

Theory and Practice in Language Studies

ISSN 1799-2591

Volume 12, Number 7, July 2022

Contents

REGULAR PAPERS

- Refocusing on Listening Skills and Note-Taking: Imperative Skills for University Students' Learning in an L2 Environment 1241
Festus Uwakwe Ngwoke, Walter Ugwuagbo, and Basil Okwudilichukwu Nwokolo
- An Analysis of Compliment Response Strategies by Jordanian Adolescent Students: The Influence of Gender and Social Power 1252
Yasser Al-Shboul, Ibrahim Fathi Huwari, Othman Aref Al-Dala'ien, and Zeyad Al-Daher
- On Speak to and Talk to: A Corpora-Based Analysis 1262
Namkil Kang
- PRO vs pro in Arabic Syntax: Theoretical Analysis 1271
Atef Mustafa Jalabneh
- Treatment of Nature: An Ecocriticism Approach in 'Komat Kamit' of Tejo and Kamba's *Tuhan Maha Asik* 1278
Purwanto Siwi, Burhanuddin Arafah, Sri Wulan, Purwarno Purwarno, Susi Ekalestari, and Azhariah Nur B. Arafah
- COVID-19 IS WAR, WATER & A PERSON: Metaphorical Language of the Coronavirus Disease in "the Jordan Times" Newspaper 1286
Hanan A Amaireh
- Belonging to Nowhere: A Psychological Study of Alienation and Estrangement in Ramabai Espinet's "The Swinging Bridge" (2003) 1294
Salam Hussein Yahya, Manimangai Mani, Ida Baizura Binti Bahar, and Mohammad Ewan Awang
- Animalising and Mechanising Self-Determined Women Characters Regardless of Their Class Structure in *Jasoda* — A Feministic Perspective 1299
Caro Velma J. and Alan G.
- A Pronunciation of English Medical Loanwords Produced by Thai Nurses: A Case Study at Nopparat Rajathanee Hospital 1305
Tharinee Kitikanan and Patchanok Kitikanan
- The Dysfunctional Father in Hanif Kureishi's Novel *The Buddha of Suburbia* 1313
Walid Messaoudi and Samira Al-Khawaldeh
- A Single or Separate Entities? A Genre-Based Investigation Into the Correspondence Between L1 and L2 Writing Skills 1320
Mahboubeh Safavi, Firooz Sadighi, Mohammad Sadegh Bagheri, and Mostafa Zamanian
- Unwinding the Identity and Racial Saga in Maya Angelou's *Gather Together in My Name* 1332
Ruth Neyah V and Vijayakumar M
-

Epistemic Modality in English-Medium Artificial Intelligence Research Articles: A Systemic–Functional Perspective <i>Gefei Bo and Jianjun Ma</i>	1337
Toni Morrison and Susan Abulhawa Writing Female Characters Amidst Conflict and Warzones: Towards a Literary Matrilineal Lineage <i>Hadjer Khatir and Eman Mukattash</i>	1349
Resistance to Domesticity in Fanny Fern’s <i>Ruth Hall</i> : A Feminist Viewpoint <i>Zahraa Gamal Saad Mahmoud, Mohd Nazri Latiff Azmi, and Isyaku Hassan</i>	1358
Nexus Between Painting and Literature <i>Rathika E and V. Vijayalakshmi</i>	1365
Stereotyped Oriental Women in Conrad’s Early Malay Novels <i>Tingting Zhou</i>	1373
A Stylistic Analysis of John Keats’s Poem “Ode to Psyche” <i>Rasha Sh. Al- Erjan</i>	1378
Partial EMI Nursing Program: Insights From Students and Teachers in Thailand <i>Nipapat Pomat, Arnon Jannok, Adcharawan Buripakdi, and Jeffrey Dawala Wilang</i>	1386
Technology: A Zeitgeist for Paraphrasing <i>Ida Grace A. and Nageswari R.</i>	1397
A Study of the Translation of Mo Yan's <i>Frog</i> From the Perspective of Domestication and Foreignization <i>Hui Li</i>	1405
The Semantic Connotation of Contradictory Contrast in the Noble Qur’an, Represented in Serr (Concealment) and Alan (announcement) <i>Saad A. Meqdad, Mohammad O. Abu-Rahme, Sayel H. Al-Hawawsheh, and Mohammad A. Al-Taher</i>	1410
Online-Based L2 Writing Courses and Practicing Metacognitive Strategies: Teacher-Regulated or Individualized? <i>Maryam Shirvani and Reza Porkar</i>	1419
State of Praxis in <i>The Oath of Vayuputras</i> : An Eco-Critical Perspective <i>S. Karthik and Sangeeta Mukherjee</i>	1428
Cognitive Explanations for Deixis in Narrative Fictions <i>Junling Zhang</i>	1435
The Students’ Perceptions of Arabic and English as a Medium of Instruction in Jordan <i>Othman Khalid Al-Shboul</i>	1441
Humour in Translation From English Into Arabic: Subtitles of the Comedy Sitcom Friends <i>Suhib A. Alnusairat and Paramaswari a/p Jaganathan</i>	1447

Refocusing on Listening Skills and Note-Taking: Imperative Skills for University Students' Learning in an L2 Environment

Festus Uwakwe Ngwoke

Department of English and Literary Studies, University of Nigeria, Nsukka, Enugu State, Nigeria

Walter Ugwuagbo*

Department of English and Literary Studies, University of Nigeria, Nsukka, Enugu State, Nigeria

Basil Okwudilichukwu Nwokolo

Department of English and Literary Studies, University of Nigeria, Nsukka, Enugu State, Nigeria

Abstract—Listening as the foremost language skill remains an indispensable language skill in human communication, language teaching, and learning. Its indispensability lies in its being the pillar upon which other language skills are built (Obiweluzo & Melefa, 2013). Note-taking as a post-listening activity is a very crucial step for remembering what has been captured through listening since information retention lasts shortly. Irrespective of the glaring importance of listening skills and note-taking strategies to language learning, university students from very common observations have continued to neglect these skills, hence the poor performance in other language skills and other learning activities. For this reason, this paper is set to investigate the importance of listening skills for effective language teaching and learning of university students, examine to what extent listening skills have been neglected/overlooked by university students, and explore the positive effects of note-taking strategies on listening skills as well as language learning. The data for this study will be elicited from first-year undergraduates of University of Nigeria, Nsukka using a well-structured questionnaire with 31 questionnaire items based on the aspects of listening skills and note-taking strategies. The paper shall be descriptively analysed and findings exposed with proper recommendations.

Index Terms—listening skill, note-taking, language learning, university students

I. INTRODUCTION

Over the years, listening has been seen from different perspectives depending on the prevailing understanding of it at different times. Rost (2002) opines in the 1960s that listening was part of the listeners' experiences or peculiarities adopted to understand the intention of the speaker. In the 1970s, it was perceived as the cultural significance of speech behaviour. In the 1980s and 1990s, listening was seen as a "parallel processing of input" (p.1). In a more recent time, Vandergrift (1999) from a more comprehensive approach defines listening as an active complex process whereby the listener is able to distinguish between sounds, understand vocabulary as well as grammatical structures. It includes also interpretation of stress and intonation, retention of what was apprehended above and a sociocultural context interpretation of the utterance within both immediate and larger sphere (p.68). From the above, it is obvious that before the 1980s, listening was notionally a passive activity and speaking much more active. That has remained obsolete and could not be sustained since according to Vennu, the decoding of the message calls for active participation in the communication between the participants. This notion of passivity on listening skills may be obviously tied to the neglect of this all-important and fundamental skill (cited in Sheth & Chauhan, 2015, p. 223). Speaking further on the issue they added, "Although listening is an imperative key to language success, unfortunately, it has been thrown on the back seat for teaching reading and writing in the classroom" (p. 225).

The relevance of listening skills both in a classroom setting and in daily life cannot be underestimated. Stressing the importance of listening skills, Anderson and Lynch state that listening skills are as important as speaking skills since communication cannot take place without the development of the two skills. They further reiterate that "we only become aware of what remarkable feats of listening we achieve when we are in an unfamiliar listening environment, such as listening to a language in which we have limited proficiency" (cited in Yildirim & Yildirim, 2016, p.2097). In the same vein, Wallace et al. (2004) maintain that listening skills are also very important in the learning process because they help the students to achieve a successful and effective communication through the acquisition of information and

* Corresponding author

insights (p.13). To this point, listening is not doubt a very important element which should not be neglected in every formal learning environment especially in ESL classrooms.

However, most people erroneously think that the mastery of second language is only based on the ability to read and write not knowing that without efficient listening skills, it will be quite impossible to communicate effectively. There is no doubt that listening skill is a fundamental skill in language learning and has continued to dominate human activity. Nunan explains that explains that in a second or foreign language learning students devote over 50% of their time functioning in listening (cited in Yildirim & Yildirim, 2012, p. 2097). Rivers and Terpenley (1978) in the same vein state how adult spend their whole time in language communication activities thus: 45 percent for listening, 30 percent for speaking, 16 percent for reading and only 9 percent for writing (p.42)." Bird (1953) stated that female college students spent 42 percent of their time listening, 25 percent speaking, 15 percent reading, and 18 percent writing (cited in Yousofia et al., 2014, p.1946). In a study carried out by Feyten, it was reveal that in a working day, about 70% is spent on verbal communication while about 45% out of this is spent on listening (cited in Yii, 2008). Despite that listening is the most frequently used language skill and for its indispensability in the entire learning activities, numerous problems bothering to poor attention, non-adoption of necessary skills and strategies, etc. have continued to manifest negatively, hence this investigation.

A. *Research Questions*

1. What is the importance of listening skills in the learning situations of university students as well as the place of listening skills amid other language skills?
2. What is the level of application of listening strategies by university students?
3. What is the effect of note-taking strategies on listening skills?
4. What are the possible causes of poor listening situations among university students?

B. *The Objectives of the Study*

1. To establish the imperative importance of listening skills in the learning situations of university students and the crucial place of listening skills to other language skills.
2. To ascertain the level of application of listening strategies by university students.
3. To explore the effect of note-taking strategies on listening skills.
4. To identify the possible causes of poor listening situations among university students.

II. LITERATURE REVIEW

A. *Difference between Listening and Hearing*

Part of the passivity perception` of listening skills in the past has to do with the poor concept of the word 'listening'. Many incline listening to mean hearing when they are obviously different. In drawing a clear difference between listening and hearing, Kline points out that the knowledge of the difference between hearing and listening is an important feature for effective learning and teaching of listening. He avers that hearing is more of sound reception while listening goes with attachment of meaning to the sound. This implies that hearing is passive and listening active (cited in Yildirim & Yildirim, 2016, p. 2096). From a similar perspective, Rost explains that hearing is a form of perception while listening is an active and intentional process (cited in Yildirim & Yildirim, 2016, p.2095). Even though both involve sound perception, listening has more as regards the degree of attention and intention. It is clear that the perception of listening as a passive skill is drawn from the concept of hearing.

B. *Listening as the Most Fundamental Language Skill and Facilitator to Other Language Skills*

In language acquisition, listening skill remains an outstanding fundamental skill, especially, with the indispensable role it plays in communication and in people's daily lives. Oxford (1993), in support of this, affirms that listening is perhaps the most fundamental language skill (p. 205). Rost (2001) aligning with the above explains that listening plays a key role in language learning and points out that the major difference between successful and less successful learners depends largely on their ability to adopt listening as a means of acquisition (p. 94). Simply put, listening is the foremost skill for language learning and also a necessity in the development of other language skills. Succinctly, Guo and Wills (2006) capture many roles of listening thus: it is a means people gain information, education, understanding of the world as relates to human affairs, ideals and values (p.3). There is no doubt that without understanding the speakers' message learners cannot respond appropriately. It is for this reason that listening can facilitate other communication skills (Vandergrift, 1999, p. 169). Listening skills are crucial to the development of speaking skill such that it helps second language learners to develop their pronunciation and fluency in English.

For most foreign and second language learners, the key reason for learning a language is to be able to communicate in social contexts (Vandergrift, 1999). It can also be stated that when learners have good communication skills they are said to be effective users of the language (Yildiz & Albay, 2015, p. 4), and yet Dunkel et al. affirm that listening skill is more important than speaking skill because communication cannot take place except the listener understands the speakers' message before there can be a response (cited in Yildiz & Albay, 2015, p.4). Through listening, listeners are equipped with necessary inputs that enable language learning to take place (Rost, 1994). Words acquired in a listening

context are better understood and retained for appropriate use because of the sensual activeness involved in listening. To this point, the important of teaching listening comprehension is like that of listening lessons which are a channel for teaching elements of grammatical structure and allowing new vocabulary items to be contextualized within a body of communicative discourse Morley (cited in Yildirim & Yildirim, 2016, p. 2099).

C. Problems English Language Learners Encounter in Listening

Many problems abound among learners of the English language in the course of listening. These problems constitute serious setback to effective listening giving rise to very poor dividends expected from successful listening. One of the major problems that continuously rear its ugly head is unfamiliar sounds that appear in English but are not in the learners' native language. The case of understanding intonation and stress as well manifests along this line, especially, with the fact that they are not always given much attention during teaching and learning. From a more detailed perspective, Ur (2007) outlines the following main potential problems learners need intensive practice while listening: "hearing sounds, understanding intonation, and stress, coping with redundancy and noise, predicting, understanding colloquial vocabulary, fatigue, understanding different accents, using visual and aural environmental clues" (p.10). Underwood (1989) similarly enumerates the common obstacles students experience in the course of listening as: speed of delivery, inability to repeat words, limited vocabulary, failing to follow transitional signals, lack of contextual knowledge, inability to concentrate, and the habits of trying to comprehend every word heard (p.43). These situations obviously lead to some comprehension difficulty. In a closely related manner, Hayati and Jalilifar (2009) reveal that the further problem listeners encounter often is how to address the rapid disappearance of the content of what they have listened to (p. 101). Also, Rixon (1986) notes that the problems in listening arise because spoken words are not retained to be ruminated on or contemplated like that of written words (p. 26). Many language learners acknowledge that they can always follow the speakers with ease but remain at a loss after some time as they cannot remember what was said again. Imperatively, the issue of research on retention should be given serious attention (Hayati & Jalilifar, 2009, p.101). A possible solution to this problem can be found by exposing learners to various post-listening activities like note-taking which is a key term for later discussion in this paper.

In another study that explored Arabic learners' perceptions and beliefs about their listening comprehension problems in English, ineffective usage of listening strategies, the listening text itself, the speaker, the listening tasks and activities, the message, and listeners' attitudes were found to be the sources of their listening comprehension problems. When students were asked to list their listening problems, the most common answers were poor classroom conditions, not having visual aids, unfamiliar vocabulary, unclear pronunciation, speech rate, boring topics, and being exposed to longer texts (Hasan, 2000).

Also similar to the above study, Graham (2006) examined learners' perspectives of listening comprehension problems and investigated learners' views on the reasons behind their success. The participants used for the research were a group of high school students studying French as a foreign language. The data were accessed through questionnaires and semi-structured interviews. The study revealed some of the problems reported by learners on how to deal with the delivery of the spoken text, to hear and understand the individual words (Yildirim & Yildirim, 2016). The speed of delivery and the language used by the speaker stand out in this case. Notably, these situations are beyond the control of the learner, hence his inability to keep abreast with the speaker and his failure to grasp the whole meaning of the text. Most learners stated that their low listening ability and not being aware of effective listening strategies were the factors that affected their success.

One of the current studies specifically on listening comprehension problems encountered by Saudi Students in the EL listening classrooms was conducted by Hamouda (2013). The results revealed that the students' major listening comprehension problems encountered by EFL Saudi learners were accent, pronunciation, speed of speech, lack of vocabulary, different speakers' accent, poor concentration, anxiety, and bad recording quality (p.113). In line with these, distractions in and outside the classrooms and the tendency to understand everything in the listening text by the listener constitute a bulk of learners' listening problems (Lee, 1986).

D. Challenges of Teaching/Learning Listening Skill

Teaching listening has also been a challenge for language teachers for several reasons. Mendelson outlines reasons why listening was poorly taught. First, listening for a long time was not considered as a separate skill hence was not taught explicitly. Supporters of the view averred that language learners would improve their listening skills on their own while listening to the teacher during formal classes (cited in Yildirim & Yildirim, 2016, p. 2099).

The traditional materials for language teaching were not efficient enough to teach listening. Such materials are authentic and inauthentic materials. Authentic material are teaching and learning material specifically designed for native users in its original and unaltered form while inauthentic material according to Field (2008) are materials that have been specifically designed for ESL/EFL purposes. In this case, the intended audience is learners, and the language of the material is created and modelled specifically for an L2 audience (p. 6). They are further seen as 'purpose-written materials' which are scripted (performed in a studio) and graded (simplified material designed to suit a specific learner level). The absence of such an important learning instrument obviously constitutes a serious barrier to teaching listening skills in the present circumstances.

Many tertiary students find it difficult to understand and retain what they listened in lectures because listening to a lecture is different from everyday conversational listening. For such conversational listening, they only need to bring in their general knowledge while they listen but they need to have specific background knowledge when they listen in the lecture settings. Similarly, students may also find listening to lectures a challenge because they do not apply their usual conversational turn-taking conventions in the lecture setting as the turn-taking in lectures will only be allowed when students are allowed to ask questions or questions come from the lecturer. More so, for some other personal factors, most students find it very difficult to ask questions even when they have such opportunities thereby foreclosing the chances of interactional sessions.

Aside the difficulty experienced because of the difference between conversational and lecture settings, undergraduate students also find it difficult to understand lectures since their role in listening deviates from the conventional straightforward 'chalk and talk' method that is usually the practice in the classroom setting. This 'chalk and talk' method in the school setting involves the teacher writing on the board to be followed by a detailed explanation from the teacher. It should be noted that there is entirely a mental shift in the sensory disposition to receptivity. That is to say that the role of instructional material which the chalkboard serves, in a swift contrast, remains side-lined. Learners most often lose their focus on active learning because of the associated sensual intangibility, hence the need for the application of listening strategies that will cater for the possible slack. More details are to be taken in the subsequent section.

Besides, Carter et al. opines that even the best listeners face the challenge of comprehending what they have heard and that is why the exploration of listening problems is seen to be relevant in assisting students' comprehension (cited in Yii 2008, p. 5). This is capable of providing some useful insights for the teaching and learning of listening comprehension skills (cited in Yii, 2008, p. 6). There is no doubt that most second language learners, most times, learn/listen to lectures amid these underlying problems without any observation. That is why successful listening is rarely achieved. Common knowledge of these inherent problems of listening gives way to the adoption of strategies that can enhance listening skills.

E. Listening Strategies

When you have a reason to listen, you listen actively. So, it is important that students listening in the classroom should have a reason for listening. With this, students should also imbibe the spirit of active listening which according to Brent and Anderson incorporates these observable external signs:

physically displaying emotion, cooperating with members of the group of listeners, physically expressing approval or disapproval of what is said, exhibiting behaviours directed toward listening, asking questions about what is being said, and contributing appropriate explanations and comments. (cited in Canpolat et al., 2015, p.166)

These signs have a serious binding force among learners as well as teachers that is capable of arousing students' interest and attention.

On the other hand, it can be seen from the view of Brown that prediction is a vital process in comprehending spoken language. Learners' ability to predict entails that they do not have to pay attention as well as actively process every phoneme, syllable, word, phrase, or even the very tone of the message (cited in Chung & Ahn, 2005, p. 4). This is possible because of the listeners' ability to exploit the relationship between listening and understanding which has to do with the connection between the existing knowledge and what one hears. Anderson and Lynch explicitly state that comprehension does not come by because of what a speaker says rather the listener establishes a link between what s/he hears and what s/he already knows and then attempts comprehending the meaning negotiated by the speaker (cited in Yildirim & Yildirim, 2016, p. 2096, p. 5). Aligning further with this, Akyol posits that active listeners make guesses before listening and continues to renew such guesses as they listen to new information and clues provided by the speaker (cited in Canpolat et al., 2015, p.167). In that case, language teachers always provide useful predictions and provoke relevant concepts and experiences to capture the learners' minds before they listen in class. Visual supports are very useful here and should be provided during listening as visuals can help learners to predict more accurately.

Language teachers should orient and engage the students in what they are going to listen to before proper teaching. Such entails asking students questions on the related area which will help the students learn to pick out key/important words necessary for understanding what is being said. This situation increases immensely the interest of the students since they try to find out the answers to the questions while listening. And listening with interest and attention is no doubt an active one.

F. Note-taking Enhancing the Effectiveness of Listening Skill

Note-taking has been a staple activity of academic life, particularly in lecture courses, for decades (DeZure et al., 2001). While we continue to highlight the pivotal role of listening skills in general learning activities, it must also be pointed out that the effectiveness of listening skill depends largely on the application of effective note-taking strategies. Conversely, one cannot in any form be involved in note-taking without listening. In short, note-taking is a post-listening skill that incorporates listening. Most scholars from different disciplines (see Divests & Grey, 1972; Howe, 1970, 1974; Dunkel, 1988 in Scott, 2001) agree that note-taking has two common functions: "external storage" and "encoding" functions. The basic function of external storage is to preserve information for later use while the other function has to

do with “encoding”. This function refers to the actual process required in taking notes which helps that lecture information is properly decoded and encoded into memory (Xie, 2002, p.8).

In the words of Howe (1976), taking notes entail different cognitive processing: listening, coding, integrating, synthesizing, and transforming (p. 285). Obviously, listening and note-taking operate on a symbiotic relationship to bequeath the desired result. That is to say that for a maximal appropriation of the gains accruable from these learning skills, they must not be taken in isolation. Yildiz and Albay, (2015) stressing the same issues opine that high school students being accustomed to smaller classrooms and discussion groups when they come into the university for first time usually adapt to developing new skills of listening, for example, note-taking, and using notes as a cognitive learning strategy (p. 5).

Notably, there is an apparent need for note-taking even when effective listening has taken place because of the problem of retention faced by most learners. As noted above, Hayati and Jalilifar (2009) and Rixon (1986) point out that listeners often face the rapid disappearance of the content of what they listen to even when they can follow the speakers with some ease. Exposing learners to these post-listening activities is a viable option for alleviating this problem.

III. METHODOLOGY

The study adopted a descriptive survey design to be able to examine the role, relationship, and effect of listening skills and their strategies as well as note-taking in the language learning/general education of university students using the University of Nigeria as a reference point. Data was collected through purposive random sampling from six departments; three departments from core science departments- Medical Laboratory Science, Electronics Engineering, Microbiology, and the other three from the Social Sciences and Arts - Social Work, Mass Communication, and English and Literary Studies. This was to ensure that students from different academic backgrounds were captured.

The instrument for data collection was a 31- item questionnaire which was sub-divided into four sections using a four-point Likert scale of Strongly Agree (SA), Agree (A), Disagree (D), and Disagree (DA). Section 1 sought information on students’ perceptions and attitudes to listening skills in relation to other language skills and the general learning situations of university students, and section 2 sought information on problems relating to the effective use of listening strategies. Section 3 sought information on problems associated with students’ ineffective note-taking while section four has to do with information on problems associated with the availability of resources, teaching environment, and teaching aids. The instrument was validated by two senior academics: one from the Use of English Unit and the other from the Department of English and Literary Studies all in the University of Nigeria, Nsukka. The two academics also have a strong background in measurement and evaluation. They made useful inputs which helped in streamlining properly the questionnaire items.

A total of 510 questionnaires were distributed to respondents i.e. 85 questionnaires for each department but in the end, a total of 502 questionnaires were returned and used for analysis through appropriate data from a statistical package for the Social Sciences (SPSS) as shown in the tables below.

IV. DATA ANALYSIS

TABLE 1A
SUMMARY OF THE RESPONSES OF STUDENTS ON THEIR PERCEPTIONS AND ATTITUDE TO LISTENING SKILLS CONCERNING OTHER LANGUAGE SKILLS AND THEIR GENERAL LEARNING SITUATIONS

S/N	Questionnaire items	N	SA	A	D	SD	MEAN	STD
1	Other language skills are considered to be more important than listening skill in teaching and exercises.	502	220	140	80	62	1.97	1.05
2	Teachers believe that using media (TV, Radio ...etc.) is not useful in teaching listening.	502	210	160	69	63	1.97	1.03
3	Most learners believe that listening come naturally and not out of deliberate effort either by the teacher or student.	502	245	170	47	40	1.76	.92
4	Listening as a language skill is not comprehensively taught in the upper secondary classrooms.	502	258	123	81	40	1.8	.98
5	It is believed that strategies relating to listening skill are essential and can enhance our listening skill.	502	222	146	50	84	1.99	1.10

TABLE 1B
CUMULATIVE RESPONSES OF STUDENTS ON THEIR PERCEPTIONS AND ATTITUDE TOWARDS LISTENING SKILLS CONCERNING OTHER LANGUAGE SKILLS AND THEIR GENERAL LEARNING SITUATIONS

S/N	Questionnaire items	N	(SA+A)	(D+SD)	MEAN	STD
1	Other language skills are considered to be more important than listening skills in teaching and exercises.	502	360 (72%)	142 (28%)	1.97	1.05
2	Teachers hardly make use of media (TV, Radio ...etc.) in teaching listening.	502	370 (74%)	132 (26%)	1.97	1.03
3	Most learners believe that listening comes naturally and not out of deliberate effort either by the teacher or student.	502	415 (83%)	87 (17%)	1.76	.92
4	Listening as a language skill is not comprehensively taught in the upper secondary classrooms.	502	381 (76%)	121 (24%)	1.8	.98
5	It is believed that strategies relating to listening skills are essential and can enhance our listening skills.	502	368 (73%)	134 (27%)	1.99	1.10

TABLE 2A
SUMMARY OF THE STUDENTS' RESPONSES TO PROBLEMS RELATED TO THE EFFECTIVE USE OF LISTENING STRATEGIES

S/N	Questionnaire items	N	SA	A	D	SD	MEAN	STD
1	There is no intensive teaching on strategies for listening skills.	502	193	186	44	77	1.96	1.00
2	Effective listening strategies can enhance listeners' language learning skills as well as improve their general academic performance.	502	239	185	50	28	1.73	.85
3	Lack of eye contact with the lecturer reduces the students' listening effectiveness.	502	220	191	44	37	1.88	.29
4	Students are always properly engaged and oriented on what they are going to listen to before proper teaching.	502	63	82	92	265	3.1	1.08
5	Listening comprehension is always a problem for students who are not very rich in vocabulary.	502	257	139	43	63	1.8	1.03
6	Sometimes you can listen to a speaker without picking the exact words of the speaker.	502	170	165	108	59	2.19	.99
7	There are occasions listeners can understand words but not the intended message.	502	173	162	102	65	2.2	1.01
8	Listeners are sometimes confused about the key ideas in the message heard.	502	192	144	73	93	2.3	1.29

TABLE 2B
CUMULATIVE STUDENTS' RESPONSES TO PROBLEMS RELATED TO THE EFFECTIVE USE OF LISTENING STRATEGIES

S/N	Questionnaire items	N	(SA+A)	(D+SD)	MEAN	STD
1	There is no intensive teaching on strategies for listening skills.	502	379 (78%)	121 (22%)	1.96	1.00
2	Effective listening strategies can enhance listeners' language learning skills as well as improve their general academic performance.	502	424 (85%)	78 (15%)	1.73	.85
3	Lack of eye contact with the lecturer reduces the students' listening effectiveness.	502	421 (82%)	81 (18%)	1.88	.29
4	Students are always properly engaged and oriented on what they are going to listen to before proper teaching.	502	145 (29%)	357 (71%)	3.1	1.08
5	Listening comprehension is always a problem for students who are not very rich in vocabulary.	502	396 (79%)	106 (21%)	1.8	1.03
6	Sometimes you can listen to a speaker without picking the exact words of the speaker.	502	335 (64%)	167 (36%)	2.19	.99
7	There are occasions listeners can understand words but not the intended message.	502	335 (64%)	167 (36%)	2.2	1.01
8	Listeners are sometimes confused about the key ideas in the message heard.	502	336 (67%)	166 (33%)	2.3	1.29

TABLE 3A
SUMMARY OF THE RESPONSES OF STUDENTS ON PROBLEMS ASSOCIATED WITH NOTE-TAKING AND ITS INEFFECTIVE USE

S/N	Questionnaire items	N	SA	A	D	SD	MEAN	STD
1	In most cases, note-taking as a listening strategy is taught passively.	502	221	126	67	88	2.03	1.13
2	Notetaking is not taken seriously by students. They do it their own way rather than follow specified steps.	502	201	123	70	108	2.7	1.17
3	Most often, students experience rapid disappearance of what they heard especially when it is not recorded	502	219	105	92	86	1.99	1.09
4	Most students try to take down every word they hear thereby missing out so many things.	502	197	175	64	66	1.97	1.01
5	The majority of the students do not review their notes until exam period and even the few that attempt such do that after 48 hours.	502	213	169	78	42	1.90	.95

TABLE 3B
CUMULATIVE RESPONSES OF STUDENTS ON PROBLEMS ASSOCIATED WITH NOTE-TAKING AND ITS INEFFECTIVE USE

S/N	Questionnaire items	N	(SA+A)	(D+SD)	MEAN	STD
1	In most cases, note-taking as a listening strategy is taught passively.	502	347 (70%)	155 (30%)	2.03	1.13
2	Note-taking is not taken seriously by students. They do it their own way rather than follow specified steps.	502	324 (65%)	158 (35%)	2.7	1.17
3	Most often, students experience rapid disappearance of what they heard especially when it is not recorded	502	324 (69%)	178 (31%)	1.99	1.09
4	Most students try to take down every word they hear thereby missing out so many things.	502	372 (74%)	130 (26%)	1.97	1.01
5	The majority of the students do not review their notes until exam period and even the few that attempt such do that after 48 hours.	502	382 (76%)	120 (24%)	1.90	.95

TABLE 4A
SUMMARY OF RESPONSES OF STUDENTS ON PROBLEMS ASSOCIATED WITH THE AVAILABILITY OF RESOURCES, TEACHING ENVIRONMENT, AND TEACHING AIDS

S/N	Questionnaire items	N	SA	A	D	SD	MEAN	STD
1	Electricity supplies are not always Available	502	208	152	81	61	1.99	1.03
2	Inadequate classroom infrastructures (like seats, desks, etc.) cause much discomfort to students.	502	254	186	30	32	1.65	.82
3	The classroom capacity is smaller than the students' population.	502	248	196	35	23	1.67	.79
4	The students' ratio is far greater than that of the lecturers.	502	221	184	56	41	1.83	.92
5	Visual and auditory distractions are rampant in our classrooms.	502	200	158	70	74	2.09	1.09
6	Students find it difficult to cope with redundancy and noise during listening activities.	502	201	182	69	50	2.02	.84
7	The classrooms are not well-equipped for teaching listening.	502	219	154	76	53	1.90	.99
8	Students lack tools (such as CDs, cassettes, etc.) that are used to activate listening skills.	502	222	190	51	39	1.77	.86
9	Textbooks do not provide a comprehensive framework of activities that are integrated with listening skills.	502	210	173	67	52	1.92	.98
10	Textbooks/course books do not have adequate guides for listening comprehension practice.	502	201	182	71	48	1.90	.94
11	Textbook material that comprehensively cover listening activities are not provided and also do not provide enough listening exercises.	502	186	181	90	45	1.89	.87
12	Authentic listening materials and inauthentic materials are hardly available for teaching listening skills.	502	182	177	95	58	2.02	.98
13	The appearance of unfamiliar English sounds different from the native language affects learners' listening comprehension.	502	183	170	103	66	2.02	.97

TABLE 4B
CUMULATIVE RESPONSES OF STUDENTS ON PROBLEMS ASSOCIATED WITH AVAILABILITY OF RESOURCES, TEACHING ENVIRONMENT AND
TEACHING AIDS

S/N	Questionnaire items	N	(SA+A)	(D+SD)	MEAN	STD
1	Electricity supplies are not always Available	502	360 (72%)	142 (28%)	1.99	1.03
2	Inadequate classroom infrastructures (like seats, desks, etc.) cause much discomfort to students.	502	440 (89%)	62 (11%)	1.65	.82
3	The classroom capacity is smaller than the students' population.	502	444 (88%)	58 (12%)	1.67	.79
4	The students' ratio is far greater than that of the lecturers.	502	405 (82)	97 (18%)	1.83	.92
5	Visual and auditory distractions are rampant in our classrooms.	502	358 (69%)	144 (31%)	2.09	1.09
6	Students find it difficult coping with redundancy and noise during listening activity.	502	388 (77%)	114 (23%)	2.02	.84
7	The classrooms are not well-equipped for teaching listening.	502	373 (77%)	129 (23%)	1.90	.99
8	Students lack tools (such as CDs, cassettes, etc.) that are used to activate listening skill.	502	412 (84%)	90 (16%)	1.77	.86
9	Textbooks do not provide a comprehensive framework of activities which are integrated with listening skill.	502	380 (76%)	122 (24%)	1.92	.98
10	Textbooks/course books do not have adequate guides for listening comprehension practice.	502	383 (78%)	119 (22%)	1.90	.94
11	Textbook material that comprehensively cover listening activities are not provided and also do not provide enough listening exercises.	502	367 (77%)	135 (23%)	1.89	.87
12	Authentic listening materials and inauthentic materials are hardly available for teaching listening skills.	502	359 (72%)	153 (28%)	2.02	.98
13	The appearance of unfamiliar English sounds different from the native language affects learners' listening comprehension.	502	253 (70%)	169 (30%)	2.02	.97

V. DISCUSSION

The different questionnaire items in Table 1 depict the imperative importance of listening in the learning of university students. The cumulative percentage responses of 72%, 74%, 83%, 76%, and 73% for strongly agree and agree in the questionnaire items 1-5 show that students' perception and attitude towards listening skills considering other language skills and the general learning situation of university students is very poor. From this, it is obvious that students do not consider listening skills to be very important, especially, when compared to other language skills, hence they do not attach much seriousness or make a deliberate effort to learn listening skills. This case of unseriousness towards listening skills was by observation traced to the secondary school classroom. Although the majority of students attest to the fact that strategies relating to listening skills are essential and can enhance listening skills, no active measures were put in place to actualize this condition.

Table 2 which is indirectly in line with one of the objectives of the study centres generally on problems related to the effective use of listening strategies. The cumulative responses of 78% and 82% by the respondents in numbers one and three respectively show that there is no intensive teaching of listening strategies, and a lack of eye contact with the lecturer which reduces the students' listening effectiveness. Most often, it is only possible to achieve listening effectiveness when listening strategies are adopted, so the fact that listening strategies are not consciously and intensively taught much about listening skills is overlooked by students. The case of a lack of eye contact with the lecturer is typically an obvious example. For the questionnaire item number 2, the cumulative response of 85% denotes that the respondents support that effective listening strategies can enhance listeners' language learning skills as well as improve their general academic performance. Subsequently, the 29% response of students in the questionnaire item number 4 shows that students are not always properly engaged and oriented on what they are going to listen to before proper teaching which clarifies the reason for the position of the respondents in questionnaire item number 2 above. For questionnaire items numbers 5 and 6, the 79% and 64% responses respectively show that poor vocabulary constitutes a serious listening problem and that listeners most times fail to pick the exact words of the speaker. The respondents' response in questionnaire item 7 of 64% shows that students most often can understand words but not the intended message because meaning oftentimes is always contextual, so with a poor listening style of the students meaning cannot flow contextually. Similarly, questionnaire item number 8 with a percentage response of 67% shows that listeners sometimes are confused about the key ideas in the message heard.

Table 3 basically centres on problems associated with students' ineffective note-taking which is a core ancillary to listening skills. Questionnaire items 1 and 2 are closely related as they bother on note-taking. Students' cumulative responses of 70% and 65% in questionnaire items 1 and 2 respectively for strongly agree and agree show that students are passively taught note-taking and that they also do not take it seriously. The neglect of these important ancillaries to listening skills, to a large extent, dwindles the potency of listening effectiveness. For questionnaire item number 3, the

students' response of 69% shows that the possibility of disappearance of what is heard after a while is obvious especially when it is not recorded. It should be noted that students' popular style of looking at their notes when examinations have drawn nearer invalidates largely the effort students make listening to lectures. Questionnaire item number 4 is also a positive affirmation by the response of 74% which shows that students most often take down every word they hear resulting in their missing out of many words. Finally, the last item in this table (item 5) depicts that up to 76% of students hardly review their notes except during the time of exam, and even the few that attempt to do that after 48 hours. For notes to be used effectively, it must be reviewed within 48 hours from the time of note-taking.

Table 4 bothers generally on issues about basic learning facilities, learning environment, the population of students, teaching aids as well as learning and listening material. Questionnaire items 1 and 2 specifically have to do with the issues that are central to basic learning facilities. The cumulative responses of students show 74% and 89% for lack of electricity supply in classrooms and inadequate classroom infrastructures which cause discomfort to students respectively. The absence of electricity most time as well as some basic learning material like projector, public address system, chalkboard, etc. constitutes serious setbacks to listening and general learning. The situation of the classrooms at 7 am and 6 pm in the absence of light is unpalatable as students can hardly see what they are writing. Students feel much discomfort with the prevailing congestion in classrooms under hot weather without a fan or air conditioner. Questionnaire items 3 and 4 focus on the population of students and their learning situation in a particular classroom. The cumulative responses of 88% and 82% by students respectively show that the classroom capacity is adversely inadequate compared to the number of students that use it and also that students' ratio with that of the lecturers is proportionately higher with other attendant devastating setbacks. Questionnaire items 5 and 6 are closely related to items 3 and 4 since they are more of overpopulation effects. The cumulative responses of 69% and 77% for the questionnaire items respectively show that students are in affirmation that they are rampantly distracted visually and auditorily in their classrooms and as well find it difficult to cope with redundancy and noise during listening activities.

Questionnaire items 7 and 8 bother on listening skill teaching aids. The cumulative responses of 77% and 84% respectively show that students are in the affirmative about their classrooms not being well-equipped for teaching listening and they also lack tools capable of enhancing listening skills like CDs, cassettes, etc. Questionnaire items 9, 10, and 11 generally concern provision, adequacy, and comprehensiveness of teaching material. The cumulative responses for each of them are 76%, 78%, and 77% respectively. Specifically, the response of students in questionnaire item 9 shows that there are no textbooks with a comprehensive framework of integrated listening activities. In the same way, the response of respondents in questionnaire item number 10 affirms that textbooks/course books do not have adequate guides for listening comprehension practice. For questionnaire item 11, the response of students follows the same dimension in affirming that textbook material neither comprehensively covers listening activities nor provides enough listening exercises. From the foregoing, it appears listening skill is neglected in virtually all aspects including the provision of textbooks with a comprehensive framework and adequate guides for listening comprehension practice.

Finally, questionnaire items 12 and 13 have to do with the dearth of authentic material and inauthentic material for teaching listening skills as well as the effect of the appearance of unfamiliar English sounds different from the native language on listening comprehension. The students' cumulative responses of 72% and 70% respectively indicate that authentic and inauthentic material are hardly available for teaching listening skills and also that appearance of unfamiliar English sounds different from native language affect the learners' listening comprehension. Authentic material which are teaching and learning material specifically designed for native users in its original and unaltered forms are very necessary in the listening activity for effective sound production. The absence of authentic material affects the learners' listening comprehension, especially, when there are unfamiliar sounds different from the native language.

Surprisingly, even the inauthentic material which has to do with teaching and learning material designed for EFL/ESL users are also not provided. This has not only affected the oral production of learners of English but has distorted listening effectiveness especially when there are unfamiliar English sounds.

VI. CONCLUSION

The data in Table 1 show that university students have poor perceptions and attitudes towards listening skills compared to other language skills. Irrespective of the more time given to listening than any other language skill, it still receives very little attention. Scholars like Nunan (1998) and Rivers and Ternperley (1978) as noted above attest that students spend over 50% functioning in a foreign or second language, yet it is seen as neglected because of the poor attitude and perceptions of the students. Students believe that listening more often come naturally rather than through effort; hence the less attention paid by teachers in the teaching of listening skill; so teachers are noted for non-use of media resources that improve the teaching and learning of listening comprehension.

In Table two, the data show that listening strategies are not effectively used by students in language and general learning activities. There is no intensive teaching of listening strategies which implies that students do whatever they like and sometimes have no strategies at all. By implication, they cannot maintain eye contact with the lecturer since they have no orientation on what they listen to and cannot make effort to enrich their vocabulary. Most times, students cannot pick the exact words of the speaker or even when they understand the words cannot understand the intended message of the speaker because of the non-use of the listening strategies.

The data on Table 3 centrally show that note-taking is not effectively adopted; hence the inability of students to maximally benefit from the repository gains in effective note-taking, especially, when accompanied by effective listening skills. Note-taking can play a very indispensable role in the life of every learner which most students do not seem to appreciate. For this reason, students have not taken it seriously; they try to take down everything they hear, and as well do not review their notes. Consequently, they do it in their own way and end up achieving very little from the rich effects of effective note-taking. While listening skill focuses on comprehension of what the speaker has said, note-taking is concerned with retention thus acting as a bridge between understanding and retention.

Table 4 data show the level of poor availability of special teaching aids, poor teaching/learning environment, lack of textbooks with adequate practice guides, no provision of authentic and inauthentic learning material, etc. Students are in these situations disposed to an uncondusive learning environment arising from inadequate classroom infrastructures, lack of electric supply, and no provision of relevant textbooks. With this situation, listening skill is hampered greatly and that, in turn, affects our learning generally. Distractions, noise, unseriousness, weariness, etc. then form the backbone of the students listening habits leading to a high level of ineffective listening.

Recommendations

1. Listening as a fundamental skill and note-taking should be given a special place in the secondary school curriculum to provide a very solid foundation for the student's successful learning when they enter the university.
2. Listening skills and note-taking contents should be enlarged and made the very first topics to be taught to newly admitted students.
3. Since effective listening and effective note-taking largely determine students' successful learning, they should be properly drilled in these areas to ensure their mastery of them.
4. There should be a provision of specific listening and learning material like CD, audio-visual equipment, authentic and inauthentic material, etc. for effective teaching of listening skills.
5. There should be a provision of alternative power supply, adequate seats, and desks to accommodate the increasing number of admitted students.
6. There should be a provision of elaborate and comprehensive textbooks with practice guides on listening and note-taking.
7. Efforts should be made to avoid noise, loitering, distractions, crowding, etc., around students' classrooms.
8. Students should be made to have at their fingertips all about listening strategies to enhance their effectiveness in listening.

This study has brought to the limelight the situation of university students making efforts to acquire the second language/general education amid many underlying problems which are hinged on listening and note-taking. Giving serious attention to the above recommendations will go a long way in improving the general learning situation of university students.

REFERENCES

- [1] Asemota, H. E. (2015). Nature, importance and practice of listening skill. *British Journal of Education*, 3(7), 27-33. Retrieved www.eajournals.org 28/12/2020.
- [2] Bird, D.E. (1953) "Teaching Listening Comprehension" in *Journal of Communications*, 3, 127-130.
- [3] Brown, G. (1978). Listening comprehension. *ETIC Occasional Paper: The Teaching of Comprehension*. The British Council.
- [4] Canpolat, M., Kuzu, S., Yıldırım, B., & Canpolat, S. (2015). Active listening strategies of academically successful university students. *Eurasian Journal of Educational Research*, 60, 163-180. <https://doi.org/10.14689/ejer.2015.60.10>.
- [5] Chung, H. and Ahn, H. (2005). Does the role of contextual cues vary with L2 listening proficiency level? *English Teaching*, 60(4), 3-21.
- [6] DeZure, D., Kaplan, M. & Deerman, M. A. *Research on student note-taking: implications faculty and graduate student instructors*. Researchgate, <https://www.researchgate.net/publication/247399328>, 18/5/2021.
- [7] Field, J. (2008). *Listening in the language classroom*. Cambridge: Cambridge University Press.
- [8] Guo, N. & Wills, R. (2006). *An investigation of factors influencing English listening comprehension and possible measures for improvement*. A paper presented at the AARE Annual conference. Parratta, 2006. Retrieved: <https://www.aare.edu.au/data/publications/2005/guo05088.pdf> 18/5/2021.
- [9] Graham, S. (2006). Listening comprehension: the learners' perspective. *System*, 34(2), 165-182.
- [10] Hamouda, A. (2013). An investigation of listening comprehension problems encountered by Saudi students in the EL listening classroom. *International Journal of Academic Research in Progressive Education and Development*, 2(2), 113-155.
- [11] Hassan, A. S. (2000). Learners' perception of listening comprehension problems. *Language, culture and curriculum*, 13(2), 137-153.
- [12] Hayati, A. M. & Jalilifar, A. (2009). The impact of note-taking strategies on listening comprehension of EFL learners. *English Language Teaching Journal*, 2(1). 101-111.
- [13] Howe, M. J. (1970). Note-taking strategy, review and long-term retention of verbal information. *Journal of Educational Research*, 63(6), 285-291.
- [14] Kumar, F. N. and Shankar, L. R. (2021) The importance of listening skill in language acquisition- the problems experienced & strategies adopted in teaching listening skill, *International Journal of Innovative Research*, 7(12), 309-314.
- [15] Lee, C. N. (1986) "Improving listening skills: some strategies and materials" in *Journal Pengajaran dan Pembelajaran Bahasa 3*, 26-37.
- [16] Low, J. (2015). *Tips for successful listening*. Retrieved: <http://www.uandimproved.com>, 28/12/2020..

- [17] Oxford, R.L. (1993). Research update on teaching L2 listening. *System*, 21(2), 205-211.
- [18] Peterson, P. W. (2001). Skills and strategies for proficient listening. In M. Celce Murcia (Ed.), *Teaching English as a Second or Foreign Language*, (69-85). Heinle & Heinle.
- [19] Rivers, W.M. & Temperley, M.S. (1978). *A practical guide to the teaching of English as a second language*. Oxford University Press.
- [20] Rost, M. (2002). *Teaching and researching listening*. Longman.
- [21] Rixon, S. (1986). *Developing Listening skills*. Macmillan Publishers Ltd.
- [22] Scott, J. H. (2001). *Effective Listening and Note-Taking*, California State University.
- [23] Sheerin, S. (1987). "Listening Comprehension: Teaching or Testing"? *ELT Journal*, 41, 126-131.
- [24] Sheth, T. D. & Chauhan N. (2015) Receptive skills-Listening and Reading: A sin qua non for Engineers. *International Journal of English Language, Literature and Humanities*. 3(3). 222-228.
- [25] Underwood, M. (1989). *Teaching listening*. Longman.
- [26] Ur, P. (2007). *Teaching listening comprehension*. Cambridge University Press.
- [27] Vandergrift, L. (1999). Facilitating second language listening comprehension: acquiring successful strategies *ELT Journal*, 53, 168-176.
- [28] Vandergrift, L. (2004). Listening to learn or learn to listen? *Annual Review of Applied Linguistics*, 24, 3-25.
- [29] Wallece, T., Stariha, W. E. & Walberg, H. J. (2004). Teaching speaking, listening and writing. *International Academy of Education*. Retrieved <http://www.curtin.edu.au/curtin/dept/smec/iae>. 18/5/2021.
- [30] Xie, Q. (2002) "the relationship of note taking to listening comprehension in the English Placement test" Retrospective theses dissertations. Iowa State University. 16155. <https://lib.dr.iastate.edu/rtd/16155>, <http://doi.org/10.31274/rtd-180813-6747>. 28/12/2020.
- [31] Yii, S. Y. (2008). *Listening strategies and problems in comprehending English lectures*, B.Ed. (TESL) Thesis of Faculty of Cognitive Sciences and Human Development, University of Malaysia, Sarawak. Retrieved from <https://ir.unimas.my/id/eprint/6759/>, 18/12/2020.
- [32] Yildiz, N. & Albay, M. (2015) The role of listening skills in developing communicative competence: A case study in the language classroom. *International Journal of Social Sciences & Educational Studies*, (2), 4-11.
- [33] Yildirim, S. & Yildirim, O. (2016). The importance of listening in language learning and listening comprehension problems experienced by language learners: A literature review. *Abant İzzet Baysal Üniversitesi Eğitim Fakültesi Dergisi*, 16(4), 2095-2110.
- [34] Yousofia, N., Sa'eedianb A., and Khaledi, E., (2014). "Headway" or "Tactics for listening? Which one enhances listening comprehension of Kurdish EFL learners? International Conference on Current Trends in ELT- Procedia Social and Behavioural Sciences. Retrieved from <https://www.sciencedirect.com/article/pii/S1877042814000000> pdf. 5/11/2019.

Festus Uwakwe Ngwoke is a Lecturer in the Department of English and Literary Studies, University of Nigeria, Nsukka. He studied English at University of Nigeria, Nsukka and specializes in applied linguistics (English as a second language) in both Masters and PhD. He has taught many core and general language courses and cherishes teaching and research at all levels. Dr. Ngwoke is a member of English Scholars Association, a national umbrella association for professional researcher in English Studies and some other research teams that encourage research in diverse forms. He has published many articles in both local and international journals.

Walter Ugwuagbo holds a B.A. (English/Ed) of the University of Jos, an M.A (English as a Second Language) and a Ph.D. of the University of Nigeria, Nsukka. He joined the services of the University of Nigeria, Nsukka in 2008 as a General Studies English language lecturer. His research interests include language studies, poetry and the short story sub- genre. He has published articles in learned journals and his teaching career spans over three decades.

Basil Okwudilichukwu Nwokolo is from Mgbowo in Awgu Local Government area of Enugu State of Nigeria. His tertiary education was at the University of Nigeria, Nsukka, where he obtained Bachelor of Arts in English in 1986, Postgraduate Diploma in Education in 1990, Master of Arts in English as a Second Language in 1991, and Doctor of Philosophy in English as a Second Language in 2019. Since after his first degree, he has been teaching the English language. From 1988 to 1996, he taught English in a secondary school. His teaching career in the university started in 1996 when he was hired to teach the Use of English at Michael Okpara University of Agriculture, Umudike, Nigeria. From 2008 to the present, Dr. Nwokolo has been teaching the Use of English at the University of Nigeria, Nsukka. As a result of his academic publications on several aspects of English and its teaching, including administrative experiences, he has risen to the position of Senior Lecturer.

An Analysis of Compliment Response Strategies by Jordanian Adolescent Students: The Influence of Gender and Social Power

Yasser Al-Shboul

Department of English Language and Literature, Salt Faculty of Human Sciences, Al-Balqa Applied University, Al-Salt, Jordan

Ibrahim Fathi Huwari

Department of English Language and Literature, College of Arts, Zarqa University, Jordan

Othman Aref Al-Dala'ien

Department of English Language and Literature, Salt Faculty of Human Sciences, Al-Balqa Applied University, Al-Salt, Jordan

Zeyad Al-Daher

Department of English Language and Literature, Irbid University College, Al-Balqa Applied University, Irbid, Jordan

Abstract—This study highlights the compliment response strategies of Jordanian adolescent students, and discusses the respective influences of gender and social power on the production of these strategies. The participants were 37 male and 37 female Jordanian adolescent students at private secondary schools in Amman, with ages ranging from 14–16. They responded to eight discourse completion test situations translated into Arabic to ensure the participants' understanding. These eight scenarios resembled academic situations which students might face in their daily life, and were intended to represent interactions with persons of different social standing/power. The resulting data were analysed based on the classification system found in previous research. The results revealed that both male and female participants preferred to accept compliments over using non-acceptance strategies. The most frequent strategies used by both groups were combination strategies and acceptance strategies, while nonacceptance strategies and face relationship-related response strategies were the least common. However, there were differences in the preference and frequency of use of other compliment response strategies such as amendment and no acknowledgment strategies. The participants' gender and the social power of the speakers were also found to influence the choice and perception of politeness. For example, the males tended to use more acceptance strategies compared to the females. They also preferred different rank order of compliment response strategies when the hearer was of lower status. Finally, some pedagogical implications and suggestions for future research were briefly discussed by the researchers.

