedian, and 4). *Action* Humor is physical or nonverbal. In this category, humor is raised or evoked through physical actions or nonverbal communication such as hand movements or eye movements, head movements, actions, or expressions. Not all of these categories can be applied in this study because the focus of this research is on verbal humor.

After categorization, it turns out that a number of data can be entered not only in one slot but in several slots in the same category, for example, data 01 goes to Repartee and Ridicule, data 12 goes to Irony and Sarcasm and data 15 goes to Misunderstanding and Sarcasm. This shows that dialogue humor is dynamic and multi-dimensional. The prominent aspects of the language category are Irony, Misunderstanding, and Sarcasm. It was also found, for example, that data 2 was in two different sub-categories, namely the language category and the identity category. The same thing in data 6 is also in the sub-category logic category and identity category.

No matter how simple the humor in dialogue, as the theme of this research, is linguistically in the category of cultural discourse. Differences in perspective on humor are determined from a cultural point of view. Something can be accepted as humorous and entertaining if the content fits into the cultural scheme of the reader. Of the 18 data units, the category is dominated by language category 14 (56%) following logic category 8 (32%), and identity category 3 (12%). This figure is obtained from the dominant data in one category. This is also possible because the humor in dialogues is in the realm of cultural discourse.

In relation to the respondent's perception, there is a strong relationship between the perception of very funny (55.6%) and the dominant language category, namely very funny, followed by funny (33.3%). Quite a funny perception only reached (11.1%), this is thought to be caused by the problem of the respondent's cultural conception. Without a cultural conception, sometimes a humor is not funny. Humor is a part of language, and at the same time language is a code of culture.

What Berger theorizes is the structure of the rhetoric style and patterns of humor expression. It is proven that humorous discourse has a rhetorical structure and a pattern of expression so as to create a sense of humor that is entertaining for readers and listeners.

VIII. Conclusion

Humor is something that is needed by normal humans, as a means of communication to channel the contents of the heart, release the problematic pressure experienced by a person, and provide a wise insight while gaining entertaining fitness. The existence of humor in human life is present as part of the culture. Humans know humor since humans know the language, and carry out interpersonal communication. Humor is something that is usually associated with smiling or laughing.

This research focuses on verbal humor. In the midst of the presence of various theories of humor, but the principle is the same, namely entertaining, educating, and criticizing something through the medium of humor. In any form, humor is something that is laughable, charming, strange, synonymous with humor, and, finally, stimulates a person to laugh or smile.

Based on the discussion, this study found 1) of respondents' perceptions, very funny was at 55.6%, followed by funny 33.3%, and quite funny only reached 11.1%. This perception is closely related to the respondent's cultural conception. Without a cultural conception, sometimes a humor is not funny. Humor is part of language, and at the same time language is a cultural coder, 2) In the categorization system, a number of data are not only in one slot but in several slots in the same category, for example, data 01 goes to *Repartee* and *Ridicule*, data 12 goes to *Irony* and *Sarcasm* and data 15 goes to *Misunderstanding* and *Sarcasm.* This shows that dialogue humor is dynamic and multi-dimensional. From this category then the ones that stand out are Irony, Misunderstanding, and Sarcasm. In another case, for example, data 2 is in two different subcategories, namely the language category and the identity category. Similarly, data 6 is in the sub-category logic category and identity category, and 3) of the 18 data units, a category dominated (obtained from only dominant data in one category) found language category 14 (56%) following logic category 8 (32%), and identity category 3 (12%). This figure is also possible because the humor in dialogues is in the realm of cultural discourse.

Finally, no matter how simple the dialogue humor is, it cannot be separated from the category of cultural discourse. A discourse in humor can be received differently from the point of view of different cultures. Thus, the topic with the study of Cultural Discourse in Indonesian Humor by presenting data in the form of Some Short Dialogues has shown a new perspective in humor research.

Appendix. Indoneian Humor and Their Translation

Data			Dialogues
01	*Si Gadis* *Si Lelaki* *Si Gadis*	*:*	*Anda akan menjadi penari yang baik kecuali untuk dua hal.* *Apa dua hal itu?* *Kakimu.*
	Girl Boy Girl		You would be a good dancer except for two things. What are two things? Your feet.
02	*Guru* *Siswa*		*Andi!, mengapa karangan kamu dan punya Didin sama persis?* *Pak, kami berdua melihat sapi yang sama dan menulis itu.*
	Teacher Student		Andi! Why the composition of your and Didin's exactly the same? Sir, we both saw the same cow and wrote that.
03	*Guru* *Siswa*		*Hari ini, kita akan berbicara tentang tenses. Sekarang jika saya mengatakan "Saya cantik" itu tenses apa?* *Jelas itu adalah bentuk lampau.*
	Teacher Student		Today, we're going to talk about the tenses. Now if I say "I am beautiful" which tenses is it? Obviously it is the past tense.
04	*Guru* *Siswa*		*"Jawab soal matematika ini! Jika ayahmu berpenghasilan 500 seminggu dan memberikan setengahnya kepada ibumu?"* *Siswa: "Serangan jantung"*
	Teacher Student		Answer this math problem: if your father earns 500 a week and gives half to your mother?" "A heart attack"
05	*A* *B* *A*	: : :	*Pria sangat baik dan wanita sangat kejam!* *Bukti……?* *Kebanyakan wanita tidak suka membantu pria yang tidak dikenal. Tetapi Semua pria siap membantu wanita yang tak dikenalnya.*
	A B A	: : :	Men are very kind and women are very mean! Proof……? Most women don't like to help unknow men. But all men are ready to help unknown women.
06	*Istri*		*Apa yang kamu lakukan?*