Index terms—compliment response strategies, gender, Jordanian adolescent students, politeness, speech acts

I. INTRODUCTION

When people communicate in their daily life to deal with different problems and concerns, they often express their ideas, thoughts, and feelings, as well as try to understand the emotions of others. Such communication most likely serves to enhance positive or negative feelings towards others and the relationships with them. Communication occurs in different contexts with persons of different linguistic and cultural backgrounds. Each culture and language has a set of patterns and social norms which its speakers use to serve various speech functions such as complimenting, refusing, advising, and congratulating.

The speech behaviours and sociolinguistic roles of individuals and societies are governed by social variables such as gender, age, social status, social distance, and the cultural background of the interlocutors. For example, our speech becomes more polite when talking to strangers and people who have social power over us, but we speak more freely and relax when talking to those we are close to or those without relative high status over us (Blum-Kulka et al., 1989; Huwari & Al-Shboul, 2015).

Regarding the influence of gender, many researchers have found that females tend to talk more about relationships and experiences than males (Aries & Johnson, 1983; Tannen, 1990), and they also tend to compliment and apologise more than males. Males, however, tend to use less facilitative tag questions than females (Holmes, 1988). Holmes (1992) also highlighted other differences such as females being more attentive to the affective function of conversation and more prone to use linguistic devices that cement relationships. Holmes (1992) concluded that the differences in

language use between females and males centre around the interaction between the linguistic actor and their linguistic context.

Consequently, a problem in the present study appears in the great variety of functions served by the act of compliment. Researchers such as Herbert (1998) and Holmes (1988) agree that the main function is to preserve harmony, build warm social relationships, and enhance positive feelings between people. However, in many situations, speakers may misunderstand each other's intentions mainly because of, according to these researchers, gender-based differences in compliments behaviour. Hence, males and females perceive the speech act of a compliment differently, with males tending to provide and receive fewer compliments than females, who perceive that compliments build rapport and increase solidarity between interlocutors. By contrast, males perceive compliments as face threatening acts (FTAs) (Herbert, 1998; Holmes, 1988). For this reason, communication breakdowns and misinterpretations are most likely to occur when males and females communicate.

When the power relation is concerned, it would be normal for people of the same social status to strengthen their relationship through complimenting. However, it seems more complicated to pay and respond to a compliment between people of different status. With this respect, many researchers (Holmes, 1995; Wolfson, 1983; Adachi, 2011) argue that most of compliments and compliment responses (CRs) are performed between equal status people. For example, Wolfson (1983) claims that the major number of compliments are paid to people of the same status and age as the speaker. Moreover, Holmes (1995) states that compliments normally happen between friends in informal interactions. She adds that when the power relation is unequal between the interlocutors, the direction of compliments is most likely to be from the higher status person to the lower status person. Put differently, it would be less risky for the higher status person to make and respond a compliment to the lower status person than vice versa as this act threatens the face of the higher status person (Adachi, 2011). Regarding compliment response strategies (CRSs), Herbert (1986) indicates that the arguments about the appropriate way of responding to compliment are the simple utterance "Thank you". Yet, people tended to make more than just accepting compliments in the actual strategic of CRSs. Pomerantz (1978) believes that responding to compliment by the addressee would raise the interactional problem due to the different perception of politeness principles. Holmes (1995) proposes three main types of CRSs: accept, reject and evade. Hence, the present study focuses on the influence of gender and social power, by considering the CRSs of Jordanian male and female adolescent students at private secondary schools in the northern suburbs of Amman, Jordan.

The significance of the study lies in the following aspects. To our knowledge, this is the first study to examine CRSs among private secondary school adolescent students in the study location. Although previous research has been undertaken in the Jordanian context (Farghal & Al-Khatib, 2001; Al-Rousan et al., 2016), these examined university students from the northern regional city of Irbid. Second, previous research data on the compliments and CRSs of Jordanians were collected using an ethnographic (note-taking) method, while the data of the present study were collected using a discourse completion test (DCT). In addition to gender, the present study examines CRSs in the light of social power. Identifying the social power relationship of the interlocutor is very critical and important in order to choose an appropriate way of communicating with others who have different social standing. Hence, the power relationship between interlocutors governs the way compliments are made and also the response to these compliments. Finally, since it is important for students to give and respond to compliments appropriately, investigating this speech act can facilitate appropriate teaching of these compliment strategies in pupils' daily life in order to enhance their communicative competence and avoid misunderstandings.

II. LITERATURE REVIEW

A. *The Speech Act of Complimenting*

In this section, certain definitions of complimenting as a speech act are reviewed. Generally speaking, the act of complimenting involves both compliments and CRSs, which are recognised as adjacency pairs and action chains (Nelson et al., 1996). Holmes (1988) defined a compliment as "a speech act which explicitly or implicitly attributes credit to someone other than the speaker, usually the person addressed, for some 'good' (possession, characteristic, skill, etc.) which is positively valued by the speaker and the hearer" (p. 446). Moreover, Brown and Levinson (1987) classified the act of complimenting as a positive politeness strategy which reflects approval of the hearer's appearance, personality, possessions or needs, as well as the hearer's desire to be a member of a group rather than an individual.

B. *Related Studies on Complimenting as a Speech Act*

In this part, the relevant, theoretical and empirical research on the speech act of compliments and CRSs in different cultures is reviewed (Holmes, 1988; Farghal & Al-Khatib, 2001; Xiang, 2013; Sa'd, 2015; Al-Rousan et al., 2016; Indah, 2017; Tang, 2020; Alqarni, 2020; Suteerapongsit, 2020). In the present study, there is a focus on how this speech act is influenced by a number of socio-cultural factors. In this regard, studies on complimenting and linguistic politeness across different cultures were considered, including those conducted in the Arab context in general, and the Jordan context in particular. More specifically, in this section, more attention is given to compliments and CRSs research, with reference to gender differences and the influence of social power between the speakers.

Holmes (1988) carried out a study on the speech act of complimenting as performed by male and female New Zealanders, collecting a total of 484 compliments from the participants. In her analysis, the researcher proposed three

categories of CRSs: *accept*, *reject*, and *deflect* or *evade*. Holme's (1988) analysis of her compliment data was based on the politeness theory proposed by Brown and Levinson (1987). According to her, the speech act of complimenting is recognised as a positively affective speech act or possibly an FTA. Hence, it is mostly perceived differently by males and females. For example, the results showed that men perceive the speech act of compliments as FTAs, while women experience them as signals of solidarity. In their response to a compliment, the participants showed a preference for acceptance, deflection, and rejection, respectively. When the gender interaction between the complimenter and complementee was considered, no significant differences in the participants' choice of overall strategy were observed. However, there were within-category differences. In other words, the men ignored or reasonably avoided a compliment more than the women (19.3% vs. 11.2%). Regarding the rejection of compliments, the results revealed no gender differences in the overall responses.

Xiang (2013) examined how 30 male and 30 female Chinese international students at the University of Malaya (UM) performed compliments and CRs. The participants responded to twelve situations, equally divided into six compliment scenarios and six CR scenarios. The responses to the DCT situations resulted in 269 compliments and 360 CRs. The findings demonstrated that the male students made more implicit, non-compliment and no response strategies than the females, and also used less explicit compliments. When responding to compliments, both the male and female students preferred acceptance rather than rejection strategies, but the males tended to use more non-acceptance, amendment, and no response strategies than the females. In contrast, acceptance and combination strategies were used more by the females than males. These differences are reflections of the stereotypical roles of Chinese males and females, the function of compliments, and Chinese culture.

Sa'd (2015) explored the CRs of 13 male and 13 female Iranian English as a Foreign Language (EFL) learners. Eight DCT scenarios were used to collect data from the participants. The data were analysed both quantitatively and qualitatively based on Yu's (2004) classification system of CRSs. The results revealed that acceptance, combination, and amendment were the most frequently used strategies compared to face relationship, no acknowledgment, and non-acceptance strategies, which were the least used. Moreover, both groups perceived acceptance of compliments as positive politeness strategies that enhance solidarity and build rapport between speakers. However, the two groups expressed compliments differently. For instance, the females used fewer CRSs than the males.

Indah (2017) analysed the compliment strategies of Indonesian EFL learners, aiming to examine the occurrence of cultural transfer, gender and power relation. The participants were 80 English learners recruited from the Department of English Language at State Islamic University of Maulana Malik Ibrahim, Indonesia. Triangulated data were collected using a questionnaire, observation, and semi-structured interviews and were analysed in terms of the complexities of complimenting which also involves CRs. The results revealed that male learners tend to use fewer complimenting strategies compared to females. The results also demonstrated the influence of power relation between the interlocutors on the choice of complimenting expressions. Moreover, the Islamic institution, as the context of the study, resulted in using some complimenting strategies that reflects the power relation with the hearers. For example, the participants found it difficult to pay compliment or comment to their teacher, older people, or to higher status speakers.

Tang (2020) investigated the CRs made by 600 male and female adult informants. The author aimed to explore, from a pragma-linguistics perspective, the role of gender in responding to compliments. Data were collected using DCT situations to elicit CRs under different scenarios on topics such as personality traits, appearance, possessions, and ability. The results demonstrated that the informants' responses to compliments were typically influenced by their own gender roles. Moreover, both groups of the male and female participants' preference of CRs were affected by their social expectations on masculinity and femininity in their speech community.

In the Thai context, Suteerapongsit (2020) examined how Thai EFL learners respond to a compliment in English, highlighting the influence of gender and the topic of the compliment on the participants' responses. The study involved 12 Thai EFL learners (six males and six females), and a role-play task was designed to gather CR data on four different topics. The results demonstrated that both gender and topic influenced the use of CRSs, which reflected the role of gender-based social norms.

In the Arabic context, Alqarni (2020) examined the compliments and CR speech acts of Saudi EFL learners, analysing how the topic of conversation, first language (L1) and gender affected the realisation of compliments. Data were collected using a DCT and analysed by counting the semantic and structural formulas produced. The compliment data were categorised according to Yuan's (2002) classification of compliment strategies, while the CR data were assessed using Herbert's taxonomy (1986). The participants' compliments and CRs were influenced by a number of social and cultural variables. For example, unbound semantic formulas were frequently used and not influenced by the social relationship between the participants. Regarding the topics of conversation, the findings revealed the use of more implicit than explicit compliments with topics considered more socially delicate. The participants' religious orientation made them more polite in their interaction, as clearly seen in their use of implicit compliments. However, gender differences did not affect the usage of compliments and CRs. Finally, the study concluded that the Saudi learners' realisation of compliments was influenced by the cultural background of the English language and western culture.

In the Jordanian context, Farghal and Al-Khatib (2001) examined the speech act of CRs as realised by Jordanian Arabic college students. The study mainly investigated gender differences in the production of CR speech acts and the social norms associated with them, in the light of macro- vs. micro-functions, simple vs. complex responses, and

intrinsically- vs. extrinsically-complex responses. They discussed their data from different perspectives including pragmatic, semantic, and sociolinguistic. A total of 268 compliment responses were collected from the participants using an ethnographic (note-taking) method. The findings revealed that there were similarities and differences between male and female students. Hence, the production and acceptance or rejection of a compliment seems to have been influenced by the participants' gender, as a vital parameter in Jordanian speech community.

Finally, Al-Rousan et al. (2016) studied the speech act of CRs as realised by Jordanian university students. The study identified compliment strategies and examined the influence of gender on the performance of this speech act in 36 male and female students recruited from Yarmouk University. Naturally occurring examples were collected using an ethnographic (note-taking) method, gathering 611 compliment responses which were then analysed following Herbert's (1990) classification of CRSs. Both the males and females preferred to respond to a compliment using agreement strategies rather than non-agreement or other interpretation strategies. However, the males tended to use agreement strategies less frequently than the females, and this was mainly attributed to the males' perceptions of compliments as FTAs. In responding to a compliment made a female, the use of agreement strategies was more frequent among the females than the males.

Generally speaking, since the studies reviewed above are relevant to the present study, their design is, directly or indirectly, similar. That is, the current study shares a similar focus, procedures, and data collection instrument and analysis methods with these studies, therefore facilitating a comparison of its findings with those in the literature. More specifically, previous studies have examined the speech act of complimenting and CRSs from different perspectives using several social and cultural variables, with a focus on gender and social power as the main variables. Accordingly, the present study extends this research by examining the CRSs of Jordanian male and female adolescent students at private secondary schools in the northern suburbs of Amman. Two research questions guided the investigation:

1. Which CRSs were used by these male and female Jordanian adolescent students?
2. How did the participants' gender and the social power of the speakers influence these CRSs?

III. FRAMEWORK OF STUDY

This study aims at exploring the CRSs of Jordanian adolescent students, and examines the respective influences of gender and social power on the production of these strategies. The data analysed involved the participants' responses to DCT scenarios that reflect academic situations which students might face in their everyday life, and were intended to represent interactions with individuals of different social standing/power. Hence, Yu's (2004) model was selected for the present study as it takes into considerations the sufficient details of the participants' responses. This model extends the previous models by Holmes (1986) and Herbert (1986, 1998). Yu's (2004) model involved six main CRSs. These CRSs are defined as follows:

Acceptance: According to Yu (2004), this type of CRS is represented by the utterances that consider the status of a previous comment as a compliment.

Amendment: The speaker's efforts to amend the force of the complimentary of the compliment made.

Nonacceptance: This occurs when the speaker refutes a joke about the compliment's content, or refrains from replying directly to the praise.

Face Relationship Related Response: This happens when the strategies do not seem to resemble the above-mentioned strategies (acceptance, nonacceptance, amendment) on a given compliment. Essentially, this type of response is more concerned with the occurrence of the complement within the interaction rather than the propositional content of the compliment.

Combination: It involves the speaker's combinations of two or more of CRSs.

No Acknowledgment: It involves the speaker's choice of not responding to a compliment paid to him.

IV. METHODOLOGY

A. Participants

The participants were 37 male and 37 female Jordanian adolescent students at private secondary schools in Amman, with ages ranging from 14–16. To achieve homogeneous groups, all the participants spoke Jordanian Arabic from the central region of Jordan. More precisely, they were all from the capital city of Amman. The study adopted convenience sampling technique for the participants. Creswell (2014) explains that using this technique is mainly based on the researcher's choice of participants because they meet some criteria such as their availability, easy accessibility, geographical proximity, or willing to be studied. The researchers do not claim that the participants are representative of the population. Yet, they provide helpful information for answering the researcher questions.

B. Data Collection Instrument

A modified version of a DCT designed by Sa'd (2015) was used to collect data from both groups. The questionnaire had two main parts: 1) demographic information about the participants, such as gender, age, and place of residence; and, 2) eight situations that required CRs. Some modifications were made to the DCT situations in order to fit the school context: the name *professor* was changed in all situations to become *teacher*; the phrase "a school conference" in

situation six became “a school activity”; the word “university” in situation five became “school”; and, the term “proposal” in situation eight was changed to “homework”. All the DCT situations were then translated into Arabic to ensure that the participants fully understood them. The translated version of the DCT was also sent to three professors of translation studies in the Department of English Language and Literature at Al-Balqa Applied University (BAU) to verify the accuracy of the translation. These eight scenarios resembled academic situations which students might face in their daily life, and were intended to represent interactions with persons of different social standing/power. More specifically, situations one, three, five, and seven required the participants to respond to a compliment made by a person of higher social power (i.e., a teacher). By contrast, situations two, four, six, and eight asked the participants to respond to a compliment made by a person of equal social power (i.e., a classmate).

C. Procedures

Adolescents are selected in the present study because it is the first study to examine CRSs by this group in the study location. Moreover, Jordan is classified as a youthful country. The United Nations International Children's Emergency Fund (UNICEF, 2020) reported that around two million out of the 10.5 million population are adolescents ranged in age between 10-19. The study context (i.e., school) is the right place where adolescents spend a lot of time and have the opportunity to interact with school friend or teachers. The researchers have selected the private secondary schools in the northern suburbs of Amman because they live there and they are familiar with the two research assistants who are also working in the study location. This would facilitate the process of data collection in a relatively short period of time.

Accordingly, two research assistants helped to collect the data. Thus, one male and one female Jordanian teacher working in different private secondary schools in the northern suburbs of Amman worked as assistants. The assistants' academic background helped the process of training them, as both had graduated with a bachelor's degree in English Language and Literature. The male teacher was asked to collect data from the male adolescent students (i.e., 9th and 10th grades), and the female teacher was asked to collect data from the female adolescent students of the same grades.

The research assistants asked for permission from their school board to collect data from the participants. They were informed that the researchers are going to use the data obtained for research purposes only. So, the school board agreed to give permission for the research assistants. The participants also give their permission to be part of the study. Finally, the research assistants explained the instructions to the participants, asked them to read the situations carefully, imagine themselves in these situations, and react as if they were experiencing them. Within two weeks, the male teacher collected 37 questionnaires, and so 37 of 58 female students were randomly selected to match the sex ratio of the male students.

D. Data Analysis

Once the data were collected, a preliminary analysis was undertaken to ensure the reliability of coding the data obtained from the participants. Two well-trained researchers majoring in English linguistics helped in this classification of the data. Hence, both qualitative and quantitative approaches were used in analysing the data. To classify the CRSs made by the participants, and after consulting with the two raters, a decision was made to employ Yu's (2004) classification system as it fit the data appropriately and could be adopted as the primary coding scheme. Compared to other coding schemas such as those of Holmes (1986) and Herbert (1986, 1998), Yu's (2004) taxonomy contains comprehensible and sufficient detail as it involves six main types of CRs, each of which is divided into subcategories. Thus, a qualitative analysis following Yu's (2004) classification system was used to identify the type of CRSs made by the participants. For example, in the situation where the participants had to make a CR to a teacher offering praise on student accomplishments, a CR like (e.g., “هذا كله بفضل جهودك يا استاذ عن جد؟ شكرا لك.”, “Really? Thank you. This is because of your efforts, sir.”), was analysed as containing of three units, each of which is categorised under a corresponding CRS (as shown in the square brackets):

- (“عن جد؟”; “Really?”) [question].
- (“شكرا لك”; “Thank you”) [appreciation token].
- (“هذا كله بفضل جهودك يا استاذ”; “This is because of your efforts, sir”) [transfer].

Quantitatively, a descriptive statistical analysis was run as illustrated below.

V. RESULTS

Table 1 below illustrates the CRSs performed by both groups, as the main concern of the first research question. The frequency (F) and percentage (P) of these strategies were calculated, and a comparative view of the males and females regarding their CRs and their distribution across gender (research question two) are presented. Totally, both groups of students produced 592 written CRSs, with the male students producing 284 and the females 308. Thus, the frequency was calculated by counting out how many times each type of CRS was made by the participants across all situations. The percentage, on the other hand, was calculated by dividing the frequency of each type of CRS across all situations by the total number of all CRSs, and then multiplying it by 100. For instance, acceptance was made 168 times across all situations for both groups. The responses involving acceptance strategy ranked the percentage of 28.38%. Consequently, 28.38% of all responses made by both groups of participants across all situations included the CRS of acceptance.

TABLE 1
FREQUENCY AND PERCENTAGE OF COMPLIMENT RESPONSE STRATEGIES

No	Strategy	Males		Females		Total	
		F	P	F	P	F	P
1	<i>Combination</i>	83	14.02	98	16.55	181	30.57
2	<i>Acceptance</i>	87	14.70	81	13.68	168	28.38
3	<i>No acknowledgment</i>	41	6.93	53	8.95	94	15.88
4	<i>Amendment</i>	46	7.77	37	6.25	83	14.02
5	<i>Non-acceptance</i>	21	3.55	36	6.08	57	9.63
6	<i>Face relationship-related response</i>	6	1.01	3	0.51	9	1.52
	<i>Total</i>	284	47.98	308	52.02	592	100.00

As shown in Table 1, combination strategies (30.57%), acceptance strategies (28.38%), and no acknowledgment strategies (15.88%) were the first three most frequent strategies found. Amendment strategies (14.02%), nonacceptance strategies (9.63%), and face relationship-related response strategies (1.52%) were the least frequent strategies found.

The role of social power between individuals, the focus of the second research question, was also considered and the two power statuses of individuals (i.e., -P and =P) were compared and identified across gender in Tables 2 and 3.

TABLE 2
THE USE OF CRSS ACROSS GENDER AND FOR UNEQUAL STATUS (SPEAKER<HEARER; -POWER)

No	Strategy	Status: (Speaker<Hearer; -Power)					
		Males		Females		Total	
		N	%	N	%	N	%
1	<i>Combination</i>	40	6.76	52	8.78	92	15.54
2	<i>Acceptance</i>	45	7.60	43	7.26	88	14.86
3	<i>No acknowledgment</i>	29	4.90	45	7.60	74	12.50
4	<i>Amendment</i>	19	3.21	15	2.53	34	5.74
5	<i>Non-acceptance</i>	7	1.18	11	1.86	18	3.04
6	<i>Face relationship-related response</i>	4	0.68	2	0.34	6	1.02
	<i>Total</i>	144	24.33	168	28.37	312	52.70

Table 2 represents the findings of CRSs used by the participants in which the hearer was of lower status (-p). Table 3 shows the CRSs used by the participants (complimenter and complimentee) when they were of equal status (=p). The participants tended to use combination strategies (15.54%), acceptance strategies (14.86%), and no acknowledgment strategies (12.50%), which were the three most frequently used strategies when the hearer was of lower status (-p). However, combination strategies (15.03%), acceptance strategies (13.52%), and amendment strategies (8.28%) were used when the hearer and speaker were of equal status (=p).

TABLE 3
THE USE OF CRSS ACROSS GENDER AND FOR EQUAL STATUS: (SPEAKER=HEARER; =POWER)

No	Strategy	Status: (Speaker=Hearer; =Power)					
		Males		Females		Total	
		N	%	N	%	N	%
1	<i>Combination</i>	43	7.26	46	7.77	89	15.03
2	<i>Acceptance</i>	42	7.10	38	6.42	80	13.52
3	<i>No acknowledgment</i>	12	2.03	8	1.35	20	3.38
4	<i>Amendment</i>	27	4.56	22	3.72	49	8.28
5	<i>Non-acceptance</i>	14	2.36	25	4.22	39	6.58
6	<i>Face relationship-related response</i>	2	0.34	1	0.17	3	0.51
	<i>Total</i>	140	23.65	140	23.65	280	47.29

In the following section, the CRSs of both groups are presented, followed by a discussion of the influence of gender and social power on the production of these CRSs.

VI. DISCUSSION

The first research question aimed to identify the CRSs made by male and female Jordanian adolescent students at private secondary schools in the northern suburbs of Amman. The males showed a preference for acceptance (14.70%), combination (14.02%), and amendment (7.77%) strategies, with no acknowledgment (6.93%), nonacceptance (3.55%), and face relationship-related response strategies (1.01%) being the least commonly produced. Unlike the males, the females preferred to respond to a compliment with combination (16.55%), acceptance (13.68%), and no acknowledgment strategies (8.95%). Their least used strategies were amendment (6.25%), nonacceptance (6.08%), and face relationship-related response strategies (0.51%). What both groups shared in producing these CRSs was that combination (30.57%) and acceptance strategies (28.38%) were the most frequently used. In the same manner, nonacceptance strategies (9.63%) and face relationship-related response strategies (1.52%) were the least frequent CRSs for both groups.

Generally speaking, these findings are similar to those of previous research in that both male and female participants preferred to accept compliments over using non-acceptance strategies (Sa'd, 2015; Xiang, 2013; Alqarni, 2020; Suteerapongsit, 2020; Al-Rousan et al., 2016; Indah, 2017; Tang, 2020). For example, Sa'd (2015) found that both male and female Iranian EFL learners used more acceptance CRSs (54.8%) than non-acceptance strategies (1.4%). Similarly, Alqarni (2020) found that agreement strategies comprised 88.66% of all responses made by male and female Saudi students. Finally, Al-Rousan et al. (2016) also found that both male and female students tended to agree with compliments (86%) compared to non-agreement (12%) and other interpretation strategies (2%). Consequently, this reflects a deeply rooted cultural value of accepting compliments instead of rejecting them. Hence, to respond to a compliment in Jordanian culture is recognised as appropriate because of its reflection of rapport-building, concern, and solidarity. This is in accordance with Jordanian Arabic compliment studies such as those of Al-Rousan et al. (2016) and Farghal and Al-Khatib (2001), who found that rejecting a compliment in Jordan culture is considered a shameful act because it could be due to the addressee's non-acceptance of the solidarity expressed in the compliment. In Table 4 below, some examples of each CRS and sub-strategy made by the participants of the present study are shown.

TABLE 4
EXAMPLES OF CRSS MADE BY THE PARTICIPANTS

Strategies and sub-strategies	Semantic Formulas		Situation
	Arabic Expression	English Translation	
Acceptance Strategies			
Appreciation token	شكرا لك مس	Thank you, Miss	3
Agreement	معك حق، اتوقع اني قدمت كويس	You are right. I think it went well	2
Pleasure	أنا سعيد لأنه عجبك	I'm happy you liked it	5
Association	شكراً، أنا مبسوط بالشي	Thanks, I'm glad about that	1
Amendment			
Return	انا كمان استمتعت في تقديمك	I also enjoyed your presentation	8
Downgrade	اتوقع ما كان سؤال كويس كثير	I think it wasn't that much good question	4
Upgrade	انا دائما بعمل كويس بواجباتي	I always do a great job with my homework	1
Question	عن جد؟	Really?	4
Comment	اخذتني حوالي اسبوع علشان اكمله	It takes about one week to complete it	5
Transfer	هذا كله بفضل جهودك يا استاذ	This is because of your efforts, sir.	1
Association	-	-	-
Non-acceptance			
Disagreement	مش صحيح	Not true	8
Question	-	-	-
Diverge	لا تمزح معي	Do not make fun of me	2
Association	-	-	-
Face relationship-related response	اخرجتني	You embarrassed me	8
Combination	شكرا . عنجد عجبك؟	Thank you. Do you really like it?	2
No acknowledgment	بس بيتسم له	I just smile for him	7

The second research question was set to examine the influence of the participants' gender and social power on their CRSs. Although both groups tended to accept the compliments instead of rejecting them, they differed in terms of the frequency of the total CRSs they made and their use of other CRSs. For example, the males tended to use more acceptance strategies (14.70%) compared to the females, who used this strategy 13.68% of the time. By contrast, the females preferred to use more combination strategies (16.55%) compared to the males, who used this strategy 14.02% of the time. These findings could be explained in terms of the participants' tendency to use more polite compliment strategies and markers than perceiving compliments as FTAs. These particular findings seem similar to those of previous research (Sa'd, 2015).

Gender is seen as a primary factor accounting for speech variation and has become a main concern of sociolinguists to examine the relationship between language and gender to provide a reasonable explanation for the gender differences of speech acts between males and females (Aries & Johnson, 1983; Tannen, 1990; Holmes, 1992). These studies provide different viewpoints on these differences. One of the most influential viewpoints is that, within any speech community, males are recognised as the dominant group and this is the reason for the gender differences in language behaviour. Moreover, the different CRSs made by the male and female students could also be attributed to the different psychological traits males and females have in terms of their perceptions, emotions, interests, personalities, characters, abilities, and attitudes towards people with different social standing/power. Consequently, these differences are more likely to reflect the verbal communication style and have a decisive impact on the language use of males and females (Xiang, 2013).

The overall function of complimenting for females is to affirm solidarity and maintain social relationships with others. However, the data reported in the present study indicates that the females tended to produce fewer acceptance CRSs than the males. This could be justified by the fact that the females' production of more CRSs results in the use of other CRSs, such as combination strategies and no acknowledgment strategies. Unlike previous studies such as those of Sa'd (2015), Xiang (2013), and Suteerapongsit (2020), the participants of the present study noticeably tended to use no acknowledgment strategies. While the female adolescent students tended to use no acknowledgment strategies (8.95%) as the third most frequent strategy, this strategy was the fourth most frequent for the males (6.93%). This may be due to

the participants' age and ability to respond to compliments appropriately, as instead they prefer to opt out by keeping silent, smiling, or nodding. They may also feel shy about responding to compliments directed at them. In this respect, Wang et al. (2020) argued that shyness is typical and a normal part of adolescent development, and the level of shyness among females is significantly higher than for males.

Again, the female students' use of more CRSs could also be explained by their perceptions of politeness. The unique features of feminine language are reflected by gentleness, politeness, tact, modesty and emotion. For example, Holmes (1988) stated that the speech act of complimenting is recognised as a positively affective speech act or possibly an FTA. Hence, it is mostly perceived differently by males and females. For example, the results of Holmes' study showed that men perceived the speech act of complimenting as FTAs, while women experienced it as a solidarity signal. Accordingly, males and females are most likely to follow the gender stereotype in their CRSs, reflecting a great difference between the genders. This requires females to provide more compliments to illustrate their politeness. By contrast, males are not required to make compliments frequently or even think about being more polite. Moreover, while males have the right and more flexibility in choosing how to speak and react consistent with their own opinions, females need to express their own opinions according to other people as much as possible and avoid rejecting others' explicit compliments (Xiang, 2013). This is again in accordance with the findings of the present study where female students preferred to produce more CRSs (52.02%) than the males (47.98%).

Regarding the power relation between the participants, their frequent use of combination and acceptance strategies for both power statuses reflects their acceptance of compliments rather than their rejection of them. This is similar to the findings in previous research (Xiang, 2013; Sa'd, 2015; Suteerapongsit, 2020), which found that acceptance and combination strategies were the two most frequently used CRSs. However, the findings of the present study are inconsistent with those found in previous studies (Sa'd, 2015; Suteerapongsit, 2020) in terms of the use of no acknowledgment strategies. This is again could be attributed to the participants' age and ability to offer appropriate CRSs, as instead they tended to opt out by smiling, keeping silent, or nodding. They may also feel shy about providing a CR directed at them.

The findings of the present study demonstrated that no acknowledgment strategies were mainly used when the speaker and hearer were unequal in status (-P). This could be justified on the basis that the participants felt relaxed responding to a compliment when talking to their peers but tended to leave compliments unanswered when from a higher status person (school teacher), preferring to keep silent, smile or nod, which justifies their perception of the speech act of compliments as FTAs. More specifically, both groups of participants preferred different rank order of CRSs when the hearer was of lower status (-p). Hence, female students use combination, followed by no acknowledgment, then acceptance strategies compared to males who tended to use acceptance, combination, and no acknowledgment strategies respectively. Yet, both males and females used similar rank order of CRSs regarding amendment, nonacceptance, and face relation strategies.

This could refer to the students' relationships with their teachers. Lahelma (2000) claims that male teachers are considered more relaxed and having a better sense of humour than females who are recognised of being more careful, accurate, and thorough. This would lead male students to feel more relaxed accepting the compliments made by their male teachers at school.

When the hearer was of equal status (=p), both groups of participants rank the same order of CRSs. They seemed more comfortable to offer a compliment to their peers of equal status. This is in accordance with those reported by many researchers such as (Holmes, 1995; Wolfson, 1983) who claim that compliments and CRs are mostly made between people of equal status. For example, Wolfson (1983) indicates that the majority of compliments are offered to people of the same status and age as the speaker. Finally, Holmes (1995) states that compliments typically occur between friends in informal interactions.

VII. CONCLUSION

This study investigated the CRSs of male and female Jordanian adolescent students at private secondary schools in the northern suburbs of Amman. It also highlighted the influence of gender and social power on the participants' responses to this speech act. Both groups tended to prefer combination (30.57%) and acceptance strategies (28.38%) as these were the most frequently used by either. They also used non-acceptance strategies (9.63%) and face relationship-related response strategies (1.52%) as the least frequently produced CRSs for both groups. However, there were differences in the participants' preference and frequency use in the patterns of other CRSs, as the females produced more CRSs compared to the males, and the males tended to use more acceptance CRSs than the females. These findings have been discussed from the stance of gender differences, power relations, and politeness. In other words, the study has considered how the social power and cultural and psychological traits of the males and females led them to prefer different CRSs. It has also highlighted how the participants' viewpoints on politeness influenced their preference and frequency of use of CRs.

From a pedagogical perspective, the findings of the present study reflect that the social norms of both the male and female Jordanian students in this study were associated with the speech act of complimenting. As a result, it is recommended that these differences in the realisation of this speech act by the two groups be included in the Jordanian language learning/teaching curriculum, to increase sensitivity and awareness of the varying realisations of compliments.

Also, decisionmakers and curriculum designers in Jordan need to pay more attention to pragmatic competence in speech acts in general and the speech act of complimenting in particular, rather than linguistic competence in the learning and teaching process. Regarding the instrument of data collection, only one instrument, namely a DCT, was used to collect CRs data from both groups of participants. Hence, future researchers interested in complimenting as a speech act are encouraged to integrate different data collection methods, including naturally occurring data, interviews or role plays, to examine whether the same or different findings are produced. Finally, it is highly recommended that the speech act of complimenting is examined from different perspectives. For instance, one may investigate the intercultural differences of Jordanian and native speakers of English in the production of CRs or examine the occurrence of pragmatic transfer by Jordanian EFL learners' production of compliments in English.

ACKNOWLEDGEMENTS

The authors received no financial support for the research and/or authorship of this article, but we are grateful to Sabri Al-Shboul for helping to code and analyse the data, and to Adnan Abumahfouz for his thoughtful comments on an earlier version of this manuscript.

REFERENCES

- [1] Adachi, C. (2011). *A Sociolinguistic Investigation of Compliments and Compliment Responses among Young Japanese* [Doctoral dissertation, The University of Edinburgh]. Edinburgh University Press. Retrieved May 19, 2022 from <https://mobt3ath.com/uplode/books/book-28383.pdf>
- [2] Alqarni, S. (2020). A Sociolinguistic Investigation of Compliments and Compliment Responses among Young Saudis. *Arab World English Journal*, 11(1), 231-252.
- [3] Al-Rousan, M. Y., Awal, N. M., & Salehuddin, K. (2016). Compliment Responses among Male and Female Jordanian University Students. *GEMA Online Journal of Language Studies*, 16(1), 19-34.
- [4] Aries, E. J., & Johnson, F. L. (1983). Close friendship in adulthood: Conversational content between same-sex friends. *Sex Roles: A Journal of Research*, 9(12), 1183-1196.
- [5] Blum-Kulka, S., House, J., & Kasper, G. (1989). *Cross-cultural pragmatics: Requests and apologies*. Norwood, NJ: Ablex Publishing Corporation.
- [6] Brown, P., & Levinson, S. C. (1987). *Politeness: Some Universals in Language Usage*. Cambridge: Cambridge University Press.
- [7] Creswell, J. (2014). *Research design: Qualitative, quantitative and mixed methods approaches* (4th ed.). Pearson.
- [8] Farghal, M., & Al-Khatib, M. (2001). Jordanian college students' responses to compliments: A pilot study. *Journal of Pragmatics*, 33(9), 1485-1502.
- [9] Herbert, R.K. (1998). Sex-based Differences in Compliment Behaviour. In: Cheshire, J. & Trudgill, P. (eds.): *The Sociolinguistics Reader Volume 2: Gender and Discourse*. London: Arnold.
- [10] Herbert, R. K. (1990). *Sex-based Differences in Compliment Behaviour*. Language in Society.
- [11] Herbert, R.K. (1986). Say "Thank You" – Or Something. *American Speech*, 6(1).1, 76-88.
- [12] Holmes, J. (1992). *An Introduction to Sociolinguistics*. London: Longman.
- [13] Holmes, J. (1995). *Women, men and politeness*. London: Longman.
- [14] Holmes, J. (1988). Paying Compliments: A Sex-preferential Positive Politeness Strategy. *Journal of Pragmatics*, 12, 445-465.
- [15] Holmes, J. (1986). Compliments and Compliment Responses in New Zealand English. *Anthropological Linguistics*, 28(4), 485-508.
- [16] Huwari, I. F., & Al-Shboul, Y. (2015). A Study on the Perception of Jordanian EFL Learners' Pragmatic Transfer of Refusals. *Advances in Language and Literary Studies*, 6(1), 46-54.
- [17] Indah, R. N. (2017). Compliments across Gender and Power Relation among Indonesian EFL Learners. *Arab World English Journal*, 8(2), 132-144.
- [18] Lahelma, E. (2000). Lack of male teachers: a problem for students or teachers? *Pedagogy, Culture and Society*, 8(2), 173-186.
- [19] Nelson, G., Al-Batal, M., & Echols, E. (1996). Arabic and English compliment responses: Potential for pragmatic failure. *Applied Linguistics*, 17(4), 411-432.
- [20] Pomerantz, A. (1978). Compliment responses: Notes on the co-operation of multiple constraints. In J. Schenkein (Ed.), *Studies in the Organisation of Conversational Interaction* (pp. 79-112). New York: Academic Press.
- [21] Sa'd. S. H. T. (2015). The Use of Compliment Response Strategies among Iranian Learners of English: Researching Interlocutors' Relative Power and Gender. *c e p s Journal*, 5(4), 89-107.
- [22] Suteerapongsit, R. (2020). An Exploratory Study of Compliment Response Strategies across Gender among Thai EFL Learners. *Journal of Language And Linguistics* 38(1), 72-95.
- [23] Tang, C. (2020). The interplay of cultural expectation, gender role, and communicative behaviour. *Pragmatics and Society*, 11(4), 545-569.
- [24] Tannen, D. (1990). *You Just Don't Understand: Women and Men in Conversation*. New York: William Morrow.
- [25] United Nations International Children's Emergency Fund. (2020). *Preparing Adolescents in Jordan for Productive, Engaged, and Resilient Adulthood*. Retrieved May 22, 2022 from <https://www.unicef.org/media/90691/file/2020-Adolescent-Education-and-Skills-Programming-in-Jordan-Case-Study.pdf>
- [26] Wolfson, N. (1983). An empirically based analysis of complimenting in American English. In N. Wolfson and E. Judd (Eds.), *Sociolinguistics and Language Acquisition* (pp. 82-95). Rowley Mass: Newbury House.
- [27] Wang P, Yan Y, Gao F, Zhang R, Wang J, Zhan X and Tian Y. (2020) The Effect of Shyness on Adolescent Network Problem Behaviour: The Role of Gender and Loneliness. *Front. Psychol*, 11,1-11.

- [28] Xiang, Z., J. (2013). *A Study of Gender Differences in Compliments and Responses of Chinese International Students*. Unpublished master's thesis. University of Malaya.
- [29] Yu, M. (2004). Interlinguistic variation and similarity in second language speech act behaviour. *The Modern Language Journal*, 88, 102-119.
- [30] Yuan, Y. (2002). Compliments and compliment responses in Kunming Chinese. *Pragmatics*, 12(2), 183-226.

Yasser Al-Shboul is an Assistant Professor in the English Language and Literature Department Al-Balqa Applied University, Salt, Jordan, and holds a Ph.D. of English Language Studies, Faculty of Social Sciences and Humanities, National University of Malaysia. He is interested in topics related to Sociolinguistics, Sociopragmatics, and Language Acquisition. The ORCID number of the author is <https://orcid.org/0000-0002-1085-040X>

Ibrahim Fathi Huwari is an assistant professor of Applied Linguistics at the department of English language and literature at Zarqa University, Jordan. He obtained his postgraduate studies from University Utara Malaysia. His interests are socio-linguistics, psych-linguistics, pragmatics, and apprehension. The ORCID number of the author is ORCID: <https://orcid.org/0000-0002-9463-4244>

Othman Aref Al-Dala'ien is an assistant professor of linguistics at Department of English language and literature, Al-Balqa Applied University (BAU), Jordan. He received his PhD degree in linguistics from Aligarh Muslim University (AMU), India in 2016. His area of interest includes Morphology, Morpho-syntax, Semantics, Pragmatics, Semiotics, and Historical linguistics. The ORCID number of the author is ORCID: <https://orcid.org/0000-0001-7653-4728>

Zeyad Al-Daher received his PhD degree in linguistics from the University of Manitoba, Canada in 2017. He is currently assistant professor at Al-Balqa Applied University, Jordan where he has been teaching linguistics for five years. His research interests include sociolinguistics, humor, code-switching, politeness theory and syntactic theory. The ORCID number of the author ORCID: <https://orcid.org/0000-0001-9888-8041>

On Speak to and Talk to: A Corpora-Based Analysis

Namkil Kang
Far East University, South Korea

Abstract—The ultimate goal of this paper is to compare *speak to* with *talk to* in four corpora. In the Movie Corpus (Movie Corpus (MC). 20, January 2022. Online <https://english-corpora.org/movies/>), *talk to* was preferable to *speak to* in the films of six countries (America, the UK, Canada, Australia, New Zealand, and Ireland). It is worth mentioning that in the Movie Corpus (Movie Corpus (MC). 20, January 2022. Online <https://english-corpora.org/movies/>), *speak to* (2,620 tokens) and *talk to* (18,667 tokens) was the most preferred types in the 2010s. In the TV Corpus (TV Corpus (TVC). 20, January 2022. Online <https://english-corpora.org/tv/>), *talk to* is preferable to *speak to* in six countries' (America, the UK, Canada, Australia, New Zealand, and Ireland) TV programs. It is noteworthy that in the TV Corpus (TV Corpus (TVC). 20, January 2022. Online <https://english-corpora.org/tv/>), *speak to* (8,279 tokens) and *talk to* (59,703 tokens) reached a peak in the 2010s. In the BNC (British National Corpus (BNC). 20, January 2022. Online <https://corpus.byu.edu/bnc/>), the types *speak to* and *talk to* show the same pattern in three genres, whereas they show a different pattern in four genres. That is, *speak to* is 42.85% the same as *talk to* in their ranking. Finally, the COCA (Corpus of Contemporary American English (COCA). 20, January 2022. Online <https://corpus.byu.edu/coca/>) clearly shows that 42.85% of forty two nouns are the collocations of both *speak to* and *talk to*.

Index Terms—Movie Corpus, TV Corpus, BNC, COCA

I. INTRODUCTION

As Murphy (2016, 2019) points out, *speak to* and *talk to* are used interchangeably. The main goal of this paper is to compare *speak to* with *talk to* in the Movie Corpus (MC) (Movie Corpus (MC). 20, January 2022. Online <https://english-corpora.org/movies/>), the TV Corpus (TVC) (TV Corpus (TVC). 20, January 2022. Online <https://english-corpora.org/tv/>), the British National Corpus (BNC) (British National Corpus (BNC). 20, January 2022. Online <https://corpus.byu.edu/bnc/>), and the Corpus of Contemporary American English (COCA) (Corpus of Contemporary American English (COCA). 20, January 2022. Online <https://corpus.byu.edu/coca/>). As argued by Kang (2021), the COCA (Corpus of Contemporary American English) and the BNC (British National Corpus) are major corpora that are used heavily in English learning. First, we provide a diachronic analysis of *speak to* and *talk to* in the Movie Corpus (MC) (Movie Corpus (MC). 20, January 2022. Online <https://english-corpora.org/movies/>) and the TV Corpus (TVC) (TV Corpus (TVC). 20, January 2022. Online <https://english-corpora.org/tv/>). Second, we compare *speak to* with *talk to* in the seven genres of the BNC (British National Corpus (BNC). 20, January 2022. Online <https://corpus.byu.edu/bnc/>). Third, we consider the similarity between *speak to* and *talk to* in terms of the Euclidean distance. Fourth, we examine the collocations of *speak to* and *talk to* in the COCA (Corpus of Contemporary American English (COCA). 20, January 2022. Online <https://corpus.byu.edu/coca/>). We compare the collocation of *speak to* with that of *talk to* in the COCA (Corpus of Contemporary American English (COCA). 20, January 2022. Online <https://corpus.byu.edu/coca/>). Fifth, we investigate the similarity between *speak to* and *talk to* in terms of the software NetMiner. The organization of this paper is as follows. In section 2, we show that *talk to* was preferable to *speak to* in the films of six countries. We further argue that *speak to* (2,620 tokens) and *talk to* (18,667 tokens) was the most preferred types in the 2010s. In section 3, we maintain that *talk to* is preferable to *speak to* in the TV programs of six countries. We also maintain that *speak to* (8,279 tokens) and *talk to* (59,703 tokens) reached a peak in the 2010s. In section 4, we contend that *speak to* and *talk to* show the same pattern in three genres, whereas they show a different pattern in four genres. That is, *speak to* is 42.85% the same as *talk to* in their ranking. In section 5, we show that *speak to people* (158 tokens) and *talk to people* (1,728 tokens) are the most preferable ones for Americans. We also show that 42.85% of forty two nouns are the collocations of both *speak to* and *talk to*.

II. THE MOVIE CORPUS

In section 2, we consider the diachronic aspects of *speak to* and *talk to* in the Movie Corpus (Movie Corpus (MC). 20, January 2022. Online <https://english-corpora.org/movies/>). Table 1 shows the diachronic use of *speak to* and *talk to* in the Movie Corpus (Movie Corpus (MC). 20, January 2022. Online <https://english-corpora.org/movies/>):

TABLE 1
FREQUENCY OF SPEAK TO AND TALK TO IN THE MOVIE CORPUS

Type	Speak to	Talk to
1930s	634	1,665
1940s	847	2,676
1950s	828	3,092
1960s	667	2,291
1970s	639	3,032
1980s	757	4,903
1990s	1,273	8,145
2000s	2,325	15,388
2010s	2,620	18,667
All	10,590	59,859
US/CA	7,042	49,475
UK/IE	2,568	6,031
AU/NZ	197	851
Misc	783	3,502

It is significant to note that *talk to* was preferable to *speak to* in the films of six countries (America, the UK, Canada, Australia, New Zealand, and Ireland). The overall frequency of *speak to* is 10,590 tokens, whereas that of *talk to* is 59,859 tokens. The frequency of the type *talk to* is five times higher than that of the type *speak to*. From this, it is clear that *talk to* was preferable to *speak to* in six countries' films from the 1930s to the 2010s. Figure 1 shows the frequency of *speak to* and *talk to* from the 1930s to the 2010s:

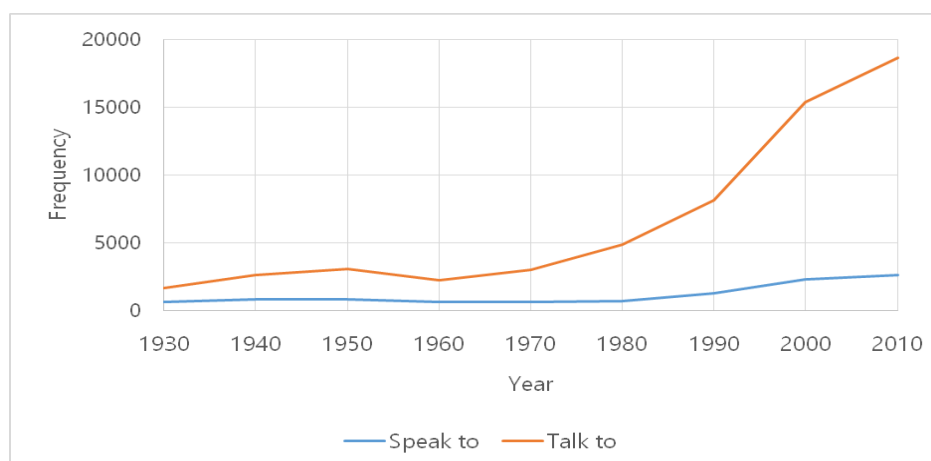


Figure 1 Frequency of Speak to and Talk to in the Movie Corpus

It is interesting to point out that there was a slight rise (213 tokens) in the figure of *speak to* from the 1930s to the 1940s. However, there was a sudden decrease (a decline of 19 tokens) in the figure of *speak to* in the 1950s. Interestingly, there was a gradual decline (a fall of 189 tokens) in the figure of *speak to* from the 1950s to the 1970s. More interestingly, there was a dramatic rise (a sharp increase of 1,863 tokens) in the figure of *speak to* from the 1980s to the 2010s. It is worth pointing out that *speak to* had the highest frequency (2,620 tokens) in the 2010s, whereas it had the lowest frequency (634 tokens) in the 1930s. This in turn implies that *speak to* was the most preferred one (2,620 tokens) in the 2010s, whereas it was the least preferred one (634 tokens) in the 1930s. Most importantly, *speak to* was the most preferred (7,042 tokens) by American and Canadian film writers, followed by British and Irish ones (2,568 tokens), and Australian and New Zealand ones (197 tokens), in that order.

It is worth noting that there was a steady increase (a rise of 1,427 tokens) in the figure of *talk to* from the 1930s to the 1950s. There was a sudden decrease (a decline of 801 tokens) in the figure of *talk to* in the 1960s. More importantly, there was a dramatic increase (a sharp rise of 16,376 tokens) in the figure of *talk to* from the 1960s to the 2010s. It is important to note that *talk to* reached a peak (the highest frequency: 18,667 tokens) in the 2010s, whereas it had the lowest frequency (1,665 tokens) in the 1930s. This in turn shows that *talk to* was the most preferred one (18,667 tokens) in the 2010s, whereas it was the least preferred one (1,665 tokens) in the 1930s. More interestingly, just as in the case of *speak to*, *talk to* was the most preferred by American and Canadian film writers, followed by British and Irish ones, and Australian and New Zealand ones, in descending order. Finally, it is significant to note that *talk to* was always preferable to *speak to* in six countries' films from the 1930s to the 2010s.

III. THE TV CORPUS

In the following, we consider the diachronic use of *speak to* and *talk to* in the TV Corpus (TV Corpus (TVC). 20, January 2022. Online <https://english-corpora.org/tv/>). Table 2 shows the frequency of *speak to* and *talk to* from the

1950s to the 2010s:

TABLE 2
FREQUENCY OF SPEAK TO AND TALK TO IN THE TV CORPUS

Type	Speak to	Talk to
1950s	154	613
1960s	599	2,277
1970s	564	2,789
1980s	757	4,960
1990s	1,634	10,753
2000s	4,199	35,182
2010s	8,279	59,703
All	16,186	116,277
US/CA	10,325	102,561
UK/IE	5,308	11,566
AU/NZ	415	1,572
Misc	138	578

It is significant to note that *talk to* is preferable to *speak to* in six countries' (America, the UK, Canada, Australia, New Zealand, and Ireland) TV programs. The frequency of *talk to* (116,277 tokens) is almost eleven times higher than that of *speak to* (16,186 tokens). This in turn shows that six countries' celebrities preferred using *talk to* rather than using *speak to* (1950s-2010s). Figure 2 shows the diachronic use of *speak to* and *talk to* in the TV Corpus (1950s-2010s) (TV Corpus (TVC). 20, January 2022. Online <https://english-corpora.org/tv/>):

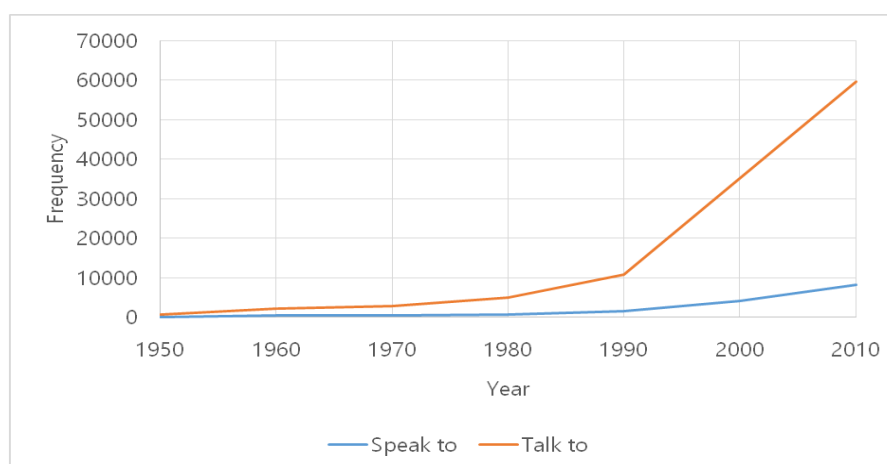


Figure 2 Frequency of Speak to and Talk to in the TV Corpus

It is worth noting that there was a slight increase (a rise of 445 tokens) in the figure of *speak to* from the 1950s to the 1960s. However, there was a sudden fall (a slight decline of 35 tokens) in the figure of *speak to* in the 1970s. More importantly, there was a dramatic increase (a sharp rise of 7,715 tokens) in the figure of *speak to* from the 1970s to the 2010s. It is important to note that *speak to* reached a peak (the highest frequency: 8,279 tokens) in the 2010s, whereas it had the lowest frequency (154 tokens) in the 1950s. From this, it can be inferred that *speak to* was the most preferable type (8,279 tokens) for six countries' celebrities in the 2010s, whereas it was the least preferred one (154 tokens) in the 1950s. Additionally, it should be pointed out that *speak to* was the most preferred (10,325 tokens) by American and Canadian celebrities, followed by British and Irish ones (5,308 tokens), and Australian and New Zealand ones (415 tokens).