	Suami		*Membunuh nyamuk.*
	Istri		*Berapa banyak yang kamu bunuh?*
	Suami		*Jumlah 5 .2 perempuan, 3 laki-laki.*
	Istri		*Bagaimana Anda tahu jenis kelamin mereka?*
	Suami		2 dekat cermin dan 3 lainnya dekat meja bir
	Wife		What are you doing?
	Husband		Killing mousquitoes.
	Wife		How many did you kill?
	Husband		Total 5, 2 females, 3 males.
	Wife		How do you know their gender?
	Husband		2 near mirror and 3 near beer
07	*Cowok*		*Menikah lah denganku…?*
	Cewek		*Apakah kamu punya rumah..?*
	Cowok		*Tidak*
	Cewek		*Punya mobil Bmw berapa?*
	Cowok		*Tidak*
	Cewek		*Berapa gaji kamu?*
	Cowok		*Tidak ada gaji. Tetapi..*
	Cewek		*Tidak tapi. Anda tidak punya apa-apa. Bagaimana aku bisa menikahimu? Tolong enyah kau!!*
	Cowok		*(berbicara sendiri) saya punya 1 Villa 3 property tanah 3 Ferrari dan 3 Sedan kenapa saya harus punya a BMW? Bagaimana saya bisa mendapatkan gaji ketika saya bos! dan gadis itu kehilangan kesempatan.*
	Boy		Marry me…?
	Girl		Do you have a house..?
	Boy		No
	Girl		How much have a BMW car?
	Boy		No
	Girl		How much is your salary?
	Boy		No salary. But..
	Girl		No but. You have nothing. How can I marry you? Leave Please!!
	Boy		(talking to himself) I have 1 Villa 3 property lands 3 Ferrari's and 3 Sedans, why would I need to have a BMW? How could I get a salary when I'm the boss!, and the girl lost her chance.
08	*Pasien*		*Bagaimana Anda tahu wortel baik untuk mata Anda?*
	Perawat		*Apakah anda pernah melihat kelinci memakai kacamata?*
	Patient		How do you know carrots are good for your eyes?
	Nurse		Have you ever seen a rabbit wearing glasses?
09	*Guru*		*Di balik setiap pria yang sukses ada seorang wanita, apa yang kita pelajari dari ini?*
	Siswa		*Jika demikian, kita harus berhenti membuang-buang waktu untuk studi dan berupaya mencari wanita.*
	Teacher		Behind every succesfull man there is a woman what do we learn from this?
	Student		If so, we should stop wasting time in studies and try to find woman.
10	*Ayah*		*Hei kenapa kamu tidak pergi belajar?*
	Putra		*Untuk apa?*
	Ayah		*Kamu akan mendapat nilai bagus*
	Putra		*Lalu?*
	Ayah		*kamu akan mendapatkan gaji yang bagus.*
	Putra		*Lalu?*
	Ayah		*Anda akan mendapatkan mobil baru ... rumah besar ...*
	Putra		*Lalu?*
	Ayah		*Kamu akan santai…*
	Putra		*Apa kamu tidak tahu, kalau itu sudah saya lakukan sekarang???*
	Father		Hey why don't you go and study?
	Son		for what?
	Father		you will get good marks
	son		then?
	Father		you will get good salary.
	Son		Then?
	Father		You will get new car… big house…
	Son		then?
	Father		you will relax…
	Son		What do you think I'm doing right now???
11	*Nia*		*Lihat pencuri telah memasuki dapur kami dan dia memakan kue yang saya buat.*
	Andi		*Siapa yang harus saya hubungi sekarang, polisi atau ambulans?*
	Nia		Look a thief has entered our kitchen and he is eating the cake I made.
	Andi		Whom should I call now, police or ambulance?
12	*Cowok*		*Hei, kamu terlihat sangat cantik*
	Cewek		*Aww. Terima kasih. Saya tidak tahu harus berkata apa.*
	Cowok		*Berbohong saja, seperti yang saya lakukan*
	Boy		Hey, you look so beautiful