It is worthwhile noting that there was a sharp increase (a rise of 2,176 tokens) in the figure of *talk to* from the 1950s to the 1970s. More importantly, there was a dramatic increase (a rise of 54,743 tokens) in the figure of *talk to* from the 1980s to the 2010s. It is worthwhile mentioning that *talk to* reached a peak (the highest frequency: 59,703 tokens) in the 2010s, whereas it had the lowest frequency (613 tokens) in the 1950s. Just as in the case of *speak to*, *talk to* was the most preferred (102,561 tokens) by American and Canadian celebrities, followed by British and Irish ones (11,566 tokens), and Australian and New Zealand ones (1,572 tokens), in descending order. Finally, it is important to note that *talk to* was always preferable to *speak to* in six countries' TV programs (1950s-2010s).

IV. SPEAK TO AND TALK TO IN THE BRITISH NATIONAL CORPUS

In the following, we aim to consider the frequency of *speak to* and *talk to* in the BNC (British National Corpus (BNC). 20, January 2022. Online <https://corpus.byu.edu/bnc>). Also, we examine the similarity between *speak to* and *talk to* in seven genres. Table 3 shows the frequency of *speak to* and *talk to* in the BNC (British National Corpus (BNC). 20, January 2022. Online <https://corpus.byu.edu/bnc>):

TABLE 3
FREQUENCY OF SPEAK TO AND TALK TO IN THE BNC

Type	ALL	SPOKEN	FICTION	MAGAZINE	NEWSPAPER	NON-ACAD	ACADEMIC	MISC
Speak to	2,001	468	877	47	165	116	64	264
Talk to	4,074	928	1,613	180	340	360	145	508

It would be worth mentioning that *talk to* is the preferable one (4,074 tokens) for the British. The overall frequency of *speak to* is 2,001 tokens, whereas that of *talk to* is 4,074 tokens. This in turn implies that the British prefer using *talk to* to using *speak to*.

It is worthwhile noting that *speak to* (877 tokens) and *talk to* (1,613 tokens) rank first in the fiction genre. Interestingly, *speak to* and *talk to* show the same pattern (rank-one) in the fiction genre, thus showing a high degree of similarity. It should be noted, however, that *talk to* (1,613 tokens) is preferred over *speak to* (877 tokens) by British writers. This can be derived from the fact that the frequency of *talk to* (1,613 tokens) is much higher than that of *speak to* (877 tokens) in the fiction genre.

It is interesting to point out that *speak to* (468 tokens) and *talk to* (928 tokens) rank second in the spoken genre. Simply put, *speak to* and *talk to* show the same property (rank-two) in the spoken genre, thus showing a high degree of similarity with respect to their ranking. It must be noted, however, that *talk to* (928 tokens) is almost two times higher than that of *speak to* (468 tokens). Thus, we take this as indicating that the British prefer using *talk to* rather than using *speak to* in daily conversation.

It is worth mentioning that *speak to* (264 tokens) and *talk to* (508 tokens) rank third in the misc genre. This indicates that they show the same pattern (rank-three) in the misc genre, hence a high degree of similarity in the misc genre. It should be pointed out, however, that the frequency of *talk to* (508 tokens) is almost two times higher than that of *speak to* (264 tokens) in the misc genre. Thus, it amounts saying that *talk to* is preferable to *speak to* in the misc genre.

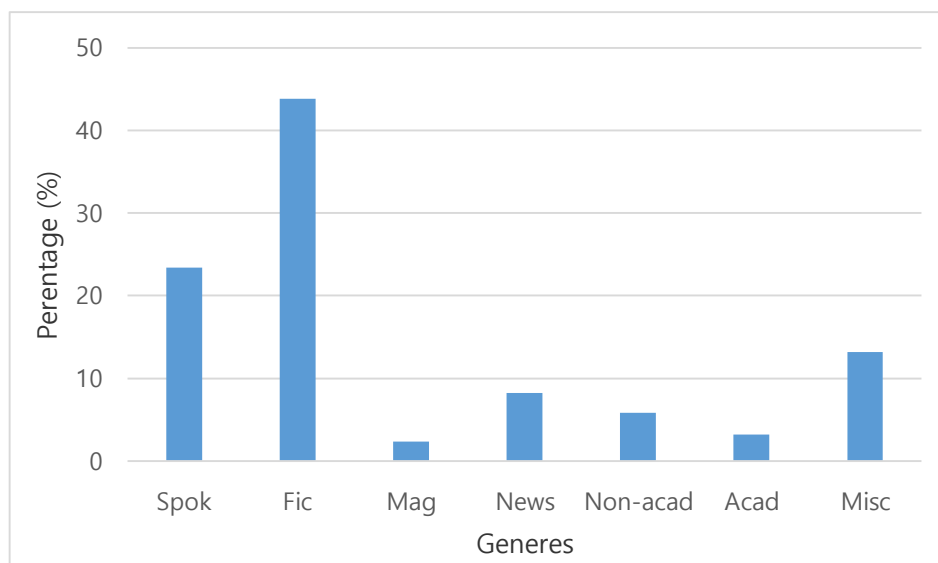
It is interesting to note that *speak to* ranks fourth (165 tokens) in the newspaper genre, whereas *talk to* ranks fourth (360 tokens) in the non-academic genre. Interestingly, *speak to* and *talk to* show a different property with respect to rank-four, thus showing a low degree of similarity. It is important to note that *talk to* is preferable to *speak to* in the newspaper genre and the non-academic genre. The frequency of *speak to* in the newspaper genre is 165 tokens, whereas that of *talk to* is 340 tokens. On the other hand, the frequency of *speak to* in the non-academic genre is 116 tokens, whereas that of *talk to* is 360 tokens. From all of this, it is clear that *talk to* is preferable to *speak to* in two genres.

It is worthwhile noting that *speak to* ranks fifth (116 tokens) in the non-academic genre, whereas *talk to* ranks fifth (340 tokens) in the newspaper genre. This indicates that *speak to* (116 tokens) and *talk to* (340 tokens) show a different pattern in rank-five, thus revealing a low degree of similarity in two genres.

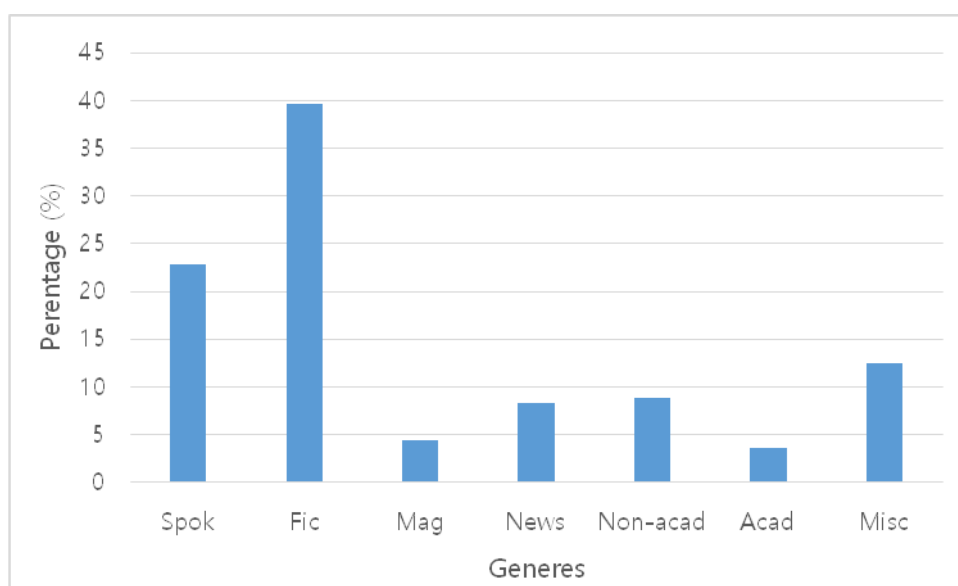
It is probably worth mentioning that *speak to* ranks sixth (64 tokens) in the academic genre, whereas *talk to* ranks sixth (180 tokens) in the magazine genre. Again, *speak to* and *talk to* show a different property in rank-six, hence a low degree of similarity in two genres. It should be pointed out, however, that the frequency of *talk to* (180 tokens) is two times higher than that of *speak to* (64 tokens) in the academic genre. This in turn indicates that *talk to* is favored over *speak to* in the academic genre. On the other hand, the frequency of *talk to* (180 tokens) is three times higher than that of *speak to* (47 tokens) in the magazine genre. This in turn implies that *talk to* is favored over *speak to* in British magazines.

Finally, it is noteworthy that *speak to* ranks seventh (47 tokens) in the magazine genre, whereas *talk to* ranks seventh (145 tokens) in the academic genre. Again, *speak to* and *talk to* reveal a different pattern in rank-seven, thus showing a low degree of similarity in two genres. To sum up, *speak to* and *talk to* show the same pattern in the spoken and misc genres and the fiction genre, whereas they show a different pattern in the magazine and newspaper genres and the academic and non-academic genres. This in turn suggests that *speak to* is 42.85% the same as *talk to* in their ranking. From this, it is clear that *speak to* and *talk to* are used interchangeably, but they show a low degree of similarity.

Figure 3 and Figure 4 show the use of *speak to* and *talk to* in seven genres:

Figure 3 Use of *Speak to* in the Seven Genres of the BNC

Most interestingly, the fiction genre is the most influenced by *speak to*, followed by the spoken genre, the misc genre, the newspaper genre, the non-academic genre, the academic genre, and the magazine genre, in that order.

Figure 4 Use of *Talk to* in the Seven Genres of the BNC

As illustrated in Figure 4, the fiction genre is the most influenced by *talk to*, followed by the spoken genre, the misc genre, the non-academic genre, the newspaper genre, the magazine genre, and the academic genre, in descending order.

Now let us turn our attention to the Euclidean distance. Here it provides the similarity between *speak to* and *talk to* in seven genres. We adopt the following definition about the Euclidean distance:

(1) The Euclidean distance:

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

Table 4 provides the Euclidean distance between *speak to* and *talk to* in seven genres:

TABLE 4
EUCLIDEAN DISTANCE BETWEEN SPEAK TO AND TALK TO IN SEVEN GENRES

Genre	Spok	Fic	Mag	News	Non-acad	Acad	Misc
Percentage of speak to	23.38	43.82	2.34	8.24	5.79	3.19	13.19
Percentage of talk to	22.77	39.59	4.41	8.34	8.83	3.55	12.46
Euclidean distance	0.61	4.23	2.07	0.1	3.04	0.36	0.73

As indicated in Table 4, *speak to* is the furthest from *talk to* in the fiction genre. On the other hand, *speak to* is the nearest to *talk to* in the newspaper genre. More specifically, the Euclidean distance in the newspaper genre is 0.1, which is the lowest. This in turn implies that *speak to* and *talk to* show deep similarities in the newspaper genre. Interestingly, the Euclidean distance in the non-academic genre is 3.04, which is the second highest. This in turn suggests that *speak to* and *talk to* show a low degree of similarity in the non-academic genre. Finally, the Euclidean distance in the academic genre is 0.36, which is the second lowest. This in turn indicates that *speak to* and *talk to* show a high degree of similarity in the academic genre. We thus conclude that *speak to* is the nearest to *talk to* in the newspaper genre.

V. THE COLLOCATIONS OF SPEAK TO AND TALK TO IN THE CORPUS OF CONTEMPORARY AMERICAN ENGLISH

In what follows, we examine the collocations of *speak to* and *talk to* in the COCA (Corpus of Contemporary American English (COCA). 20, January 2022. Online <https://corpus.byu.edu/coca>). Table 5 shows the collocation of *speak to* in the top 30:

TABLE 5
COLLOCATION OF SPEAK TO IN THE COCA

Number	Speak to	Frequency
1	speak to people	158
2	speak to Mr	77
3	speak to reporters	66
4	speak to students	35
5	speak to women	25
6	speak to children	22
7	speak to groups	22
8	speak to Dr	21
9	speak to president	20
10	speak to captain	16
11	speak to me	16
12	speak to congress	15
13	speak to Miss	15
14	speak to kids	14
15	speak to journalists	13
16	speak to members	13
17	speak to Mrs	13
18	speak to voters	13
19	speak to detective	12
20	speak to investigators	12
21	speak to men	12
22	speak to police	12
23	speak to strangers	11
24	speak to issues	10
25	speak to adults	9
26	speak to friends	9
27	speak to mom	9
28	speak to parents	9
29	speak to sergeant	8
30	speak to supporters	8

It is significant to note that *speak to people* is the most frequently used one (158 tokens) in America. This in turn suggests that *speak to people* is the most preferable one (158 tokens) for Americans. As alluded to in Table 5, *speak to people* is the most preferred (158 tokens) by Americans, followed by *speak to Mr* (77 tokens), *speak to reporters* (66 tokens), *speak to students* (35 tokens), *speak to women* (25 tokens), *speak to children* (22 tokens), *speak to groups* (22 tokens), *speak to Dr* (21 tokens), and *speak to president* (20 tokens), in that order. It is interesting to point out that *speak to me* ranks tenth (16 tokens) in the COCA (Corpus of Contemporary American English (COCA). 20, January 2022. Online <https://corpus.byu.edu/coca>). It is also interesting to note that *speak to voters* ranks fifteenth (13 tokens) in the COCA (Corpus of Contemporary American English (COCA). 20, January 2022. Online <https://corpus.byu.edu/coca>). We thus conclude that *speak to people* is the most widely used one (158 tokens) in America.

Now attention is paid to the collocation of *talk to* in the top 30:

TABLE 6
COLLOCATION OF TALK TO IN THE COCA

Number	Talk to	Frequency
1	talk to people	1,728
2	talk to strangers	246
3	talk to Mr	174
4	talk to me	142
5	talk to reporters	142
6	talk to women	137
7	talk to girls	132
8	talk to kids	119
9	talk to mom	107
10	talk to Dr	92
11	talk to friends	89
12	talk to us	80
13	talk to dad	78
14	talk to students	74
15	talk to police	65
16	talk to children	52
17	talk to folks	51
18	talk to voters	48
19	talk to senator	47
20	talk to animals	46
21	talk to parents	46
22	talk to president	46
23	talk to daddy	44
24	talk to Mrs	44
25	talk to members	40
26	talk to customers	39
27	talk to republicans	37
28	talk to men	34
29	talk to doctors	31
30	talk to patients	27

It is important to note that *talk to people* is the most commonly used one (1,728 tokens) in America. This in turn implies that *talk to people* is the most preferable one (1,728 tokens) among Americans. As illustrated in Table 6, *talk to people* is the most preferred (1,728 tokens) by Americans, followed by *talk to strangers* (246 tokens), *talk to Mr* (174 tokens), *talk to me* ((142 tokens) *talk to reporters* (142 tokens)), *talk to women* (137 tokens), *talk to girls* (132 tokens), and *talk to kids* (119 tokens), in descending order. More interestingly, *talk to people* (1,728 tokens) and *speak to people* rank first in the COCA (Corpus of Contemporary American English (COCA). 20, January 2022. Online <https://corpus.byu.edu/coca>). On the other hand, *talk to strangers* ranks second (246 tokens) in the COCA (Corpus of Contemporary American English (COCA). 20, January 2022. Online <https://corpus.byu.edu/coca>), whereas *speak to strangers* ranks twenty third (11 tokens). It is worthwhile noting that the everyday expression *talk to me* ranks fourth (142 tokens) in the COCA (Corpus of Contemporary American English (COCA). 20, January 2022. Online <https://corpus.byu.edu/coca>), whereas *speak to me* ranks tenth (16 tokens). Finally, *talk to president* ranks twentieth (20 tokens) in the COCA (Corpus of Contemporary American English (COCA). 20, January 2022. Online <https://corpus.byu.edu/coca>), whereas *speak to president* ranks ninth (20 tokens). We thus conclude that *talk to people* is the most preferable one (1,728 tokens) for Americans.

Now let us turn our attention to the visualization of the collocations of *speak to* and *talk to*:

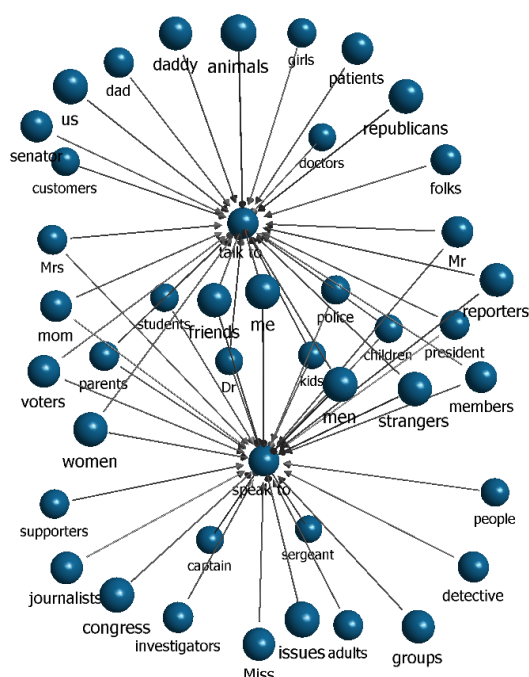


Figure 5 Visualization of the Collocations of Speak to and Talk to in the COCA

As exemplified in Figure 5, twelve nouns are linked to *speak to*, whereas twelve nouns are linked to *talk to*. More interestingly, eighteen nouns are linked to both *speak to* and *talk to*, which indicates that they are the collocations of both *speak to* and *talk to*. The expressions linked to both *speak to* and *talk to* are *people*, *strangers*, *Mr*, *me*, *reporters*, *women*, *kids*, *mom*, *Dr*, *friends*, *students*, *police*, *children*, *voters*, *parents*, *president*, *Mrs*, and *members*. Most importantly, 42.85% of forty two nouns are the collocations of both *speak to* and *talk to*. From all of this, it is evident that *speak to* and *talk to* are used interchangeably, but they show a low degree of similarity.

VI. CONCLUSION

To sum up, we have compared *speak to* with *talk to* in four corpora. In section 2, we have argued that *talk to* was preferable to *speak to* in the films of six countries (America, the UK, Canada, Australia, New Zealand, and Ireland). We have further argued that the types *speak to* (2,620 tokens) and *talk to* (18,667 tokens) was the most preferred ones in the 2010s. In section 3, we have maintained that *talk to* is preferable to *speak to* in six countries' (America, the UK, Canada, Australia, New Zealand, and Ireland) TV programs. We have also maintained that *speak to* (8,279 tokens) and *talk to* (59,703 tokens) reached a peak in the 2010s. In section 4, we have contended that *speak to* and *talk to* show the same pattern in three genres, whereas they show a different pattern in four genres. That is to say, *speak to* is 42.85% the same as *talk to* in their ranking. In section 5, we have argued that *speak to people* (158 tokens) and *talk to people* (1,728 tokens) are the most preferable ones for Americans. We have also shown that 42.85% of forty two nouns are the collocations of both *speak to* and *talk to*. From all of this, it is clear that *speak to* and *talk to* are used interchangeably, but they show a low degree of similarity.

REFERENCES

- [1] *British National Corpus (BNC)*. 20, January 2022. Online <https://corpus.byu.edu/bnc>
- [2] *Corpus of Contemporary American English (COCA)*. 20, January 2022. Online <https://corpus.byu.edu/coca>
- [3] Kang, N. (2021). A Corpora-based Analysis of the Collocations of May as Well and Might as Well. *Theory and Practice in Language Studies* 11 (11). 1343-1353.
- [4] *Movie Corpus (MC)*. 20, January 2022. Online <https://english-corpora.org/movies/>
- [5] Murphy, R. (2016). *Grammar in Use*. Cambridge University Press. Singapore.
- [6] Murphy, R. (2019). *English Grammar in Use*. Cambridge University Press. New York.
- [7] *TV Corpus (TVC)*. 20, January 2022. Online <https://english-corpora.org/tv/>



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 90 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.

PRO vs pro in Arabic Syntax: Theoretical Analysis

Atef Mustafa Jalabneh

Department of English, College of Languages and Translation, Imam Mohammad Ibn Saud Islamic University, Riyadh, Saudi Arabia

Abstract—The objective of this work is to investigate the syntactic and semantic properties of the empty categories PRO and pro in Modern Standard Arabic syntax. The problem: both of them are always syntactically covert at PF; semantically, though PRO bears same / or different theta roles from its anaphor at spell out, it leads to correct interpretation at LF; however, pro bears different theta roles that determine correct c-selection at spell out and lead to correct interpretations at LF. Conclusions: Syntactically PRO occupies, merely, the subject position of non- finite phrases; it does not check the nominative case since the phrases lack [Agrs, T]. However, pro occupies the subject position of finite clauses in (i) independent clause, (ii) embedding, (iii) subordinate and (iv) independent clauses related to weather (expletive) verbs; it checks the nominative case by [Agrs, T]. Semantically, PRO checks, merely, the theta roles of agent and experiencer; however, pro checks the theta roles of agent, patient, experiencer, theme, instrument and location.

Index Terms—PRO, pro, nominative case, theta role, interpretation

I. INTRODUCTION

Arabic is a pro – drop – language in which there are various types of pronouns that have the structure of a noun phrase. They are classified into three types, namely, (i) the overt attached personal pronouns, (ii) non-attached overt personal pronouns and (iii) the covert personal pronouns. (i) and (ii) are not included in this analysis; however, the focus of the analysis is on the third category in which the empty categories PRO and pro occur. PRO occupies the subject position of infinitival, gerundival phrases and small clauses; it is posited at spell out in an attempt to capture the relevant intuition of reference in the interpretation process at LF. It is claimed that the implicit subject becomes explicit if the relevant clauses are paraphrased by finite clauses. PRO creates multiple confusions in the interpretations of the structures in which it occurs. This is due to the syntactic fact that PRO has different referents at all levels of syntax. Thus, the control theory was proposed as a module of grammar to account for its syntactic distribution and semantic interpretations at spell-out and LF. Infinitival clauses, in Arabic, are introduced by the infinitive marker *ʔan* ‘to’ as in [*haawala zaidun_i ʔan PRO_i yadrusa* ‘Zaid tried [PRO to study’]. However, gerundival clauses are of three types, namely, (i) subject gerund as in [*al-sibaahatu PRO mufidatan* ‘PRO swimming is good’], (ii) gerund after a verb as in [*ʔadhakkartu pro mughaadarta PRO al-manzili* ‘I remember PRO leaving the house’] and (iii) gerund after a preposition as in [*yahtammu PRO zaidun_i fi al-sibaahati* ‘Zaid is interested in PRO swimming’]. At last small clauses are represented in the specimen [*wasala zaidun_i PRO_i ghadbaanun* ‘Zaid arrived PRO angry’]. However, pro occupies, merely, the subject position of finite clauses whether main, embedding or subordinate clauses; it is overt at spell out but covert at LF / PF. This element satisfies the EPP in that a clause without a subject is ungrammatical whether the subject is overt or cover; pro occurs in a sentence if the verb is in the imperfective form as in [*ʔuwaafiqu pro ʔala qaraarika* ‘I agree with your decision.], in the perfective as in [*rajaʔat pro bi khufai hunain* ‘She came back with the two shoes of Hunain’] and in the imperative as in [*ʔuktub pro al- risaalata* ‘Write the letter!’ (cf., Alghalayini, p. 80 for the examples only in Arabic). As Arabic is rich in agreement markers, it occurs in all types of tenses in Arabic syntax.

II. STATEMENT OF THE PROBLEM

The problem of this study is that both of them are always syntactically covert at PF; as they occur in complementary distribution, they succumb to different syntactic features in syntax; semantically, though PRO bears same / or different theta roles from its anaphor at spell out, it imposes correct interpretation at LF; pro has various theta roles that determine correct c-selection at spell out and lead to correct semantic interpretations at LF. Such problematic issues need to be explicated in this work in a theoretical manner.

III. OBJECTIVES AND QUESTIONS OF THE STUDY

The objective of this study is to check the syntactic as well as the semantics properties of PRO and pro in Arabic syntax. For such reasons, the researcher proposed the following questions: (1). What are the syntactic positions in which they occur? And (2). What are their theta roles?

IV. SIGNIFICANCE OF THE STUDY

This study is significant in a number of issues. Firstly, it shows that though PRO and *pro* are covert subjects, they play significant roles in syntax and in the interpretation of the sentences at LF. Secondly, control relation established between PRO and its anaphors determines correct semantic interpretation at LF. In fact, this relation is inactive with *pro*. Thirdly, PRO position cannot be filled by either a trace or *pro* because it has the categorical features of [- Agr]. This study is also significant as it helps learners of Arabic understand and interpret both sentences in which PRO and *pro* occur in a better manner. It also helps translators go deep into the language structure to give better version of Arabic translation into other languages. The researcher thinks also that this study will encourage other scholars to follow the current theoretical views referred to, in this work, in an attempt to explain both categories in other pro-drop-languages or non- drop languages and contrasted them to Arabic.

V. THEORETICAL PERSPECTIVES

Rizzi (1986) proposed that in pro-drop- languages, *pro* occurs in the subject position of a finite clause for two main syntactic requirements, namely, (i) it is licensed under head government of INFL as the head and (ii) the syntactic content of the empty category *pro* is recovered through rich agreement features available in the structure as in Italian [_{pro} _i parlo_i] in which the identification of the subject features through [Agr] is represented by co-indexation. Borer (1980, 1983 and 1986) explicated that, in Modern Hebrew, the subject *pro* can be dropped as in [Hu 'axalti 'et ha-tapu'ax 'I ate the apple]. This kind of occurrence is very restricted to main clauses with future and past tenses in which *pro* must be first and second persons; however, it is not allowed in the present tense at all. He related pro-drop option in Modern Hebrew to richness of inflection. In the present tense sentences, only gender and number are overtly realized; whereas, in other tenses, third person is unmarked; thus, he generalized that not all types of inflections are strong enough to allow pro-drop in Hebrew (cf., 1986. p.392). Huang (1984) argued that Chinese allows *pro* to be dropped, in spite of the fact that, it lacks [Agr] entirely. His assumption is formulated to argue that *pro* is possible either in languages with rich agreement or no agreement at all as in Japanese and Korean. This issue confirmed by Platzack (1987) in the sense that though Scandinavian languages lack overt [Agr], still *pro* is dropped and they are non - pro-drop-languages. Hyams (1986) argued that the empty category *pro*, in pro-drop languages, acts as the lexical pronouns in receiving case and theta roles. In the embedded tensed clause in pro- drop languages, (AGR) absorbs the normal features of the subject i.e. case and theta role. Hageman (1994) argued that *pro* in Italian is originated at D-structure in [Spec, VP] position to be assigned its external theta role then it moves to [Spec, IP] where it will be licensed and identified via the rich INFL". Chomsky (1986) argued that *pro* is a universal issue by which languages are divided into pro-drop languages and non - pro-drop languages. It occurs as the covert subject of a finite clause with the categoral feature [-anaphor, + pronominal]; it satisfies the EPP in syntax and gets the nominative case by collection of [Agr, T]. The strong inflectional system in pro - drop languages allows AGR to recover the entity of the null subject by the agreement features which appear on the verb. The co-indexation between AGR and the null subject *pro* is very important to satisfy the recoverability of its content. With regard to the requirement of case and theta theories, *pro* must receive both case and theta role at spell out (p. 136). It is argued that infinitive, gerundival form of the verb and adjectives are not case assignors. Chomsky (1995) argued that PRO occurs as the subject of a non- finite clause. Thus, it does not assign the nominative case. The theory of control as a module of grammar accounts for its syntactic distribution and the semantic interpretations at spell-out and LF. Normally, the subject position of the non - finite clauses is filled by PRO whenever this position is not occupied by an overt N". This PRO is syntactically active; it has a theta role but not case as compared to an overt N" occurring at the finite clause. Its interpretation at spell-out is regulated by the type of the controller N" retained at LF (p. 33-50 and (83-85)). Chomsky (1995) also argued that PRO must be controlled wherever it occurs; it can be controlled by its subject as in [Mary expected [PRO_i to hurt herself]] in which 'Mary' is the controller or by its object as in [John believed Bill_i [PRO_i to be sick]] in which 'Bill' but not 'John' is the controller. PRO can be arbitrary controlled in interpretation as in [It is common [PRO to hurt herself]] in which the controller is an implicit argument and interpreted to refer to 'one'. It is proved that PRO has the categoral feature [+ anaphor, + pronominal] which means that it must have an antecedent to refer to as that of anaphors or it functions as a pronoun as it has arbitrary kind of reference as in [John asked [_C how [_T PRO to behave himself/ or oneself]] in which PRO is either controlled by the subject 'John' or by 'anyone' (p. 36-41). However, *pro* lacks control relation in syntax. In short, the above the theoretical views will be referred to for this analysis.

VI. DISCUSSIONS AND RESULTS

A. Syntactic Positions of PRO and Pro in Arabic Syntax

Non - finite clauses are (i) infinitival clauses, (ii) gerundival clauses and (ii) small clauses; they are nominal in nature; thus, they occupy the syntactic positions (i) subject, (ii) object complement and (iii) subject complement in Arabic syntax. PRO occurs in the subject position of these clauses; its syntactic properties are determined by the controller at LF in the upper clause. However, finite clauses show tense in which *pro* occurs as the subject of these

clauses whether independent or dependent. In an attempt to answer question (1), the sentences below illustrate the syntactic occurrences of PRO and pro.

PF

1. [_{T1} haawala zaidun_i [_{T2} ?an yu- ghaadir- a PRO_i / *pro al- hadiiqata]].
 tried Zaid to 3rd, sg, masc. leave subj. det garden
 ‘Zaid tried to leave the garden.’

In (1), PRO initiates the infinitival phrase [*?an yaghaadira al-hadiiqata* ‘to leave the garden’]. It is controlled by the anaphor subject *zaidun* ‘Zaid’ of the matrix clause. It does not check the nominative case because *?an* ‘to’ is not case assigner and lacks [T]. The entity *pro* cannot occur in this position because it is a caseless position.

PF

2. [_T tadhakkara amrun_i [_{T2} fuqdaana PRO_i / *pro fuluusi- hi].
 remembered Amr losing money his
 ‘Amr remembered losing his money.’

In (2), PRO initiates the gerundival phrase [*fuqdaana fuluusihi* ‘losing his money’]. It is controlled by the anaphor subject *amrunn* ‘Amr’ of the matrix phrase. It does not check a case because the nominal form of the verb *yafqidu* ‘lose’ is not case assigner and the clause lacks both [Agr and T]. The empty category *pro* cannot occur in this position because it cannot check the nominative case.

PF

3. [_T al- taqsu_i [_{sc} PRO_i / *pro maatirun].
 det weather rainy
 ‘The weather is rainy.’

In (3), PRO initiates the small phrase [*maatirun* ‘rainy’]. It is controlled by the anaphor subject *al-taqsu* ‘the weather’ of the matrix clause. It does not check a case because the predicative adjective *maatirun* ‘rainy’ is not case assigner and the clause lacks the agreement features [Agr and T]. The entity *pro* cannot occur in this position because it is a caseless position. In short, infinitive, gerundive and predicative adjectives are not case assigners in Arabic syntax. Thus, *pro* cannot initiate such clauses.

However, the subject *pro* initiates the independent clause in (4).

PF

4. [_{T1} ?u - pro / *PRO hibb - u al- ilma].
 1st, sg, masc./fem I, nom love pres. det knowledge
 ‘I love knowledge’

In (4), *pro* ‘I’ initiates the independent phrase [*?uhibu al-ilma* ‘I love knowledge’]. Syntactically, it is understood as the first person singular, feminine or masculine which can be represented by D” *?ana* ‘I’; it is recovered by the agreement marker *?u*. It checks the nominative case by the zero tense marker [u]. The entity PRO cannot occur in this position because it is a case position. Other possible *pro(s)* can occur in this position and have the same syntactic features of case and [Agr] but with different [Agr] as in *nu (agr)-hibbu* ‘we love’], [*tu (agr) -hibbu* ‘she loves’], [*yu (agr) -hibbu* ‘he / they loves / love’], [*tu (agr)-hibbaa* ‘they both feminine love’], [*yu (agr) -hibbaa* ‘they both masculine love’] and [*tu - (agr)hibbu* ‘you love’] ‘you (masculine) love’] and [*tu- (agr)hibi* ‘you (feminine) love.’]

PF

5. [_{T1} tamannaa zaidun ?an [_{T2} ya- njah- a pro / *PRO]].
 wish Zaid that 3rd, sg, masc. pass pres. he, nom
 ‘Zaid wished that he pass’

In (5), the entity *pro* initiates the embedding phrase [*yanjaha* ‘pass’]. It is illustrated by the [Agr] [*ya, 3rd, sg masc.*]; it checks the nominative case by the case assignor [a] attached to the verb *njah* ‘pass’. The category PRO cannot occur in this position due to both [Agr and T].

PF

6. [_{T1} ranna al- haatifu indama [_{T2} 0- dakhal- a pro / *PRO]].
 rang det phone when 3rd, sg masc. entered past he, nom
 ‘The phone rang, when he entered.’

In (6), the entity *pro* initiates the subordinate clause [*indama dakhala* ‘when he entered’]. It is illustrated by the [Agr] [*0, 3rd, sg masc.*]; it checks the nominative case by the case assignor [a] attached to the verb *dakhal* ‘entered’. The category PRO cannot occur in this position because of the case assignors [Agr and T].

PF

7. [_T ?amtar- a t pro / *PRO al- baarihata].
 rain past 3rd, sg, fem it, nom det yesterday
 ‘It rained yesterday’

In (7), the entity *pro* initiates the independent clause related to weather [*?amtarat al-baarihata* ‘it rained yesterday’]. It is illustrated by the [Agr] [*t, 3rd, sg, fem.*]; it checks the nominative case by the case assignor [a] attached to the verb *?amtarat* ‘rained’. The category PRO cannot occur in this position due to both [Agr and T]. In short, *pro* checks

15. [Tʰ] tadamara-
 destroyed

 t
 3rd, sg, fem

 pro
 it, location
 ‘It destroyed.’

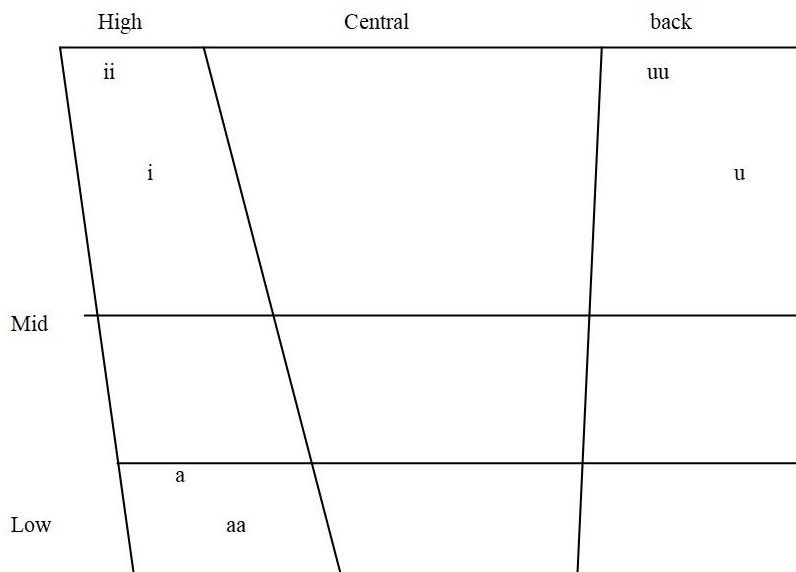
To sum up, syntactically, PRO occurs only in the subject position of non - finite clauses and cannot assign the nominative case since the clauses lack [T, Agr] features; however, *pro* occurs in the subject of finite clauses of all types and is assigned the nominative case by them. Semantically, PRO assigns only the theta roles of agent and experiencer; whereas, *pro* assigns the theta roles of agent, patient, experiencer, theme, instrument and location.

The study concludes that syntactically PRO occupies merely the subject position of infinitival phrases in (1), gerundival phrases in (2) and small phrases in (3). Syntactically, it does not check the nominative case since the phrases lack [Agrs and T] as case assignors. However, *pro* occupies the subject position of finite clauses in the independent clause in (4), embedding in (5), subordinate in (6) and in independent clauses related to weather (expletive) in (7). The category *pro* checks the nominative case by the collection of [Agrs and T] as it occupies a structural case position. Insofar as the semantic interpretation is concerned, PRO checks the theta role of agent in (8) and experiencer in (9). However, *pro* checks the theta roles of agent in (10), patient in (11), experiencer in (12), theme in (13), instrument in (14) and location in (15). Though semantically theta roles have [- interpretable] features at spell out, they determine the exact version of interpretation at LF. This issue was elaborated amply in the analysis in the sense that the empty category PRO bears same / or different theta role from the matrix one; thus, this new theta role leads to correct semantic interpretation done by the anaphor of the matrix clause. With regard to *pro*, its theta role delimits the subcategorization selection of the verb which leads to correct semantic selection at LF. In other words, the verb satisfies both c- selection as well as s-selection simultaneously.

Arabic	Transliteration	Arabic	Transliteration
أ	ʾ	ض	ḏ
ب	b	ط	ṭ
ت	t	ظ	ẓ
ث	th	ع	ʿ
ج	j	غ	gh
ح	h	ف	f
خ	kh	ق	q
د	d	ك	k
ذ	dh	ل	l
ر	r	م	m
ز	z	ن	n
س	sh	و	w
ص	s	ي	y

Notice: the researcher has a reference to the transliteration symbols while writing the Arabic phonemic segments in the text.(c.f. Jalabneh, 2007)

APPENDIX II. TRANSLITERATION SYMBOLS OF THE ARABIC PHONEMES OF VOWELS



Notice: [i:/ii] is a tense vowel while [i] is lax and the same is applied to the rest of vowels in Arabic phonology. (cf., Fari, et al, 2006, p. 74)

APPENDIX III. ABBREVIATIONS

Agr / Agrs: Agreement subject
 Agrs: Agreement
 D": Noun phrase
 Det: Determiner
 D" : Determiner phrase
 e : Empty
 I": Inflectional phrase
 INFL / I: Inflection
 LF : Logical form
 Masc. : Masculine
 Sg.: Singular
 subj: Subjunctive
 T": tense phrase
 T: tense
 V": Verb phrase
 V: Verb

REFERENCES

- [1] Alghalayini, M. (2006). *Jaami^c adduruus al^carabiyyah*. Beirut, Lebanon: Daar Alfikr.
- [2] Borer, H. (1980). 'Empty subjects and constraints on thematic relations', in J. H.(ed), *Proceedings of the Tenth Annual Meeting of NELS(Cabiers Linguistiques d'Ottwa, vol.9)*, Department of Linguistics: University of Toronto.
- [3] Borer, H (1983). *Parametric Syntax*. Dordrecht: Foris.
- [4] Borer, H. (1986). 'I-subjects'. *Linguistic Inquiry*, 17, 375-416.
- [5] Carnie, A. (2002). *Generative study*. Malden, USA: Blackwell Publishing.
- [6] Chomsky, N. (1986). *Knowledge of language: Its nature, origin, and use*. New York: CBS Educational and Professional Publishing.
- [7] Chomsky, N. (1995). *The minimalist program*. Cambridge, Mass: MIT press.
- [8] Fari, sh. et al. (2006). *Muqadimih fi al-lughawiyyati al- mucasirah*. Amman: Dar Wa?il li-al- nashir.
- [9] Hageman, L. (1994). *Introduction to government and binding theory*. Massachusetts: Cambridge.
- [10] Hyams, D. (1986). *Language acquisition and the theory of parameters*. Dordrecht: D. Reidel Publishing Company.
- [11] Huang, J. (1984). 'On the distribution and reference of empty pronouns'. *Linguistic Inquiry*, 15, 531-74.
- [12] Jalabneh, A. (2007). *The thematic relations in Arabic and English syntax: Minimalist program*. Amman: Dar Al-Hadatheh Lilnashir watawzii^c.
- [13] Platzack, C. (1987). 'The Scandinavian languages and the null-subject parameter'. *Natural Language and Linguistic Theory*. 5, 377-402.
- [14] Rizzi, L. (1986). 'Null objects in Italian and theory of pro'. *Linguistic Inquiry*, 17, 501-58.

Atef Mustafa Jalabneh was born in Ibbin/ Ajloun at 8-July- 1960 in Jordan. He was graduated from Yarmouk University/ Department of English Language and Literature in June /1982 in English Language and Literature. He got his M.A (1990), M. Phil (1992) and PhD (1996) in linguistics (syntactician) from Delhi University / Department of Linguistics / India in regular program.

He worked at Royal Military Academy (1982-1984) and Ministry of Education (1984-1988) as a teacher of English. After he got his PhD in (1996), he worked at Amman Private University as assistant professor from (1997-2000), at Applied Science University (2001-2005) as associate professor. Then, he joined Middle East University for Graduate Studies from (2005-2010). Then, he joined King Khalid University / Department of English / College of Languages and Translation / Abha / Saudi Arabia as a professor from (2010-2016). Finally, he shifted to Imam Mohammad Ibn Saud Islamic University / Department of English / College of Languages and Translation / Riyadh from (2018 - 2022). He published (34) articles in international journals and three books, namely, (1). Jalabneh, A. (2007). *The Thematic Relations in Arabic and English Syntax: Chomsky's (1995) Minimalist Program*. Amman- Jordan: Dar Al-Hadathih, (2). Jalabneh, A. (2011). *How to write a paragraph?* Jordan-Amman: Makatabat Al-Falah and (3). Jalabneh, A. (2017). *Case theory and Arabic preposition*. German: Noor Publications. His research interest is obvious at theoretical linguistics in (1). Syntax and semantic, (2). Phonetics and phonology and (3). Contrastive linguistics.

Prof. Jalabneh is a regular member of APTEAU. He works as external examiner /reviewer for a number of international journals.

Treatment of Nature: An Ecocriticism Approach in ‘Komat Kamit’ of Tejo and Kamba’s *Tuhan Maha Asik*

Purwanto Siwi

Faculty of Literature, Universitas Islam Sumatera Utara, Medan, Indonesia

Burhanuddin Arafah

English Department, Faculty of Cultural Sciences, Hasanuddin University, Makassar, Indonesia

Sri Wulan

Faculty of Literature, Universitas Islam Sumatera Utara, Medan, Indonesia

Purwarno Purwarno

Faculty of Literature, Universitas Islam Sumatera Utara, Medan, Indonesia

Susi Ekalestari

Faculty of Literature, Universitas Islam Sumatera Utara, Medan, Indonesia

Azhariah Nur B. Arafah

Faculty of Psychology, Universitas Gunadarma, Depok of Indonesia

Abstract—This research was aimed at reflecting how Sujiwo Tejo and M. N. Kamba treat nature in *Komat Kamit* (murmuring), one of the chapters in their work entitled *Tuhan Maha Asik*. Tejo and Kamba explained clearly how humans have treated the natural environment. This research is considered important and worthwhile as it is an effort to raise human awareness about the importance of protecting and conserving nature. This also shows that a literary work can be a significant medium that also plays an important role in efforts to preserve nature or the environment. This study uses an ecocriticism approach, which is a study of the reflection of the interconnection between humans and nature in literary works. This research also uses descriptive qualitative in which the data obtained from the literary work are analyzed to determine the reciprocal relationship between humans and nature in *Komat-Kamit*, one of the chapters in Tejo and Kamba's *Tuhan Maha Asik*. The findings of this study indicate that how humans treat nature greatly affects the nature of the environment. *Komat Kamit* or murmuring is reflected as a habit to show human gratitude for nature to God. Such a habit also symbolizes human respect for nature. Human gratitude and respect for nature can result in ecological balance and sustainability. However, *Komat Kamit*, or murmuring implies that the relationship between humans and nature is not just words of praise to nature but must be realized with concrete actions to protect and preserve nature.

Index Terms—natural environment, preserve nature, ecological sustainability, ecocriticism

I. INTRODUCTION

Humans and nature have a very close relationship. Nature or the environment has a large enough influence on human life. Humans and the nature of the environment have a causal relationship. Human behavior has a major impact on the preservation of nature. Nature acts according to human behavior. Unfortunately, many think that nature is the object that always provides benefits to humans. Human behavior changes from time to time as the development of technology grows. The positive and negative impacts mostly affect the generation nowadays (Arafah & Hasyim, 2022). This has resulted in rampant exploitation of nature indiscriminately. As a result, environmental damage can be caused by exploitation. As an example, Indonesia is in an ecological emergency because of environmental damage. It was stated by Walhi (*Wahana Lingkungan Hidup Indonesia* or Indonesian Forum for the Environment) at a national environmental conference in Cibubur, on December 13, 2017 (Arianto et al., 2021). This kind of situation endangers the preservation of Indonesia's heritage as already known that each country utilizes history, natural potential, and cultural heritage of local wisdom that also come from the environment (Hasyim et al., 2020).

The natural environment is now starting to break down a lot. Since the destruction occurred, there is no accurate record that can explain it. Environmental damage which can be seen directly by the community is divided into two parts, namely damage to the environment, around the place of residence and environmental damage, in a place far from

human habitation, for example on certain islands (Lestari, 2018). In response to the environmental issues, people's awareness of the environment has to be urgently encouraged. A technique concerning the education of the natural environment can be employed to meet this need (Andi & Arafah, 2017). The educational system can be a part to fill this need in the shape of learning material that involves the student and the environment (Arafah et al., 2020). To learn about the environment of a certain place, teachers and learners should conduct to explore the valuable contents of each culture in one environment. In the end, the learners are built by how they act, behave, and are based on the environment they grow (Mokoginta & Arafah, 2022). Therefore, in this case, the teacher takes part in giving an explanation and mastering the content about the relation between literature and the environment (Sunardi et al., 2018). People's awareness of the environmental damage concerning literature can be started by introducing it to the young generation who are no longer interested in literary work (Arafah & Hasyim, 2019). The older generation should take a part in explaining human nature to the young generation as it will become their heritage for them in the future.

Literary works become a powerful tool to convey human disappointment towards the occurring environmental damage. The rising number of environmental damage also causes the development of the literary work theory as a response to the author's thoughts that changed as time passed following the reality of an era (Afiah et al., 2022). This caused the author to be more creative in writing a literary work related to the common problems of society around. Also through a literary work, an author can communicate to the readers and deliver the message an author wants to say (Yulianti et al., 2022). At last, the readers gain environmental information from reading a literary work with a socio-cultural background that reflects society at a certain period (Asriyanti et al., 2022). Environmental damage is often regarded as a very detrimental act for life. Literary writers often assume that environmental damage causes not only a momentary loss but also a tremendous loss. The environment in which humans live on earth is not only for today but also for the next generation. The people who live at this time are people who borrow the natural environment from future generations (Lestari, 2018).

Seeing this condition, literary works can be present as a trigger to awaken awareness of the importance of maintaining the relationship between humans and nature or the environment. The reason is that human life is described through a literary work in a form of fiction and presented the phenomena that happened in the reality of human life (Mutmainnah et al., 2022). Literature that closes with nature also functions as a critique of the exploitation of the environment (Murti, 2019). An author usually writes as a medium to put his thought because if an author starts to think about something, he will write it based on the current situation he has in mind (Hasjim et al. 2020). Humans and nature have a very close causal relationship and it becomes the issue portrayed in 'Komat-Kamit,' one of the chapters in Tejo and Kamba's *Tuhan Maha Asik*. 'Komat-Kamit' presents how the character is interconnected to nature. The interconnectedness describes human's gratitude for God's blessing through nature. The study of environmental issues in a literary work is considered essential to raising enlightenment in humans. In response to environmental issues, a strong need is urgently required to encourage people's awareness of the environment (Arafah et al., 2021). A broader perspective on human language in writing a literary work can also capture its cultural environment (Arafah et al., 2020).

Studying literature needs interdisciplinary, multidisciplinary and trans-disciplinary perspectives. Literary research can be related to multidisciplinary sciences (Ahmadi, et.al, 2019). This can result in comprehensive results to answer complex problems. Ecocriticism is the study of literature and environment from an interdisciplinary point of view where all sciences come together to analyze the environment and brainstorm possible solutions for the correction of the contemporary environmental situation (Mambrol, 2016). Ecocriticism investigates the relationship between humans and the natural world in literature. It deals with how environmental issues, cultural issues concerning the environment, and attitudes towards nature are presented and analyzed. That is why when a literary work has a relation to historical background and common issues, the text's sociality and communicability can be captured (Fadillah et al. 2022). One of the main goals of ecocriticism is to study how individuals in society behave and react to nature and ecological aspects. As a result, studying every perspective needs to be examined based on the effectiveness and relation to the environment itself (Anggrawan et al., 2019).

The objective of this study is to explore the interconnectedness between humans and nature as reflected in 'Komat Kamit' of Tejo and Kamba's *Tuhan Maha Asik*. Humans and nature have a causal relationship. Human action brings about nature's response. Nature can be a human's companion. It means humans should regard nature as a friend. Furthermore, it needs to remember that human behavior is still attributed to inner motives, desires, intentions, aims, and plans (Purwaningsih et al., 2020). Therefore, the relationship can result in goodness and welfare for human when human treats nature properly well. Thus, such a relationship can be seen in the book written by Tejo and Kamba (2020) in the chapter entitled 'Komat-Kamit.' By presenting the essence of this chapter, this study can push human awareness of this relationship. This may make humans awake to realize our responsibility to preserve nature. Finally, this study is expected to maintain ecological balance and sustainability.

II. LITERARY REVIEW

Ecocriticism is the study of literature and environment from an interdisciplinary point of view where all sciences come together to analyze the environment and brainstorm possible solutions for the correction of the contemporary environmental situation (Mambrol, 2016). Ecocriticism investigates the relationship between humans and the natural world in literature. It deals with how environmental issues, cultural issues concerning the environment, and attitudes

towards nature are presented and analyzed. One of the main goals of ecocriticism is to study how individuals in society behave and react concerning nature and ecological aspects. According to Mishra (2016), ecocriticism applies ecology or ecological principles to the study of literature. In line with Mishra's idea, Buell et al. (2011) define ecocriticism as a study of the relationship between literature and the environment conducted in a spirit of commitment to environmentalists' praxis.

Ecocriticism is concerned with the relationships between literature and environment or how man's relationships with his physical environment are reflected in literature (Tosic, 2006). Ecocriticism is considered to explore the relationship between humans and non-humans, which is represented in literature. The relationship deals with humanity's destructive impact on the biosphere (Marland, 2013). Environmental Justice: Ecocriticism underlines environmental justice as man's voracious urge to conquer nature is somewhat misleading. We used to believe ourselves to be superior to the other life forms that inhabit the biosphere. But now we realize that nature is not a subordinate but a co-inhabitant of this earth's ecosystem. We should change our self-destructive motives. If humans try to destroy nature, they will be paid back with their coins. Our global crisis is not because of how ecosystems function. It is because of how our ethical systems function. Getting through the crisis requires understanding our impact on nature. It requires understanding those ethical systems and using that understanding to reform them (Mishra, 2016).

The new term Ecocriticism was invented by William Rueckert in his essay *Literature and Ecology: An Experiment in Ecocriticism* in 1978 (Glottfelty & Fromm, 1996). "The conceptual and practical problem is to find the grounds upon which two communities—the human, the natural—can coexist, cooperate, and flourish in the biosphere" (Glottfelty & Fromm, 1996, p. 107). This supports the idea that humans and non-humans should live in harmony. Harmony cannot be created if humans do not appreciate non-humans' existence. According to Glottfelty and Fromm (1996), ecocriticism discusses interconnections between nature and culture, especially the cultural artifacts of language and literature (p. xix). As a theoretical discourse, it deals with the human and non-human relationship. This statement explains the position of ecocriticism toward literature.

Buell et al. (2011) state that ecocriticism begins with the realization that human awareness to care about nature or the environment can be built by the power of words, stories, and pictures; therefore, such literary works can help us to overcome environmental problems. In other words, ecocriticism can be a means to show that literature can be considered an attractive tool to revive human care and concern for nature and to create various creative thoughts related to the survival of the earth in the future (Sabrina, 2021).

Ecocriticism purposely explores the interconnectedness between humans and nature. Therefore, through ecocriticism within the literature, we do self-realization of our behavior toward nature (Mishra & Sarangi, 2017). Garrard (2012) states that ecocritics can help with the definition, exploration, and even resolution of the broader ecological problem. In the theory, the connection between humans and nature is like subject and object. Humans position nature as their object. This pushes and that literature plays important role in solving environmental problems. Through literature, environmental awareness can be raised.

Art and literature can be employed as reliable instruments to foster environmental responsibility and awareness among individuals (Özdemir, 2006; Arafah & Kaharuddin, 2019). Literature touches everything in the whole scope, including environmental problems. The environmental problem becomes one important aspect that is popular now and relevant to earth safety for the future. Therefore, in the mid-eighties, some people began to be conscious and they started to relate literature and the environment in response to that problem.

III. METHOD

This study applies descriptive qualitative. Narrative text in the chapter 'Komat-Kamit' in *Tuhan Maha Asik* (Tejo & Kamba, 2020, p. 93-102) is analyzed by applying the concept of ecocriticism initially proposed by Rueckert and developed by other researchers. A document study is also used in this study. In the document study, the data are examined and interpreted to elicit, get, to find out empirical knowledge (Corbin & Strauss in Bowen, 2009). The data in this study were examined to explore the interconnectedness between humans and nature in the chapter 'Komat-Kamit.' The data source in this study is one of the chapters in *Tuhan Maha Asik*. The data are in the form of phrases, sentences, and paragraphs in the chapter that contain information about the interconnection between humans and nature. The data were collected through heuristic and hermeneutic reading techniques (Nurgiantoro, 2019). It means that the data were collected by reading and making notes of some important points related to the study. Then the data were analyzed by grouping data based on the characteristics of each research indicator. In the data analysis, there are four points as research indicators in this study. After the data were grouped, the presentation and the conclusion were drawn.

IV. DISCUSSION

A. Insight from Komat-Kamit

'Komat-Kamit' or murmuring is moving (of mouth or lips) as if one is praying, or movements of lips or mouth (without making a sound). This activity has become a habit for many people in Indonesia. As described in the story entitled *Tuhan Maha Asik* (2020), one of the chapters 'Komat-Kamit' tells a story about a father whose son is Samin.

His father has a habit of murmuring at work. He has the custom to murmur while sanding or polishing woods. The result of his work is very beautiful and in demand. Buyers come not only from domestic but also from foreign countries. Many people admire the furniture made by his father (Tejo & Kamba, 2020, p. 93).

In line with Mirsha's opinion (2016), humans and nature should live in harmony. The harmony is presented in the chapter 'Komat-Kamit.' The habit of Samin's father represents what we do affects nature and the environment around us. His work is so good that it attracts many customers due to his good habit. However, the good results are not solely due to his murmuring habit but due to his awareness of his actions towards what he is doing. He feels mingled with the object he is working on. It greatly affects the result of his work. As a result, the natural atmosphere supports his life.

Samin's father murmurs not only when working, but also planting trees, cleaning the garden, and taking care of the plants. He always chirps. But, the chirping is not a random one. It is a prayer and a form of thanksgiving to God as The Creator of Nature (Tejo & Kamba, 2020, p. 94). This habit is noticed by Samin, his son. How beautiful their garden is, how fragrant the flowers are. The trees are growing taller. Samin thinks that murmuring had a huge impact on the fertility and beauty of his garden. His father's success in gardening is the result of his habits. The murmurings of his father are an indication of his treatment of nature. Nature welcomes it naturally. Trees welcome him by growing tall and lush. Flowers respond with fragrance. This proves that nature responds to what humans do.

Of course, murmuring is not a benchmark for success and nature's response to human actions. However, murmuring is a representation of gratitude, and a sense of connection with nature for what is available and is given. This is an insight into Samin's father's murmuring habit. It has a double meaning (Tejo & Kamba, 2020, p. 98). Habits contain not only explicit but also implicit meanings. Its meaning lies not only in what he says but in the meaning of what he does. The habit of Samin's father proves the interconnection between humans and nature.

B. Gratitude for Nature

The story in the 'Komat-Kamit' chapter describes how important it is to be grateful for nature. Nature is the creation of God, and we should be grateful for it. Gratitude is an expression of admiration for God's creation. Nature is the reason for us to be always grateful for God's mercy towards humans. The gratitude for the natural beauty that is displayed beautifully and fertile is implemented with the 'Komat-Kamit' custom by Samin and his father.

"Bagaimana tak berterima kasih bila rumpun bambu kuning dan bambu kendang tumbuh dengan indah di pekarangan belakangnya, kutilang selalu menyayi, dan mawar-melati semerbak senantiasa" (Tejo & Kamba, 2020, p. 94).

Translation:

How would you not be grateful if the clumps of yellow bamboo and bamboo drums grow beautifully in the backyard, the finches always sing, and the jasmine roses are always fragrant.

They murmur as a reason of gratitude for the garden. Samin's father believes that gratitude makes their garden flourish and be beautiful. Trees grow dense. Various kinds of flowers grow with their fragrance. It is such stunning beautiful scenery for the visitors. The story above gives the meaning that humans and nature are related. The connection can be felt clearly, and it can be proven by nature's reaction to our gratitude. Humans and nature have a very special relationship. If nature is treated with extraordinary gratitude, nature will give service as gratitude. Nature is given by God to those who consider it a gift to be grateful for.

Samin always follows his father's habits. Samin always murmurs when gardening. This catches the attention of his friends. One of them is Christine. Christine is always amazed by Samin's new habit. His mouth is always murmuring in the garden. She asks him about his habit. Samin replies that his Komat-Kamit is the prayer of thanks to God for the garden.

"Aku harus matur suwun karena Yang Maha Pencipta sudah menciptakan kebun yang begini indahnya" (Tejo & Kamba, 2020, p. 94).

Translation:

I have to express gratitude to God who has created such a beautiful garden.

The murmuring habit teaches Samin to always pray and be grateful for the nature created by the Almighty. This is what his father always does; therefore, they have a garden of great beauty and fertility. However, in this chapter, Komat-Kamit or murmuring is not illustrated as the main thing in expressing our gratitude. The most important part of gratitude for nature is our good treatment of nature itself. The sincere intention in caring for plants and the garden is an implementation of our sincere gratitude to the Creator. It is as explained in the chapter.

"...kedekatan kepada Tuhan tidak ditentukan oleh ritual formal seperti sibuk baca alhamdulillah dan sebagainya sebagai ekspresi rasa syukur atas fenomena alam" (Tejo & Kamba, 2020, p. 101).

Translation:

...closeness to God is not determined by formal rituals such as busy reading alhamdulillah and others as expressions of gratitude for natural phenomena.

This statement assures us that our gratitude for natural phenomena lies not in the speech ritual but in our behavior towards nature itself. It is supported by Buell et al. (2011). Gratitude for natural phenomena can be proven by taking good care of nature itself. Our good relationship with nature is the realization of our true gratitude.

C. Respectful Attitude toward Nature

Gratitude for the phenomenon of natural beauty lies not in the speech ritual but in the treatment. As Christine does, she shows more of her amazement at the extraordinarily beautiful garden. She always observes the trees, fruits, and various other plants in the garden. She is very happy and very grateful if she would be invited to the garden again (Tejo & Kamba, 2020, p. 95). Christine's gratitude is expressed by his respect for the beauty of nature itself. She is not as busy as Samin. He is murmuring through the garden. His attention focuses only on what he has to say. Samin does not pay attention to what is presented by nature. His attention is drained by memorizing his words. This makes him lose consciousness of enjoying the natural beauty in front of his eyes.

"Lupa, Ayah. Tapi, selama di kebun, aku berkomat-kamit seperti ayah, tak henti-henti" (Tejo & Kamba, 2020, p. 95).

Translation:

I forget, Father. But, while I am in the garden, I am murmuring like you, incessantly.

His busy murmuring makes him forget how beautiful the garden is. His awareness is only in the ritual of his speech, not in his behavior. This distinguishes between Christine's and Samin's grateful memories. Christine's awareness of the garden results in her treatment of nature. She admires the beauty of the garden so much that she promised to develop plantations for the common good (Tejo & Kamba, 2020, p. 97).

Christine's awareness is a form of respect for nature. Nature presents extraordinary beauty. Nature can be a place to express gratitude to the Creator. This makes her realize that nature must be preserved, cared for, and developed as well as possible because nature can present beauty. Nature can be treated as a friend to provide well for humans. This is how Christine feels. It is no wonder that she can remember well how many jackfruit trees, various types of butterflies, and various types of flowers are in the garden. She is well aware of being in the garden. She wants everyone to be able to feel the way she does about the garden growing.

Awareness of our relationship with nature manifests a good treatment of nature itself. Our awareness of the essence of nature in our lives resulted in our respectful behavior towards nature. Respect does not mean deity. Respect for nature means building self-awareness that humans and nature have a close relationship. Nature reacts according to human behavior. Nature presents with all its phenomena. Humans ought to protect it. Humans should treat it well. If human treatment is well, nature will adjust everything to our actions. The story reflected in the chapter Komat-Kamit shows that literature can raise human awareness about our connection to nature (Mambrol, 2016; Miirsha, 2016; Tasic, 2016; Marland, 2013; Glotfelty & Fromm, 1996; Buell et al., 2011; Garrard, 2012; Özdemir, 2006; Arafah & Kaharuddin, 2019).

D. Environmental Lesson

The murmuring habit practiced by Samin's father in the book Tuhan Maha Asik (2020) has a broad meaning. The murmurings made when gardening, planting trees and caring for flowers produce extraordinary garden results. It describes the response or reaction of plants, the environment, and nature to his father's treatment.

"Manusia tidak akan memperoleh apapun kecuali dengan usaha dan kerja keras, yang tiada lain didasarkan pada semangatjuang yang berasal dari kekuatan spiritual" (Tejo & Kamba, 2020, p. 97).

Translation:

Man will gain nothing except by effort and hard work, which is based on nothing but a fighting spirit from spiritual power.

'Komat-Kamit' or murmuring becomes a habit interpreted as a prayer and an expression of the power of effort and hard work. Murmuring is only a medium to state hard work to achieve something. When Samin's father wants to get a beautiful and fertile garden, he tries hard and sincerely offers his best efforts and his best prayers to make it happen. His murmuring is a symbol that humans are serious about treating nature. Nature responds according to human sincerity.

This is something to contemplate that nature always reacts according to humans' treatment. Therefore, implicitly nature will provide the best if humans try to treat it best too. The relationship between humans and nature is certainly very close. Nature is not an object to be consumed. Although in reality, human considers nature as an object (Garrard, 2012). Nature is a friend that must be respected as a sign of gratitude to God. Gratitude for nature can be done in various ways. Efforts in treating nature well will produce extraordinary natural reactions. The relationship between humans and nature is real. Therefore, humans and nature should be mingled as a whole.

Murmuring is not the only way to implement gratitude towards nature as the creation of God. However, it symbolizes that humans must work hard, and be eager to navigate the ocean of life to realize their aims. Likewise, regarding nature's reaction to humans, we want nature and the environment under our desire, so we must strive to treat nature well. A much-related thing that happens nowadays is that nature seems often unfriendly. The environment is so frightening to humans. Humans and nature are like two enemies. This is the right time for humans to reflect on how humans treat nature. Humans permeate their relationship with it. We should improve our relationship with nature. We should evaluate our treatment of nature. Nature will respond to human kindness because humans and nature have a close relationship.

The important lesson we can take from the chapter 'Komat-Kamit' is that the relationship between humans and nature is not just jargon such as "Let's Preserve Nature," "Let's Keep the Environment Clean," and "Let's Take Care of the Forest," and so on. The relationship between humans and nature needs real action. Action-based on awareness is needed. Nature must be treated respectfully. This awareness is a feeling of gratitude for real natural phenomena. Raising

awareness of the relationship between humans and nature is a human task. This aim is achieved in the chapter 'Komat-Kamit' in *Tuhan Maha Asik* (2020) by Tejo and Kamba.

V. CONCLUSION

The chapter 'Komat-Kamit' in Tejo and Kamba's *Tuhan Maha Asik* (2020) can raise our awareness to preserve the connection between humans and nature. In the chapter, we can find the reflection on the interconnectedness between humans and nature. The story in the chapter implies that humans should behave properly well in nature. Nature reacts based on human behavior. From the story, we learn that we should be grateful for nature. We should also respect nature. Our gratitude and respectful attitude toward nature bring about ecological balance. The 'Komat-Kamit' or murmuring is symbolized as a medium to show human gratitude and a respectful attitude toward nature. However, the interpretation of the 'Komat-Kamit' lies not in the words but in the action. It means that the awareness of the connection between humans and nature can be realized by our real actions. The awareness can be raised through literature. Such awareness is also raised in the chapter 'Komat-Kamit' in *Tuhan Maha Asik* (2020). The story in the chapter reflects the real interconnectedness between humans and nature. In conclusion, the chapter in the book plays an important role to create ecological balance and sustainability.

REFERENCES

- [1] Afiah, N. et al. (2022). Burmese Women Portrait under the British Imperialism in Orwell's Burmese Days. *Journal of Language Teaching and Research*, 13 (1), 213-219.
- [2] Ahmadi, A. et al. (2019). Ecopsychology and Psychology of Literature: Concretization of Human Biophilia That Loves the Environment in Two Indonesian Novels. *International Journal of Literary Humanities* 17 (1), 47-59. <https://doi.org/10.18848/2327-7912/CGP/v17i01/47-59>.
- [3] Andi, K. & Arafah, B. (2017). Using Needs Analysis to Develop English Teaching Materials in Initial Speaking Skills for Indonesian College Students of English. *The Turkish Online Journal of Design, Art, and Communication (TOJDAC)* (March). <https://doi.org/10.7456/1070ASE/045>.
- [4] Anggrawan, A. et al. (2019). *Comparison of Online Learning versus Face to Face Learning in English Grammar Learning*. 5th International Conference on Computing Engineering and Design (ICCED), pp. 1-4.
- [5] Arafah, B. et al. (2021). Saving the Environment: Environmental Lessons in Colin Thiele's February Dragon. *Journal of Language Teaching and Research*, 12 (6), 935-941.
- [6] Arafah, B. & Hasyim, M. (2019). Linguistic Functions of Emoji in Social Media Communication. *Opci  n*, 35 (24), 558-574.
- [7] Arafah, B. & Hasyim, M. (2022). Social Media as a Gateway to Information: Digital Literacy on Current Issues in Social Media. *Webology*, 19 (1), 2491-2503.
- [8] Arafah, B. & Kaharuddin. (2019). The Representation of Complaints in English and Indonesian Discourses. *Opci  n*, 35 (24), 501- 517.
- [9] Arafah, B. et al. (2020). An Anthropological Linguistic Study on Maccera' Bulung Ritual. *Opci  n*, 36 (27), 1592-1606.
- [10] Arafah, K. et al. (2020). Self-Concept and Self-Efficacy's Role in Achievement Motivation and Physics Learning Outcomes. *Opci  n*, 36 (27), 1607-1623.
- [11] Arianto, B. et al. (2021). A Study of Ecocriticism on the Representations of Ecological Conditions in Rawa Gambut. *Studies in English Language and Education* 8(3), 1267-1284. <https://doi.org/10.24815/siele.v8i3.19816>.
- [12] Asriyanti, S. et al. (2022). The Representation of Women's Dependence on Men in Little Women. *Theory and Practice in Language Studies*, 12 (4), 790-796.
- [13] Bowen, G. A. (2009). Document Analysis as a Qualitative Research Method. *Qualitative Research Journal*, 9(2), 27-40. <https://doi.org/10.3316/QRJ0902027>
- [14] Buell, L. et al. (2011). Literature and Environment. *Annual Review of Environment and Resources*, 36, 417-440. doi: 10.1146/annurev-environ-111109-144855.
- [15] Fadillah, N. et al. (2022). The Act of Slavery in 20th Century as Reflected in Samuel Beckett's Waiting for Godot. *Journal of Language Teaching and Research*, 13 (1), 66-72.
- [16] Garrand, G. (2012). *Ecocriticism* (2nd edition). New York: Routledge.
- [17] Glotfelty, C. & Fromm, H., (1996). *The Ecocriticism Reader: Landmarks in Literary Ecology*. Georgia: University of Georgia Press Athens.
- [18] Hasjim, M. et al. (2020). Principles behind Semantic Relation between Common Abbreviations and their Expansions on Instagram. *International Journal of Criminology and Sociology*, 9, 2270-2276.
- [19] Hasyim, M. et al. (2020). The New Toraja Destination: Adding Value 'Toraja coffee' of the Sustainable Tourism Development. *IOP Conference Series: Earth and Environmental Science*, 575 (1), 1-10.
- [20] Lestari, N. S. (2018). *Environmental Issue in Literary Work*. International Seminar on Recent Language, Literature, and Local Culture Studies (BASA 2018) 280 (Advances in Social Science, Education and Humanities Research), 462-470.
- [21] Mambrol, N. (2016). *Ecocriticism: an Essay*. Retrieved on November 27, 2021, from <https://literariness.org/2016/11/27/ecocriticism/>
- [22] Marland, P. (2013). Ecocriticism: Ecocriticism. *Literature Compass*, 10 (11), 846-68. <https://doi.org/10.1111/lic3.12105>.
- [23] Mishra, Sandip Kumar (2016). Ecocriticism: A Study of Environmental Issues in Literature. *BRICS Journal of Educational Research*, 6 (4), 168-170.
- [24] Mishra, S. K., & Sarangi, I. (2017). Role of Literature in Environmental Awareness: An Ecocritical Study of Aranyak (of the Forest) by Bibhutibhushan Bandyopadhyay. *The Criterion*, 8 (1), 280-287.

- [25] Mokoginta, K. & Arafah, B. (2022). Negotiation in Indonesian Culture: A Cultural Linguistic Analysis of Bahasa Indonesia Textbooks. *Theory and Practice in Language Studies*, 12 (4), 691-701.
- [26] Murti, F. N. (2019). Indonesia's Green Literature: 'The Sleeping Beauty' Literary. *IOP Conference Series: Earth and Environmental Science* 243 (1). <https://doi.org/10.1088/1755-1315/243/1/012165>.
- [27] Mutmainnah et al. (2022). Racial Discrimination Experienced by Black People as Reflected in Langston Hughes's Poems. *Journal of Language Teaching and Research*, 13 (2), 350-356.
- [28] Nurgiantoro, B. (2019). *Teori Pengkajian Fiksi (Fiction Analysis Theory)* (12th ed.). Yogyakarta: Gadjah Mada University Press.
- [29] Özdemir, O. (2006). The effects of literature on the sensibility towards the environment and its value in the environmental education system. *Eurasian Journal of Educational Research*, 23, 159-167
- [30] Petersen, E. et al. (2019). The Role of Social Relational Emotions for Human-Nature Connectedness. *Frontiers in Psychology*, 10, 1-6. <https://doi.org/10.3389/fpsyg.2019.02759>. Retrieved December on 29, 2021, from <https://www.frontiersin.org/articles/10.3389/fpsyg.2019.02759/full>
- [31] Purwaningsih, Y. R. et al. (2020). An ambition of infidelity "Emma Bovary" as wife: Sexuality problems. *Medicina Clínica Práctica*, 3, 100-108.
- [32] Sabrina, A. (2021). The Voice of Human Ecology in the Novel the Bear (2020) by Andrew Krivak. *Lingua Didaktika*, 15 (2), 222-232. <https://doi.org/10.24036/ld.v15i2.115230>.
- [33] Sunardi et al. (2018). Looking at the Shared Conception of Teaching Literature in an Indonesian ELT Setting. *Journal of Language Teaching and Research*, 9 (2), 316-327.
- [34] Tejo, S., and Kamba, M. N. (2020). *Tuhan Maha Asik (God is Awesome)*. Tangerang: Imania.
- [35] Tosic, J. (2006). Ecocriticism—Interdisciplinary Study of Literature and Environment. *Facta Universitatis* 3(1), 43-50.
- [36] Yulianti, S. et al. (2022). Conversational Implicatures on Saturday Night Live Talk Show. *Journal of Language Teaching and Research*, 13(1), 189-197.



Purwanto Siwi was born July 29, 1969 in Patumbak, Deli Serdang, North Sumatra, Indonesia. He obtained a Master of Art (MA) degree from Delhi University in 1998 with the Thesis entitled Modality in Mandiali. He earned a Doctorate of Linguistics (S3) from the University of North Sumatra (USU) in 2018 with his dissertation entitled Syntax of Siladang Language: Typology Study Grammatical.

He is currently the dean of the Faculty of Literature, UISU. He leads two study programs: undergraduate and magister program in the department of English. His research interests are in Applied Linguistics, Phonology, and Language Typology. He has published some articles in both national and international journals. His recent publication is Diathesis in Siladang Language in Language Literacy: Journal of Linguistics, Literature, and Language Teaching, volume 5, issue 1, 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 in 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 from 2009 to 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.



Sri Wulan got her master's degree in the Magister Program of Faculty of Literature, Universitas Islam Sumatera Utara in 2010.

She is currently An Assistant Professor in the undergraduate program at the Faculty of Literature, UISU. Her research interests include Sufism, Philosophy, psychology of literature, and ecology and literature. She has published more than twenty articles in either national or international journals. Some of them are *The Spiritual States (Ahwal) in the Rubaiyat of Omar Khayyam* (a proceeding of an annual international Conference on Language and Literature in 2018), *Self Determination in Nicola Yoon's novel Everything, Everything* (a proceeding of an annual international Conference on Language and Literature in 2019), and *Development of the Trust Issue in the Movie Raya and the Last Dragon* (An article in the International Journal of English and applied linguistics, volume 1, issue 2, 2021).



Purwarno is a senior lecturer at the Faculty of Literature, Islamic University of North Sumatra, Medan. He was graduated with a Sarjana Degree in English Literature from English Department, Faculty of Literature, Islamic University of North Sumatra (UISU), Medan in 1996; and got his Master's Degree in English Literature from Jamia Millia Islamiah (JMI), New Delhi, India in 2003.

He has been teaching various English Literature subjects such as English Short Story, Literary Studies, English Poetry, English Drama, English Novel, History of English Literature, and Literary Criticism since 1999. Throughout his academic career, he was trusted to hold various top positions such as First Assistant Dean of the Faculty of Literature, UISU, Medan (three periods: 2003-2007, 2007-2011, and 2019-2023), Member of Quality Assurance Institution of UISU (2011-2012), Dean of the Faculty of Literature, UISU, Medan (2012-2016), Head of the Department of Master's Program in English Literature, UISU, Medan (2016-2020). He has published some scientific works in Linguistics, Literature, and Language Teaching both in accredited national journals and in reputable international journals.



Susi Ekalestari. She was born on 27 May 1977. She got her Master's Degree from Applied Linguistics (LTBI) University of Medan. Currently, she is a member of the Indonesian Applied Linguistics Association (ALTI). She has accomplished some research on TEFL. She also has published more than 20 articles. Her latest articles are published in accredited national journals and reputable indexed international journals namely: Parents' and Teachers' Perspectives on Online Class during the Covid-19 Pandemic: Thematic Analysis (published in Asian Journal of Current Research); <https://www.ikprress.org/index.php/AJOER/article/view/7059>, The Internal and External Factors of the Protagonist's Repentance in the Movie Script Second Act by Justin Zackham and Elaine Goldsmith-Thomas (published in Journal of Language); <https://jurnal.uisu.ac.id/index.php/journaloflanguage/article/view/4118>, and Keyword-Based Model of Teaching English for Adult Learners (published in Budapest International Research and Critics Institute (Birci Journal): Humanities); <https://www.bircu-journal.com/index.php/birci/article/view/4146>. Now, she is in process of her Associate Professor.



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 in International journals that were 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).

COVID-19 IS WAR, WATER & A PERSON: Metaphorical Language of the Coronavirus Disease in "the Jordan Times" Newspaper

Hanan A Amaireh

English Language Department, Linguistics, Philadelphia University, Jordan

Abstract—Metaphors permeate our daily communication, and they are part of our cognition. The present study investigates metaphors in a corpus-based study during the Coronavirus disease 19 crisis (COVID-19) using the Antconc Software. The way written media discourse framed the COVID-19 Crisis, especially in the Middle East received little attention from discourse analysts. The data include news editorials about the Coronavirus disease 19 from April 1, 2020 to July 5, 2020 collected from "the Jordan Times" Newspaper in English. The metaphors will be analysed according to Lakoff and Johnson's (1980; 2003) perspective of *Conceptual Metaphors* and Charteris-Black (2004) of *Critical Metaphor Analysis*. The quantitative analysis shows that the conceptual metaphors COVID-19 IS WAR, COVID-19 IS WATER, and COVID-19 IS A PERSON are highly used in the corpus to frame the pandemic. The conceptual metaphor COVID-19 IS WAR is not only used to represent a war against the disease, but also a war between countries. So, the metaphorical use is politicised, and reflects hidden ideology. The quantitative analysis asserts that the context is the decisive factor for the analysis of certain lexical items related to the pandemic and identifying whether they are literally or metaphorically used.

Index Terms—conceptual metaphors, Covid-19, critical metaphor analysis, the Jordan Times Newspaper

I. INTRODUCTION

Coronavirus disease 19 or COVID-19 has affected the whole world in all aspects: politics, economy, social life, education, and health industry, etc. So, it is essential to investigate the language that is used to represent this global pandemic. Plenty of scientific research on the virus has been conducted since it started. However, very little linguistic research has been undertaken. Section 0 will present a brief background of COVID-19. So this paper tries to analyse the language used to talk about this crisis, especially figurative language, and conceptual metaphors, in particular. Metaphors are not only used to add beauty to the language, but also as a rhetorical device to persuade the audience and reflect ideology, as will be discussed later in this paper.

A. Background of COVID-19

Coronavirus disease 19 or COVID-19 is an infectious disease caused by a recently discovered coronavirus. Most people infected with it will suffer from mild to moderate respiratory illness besides some other symptoms such as fever, among others, and they will recover without special treatment. However, older adults with medical problems such as diabetes, cancer, or chronic respiratory diseases might suffer from serious illnesses. There is an increasing global concern about this pandemic as till 9 March 2022, there have been 448,313,293 confirmed cases of COVID-19, including 6,011,482 deaths reported to World Health Organization (WHO) ("Coronavirus disease [COVID-19]", 2021).

B. Theoretical Framework

Since this paper will analyse news editorials following the theoretical framework of Lakoff and Johnson's (1980) perspective of Conceptual Metaphors and Charteris-Black's (2004) concept of Critical Metaphor Analysis, the following section will introduce the "Conceptual Metaphor" and the "Critical Metaphor Analysis."

1. Conceptual Metaphor

In their masterpiece, "Metaphors we Live by", Lakoff and Johnson (1980) are accredited for the rebirth of one of the most famous figures of speech, Metaphor. Lakoff and Johnson (1980; 2003) asserted that metaphorical expressions permeate our life, constituting an integral part of our daily communication. They also maintain that people in power, like politicians and media, "impose their metaphors" (Lakoff & Johnson, 1980, p. 157). Moreover, they viewed metaphorical expressions in terms of concepts and cognition. For example, the conceptual metaphor ARGUMENT IS WAR generates many metaphorical expressions like "attack a position", "new line of attack", "gain ground", "indefensible", and "strategy" (Lakoff & Johnson, 2003, p. 7). This shows systematicity, not a random use of metaphors. According to their perspective, the conceptual metaphor connects two semantic areas; Argument is what they have termed 'Target Domain' (TD), and WAR is the 'Source Domain' (SD). Specific features of the Source Domain are

mapped or transferred into the Target Domain. Another example of the systematicity of metaphors is the conceptual metaphor TIME IS MONEY, which forms the basis for many metaphorical expressions. For example,

1. You don't *use* your time profitably. I lost a lot of *time* when I got sick. *Thank you for your time*.
2. I've *invested* a lot of time in her.
3. This gadget will *save you hours*.
4. I don't *have enough* time to *spare* for that. You're *running out of* time. (Lakoff & Johnson, 2003, pp. 7-8)

This highlights our conception of time as a limited resource and a precious possession we value. Since this study will analyse metaphorical expressions according to (Lakoff & Johnson, 1980), and (Charteris-Black, 2004), the following section will give insight into the Critical Metaphor Analysis.

2. Critical Metaphor Analysis

Charteris-Black (2004) has also asserted that the language of people in power, such as politicians and media, relies much on emotive language, especially figurative language as discussed earlier by Lakoff and Johnson. He suggested a critical approach to analyse this style of language. He used what he termed Critical Metaphor Analysis (CMA), which is a synthesis of various disciplines such as Critical Discourse Analysis (CDA), Corpus Analysis, Pragmatics, and Cognitive Linguistics. So, metaphor is a blended form of thought and meaning. It investigates how the world, linguistic structures, and mental representation are integrated and related. For example, the Iraqi foreign minister (2002), Tariq Aziz, compared war in the Middle East to hell by claiming that a war in the Middle East would open the gates of "hell" (Charteris-Black, 2004, p. 1). Charteris-Black described metaphor as a "gateway through which persuasive and emotive ways of thinking about the world mould the language that we use and through which our thoughts about the world are shaped by language use" (p.2). Critical Metaphor Analysis provides the missing components of metaphor contexts through corpus analysis, and the pragmatic side of metaphor analysis should be investigated in terms of ideological and rhetorical elements. Metaphor plays a significant role in the manifestation of ideology in politics, media, and religion. Moreover, cognitive semantics should be integrated into the analysis of pragmatic factors. Blending Lakoff and Johnson's (1980) perspective of conceptual metaphors with Charteris-Black's (2004) Critical Metaphor Analysis will lead to better analysis and we can generalise when a big size of data is used. This is because Charteris-Black's Critical Metaphor Analysis combines different disciplines such as corpus analysis, CDA, and pragmatics, as discussed earlier, to investigate metaphorical expressions.

The current study aims at investigating how the media employs metaphors to convince the audience. It also intends to explore how ideology is reflected in the news reports by using corpus analysis, ideological and rhetorical analysis. The following section will shed light on previous studies investigating how the analysis of metaphor is approached in media, especially newspapers.

II. LITERATURE REVIEW

Media highly depends on the use of figurative language and is considered to be a rich source for the investigation of metaphor, in particular, as it is used to attract the audience's attention and persuade them, and it is also employed to reflect ideology. This section will present some previous studies that analysed metaphors in the media discourse.

Chiang and Duann (2007) investigated naming strategies and conceptual metaphors for SARS disease in three leading broadsheet newspapers: The People's Daily in China, the United Daily News, and the Liberty Times in Taiwan. The data include 212,000 Chinese characters based on two SARS-related editorials over a period spanning from March 15, 2003 to July 6, 2003. They used Charteris-Black (2004) theoretical framework of Critical Metaphor Analysis (CMA). Their analysis showed that the newspapers' political agendas and ideologies are spread through the use of metaphors. They found out that the conceptual metaphors DISEASE IS WAR and DISEASE IS A NATURAL DISASTER constitute the dichotomy of self and other. The analysis has also demonstrated that the linguistic devices do not represent the SARS disease in the medical domain but in the political discourse. The study concluded that the SARS disease is politicised; in a sense, it reflects the hidden ideologies rather than being represented as a disease. Like (Chiang & Duann, 2007), the current study will apply the same theoretical framework of Critical Metaphor Analysis (CMA) and investigate whether the corpus of "the Jordan Times" Newspaper employs the conceptual metaphor DISEASE IS WAR, and explore whether it is also politicised.

Linh (2011) investigated metaphors in a comparative study of two languages; she compared their use in English and Vietnamese newspapers. She tried to find out the similarities and differences in the use of metaphors between the two languages in semantic and syntactic analysis. According to the syntactic analysis, the results show that most metaphors in English and Vietnamese are used in the form of Noun Phrase (NP), Adjective Phrase (AP), Verb Phrase (VP), and Prepositional Phrase (PP). In both languages, journalists use NPs such as nouns, compound nouns, or adjective and a noun. Moreover, adjective, and a compound adjective, noun, AP, and Verb (V), V & NP, passive verbs, VP, N-VP were used in both languages. However, there was less frequent use of PPs in a metaphorical way. In terms of the differences in the syntactic level, the results show that the Vietnamese articles use more phrasal verbs than noun phrases (43.7 %) versus (34.4), in contrast, in English (39.1 %; 41.7 %). The analysis revealed metaphorical expressions of colour, weather, war, health, animal, food, journey, and characters in both languages. However, the percentage of metaphorical

expressions denoting colour, animal, food, and character was higher in the Vietnamese corpus. In contrast, the percentage of the metaphorical terms related to weather, war, health, and a journey was higher in the English corpus.

Krennmayr (2011) has also analysed the use of metaphors in newspapers in a corpus-based study. The corpus includes 190,000 words consisting of four registers taken from the BNC-Baby, a 4-million word sub-corpus of the BNC. The registers are news, academic texts, fiction, and conversation. She carried out a quantitative analysis of the frequency of metaphors in the news and compared their use to other registers, and investigated which types are prevailing. Moreover, she investigated which word class is typically metaphorically used. In addition, she tested whether people create metaphorical mapping while reading metaphorical expressions in news reports. She used the MIP, which stands for Metaphor Identification Procedure. This procedure depends on the comparison of the contextual and basic meanings of the lexical items. This procedure works 'bottom up', which means that it identifies linguistic metaphors, not conceptual structures because there is not a comprehensive study that includes all conceptual metaphors as she claimed. She found out that the percentage of the metaphorical use of word classes such as verbs, adjectives, and adverbs is higher in the news register than in the other registers such as conversation and academic texts. The results show that 16% of the news register corpus includes metaphorical language. This supports Biber's (1988) results which state that the more informative the discourse, the more metaphorical it is. She classified metaphors into three categories: direct, indirect, and implicit. She found out that the indirect metaphor is highly used, which counts 97.5 %, and the other types count only 2.5 %.

Chuang (2012) investigated the use of conceptual metaphors and metonymies in newspaper headlines. He analysed the Apple Daily news headlines from May 21 to May 27, 2012. He found that there are more metaphors and metonymies related to sports and entertainment than other ones. The concept of "fighting" shapes the foundation for metaphors. The conceptual metonymy TOPIC FOR SUBJECT was widely used in the Apple Daily Newspaper headlines. Chuang's study is limited to the investigation of conceptual metaphors in news headlines. Moreover, it investigated the use of two figures of speech in a short time, only one week. This will not provide a clear idea about using these two tropes because it is difficult to generalise the results. The current study will analyse both the headlines and the body of the news, and will focus on one figure of speech, which is a metaphor.

Al-Hindawi and Al-Saati (2016) limited their analysis to the investigation of the use of ontological metaphors in economic news. They conducted a pragmatic analysis of the types of ontological metaphors in a quantitative analysis of random data taken from different economic news websites. They investigated the use of personification, metonymy, hyperbole, simile, and idiomatic expressions. They asserted that metaphor is an essential element of the rhetorical language employed in the economic news to persuade the audience. The writers highly depend on them to represent abstract ideas in terms of physical concepts. They claim that those writers try to add colourful language by resorting to figurative language to make the news easier to be understood by the readers. They also found out a high percentage of metonymy and personification. However, hyperbole was rare because economic news deals more with accuracy and fundamental topics and issues. Therefore, this does not permit high use of hyperbole.

Like Chiang and Duann (2007) and Linh (2011), Fallah and Moini (2016) have also presented a comparative study of metaphorical use in two newspapers' editorials during the Arab Uprising or the Arab Spring (Keyhan and the Washington Post), the former is Persian and the latter is English. They investigated the metaphorical use in a corpus-based study of 60 editorials in a cognitive and pragmatic approach, uncovering the ideology represented in the corpus. The results revealed that the two newspapers demonstrated the same events from entirely different perspectives. The analysis showed that the Keyhan Newspaper presented the events as a religious conflict leading to contrastive images of dictators and their supporters as unbelievers and the source of evil. On the other hand, demonstrators were represented as believers and soldiers of God. However, in the Washington Post, the events were described as a democracy voyage, natural phenomenon, and political powers' game.

Similar to Chiang and Duann (2007) and Linh (2011), Hu and Xu (2017) have also studied metaphor use in the media discourse. They investigated metaphorical use in the Chinese media discourse; they analysed 2566 articles (about 1.2 million words), specifically the Economy column of the Chinese Daily published in 2014, based on the framework of Charteris-Black (2004) of Critical Metaphor Analysis (CMA). Similar to (Chiang & Duann, 2007) and (Linh, 2011), they also found that the war metaphor was frequently used in the corpus and functions as a rhetorical device to persuade the audience. Moreover, it helps to formulate the cognitive model of competition in the readers' minds, and stir their emotions by using metaphorical expressions related to war, so that they can easily understand the economic expressions.

A recent study analysed the flue-like pandemics before the COVID-19 crisis in a corpus-based study is (Taylor & Kidgel, 2021). They investigated how metaphors are employed in two corpora: Times Online, which includes articles from 1785-2011 and the Hansard Corpus of UK parliamentary debates from 1803 to 2005. They found that WAR / ENEMY metaphors were the most frequent ones in the corpus, followed by the container metaphor. However, the use of the WAR, ENEMY, and the CONTAINER metaphors had declined over time. In contrast, the use of the CONTAINER and WEIGHT metaphors has increased over time. In the UK parliamentary debates corpus, the CONTAINER and WATER metaphors were prevalent, and the virus was viewed as something to be contained, and like the wave of the sea. They noticed a shift in how pandemics were understood; there was a change in the perception of pandemics from the image of the enemy as an unexpected assailant to a more militarised frame, in which resistance to influenza is being highlighted.

In an attempt to investigate the language that is used to describe the COVID-19 crisis, Semino (2021) analysed the metaphors that are used to talk about the crisis in two corpora, the first one is #Reframe Covid, which is a collection of multilingual metaphors of COVID-19, and the second one is a corpus of news articles. Her analysis is limited to the investigation of fire metaphors. She found out that fire metaphors are frequently used in the corpora to discuss specific issues related to the pandemic. She detected some metaphorical expressions that were used to refer to the pandemic, such as fire, fire burning in the forest, spark, extinguish, embers, and ravaging. She found out that the metaphorical expressions used in the corpora are used for different purposes, such as conveying urgency and danger, distinguishing between different phases of the pandemic, explaining how the disease transmission happens through direct contact, and outlining the future after the pandemic, etc.

After previewing some previous studies investigating metaphors, especially in the media discourse, the following section will present the data collection and data analysis.

III. DATA COLLECTION AND DATA ANALYSIS

This research aims to give insight into the use of metaphorical language in newspapers' coverage of the COVID-19 news of a local newspaper in Jordan, "the Jordan Times" Newspaper. To achieve this goal, a corpus comprising 71,000 words is collected covering news related to the COVID-19 crisis. 135 editorials that only discuss issues related to the COVID-19 crisis are collected over a period spanning from April 1, 2020 to July 5, 2020. They are available online at the Newspaper's website (The Jordan Times, 2020). Both qualitative and quantitative analysis will be used to investigate the COVID-19 Crisis framed in the news by employing metaphorical language. The quantitative analysis will use the Antconc software (Anthony, 2022) that examines the frequency of certain lexical items related to the Source Domain war in the corpus, such as *war*, *fight*, *fighting*, *warrior(s)*, *battle* (n., v.), *hit*, *combat*, *warriors*, *threat*, *against*, and *victory* when they collocate with the lexical items related to the disease such as *virus*, *Coronavirus* and *pandemic*. It will also investigate the frequency of specific lexical items related to the conceptual metaphor DISEASE IS WATER such as *wave*, *flood*, *avalanche*, and *surge*. It will investigate the collocations of the lexical items used to refer to the disease such as *virus*, *Coronavirus* and *pandemic* to examine how COVID-19 is framed. Section 0 presents the analysis of conceptual metaphors in a corpus-based study of news editorials reported by the Jordan Times Newspaper about the COVID-19 Crisis.

IV. CORPUS-BASED ANALYSIS OF METAPHORS IN "THE JORDAN TIMES" NEWSPAPER

This section will analyse the use of metaphors in a corpus-based study of news editorials of "the Jordan Times" Newspaper according to Lakoff and Johnson's (1980, 2003) perspective of metaphorical expressions and Charteris-Black's (2004) of Critical Metaphor Analysis.

A. COVID-19 IS WAR

Searching the corpus, the quantitative analysis reveals that there are 338 tokens of the lexical item COVID-19, 278 of Coronavirus, 209 tokens of the pandemic, and 205 tokens of the virus. Table 1 presents the frequency of the lexical items related to the Coronavirus disease.

TABLE 1
THE FREQUENCY OF THE LEXICAL ITEMS RELATED TO THE CORONAVIRUS DISEASE

Lexical Item	Frequency
COVID-19	338
Coronavirus	278
Pandemic	209
Virus	205

The analysis of the corpus of "the Jordan Times" Newspaper reveals that the conceptual metaphor COVID-19 IS WAR¹ is the most frequent in the data. Fighting the virus was portrayed as a war. Many metaphorical expressions related to the Source Domain (SD) WAR are used, such as *battle* 2 (n, v.), *batter*, *fight* (n, v.), *hit* (n, v.), *war*, *quash*, *slap*, *sapped*, *beat*, *victory*, *threat*, *warriors*, *confront*, *blow*, *blow off*, *combat*(ing), *fend off*, *beating*, *counter*, *defeat*, and *against*. Searching the frequency of the source domain WAR in the corpus, 18 tokens of the lexical item war were found. However, only four of them were used metaphorically to refer to the metaphorical concept COVID-19 IS WAR. Most of them talk about real wars like World War I & II or the War in Syria. For example, "And the United States, the hardest-hit country, passed a grim milestone: with 116,854 deaths, the country has now seen more people die from the pandemic than in World War I" (Jun 18, 2020). Although the lexical item war in this context was not used metaphorically, it talks about the COVID-19 crisis. The lexical item war was also used metaphorically to talk about the pandemic, for example, "After the health-related victory, now is the time to act to balance the economic impact, as we have now entered into an economic war against the virus while we are still fighting the virus itself." (May 03, 2020). As

¹ The uppercase will be used for the conceptual metaphors following Lakoff & Johnson's use.

² Metaphorical expressions from the corpus are *Italic*

it is clear from this context, a complete image of war is demonstrated; many lexical items related to war are used, such as victory, war, and fighting. The lexical item victory was used five times metaphorically to refer to the pandemic. For example, "Jahanpour said the 'small victory' against the coronavirus disease had been won despite 'enmities' towards Iran" (Apr 18, 2020). This shows that the pandemic has been framed as a battle and the virus as an enemy, and people, institutions, and countries do their best to conquer and win the battle against the enemy. This metaphor reflects the speaker's ideology, the Head of Iran's Health Ministry Public Relations Office, by describing the victory against the COVID-19 virus, and blaming the United States for the sanctions they impose on Iran, preventing them from buying testing kits for the COVID-19.

Searching the lexical item against, the quantitative analysis shows that there are 58 tokens, and examining the context reveals that 47 were used metaphorically to refer to the pandemic, 11 instances were excluded because they do not refer to the COVID-19 crisis. For example,

The two ministers also warned *against* any Israeli steps to annex Palestinian territories, reiterating their rejection of such measures that violate international law and undermine efforts aimed at reaching a comprehensive peace according to relevant international legitimacy laws, the statement said (Apr 09, 2020).

In the above-cited quotation, the lexical item *against* was excluded because it does not refer to the crisis. An example in which the lexical item against is used metaphorically to refer to the crisis is "Noting that COVID-19 has changed the world and highlighting the concept of re-globalisation, His Majesty said countries must cooperate and put their differences aside in face of the greater battle *against* COVID-19 and its repercussions" (Jun 08, 2020). As we can notice, a complete image of fighting is represented as if we are in a real war. The author quotes King Abdullah's words, in which he compared the crisis to a battle against an enemy, as an authority to convince the audience of the dangers of the disease and its consequences if they do not follow the preventative measures.

Another lexical item related to the conceptual metaphor COVID-19 IS WAR is *threat*. Searching the corpus, 10 occurrences of the lexical item threat were found. By examining them carefully, one token was excluded because it does not refer to the COVID-19 crisis. For example, "Safadi also pointed to the 'unprecedented danger' posed to peace prospects by Israel's implementation of its decision to annex occupied Palestinian lands, urging the international community to take a 'clear and effective stance' that rejects annexation as a violation of international law and a threat to chances for regional peace" (Jun 16, 2020). Below is an example of the metaphorical use of the lexical item *threat* used to refer to the pandemic:

This virus represents the greatest economic threat since the Great Depression in 1929, the minister added. Just as the health effects of the virus have been more severe for patients with other chronic conditions, its economic impact is worse for companies that also had previous struggles, the minister said (May 03, 2020).

The health side effects of COVID-19 were compared to the financial consequences due to the pandemic. The "Great Depression" was a worldwide economic decline in business and economic activities, which lasted for ten years from 1929 to 1939. It was the most prolonged severe depression that affected the industrialised Western world (Romer, 2021). To understand the meaning of the "Great Depression", the analyst must go beyond the text and have cultural knowledge about this event, which was not mentioned in the text. This is a "Homophoric reference", in which the identity of the item cannot be understood by specific reference to the context of the text, but by referring to the cultural knowledge in general (Paltridge, 2006, p.132).

Another lexical item related to the source domain war is *fight*. For example, the lexical item *fight* and its related forms were used 26 times in a metaphorical way related to fighting COVID-19. Searching the corpus, 29 occurrences of the lexical item *fight* were found. However, three instances were excluded because they are not used to represent the pandemic, such as "Turning to efforts to *fight* corruption" (Jun 08, 2020), and "a custom initially meant to ensure the welfare of widows and orphans of those who had died fighting for Islam" (May 19, 2020), "The Pope urged the world's leaders to put aside their political fights and call back their armies during a global health emergency of a magnitude not seen in 100 years" (Apr 12, 2020). Therefore, it is essential to understand the context and find out if the lexical item was used metaphorically and is relevant to the pandemic or not. For example, in one of the headlines, the word *fight* was used metaphorically to talk about the virus "South Korea keen to further bolster Amman-Seoul ties, joint virus *fight* — envoy" (May 02, 2020). As we can notice from the headline, COVID-19 was portrayed as war, requiring collaboration to fight against it. This supports Chuang's (2012) analysis, which revealed that the concept of fighting shapes the basis of metaphors in his study of news headlines. So, the current study shows that the metaphorical use of the concept of fighting is not only frequent in the headlines but also the body of the news. Table 2 presents the frequency of the lexical item *fight* in the corpus.

TABLE 2
THE FREQUENCY OF THE METAPHORICAL USE OF THE LEXICAL ITEM *FIGHT* IN THE CORPUS

Word Class	Frequency	Percentage
Noun: fight(s) / fighting	18	69%
Verb: (to) fight	8	31%
Total	26	100%

Other lexical items frequently used in the corpus that refer to the conceptual metaphor COVID-19 IS WAR are *battle* and *battling*. The lexical item *battle* was used 16 times in the corpus in a metaphorical way to refer to the COVID-19

crisis, and the noun *battling* was metaphorically used 4 times. Table 3 below presents the frequency of the lexical items *battle* and *battling* in the corpus. For example, "Jordan's battle against the coronavirus pandemic is not over yet" (Apr 02, 2020), as the Jordanian Minister of State for Media Affairs Amjad Adaileh stressed. As we can notice, fighting against the disease was compared to a battle as it was also clearly compared to in one of the American President Donald Trump's speeches "I watched the doctors and the nurses going into that, walking into that hospital this morning. It's like military people going into battle" (Apr 01, 2020).

TABLE 3
THE FREQUENCY OF THE METAPHORICAL USE OF THE LEXICAL ITEMS *BATTLE* AND *BATTLING*

Word Class	Frequency	Percentage
Noun: <i>battle</i>	14	70%
Noun: <i>battling</i>	4	20%
Verb: <i>to battle</i>	2	10%
Total	20	100%

Table 3 shows that the lexical item *battle* was highly used as a noun, and twice only as a verb in a metaphorical way. For example, "Safadi and his Kuwaiti counterpart Ahmed Nasser Al Mohammad Al Sabah discussed measures taken to battle the virus and the latest regional developments" (Apr 14, 2020). So, the main focus was on the whole process of fighting against this disease. Another lexical item that was highly used in a metaphorical way related to the conceptual metaphor COVID-19 IS WAR is *hit*. There are 34 instances of the metaphorical use of *hit* in the corpus. Table 4 presents the frequency of the lexical item *hit* in the corpus. For example, it was metaphorically used as a verb "The government's economic priorities focus on underpinning the sectors most-affected by the COVID-19 pandemic, Prime Minister and Minister of Defence Omar Razzaz said on Monday, stressing that tourism has been *hit* hardest by the crisis both locally and globally" (Jun 16, 2020).

TABLE 4
THE FREQUENCY OF THE LEXICAL ITEM *HIT* IN THE CORPUS

Word Class	Frequency	Percentage
Noun: <i>hit</i>	5	15%
Adjective: <i>hit</i>	17	50%
Verb: <i>to hit</i>	12	35%
Total	34	100%

Another interesting point in framing COVID-19 in the corpus is that it is not only a war against the disease, but it is also shifted to be a war between countries. For example,

Despite the somber mood, President Donald Trump insisted the end was in sight in the fight against COVID-19.

Speaking from the White House lawn, Trump addressed a crowd that included frontline health workers battling the virus.

He accused China — where the outbreak originated late last year — of a cover-up that allowed the illness to race across the globe, but hailed American "scientific brilliance."

"We'll likely have a therapeutic and/or vaccine solution long before the end of the year," he said (Jul 05, 2020).

As we can notice from the above-cited quotation, the disease is also politicised; the war is not only against the virus, it is also a war between countries such as America and China because they accuse each other of the actual spread of the disease. This is in line with Chiang and Duann's (2007) observation that the SARS disease was politicised. Similarly, in the corpus, COVID-19 was also politicised in a sense, it becomes not only a war against the spread of the virus but also a war between the two countries, America and China. The concept of politicising the pandemic was clearly stated in the corpus by the WHO's General Manager Tedros Gebreyesus; he said, "We cannot defeat this pandemic with a divided world". "The politicisation of the pandemic has exacerbated it" (Jun 23, 2020). He asserted that politicising the pandemic makes it worse and more violent. This is part of the Critical Metaphor Analysis perspective, which states that metaphors are employed in some contexts like media to reflect the ideology and political agendas, as it was previously explained.

So it is obvious how a complete picture of representing fighting COVID-19 as a real war is drawn by using many lexical items related to the metaphorical use of war, fighting, warriors, and other lexical items that refer to the conceptual metaphor COVID-19 IS WAR. This is in line with (Chiang & Duann's, 2007; Linh, 2011; and Hu & Xu's, 2017) results; they found that the war metaphor was frequently used in their corpus. This also aligns with Al-Hindawi and Al-Saati's (2016) observation, in which they found that writers of economic news use metaphorical language to turn abstract ideas into physical concepts to be easily understood by the audience.

Another lexical item related to the conceptual metaphor COVID-19 IS WAR is *combat*, 12 instances were used metaphorically to refer to the pandemic. For example, "In line with this recurring theme, 84 per cent expressed trust and confidence in recent government actions and measures, while 75 per cent considered the measures taken by authorities to *combat* the coronavirus disease to be 'optimal'" (May 14, 2020). The pandemic is compared to a war in which individuals are fighting to convince the audience of the seriousness of the disease; so they feel less dissatisfied with the

government's measures of the lockdown and consequently follow the preventative measures. Abstract ideas are converted into physical images of contesting, so that they are easier to be understood by the audience.