	Girl		Aww. Thank you. I don't know what to say.
	Boy		Just lie something, like I did.
13	*Ayah*	*:*	*Saya memiliki empat orang putra* *Pertama : Insyinyur Teknik* *Kedua : MBA* *Ketiga : Doktor* *Keempat : Pencopet*
	Tetangga	*:*	*Kenapa kamu tidak usir saja ke luar rumah? memalukan*
	Ayah	*:*	*Tidak, karena dia lah satu-satunya yang berpenghasilan dalam rumah,*
		:	*yang lain penggangguran*
	Tetangga		*Ha ha ha*
	Father	:	I have four sons 1st : Engineer 2nd : MBA 3rd : Ph.D 4th : Thief
	Neighbour	:	Why don't you throw your 4th son out the house?
	Father	:	He is theonly one earning inthe house, rest are jobless
	Neighbour	:	Ha ha ha
14	*Guru*		*Dapatkah kamu melihat Tuhan?*
	Siswa		*TIDAK*
	Guru		*Bisakah kamu menyentuh Tuhan?*
	Siswa		*TIDAK*
	Guru		*Lalu ada TUHAN.*
	Siswa		*Bu, bisakah Anda melihat otak Anda?*
	Guru		*TIDAK*
	Siswa		*Bisakah kamu menyentuh Otakmu?*
	Guru		*TIDAK*
	Siswa		*Oke! Tidak ada komentar!*
	Teacher		Can you see GOD?
	Student		NO
	Teacher		Can you touch GOD?
	Student		NO
	Teacher		Then there is a GOD.
	Student		Ma'am can you see your brain?
	Teacher		NO
	Student		Can you touch your Brain?
	Teacher		NO
	Student		Okay! No Comments!
15	*Pria*	*:*	*Halo, saya di kamar 420, tolong segera kirim seseorang ke sini, saya sedang berdebat dengan istri saya dan dia mengatakan bahwa dia akan melompat keluar dari jendela*
	Wanita	*:*	*Maaf pak, tapi itu masalah pribadi.*
	Pria	*:*	*Dengarkan tolol! Jendela tidak bisa terbuka. Dan itu masalah pemeliharaan*
	Man	:	Hello, I'm in room 420, please send someone here immediately, I am having an argument with my wife and she is saying that she is going to jump out of the window
	Woman	:	I'm sorry sir, but that's a personal matter.
	Man	:	Listen you stupid! The window is not opening. And that's a maintenance problem
16	*Istri*		*Lihat cowok pemabuk itu.*
	Suami		*Siapa dia?*
	Istri		*10 tahun yang lalu. Dia melamarku dan aku menolaknya.*
	Suami		*Wah.. dia masih Merayakannya*
	Wife		Look at that drunk Guy.
	Husband		Who is he?
	Wife		10 years ago. He proposed me and I rejected him.
	Husband		Omg.. He is still Celebrating.
17	*Guru*		*Ali, jika kamu punya 5 dolar dan kamu meminta ke ibumu 5 dolar lagi, berapa dolar yang kamu punya?*
	Andi		*5 dolar Pak.*
	Guru		*Kamu tidak tahu menghitung ya?*
	Andi		*Tapi pak. Anda tidak tahu siapa ibu saya*
	Teacher		Ali, if you had 5 dollars and you asked your mother for another 5, how many dollars would you have?
	Andi		5 dollars Sir.
	Teacher		You don't know your arithmetic
	Andi		But sir. You don't know my mother
18	*Suami*		*Para ilmuwan telah menemukan bahwa pria mengatakan 10.000 kata sehari sementara wanita mengatakan sekitar 20.000 kata.*
	Istri		*Itu karena kami harus mengulangi semuanya dua kali untuk orang bodoh seperti Anda. (teriakan dari dapur)* *Suami: Apa?*
	Husband		Scientists have found that men say 10.000 words a day while women say

	Wife		about 20.000 words. It's because we have to repeat everything twice to you blockheads. (shouts from the kitchen) Husband: What!

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M. Dalyan is a lecturer at the Faculty of Cultural Sciences, Hasanuddin University, South Sulawesi, Indonesia. He is now a Ph.D candidate of Linguistics Department at the Faculty of Cultural Sciences, Hasanuddin University. His research interests are Linguistics, Philosophy and Cultural Studies.

Muhammad Darwis is a Professor of Linguistics **at** the Faculty of Cultural Sciences, Hasanuddin University, South Sulawesi, Indonesia.

Fathu Rahman is a Professor of Literature and Culture at the Faculty of Cultural Sciences, Hasanuddin University, South Sulawesi, Indonesia.

Ade Yolanda is a teaching staff the Faculty of Cultural Sciences, Hasanuddin University, Makassar Indonesia.

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