Another lexical item that was metaphorically used to refer to the conceptual metaphor COVID-19 IS WAR is *warriors*, as exemplified in one of the headlines, "In one Beirut hospital, COVID warriors through their own eyes" (May 11, 2020).

B. COVID-19 IS WATER

The conceptual metaphor COVID-19 IS WATER is frequently used in the corpus. Lexical items such as *wave*, *flood*, *surge*, *sapped*, and *avalanche* are used metaphorically to refer to the pandemic. There are 21 instances of the metaphorical use of *wave* to refer to COVID-19. For example, "But many of them have gone weeks without seeing their families and, while infections have remained relatively limited in Lebanon, they fear a second wave will *flood* their wards" (May 11, 2020). The spread of the pandemic is compared to water by using the lexical items *wave* and *flood* to convince the audience of the dangers of the disease as it quickly spreads.

The lexical items *surge* and *surging* are also used in the corpus to refer to the conceptual metaphor COVID-19 IS WATER as exemplified in "Virus death toll nears half a million as cases surge in US, Latin America" (Jun 23, 2020), "A *surge* in coronavirus disease cases sapped the fun out of July 4 celebrations in the United States as the pandemic also accelerated through neighbouring Mexico, the rest of Latin America and South Africa" (Jul 05, 2020). The lexical item *surge* is used metaphorically as a verb and a noun in the previous examples. By using the noun *surge*, the verbs *sapped* and *accelerated*, the writer justifies why the American celebrations of Independence Day were ruined, and this is due to the spread of the virus. The verb *sapped* has a sense of a fluid as it is defined as "of a body fluid (such as blood) essential to life, health, or vigor" ("Sap", 2021).

C. COVID-19 IS A PERSON

Searching the collocations of the lexical items Coronavirus, virus and the pandemic, the analysis shows that the COVID-19 is personified. Human characteristics are mapped onto the target domain Coronavirus and the pandemic such as teaching, driving changes, laying waste, creating, pushing, shedding light, disrupting, etc. For example, "While the coronavirus pandemic has driven sweeping changes in the way many people see their local doctor, it has also highlighted the role telemedicine can play in connecting clinicians with remote communities" (Jun 02, 2020), "the coronavirus began sweeping the country in March" (Jun 14, 2020), "Coronavirus pushes technology forward" (May 12, 2020), "the minister also noted that the coronavirus crisis has shed light on the shortcomings of both independent and state media" (May 18, 2020), Q: What do you think the pandemic is teaching us all? A: It's teaching us to look at our priorities and it's showing us our reality (Jun 09, 2020). Human characteristics are attributed to the COVID-19 crisis to turn abstract ideas into physical entities and human beings so that they are easier to be understood.

V. IMPLICATIONS, LIMITATIONS, AND RECOMMENDATIONS

This study analysed news editorials about COVID-19 within the theoretical framework of Lakoff and Johnson (1980) and Charteris-Black's (2004) of Critical Metaphor Analysis. It limits itself only to the news about COVID-19 during a specific period, so other pieces of news about other topics or the same topic but in a different period can be analysed. Furthermore, it is limited to the investigation of only one figure of speech, which is metaphor, therefore, further research can analyse other figures of speech such as metonymy, hyperbole, parallelism, or other figures of speech. In addition to that, this study focuses on one newspaper in one language, which is "the Jordan Times" Newspaper in English. Therefore, further research might be conducted on a comparative study between other newspapers and other languages.

VI. CONCLUSION

This study contributes to the investigation of the representation of the metaphorical language in media discourse and corpus-based studies. This paper investigated metaphorical language employed in newspaper editorials of "the Jordan Times" Newspaper. The corpus-based analysis revealed that metaphor is a rhetorical technique used to represent abstract ideas in terms of physical concepts, such as *war*, *water*, and *people*. Many lexical items related to fighting the COVID-19 crisis are used such as *war*, *battle*, *fight*, *hit*, *quash*, *warriors*, *battle*, and *victory*. Metaphor is employed in the corpus to reflect the ideology and it is also politicised, which is the core of the Critical Metaphor Analysis presented by Charteris-Black (2004). The conceptual metaphors COVID-19 IS WATER, and COVID-19 IS A PERSON are also used in the corpus to convince the audience of the seriousness of the disease. Lexical items related to the source domain water are used such as *wave*, *flood*, *avalanche*, and *surge*. The investigation of the media discourse stresses the fact that understanding context, and having background knowledge about some concepts that are mentioned in the news are essential requirements for sound analysis and comprehension of the discourse.

ACKNOWLEDGEMENTS

The publication of this research has been supported by the Deanship of Scientific Research and Graduate Studies at Philadelphia University - Jordan

REFERENCES

- [1] Al-Hindawi, F., and Al-Saate, W. (2016). Ontological metaphor in economic news reports: A pragmatic approach. *Arab World English Journal(AWEJ)*, 7(4):155-174.
- [2] AntConc 3.2.1w (Windows). Developed by Laurence Anthony Faculty of Science and Engineering. Waseda University, Japan.
- [3] Biber, D. (1988). *Variation across speech and writing*. Cambridge: Cambridge University Press.
- [4] Charteris-Black, J. (2004). *Corpus Approaches to critical metaphor analysis*. New York: Palgrave Macmillan.
- [5] Chiang, W., & Duann, R. (2007). Conceptual metaphors for SARS: 'war' between whom?. *Discourse & Society*, 18(5), 579-602.
- [6] Coronavirus disease (COVID-19). (2021). Retrieved 18 May 2021, from https://www.who.int/health-topics/coronavirus#tab=tab_1. Accessed: May 18, 2021
- [7] Fallah, N., & Moini, M. (2016). A critical metaphor analysis of Arab uprisings in “The Washington Post” and “Keyhan” editorials. *Metaphor and the Social World*, 6(1), 79-102.
- [8] Hu, C., & Xu, Y. (2017). WAR Metaphor in the Chinese Economic Media Discourse. *Higher Education Studies*, 7(1), 94-106.
- [9] Krennmayr, Tina. (2011). *Metaphor in newspapers*. The Netherlands: LOT.
- [10] Lakoff, G., & Johnson, M. (1980). *Metaphors we live by*. Chicago: University of Chicago press.
- [11] Lakoff, G., & Johnson, M. (2003). *Metaphors we live by*. Chicago: The University of Chicago Press.
- [12] Linh, H. (2011). *A Study of Metaphor in Newspapers: English versus Vietnamese*. Vietnam. (Doctoral dissertation, University of Danang).
- [13] Paltridge, B. (2006). *Discourse analysis: An introduction*. New York: Continuum.
- [14] Romer, C. (2021). *Great Depression: economy*. Retrieved 30 July 2021, from <https://www.britannica.com/event/Great-Depression>. Accessed: July 30, 2021
- [15] Sap. (2021). *Merriam Webster Dictionary*. Retrieved from "<https://www.merriam-webster.com/dictionary/sap>". Accessed 30 December 2021.
- [16] Semino, E. (2021). “Not soldiers but fire-fighters” –Metaphors and Covid-19. *Health Communication*, 36(1), 50-58.
- [17] Taylor, C., & Kidgel, J. (2021). Flu-like pandemics and metaphor pre-covid: A corpus investigation. *Discourse, Context & Media*, 41, 100503.

Hanan Ali Amaireh is an Assistant Professor. She has been teaching English Language and Linguistics at the English Department, Faculty of Arts at Philadelphia University, Jordan since 2013. She received her Ph.D. from the University of Aberdeen, Scotland, UK, specializing in *Discourse Analysis*. Her research interests include: Political discourse analysis, discourse and gender, critical discourse analysis, and discourse and media.

Publications:

Books:

Amaireh, H. (2017). A Comparative Political Discourse Analysis of Youth Representation in the Corpus of King Abdullah's and Queen Rania's English Speeches. Philadelphia University International Conference on Youth, 23

Research Papers:

- Amaireh, H. (2020). Metaphorical language in best-selling books: “the Secret, the Power” book as a case study. *Arab World English Journal*. 4 (3): pp.66-73
- Amaireh, H. (2022). Women for women: Discourse Analysis of female's political discourse supporting women's issues: A case study of Queen Rania's speeches. *Dirasat, Human and Social Sciences*, 49 (1).
- Amaireh, H. (2022). Rhetorical analysis of King Abdullah's speeches during the Covid-19 Pandemic. *Dirasat, Human and Social Sciences*. Accepted 9/11/2021

Belonging to Nowhere: A Psychological Study of Alienation and Estrangement in Ramabai Espinet's "*The Swinging Bridge*" (2003)

Salam Hussein Yahya

Department of General Education, Cihan University- Sulaimaniya, 46001, Kurdistan Region, Iraq;
Department of English, Universiti Putra Malaysia, 43400 UPM Serdang, Selangor, Malaysia

Manimangai Mani

Department of English, Universiti Putra Malaysia, 43400 UPM Serdang, Selangor, Malaysia

Ida Baizura Binti Bahar

Department of English, Universiti Putra Malaysia, 43400 UPM Serdang, Selangor, Malaysia

Mohammad Ewan Awang

Department of English, Universiti Putra Malaysia, 43400 UPM Serdang, Selangor, Malaysia

Abstract—Diaspora communities feel alienated because they cannot decide which space they belong to. The notions of identity and home are problematized and characterized by a sense of continuity and discontinuity, a conflict of location and dislocation and a process of hybridization. Espinet's *The Swinging Bridge* (2003) resembles outstanding indication of the psychological conflict that happens in the mind of the diaspora. Feelings, homes and identities are indeed swinging and cannot be certain to belong to a certain space or time. The question that is raised in this paper shows that there is no fixed home for a diaspora to belong to. This is due to a psychological clash between homes, identities, cultures, politics and many other factors that reconstruct and help in the formation of a hybrid identity that belongs to none in particular and cannot be accepted in all. So, this identity starts swinging between homes and cultures. The idea of 'bridge' in Espinet's *The Swinging Bridge*, is no more than an illusion and a dream that the writer tries to present as a solution for this dilemma of estrangement.

Index Terms—estrangement, alienation, double diaspora, in-betweenness, belonging

I. CONTEXTUALIZING ALIENATION

Talking about estrangement is to investigate the psychological state and feeling of being strange in a place thought to welcome one's presence. Estrangement thus means one's feeling of being unfamiliar to all around him/her. The Collins dictionary defines it as "the state of being estranged from someone or the length of time for which you are estranged." However, in their *Estrangement Revisited: Part I* Meir Sternberg and Svetlana Boym (2005) explain it further relating Estrangement to "art and life" where it becomes 'disturbing':

Estrangement lies at the heart of human experience in art and life: how the familiar is made strange, perceptible, disturbing, as if never before encountered. Also known as defamiliarization or di automatization, estrangement originated as a form of literary and poetic theory within Russian formalism in 1917 and was elaborated largely through the work of Viktor Borisovich Shklovsky (2006).

However, this paper attempts to debate the historiographical and psychological estrangement in Ramabai Espinet's *The Swinging Bridge* 2003. Espinet deals with the notion of Caribbean-Canadian immigrants in a very perplexing manner where none seems to be comfortable in the new changes faced in the host lands nor they were once content of their life in their previous homes. The title of the novel pre-tells readers of its content and makes clear that identity, home, culture, and even time are 'swinging', unfixed, shaky and there seems to be no way to calm down and be at rest. Semiotically, the bridge as a symbol brings us to think of being in-between and in space that is not in the native land nor in the host lands, but rather tries to link them all in an imagined spatial dimension.

The Swinging Bridge as a title is very telling about the disturbance of defamiliarization which immigrants feel, and at the same time, it tells that as the diaspora has nowhere to feel calm in, women's trouble as diaspora becomes doubled too because of the ill-treatment they face in their home land and when being alien and estranged in the host land. This novel contains many topics that can be dealt with through several critical and analytical approaches: post-colonial, feminist, psychoanalysis ...etc. However, the 'bridge' to history, and homeland used by Espinet in her story makes clear the psychological state of being alienated and estranged which her protagonist feels despite the many attempts she does

to cope with in her new life in the host land which she is ready to feel as her own home. Yet, something around immigrants and in their minds tells them that they are still different whatever their readiness to change seems to be. Patricia Clark (2004) in a review published on College Quarterly online site that throughout the narrative, the protagonist attempts to reclaim and redefine her identity. *The Swinging Bridge*, in particular, explores the previously new world to show the crucial but unappreciated part played by female characters in this community. "The nowarian" by choice in her childhood games, Mona has always fought this excursion because she did not want to be trapped by the alienating restrictions and norms of her traditional Indian and Presbyterian culture.

Clark's (2004) focus is on the notion of the journey that the protagonist Mona feels rather than does. A state of restlessness is felt as Mona thinks of her past events. He adds that her brother Kello, who is 44 years old, has asked her to return to Trinidad to buy back the property that her father Mackie Singh sold several years ago. Their father had sold the property to move outside his nation's origins and move to the "contemporary world" by literally and metaphorically setting off on this journey.

The journey thus becomes figurative and the request of Mona's brother becomes metaphorically a kind of homesickness that Espinet feels and declare indirectly through her protagonist's feeling towards purchasing her father's property which he sold to move to what Espinet calls in her novel the "modern world". Espinet believes she is really in a place that can be characterized by modernity according to her imagination of the world she wants to live in in spite of the fact that she is quite sure that this new world does not welcome people who are not white. She mentions that Mona is struck by the first sentence she reads in Canada that visitors should "keep everything white" he adds:

These Canadians, as the narrator's father laments, 'always came to backward places like [Trinidad] to do what they couldn't do at home ... just because they are white [...] "walls and fences scrawled with graffiti that read Keep Canada White" and an ingrained, white-gloved racism "so deep" that "people don't even know they're doing it" (Clark, 2004).

Ramabai Espinet's as the title of her novel show a state of uncertainty and swinging feelings between the past and present, elder generation and the new one, and between life in home land and host lands. She illustrates her feeling saying that "If you happen to be born into an Indian family, an Indian family from the Caribbean, migratory, never certain of the terrain, that's how life falls down around you. It's close and thick and sheltering, its ugly and violent secrets locked inside the family walls. The out-side encroaches, but the ramparts are strong, and once you leave it you have no shelter and no ready skills for finding a different one. I found that out after years of trying" (p. 15).

As a Ph.D. holder Espinet's literary works should not be seen as innocent and cannot be written for the sake of writing a piece of literature only. Espinet writes consciously and seems to be aware that her works will be criticized one day. So, a reader should carefully read her works as analysis of what she presents in her stories of events, feelings, conflicts and so on. Just in her *The Swinging Bridge*, she skillfully presents lots of important topics that are heavily studied in modern criticism schools. Some of these are the search of identity and identity crisis, diaspora and immigration, sexuality, feminism, estrangement, resistance etc.

Hitherto, it is the question of identity and belonging that the story seems to focus on. The protagonist, Mona, in shows a great interest to find who she really is; Indian, Caribbean or Canadian. Which place should she think to be her real home? Mona tries to find a solution for such quest, but she finds none. She simply loses the ability of deciding her new identity that swingles in three places and has three cultures. She cannot confirm one neither she can negate one of these three choices and she becomes in a crisis of swinging between the three places and the identity keeps on swinging as well. Deshmukh (2015) writes an essay about the quest of identity in the *International Journal of English and Literature*, stating that

The migration experiences of Mona Singh and her family from India to the Caribbean and then to Canada leads them towards the very serious challenges to the problematic notions of identity, belonging and imaginations of homeland, and contest traditional understandings of Diaspora. [...] Through this important theme of identity Ramabai Espinet explores a unique identity construction of twice migrant subjects (p. 78).

It is rather a matter of identity identification that plays a great role in the construction of Mona's characterization in Espinet's novel. Mona's identity is swinging as well as her belonging. The cultural conflict that appears in Mona's hesitation towards her original home makes her alienated not just by her new surrounding and people in Canada, but also in her mind. The clash of cultures becomes a clash of unstable identities in Mona's mind. Diaspora communities find a difficulty in defining themselves, let alone Mona's identity that is a double diaspora with three different cultures. The feeling of alienation controls her psychology and thinking.

II. WHERE TO BELONG

The double diaspora makes Espinet's protagonist belonging in *The Swinging Bridge* to one of three homes unstable. Though she seems to like living in the 'new world' despite the fact that she is annoyed by the colonial and racial experiences she feels in Canada, she also belongs to Trinidad and of course she cannot forget her Indianness. She feels she belongs to all and at the same time she belongs to none. She lives in a space that cannot combine the three places. This makes her unfamiliarized in the three places even in her Indian home and family.

The 'Indo' in herself arises after her ancestors' movement from India to Trinidad, along with hundreds of other Indian laborers or workers. It was during the 1870s when her family at the beginning arrived in Trinidad, and where she was born in the town of San Fernando district in 1948. She was brought up on the island in a protestant-Christian Indian family. Espinet lived the same way of as her ancestors in moving from Trinidad and being emigrant to Canada. Her life has typically been torn apart between Canada and Trinidad, and Ramabai writes from the perspective of a woman who is attempting to resolve the conflicts of identity and belonging. Her works are best studied under the heading of cultural memory since she does not speak about individual memories but rather a massive collective memory rooted in Indian and Creole cultures. The beginning point in her work illustrates the crisis of disconnection, which is the leading factor for her tremendous undefinable existence.

Mona was not aware about her Indian identity and she was not to know about the major source of her Indian identity unless she found that her grandmother's history and stories. In the novel, Mona's identity in Canada as a south Indian is a kind of neglected and ignored. There, she is not Trinidadian nor Indian or Canadian. Mona and her other family and community members are highly influenced by the Trinidad Creole society and their life-style which has been neglected in Canadian society. Mona's way of thinking about her Indian identity differs according to the place where she is. To explain this, when talking about their identity in the Caribbean they and others describe them as Indian and when in Canada they are described as South Asians. But in all the narratives, we find that the struggles and experiences of the immigrants are being neglected. Displacement is the source of their feeling of identity suffering and being alienated in a place in which they do not know that they belong to or not.

When the main character Mona learns that her great-grandmother Gainder had been an indentured servant coming from India to Trinidad, hence, Mona starts to connect herself to Trinidad, Canada, and India, she says: "I was an Indian, an Indian from the Caribbean, and Indian long out of India, for generations now" (p. 188). She thinks about her identity which will be the main theme of the novel. Mona is lost between her triple identities, then questioned herself whether she belongs to India, the Caribbean of Canada in which this becomes her main struggle.

In *The Swinging Bridge*, Ramabai Espinet tackles the problems of identity and belongingness that she suffered from during her childhood and draws her suffering into her main character. Espinet connects herself to the Caribbean and this is manifested in her protagonist, Mona who has a strong connection to the Caribbean land and Trinidadian culture same as her. Espinet is disturbed by her South Asian identity, she does not to be called or mentioned by her South Asian identity, but later she is endeavored to know and learn further about her Indian identity and belonging as Mona the main character in the novel. In her opinion, having an Indian identity assists her to form a distinct the Caribbean and Trinidadian identity. Mona has evolved into a diasporic subject whose Canadian identity does not contradict her Trinidadian identity. As an Indian-Trinidadian-Canadian writer, Espinet's depiction of her Indo-Trinidadian protagonist's return to her homeland and re-captured Indian culture is transformed into a narrative of the establishment of Indo-Trinidadian cultures in Trinidad and the United States, the United Kingdom, and Canada (Solbiac, 2015, p. 68).

In fact, estrangement in this context is a feeling generated by practices exercised upon diaspora communities by people around them in the host and home lands as well. One cannot believe in the theory of 'Imagined Communities' and it is just an illusion that one feels nationalism, because the feeling of belonging seems to be humanly innate. It is just a matter of accepting reality that immigrants accept being alienated by whatever reasons. The only problem lies in the fact that immigrants start feeling of belongingness to the host space they are in after immigration. They like to feel at home, but they are certain it is not the place where they belong to. Yet, it is not always conscious that their identities and ways of thinking and behaving stay the same. Mostly cultural, regional, language, religious and many other factors participate in influencing the native identity causing it to lose its authenticity and thus it becomes strange in its original home. Bhat and Bhaskar (2007) in their "Contextualizing Diasporic Identity" debate:

Any diasporic community is uniquely situated owing to its multi-polarity, defined by the continuity/discontinuity of the cultural baggage from the place of origin, the dynamics of the host society and the influence of the motherland or ancestral land. The Indian diaspora is not a homogeneous entity without diversity, though there is an overriding common identity as 'Indians' despite the 'differences' on account of regions from which they have migrated, when they migrated, where they have migrated to, including the socio-cultural and demographic environment in the receiving society (p. 89).

It is clear that the formation of the new identity includes all previous backgrounds, trajectories, spaces and experiences. Espinet's protagonist has three spatial dimensions that make her unique in some sense; she is double diaspora which means her situation is doubly problematized. Mona explains this feeling by saying: "I left Trinidad in the afternoon with a mixture of sadness and excitement. In a strange way, I felt as if I was leaving home for the first time" (p. 304). Later she declares that "It is late November and the Montreal city streets are slick with freezing rain when I return ... I am part of this city I live in, and right now I want no other place. Like any other migrant I bring my own beat to the land around me" (p. 305). Mona simply believes she has become a part of Canada but she feels it is the first time for her to feel she leaves home when she is leaving Trinidad and at the same time, she looks for knowing more about her native land India. This makes her in a dilemma of choosing which home she belongs to.

Diasporas' feeling of dislocation leads to a psychological conflict which is affected by the diversity of geographies which they have lived in and thus become unable to decide to which home they should belong. Space and time are

interrelated because each space is related in the mind of a diaspora to a certain period of time. Mere remembering India makes Mona think of her late father and brother and led her to go further searching for all about her family's history.

In her novel *The Swinging Bridge*, Ramabai Espinet encourages diasporic individuals to reconcile with their painful past and create new trans-cultural spaces that bring them along with others. This work challenges traditional views of Indian migration to Trinidad and advocates a new image of Indo-Trinidadian female character. Diasporic characters in *The Swinging Bridge* are positioned inside a diasporic location and time that is infinite, dissolving the boundaries of home and away to create a new home for them in countries like India, Trinidad, the United States, and Canada. It encourages cultural hybridity and belonging through a reconstruction of history to avoid cultural struggles and displacement (Solbiac, 2015, p. 77).

Hybridity in Solbiac's (2015) use is a diaspora's attempt to cope with the new scattering mental situation which a diaspora experience. It is not mostly a choice, but it seems to be so for those whose belonging is swinging and find no home to belong; they feel home in the host land but they are sure their home is somewhere else. Nationalism turns out to be a shaky feeling and a fake concept.

Accordingly, the notion of home is very essential when investigating diaspora psychologically. A diaspora wishes that there is no feeling of homesickness, because this feeling occurs even for host lands. In other words, the idea of belonging swingles whenever a diaspora thinks of which home is his/hers. Blunt and Dowling (2006), in their *Home* offer a critical geography of home and suggest three areas of investigation: (1) home as simultaneously material and imagined, (2) how home is politicized vis-à-vis power and identity, and (3) an appreciation of the multi-scalar nature of home, that is, from the actual space of dwelling and nationhood to homelands that are produced by Empire (p. 22).

In *The Swinging Bridge*, we find the protagonist is scattered in three spaces that are real and imagined at the same time. Mona cannot belong to three places but she feels she must. Her identity is split to three and she belongs to three cultures. She seems proud of being in Canada and she has no objection to be from Trinidad besides she is certainly Indian. However, she is scattered and feels she belongs to no one in particular. She just wants to belong to all but she knows it is not possible because of the discursive differences in race, space and culture. So, she is estranged in her psychology more than to her surroundings. A diaspora is thus unable to belong to a limited place and for this reason a new space that belongs to no certain place is created in the mind of the diaspora where all places gather and clash leading to the psychological state of feeling alienation. In a study of the Indo-Caribbean Women's Literature, Solbiac (2012), gives a new conceptualization of diasporas [...] in Espinet's novel, espouse the idea of "a multi-locational diaspora consciousness" (p.15) that engenders instability, ambiguity and hybridity, and privileges the role of female Indo-Trinidadian identities in the recovery and representation of diasporic memory and space.

Hence, such state of instability and uncertainty leads to a hesitant attitude which can be characterized by ambivalence, dislocation, uneasy experiences. Memory and imagination become participants in creating a new space of in-betweenness. They also participate in the hybridization of culture in Mona's mind and Mona in *The Swinging Bridge* is no more than a reflection of the double diaspora Ramabai Espinet.

The westernized Presbyterian Indo-Trinidadian middle classes of San Fernando that Espinet describes, live in an ambiguous relationship to the Trinidadian space. Unable to fully acknowledge their Indian heritage, and locked in an urban/rural divide which also elicits the dichotomy between Westernized or non-Westernized communities, they are reluctant to contribute to Trinidadian national culture. Belonging becomes a problematic issue insofar as they do not involve themselves in building ties with India, nor do they involve themselves in the active reconstruction of patriarchal Indian social and cultural practices (Solbiac, 2012, p. 232).

In this context, belonging becomes a thorny and uneasy task. Like Identity, home also is scattered, and lost. Espinet, as an academic teacher and critic, is quite aware of such conclusion of diaspora. However, she mingles the title of her novel with a hope of bridging between the three places of India, Trinidad and Canada.

Underneath the mask of everyday life lies the swirling sea of memory and desire, of dreams and mythmaking.

In the separation of these two worlds, we perish. The bridge between them arches high above a raging river, held in place by silken ropes, ropes strong as gossamer (p. 304).

'Mona' feels displaced in the Caribbean which is manifested by her identity crisis, and thus, she suffered in Trinidad because of her Indian identity and in Canada due to her skin color. Therefore, she experiences identity and belongingness. Mona straddled from her childhood to her adulthood in the host land. Also, she examined the social, cultural, and psychological levels in which she goes through while dealing with her identity and belonging. Mona and the Indo- Caribbean characters feel displaced, and dislocated because of the identity crisis and the conflicts of structural break-ups of class and caste within the Indian family which force the characters to undergo the crisis of belonging within the family in the host land.

III. CONCLUSION

This critical paper argues the psychological state of belonging in Espinet's *The Swinging Bridge* (2003). Throughout the analysis of Mona's character in the novel, we find that she has no choice but belong to nowhere because of the several homes she thinks she belongs to. Identity and home are in process swinging here and there. The sense of nationalism is lost because Mona feels she is a citizen of Canada, a citizen of Trinidad and also to her original home India. Consequently, Espinet's *The Swinging Bridge* (2003) is a search of home and a quest of identity but is also a mark

of estrangement and alienation. Mona's mimicry does nothing except extravagate suffering because of the loss of belonging and the bridge that the author proposes is nothing but a hope and an attempt to hide suffering.

REFERENCES

- [1] Bhat, C., & Bhaskar, T. (2007). Contextualising Diasporic Identity: Implications of Time and Space on Telugu Immigrants. G. Oonk i qnde, *Global Indian Diasporas: Exploring Trajectories of Migration and Theory* (s. 89-119).
- [2] Blunt, A., & Dowling, R. (2022). *Home*. Taylor & Francis.
- [3] Clark, P. (2004). "The Swinging Bridge Review". *College Quarterly*. College Quarterly Online Site. 21 March 2022.
- [4] Deshumakh, B. (2015). "A Quest of Identity in Ramabai Espinet's 'The Swinging Bridge.'" Shivaji University. *International Journal of English and Literature Vol. 5, Issue 2*. Kolhapur: © TJPRC Pvt. Ltd., 73-78.
- [5] Espinet, R. (2003). *The Swinging Bridge*. Toronto: Harper.
- [6] Meir, S., & Svetlana B. (2005). *Estrangement Revisited*, part I. Durham: Duke University Press, <https://www.dukeupress.edu/estrangement-revisited>, Part II: Part I, Fr. 19.90, 01.02.2006
- [7] Solbiac, R. (2012). Revising Female Indian Memory: Ramabai Espinet's Reconstruction of an Indo-Trinidadian Diaspora in *The Swinging Bridge*. In *Critical Perspectives on Indo-Caribbean Women's Literature* (pp. 241-264). Routledge.
- [8] Solbiac, R. (2015). Ramabai Espinet's *The Swinging Bridge* as a Refunctioning of Neil Bissoondath's *A Casual Brutality* and *The Worlds Within Her*. *International Journal of Canadian Studies*, 51, 57-68.

Salam Hussein Yahya was born and bred in Qazanya, Diyala, Iraq. He is currently doing his PhD in English literature at university Putra Malaysia. He received his MA in English language and literature at Osmania University, India. Now Hussein works as a Lecturer in the Department of General Education, Cihan University- Sulaimaniya.

Manimangai Mani is a Senior Lecturer, Department of English, Faculty of Modern Languages and Communication, Universiti Putra Malaysia.

Ida Baizura Binti Bahar is a Senior Lecturer, Department of English, Faculty of Modern Languages and Communication, Universiti Putra Malaysia.

Mohammad Ewan Bin Awang is a Lecturer, Department of English, Faculty of Modern Languages and Communication, Universiti Putra Malaysia.

Animalising and Mechanising Self-Determined Women Characters Regardless of Their Class Structure in *Jasoda* — A Feministic Perspective

Caro Velma J.

School of Social Sciences and Languages, Vellore Institute of Technology, Chennai, India

Alan G.

School of Social Sciences and Languages, Vellore Institute of Technology, Chennai, India

Abstract—The study illustrates that sexual harassment endured by women, is no way related with their class, position, hierarchy, culture, place or security. *Jasoda* contributes to this research by exhibiting the women characters belonging to varied societal standards undergoing abuse and oppression regardless of the hierarchical structure. The author surprises the readers by drafting women characters with self-determined characteristics and stooping to bear the patriarchal pressure exerted over them. The study throws light on the complex psychic behaviour of the independent woman protagonist, successful in sustaining herself and the family all by her own, yet subduing to her husband's patriarchal oppression. Patriarchy steps forward in every situation where women are objectified or animalised. The paper further studies the animalisation and mechanisation of the female body by the male patriarch and also focuses on the breakage of stereotypes, built by the patriarchal power, over women society and femininity.

Index Terms—animalising, mechanising, class structure, stereotype, power role, determined women

I. INTRODUCTION

Literature helps in identifying, unwrapping and exploring the twists and turns happening in the society. It also ignites the readers' minds to relate themselves to the reality of life and vice versa. Feminism, as a study and movement has reached its place in a wide range of human cognition. The term 'feminist' has become a trend for teenage girls to tag on. Quotes and taglines on feminism have a powerful impact and a trending effect among the young generation, who are active in social media. Media personalities, politicians, speakers at the UNO, and also reality shows, advertisements, short films, OTT series, and movies too proclaim feminism. In fact, the media uses feminism as a tool to grasp the attention of the female audience, as it gives a mirage effect of being liberated. They telecast women as bold, outspoken and determined characteristics that positively develop the gut attitude in women, who thereafter attempt to break the stereotypes, which were constructed to suppress them.

When specified to Indian women there emerges a vast range of various levels of class-based, caste-based, status-based, education-based, language-based, region-based, religion-based and inter-religious divisions of women. All these complex groups of women foreshadow their will for evolving and rebuilding themselves as well-determined self-valued beings. This is evidenced in the present generation of young women and girls. Women with well-exposed knowledge of the fast-changing society stand adamant towards the norms constructed against women's empowerment. They voice out, protest, legally fight and start questioning the stereotypes in the midst of the barriers which exist within families due to the generation gap. The rural, uneducated women are also found to slowly restrict certain stereotypes due to the influence and guidance of media and society.

The novel selected for this discussion owns the title *Jasoda*, published in the year 2017 and was written by Kiran Nagarkar, an award-winning postcolonial novelist and playwright. It puts forth the life of three different classes of women: upper, middle and lower classes. Nayantara Sahgal reviews the novel stating, "*Jasoda* is as compelling and powerful as Nagarkar's other novels but uniquely itself in the gut-wrenching story it tells of the sordid uses of power, the suffering it causes, and the human spirit that rises above it" (Nagarkar, 2017, Cover copy). Nagarkar has done away with sentimentality in favour of reality in the entire novel. *Jasoda* is very much the story of an Indian woman, who has been exploited in a patriarchal India. The protagonist *Jasoda* is raw, real, unforgiving, and has no room for morals.

The novel revolves around the characters *Jasoda*, Sangram Singh and their family. *Jasoda* as the protagonist, battling against patriarchy and poverty, expresses the irony of a woman's life in a postcolonial background throughout the novel. *Jasoda* is married to Sangram Singh, who works at the king's palace at Kantagiri. When the plot begins, they have a boy child named Himmat, and later *Jasoda* gives birth to Pawan, Sameer, Kishen and Janhavi. In between these children, *Jasoda* also delivers two girl babies, whom she kills immediately after delivering. "*Jasoda*: mother, murderer or saint? You'll want to put her down. But she won't let you" so says Manjula Padmanabhan in her book review. *Jasoda* dedicates her whole life to support and to protect her family. The family plans to leave Kantagiri, the place where they lived, as

they suffered from drought and famine for several years. But, Sangram Singh irresponsibly neglects to accompany them, as he had a cunning plan to take over the kingdom of Kantagiri from Prince Parbat Singh. The plot further deals with Jasoda's tough time and challenges undergone in Mumbai and her rising above those situations and positioning herself as an empowered, independent woman.

II. POWER AND PATRIARCHAL VIOLENCE WITNESSED IN THE NOVEL

A burning desire for power and position is inherent in Sangram Singh as well as in Prince Parbat Singh. The prince kills his brother, as his brother was announced as the next heir to be crowned. Likewise, Sangram Singh plans to murder Prince Parbat Singh, but his plan partially fails as the prince becomes paralysed and immobile. The Prince is left out to be helpless and dependent on Sangram Singh without any other choice, as all the other servants left the land due to famine and severe drought. Sangram Singh makes use of this opportunity to forge and transfer the king's property to his name by forcing and blackmailing the prince. Prince Parbat Singh later dies due to ill health and his longing to see Raat Rani, who is taken hostage by Sangram Singh. Later, Sangram Singh becomes the unhonoured, uncrowned king of the deserted Kantagiri.

"The dominant people will do every tactic including violence and abuse to make their labors work effectively and efficiently" is stated in the book *Domination and the Arts of Resistance* (Scott, 1990). Substantiating the above-quoted statement, Sangram Singh exerts his patriarchal dominance and ill power over the Prince, Savitri, Jasoda, Raat Rani, and finally attempts to dominate Jhanvi, his daughter, which is to be discussed in detail. Jasoda, the protagonist and wife of Sangram Singh is domestically oppressed, dictated and mentally colonised by her dominant husband. Jasoda is so subdued that she without any second thought strangles her newborn female infants insensitively, for Sangram Singh doesn't encourage the birth of female babies. Another determined woman found in the novel is Savitri, who belongs to the lower class. She is prone to be abused by Sangram Singh to gratify his sexual urge, with the help of his political power. He punishes her harshly, for attempting to answer his questions and not obeying him. He even punishes her as she delays in meeting him. He tickles her so badly, which results in tragedy, as she kicks him and runs out to resist the pain. Sangram Singh locks the door behind her, leaving her naked and vulnerable. Savitri pleads, "Please open the door, please. Someone will see me...Please, I'm naked...Please, your son is watching me" (Nagarkar, 2017, pp.49-50) and Sangram Singh pulls her in to have sex.

In addition to the above two encounters, Raat Rani the queen falls prey to Sangram Singh's evil desires. Sangram Singh works as an accountant in the palace, whom the Prince dislikes, as he always gazes at Raat Rani. Sangram Singh has a burning desire to inherit everything that belongs to the Prince including Raat Rani. He abducts, sexually tortures, and locks her up in a dark room, where she hangs to death gaining freedom from the monstrous patriarch. Matschiner and Murnen (1999) in their paper titled 'Hyper-femininity and Influence' state that "...the sexual objectification of women perpetuates women's subordinate status." This statement is evidenced to be true when seen through the lens of any reader, who comes across this novel. The quote vehemently addresses Jasoda's subordinate nature towards Sangram Singh. The hyper-feminine behaviour of Jasoda and Savitri displayed toward Sangram Singh promotes patriarchal domination. Sangram Singh's political dominance is exerted over the Prince, while his physical and sexual dominance is exerted over all the important female characters, along with the murdered infants.

III. WOMEN UNDER DEHUMANISING PATRIARCHAL STRUCTURE

Haslam, in his work 'Dehumanization: An integrative review,' states that animalistic dehumanisation scorns "a person as lowered, debased, or sub-human" (Haslam, 2006, as cited in Morris, 2013, p.11), and mechanistically dehumanised women are considered to be non-human. Sangram Singh neither shows love nor acknowledges Jasoda for her domestic toils. She works throughout the day running errands to meet her family's daily needs without anyone's support and devotes her body to her husband at night, without expressing her grief. Savitri is also treated as a sexual element by Sangram Singh. The dehumanising patriarchal behaviour is evident in every dominant male character, namely the Prince and the pavement rent collector. The Prince treats Sangram Singh as a mere disgusting object and continuously abuses him and also other servants, verbally and physically. Once the Prince has hit and broken open Sangram Singh's head. He also treats Raat Rani as a pleasure tool. When the discussion opens to the pavement rent collector, an inhumane act of cruelty and insensitive character is evident. He rapes Jasoda while she is pregnant and in front of her mother-in-law.

"Rather than provoking responses of degradation and disgust, mechanistic dehumanization is often marked by indifference or emotional distancing", redefines Kasey Lynn Morris (2013, p.11) in her paper titled, 'Differentiating between Objectification and Animalization: Associations between Women, Objects, and Animals'. Jasoda is also sketched as an insensitive woman who never expresses any hard, painful or happy emotions in the complete novel. She delivers babies without any assistance and strangles the newborn infants, if they are female, and resumes her household work after cleaning up herself. "Now she could see its sex. She brought her knees a little closer. The child rested between her thighs. Her legs and little feet would soon be out. Jasoda tightened her anal muscles. She squeezed her thighs together hard till her face swelled and the veins in her temples bulged out. She did not let go till the girl was still" (Nagarkar, 2017, pp.2-3). The insensitivity and loss of emotions expressed by Jasoda towards herself and the female

infants might be an indirect expression of dehumanisation and loss of emotional connection experienced by her in her daily life, for objectification causes women to get alienated from their own body/self.

The journal article on 'Objectification' produced by Martha C. Nussbaum in 1995 clearly lists seven key characteristics of objectification. They are *instrumentality*, which represents a person being treated as an instrument or tool according to one's use; *denial of autonomy*, which represents the treatment of a human as disowning autonomy or self-determined; *inertness*, the inability to move or do anything; *fungibility*, denotes replaceable or changeable; *violability*, is the disrespect and crossing boundaries of moral values; *ownership*, represents the authority of owning a person without one's concern and *denial of subjectivity*, is the denial of emotional concern. In the year 2009, Rae Langton adds three more characteristic features, namely, *reduction to body or body parts*, *reduction to appearance* and *silencing*. The novel *Jasoda* spotlights the self-determined female characters Jasoda, Savitri and Raat Rani belonging to different social classes, facing all the above characteristics of objectification by the dominant male characters, more particularly Sangram Singh, Prince Parbat Singh and the pavement rent collector.

IV. ANIMALISATION AND MECHANISATION FACED BY THE CHARACTERS

"Sometimes women are associated with objects" (Bernard et al., 2012, as cited in Morris, 2013, p.10), "while other times they are associated with animals" (Vaes et al., 2011, as cited in Morris, 2013, p.10). As earlier stated, the novel exemplifies the life struggles of women belonging to different social classes. Placing cases not in order, the paper first looks through the life of Ratt Rani, an upper-class woman, who is the queen of Kantagiri. Sangram Singh working at the palace has a sinister approach toward the king's property and the beauty of the queen. He is drawn to the queen for her beauty. Sangram Singh abducts her and locks her in the underground, as she comes to know the reason for the accident plotted against the Prince. He "locked her up in one of the rooms in the cellar. The rooms had no window and no light and it was always locked" (Nagarkar, 2017, pp.194-196). He uses her body as a ransom and treats her as an object to make her agree to live with him. After going through several tortures, struggles and pleading she commits suicide, hanging from the ceiling fan. If this is the life of an upper-class woman at the king's palace assured with high security, the life experiences of a lower class woman seep into a dreadful thought:

He held her down till she gagged and was forced to lick and suck him... Every time he left, she pleaded with him, 'Please don't do this to me. I can't take it anymore ... I'll do anything you want... But I can't live another day without the sun and fresh air and the sky and the moon' (Nagarkar, 2017, pp.196-198).

Life of the untouchables is also acutely focused in the novel through the characters Savitri and Dulare. They echo the voice of the lower-class community in the novel. The couple suffers inadequate resources of food and is helpless during the famine, as they cultivate food on their small land. "Treated as things, 'workers are alienated from themselves because when work is experienced as something unpleasant to be gotten through as quickly as possible, it is deadening'" (Tong, 2009). As Tong says, Dulare experiences a hard time when he borrows an ox from Sangram Singh to plow his field. This, unfortunately, ends in a tragedy as the old weak ox falls dead on the land. Dulare due to poverty shares the meat with his community and satisfies hunger. To his misfortune, this was discovered by Sangram Singh and he decides to kill Dulare. Dulare flees away to save his life and hides in a well. Sangram Singh employs a guard near the well, as he has guessed the hiding place of Dulare. He is neglected of water and food. Savitri tries to help him and pleads with Sangram Singh but he heeds no ears to her pleas. She ends up throwing a rock inside the well and kills him as she was not able to see him suffer the pain. The complete track of Dulare's life accentuates the life of a poor helpless farmer pushed to death. Dulare is dehumanised to an extent where he is neglected of every basic human need for survival, including his marital life. In the case of Savitri it is far worse.

Savitri does all odd jobs for the upper class. She was a hardworking, determined woman, who supports her husband even at his fall. Fredrickson imprints that "Sexual objectification is defined as a representation of a person as a mere body/object for others' sexual desires" (Fredrickson et al., 1997, as cited in Szymanski, 2010). Savitri is a source of pleasure for Sangram Singh and is always brutally handled by Sangram Singh. He treats her as a sexual object to gratify his sexual needs and never respects her as a human. Savitri subdues to Sangram Singh's dehumanised physical torments in order to safeguard her family. "Stop, stop, you are hurting me. He paid no heed to her pleas" (Nagarkar, 2017, p.49). Sangram Singh working at the palace exerts his power over the working class and rules over them. He uses the power to dominate and extract labour, by verbally and even sexually harassing her. He simply strides into Savitri's house at any hour and assaults her in front of her husband. Dulare being aware of this act is left out helpless and voiceless due to his powerlessness. In spite of the difference in class structure, women of both high class and low class are being objectified both in the novel and in the society:

He squeezed the bag and released the grip gently. Savitri felt dark-brown showers fall on her body... suddenly she went taut and screamed... Hundreds of ants were crawling all over... Sangram Singh looked at Savitri with intense hatred... and started laughing uncontrollably... Her left eye was swollen and purple-blue. Her lips were red, ready to burst... He squeezed her breasts and bit her engorged lips till they bled (Nagarkar, 2017, pp.42-44).

Jasoda, the protagonist and wife of Sangram Singh is treated as a childbearing machine and an all-rounded domestic labour machine. She works all day and runs errands, as she is the breadwinner of the family. She takes care of the whole family, never expecting Sangram's support, and still undergoes domestic violence. "The back of her husband caught her on the jaw. She staggered and fell back... kicked her in the small of her back" (Nagarkar, 2017, pp.13-14). Even after

thrashing her so badly, he instructs her to prepare him his meal and so does she. Jasoda belonging to the upper-middle class works as a midwife and neglects to do odd jobs, like cleaning a toilet. This happens when she reaches Mumbai to escape the famine and drought at Kantagiri and works as a maid in an apartment. It became a difficult thing for her. She did not enjoy her work because it became something unpleasant for her. She could not be herself in that work.

In all these cases, regardless of the societal class or hierarchy or structure, not only the working class but also the upper class has been objectified and treated as both animals and machines. Moreover, the women characters are acutely targeted and victimized. They suffer objectification both psychologically and physically and more brutally. Their emotions and sufferings were not given heed. They were targeted physically, yet they were determined, strong and cared for their family. They are the 'new women' found to be self-determined, strong in physical and mental counterparts throughout the novel, and are protective of their family yet subdues under the male power and at last, get liberated but not radically. In the meantime, they are projected as virtuous. Angela reviewed *The Secrets between Us* by Umigar stating, "...women even in the upper class can be subjected to and suffer at the hands of male dominance." This reviewer complements the provided arguments.

V. FIRE FROM ASHES: RISING ABOVE SUPPRESSION

Jasoda along with her family reaches Mumbai in search of a better livelihood. She encounters a different set of turmoil. She also goes through sexual encounters while staying on the pavement. Being pregnant, she is raped by the rent collector, who charges for the pavement, where the family lives. She then goes in search of menial jobs in an apartment but resumes as soon as she feels disoriented, for she was asked to clean a toilet. Jasoda then for the livelihood of her family works in a food stall. She cleans peels and chops vegetables for the chef. Jasoda works hard and reaches greater heights. Towards the end of the novel, she owns big hotels and a flat, where her specialized dishes are served. She lives with her daughter Janhavi. In the final chapters, Sangram Singh comes back to Jasoda as he spoils all the riches gained from looting the prince. Jasoda accommodates him, but when he raises his voice against Janhavi, as a realisation, Jasoda for the first time voices out against Sangram Singh protecting her daughter. She gets engrossed when Sangram Singh plans to sell her restaurants. When she realises his villainous way of destroying her identity, she takes him out, makes him drink, asks him to drive the car, and unknowingly moves out of the car. She also files a car theft complaint. The next day a newspaper reports him to be dead as the car was found crashed beside the road. She rises above any objectification caused against her by ignoring to do it or by fighting back, but she bears the tortures of Sangram Singh.

As discussed earlier Sangram Singh abducts Raat Rani and locks her up in a dark room with no clothes on and forces her to have sex. She commits suicide, letting Sangram Singh fail at his plan of conquering her. Raat Rani is not only crushed by Sangram Singh but also by the Prince. Prince pleads and marries her by signing a secret contract and she always protests against the Prince if he interferes in her affairs. Raat Rani fights with the Prince stating, "...you begged and pleaded, cajoled and coaxed me from your hospital bed to give up my cushy life... with a leading industrialist...to come to this godforsaken hellhole." She is a self-determined woman of high class, who never lets the Prince win over her. She always spends her days praying and her nights watching serials and never spends time with him. The Prince finds everything done by her to be irritating and frustrating as she never obeys him. He even yells at her and gets no response. The Prince once ordered Sangram Singh to throw away the TV antennas to irritate her, which turned out to be a lesson for the Prince himself as she made the servant buy a new connection the same day. Prince yearns for her, but she decides their relationship. She involves in sex only if she wishes to have it. She didn't allow the hand of the Prince to become the upper hand and control her.

Savitri rises above the moralities and virtues framed by society. She is posed as the head of her family. Dulare, her husband belongs to the working class and they are untouchables, as regarded by Sangram Singh. Dulare in fear of the power never stands to protect Savitri nor supports her. He lives in the shade of Savitri. Dulare neither shows affection nor regrets towards Savitri as she is sexually enslaved by Sangram Singh. He stays a husband for his namesake, but Savitri stands to protect him from the villainous hands of Sangram Singh, disowning herself. Later when she kills Dulare out of mercy, she flees from Kantagiri and Sangram Singh.

VI. DISMANTLING THE STEREOTYPES OF INDIAN WOMEN

Indian women are projected as more feeble, fragile and dependent, by the western eyes. "Asian women were supposed to be 'hyper feminine,' with 'passive weak, quiet, and excessively submissive' traits," so says Pyke and Johnson (2003). Patriarchy also achieves its primary goal by establishing women as powerless, to emphasise their power. The novel taken for study highlights the women characters as independent, self-determined, positively ambitious, striving to escape/overcome patriarchal domination, and finally empowered. The author has beautifully proportionated the role and nature of the women characters.

"Nagarkar's trenchant narrative traces the journey of a woman of steely resolve and gumption, making her way through India that is patriarchal, feudal, seldom in the news, and weighed down by dehumanizing poverty" (Nagarkar, 2017, Cover copy). The female characters vastly focused on in this paper are Jasoda, Savitri and Raat Rani. These women with determined characteristics remain as good characters in spite of all the odd mishappenings. The virtues

coined by the patriarchal society have no power over the women characters. These patriarch virtues and norms go unworthy with these women characters, for they are raped, have sexual relationships with another man in front of one's husband and mother-in-law, attempt female infanticide, has no attachment with the girl infants/child. The readers may try to put them down but the characters never give them a chance and stand to prove it to be situationally moral.

Jasoda continuously chokes all her newborn female infants without any second thought. She takes care of her delivery all by herself. As soon as she cleans herself, without caring about the pain she retrieves her daily course. Projected as a negative statement, it emphasises the willpower, physical strength and psychological stability of Jasoda. Another astonishing incident takes place in Mumbai, when she was left shortage of rent to be paid to the rent collector; he approaches her and rapes her. While he was sucking her breast milk, she grabs chillies and rubs it over his male organ to save herself, "...he was screaming, 'Fire. Fuck, fuck, fuck. What did you do to me?'" (Nagarkar, 2017, p.162). In this quoted incident, Jasoda is not disturbed mentally but rather acts instantly and intellectually to protect herself from the cult of male clutches. She is an independent woman of gumption and is strong-willed, who cocoons her family. The stereotype of hyper-feminine Indian women is broken by the character Jasoda, in the latter half of the novel.

Raat Rani and Savitri suffer in the holds of Sangram Singh. The brutal rapes and physical tortures caused by a man affect them, but they are found unshaken and aware of themselves. Raat Rani and Savitri have strong spirits, which are unbroken by the sinister acts of Sangram Singh. "He was seldom prepared for the way she would attack him when he went to her room... She drew deep furrows on his face with her long nails, bit his arms or thighs or flung whatever was at hand at him" (Nagarkar, 2017, pp.195). Raat Rani attacks Sangram Singh even in her vulnerable situation without giving up on herself. Raat Rani and Savitri carefully exhibit plans to defeat Sangram Singh psychologically. They both escaped from his trap in different ways and still looked upon as brave characters.

VII. CONCLUSION

In recent times, well-educated women in schools, colleges and working areas are being abused, molested, raped, and approached with other acts of violence. Domestic violence and marital rape cases still prevail, and the only difference now is the audacious act of women in reporting and filing cases, unlike in the former decades. Indian cinemas telecast women characters as brave, heroic, and more than equal to their male counterparts. Women fight, speak, break stereotypes, and are not objectified physically or sexually in media. The use of women's bodies has finally started diminishing in Indian cinemas and Indian minds.

This study documents how women in rural areas still stoop to accept domestic violence and political oppression. In the same way, women of low classes who are physically and morally strong stoop themselves when the power comes into action. Women are found empowered and bold, yet domestically suppressed. They are strong socially but are still domestically oppressed. These women need to unlearn the feminine stereotypes further to escape the misuse of the female body.

The thematic analysis helped determine the hypothesis that, for women of any class, be it high class, low class or middle class, patriarchy is one of the fatal suppressing tools employed to deteriorate the self of resolute, spirited women. Although patriarchy clamps down women, the study does not showcase womanhood as weak but rather substantiates that men take control over women without knowing the reason for their subdued behaviour. Surprisingly, one of the results that come to the limelight while critically analysing the primary text helps understand the reason for the volunteer subduing of womanhood. Reality freezes when the women characters allow themselves under pressure and restrain willfully to patriarchy, if and only if those sacrifices benefit themselves or save the lives of their beloved ones. They withstand varying levels of pain with high determination, but only if they allow it to happen.

REFERENCES

- [1] Anwar, A., & Nursam, M. (2012). *Teori sosial sastra*. Yogyakarta: Penerbit Ombak.
- [2] Fredrickson, B. L., & Roberts, T. (1997). Objectification theory: Toward understanding women's lived experiences and mental health risks. *Psychology of Women Quarterly*, 21, 173-206.
- [3] Hasan, L. R. (2018, February 4). In 'Jasoda', Kiran Nagarkar succeeds in giving us an extraordinary heroine in the form of Everywoman. Scroll.in. <https://scroll.in/article/867092/in-jasoda-kiran-nagarkar-succeeds-in-giving-us-an-extraordinary-heroine-in-the-form-of-everywoman>
- [4] Haslam, N. (2006). Dehumanization: An integrative review. *Personality and Social Psychology Review*, 10(3), 252-264. https://doi.org/10.1207/s15327957pspr1003_4
- [5] Jasoda - Kiran Nagarkar. (2021). *The JCB Prize for Literature: JCB Literature Foundation*. <https://www.thejcbprize.org/longlist2018/index/bf6ebb60-9663-4f13-8c34-b096f3e47549>
- [6] Jasoda: A novel by Kiran Nagarkar – SpectralHues. (2018, February 6). *SpectralHues*. <https://www.spectralhues.com/books/book-world/jasoda-novel-kiran-nagarkar/>
- [7] Matschiner, M., & Murnen, S. K. (1999). Hyperfemininity and influence. *Psychology of Women Quarterly*, 23(3), 631-642. <https://doi.org/10.1111/j.1471-6402.1999.tb00385.x>
- [8] Morris, K. L. (2013). *Differentiating between objectification and animalization: Associations between women, objects, and animals*. Digital Commons @ University of South Florida. <https://scholarcommons.usf.edu/etd/4831>
- [9] Nagarkar, K. (2017). *Jasoda: A novel*. HarperCollins.

- [10] Nagarkar, K. (2018). The Erasure Of Memory, The Knocking Down Of History: A Conversation With Author Kiran Nagarkar. Interview by S. D. Nambiar. *The JMC Review: An Interdisciplinary Social Science Journal of Criticism, Practice and Theory*, 2, 214-218. <https://www.jmc.ac.in/uploads/staticfiles/jmcreview/vol2/Interview%20of%20Kiran%20Nagarkar.pdf>
- [11] Nailah. (2016). *The Reflection of Marxist Feminism in Suzanne Collins's Mockingjay* [Master's thesis]. Diponegoro University. Retrieved 3 April 2022, from http://eprints.undip.ac.id/50260/1/Thesis_Nailah.pdf
- [12] Pyke, K. D., & Johnson, D. L. (2003). Asian American Women and Racialized Femininities: "Doing" Gender across Cultural Worlds. *Gender & Society*, 17(1), 33-53. <https://doi.org/10.1177/0891243202238977>
- [13] Ramseyer Winter, V. L. (2015). *Sexual Objectification, Self-Objectification, Body Appreciation, and Quality of the Sexual Relationship in Relation to Preventative Sexual Health Behaviors in a Sample of Emerging Adult Women* [Doctoral dissertation]. https://kuscholarworks.ku.edu/bitstream/handle/1808/19386/RamseyerWinter_ku_0099D_13948_DATA_1.pdf;sequence=1
- [14] Rollero, C., & Piccoli, N. D. (2017). Self-Objectification and Personal Values. An Exploratory Study. *Frontiers in Psychology: Gender, Sex and Sexualities*, 8. <https://doi.org/10.3389/fpsyg.2017.01055>
- [15] Scott, J. C. (1990). *Domination and the Arts of Resistance*. New Haven and London: Yale University Press.
- [16] Singh, K. (2017, December 3). *Jasoda: Kiran Nagarkar's stark narrative is a sight for sore eyes*. ThePrint. <https://www.google.com/amp/s/theprint.in/pageturner/afterword/jasoda-kiran-nagarkars-stark-narrative-is-a-sight-for-sore-eyes/19936/%3famp>
- [17] Szymanski, D. M., Moffitt, L. B., & Carr, E. R. (2010). Sexual objectification of women: Advances to theory and research. *The Counseling Psychologist*, 39(1), 6-38. <https://doi.org/10.1177/0011000010378402>
- [18] Tong, R. (2009). *Feminist Thought: A more Comprehensive Introduction*. Westview Press.



Caro Velma J is an optimistic researcher working in the field of English Literature. She is presently a Research Scholar at Vellore Institute of Technology, Chennai campus, in the School of Social Sciences and Languages. Her areas of research interest are Postcolonial studies, Feminist studies, Film Studies and Psychoanalysis. She is interested in exploring new areas and emerging theories in the literature. She has published a paper and aspires to publish more articles in reputed journals.



G. Alan is an Assistant Professor of English, in the School of Social Sciences and Languages at Vellore Institute of Technology, Chennai campus. He is a scholarly person in the fields of Postcolonial Studies and Postmodern Studies. He is highly passionate towards critiquing cinema and novels within his specified areas of interest. He has ten years of work experience in teaching and has published research articles in reputed journals.

A Pronunciation of English Medical Loanwords Produced by Thai Nurses: A Case Study at Nopparat Rajathanee Hospital

Tharinee Kitikanan

Medical Intensive Care Unit, Nopparat Rajathanee Hospital, Bangkok, Thailand

Patchanok Kitikanan*

English Department, Faculty of Humanities, Naresuan University, Phitsanulok, Thailand

Abstract—The study of English loanwords produced by Thai speakers has received much attention. However, to the best of our knowledge, this is the first study of English medical loanwords produced by Thai nurses. The aim of this study is to investigate the production of English medical loanwords produced by L2 Thai nurses. The data used was 395 English medical loanwords in sentences. The analysis was divided into two main parts: phonological and morphological. For the phonological analysis, the influence of L1 Thai was found in the production. It was also found that there is a difference between the way Thai nurses and L2 Thai learners say the same English sounds, especially when the English sounds do not exist in the Thai sound system. For the morphological analysis, seven strategies of word formation were found, including keeping the same word, acronym, abbreviation, phrasal clipping, back clipping and adding other sounds, lengthening of abbreviation, and different pronunciations to distinguish words. Some strategies, such as lengthening of abbreviation, were not found in the formation of English loanwords in Thai, and some strategies in the formation of English loanwords in Thai were not found in the formation of English medical loanwords. These results suggest that English medical loanwords used by Thai nurses have unique characteristics which enhance the communication among healthcare professionals.

Index Terms—Thai, nurses, English medical loanwords, healthcare professionals, loanwords

I. INTRODUCTION

In this modern generation, English loanwords have played an essential role in the Thai vocabulary repertoire. English words were taken into Thai in the early Ratanakosin period when there was an increase in trade and power of the British to Southeast Asian countries (Nacaskul, 1979). When dealing with medical sciences, English has greater influence on Thai than other languages. This might be due to the universal property of English as a means to communicate globally. The other reason might be due to the medical superiority of some of the countries that use English as their first language. The latter reason is particularly true in the conversational communication among nurses, especially Thai nurses.

With regards to the working environment of health care practitioners, speed and accuracy of communication is important as time is often of the essence when trying to save people's lives. For nurses, the communication among them needs to be effective within limited time. They are in the profession where diversity in cultural and social communication is part of their working context (Lolaty et al., 2011). Miscommunication might result in dissatisfaction of staff and patients, or even poor care collaboration (Chapman, 2009). Nurses are in a working environment which is different from other professionals. The language they use when communicating amongst themselves, with other health care professionals and patients is thus interesting.

A number of studies of English loanwords produced by Thai speakers have been carried out (e.g., Gandour, 1979; Kenstowicz & Suchato, 2006; Nacaskul, 1979; Rungruang, 2007). For example, Kenstowicz and Suchato (2006) reviewed the results of a study of English loanwords in Thai and explained these results with a model of loanword adaptation. Another study is by Gandour (1979) and this investigates the rules for converting the English stress and intonation into Thai tonal categories. However, none of these studies looked specifically at English medical loanwords produced by Thai nurses. This might be due to the small percentage of English loanwords which were found in Thai medical sciences. This was highlighted in a paper by Nacaskul (1979) which showed only 3.08% of English loanwords were used in the field of English loanwords in Thai. Moreover, many studies of L2 Thai speakers have been carried out with English loanwords in written texts (e.g., Kenstowicz & Suchato, 2006).

Thus, this is the first study to explore the pronunciation of English medical loanwords produced by Thai nurses. Thai nurses in this study were Thai learners who used English as a foreign language in Thailand; hence their aims might not be to have complete mastery in the L2 (Kitikanan, 2019). This study uses the pronunciation of Thai nurses at Nopparat

* Corresponding author: Patchanok Kitikanan, Email address: nicenanina@gmail.com

Rajathanee Hospital. The context of this speech study is the working environment where Thai nurses mainly speak Thai and only use English loanwords when referring to medical terms. The research aim of this study is to investigate the pronunciation of English medical loanwords produced by L2 Thai nurses. It is interesting to find out how Thai nurses communicate among themselves and with other healthcare providers, and to what extent their native language (Thai) affects their pronunciation of English medical loanwords. This study provides the analysis of the pronunciation at the both phonological and morphological levels.

II. RESEARCH QUESTIONS

There are two research questions in this study: 1) What are the English sounds of the English medical loanwords which are phonologically produced by Thai nurses? and 2) How do Thai nurses morphologically form English medical loanwords?

III. LITERATURE REVIEW

A. Background on Thai Sounds

Thai is a tonal language. There are 21 consonant sounds: /w, p, p^h, b, t, t^h, d, k, k^h, ʔ, m, n, ŋ, r, f, s, h, t̃, t̃^h, j, l/. Nine are voiced and 12 are voiceless. These consonants can occur in the initial position. For the consonants in the final position, only some sounds can occur: /n, m, ŋ, j, w, k, t, p/, such as /lɪ:aw/ “to turn” and /bā:ŋ/ “some”. The consonant sounds in Thai are presented in Table 1.

TABLE 1
CONSONANT SOUNDS IN THAI (ADAPTED FROM KITIKANAN, 2020B)

Place of articulation Manner of articulation	Bilabial	Labial-velar	Labio-dental	Alveolar	Alveolo-palatal	Palatal	Velar	Glottal
Plosive	p p ^h	b		t t ^h	d		k k ^h	ʔ
Nasal		m			n		ŋ	
Fricative			f	s				h
Affricate					t̃ t̃ ^h			
Approximant		w				j		
Trill				r				
Lateral Approximant				l				

With the vowels in Thai, there are 18 monophthongs and three diphthongs. The monophthongs are divided into short and long. The short ones are: /a, i, u, e, æ, o, ɔ, ə/ whilst the long ones are: /a:, i:, u:, e:, æ:, o:, ɔ:, ə:/. The diphthongs are: /i:a, u:a, u:a/, such as /sɪ:a/ “spoiled”.

B. Background on English Sounds

In English, there are 24 consonant sounds: /p, b, m, w, f, v, θ, ð, t, d, n, s, z, ɹ, l, ʃ, ʒ, tʃ, dʒ, j, k, g, ŋ, h/ as shown in Table 2. All consonants, except /ŋ/ can occur in the initial position. For the final position, all consonants, except /ɹ, h, j, w/ can occur.

TABLE 2
CONSONANT SOUNDS IN ENGLISH (ADAPTED FROM KITIKANAN, 2020B)

Place of articulation Manner of articulation	Bilabial	Labial-velar	Labio-dental	Dental	Alveolar	Post-alveolar	Palatal	Velar	Glottal
Plosive	p b				t d			k g	
Nasal		m				n		ŋ	
Fricative			f v	θ ð	s z	ʃ ʒ			h
Affricate						tʃ dʒ			
Approximant		w			ɹ		j		
Lateral Approximant					l				

The vowels in English are composed of 22 monophthongs and eight diphthongs (Roach, 2009). From these 22 monophthongs, there are seven short vowels: /ɪ, ʊ, e, ʌ, æ, ɒ, ə/ and five long vowels: /i:, ɜ:, a:, ɔ:, u:/. The schwa /ə/ is

not the focus of this study as it is reduced vowel and only occurs in unstressed syllable, following the study of Kitikanan et al. (2022). The diphthongs are /ɪə, eə, ʊə, eɪ, aɪ, ɔɪ, əʊ, aʊ/. Unlike Thai, English is a stress language. However, there is no generalisation for stress rules in English. The broad rules are that in most content words, stress is placed on the first syllable (Clopper, 2002).

C. Pronunciation of English Loanwords in Thai

With regards to the pronunciation of English loanwords in Thai, many studies were carried out (e.g., Bickner, 1986; Gandour, 1979; Kenstowicz & Suchato, 2006; Nacaskul, 1979; Rungruang, 2007). The consonant sounds in English that also occur in the Thai sound system are often mapped with the Thai sounds in the same category, such as /b/ in "bit" as /bit/ and aspirated /k/ in "cute" as /kʰiʊw/. In the initial position, the English sounds that do not exist in Thai are often replaced by Thai sounds as follows: /v/ as /w/; /θ/ as /t/; /ð/ as /d/; /z/ as /s/; /ɹ/ as /t/ in written communication, but as /l/ in oral speech; /ʃ/ and /tʃ/ as /tʰɕ/; /dʒ/ as /tɕ/; and /g/ as /k/.

For personal names in English, some changes in the sounds are made to help with the pronunciation, with remembering them, and sometimes a mixture of humour was added, such as saying '(Mr.) Rankin' as /ræ:ŋ.kin/ 'vulture devours' or 'Mr. Hunter' as /mít.hǎn.træ:/ 'Mitr turns a trumpet' (Nacaskul, 1979). Regarding the length of English loanwords, the number of syllables of Thai words is often similar to that of English ones; however, they can be shortened, such as saying 'carburetor' as /kʰa:biw/ (Endarto, 2015; Raksaphet, 1991). When pronouncing unstressed syllables in English words, Thai speakers tend to accent them, and for stressed syllables, they are more likely to accent them especially when they occur in the last syllable of words (Nacaskul, 1979).

There is also some variation in the pronunciation of English loanwords as produced by educated and low-educated people. For example, Nacaskul (1979) mentioned that educated Thai speakers could pronounce clusters: /br, bl, dr, fl, fr/ and plosives preceding by /s/ in the initial consonants which are not permissible clusters in Thai. These clusters are changed into simple initial sound with the deletion of the second consonant in the cluster for low-educated people. In addition, in the pronunciation of some English clusters, /a/ (Nacaskul, 1979) or /ə/ (Kenstowicz & Suchato, 2006) is inserted.

For the pronunciation of English vowels, the diphthongs /ei, eə, ou, ɔə/ are realised as the long vowels in Thai /e:, æ:, o:, ɔ:/ (Nacaskul, 1979). In the pronunciation of final consonants after the vowels, they are often omitted, such as omitting /n/ in 'down' (saying as /da:w/) (Nacaskul, 1979). Regarding the final /p, t, k, m, n, ŋ/, Thai speakers tend not to have problem pronouncing them, but for the final /b, d, g/, the voicing is omitted; hence, /p, t, k/ are used to replace them (Endarto, 2015). Final /l, w/ after long vowels and final /ɹ/ after diphthongs are often omitted (Nacaskul, 1979). Similarly, final /dʒ/ is omitted or changed into /t/ (Nacaskul, 1979). Final /d, ʃ, tʃ, dʒ, θ/ in English are often replaced by Thai /t/ whereas final /l/ is often replaced with Thai /n/ (Nacaskul, 1979). Clusters in final position are often reduced into single final consonant (Nacaskul, 1979).

IV. METHODOLOGY

A. Data Production

395 English medical loanwords were used in sentences. These sentences were composed by the first author who was a nurse in the medical intensive care unit with seven years of experience. The sentences were in Thai but the target words were in English. For example, 'หลังให้ Streptokinase พบผู้ป่วยมี Coffee ground' (After giving streptokinase, it was found that the patient had coffee ground). The spelling of English medical loanwords was according to the spelling the doctors wrote for the healthcare providers. If the loanwords were in abbreviations, the target words would also be abbreviated. As there was no word with diphthong /ʊə/, nor /ɔ/ and /z/ in the initial position of a syllable, there was no information on how these sounds would be articulated in English medical loanwords by Thai nurses.

The sentences were produced by the same author using an iPhone SE2020. The sound files are in MP3 format. For the validity of the analysis, the pronunciations of the target words in the sentences were checked by three nurses at Nopparat Rajathanee Hospital. They listened to the sentences and if there was a disagreement of the pronunciation between the three nurses and the first author, the target word would be changed. The target words were then transcribed using IPA symbols by the second author who had received phonetic training during her PhD degree. The transcription was also checked by another trained phonetician who is an English teacher with Thai background.

B. Data Analysis

The target words in English and their transcriptions were transferred to Microsoft Excel. The analysis was divided into two levels: phonological and morphological. For the phonological level, i.e. the realisations of consonant sounds: both single and cluster sounds, were investigated in the initial and final position. Similarly, the realisations of vowel sounds were also explored for short and long vowels, and diphthongs. For the morphological level, the word formation of English medical loanwords was examined. All data here were recorded in Microsoft Excel. The research project and its methodology, including data collection and data analysis, were ethically approved by Nopparat Rajathanee Hospital (Reference number: 16/2565).

V. RESULTS AND DISCUSSION

To explore the pronunciation of English medical loanwords by Thai nurses, the analysis was divided into two levels: phonological and morphological. The details are as follows.

A. Phonological Analysis

As the first research question is: Which are English sounds in English medical loanwords are phonologically realised by Thai nurses? The analysis at the phonological level was divided into two main parts: consonants and vowels. The consonant sounds were divided into two types: single consonant and cluster sounds. Each type has been divided into initial and final positions.

1. Consonant Sounds

In general, the articulation of the consonant sounds for English medical loanwords by Thai nurses was found to be rather similar to the production of English consonant sounds by L2 Thai learners. The production of English medical loanwords greatly received positive transfer from the English phonemes that also existed in the Thai phonological system, i.e. Thai nurses tended to replace the Thai sounds for the English sounds that also phonologically occurred in Thai. For example, /f/ in 'femur' was articulated as /fi:m̌:/, and /s/ in 'sat' was articulated as /šæt/. They also benefited from the aspiration in Thai, both at the beginning and after /s/ as Thai has both aspirated and unaspirated voiceless stops. For example, /t/ in 'tube' was pronounced with aspiration as /tʰi:w/, and /t/ in 'stoke' was without aspiration as /šà.tók/. With regards to English /t/ and /n/ in the final position, sometimes they were found to be pronounced with the target-like sounds, but they could also be deleted in their production. For example, /t/ in 'right' /ɹaɪt/ was pronounced as /lái/, and 'n' in 'sign' /saɪn/ was pronounced as /sa:j/. In addition, the results for the realisations of English sounds that did not exist in the Thai sound system and English vowels are presented as follows.

a. Consonant Sounds in Initial Position

Thai nurses were more likely to replace English consonant sounds which do not exist in the Thai phonological system with other Thai consonant sounds. The following single sounds in the initial position in English were found to be replaced with Thai sounds:

- 1) English /p/ with Thai /ť/, such as 'pressure' /'pɹɛʃə/ as /pʰét.ťěȟ:/;
- 2) English /v/ with Thai /w/, such as 'vessel' /'vesəl/ as /wát.šən/;
- 3) English /g/ with Thai /k/, such as 'gown' /gaʊn/ as /ka:w/;
- 4) English /ɹ/ with Thai /l/, such as 'right' /ɹaɪt/ as /lái/;
- 5) English /z/ with Thai /s/, such as 'wheezing' /'wi:zɪŋ/ as /wí:t.šiŋ/;
- 6) English /θ/ with Thai /ť/, such as 'thermometer' /θə'mɒmɪtə/ as /ťȟə.mo:.mí.ťə:/;
- 7) English /tʃ/ with Thai /ťěȟ/, such as 'discharge' /dɪs'tʃɑ:dʒ/ as /dít.ťěȟa:t/; and
- 8) English /dʒ/ with Thai /ťěȟ/, such as 'oxygen' /'ɒksɪdʒən/ as /ʔó:k.sí.ťěȟ:n/.

The following results showing the replacement of sounds in the initial position are inconsistent with the findings in the study of Kenstowicz and Suchato (2006): English /p/ with Thai /ťěȟ/, English /v/ with Thai /w/, English /g/ with Thai /k/, English /z/ with Thai /s/, and English /dʒ/ with Thai /ťěȟ/. According to that study, these substitutions were considered as context-free mapping of consonants between English and Thai sounds.

b. Consonant Sounds in Final Position

For the consonant sounds in the final position, it was found that Thai nurses changed English sounds that did not exist in the Thai phonological system as follows:

- 1) final voiceless stop was articulated with no audible release, such as /t/ in 'admit' /æd'mɪt/ as /ʔé:t.míť/;
- 2) English /dʒ/ with Thai /ť/, such as 'bandage' /'bændɪdʒ/ as /b̌æ:n.ďěť/;
- 3) English /f/ was deleted or replaced with /p/, such as 'off' /ɒf/ as /ʔó:p/ and 'life' /laɪf/ as /lái/;
- 4) English /θ/ with Thai /ť/, such as 'both' /bəʊθ/ as /b̌ó:ť/;
- 5) English /l/ was either deleted, replaced with /n/ or /w/, such as 'alcohol' /'ælkə'hɒl/ as /ʔæ:n.ǩə.ȟə:/, 'vessel' /'vesəl/ as /wé:t.šěw/ and 'muscle' /'mʌs əl/ as /mát.šən/;
- 6) English /s/ was either deleted or replaced with /ť/, such as 'epistaxis' /,epɪ'stæksɪs/ as /ʔi:.p̌ȟi:.ťȟé:k.šia/ and 'thrombus' /'θrɒmbəs/ as /ťȟə.m.báť/;
- 7) English /b/ with Thai /p/, such as 'rub' /ɹʌb/ as /láp/;
- 8) English /d/ with Thai /ť/, such as 'ward' /wɔ:d/ as /w̌ò:ť/;
- 9) English /g/ with Thai /k/, such as 'bag' /bæg/ as /b̌æ:k/;
- 10) English /v/ with Thai /p/, such as 'observe' /əb'zɜ:v/ as /ʔó:p.šə:p/;
- 11) English /ʃ/ with Thai /ť/, such as 'push' /pʊʃ/ as /p̌ȟúť/;
- 12) English /tʃ/ as Thai /ť/, such as 'stitch' /stɪtʃ/ as /šà.tíť/; and
- 13) English /z/ with Thai /ť/, such as 'gauze' /gɔ:z/ as /ǩóť/.

For these results, Thai nurses might have a problem of aurally differentiating English medical loanwords 'right' and 'life' when they occurred out of the context as they both pronounced as /lái/. In addition, the results of the following substitutions were in agreement with the findings in the study of Nacaskul (1979): English /dʒ/ with Thai /ť/, /θ/ with

Thai /t/, English /l/ was either deleted and replaced with /n/, English /d/ with Thai /t/, English /ʃ/ with Thai /t/, and English /tʃ/ as Thai /t/.

c. Clusters in Initial Position

Regarding the cluster in the initial position of English medical loanwords, some words showed that Thai nurses maintained the cluster in the production, such as 'plan' /plæn/ as /pʰlæ:n/ and 'bleed' /bli:d/ as /bli:t/. However, for most clusters, the cluster was changed into single phoneme. The examples are as follows:

- 1) English /gɪ/ with Thai /k/, such as 'degree' /di'ɡri:/ as /di:ki:/;
- 2) English /bl/ with Thai /b/, such as 'block' /blɒk/ as /bɔ:k/;
- 3) English /tɪ/ with Thai /t/, such as 'stroke' /stɹʊk/ as /sà.tók/;
- 4) English /θɪ/ with Thai /tʰ/, such as 'thrombus' /'θɹɒmbəs/ as /tʰɔ:m.bát/; and
- 5) English /dɪ/ with Thai /d/, such as 'drop' /dɹɒp/ as /dòp/.

According to Nacaskul (1979), the existence of clusters in English loanwords used in Thai often occurs in the pronunciation of modern educated people. However, this reason might not be applicable with Thai nurses as they were speakers educated to degree level. The reason for the omission of the post-consonant sound after the first sound might be due to time pressures often found in their working environment which requires fast and efficient communication. For clusters with initial /s/, Thai nurses often inserted Thai /a/ after /s/ before the second sound in the cluster. For example, English /sk/ was realised as /sà.k/, such as 'score' /skɔ:/ as /sà.kɔ:/, and English /st/ was produced as /sà.t/, such as 'step' /step/ as /sà.tèp/.

d. Clusters in the Final Position

For English medical loanwords with clusters in the final position, the clusters were reduced to single consonant sounds. For example,

- 1) English /st/ was reduced to /t/, such as chest /tʃest/ as /tʰé:t/;
- 2) English /sk/ was reduced to /t/, such as 'mask' /mɑ:sk/ as /mæ:t/;
- 3) English /nt/ and /ns/ were realised as /n/, such as 'stent' /stent/ as /sà.té:n/, and 'ambulance' /'æmbjʊləns/ as /æ:m.bu:lé:n/;
- 4) English /gz/ was produced as /k/, such as 'legs' /legz/ as /lé:k/; and
- 5) English /ft/ was replaced with /p/, such as 'left' /left/ as /lép/.

All replacing sounds were the sounds in Thai and they were used according to the Thai phonotactic rules, i.e., Thai does not allow clusters in the final position. The results of these substitutions were consistent with the findings in the study of Nacaskul (1979): English /st/ with /t/, English /ns/ with /n/, and English /ft/ with /p/. It is interesting that although /nt/ is an acceptable sound in the final position in Thai, only /n/ was preserved in the production of the final cluster.

2. Vowel Sounds

With regards to the vowel sounds in English medical loanwords in Thai, they can be divided into three categories: short vowel, long vowel and diphthong as follows.

a. Short Vowels

There are in English: /ɪ, ʊ, e, ʌ, æ, ɒ/. Each of them was realised as follows.

- 1) English /æ/ was produced as long vowels /a:/ and /æ:/, such as 'palliative' /'pæliətɪv/ as /pʰa:lai.tʰi:p/, and 'admit' /æd'mɪt/ as /ʔæt.mít/;
- 2) English /e/ was articulated as /e/, /a/ and /e:/, such as 'sepsis' /'sepsɪs/ as /sép.sìt/, 'vessel' /'vesəl/ as /wát.sên/, and 'leg' /leg/ as /lé:k/;
- 3) English /ɪ/ was produced as /i:/, /e:/, /ia/ and /i/, such as 'injury' /'ɪndʒəri/ as /ʔin.tɕu:lí:/, 'bandage' /'bændɪdʒ/ as /bæ:n.dè:t/, 'epistaxis' /'epɪstæksɪs/ as /ʔi:phɪ:thæ:k.sia/, and 'admit' /æd'mɪt/ as /ʔæt.mít/;
- 4) English /ɒ/ was pronounced as /ɔ:/ and /o:/, such as 'oxygen' /'ɒksɪdʒən/ as /ʔók.sì.tê:n/, and 'thermometer' /θə'mɒmɪtə/ as /tʰə:mo:mí.tê:/;
- 5) English /ʌ/ was replaced with /a/, such as 'lumbar' /'lʌmbə/ as /lam.bâ:/;
- 6) English /ʊ/ was produced with /u/ and /u:/, such as 'push' /pʊʃ/ as /pʰut/, and 'ambulance' /'æmbjʊləns/ as /ʔæ:m.bu:lé:n/.

The results above showed that most short vowels in English were replaced with Thai long vowels, i.e. English /æ/ with both /a:/ and /æ:/, English /e/ with /e:/, English /ɪ/ with /i:/, English /ɒ/ with /ɔ:/, and English /ʊ/ with /u:/. Many short vowels could be pronounced with more than one Thai sound, i.e. English /e/ with both /e/, /a/ and /e:/, English /ɪ/ with /i:/, /e:/, /ia/ and /i/, English /ʊ/ with both /u/ and /u:/, and English /æ/ with both /a:/ and /æ:/. The results from three vowels in English showed that they were replaced with the Thai vowels which were counterpart with one another, i.e. English /e/ with both /e/ and /e:/, English /ɪ/ with both /i:/ and /i/, and English /ʊ/ with both /u/ and /u:/. The results that English /ɪ/ was replaced with /i/, and English /ʌ/ was replaced with /a/ are consistent with the findings in the study of Kitikanan (2020a) that L2 Thai learners mostly perceived English /ɪ/ as Thai /i/, and English /ʌ/ with /a/. Only English

/ʌ/ was replaced with short vowel in Thai, suggesting that English /ʌ/ and /a/ might be phonetically and articulatory closed in terms of duration of the vowels.

b. Long Vowels

Long vowels in English /i:/, /ɜ:/, /ɑ:/, /ɔ:/, /u:/ were produced as follows.

- 1) English /i:/ was realised as /i:/, such as 'piece' /pi:s/ as /pʰi:t/;
- 2) English /ɜ:/ was produced with /ə:/, such as 'observe' /əb'zɜ:v/ as /ʔə:p.sə:p/;
- 3) English /ɑ:/ was articulated with /æ:/ and /a:/, such as 'mask' /mɑ:sk/ as /mæ:t/, and 'discharge' /dɪs'tʃɑ:dʒ/ as /dɪt.tʰa:t/;
- 4) English /ɔ:/ was realised as /ɔ:/ and /ɒ/, such as 'ward' /wɔ:d/ as /wɒ:t/, and 'gauze' /gɔ:z/ as /kɔt/;
- 5) English /u:/ was articulated with /i/ and /u:/, such as 'tube' /tju:b/ as /tʰi:w/, and 'balloon' /bə'lu:n/ as /bɒ:n.lu:n/.

For the production of English long vowels, most of them were produced with long vowels in Thai, i.e. English /i:/ with /i:/, English /ɜ:/ with /ə:/, English /ɑ:/ with /æ:/ and /a:/, and English /ɔ:/ with /ɔ:/, /ɒ/. The result that English /ɜ:/ was produced with /ə:/ is in agreement with the finding in the study of Kitikanan (2020a) that L2 Thai learners mostly perceived English /ɜ:/ as Thai /ə:/. In addition, the result that English /u:/ was produced with /u:/ is consistent with the finding in the study of Kitikanan (2020a) in the high-experienced group who mostly perceived this English vowel as similar to Thai /u:/.

c. Diphthongs

Regarding diphthongs in English /ɪə, eə, eɪ, aɪ, ɔɪ, əʊ, aʊ/, they were realised as follows.

- 1) English /ɪə/ was produced with /ai/, such as 'palliative' /'pælɪətɪv/ as /pʰa:lai.tʰi:p/;
- 2) English /eə/ was realised as /æ:/, such as 'airway' /'eə,wei/ as /ʔæ:.we:/;
- 3) English /eɪ/ was articulated with /a:/ and /e:/, such as 'nasal' /'neɪzəl/ as /na:.sə:/, and 'airway' /'eə,wei/ as /ʔæ:.we:/;
- 4) English /aɪ/ was pronounced as /a:j/ and /ai/, such as 'sign' /saɪn/ as /sa:j/ and 'life' /laɪf/ as /lái/;
- 5) English /ɔɪ/ was produced with /ɔ:j/, such as 'void' /vɔɪd/ as /wɔ:j/;
- 6) English /əʊ/ was realised as /o:/, such as 'stroke' /strəʊk/ as /sà.tó:k/;
- 7) English /aʊ/ was produced with /a:w/, such as 'ground' /graʊnd/ as /ka:w/.

From the results above, two out of three diphthongs ending with /ɪ/ were mostly substituted with the Thai vowel ending with /j/, i.e. English /aɪ/ as /a:j/, and English /ɔɪ/ as /ɔ:j/. Two diphthongs ending with /ʊ/ were replaced with sounds with lip rounding, i.e. English /əʊ/ as /o:/, and English /aʊ/ as /a:w/. The result that English /aɪ/ was realised as /ai/ was contrastive to the finding that English /aɪ/ was produced with a Thai vowel followed by the semi-vowel /j/ in the study of Nacaskul (1979).

B. Morphological Analysis

The second research question is: How do Thai nurses morphologically form English medical loanwords? In order to answer this question, analysis was carried out at the morphological level. With regards to the analysis at morphological level, seven strategies were found in the formation of English medical loanwords by Thai nurses as follows.

1) Keeping same word: In general, most English medical loanwords were pronounced with similar number of syllables, such as 'content' as /kʰɔ:n.tʰɛ:n/, 'disease' as /di:.si:t/, and 'balloon' as /bɒ:n.lu:n/.

2) Acronym: Sometimes, English medical loanwords could be articulated with acronym, such as 'STEMI' (ST-Elevation Myocardial Infarction) as /sà.ti:.mî:/, and 'APACHE' (acute physiology and chronic health evaluation) as /ʔà.pa:.tʰɛ:/.

3) Abbreviation: Thai nurses also employed abbreviation to pronounce English medical loanwords, such as 'CPR' as /si:.pʰi:.ʔa:/, 'DI' as /di:.ʔai/, and 'BD' as /bi:.di:/.

4) Phrasal clipping: It was found that English medical loanwords could be clipped in the phrasal level, such as pronouncing 'underlying disease' as /ʔan.dô:.la:j.ʔiŋ/; the word 'disease' was clipped in the word formation. However, this strategy was rare.

5) Back clipping and adding other sounds: Some English medical loanwords might be clipped at the back, such as 'stethoscope' as /sà.té:t/, and 'respiratory' as /lé:t/.

6) Lengthening of abbreviation: Many abbreviations were found to be fully pronounced, such as 'DOT' (dead on table) as /dé:t.ʔɔ:n.tʰɛ:.bô:/, 'S/P' (status post) as /sà.te:.tát.pʰô:t/, 'U/S' (ultrasound) as /ʔan.tâ:.sa:w/, 'NSS' (normal saline) as /nɔ:.mô:.sa:.la:y/, and 'ICH' (intracerebral hemorrhage) as /m.tâ:.si:.li:.bô:.hi:.mo:.le:t/. However, when they were used many times, the speakers might shorten the words and pronounced them as abbreviation in order to save time.

7) Different pronunciations to distinguish words: This strategy was found to distinguish pairs of words that might cause confusion during the communication. For example, for 'Atrial fibrillation' and 'Atrial flutter', they could be abbreviated into 'AF'. However, abbreviating them into 'AF' might cause confusion, so Thai nurses called 'Atrial fibrillation' as /ʔe:.ʔé:p/, and 'Atrial flutter' as /ʔe:.fat.tô:/.

VI. CONCLUSION AND IMPLICATION

In summary, the production of English medical loanwords by Thai nurses seems to be influenced largely by L1 sounds. Many English sounds that exist in the Thai sound system were produced with Thai sounds that are phonemically similar to the English sounds. This might be due to positive transfer of the Thai sounds in the production of the English medical loanwords, such as pronouncing /t/ as aspirated for the /t/ at the beginning of the word, and as unaspirated for the /t/ after /s/. In the same way, the production of English sounds that did not occur in the Thai sound system seems to be due to negative transfer of the Thai sounds, such as replacing English /v/ with Thai /w/. These findings support the concept of L1 transfer as agreed in many researchers (Best, 1995; Best & Tyler, 2007; Flege, 1995; Lado, 1957). As negative transfer might cause confusion in communication, especially in the context requiring accuracy and speed, Thai nurses might be aware that some words might be pronounced the same, such as pronouncing 'right' /ɹaɪt/ and 'life' /laɪf/ as /lái/. In this case, the context of speech or carrier phrase plays an important role in helping Thai nurses to understand each other.

This study also found that Thai nurses employed many strategies to form English medical loanwords, such as acronym, lengthening of abbreviation and phrasal clipping. It is interesting that even when constrained by time, some pronunciations were extended beyond the original words, such as pronouncing 'DOT' (dead on table) as /dɛːt.ʔɔːn.tʰeːbɔː/, and 'NSS' (normal saline) /nɔː.môː.saː.laːy/. Although Nacaskul (1979) mentioned that many personal names in English were changed into Thai words with humour, such as '(Mr.) Rankin' as /ræŋ.kin/, this characteristic of word formation was not found in this study. It might be due to the environment in which the health provider work requires a high level of seriousness. This implies that the word formation of English medical loanwords by Thai nurses is rather different from that of English loanwords used by the general Thai population.

VII. LIMITATIONS AND FUTURE DIRECTIONS

This study has three main limitations. Firstly, the pronunciation of English medical loanwords in this study was based on the production of Thai nurses at Nopparat Rajathanee Hospital. Thai nurses at other hospitals might pronounce some words differently. For example, 'ID' is pronounced as abbreviation /ʔai.diː/ for Thai nurses at Nopparat Rajathanee Hospital, but is fully produced as /ʔin.tâː.dəː.môː/ for the ones at Chulalongkorn Hospital. Another example is from 'ROM' which is pronounced as /læːŋ.ʔɔːp.moː.tɕʰân.pòk.kà.ti/ ('regular range of motion' in Thai) for Thai nurses at Nopparat Rajathanee Hospital, but as /fuː.læːŋ.ʔɔːp.moː.tɕʰân/ ('full range of motion' in Thai) for the ones at Suranaree University of Technology Hospital. Future study might investigate the pronunciation of English medical loanwords by Thai nurses at other hospitals as compared with the one by Thai nurses at Nopparat Rajathanee Hospital in this study.

Secondly, as the data used in this study had no diphthong /oʊ/, nor /ɔ̃/ and /ɜ/ in initial position of the syllable, the investigation of these sounds in English medical loanwords by Thai nurses was limited. Further study might be carried out on the English medical loanwords by Thai nurses with these three sounds in the target words. It might be found that these three sounds were substituted with the Thai sounds similar to the ones used by general L2 Thai learners when pronouncing these English sounds.

The third limitation is on the analysis of the Thai tones in the loanwords. Although there were studies on tonal rules in English loanwords in Thai (e.g., Gandour, 1979; Nacaskul, 1979), the analysis for tonal rules was not the focus of this study. For future research, it would be interesting to carry out an examination of the rules when using Thai tones in English medical loanwords by Thai nurses.

REFERENCES

- [1] Azimi Lolaty, H., Ashktorab, T., Bagheri Nesami, M., & Bagherzadeh Ladari, R. (2011). Experience of professional communication among nurses working in educational hospitals: a phenomenological study. *Journal of Mazandaran university of medical sciences*, 21(85), 108-125.
- [2] Best, C. T. (1995). A direct realist perspective on cross-language speech perception. In W. Strange (Ed.), *Speech perception and linguistic experience: Issues in cross-language research* (pp. 171-204). Timonium, MD: York Press.
- [3] Best, C. T., & Tyler, M. D. (2007). Nonnative and second-language speech perception: Commonalities and complementarities. In M. J. Munro & O.-S. Bohn (Eds.), *Second language speech learning: The role of language experience in speech perception and production* (pp. 13-34). Amsterdam: John Benjamins.
- [4] Bickner, R. J. (1986). *Thai tones and English loanwords: a proposed explanation*. Paper presented at the Papers from a conference on Thai studies in honor of William J. Gedney.
- [5] Chapman, K. B. (2009). Improving communication among nurses, patients, and physicians. *AJN The American journal of nursing*, 109(11), 21-25.
- [6] Clopper, C. G. (2002). Frequency of stress patterns in English: A computational analysis. *IULC Working Papers Online*, 2(2), 1-9.
- [7] Endarto, I. T. (2015). *Comparison between English loanwords in Thai and Indonesian: A comparative study in phonology and morphology*. Paper presented at the ASEAN/Asian Academic Society International Conference Proceeding Series.
- [8] Flege, J. E. (1995). Second language speech learning: Theory, findings, and problems. In W. Strange (Ed.), *Speech perception and linguistic experience: Issues in cross-language research* (pp. 233-277). Timonium, MD: York Press.
- [9] Gandour, J. (1979). Tonal rules for English loanwords in Thai. In T.L. Thongkum, P. Kullavanijaya., P.V. Panupong, K. Tingsabadh.(Eds.), *Studies in Tai and Mon-Khmer Phonetics and Phonology in Honour of Eug énie J.A. Henderson* (pp. 94-105). Bangkok: Chulalongkorn University Press.

- [10] Kenstowicz, M., & Suchato, A. (2006). Issues in loanword adaptation: A case study from Thai. *Lingua*, 116(7), 921-949.
- [11] Kitikanan, P. (2019). Do Pragmatic Awareness and Grammatical Awareness Relate to Motivation and Severity Rating, and Do They Relate to One Another? *The New English Teacher*, 13(1), 19-31.
- [12] Kitikanan, P. (2020a). The Effect of L2 Experience on the Perceptual Assimilation of British English Monophthongs to Thai Monophthongs by L2 Thai Learners. *English Language Teaching*, 13(5), 1-10. doi:10.5539/elt.v13n5p1
- [13] Kitikanan, P. (2020b). *[L2 Phonology]*. Phitsanulok: Naresuan University Publishing House.
- [14] Kitikanan, P., Faizal, S. S. B., & Mata, P. (2022). An impressionistic study of British English monophthongs produced by L2 Thai Learners. *English Teaching & Learning*. doi:https://doi.org/10.1007/s42321-021-00103-4
- [15] Lado, R. (1957). *Linguistics Across Cultures*. Ann Arbor, Mich.: University of Michigan Press.
- [16] Nacaskul, K. (1979). A note on English loanwords in Thai. In T.L. Thongkum, P. Kullavanijaya., P.V. Panupong, K. Tingsabadh.(Eds.), *Studies in Tai and Mon-Khmer Phonetics and Phonology in Honour of Eug ánie J.A. Henderson* (pp. 151-162). Bangkok: Chulalongkorn University Press.
- [17] Raksaphet, P. (1991). *A study of English loanwords in Thai newspapers*. Indiana University.
- [18] Roach, P. (2009). *Englsih Phonetics and Phonology: A practical course* Cambridge: Cambridge University Press.
- [19] Rungruang, A. (2007). *English loanwords in Thai and optimality theory*. (Ph.D. dissertation). English Department, Ball State University.

Tharinee Kitikanan is a registered nurse at the department of Medical Intensive Care Unit, Nopparat Rajathanee Hospital, Bangkok, Thailand. She has taken care of patients with general critical illness so that they could pass critical period and have better life quality. Her research interests are nursing of patients and nurses.

Patchanok Kitikanan is an Assistant Professor at English Department, Faculty of Humanities, Naresuan University, Phitsanulok, Thailand. She has earned a PhD in Phonetics and Phonology. Her research interests are on second language acquisition (SLA), applied linguistics, linguistics, L2 phonology, and phonetics.

The Dysfunctional Father in Hanif Kureishi's Novel *The Buddha of Suburbia*

Walid Messaoudi

Faculty of English Language and Literature, University of Jordan, Amman, Jordan

Samira Al-Khawaldeh

Faculty of English Language and Literature, University of Jordan, Amman, Jordan

Abstract—This study seeks to offer a comprehensible understanding of the father figure in family and how the father character in Hanif Kureishi's "*The Buddha of Suburbia*" becomes dysfunctional to some extent. However, critics, historians or literary figures concentrate less on the structure and more on the description such as a happy family or a sad family, etc. Add to that, writers succeed to depict the image of a ruling father who owns everything inside the family including his wife and children. Also, they may portray a successful mother who manages to take care of her children in the absence of a husband. Nevertheless, fathers as abusive and dysfunctional in particular families are seldom taken into consideration; perhaps because of the patriarchal stereotypes in certain communities. Thus, Fatherhood is the main reason to family destruction and disintegration in contradiction to the patriarchal system that positions the father as the symbol of unity and at the same time of power.

Index Terms—the dysfunctional father, family, dress, Hanif Kureishi

I. INTRODUCTION

Family has been discussed in different fields, it is a structure in society and it takes different forms. These forms are combined according to the members of the family, yet, it is a combination of a triad: father, mother, and a son, or a step father, a mother, and a son, and so on. However, critics, historians or literary figures concentrate less on the structure and more on the description such as a happy family or a sad family, etc. Add to that, writers succeed to depict the image of a ruling father who owns everything inside the family including his wife and children. Also, they may portray a successful mother who manages to take care of her children in the absence of a husband. Nevertheless, fathers as abusive and dysfunctional in particular families are seldom taken into consideration; perhaps because of the patriarchal stereotypes in certain communities.

II. RESULTS AND ANALYSIS

Additionally, to fully grasp the dysfunctionality of the father, one needs first to position that character within the right context. Thus, Corboz et al. (1993) in "Systemic Analysis of Father-mother-baby Interactions: The Lausanne Triadic Play", situate the father in the triadic relationship in which the authors provide a mathematical synthesis of "two plus one", the mother, son and then comes the father or vice versa, the father, son and later on the mother, in which the son takes a fixed state (Corboz et al., 1993). Also, in "Reflexive Methodology: New Vistas for Qualitative Research" Alvesson and Skoldberg (2009), argue about the importance of including post-structural techniques such as language and discourse to demonstrate how power is related, and manipulative for diverse forms of subjectivity or identity, which means that through language the father gains power and, thus, may become dysfunctional by using abusive words (Alvesson & Skoldberg, 2009).

In "When a Child Rejects a Parent: Tailoring the Intervention to Fit the Problem" Friedlander and Walters (2010) emphasize the fact that there are causes that lead to the dysfunctionality of the father figure. They maintain that it starts first like a problem within the triadic or between the dyadic. In other words, they argue that there are three factors that lead to the dysfunctionality of the father; violence is the major factor, along with abusiveness and neglect (Friedlander & Walters, 2010). Moreover, in "Troubling the Functional/Dysfunctional Family Binary Through the Articulation of Functional Family Estrangement" Allen and Moore (2017) argue that the binaries functional/dysfunctional are interchangeable, if the communication is accessible and democratic between family members, the family is functional. On the other hand, if communication is absent and takes the traits of subjugation then the family is dysfunctional. In this context, the traits of subjugation are the father's in comparison to the mother because sons fear their fathers mostly and not their mothers. Yet, the father or "the breadwinner" is dysfunctional when we come to the verbal stage or communication (Allen & Moore, 2017). Indeed, a growing body of research evidence shows that the representation of fathers has always been as the powerful and the breadwinners but never focus on how this powerfulness converts to a "weak point". In this sense, in their book "*Constructing Fatherhood: Discourses and*

Experiences” Lupton and Barclay (1997) discuss how the popular media succeeds in representing the father figure in different places around the world. These portrayals are the major reason that positioned fatherhood in a particular image in societies (Lupton & Barclay, 1997). Respectively, Gregory and Milner (2011) argue in “What’s New About Fatherhood? The Social Construction of Fatherhood in France and the UK” that, fatherhood appears pessimistically in newspapers and how it was responsible for both family disintegration and values non-continuations (Gregory & Milner, 2011).

Add to that, Catherine Sellene in her book “*Les pères vont bien! Comment les hommes affirment et assument aujourd’hui leur paternité*” (2005), contextualizes the father figures in relation to war and post war atmosphere. She considers that the war is the main reason that results father’s lacking. In other words, she confirms that after the war, the traditional father who was the symbol of power is diminished and personified as brutally abusive and alcoholically addicted (Sellene, 2005). Furthermore, in “Masculinity and Child Care: The Reconstruction of Fathering” Brandth and Kvande (1998) note that, fatherhood has something to do with masculinity, unlike Sellene who connects fatherhood with war and post war contexts; here, they integrate fatherhood with masculinity. They argue that being patriarchal and powerful is parental role, yet, masculinity is juxtaposed to fatherhood. They proceed to discuss the role of the father in the nuclear family as being the good provider (Brandth & Kvande, 1998). However, in this context of masculinity and its relation to fatherhood, Butler (1988) in her article “Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory,” argues that “gender is not a fact, the various acts of gender create the idea of gender, and without those acts, there would be no gender at all (p, 522). In other words, being masculine is a matter of acts and being a father also is a matter of acts, but the absences of those acts differentiate gender, such acts as power for instance shapes the masculine and, thus, fatherhood. If the mother performs acts of power and dominance it will be positioned as masculine. Vis a vis, if the father who is biologically masculine performs less acts of power and being less dominant, at that point he is feminine. Thus, by saying the father is dysfunctional means that the father is gaining new identity (Butler, 1988).

Some critics assert that the growing movement of loving oneself causes a diversity of family forms which leads to reversal of roles inside the family. Lee (2008), for instance contends in “Fragmenting Fatherhoods? Fathers, Fathering and Family Diversity” that the father becomes dysfunctional through loving himself more than he loves his family members, in this case his wife and his children. The child disrespects the father and enjoys more the company of his friends than his father. All this disequilibrium is fractured on children’s encounter with the outside world. More importantly, he adds that the no role of the breadwinner, or what this article argues, this dysfunction results in the displacement of the father from the family, yet, according to Ehrerreich and Popenoe this becomes an argument for fathers to escape family responsibilities or as Kerry Lee calls it “a flight from commitment” and thus, the father sets himself up as a dysfunctional figure” (p, 37). In addition, Finch (2007) contends in her article “Displaying Families” that modern families are much more doing than being. In other words, members of the family are just performing what they should; for instance, a phone call between sisters, or the father doing his tasks as a father, the mother feeding and cleaning. All these tasks are considered as doing; however, *being* means to be a real father, a father that truly cares about his family and about the unity of the family.

III. DISCUSSION

Having defined what is meant by family and family members, the discussion will centre on Kureish’s novel *The Buddha of Suburbia* (1990) to shed light specifically on the father and what may be considered his dysfunctionality through a close reading of the text. The novel depicts the life of an Indian family living in the suburb of the city of London. The character of Haroon, who is the main concern of this study, is dysfunctional in different ways. First of all, he is an Indian living in London, considered as other for British citizens; he is a doctor with a wife. At the very beginning of the novel we notice the first encounter between the father and his son Karim who acts, as the narrator of the novel. Karim reports: “On this day my father hurried home from work not in a gloomy mood. His mood was high, for him” (TBS, 1990, p.8). This quote shows the mood of the father at that moment, but Karim ends the sentence with the words “his mood was high, for him,” which indicates that the “high” mood of the father does not mean the same as when applied to the rest of the family, this is how Karim shows the difference. We come to the conclusion that Karim himself does not share the good mood or he wants to say that, though the breadwinner is in a good mood this does not mean that the son or the family is as well. Ideally, the mood of the father spreads out among all family members and not for him only. In other words, positive vibes should include all of them and not only Haroon, but, significantly, this what Karim is hinting to. Moreover, by the time Haroon starts to behave awkwardly, only his wife noticed that, so, as the narrator mentions: “Soon, my mother, who was in the kitchen as usual, came into the room and saw Dad practicing for the yoga Olympics. He hadn’t done this for months, so she knew something was up” (TBS, 1990, p.8). This indicates that the mother is designated as “Mum” in the novel; she starts to feel something suspicious with her husband. He did not practice Yoga for a long time, so why at that moment. It is true that Yoga is commonly considered as a sport that is something good for the health of the body and for the mind; yet many see it as a sport for women and not for men, which makes Haroon’s behavior, in the eyes of his wife, rather weird. From this incident and from the reaction of the mother, one gets the impression that Haroon’s image is that of a dysfunctional father in the sense that he performs acts mainly related to females. Furthermore, the narrator/son confirms the claim of Yoga women’s sport; he reports that

“When Dad spoke his voice came out squashed and thin. ‘Karim, read to me in a very clear voice from the yoga book.’ I ran and fetched Dad’s preferred yoga book — *Yoga for Women*” (TBS, 1990, p.10). Hence, not only the Yoga business but also the father’s voice that Karim describes as “squashed and thin” which is strange for a male of that age.

In addition, one notices that Haroon wants to be young not for his family but for Eva, his mistress. He wants to fulfill her sexual desire that’s why he is doing Yoga; however, all what Haroon does show him as a dysfunctional person in the eyes of his family. Indeed, Eva who is an English woman with whom Haroon fell in love. Thus, this requires that the dysfunctionality of the father be examined from two sides: the first is the inside dysfunctionality and the second is the outside dysfunctionality. In other words, Eva is an outsider who makes Haroon behaves that way, which means she is the one responsible for his dysfunctionality. In this sense, the narrator explains:

I feel better. I can feel myself coming old, you see.’ He softened. ‘By the way, Margaret, coming to Mrs Kay’s tonight?’ She shook her head. ‘Come on, sweetie. Let’s go out together and enjoy ourselves, eh?’ ‘But it isn’t me that Eva wants to see,’ Mum said. ‘She ignores me. Can’t you see that? She treats me like dog’s muck, Haroon. I’m not Indian enough for her. I’m only English. (TBS, 1990, p. 10)

This reveals Eva’s intrusion in the family and her impolite treatment of Mum sometimes, while Haroon is always excited to see her. Also, we notice that Haroon does not feel angry when Eva treats his wife badly and compares her to a dog. Mum thinks that, Eva like Indian much more than English. Haroon, in this context, wants to be like an Englishman and to forget his ethnicity. Karim states that

Maybe there were similarities between what was happening to Dad, with his discovery of Eastern philosophy, and Anwar’s last stand. Perhaps it was the immigrant condition living itself out through them. For years they were both happy to live like Englishmen[...] Now, as they aged and seemed settled here, Anwar and Dad appeared to be returning internally to India, or at least to be resisting the English here. It was puzzling: neither of them expressed any desire actually to see their origins again. (TBS, 1990, p. 75).

What contributes to Haroon’s dysfunctionality is his desire to be an Englishman. He forgets about his origin and about being Indian. He, or his ancestor, migrates from India to Britain, and just by this attempt to become someone else he is bound to fail and turn dysfunctional in comparison to the native Englishman. Not only that, Karim declares that both his uncle Anwar and Haroon appear to be rerunning internally to India, which is a sign of some inner resistance to Englishness. However, Karim’s declaration is ambiguous, he feels puzzled because both of them do not show any desire for their origin which makes them losing both, Englishness and Indianness.

In their unique article, “TAMING TIGER DADS: Hegemonic American Masculinity and South Korea’s Father School,” Kim and Pyke (2015) contend that masculinity is related to ethnicity, with supremacy given to the white man. Non-European citizens tend to seek such masculinity. If they could not reach it, they must be not fully masculine. Without fulfilling this sense of masculinity, fathers become dysfunctional. Thus, masculinity is related to fatherhood and plays a central role in marking the father as functional or dysfunctional. Thus, they think that the failure of accomplishing the American or western hegemonic masculinity results in a masculinity crisis, as evidenced in the case of Haroon. The main argument here is that fatherhood is strongly connected with masculinity as an act and performativity. Respectively, Haroon as dysfunctional does not stop in being an Indian or English but he proceeds to the matter of clothes. In this sense, the narrator reports:

Dad waited at the door for me, his hands in his pockets. He wore a black polo-neck sweater, a black imitation-leather jacket and grey Marks and Spencer cords. When he saw me he suddenly looked agitated. ‘Say goodbye to your mum,’ he said” (TBS, 1990, p. 12).

Here it can be noticed that Haroon is wearing youngish clothes not suitable for his age. One may think that Haroon is changing his identity, but in the context of this research, Haroon is dysfunctional, in the sense that he tends to hide his real age. In other words, instead of looking as a good provider or a breadwinner for his family, he wears something not suitable to his age and clashes with his position in the family.

The significance of clothes in literature is highlighted in “Reading Clothes: Literary Dress in William Faulkner and Erskine Caldwell” by Cook (2013) contends that, clothes in literary works enlarge the novelists’ scope of thinking and provide them with different interpretations about the strong relationship between dress and social status, character and ideas. Also, McIntosh (1968) in her article “Pamela’s Clothes” throws light on the symbolic function of Pamela’s dress and how it reflects her social position. She adds that Pamela is fully aware of her clothes and how they show her femininity. She is “self-conscious of her social position” (p. 75). However, here in Kureishi’s novel Haroon is not self-conscious of his social position which makes him dysfunctional to some extent. He wears Marks-and-Spencer corduroy trousers more fit for young adults. In this quote also the father uses a harsh tone and raises his voice at Karim unnecessarily. It was uncalled for, but he has done this to show his dominance in the family; however, for Karim it is a demoralizing act by the father because the situation does not require that much firmness.

Furthermore, the dysfunctional acts by Haroon never stop at the level of verbal abuse but they extend to a high level of irresponsibility. Karim reports that, “When I was small and the two of us sat in Lyon’s Corner house drinking milkshakes, he’d send me like a messenger pigeon to women at other tables and have me announce, ‘My daddy wants to give you a kiss’ (TBS, 1990, p. 13). He uses his little son to communicate with women in order to fulfill his whimsical needs, abusively exercising his paternal authority upon the child in a provocative manner; to put his own son

in such dubious atmosphere. Added to that, Haroon did not stop at that point; he urges with his son to convince him to drink alcohol. Karim narrates:

Dad and I had a pint of bitter each. I wasn't used to alcohol and became drunk immediately. Dad became moody. 'Your mother upsets me,' he said. 'She doesn't join in things. It's only my damn effort keeping this whole family together. No wonder I need to keep my mind blank in constant effortless meditation.' I suggested helpfully, 'Why don't you get divorced?' 'Because you wouldn't like it.' (TBS, 1990, p. 13, 14)

Haroon, thus, resorts to alcohol in order to free his mind from the problems of the family but Karim gets drunk as well. However, Karim thinks of being helpful but it is totally the opposite, it is used ironically because being drunk may lead the family to destruction. Immediately Karim offers his father to divorce his mother because as a child under the influence of alcohol, he finds it so easy to say to his father you should divorce my mother. It is ironic that Haroon has to remind him of the seriousness of the matter; nevertheless, the whole situation confirms that Haroon is dysfunctional in the sense that he endangers his son and his whole family.

In addition, we go back to Eva and how she makes Haroon dysfunctional. In this respect, Karim reports that "When the front door was safely shut and we'd moved into the darkness of the hall, Eva hugged Dad and kissed him all over his face, including his lips. This was the first time I'd seen him kissed with interest" (TBS, 1990, p. 14). This illustrates how Eva is an intruder; she is like the poison that will disintegrate the family. She is a strong factor that causes Haroon's dysfunctionality as father; by being with Eva, Haroon will forget his responsibilities towards his family in the first place particularly towards his wife, because Eva takes her place, she is much prettier than her, and younger.

From the beginning, Karim also reports that "She frightened me; she excited me; somehow she had disturbed our whole household from the moment she entered it (TBS, 1990, p. 17). It seems that Karim is taking the role of the father, he is aware enough of the danger that may result from the relation between Haroon and Eva, Karim as well is astonished of Eva's beauty that's why he said "she excited me". Because when she has come to pick up Haroon, she enters Karim's room and talks to him about literature, at that moment Karim becomes fully aware of the beauty and the danger of Eva at the same time. Thus, Kureishi uses the son to speak the voice of a father, though, he is too young. Afterwards, the dysfunctional father's effect starts to appear on Karim. He continues:

Our house was dark and cold as we crept in, exhausted. Dad had to get up at six-thirty and I had my paper-round at seven. In the hall Dad raised his hand to slap me. He was drunker than I was stoned and I grabbed the ungrateful bastard. 'What the hell were you doing?' 'Shut up!' I said, as quietly as I could. 'I saw you, Karim.

My God, you're a bloody pure shitter! A bum banger! My own son — how did it transpire?' (TBS, 1990, p. 24)

Haroon raises his voice at Karim, then tries to slap him, it does not matter what Karim really does; what matters is the verbal attack by the father to impose power on Karim; thus, in this respect, in "*Power in Family Discourse*", Watts (1991) contends that using language in a specific, socially acceptable forms permits the interlocutor to occupy a position of power and dominance; exactly what Haroon does to his children. So, by raising his voice and calling his son names, he renders himself even more dysfunctional; Karim in that situation feels humiliated by the nearest person to him, supposedly. Also, it may damage Karim psychologically as this is one of the reasons that make Karim seek an alcoholic and profligate life. Ultimately, the father pushes the son towards a new way of immoral life. Furthermore, Karim reports that "Dad went into the toilet without shutting the door and started to vomit. I went in to him and rubbed his back as he threw up his guts. 'I'll never mention tonight again,' I said. 'And nor will you'" (TBS, 1990, p. 25). This quote is about post- Alcohol effects, Haroon vomits in the toilet and Karim helps him, then they discussed what they did the night before, it indicates that both Karim and Haroon are in equal power, and what makes them equal is Haroon's weakness recognized by his son, and his dysfunctionality which makes Karim the powerful decision maker; it is like a covenant between them; don't tell mum, and I will not. Meanwhile, post effect of the dysfunctionality of the father, starts to fall heavily on Karim's thinking. He relates what has happened:

When I'd made the bed and she'd got herself into it — and it was far too narrow and short and uncomfortable for her — I told her something. 'I'll never be getting married, OK?' 'I don't blame you,' she said, turning over and shutting her eyes. I didn't think she'd get much sleep on that couch, and I felt sorry for her. But she angered me, the way she punished herself. Why couldn't she be stronger? Why wouldn't she fight back? I would be strong myself, I determined. (TBS, 1990, p. 25)

All these words from Karim towards his mother reveal the consequences of his father; Karim told his mother that he will not marry at all, because he does not want to be dysfunctional like his father. Karim is fully aware of what his father does to his mother and to the family. He urges his mother to fight back which conveys the meaning of a deterring strategy: dysfunctionality of the father should be encountered by the functionality of the mother. Consequently, when Haroon plans to meet with Eva he seeks help from Karim; he uses him as a cover. The narrator reports "One Saturday morning a few weeks later he called me to his room and said mysteriously, 'Are you on for tonight?' 'Tonight what, God? (TBS, 1990, p. 28). Here we notice that Karim is naming his father as God, which is used ironically, for "god," mostly functions as "God Almighty." However, it seems that Haroon is using his son Karim not for the sake of accompanying him, but for the sake of protecting himself from his wife. In other words, when Haroon takes his son with him, Mum cannot think of her husband cheating behind her back, and may not think that Haroon is going to do commit adultery next to his son. It is like a planned dysfunctionality. Then, Haroon adds "But don't mention anything

to your mother. She doesn't understand my appearances at all, or even, for that matter, my disappearances. Are we on?' (TBS, 1990, p. 28). We see here that Karim is probably not aware enough of his father's plan, he is behaving innocently.

Later, however, we recognize that Haroon is not so close to Karim, only when he plans to meet Eva; that is why Karim enjoys the company of his uncle Ted. Thus, in this context of less being together, Lee (2010) asserts that the father in psychology has different roles to perform, he should engage, be available and be responsible. In this sense, Karim reports "Ever since I was tiny I'd loved Uncle Ted, because he knows about the things other boys' fathers knew about, and Dad, to my frustration, didn't: fishing and air rifles, airplanes, and how to eat winkles (TBS, 1990, p. 41). Here Karim is talking about his uncle Ted, comparing him to his father. He seems to resent the ignorance of his father, Karim is complaining and questioning the fitness of his father to be a father, to begin with. The father Haroon is not fulfilling his duty to be there for his children. He fails terribly. In the meantime, we are allowed more insight into Haroon's psychological state at a particular moment that summarizes his dysfunctionality. Karim speaks about his father saying:

Tonight Dad didn't linger over Gin and Tonic. The room was still and silent. Dad went into a silence too, looking straight ahead of him. At first it was a little silence. But on and on it went, becoming a big silence: nothing was followed by nothing, which was followed quite soon by more nothing as he sat there, his eyes fixed but full of care. (TBS, 1990, p. 43)

This quote indicates what is happening to his Dad; he repeats the word silence and not only that, he tries to explicate what the word silence mean. First it is silence then it becomes a big silence after that, it precedes to nothing then more nothing. All these explanations paint a picture neither of the powerful father nor the functional one, but completely the opposite. Simultaneously, Haroon is the center of all the dysfunctionalities of the family, though Mum is English, she feels herself out of place and even Haroon as well feels out of place according to Karim. Thus, in this sense, he reports, "Mum and Dad always felt out of place and patronized on these grand occasions, where lives were measured by money" (TBS, 1990, p. 51). He declares that both of them feel out of place, but if the father Haroon, a British Indian, should be feeling out of place, why should the mother, a British citizen, feel the same. She is out of place probably because of Haroon, who is directly responsible for making her feel that way. Accordingly, the house is experiencing an interval of turmoil, no one is happy; but the only person not caring is Haroon, though; he is the cause of that entire messy atmosphere. Karim at certain moment starts to imagine what would happen if his parents murdered each other. He contemplates:

It was as if only one more minor remark or incident were required for them to murder each other, not out of hatred but out of despair. I sat upstairs in my room when I could, but kept imagining they were going to try and stab each other. And I panicked in case I wouldn't be able to separate them in time. (TBS, 1990, p. 61)

This is terrifying for the son, a state negatively reflected in his thought and behavior. Karim cannot help but imagine that his father might beat his mother, and ponder on what he should do to prevent him from doing that; or where he should position himself, whether to protect the mother from the abusiveness of the father or try to convince his father not to harm her. This is the result of what a dysfunctional father does to his family. He leads his son to an extreme case of psychological agitation which may cause him mental illness and emotional disturbance. Hence, in this sense, Karim's imagination about what his father would do reflects the father's anxiety about his power and authority, leading him to failure in consequence. In other words, what would lead the father to beat his wife, from Karim's perspective, is his fear from appearing weak in the eyes of the whole family; Haroon thinks he will do well by beating his wife, but in fact he would be destroying his role and father-image. In this context, Segal (2007), in her book *"Slow Motion: Changing Masculinities, Changing Men"* asserts that, what a woman needs is a non fierce male and a good provider. She adds that women's resisting traits are juxtaposed with the father's fear from losing his power which leads him to suffer from an insecure masculine identity. Thus, violence conceals this kind of insecurity and the father moves from the state of functionality to a state of dysfunctionality. On the other hand, the man, or rather, the father's fear from weakness makes him dysfunctional, aggressive, and obsessed by means and methods to restore his threatened masculinity. In the novel, we encounter Haroon's conversation with Karim; he says:

Have you told Mum all this?' I said. 'No, no.' 'Why not?' 'Because I'm so frightened. Because she will suffer so much. Because I can't bear to look at her eyes as I say the words. Because you will all suffer so much and I would rather suffer myself than have anything happen to you.' (TBS, 1990, p. 77)

Haroon here is confessing to Karim about what he has done to the family. It is a conscious declaration from him about his loss of control; he knows that he has caused a lot of trouble for his family. Add to that, Haroon becomes dysfunctional not only for the family but for himself as well. Karim states, "I could see the erosion in the foundations of our family every day. Every day when Dad came home from work he went into the bedroom and didn't come out (TBS, 1990, p. 101). Haroon is losing it; he becomes voiceless, and prefers to be silent rather than speaking to his family members. In this case, the voice or language is paradoxically both power and feebleness. In other words, at the very beginning we notice that Haroon is dysfunctional because he uses harsh words towards his children and sometimes towards his wife, however, at that later moment he is silent; and yet, he is dysfunctional in the sense that there is no interaction between him and his sons and prefers to stay silent all the time. He even never has eye contact with them. In this respect, Clapton (2017) in "Scottish Fathers and Family Services" situates fatherhood with profession and class in society, and differentiates between middle class father and working-class father; with the last one considered more

tolerant and more caring for one's children. Nonetheless, Haroon is presented as a working-class father but never acquire these traits of being lovable, tolerant and caring. Also, Segal (2007) in her book "*Slow Motion Changing Families Changing men*" asserts that, the necessity of seeing fathers in the house may result in a good way for the children, even though they are deprived from having access to their homes as a consequence of their unacceptable behavior towards family members.

Towards the end of the novel, Karim, unlike his father, worries about his sibling, wondering about the far-reaching results of the dysfunctionality of his father. He fears that it will simply fall upon his younger brother Allie. He elaborates:

In some ways it was worse for little Allie, as he had no facts about anything. For him the house was filled with suffering and fluffed attempts to pretend that suffering didn't exist. But no one talked to him. No one said, Mum and Dad are unhappy together [...] Whatever was happening at this time, we were all isolated from each other. (TBS, 1990, p. 101)

It is obvious that Karim is assuming some sort of social responsibility, making up for the father's destructive behavior. He is thinking about his little brother Allie and how he might be affected by what is happening around him. Allie is still too young to understand or grasp the reality in front of him. Karim is thinking about his brother in anticipation of the effects Allie will suffer from as an adult, when he is old enough to decipher the situation. Karim knows that Allie does experience some suffering during that time, but he is still not confronted with the huge problems between his father and mother. He concludes his thoughts with the realization that the family members are isolated from each other; all as a consequence of the father's dysfunctionality. One may say that the mother too is responsible, but in this case the mother is struggling to keep a peaceful relationship with her husband first and to prevent him from divorcing her. She would rather keep the wholeness of the family or the unity of the family despite the fact that was aware of the affair her husband had with Eva. She is smart enough not to extend the problem to the children, knowing that if Allie in particular knew about the true state of affairs, it would scare him forever; which happens to Karim who has found himself in the middle of all that, and aware of the repercussions.

IV. CONCLUSION

To some up, the most obvious finding to emerge from this study is the dysfunctional father or, rather, the dysfunctional father figure in Kureishi's Novel *The Buddha of Suburbia* (1990). Haroon, like some fathers in some communities, fails to be functional in both private and public spheres. He blackballs himself first and secondly his family. Haroon in the novel thinks that being abusive or less caring towards his family are normal and tolerated ways in society, but things turn out to be completely the opposite. His failure issues from the fact that he thinks only for himself and never took into consideration what may result from letting down his responsibilities. Besides, his situation worsens when he resorts to alcohol to free himself from domestic problems, preferring escape over reasonable, realistic solutions. Consequently, his dysfunctionality is doubled when an outsider, Eva, contributes to his abandonment of duties, rendering him blinded by love and desire. Kureishi's main concern, as evidenced through the choice of narrator, Haroon's son Karim, seems to be with the devastating psychological and mental wounds and scars ensuing from the father's dysfunctionality left to damage the wellbeing of the children.

REFERENCES

- [1] Allen, J., & Moore, J. (2016). Troubling the functional/dysfunctional family binary through the articulation of functional family estrangement. *Western Journal of Communication*, 81(3), 281–299. <https://doi.org/10.1080/10570314.2016.1250156>
- [2] Brandth, B., & Kvande, E. (1998). Masculinity and child care: The reconstruction of fathering. *The Sociological Review*, 46(2), 293–313. <https://doi.org/10.1111/1467-954x.00120>
- [3] Butler, J. (1988). Performative acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory. *Theatre Journal*, 40(4), 519. <https://doi.org/10.2307/3207893>
- [4] Clapton, G. (2017). Scottish Fathers and Family Services. *Scottish Affairs*, 26(4), 460–477. <https://doi.org/10.3366/scot.2017.0210>
- [5] Cook, S. J. (2013). Reading clothes: Literary dress in William Faulkner and Erskine Caldwell. *The Southern Literary Journal*, 46(1), 1–18. <https://doi.org/10.1353/slj.2013.0013>
- [6] Corboz-Warnery, A. et al. (1993). Systemic analysis of father-mother-baby interactions: The Lausanne Triadic Play. *Infant Mental Health Journal*, 14(4), 298–316. [https://doi.org/10.1002/1097-0355\(199324\)14:4<298::aid-imhj2280140405>3.0.co;2-#](https://doi.org/10.1002/1097-0355(199324)14:4<298::aid-imhj2280140405>3.0.co;2-#)
- [7] Finch, J. (2007). Displaying families. *Sociology*, 41 (1), 65–81. <https://doi.org/10.1177/0038038507072284>
- [8] Friedlander, S., & Walters, M. G. (2010). When a child rejects a parent: Tailoring the intervention to fit the problem. *Family Court Review*, 48(1), 98–111. <https://doi.org/10.1111/j.1744-1617.2009.01291.x>
- [9] Kim, A., & Pyke, K. (2015). Taming tiger dads. *Gender & Society*, 29(4), 509–533. <https://doi.org/10.1177/0891243215584602>
- [10] Kureishi, H. (1990). *The buddha of suburbia*. Faber and Faber.
- [11] Larsson, P. (2010). Reflexive methodology: New Vistas for Qualitative Research (second edition), by Mats Alvesson and Kaj Skoldberg. *European Journal of Psychotherapy & Counselling*, 12(1), 89–91. <https://doi.org/10.1080/13642531003746857>
- [12] Lee, K. (2008). *Fragmenting fatherhoods?: Fathers, fathering and family diversity* (thesis). City University.
- [13] McIntosh, C. (1968). Pamela's clothes. *ELH*, 35(1), 75. <https://doi.org/10.2307/2872337>
- [14] Segal, L. (2007). *Slow motion: Changing masculinities, changing men* (Third Edition). Palgrave Macmillan.

- [15] Sellenet, C. (2005). *Les pères vont bien!: Comment Les Hommes Affirment Et Assument Aujourd'hui Leur paternité.* . Flammarion.
- [16] Stewart, F. (1999). [Book Reviews: Constructing Fatherhood: Discourses and Experiences. Deborah, L and Lesley, B. London, Sage, 1998, VI, 176.] *Journal of Sociology*, vol. 35, no. 1, 1999, pp. 97–98., doi:10.1177/144078339903500109.
- [17] Watts, R. J. (1991). *Power in family discourse*. Mouton de Gruyter.

Walid Messaoudi is a PhD candidate at the University of Jordan, Faculty of English Language and Literature, Amman, Jordan. His researches are on Deleuze's studies and the family.

Samira Al-Khawaldeh is a Professor of English and comparative Literature at the University of Jordan, Faculty of English Language and Literature.

A Single or Separate Entities? A Genre-Based Investigation Into the Correspondence Between L1 and L2 Writing Skills

Mahboubeh Safavi

Department of English Language, Shiraz Branch, Islamic Azad University, Shiraz, Iran

Firooz Sadighi*

Department of English Language, Shiraz Branch, Islamic Azad University, Shiraz, Iran

Mohammad Sadegh Bagheri

Department of English Language, Shiraz Branch, Islamic Azad University, Shiraz, Iran

Mostafa Zamanian

Department of English Language, Shiraz Branch, Islamic Azad University, Shiraz, Iran

Abstract—Reflecting one of the state-of-the-art issues in SLA, this study aimed at inspecting the correspondence between Persian and English writing skills to see whether or not they emerged from a single entity called multi-competence (Cook, 1991, 2016). Besides, the impact of genre on Persian and English writing skills was examined to explore if the skills and their possible source were genre-sensitive or not. In so doing, 50 MA TEFL students, at the intermediate level of language proficiency, were selected through Oxford quick placement test. Each student wrote down four argumentative and descriptive compositions: two in Persian and two in English. Then the compositions were evaluated based on the criteria of IELTS task 2 writing scoring scale. To analyze the obtained data, Pearson product-moment correlations and one-way repeated measures ANOVAs were employed. The findings illustrated that there were significant correlations between Persian and English argumentative and descriptive compositions, which supported the possible existence of the single entity, multi-competence. The findings also displayed that genre affected the participants' L1 and L2 writing skills, implying that the skills and their source, multi-competence, were possibly influenced by genre. Based on the findings, it is recommended that L1 writing instruction be included in L2 writing courses as they are inter-dependent and can help each other's amelioration. It is also suggested that a genre-based approach be utilized in L2 writing instruction to enhance the students' awareness over the building blocks of each genre.

Index Terms—correspondence, genre, L1 and L2 writing skills, multi-competence, single entity

I. INTRODUCTION

Writing skill has been of paramount importance in recent decades because it has enabled people to achieve most of their professional and academic goals (Altınmakas & Bayyurt, 2019). University students, specifically, are the ones who need to have a high-quality writing skill to manage their assignments for academic courses (Shabani et al., 2016). Likewise, for the students who are studying TEFL, writing is a crucial skill that needs to be learned well due to the significant role it plays to fulfil course objectives (Selvaraj & Aziz, 2019). Nonetheless, this skill has been considered as a burdensome one for decades. It is even more demanding in L2 because second language learners need to develop L2 linguistic features and L2 writing expertise simultaneously (Defazio et al., 2010). As a result, many scholars in the field have embarked on providing theories to help make writing less challenging.

A. Theoretical Panaceas to the Demanding Nature of Writing Skill

1. Multi-competence

Some theories have been proposed to examine the correspondence between L1 and L2 and their major skills to recommend panaceas to the burdensome nature of writing skill. A prevalent theory in the field of SLA was called separationism that denied any relationships between L1 and L2 and their skills (Dulay & Burt, as cited in Cook, 2003). In the course of time, however, some anti-separationist theories have emerged through within-subject comparisons of skills in more than one language (Rinnert & Kobayashi, 2016). One of those prominent theories was Cook's (1991, 2016) multi-competence. It was on the possible correspondence between mother tongue and second language in bilinguals' minds which could lead to the improvement of both L1 and L2 and facilitate their skills. Cook (2003, 2012,

* Corresponding Author

2016) modified the definition of multi-competence several times to make it as all-inclusive as possible. In his latest modification, Cook (2016, p.1) defined multi-competence as “the overall system of a mind or a community that uses more than one language.” In other words, he viewed languages as different representations of a reservoir inside bilinguals’ brains, which shared many similarities. According to this theory, the existence of an acquired L1 skill, in L2 learners’ brains, will pave the way for learning the same skill in L2 or vice versa.

2. Genre-Based Approach

Aside from multi-competence, there was another remarkable theory called genre-based approach that was directly related to writing skill and its predicament-like nature. It emphasized focusing on the features of each genre, while instructing writing, in order to make learners aware of the building blocks of each genre. This approach encouraged the technique of awareness-raising to facilitate the irksome task of writing. This theory was supported by many scholars and they agreed on its paramount importance to improve writing skill (Dirgeyasa, 2016; Firkins et al., 2007; Rezvani & Saeidi, 2019). In a context in which genre-based approaches are employed, the learners might use that acquired knowledge of genre in one language to write a better composition in another language (Cummins, 2000). In other words, the explicit instruction of the features of genres might facilitate learning transfer and make a correlational bridge between L1 and L2 writing skills, which would not otherwise occur easily (Rounsaville, 2012). As Devitt (2007) pointed out, having received genre-based instruction, L2 writers would benefit from a genre repertoire while facing a pretty new genre. That is to say, to manage a new writing task, they would search through their prior knowledge to transfer the appropriate pieces to the new context. Hence, genre-based instruction is a method of high values that has practically indicated the importance of the variable of genre in the past few decades (Casan-Pitarch, 2017).

B. Practical Background

1. The Correspondence between L1 and L2 Writing Skills

“Writing in the academy has assumed huge importance in recent years as countless students and academics around the world must now gain fluency in the conventions of academic writing in English to understand their disciplines, to establish their careers, or to successfully navigate their learning” (Hyland, 2013, p.54). Hence, it has become the focus of a plethora of investigations based on which the researchers in the field could recommend remedies to the challenging nature of L2 writing. The researchers aimed at different aspects of the skill, such as the correspondence between L1 and L2 writing skills. Kim et al. (2020), for example, carried out a study on South Korean undergraduate students, and a part of their findings revealed that the participants’ L2 writing was moderately associated with their L1 writing regarding the elements such as task completion, lexical choice, coherence, syntactic variety, organization, and proper way of explaining and exemplifying. Based on their findings, they claimed that L1 use might be constructive in second language writing; however, the level of L2 vocabulary knowledge was found to be a factor affecting the amount of correspondence. In addition, Ströbel et al. (2020) investigated L1 and L2 academic essays written by German participants at the advanced level of English proficiency. Their research revealed significant correspondence between L1 and L2 writing complexity. That is to say, the participants with higher complexity in L1 writing showed higher complexity in L2 writing, suggesting the existence of a single repertoire from which both languages and their skills emerged.

To get into more details, Mirahmadi (2011) and Javadi-Safa et al. (2013) scrutinized Iranian EFL students’ Persian and English essays and revealed that Persian and English writing skills were significantly inter-dependent concerning the components of content, organization, vocabulary, and language use. In a similar vein, Moulavi Nafchi et al. (2014) discovered that there were high correlations between Persian and English essays regarding the elements of organization, content, and language use. Their investigations denoted that both L1 and L2 writing skills and their components ought to be taken into account to improve L2 writing skill. However, being after only the correspondence between L1 and L2 writing skills was not enough to help abate the storm L2 learners experienced while writing in L2. Hence, genre-based approaches towards L2 writing skill were taken into account to help reduce the hardships L2 learners encountered while writing a composition in L2.

2. Genre and Writing Skill

To check the merits of genre-based approach towards writing skill, Thongchalerm and Jarunthawatchai (2020) conducted a study on Thai undergraduate students. As they stated, L2 writing was the most critical problem that the participants ever experienced; however, they improved significantly regarding the linguistic features of writing skill due to the genre-based instruction they received. On the pros of genre-based approach, Huang and Zhang (2019) also indicated that this approach towards L2 writing instruction caused improvements in their Chinese participants’ writing performance in terms of language use, mechanics, i.e., content, organization, and vocabulary. Another piece of research conducted in the same context as the present study, i.e., Iran, was by Rezvani and Saeidi (2019). Their focus was on the impacts of genre pedagogy on Iranian EFL learners’ motivation level for writing an essay. They found that the genre-based pedagogy significantly improved the participants’ motivation for writing. In a similar vein, Uzun (2017) examined the possible association between Turkish university students’ genre knowledge and writing skill to see whether genre knowledge at micro-level, i.e., content, mechanics, language use, vocabulary, and organization, might be

correlated with the writing performance. The results indicated that the participants' writing performances were significantly correlated with their genre knowledge, and the participants' writing performances increased by having higher genre knowledge. Pursuing the same goal, Viriya and Wasanasomsithi (2017) made an effort in order to inspect the possible impact of genre awareness on the enhancement of Thai university students' writing skill. The findings uncovered that genre awareness had a positive significant effect on the participants' writing performances.

Although writing skill has been surrounded by a plethora of studies to reduce the challenges L2 learners encounter, this skill is still a source of worry and anxiety for Iranian L2 learners who were not given the chance to practice this skill and its components enough (Ansarimoghaddam & Tan, 2014; Javadi-Safa et al., 2013). In addition, L2 writing skill has been reputed as the tough one because L2 learners have to deal with the principles governing this skill along with the command over the second language that makes it trickier (Tavakoli et al., 2014). Furthermore, to teach L2 writing to EFL university students in the context of Iran, the applied approach is mostly the monolingual one. This approach demands teaching L2 writing skill through L2 as the only medium of instruction, and it ignores the possible benefits of L1 and L1 writing skill instruction to facilitate L2 writing (Marzban & Jalali, 2016). However, "L1 use is no more considered to be inherently detrimental in second language pedagogy" (Ahmadian et al., 2016, p. 767). Another problem is that the role of genre and the essential components of each genre are underestimated in most of L2 writing classes in the context of Iran (Ziahosseiny & Derakhshan, 2006), whereas many researchers have emphasized that genre is a major part of the linguistic knowledge that might play a constructive role in L2 learners' performances while writing L2 compositions (e.g., Casan-Pitrach, 2017; Driscoll et al., 2019). As a result, most of Iranian L2 learners, for instance, feel more comfortable writing expository compositions than the argumentative ones, for they have not received enough systematic instruction on the specific features of all genres and the rules governing them (Sadeghi & Maleki, 2015).

II. THE PRESENT STUDY

This study aimed at finding the potential existence of the correspondence between L1 and L2 writing skills through examining the correspondence between Persian and English argumentative and descriptive compositions written by MA TEFL students. As the employed analytical framework was IELTS task 2 writing scoring scale, the correspondence between the compositions was checked based on its four criteria: a) task response, b) coherence and cohesion, c) lexical resource, and d) grammatical range and accuracy (Table 1). Furthermore, Cook's (1991, 2016) multi-competence theory was employed as the main theoretical framework of the study. According to Cook, the existence of such correspondence might consolidate the hypothesis that both L1 and L2 and their skills are the manifestations of a single entity that is called multi-competence. If so, it might not be a good idea to ban the use of L1 while teaching L2 and ignore the possible benefits of a previously acquired L1 skill to help improve the same skill in L2.

The current study also attempted to find out if genre could affect L1 and L2 writing skills and their possible source (multi-competence) by inspecting if the scores obtained from Persian and English compositions of two different genres, argumentative and descriptive, were significantly different or not. This goal was also achieved through the same pattern considered for the correspondence between the compositions (Table 1). In the available literature, there were some studies to further the concept of multi-competence by focusing on a wide variety of variables, such as syntax (Berkes & Flynn, 2016), UG (Cook, 2007), personality (Dewaele, 2016b), empathy (Dewaele & Wei, 2012), emotion (Dewaele, 2016a), and age (Cook, 1995). However, to the researchers' best knowledge, there were no studies inspecting how multi-competence might be affected by genre, which is one of the key variables in writing skill (Javadi-Safa, 2018). That is why this variable was chosen to be put under scrutiny in the present study. Furthermore, argumentative and descriptive genres were selected because they were considered to be the most necessary genres for the tertiary-level students to fulfil their academic and even professional purposes (Nesi & Gardner, as cited in Kim et al., 2020; Sadeghi & Maleki, 2015; Ziahosseiny & Derakhshan, 2006).

TABLE 1
THE PATTERN USED TO CHECK BOTH THE CORRESPONDENCE AND THE DIFFERENCES BETWEEN THE SCORES

Persian Descriptive		English Argumentative	
TR	←→	TR	
CC	←→	CC	
LR	←→	LR	
GRA	←→	GRA	
Persian Argumentative		English Descriptive	
TR	←→	TR	
CC	←→	CC	
LR	←→	LR	
GRA	←→	GRA	

Note. TR = task response; CC = coherence and cohesion; LR = lexical resource; GRA = grammatical range and accuracy.

Finally, based on the two aims of the study, the following questions were posed:

1. Is there any correspondence between Persian and English argumentative and descriptive compositions of MA TEFL students, according to the four IELTS-based criteria: a) task response, b) coherence and cohesion, c) lexical resource, and d) grammatical range and accuracy?

2. Are there any significant differences between the scores obtained from Persian and English argumentative and descriptive compositions of MA TEFL students, according to the four IELTS-based criteria: a) task response, b) coherence and cohesion, c) lexical resource, and d) grammatical range and accuracy?

III. METHOD

A. Participants

The participants of the study were 50 MA students (18 males and 32 females) majoring in TEFL in the 24-28 age range. Convenience sampling was employed to choose the participants from the available population of 78 MA TEFL students. In addition, Oxford Quick Placement Test was utilized to ensure homogeneity of the participants. The selected participants were all at the intermediate level of English proficiency.

B. Instruments

1. English Proficiency Test

The paper-and-pencil version of Oxford Quick Placement Test (University of Cambridge Local Examinations Syndicate, 2001) was applied to select the participants of the same English proficiency level, i.e., intermediate. The test was composed of 60 multiple choice questions that were expected to be answered in two phases. In the first phase, according to the instructions, the participants were asked to answer the first 40 questions. Those who could score at least 36 out of 40 were permitted to continue to answer the other 20 questions in the second phase. This test was provided with a look-up table to divide the participants into different proficiency levels from basic to advanced. According to the table, only those whose scores were between 30 and 47 were selected as the intermediate-level participants of the present study. To ensure the test's reliability, Cronbach's alpha coefficient was calculated (0.82, N=60).

2. Writing Tasks

The participants were asked to write down Persian and English argumentative and descriptive compositions (four in total). The topics were selected from the writing topics provided for IELTS task 2 writing exams. The chosen topics were "More and more people are relying on their private car as their major means of transportation. Describe some of the problems overreliance on cars can cause, and suggest at least one possible solution." for the descriptive compositions, and "Do you agree or disagree that a person should never make an important decision alone?" for the argumentative ones. The above-mentioned topics were selected due to the familiarity of the participants with the topics' subjects. That way the participants would be able to make use of their general knowledge to generate ideas necessary for writing an essay at an appropriate length. The instruction, according to IELTS task 2 writing exams, informed the participants that they were supposed to write down at least 250 words during at most 40 minutes for each composition.

3. Scoring Scale

IELTS task 2 writing scoring scale was utilized as the analytical framework of the study to rate both argumentative and descriptive compositions. It included four components: a) task response, b) coherence and cohesion, c) lexical resource, and d) grammatical range and accuracy, based on which the compositions were evaluated (see Appendix). This scoring profile was provided by British Council, IDP: IELTS Australia and the University of Cambridge ESOL Examinations (n.d.) on the major linguistic features of English compositions. Though the scale was originally designed to assess English compositions, three university professors in applied linguistics and Persian literature, who were also experienced experts in the fields, affirmed the validity of the scoring scale for both essays (English and Persian).

4. Raters

More than one rater was involved in the process of scoring to ensure the inter-rater reliability of the scores obtained from both English and Persian compositions. Therefore, the raters of the current study included an experienced university professor holding PhD in Persian Literature, an expert in the field of TEFL, and one of the researchers who were both PhD candidates in TEFL. All of the raters knew the objectives of the present study and had enough expertise and command over the scoring scale to assess the compositions.

5. Data Collection and Analysis Procedures

First of all, 50 MA students majoring in TEFL were chosen through Oxford Quick Placement Test. The test was given to select only the participants with the intermediate level of English proficiency. Then, each participant was asked to write down two argumentative compositions (one in Persian and one in English) and two descriptive compositions (one in Persian and one in English). They wrote the compositions in two sessions with an interval of 3 weeks to decrease any possible practice effects. The writing tasks were counterbalanced across both languages to reduce any

possible effects of task order. That is, during the first session, half of the participants (N=25) were asked to write one English argumentative composition and one Persian descriptive composition, and the other half (N=25) were asked to write down one English descriptive composition and one Persian argumentative composition. During the second session, the order was reversed.

The participants were given 40 minutes to write down at least 250 words for each composition, and they were not allowed to consult a dictionary or their peers. After collecting all the compositions, they were evaluated based on the four criteria of IELTS task 2 writing scoring scale, namely a) task response, b) coherence and cohesion, c) lexical resource, and d) grammatical range and accuracy. Each composition received four scores (ranging from 0 to 9) for the four criteria. The English compositions were assessed by one of the researchers and a skilled expert in TEFL. The Persian compositions were rated by the same researcher and an experienced professor who held PhD in Persian Literature.

After scoring the papers, the inter-rater reliability of each component was calculated for English and Persian compositions using Pearson product-moment correlation. The reliability values obtained were all high for both English and Persian compositions. In addition, in an attempt to answer the first question of the study on the correspondence between Persian and English argumentative and descriptive compositions, the researchers benefited from Pearson product-moment correlation. Finally, to answer the second question, one-way repeated measures ANOVA was employed to see if there were any significant differences between the scores obtained from argumentative and descriptive compositions.

IV. FINDINGS

A. The Correspondence between the Compositions

The first objective of the study was to find out whether there was any possible correspondence between Persian and English argumentative and descriptive compositions. Table 2 displays the Pearson correlations between the scores from Persian descriptive and English argumentative compositions and also the Pearson correlations between the scores from English descriptive and Persian argumentative compositions.

TABLE 2
PEARSON CORRELATIONS FOR THE CORRESPONDENCE BETWEEN PERSIAN AND ENGLISH ARGUMENTATIVE AND DESCRIPTIVE COMPOSITIONS

English Argumentative Compositions		TR	CC	LR	GRA
Persian Descriptive Compositions	Pearson				
	Correlation	.632*	.579*	.487*	.742*
	Sig. (2-tailed)	.000	.000	.000	.000
	N	50	50	50	50
Persian Argumentative Compositions		TR	CC	LR	GRA
English Descriptive Compositions	Pearson				
	Correlation	.464*	.600*	.644*	.797*
	Sig. (2-tailed)	.001	.000	.000	.000
	N	50	50	50	50

Note. TR = task response; CC = coherence and cohesion; LR = lexical resource;
GRA = grammatical range and accuracy.

* $p < .01$.

According to Table 2, all of the correlations between Persian descriptive and English argumentative compositions and also between English descriptive and Persian argumentative compositions were positive and significant ($p < .01$). Furthermore, all of the correlations were either medium, ($r_s = .46, .48$) or large, ($r_s = .57, .60, .63, .64, .74, .79$), based on Cohen's interpretations of values (as cited in Pallant, 2007). The highest correlation was between English descriptive and Persian argumentative compositions, regarding grammatical range and accuracy ($r = .79, p < .01$). The lowest correlation was between English descriptive and Persian argumentative compositions, regarding task response ($r = .46, p < .01$). All in all, the results implied that, no matter what genre the participants were dealing with, those who could receive a high score in Persian compositions were also able to get a high score in English compositions, or vice versa.

B. The Differences between the Scores and the Role of Genre

In addition to inspecting the correspondence, the present study also made an attempt to find out whether or not there were any significant differences between the scores obtained from Persian descriptive and English argumentative compositions, and also the scores obtained from English descriptive and Persian argumentative compositions. In other words, the differences between the scores were explored to see if Persian and English writing skills and their possible source (multi-competence) were influenced by genre or not. Tables 3, 4 and 5 show the findings related to the descriptive statistics, multivariate tests, and one-way repeated measures ANOVAs.

TABLE 3
DESCRIPTIVE STATISTICS

	Mean	Std. Deviation	N		Mean	Std. Deviation	N
Persian Descriptive				English Argumentative			
TR	6.0300	1.28734	50	TR	5.1000	1.19949	50
CC	5.4100	1.38759	50	CC	5.1000	1.19949	50
LR	6.0000	1.15175	50	LR	5.2300	.91032	50
GRA	6.0500	1.04124	50	GRA	5.5600	.99304	50
	Mean	Std. Deviation	N		Mean	Std. Deviation	N
English Descriptive				Persian Argumentative			
TR	5.9600	1.32803	50	TR	5.0900	1.18962	50
CC	6.0700	1.27379	50	CC	5.0800	1.20102	50
LR	5.8000	1.16496	50	LR	5.2100	.92079	50
GRA	5.7900	1.25393	50	GRA	5.5400	.98375	50

Note. TR = task response; CC = coherence and cohesion; LR = lexical resource; GRA = grammatical range and accuracy.

As it is displayed in Table 3, the means of the four criteria obtained from Persian descriptive compositions ($M_{TR}=6.03$, $SD=1.28$; $M_{CC}=5.41$, $SD=1.38$; $M_{LR}=6.00$, $SD=1.15$; $M_{GRA}=6.05$, $SD=1.04$) were all higher than their counterparts in English argumentative compositions ($M_{TR}=5.10$, $SD=1.19$; $M_{CC}=5.10$, $SD=1.19$; $M_{LR}=5.23$, $SD=0.91$; $M_{GRA}=5.56$, $SD=0.99$). On the other hand, the means of the four criteria obtained from English descriptive compositions ($M_{TR}=5.96$, $SD=1.32$; $M_{CC}=6.07$, $SD=1.27$; $M_{LR}=5.80$, $SD=1.16$; $M_{GRA}=5.79$, $SD=1.25$) were all higher than their counterparts in Persian argumentative compositions ($M_{TR}=5.09$, $SD=1.18$; $M_{CC}=5.08$, $SD=1.20$; $M_{LR}=5.21$, $SD=0.92$; $M_{GRA}=5.54$, $SD=0.98$). The criterion of coherence and cohesion in English descriptive compositions enjoyed the highest mean score ($M=6.07$), and the criterion of coherence and cohesion in Persian argumentative compositions received the lowest mean score ($M=5.08$).

TABLE 4
MULTIVARIATE TESTS^b

	Effect	Value	F	Hypothesis df	Error df	Sig.	Partial Eta Squared
genre	Wilks' Lambda	.553	12.662 ^a	3.000	47.000	.000	.447
TR	Wilks' Lambda	.508	15.155 ^a	3.000	47.000	.000	.492
genre	Wilks' Lambda	.591	10.862 ^a	3.000	47.000	.000	.409
CC	Wilks' Lambda	.665	7.889 ^a	3.000	47.000	.000	.335
genre	Wilks' Lambda						
LR	Wilks' Lambda						
genre	Wilks' Lambda						
GRA	Wilks' Lambda						

Note. TR = task response; CC = coherence and cohesion; LR = lexical resource; GRA = grammatical range and accuracy. Within Subjects Design: genre.

^a Exact statistic. ^b Design: Intercept.

According to table 4, there was a significant effect of genre on all the four criteria: a) task response, Wilks' Lambda= .55, $F(3, 47)=12.66$, $p<.0005$, multivariate partial eta squared= .44; b) coherence and cohesion, Wilks' Lambda= .50, $F(3, 47)=15.15$, $p<.0005$, multivariate partial eta squared= .49; c) lexical resource, Wilks' Lambda= .59, $F(3, 47)=10.86$, $p<.0005$, multivariate partial eta squared= .40; and d) grammatical range and accuracy, Wilks' Lambda= .66, $F(3, 47)=7.88$, $p<.0005$, multivariate partial eta squared= .33. Besides, the obtained effect sizes were all very large (multivariate partial eta squared= .44, .49, .40, .33) according to Cohen (as cited in Pallant, 2007, p. 255) (.01= small, .06= moderate, .14= large). Therefore, Table 4 shows that genre caused significant differences between the correlated scores obtained from Persian and English compositions. Tables 5 displays which set of scores significantly differed from each other.

TABLE 5
ONE-WAY REPEATED MEASURES ANOVAS

Persian Descriptive	English Argumentative	Mean Difference	Std. Error	Sig. ^a	95% Confidence Interval for Difference ^a	
					Lower Bound	Upper Bound
TR	TR	.930*	.151	.000	.626	1.234
CC	CC	.310	.170	.074	-.031	.651
LR	LR	.770*	.151	.000	.467	1.073
GRA	GRA	.490*	.103	.000	.282	.698
English Descriptive	Persian Argumentative	Mean Difference	Std. Error	Sig. ^a	95% Confidence Interval for Difference ^a	
					Lower Bound	Upper Bound
TR	TR	.870*	.185	.000	.498	1.242
CC	CC	.990*	.157	.000	.675	1.305
LR	LR	.590*	.128	.000	.332	.848
GRA	GRA	.250*	.107	.024	.035	.465

Note. TR = task response; CC = coherence and cohesion; LR = lexical resource; GRA = grammatical range and accuracy. Based on estimated marginal means.

^a Adjustment for multiple comparisons: Bonferroni.

* $p < .05$.

According to Table 5, the Mean Differences (MDs) were significant for the scores obtained from Persian descriptive and English argumentative compositions for three criteria, i.e., task response ($MD = .93$, $p < .05$), lexical resource ($MD = .77$, $p < .05$), and grammatical range and accuracy ($MD = .49$, $p < .05$). That is, the scores on those criteria of Persian descriptive compositions were significantly greater than the scores on the counterpart criteria of English argumentative compositions. Contrariwise, the mean difference was not significant for coherence and cohesion ($MD = .31$, $p = .07$).

Concerning English descriptive and Persian argumentative compositions, the mean differences were significant for the scores obtained from the compositions for all the four criteria, i.e., task response ($MD = .87$, $p < .05$), coherence and cohesion ($MD = .99$, $p < .05$), lexical resource ($MD = .59$, $p < .05$), and grammatical range and accuracy ($MD = .25$, $p < .05$). In other words, the scores on the criteria of English descriptive compositions were significantly higher than the scores on the counterpart criteria of Persian argumentative compositions.

V. DISCUSSION

A. Discussion of the Results Regarding the Corresponded Scores and the Possible Existence of Multi-competence

The results on the correspondence between Persian and English argumentative and descriptive compositions disclosed that there were positive significant correlations between Persian and English descriptive and argumentative compositions. This part of the findings was theoretically in line with the prominent concept of multi-competence (Cook, 1991, 2016). It supported the interdependence of mother tongue and the foreign language in multi-competent minds because of the single entity from which both languages and their related skills might have emerged. In other words, it could be hypothesized that the participants of this study were multi-competent L2 learners, and the development of English writing skill was a function of the extent to which Persian writing skill had been developed in L2 learners' single language reservoir, or the other way around. On the other hand, the findings invalidated the separationist approaches that denied any correspondence between L1 and L2 and asserted that L2 would develop almost independent of L1 (Dulay & Burt, as cited in Cook, 2003).

Furthermore, in line with the findings of this study, Javadi-Safa et al. (2013) and Mirahmadi (2011) found positive significant correlations between Persian and English argumentative compositions regarding content, organization, vocabulary use, and language use, which could be considered as the rough counterparts of the same IELTS-based criteria based on which the compositions of the current study were rated. Likewise, Nafchi et al. (2014) discovered positive significant correlations between Persian and English compositions concerning content, organization, and language use. The afore-mentioned studies yielded the results in line with the current study in spite of the differences in analytical frameworks, educational levels, and the participants' majors, which probably were not determining factors influencing those correlations.

B. Discussion of the Results Regarding the Effects of Genre on Writing Skill and Multi-competence

The results of the multivariate tests (Wilks' Lambdas) for the second aim of the study revealed that the participants' L1 and L2 writing compositions were affected by genre. Also, the results of the one-way repeated measures ANOVAs confirmed that the variable of genre caused significant variation between the scores obtained from descriptive and argumentative compositions. Consequently, L1 and L2 writing skills were considered to be genre-sensitive. However, in the previous part of the results, it was indicated that those skills were significantly correlated and possibly emerged from a single entity, so such variation between the scores was not expected.

A participant who received a high score for a criterion in the English descriptive composition, also received a high score for the same criterion in the Persian argumentative composition (as the scores were positively correlated). However, the score for the criterion in the English descriptive composition was significantly higher than that in the Persian composition. The main question that arises here is why the multi-competent participants, whose L1 and L2

writing skills were possibly the manifestations of a single entity, did not receive more or less the same scores for both L1 and L2 writing compositions. One possibility was that the single entity of multi-competence itself was influenced by the variable of genre. Thus, the researchers of the present study came up with the new term of *genre-sensitive multi-competence*.

The results of the one-way ANOVAs also supported the researchers' genre-sensitive multi-competence hypothesis by pinpointing where the differences were located. They showed that the scores the participants obtained on the criteria of Persian descriptive compositions were significantly higher than those of English argumentative compositions apart from coherence and cohesion. It can be inferred that, although L1 and L2 writing skills were possibly the manifestations of a single entity, genre affected writing skills directly, and the single entity indirectly. Therefore, description won over argumentation as it was a less challenging genre (Ka-Kan-Dee, 2015). While writing the descriptive compositions, the L2 learners did not have to get involved in the burdensome process of reasoning as an attempt to argue and convince the readers to go along with their attitudes (Saito, 2010).

Furthermore, the findings showed that the participants performed significantly better in English descriptive compositions than in the Persian argumentative compositions, although Persian was their native language, and the opposite result was expected. It could again be inferred that genre impacted L1 and L2 writing skills and their single source. Their better performance in English descriptive compositions might be attributed to the more challenging nature of the argumentation than description (Uysal, 2012).

Last but not least, the results concerning the impact of genre on L1 and L2 writing skills were in line with the findings of a study conducted by Amini and Iravani (2021). According to their investigation, genre played a role in determining the scores obtained from descriptive and narrative essays, and the participants' descriptive writing performance was significantly better than their narrative writing performance. By the same token, Yoon (2017) conducted a study by investigating argumentative and narrative compositions, and a part of his findings revealed that due to different communicative functions of different genres, the participants' language use varied largely across argumentative and narrative essays. Likewise, Bi (2020) examined cross-genre differences between argumentative and narrative essays, and his study indicated that, due to the impact of genre, the learners' language use was different across the two genres. Finally, it should be noted that the results related to multi-competence and its being possibly genre-sensitive could not be compared to the findings of other studies because, to the researchers' best knowledge, this study was innovative to inspect whether multi-competence was possibly affected by genre or not.

VI. CONCLUSION

Based on the outcomes of the study, it might be concluded that Cook's multi-competence theory accounted for the correspondence between Persian and English argumentative and descriptive compositions written by MA TEFL students. That is, Persian or English writing skill was not "a separate entity but part of comprehensive multilingual writing competence" (Kobayashi & Rinnert, 2013, p. 442). Hence, the development of L1 writing skill might lead to the improvement of L2 writing skill or vice versa. Additionally, the differences between the writers' scores implied that genre was a determining factor which could influence L1 and L2 writing skills and their possible source, multi-competence, and thus might enhance or deteriorate L2 learners' writing skills (Figure 1). This study was innovative by virtue of the fact that a new aspect of multi-competence was taken into account, and hence led to the proposal of the new term *genre-sensitive multi-competence*.

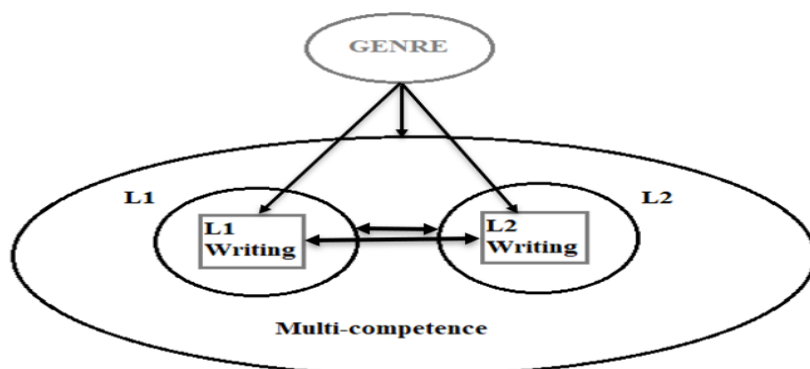


Figure 1 Genre-sensitive Multi-competence: The Adapted Version of Cook's (2008, p.15) Multi-competence

VII. IMPLICATIONS

As Harris (2014) stated, many scholars revealed that L2 writing is a bilingual not a monolingual activity, and L1 use can be helpful in the process of teaching and learning L2 writing skill. According to the findings of the current study, the stakeholders in the field of second language writing, such as L2 writing syllabus and materials designers and teachers, had better not ignore the inter-dependence between L1 and L2 writing skills. Being aware of such associations,

they can facilitate the challenging task of L2 writing through *L1-L2 writing skills integrationist views* towards L2 writing instruction (Cummins, 2005). This assumption might be specifically beneficial in the contexts, such as Iran, in which most of the TEFL university courses are held merely in English, and employing the mother tongue is like a taboo.

What is more, based on the findings of the present study, the variable of genre had better be taken into account for writing tasks. In the context of Iran, there is hardly any emphasis on the specific features of each genre. Therefore, L2 learners find it rather tough to be able to use the suitable vocabulary or grammar for a troublesome genre (Rahman, 2011). It is suggested that the state-of-the-art trend of genre-based writing instruction be employed to facilitate the laborious task of L2 writing by explicitly specifying the necessary features to be learned for each genre (Liu, 2018). Genre-based instruction also encourages teachers to consider the students' needs and assist them to raise awareness over the building blocks of different genres (Hyland, 2016). According to Liu (2018), genre awareness, which usually follows genre-based writing instruction, can help L2 learners recognize the specific features of genres, such as diction, grammar, mechanics, and organization. It can also facilitate the transfer of that kind of knowledge to other appropriate genres (Devitt, 2007).

VIII. LIMITATIONS AND FURTHER SUGGESTIONS

This study benefited from only bilingual MA students with the intermediate level of English proficiency. Another piece of research can be carried out to inspect the participants of different educational and proficiency levels in order to see if they could play determining roles in L2 writing or not. In addition, the present study enjoyed only a quantitative method of analyzing the data. It is suggested that other investigations be done using the qualitative method to pinpoint the instances that caused the inter-dependence between L1 and L2 writing skills or the differences between the scores due to encountering a different genre.

APPENDIX. IELTS TASK 2 WRITING SCORING SCALE

Band	Task response	Coherence and cohesion	Lexical resource	Grammatical range and accuracy
9	<ul style="list-style-type: none"> fully addresses all parts of the task presents a fully developed position in answer to the question with relevant, fully extended and well supported ideas 	<ul style="list-style-type: none"> uses cohesion in such a way that it attracts no attention skillfully manages paragraphing 	<ul style="list-style-type: none"> uses a wide range of vocabulary with very natural and sophisticated control of lexical features; rare minor errors occur only as 'slips' 	<ul style="list-style-type: none"> uses a wide range of structures with full flexibility and accuracy; rare minor errors occur only as 'slips'
8	<ul style="list-style-type: none"> sufficiently addresses all parts of the task presents a well-developed response to the question with relevant, extended and supported ideas 	<ul style="list-style-type: none"> sequences information and ideas logically manages all aspects of cohesion well uses paragraphing sufficiently and appropriately 	<ul style="list-style-type: none"> uses a wide range of vocabulary fluently and flexibly to convey precise meanings skillfully uses uncommon lexical items but there may be occasional inaccuracies in word choice and collocation produces rare errors in spelling and/or word formation 	<ul style="list-style-type: none"> uses a wide range of structures the majority of sentences are error-free makes only very occasional errors or inappropriacies
7	<ul style="list-style-type: none"> addresses all parts of the task presents a clear position throughout the response presents, extends and supports main ideas, but there may be a tendency to over-generalise and/or supporting ideas may lack focus 	<ul style="list-style-type: none"> logically organises information and ideas; there is clear progression throughout uses a range of cohesive devices appropriately although there may be some under-over-use presents a clear central topic within each paragraph 	<ul style="list-style-type: none"> uses a sufficient range of vocabulary to allow some flexibility and precision uses less common lexical items with some awareness of style and collocation may produce occasional errors in word choice, spelling and/or word formation 	<ul style="list-style-type: none"> uses a variety of complex structures produces frequent error-free sentences has good control of grammar and punctuation but may make a few errors
6	<ul style="list-style-type: none"> addresses all parts of the task although some parts may be more fully covered than others presents a relevant position although the conclusions may become unclear or repetitive presents relevant main ideas but some may be inadequately developed/unclear 	<ul style="list-style-type: none"> arranges information and ideas coherently and there is a clear overall progression uses cohesive devices effectively, but cohesion within and/or between sentences may be faulty or mechanical may not always use referencing clearly or appropriately uses paragraphing, but not always logically 	<ul style="list-style-type: none"> uses an adequate range of vocabulary for the task attempts to use less common vocabulary but with some inaccuracy makes some errors in spelling and/or word formation, but they do not impede communication 	<ul style="list-style-type: none"> uses a mix of simple and complex sentence forms makes some errors in grammar and punctuation but they rarely reduce communication
5	<ul style="list-style-type: none"> addresses the task only partially; the format may be inappropriate in places expresses a position but the development is not always clear and there may be no conclusions drawn presents some main ideas but these are limited and not sufficiently developed; there may be irrelevant detail 	<ul style="list-style-type: none"> presents information with some organisation but there may be a lack of overall progression makes inadequate, inaccurate or over-use of cohesive devices may be repetitive because of lack of referencing and substitution may not write in paragraphs, or paragraphing may be inadequate 	<ul style="list-style-type: none"> uses a limited range of vocabulary, but this is minimally adequate for the task may make noticeable errors in spelling and/or word formation that may cause some difficulty for the reader 	<ul style="list-style-type: none"> uses only a limited range of structures attempts complex sentences but these tend to be less accurate than simple sentences may make frequent grammatical errors and punctuation may be faulty; errors can cause some difficulty for the reader
4	<ul style="list-style-type: none"> responds to the task only in a minimal way or the answer is tangential; the format may be inappropriate presents a position but this is unclear presents some main ideas but these are difficult to identify and may be repetitive, irrelevant or not well supported 	<ul style="list-style-type: none"> presents information and ideas but these are not arranged coherently and there is no clear progression in the response uses some basic cohesive devices but these may be inaccurate or repetitive may not write in paragraphs or their use may be confusing 	<ul style="list-style-type: none"> uses only basic vocabulary which may be used repetitively or which may be inappropriate for the task has limited control of word formation and/or spelling; errors may cause strain for the reader 	<ul style="list-style-type: none"> uses only a very limited range of structures with only rare use of subordinate clauses some structures are accurate but errors predominate, and punctuation is often faulty
3	<ul style="list-style-type: none"> does not adequately address any part of the task does not express a clear position presents few ideas, which are largely undeveloped or irrelevant 	<ul style="list-style-type: none"> does not organise ideas logically may use a very limited range of cohesive devices, and those used may not indicate a logical relationship between ideas 	<ul style="list-style-type: none"> uses only a very limited range of words and expressions with very limited control of word formation and/or spelling errors may severely distort the message 	<ul style="list-style-type: none"> attempts sentence forms but errors in grammar and punctuation predominate and distort the meaning
2	<ul style="list-style-type: none"> barely responds to the task does not express a position may attempt to present one or two ideas but there is no development 	<ul style="list-style-type: none"> has very little control of organisational features 	<ul style="list-style-type: none"> uses an extremely limited range of vocabulary; essentially no control of word formation and/or spelling 	<ul style="list-style-type: none"> cannot use sentence forms except in memorised phrases
1	<ul style="list-style-type: none"> answer is completely unrelated to the task 	<ul style="list-style-type: none"> fails to communicate any message 	<ul style="list-style-type: none"> can only use a few isolated words 	<ul style="list-style-type: none"> cannot use sentence forms at all
0	<ul style="list-style-type: none"> does not attend does not attempt the task in any way writes a totally memorised response 			

REFERENCES

- Ahmadian, M., Pouromid, S., & Nickkhah, M. (2016). Improving the quality of second language writing by first language use. *Theory and Practice in Language Studies*, 6(4), 767-775.
- Altınmakas, D., & Bayyurt, Y. (2019). An exploratory study on factors influencing undergraduate students' academic writing practices in Turkey. *Journal of English for Academic Purposes*, 37(1), 88-103. <https://doi.org/10.1016/j.jeap.2018.11.006>
- Amini, D., & Irvani, Z. (2021). Generic differentiation in the relationship between L2 vocabulary knowledge and writing performance. *Journal of Modern Research in English Language Studies*, 8(1), 97-117.
- Ansarimoghaddam, S., & Tan, B. H. (2014). Undergraduates' experiences and attitudes of writing in L1 and English. *GEMA Online® Journal of Language Studies*, 14(1), 7-28.
- Berkes, E., & Flynn, S. (2016). Multi-competence and syntax. In V. Cook & L. Wei (Eds.), *The Cambridge handbook of linguistic multi-competence* (pp. 183-205). Cambridge: Cambridge University Press.
- Bi, P. (2020). Revisiting genre effects on linguistic features of L2 writing: A usage-based perspective. *International Journal of Applied Linguistics*, 30(3), 429-444.
- British Council, IDP: IELTS Australia, & the University of Cambridge ESOL Examinations. (n.d.). *IELTS writing task 2 band descriptors* (public version). Retrieved January 11, 2021, from <https://www.ielts.org/-/media/pdfs/writing-band-descriptors-task-2.ashx?la=en>
- Casa ñ-Pitarch, R. (2017). A proposal for genre analysis: The AMS model. *Epic Series in Language and Linguistics*, 2, 235-246.
- Cook, V. (1991). The poverty-of-the-stimulus argument and multi-competence. *Interlanguage Studies Bulletin (Utrecht)*, 7(2), 103-117.

- [10] Cook, V. (1995). Multi-competence and effects of age. In D. Singleton & Z. Lengyel (Eds.), *The age factor in second language acquisition* (pp. 51-66). Clevedon: Multilingual Matters.
- [11] Cook, V. (2003). Introduction: The changing L1 in the L2 user's mind. In V. Cook (Ed.), *Effects of the second language on the first* (pp. 1-6). Clevedon: Multilingual Matters.
- [12] Cook, V. (2007). *Universal grammar and multi-competence*. Retrieved January 11, 2021, from <http://www.viviancook.uk>
- [13] Cook, V. (2008). *Second language learning and language teaching*. London: Hodder Education.
- [14] Cook, V. (2012). Multi-competence. In C. Chapelle (Ed.), *The encyclopedia of applied linguistics* (pp. 3768-3774). New York: Wiley-Blackwell.
- [15] Cook, V. (2016). Premises of multi-competence. In V. Cook & L. Wei (Eds.), *The Cambridge handbook of linguistic multi-competence* (pp. 1-25). Cambridge: Cambridge University Press.
- [16] Cummins, J. (2000). *Language, power and pedagogy*. Multilingual Matters.
- [17] Cummins, J. (2005). Teaching for cross-language transfer in dual language education: Possibilities and pitfalls. *TESOL Symposium on Dual Language Education: Teaching and Learning Two Languages in the EFL Setting*. Bogazici University, Istanbul, Turkey, 23 September.
- [18] Defazio, J., Jones, J., Tennant, F., & Hook, S. A. (2010). Academic literacy: The importance and impact of writing across the curriculum-A case study. *Journal of the Scholarship of Teaching and Learning*, 10(2), 34-47.
- [19] Devitt, A. J. (2007). Transferability and genres. In C. J. Keller & C. R. Weisser (Eds.), *The locations of composition* (pp. 215-228). New York: State University of New York Press.
- [20] Dewaele, J. M. (2016a). Multi-competence and emotion. In V. Cook & L. Wei (Eds.), *The Cambridge handbook of linguistic multi-competence* (pp. 461-477). Cambridge: Cambridge University Press.
- [21] Dewaele, J. M. (2016b). Multi-competence and personality. In V. Cook & L. Wei (Eds.), *The Cambridge handbook of linguistic multi-competence*. (pp. 403-419). Cambridge: Cambridge University Press.
- [22] Dewaele, J. M., & Wei, L. (2012). Multilingualism, empathy and multi-competence. *International Journal of Multilingualism*, 9(4), 352-366.
- [23] Dirgeyasa, I. W. (2016). Genre-based approach: What and how to teach and to learn writing. *English Language Teaching*, 9(9), 45-51.
- [24] Driscoll, D. L., Paszek, J., Gorzelsky, G., Hayes, C. L., & Jones, E. (2019). Genre knowledge and writing development: Results from the writing transfer project. *Written Communication*, 37(1), 69-103.
- [25] Firkins, A., Forey, G., & Sengupta, S. (2007). Teaching writing to low proficiency EFL students. *ELT journal*, 61(4), 341-352.
- [26] Harris, S. N. (2014). *Multi-competence in foreign language writing: Function, effects, and beliefs* [Unpublished doctoral dissertation]. The University of Wisconsin-Madison. Retrieved January 11, 2021, from <http://ol.media.proquest.com/>
- [27] Huang, Y., & Zhang, L. (2019). Does a process-genre approach help improve students' argumentative writing in English as a foreign language? Findings from an intervention study. *Reading and Writing Quarterly*, 36 (4), 339-364.
- [28] Hyland, K. (2013). Writing in the university: Education, knowledge and reputation. *Language Teaching*, 46(1), 53-70.
- [29] Hyland, K. (2016). *Teaching and researching writing* (3rd ed.). New York: Routledge.
- [30] Javadi-Safa, A. (2018). A brief overview of key issues in second language writing teaching and research. *International Journal of Education and Literacy Studies*, 6(2), 15-25. DOI: <http://dx.doi.org/10.7575/aiac.ijels.v.6n.2p.15>
- [31] Javadi-Safa, A., Vahdany, F., & Khalili Sabet, M. (2013). A study of the relationship between Persian and English writing skills among adult EFL learners in Iran. *International Journal of Applied Linguistics and English Literature*, 2 (2), 43-52.
- [32] Ka-Kan-Dee, M. (2015). *Analyzing EFL students' argumentative writing difficulties and teaching strategies employed by lecturers in selected universities in Thailand* [Unpublished doctoral dissertation]. University of Science, Malaysia, Thailand. Retrieved January 11, 2021, from [eprints.usm.my/31890/1/Maleerat_Ka-Kan-Dee_\(HJ\).pdf](http://eprints.usm.my/31890/1/Maleerat_Ka-Kan-Dee_(HJ).pdf)
- [33] Kim, M., Crossley, S. A., & Kim, B. K. (2020). Second language reading and writing in relation to first language, vocabulary knowledge, and learning backgrounds. *International Journal of Bilingual Education and Bilingualism*, 23(1), 1-14. <https://doi.org/10.1080/13670050.2020.1838434>
- [34] Kobayashi, H., & Rinnert, C. (2013). Second language writing: Is it a separate entity? *Journal of Second Language Writing*, 22(4), 442-443.
- [35] Liu, J. Y. (2018). Exploring genre pedagogy of learning transfer in L2 writing. *The Asian Journal of Applied Linguistics*, 5(1), 46-59.
- [36] Marzban, A., & Esmaelnia Jalali, F. (2016). The interrelationship among L1 writing skills, L2 writing skills, and L2 proficiency of Iranian EFL Learners at different proficiency levels. *Theory and Practice in Language Studies*, 6 (7), 1364-1371.
- [37] Mirahmadi, A. H. (2011). The effect of Iranian students' first language proficiency in writing on composing in English. *European Journal of Social Sciences*, 24 (2), 182-190.
- [38] Moulavi Nafchi, A., Safarpour, L., & Ghorbanimoghadam, R. (2014). The effect of Iranian students' English language proficiency in writing on composing in Persian. *International Journal of English and Education*, 3(4), 46-56.
- [39] Pallant, J. (2007). *SPSS survival manual: A step by step guide to data analysis using SPSS for windows* (3rd ed.). England: Open University Press.
- [40] Rahman, M. M. (2011). Genre-based writing instruction: Implications in ESP classroom. *English for Specific Purposes World*, 33(11), 1-9.
- [41] Rezvani, P., & Saeidi, M. (2019). The impact of genre-based instruction of narrative texts on Iranian EFL learners' motivation for writing. *Journal of Applied Linguistics and Applied Literature: Dynamics and Advances*, 7(1), 229-242.
- [42] Rinnert, C., & Kobayashi, H. (2016). Multi-competence and multilingual writing. In R. M. Manchón & P. K. Matsuda (Eds.), *handbook of second and foreign language writing* (pp. 365-386). Berlin, Germany: De Gruyter Mouton.
- [43] Rounsaville, A. (2012). Selecting genres for transfer: The role of uptake in students' antecedent genre knowledge. *Composition Forum*, 26, 1-16. Retrieved January 11, 2021, from <http://compositionforum.com/issue/26/selecting-genres-uptake.php>
- [44] Sadeghi, B., & Maleki, M. (2015). Improving the ability of writing argumentative compositions of Iranian EFL learners by raising awareness of rhetoric transfer. *Cumhuriyet Science Journal (CSJ)*, 36(3), 1541-1559.

- [45] Saito, S. (2010). *An analysis of argumentative compositions of Thai third-year English major students instructed by the integrated process-genre approach* [Unpublished master's thesis]. Srinakharinwirot University, Bangkok. Retrieved January 11, 2021, from [https://thesis.swu.ac.th/swuthesis/Eng\(M.A.\)/%20Siwaporn_S.pdf](https://thesis.swu.ac.th/swuthesis/Eng(M.A.)/%20Siwaporn_S.pdf)
- [46] Selvaraj, M., & Abdul Aziz, A. (2019). Systematic review: Approaches in teaching writing skill in ESL classrooms. *International Journal of Academic Research*, 8(4), 450–473.
- [47] Shabani, M., Tahriri, A., & Ardebili, S. F. (2016). The Impact of first and second languages on Azerbaijani EFL learners' writing ability. *International Journal of Education and Literacy Studies*, 4(1), 24-31.
- [48] Ströbel, M., Kerz, E., & Wiechmann, D. (2020). The relationship between first and second language writing: Investigating the effects of first language complexity on second language complexity in advanced stages of learning. *Language Learning*, 70 (3), 732-767.
- [49] Tavakoli, M., Ghadiri, M., & Zabihi, R. (2014). Direct versus translated writing: The effect of translation on learners' second language writing ability. *GEMA Online® Journal of Language Studies*, 14(2), 61-74.
- [50] Thongchalerms, S., & Jarunthawatchai, W. (2020). The impact of genre-based instruction on EFL learners' writing development. *International Journal of Instruction*, 13(1), 1-16.
- [51] University of Cambridge Local Examinations Syndicate. (2001). *Oxford quick placement test*. Oxford: Oxford University Press.
- [52] Uysal, H. H. (2012). Argumentation across L1 and L2 writing: Exploring cultural influences and transfer issues. *Vigo International Journal of Applied Linguistics*, 9, 133-159.
- [53] Uzun, K. (2017). The relationship between genre knowledge and the writing performance. *Journal of Teaching English for Specific and Academic Purposes*, 5(2), 153-162.
- [54] Viriya, C., & Wasanasomsithi, P. (2017). The effect of the genre awareness approach on development of writing ability. *International Forum of Teaching and Studies*, 13 (1), 11-22.
- [55] Yoon, H. J. (2017). *Investigating the interactions among genre, task complexity, and proficiency in L2 writing: A comprehensive text analysis and study of learner perceptions* [Unpublished doctoral dissertation]. Michigan State University. Retrieved January 11, 2021, from <https://www.proquest.com>
- [56] Ziahosseiny, S. M., & Derakhshan, K. (2006). Transfer of the first language of foreign language writing: A contrastive rhetoric study of English & Farsi. *Quarterly Journal of Humanities, Alzahra University*, 16(58), 75-91.

Mahboubeh Safavi is an English instructor and a PhD candidate in TEFL at Shiraz Islamic Azad University, Shiraz, Iran. Her research interests include second language acquisition, second language writing, discourse analysis, and pragmatics.

Firooz Sadighi received his PhD degree from the University of Illinois at Urbana-Champaign, U.S.A. He is a professor at Shiraz Islamic Azad University. His research areas cover syntax, semantics, first and second language acquisition, and psycholinguistics.

Mohammad Sadegh Bagheri received his PhD degree in TEFL from Shiraz University, Iran. He is an assistant professor at Shiraz Islamic Azad University. His research areas cover testing, international exams (IELTS, TOEFL), teacher training, assessment, and research.

Mostafa Zamanian received his PhD degree from the University of UNM, Albuquerque, United States of America. He is an assistant professor at Shiraz Islamic Azad University. His research interests include psycholinguistics, material development, and motivation.

Unwinding the Identity and Racial Saga in Maya Angelou's *Gather Together in My Name*

Ruth Neyah V

School of Social Sciences and Languages, Vellore Institute of Technology, Vellore, India

Vijayakumar M*

School of Social Sciences and Languages, Vellore Institute of Technology, Vellore, India

Abstract—The desideratum of this study is to evaluate the racial and identity perspective in the work of Maya Angelou, predominantly in her second autobiography. The racial and identity aspect in *Gather Together in My Name*, Maya Angelou's autobiographical work, will be the objective of the study. It highlights the racial encounters and identity crisis brought out by Maya Angelou. Her second autobiographical book follows the story of the author's life as a projection of American culture. It aims to look at Angelou's autobiography as just an illustration of a few of the issues that exist amongst racial groups in America, particularly concerning African-Americans who are constantly trying to find ways and establish themselves like normal citizens. The autobiography portrays Angelou's fight for her and other black women's rights in the United States and around the globe. She has uncovered significant certainties to any ear which can hear it. Her personal assertions present an incredible and true state of Afro-American womanhood as she continued looking for comprehension and love. She has freely examined her own life. The current paper delivers an investigation of the racial and identity aspect as it gradually unfurls Angelou's recreation of the dark-skinned women.

Index Terms—racism, African-American, ethnic hatred, Afro phobia, identity crisis

I. INTRODUCTION

Maya Angelou hailed as a worldwide renaissance lady, is a praised writer, memoirist, author, instructor, playwright, maker, entertainer and social liberties dissident. She has obtained a significant situation in the scholarly scene of Afro-American composition. *Gather Together in My Name*, Angelou's second autobiographical novel takes place soon after the birth of her son, Guy, and recounts her heroic battle to cater for him as a lone parent. Angelou's self-portrayal *Gather Together in My Name*, recounts the tale of a youthful mother Maya Angelou with her recently conceived child (Guy) subsequent to going out.

Maya Angelou sets different positions up to make due in the unforgiving climate of metropolitan life. Maya, both as a mother and a labourer, can't adapt to the troubles of city life. Her sibling Bailey acts as the hero and the book closes with restoring her blamelessness. She does a lot to disprove the restrictive view of parenting held by women employees. *Gather Together in My Name* took three and a half years to develop following the triumph of *Why the Caged Bird Sings*. The author also suffers from sensations of frustration, remorse, and resentment due to the disparity between the liberal notion of American society and her existence as an African-American as a result of her relocation (Sari, 2017).

Angelou's depictions of oneself, household, and societal upheaval thus give her the space she needs to analyse the disparities in her situation, along with her emotional responses to them. Angelou is unambiguous in her journey for her autobiographical narrative, driven to examine the implications of her genetic background. She has opened new vistas of dark female concealment through her personal history. She is known for her series of six personal volumes zeroing in on her youth and early grown-up encounters. Angelou's dual identity as a woman and an African American helps her to build her own identity (Mohanlal et al., 2014).

Maya Angelou's compositions, like her, are one-of-a-kind; however, they also share characteristics with other African American autobiographical works. Humans ought not to be divided and classed based on their ethnicity or gender because they are all supposed to be equal. Those that disagree with the situation formed an association to pool their resources and ideas. Many of them even rise to the top of organisations and organise protests to secure their privileges. Regrettably, there are still some African-American women who tolerate prejudice and class distinction. They tend to believe that all that unfolds to them is completely normal.

It's fascinating to examine this story because it shows how an African-American woman battles societal racial injustice (Nuraini, 2008). She is grossly mistreated because she is a human, and she is controlled by a man because she is a woman. She is subjected to double stereotypes and prejudices. Angelou's autobiographies all follow the same format: they provide a brief history of the areas she previously lived, how she functioned only within the backdrop of broader racist supremacy, and just how her tale unfolded within a certain environment.

* Corresponding author

According to critic Selwyn Cudjoe, Angelou is still obsessed with the concerns of how much it implies to be an African American woman in the United States in *Gather Together*, but she emphasizes herself at a specific period in life, in the decades following the Second World War. The human psyche is wired to focus on the situation that appears to be upsetting at the minute, which leads to the impulse to write about it since authors take pleasure and satisfaction in sharing their anguish or delight throughout this activity (Cudjoe, 1984).

II. THE RACIST SAGA AND ANGELOU'S IDEOLOGIES

The story begins with a prologue that describes the African-American society's bewilderment and disappointment at that moment, which resembled the detached and fractured quality of the protagonist's existence. As reported by McPherson, African-Americans were offered a "new racial order", but it never materialised (McPherson, 1990).

Midway through *Gather Together*, an event occurs that reveals how Rita and her grandma deal with racism in diverse situations. When Rita is humiliated by a fair-skinned clerk, in one of her visits to Stamps, she responds with disdain, but Momma hits Rita and forces her to return to California once she learns about the disagreement. Rita believes her right to privacy has been infringed, but the realistic Momma recognises that her granddaughter's actions are harmful. Rita's grandmother isn't any longer a major figure in her life, and Angelou explains that in the struggle against racism, she had to go ahead.

The autobiographies of Maya Angelou, including this one, have been utilised in professional education to improve narratives and multicultural methods. *I Know why the caged bird sings* and *Gather Together in my name* have been utilised by Dr. Jocelyn A. Glazier, to teach educators how to explore racism in the curriculum. Angelou's utilisation of subtlety, ego, humour, and sarcasm, thus according to Glazier, causes readers of the second autobiography (*gather together in my name*) and the remaining autobiographies of Angelou to question the elements that she has missed out and the manner in which she reacted to the actions depicted by her.

White readers are forced to examine their views about racism and their favoured situation as a result of Angelou's depictions of her racist encounters. Despite analysts' insistence on Angelou's belongingness, under the purview of the African American style of autobiography and her textual approaches, Glazier discovered that audiences engage to her narration with astonishment, specifically when start reading the book with specific preconceptions about the type of autobiography. Maya Angelou's self-portraying articulation is the most Afro-American of all Afro-American artistic pursuits. The focal point of her composing is worried about the topic of being Black and female in America. Her life accounts acquaint us with a universe of prostitution and pimps, rascals and road ladies, illicit drug use and otherworldly crumbling.

Maya resided in a society where that bigotry and sexism were two horrendous parts of the social air that prepared for the oppression and underestimation of African American ladies. She was very much aware of the climate that encompassed her yet she never lost expectation, she generally strived to track down arrangements (Benkouider, 2019). She felt that each modest calling was intended for the Blacks and they couldn't try to become anything higher than that. Blacks, as they were cognizant with regards to the way that they were by default, were assumed to be hard-pressed and graceless. They made an honest effort to show the best of their habits before the Whites (Putranto, 2007).

The highlight noted here is that Blacks needed to be perceived as equivalents. They didn't look for any exceptional consideration; this by implication focuses on the way that they were for the most part not treated well and that was the explanation they required for exceptional consideration. During her school days, Maya enjoyed those individuals who were apathetic regarding her race, rather than those who treated her with pity and attempted to be thoughtful to her.

III. IDENTITY CRISIS IN GATHER TOGETHER IN MY NAME

As a Black lady, Angelou exhibits the development of her own social character all through her stories and has utilized her numerous jobs, manifestations, and personalities to associate the layers of persecution inside her own set of experiences. Likewise, Angelou introduces herself to be a good example to the coloured women all the more comprehensively by recreating the image of a black woman through topics of individual strength and the capacity to overcome. All through the works of Maya Angelou, her investigation is about the ones who impacted her advancement and development. (Lauret, 1994).

Angelou's unique objective was to expound on the existence of coloured women in the United States, however, her comprehensive writings record both the good and bad times of her existence too. Angelou's collections of memoirs give a verifiable outline to the spots where she made her life and how she adapted inside the setting of bigoted fair-skinned supremacy. In Angelou's subsequent volume, *Gather Together in My Name*, she was worried about what it intended to be a coloured woman America, from the perspective of her own insight. Essayist Selwyn Cudjoe says with regard to her subsequent collection of memoirs that "the incidents in the book appear merely gathered together in the name of Maya Angelou" (Cudjoe, 1984).

This estrangement was the consequence of social isolation. The Blacks and Whites lived in discrete areas. There were no normal social affairs or different possibilities where they could know one another. The Blacks have recounted accounts of racial brutality between the Blacks and the Whites hence the Blacks fear the whites.

They couldn't envision that they could be companions with the whites (Eid et al., 2020). Later when Maya was searching for a sitter for her child she was stood up to with a White baby sitter. At this point, it was difficult for her to accept that Blacks entrusted their children with a Black sitter. Maya was constantly trained to be cautious with the Whites and not to trust them of all time. When she returned to Arkansas from California her Grandma rigorously taught her not to neglect to focus on the way that whites behave toward Blacks. We can say that Angelou has been the creator who battled the segregation what's more disparity against Black ladies.

Her most huge victory is raising the esteem of blacks through her writing. Through her life accounts, she has made her life a message to future generations. The message of the remaking of her 'self,' apparently gets broken by the consigning powers of bigot which are more of a manly abuse. The broad public appreciation and basic reaction to herself-portraying works have figured out how to overcome any barrier among life and workmanship, a stage that is essential for the upstanding presence of the Black ladies (Wiklund, 2003). Angelou's earnest portrayal of the socio-political air of the occasions that moulded her life leads to pass on how a large number of foundations affected her daily routine and the experiences of the people who lived during that particular similar timeframe (Hagen, 1997).

Her life accounts, this way figure out how to fill both her needs: to portray her own battle with the severe powers and her endurance, secondly, they fill in as the messages illustrative of the bigger battle of an African-American people group, particularly ladies against the different mistreatments. By expressing her encounters, by raising her booming voice against bigotry, sexism and inequity in her life point to the fact that Angelou has strived to disclose the agony of Black ladies (Pollard, 1984).

IV. ANGELOU'S TAKE ON ASSAULTS

She was one of the main lady creators who chronicled her event of undesirable intercourse. She uncovered the way how rape is utilized as an exceptional weapon, utilized by men to acquire joy and simultaneously to smother ladies. Angelou has taken the venture of binding together all individuals of colour to remain against every malevolent generalization and to challenge the constraints forced by the whites and Black men on them. Maya's genuine serenity, her feeling of respect, her honest blamelessness all is harmed by this occurrence, and on top of that, she had a place with a social class that previously resided on the edges. The highlight to be noted here is that the most ridiculously upsetting occurrence of Angelou's young life truth be told, had nothing to do with racial mistreatment; the man liable for assault was dark, and the individuals from her own race, her own relative were the ones who forced the inevitable discipline of death on him (Lupton, 1998).

This episode represents the two-fold persecution of the Blacks. Maya was a casualty of both the bigot and chauvinist society, and she endured on account of bigotry and because of male-mastery inside her race. Maya Angelou permits her pursuers to observe her transformation through various parts of her background and utilizing diverse African unique melodies and social structures such as sermons, apparition stories, strict melodies which showed the novel tongue of Afro American abstract works a long way from that of whites, likewise meshing the subject of Racism and character into her works (Guha, 2015). Maya Angelou questions numerous parts of herself; by depicting her inward contentions of being a black individual makes a new self that is absolutely free and uncaged. The start of the life account shows the dislodging of Maya Angelou (Lupton, 1999). This preface makes a climate of torment and distance of a young lady before a group. Maya's removal was brought about by her alienation from the general public on account of her tone and her motherlessness in the familial circle, as Maya begins to find herself and discover her place in the public eye, she disposes of her feeling of dislodging. Life is loaded with highs and lows and one can be presented with numerous disappointments and frustrations. However, she ought to never surrender, however rather hang on and face these disappointments and losses in request to succeed and beat them (Sharma, 2016). If scenarios are depicted to bring out an awkward feeling, it implies that they caused a profound shock in the life of an individual or a local area after all the lives of people are brimming with great and awful surprises each passing day. People have the will to work on their lives, yet they can't handle each and every part of them. Maya Angelou's adolescence is loaded with awful accidents, her first involvement in the injury was the separation of her folks, and they deserted her at an exceptionally youthful age. The primary issue in Maya's life was observing steadiness. She never felt that she has a place with any spot, or trust anybody, her reality was her sibling Bailey.

The peak of *Gather Together in My Name* happens when a suddenly caring sweetheart, Troubador Martin, who could annihilate her life, discovers that he is dependent on heroin. Before it has passed the point of no return, he shows empathy for Angelou by driving her to go with him to a San Francisco safe house where she addicts to infuse herself with heroin. While they are there, she witnesses her most recent love interest infusing him with the needle - seeing the truth of heroin-dependent direct. Teetering near the precarious edge of annihilation, Angelou had an unexpected look at the covered-up and vomited world into which she is ready to fall. Realizing her slip-up, Angelou isolates herself from him, and as the volume closes she is indeed prepared to acknowledge the demands ahead for herself as well as her child. Hence the book closes with accomplished Maya planning to get back to her mom's protection (Mendy, 2018).

V. BACKGROUND OF AFRICAN AMERICAN LITERATURE AND MAYA ANGELOU'S AUTOBIOGRAPHICAL WRITINGS

African American writing is the collection of writing delivered in the United States by essayists of African plummet; dark writers utilized writing to communicate their thoughts, to safeguard their theory, to depict their lives, culture, religion, and the manner in which they see the world. Among the subjects and issues investigated in African-American writings are their parts in the American culture, bigotry, subjugation, and equity. Both Black male and female journalists utilized writing as a weapon to battle against bigotry and quest for character, notwithstanding, people of colour essayists connected woman's rights with bigotry to show its effect on the African American population. For African Americans, writing was a way to oppose servitude and institutional prejudice. They additionally battled to acquire opportunity and acknowledgment as full residents of the United States. African-Americans utilized writing as a vehicle for social investigation and head-to-head conflict with segregation and racial customs.

It is necessary to grasp the significant problems of the time in order to comprehend the roots of African American literature. From Phillis Wheatley, who was the first African-American author to release her writings, to Maya Angelou and Toni Morrison to, a lot more top Black writers, African-American literature has undergone a transformative shift. Other early Afro-American writers, such as Fredrick Douglass, contributed to the advancement of Black writing. The slavery issue as well as topics relating to captives such as adapting to a new position and freeing away from confinement was by far the most prevalent themes during the apartheid era. The subject of segregation and racial conflicts prompted African Americans to utilise writings to carve out a space for themselves in society. The subject of the division was exacerbated by English explorers and tradesmen who toured the African continent. In reality, they had formed feelings of inadequacy and differentiation based on stereotypes about blackness and outward distinctions seen between two ethnic groups.

The literature studied in England at the period painted an unfavorable picture of Africans and their style of life, describing them as harsh and unattractive individuals. From the colonial time onward, African American literature includes a diverse spectrum of works. It is linked to various literary periods: The colonial era (1746-1800), the Antebellum time (1800-1865), the Post-slavery Age: with the reconstruction phase (1865-1900), the Harlem Renaissance (1900-1969), and the modern period are all covered by early African American literature (1970-present). Maya Angelous' autobiography examines the impact of racism, marginalisation, and alienation on Angelou's self-improvement, demonstrating how these forces shaped the progression of the African American individual's self-identity. An analytical approach was opted to examine the impact of segregation, oppression, and sexual assault on Black Americans. Apparently, the value of literature in moulding Maya's personality is understood through her writings (Bavanasi, 2014).

VI. CONCLUSION

Throughout the long term, Maya Angelou has turned into a commonly recognized name in a few nations for her huge impact. Truth be told, a ton of her works have been interpreted in different dialects. Her last self-portrayal was the biography "*Mom and Me and Mom*"(2013). Later the world has seen the effect of Angelou and her work, not exclusively were her works deciphered, yet have become fundamental pieces of the scholarly curriculum. Angelou's works have likewise acquired the consideration of political pioneers all over the planet. She has spoken on different occasions and turned into a visitor speaker for occasions that advance social change and other foundation occasions. Angelou's essence in African American culture, just as adding to American Letters, will be an entrancing subject chronicled by students of history for a really long time in the future (Berlinda, 2006).

There are a couple of purposes behind this, most remarkably a few extremely open events at which Angelou addressed an enormous crowd. In the second autobiography, Maya Angelou has highlighted the theme of the family under which the racial and identity factor is found to be present (Walker, 1995). The topic of personality was set up from the start of Angelou's series of self-portrayals, with the initial lines in *Caged Bird*, which predict Angelou's self-portraying project: to compose the tale of the creating dark female subject by sharing the story of one Southern Black young lady's becoming. Angelou and other female scholars in the last part of the 1960s and mid-1970s utilized self-portrayal to reconsider methods of expounding on ladies' lives and characters in a male-ruled society (Sathiya, 2014).

As a Black lady, Angelou exhibits the development of her own social character all through her stories and has utilized her numerous jobs, manifestations, and personalities to associate the layers of mistreatment inside her own set of experiences. Angelou likewise introduces herself as a good example for African-American ladies all the more extensively by recreating the Black lady's picture through topics of individual strength and the capacity to overcome.

Throughout her work, Angelou investigates the ones who affected her development and development. The racial and identity aspects unfold gingerly to manifest the transition of Maya Angelou's life and the shades of emotions that unwind throughout "*Gather together in my name*". The suppression of Africans, the way of life, and the ideologies with which she endured and moved forward with perseverance despite the terrorizing experiences she had would have haunted her throughout her life which has brought a lot of traumatic experiences.

REFERENCES

- [1] Angelou, M. (2009). *Gather together in my name*. Random House Trade Paperbacks.
- [2] Bavanasi, D. (2014). Maya Angelou: A Multi-faceted Poet. *Language in India*, 14(8),26-31.

- [3] Benkouider, A., & Nouara, B. (2019). *Literary Testimonials of Racism and Oppression In Maya Angelou's I Know Why the Caged Bird Sings* (Doctoral dissertation).
- [4] Berlinda, S. (2006). *A Study of Marguerite's efforts in overcoming racism as seen in Maya Angelou's autobiography i know why the caged bird sings* (Doctoral dissertation, Petra Christian University).
- [5] Cudjoe, S. R. (1984). Maya Angelou and the autobiographical statement. *Black women writers (1950-1980): a critical evaluation*. Nova York: Anchor, 6-24.
- [6] Eid, H. K. M., Enani, M. M., & Abdel Aatty, S. S. (2020). Manifestations of Racial Discrimination as Shown in selected Poems by Maya Angelou. *Beni-Suef University International Journal of Humanities and Social Sciences*, 2(1), 67-92.
- [7] Guha, S. (2015). Song of the Caged Bird: Maya Angelou's Resistance to Racism and Sexism in her poetry. *New Academia: An International Journal of English Language, Literature and Literary Theory*, 4,48-56.
- [8] Hagen, L. B. (1997). *Heart of a woman, mind of a writer, and soul of a poet: A critical analysis of the writings of Maya Angelou*. University Press of America.
- [9] Lauret, M. (2002). *Liberating literature*. Routledge.
- [10] Lupton, M. J. (1998). *Maya Angelou: a critical companion*. Greenwood Publishing Group.
- [11] Lupton, M. J. (1999). *Singing the black mother*. New York: Oxford Press.
- [12] McPherson, D. A. (1986). *Order out of chaos: the autobiographical works of Maya Angelou*. The University of Iowa.
- [13] Mendy, L. (2018). Looping the Loop in Maya Angelou's "Gather Together in My Name". *Academy of Social Science Journal*, 3(1), 1103-1108.
- [14] Mohanlal, S., Sharada, B. A., Fatihi, A. R., Gusain, L., Bayer, J. M., Ravichandran, S. M., ... & Thirumalai, S. (2014) Search for Survival and Identity in Maya Angelou's Gather Together in My Name., 175-182.
- [15] Nuraini, A. A. (2008). *Marguerite's Struggles against the Practices of Racial Discrimination as seen in Maya Angelou's Gather Together in My Name* (Doctoral dissertation, Thesis. Yogyakarta: Sanata Dharma University, 2008. 57).
- [16] Pollard, I. (1984). I know why the caged bird sings, Gather together in my name, Singin and swinin and gettin merry like Christmas (Book Review). *Feminist Review*, (17), 115.
- [17] Putranto, A. (2007). *Angelou's Social Criticism as Revealed in the Character of Marguerite Johnson in Angelou's Gather Together in my Name* (Doctoral Dissertation, Sanata Dharma University).
- [18] Sari, T. P. (2017). *The Struggles Of Black Woman Character In Dealing With Discrimination Gather Together In My Name By Maya Angelou*.
- [19] Sathiya, N. (2014). Search for survival and identity in Maya Angelou's Gather Together in My Name. *Language In India*, 14(2), 175-183.
- [20] Sharma, A. (2016). *Discrimination in Maya Angelou's The Collected Autobiographies of Maya Angelou*, 257-270.
- [21] Walker, Pierre A. (1995). "Racial protest, identity, words, and form in Maya Angelou's I Know Why the Caged Bird Sings." *College Literature* 22.3: 91-108.
- [22] Wiklund, R. (2003). *The racial heritage: slavery and racism in I Know Why the Caged Bird Sings by Maya Angelou and Toni Morrison's Sula and Beloved*. (Dissertation). Retrieved from <http://urn.kb.se/resolve?urn=urn:nbn:se:ltu:diva-53608>

Ruth Neyah V is an internal full-time Ph.D. scholar at Vellore Institute of Technology, Vellore. She is pursuing her research in African American Diaspora literature.

Vijayakumar M is working as a Senior Assistant Professor in the Department of English, School of Social Sciences and Languages, Vellore Institute of Technology, Vellore. He has presented numerous research papers at national and international conferences. His research interest includes Indian Writing in English, Postcolonial Studies, Diaspora Studies, African American Literature and Canadian Literature. He has authored a few books and several book chapters. He can be reached at vijayakumar.muthu@vit.ac.in. ORCID: 0000-0002-1079-5383.

Epistemic Modality in English-Medium Artificial Intelligence Research Articles: A Systemic–Functional Perspective

Gefei Bo

School of Foreign Languages, Dalian University of Technology, Dalian, China

Jianjun Ma

School of Foreign Languages, Dalian University of Technology, Dalian, China

Abstract—Epistemic modality is a crucial tool for describing the speaker's judgment—or request for the judgment of the listener—that has gained broad recognition and been widely investigated in academic writing. This research investigates the use of epistemic modality in 50 English-medium artificial intelligence (AI) research articles (RAs) from a systemic–functional perspective. Our research focuses on the frequency and function of the value, orientation, and polarity of epistemic modality in AI RAs. The results reveal that these AI RA writers tend to use both high- and low-value modality with explicitly objective orientation and positive polarity and that the epistemic modality performs the interpersonal function. This indicates that AI RA writers tend to ensure the objectivity of their results and that these writers adopt varying attitudes and hold differing views toward AI technology and thus have not yet achieved consensus. The study furthers the understanding of scholars' attitudes toward AI statements in recent years.

Index Terms—epistemic modality, value, orientation, polarity, systemic–functional grammar

I. INTRODUCTION

Epistemic modality relates to the modification of statements in terms of expressing confidence, truthfulness, and probability. Simply expressed, it relates to the speaker's level of certainty that what they are stating is correct. Simpson (1993) states that modality is one of the most important means of expressing interpersonal function. The importance of modality has gained wide recognition, and it has been widely investigated in the discourse of many fields, such as politics (Vukovic, & Milica, 2014), legislation (Cheng, 2014), academic discourse (Gao, 2012; Poole et al., 2019; Li, 2019), diplomatic writing (Yang et al., 2015), and translation/interpretation (Fu, 2016). Vukovic and Milica (2014) found that in parliamentary discourse, the most frequent mode of expressing modality is to use a strong epistemic adverb; the runners-up are strong epistemic verbs. Cheng's (2014) findings suggest that both subjective and objective epistemic modality are employed in court judgments. Epistemic modality has also been discussed from the perspective of speaker characteristics. Shakirova (2019) identified gender and age as the key characteristics for determining the linguistic impacts on the choice of markers; the speech of people from various genders and age groups differs. Recent research has also focused on epistemic modality in academic discourse. Gao (2012) explored the use of epistemic modality in academic English writing, while Poole et al. (2019) investigated epistemic modality in scientific and technological writing, such as biochemical research articles (RAs). However, to date, little research has directly investigated epistemic modality in artificial intelligence (AI) RAs.

Most studies of epistemic modality focus on two aspects: frequency and function. Previous research comparing the frequency of epistemic modality from a cross-disciplinary perspective has found that literary critics favor the combined use of deontic and epistemic modality, whereas medical researchers, biologists, and health scientists restrict the use of deontic modality and favor the use of epistemic modality (Piqué-Angordans et al., 2001, 2002). Conversely, Vazquez and Giner (2008) conclude that the “soft” sciences resort more to epistemic modality than the “hard” sciences. Some studies have researched epistemic modality from the perspective of value; Li (2019) found significant differences in the use of low-value modality between humanities academic discourses and natural science academic discourses, and median-value modality is more frequently used in social sciences. Other research about epistemic modality focuses on move; Salager-Meyer (1992) found that in medical RAs, the most heavily hedged moves (use of modality) were the conclusion recommendations, and data synthesis. Gao (2012) analyzed the three major interpersonal functions of epistemic modality: politeness, negotiation, and being constructive. Yang et al. (2015) contend that “the functions of epistemic modality are twofold. One function is propositional or semantic; the use of epistemic modality indicates the degree of certainty of the proposition and the addresser's confidence in the truth of the proposition. The other is interpersonal or pragmatic; by adopting the politeness strategy through the use of epistemic modality, addressers can establish relationships and successfully communicate with addressees” (p. 1-2). Although numerous studies have

attempted to investigate epistemic modality, there are relatively few historical corpus-based studies of it from the perspective of Halliday's systemic-functional grammar (SFG). In SFG, epistemic modal expression is considered to have two variables: "value" and "orientation" (Halliday, 2008). "Value indicates the degree of certainty and the addresser's modal commitment; orientation shows the linguistic forms of expressing modality and the addresser's modal responsibility" (Yang et al., 2015, p.3).

Defined as the ability of technology to model intelligent behavior with minimal human intervention, AI is currently an extremely controversial topic and has gradually become an extremely important field; engineering technology in the AI field is widely used in automation control, computer networking, electronic technology, information engineering, and other fields. In recent years, myriad studies have demonstrated its efficacy in many fields. Many of these studies focus on the ethics of AI in medical procedures (Keskinbora, 2019), news communication and media (Lei, 2020), education (Zhao et al., 2020), legislation (Song et al., 2020), and politics (Kane, 2019). However, few studies have examined scholars' attitudes toward AI in RAs. This study discusses the use of epistemic modality in English-medium AI RAs from the perspective of epistemic modality.

The primary objective of this study is to investigate the use of epistemic modality in English-medium AI RAs from a systemic-functional perspective, focusing on the distribution of the value, orientation, and polarity of epistemic modality and their functions in RAs. Based on a corpus of 50 AI RAs, a small-scale exploratory study was conducted to examine how the authors of published AI RAs employ epistemic modality. The present study addresses the following two questions: 1. What are the frequency and distribution of the various values, orientations, and polarities of epistemic modality used in AI RAs? 2. What are the possible functions of the values, orientations, and polarities used in AI RAs? The findings of the study may help non-native AI RA writers to produce more acceptable AI RAs and help identify scholars' attitudes toward AI in recent years.

II. THEORETICAL FRAMEWORK

"Modality refers to the area of meaning that lies between yes and no—the intermediate ground between positive and negative polarity. What this implies more specifically depends on the underlying speech function of the clause. If the clause is an 'information' clause, this type is referred to as modalization; if the clause is a 'goods & services' clause, this type is referred to as modulation" (Halliday, 2008, p.618). The system is outlined in Figure 1, below. In philosophical semantics, probability is referred to as "epistemic" modality, and obligation as "deontic" modality.

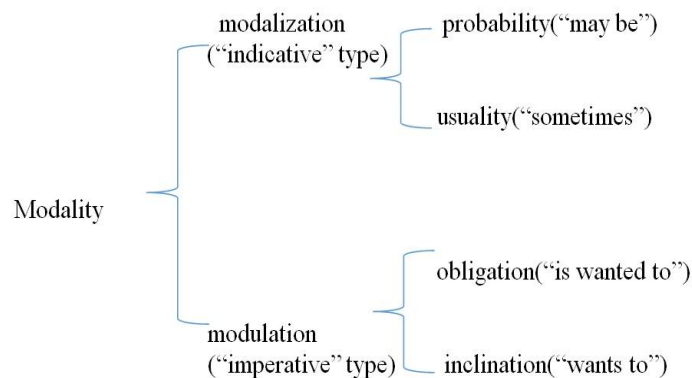


Figure 1 System of Modality Types (Halliday, 2008, p.618)

A. Value

The first variable in modality is value, which indicates the degree of certainty and the addresser's modal commitment. It is attached to the modal judgment: low, median, and high. These values are summarized in Table 1.

TABLE 1
THREE VALUES OF MODALITY (HALLIDAY, 2008, p.619)

Value	Examples
High	certain, always, required, determined
Median	probable, usually, supposed, keen
Low	possible, sometimes, allowed, willing

B. Orientation

"Orientation is the basic distinction that determines how each type of modality is realized: that is, the distinction between subjective and objective modality, and between the explicit and implicit variants" (Halliday, 2008, p.619). It

indicates the linguistic forms of expressing modality and the addresser's modal responsibility (Thompson, 1996). The system is shown in Figure 2.

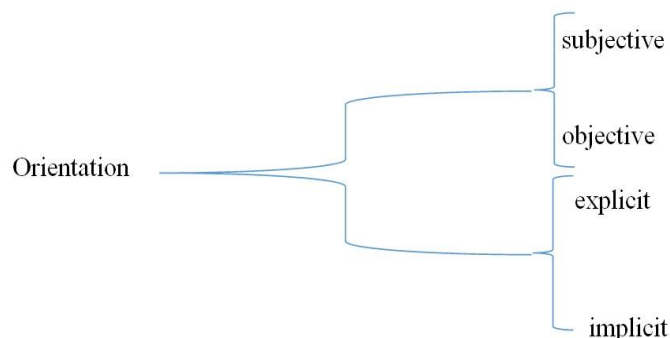


Figure 2 System of Orientation Types in Modality (Halliday, 2008, p.619)

“These combine with all the four types of modality, but with gaps; for example, there is no systematic form of making the subjective orientation explicit in the case of usuality or inclination (no coded expressions for “I recognize it as usual that...” or “I undertake for...to...”). This is a systematic gap; these particular combinations would represent semantic domains where the speaker cannot readily pose as an authority” (Halliday, 2008, p.619). Examples of the combination of orientation and type are given in Table 2.

TABLE 2
MODALITY: EXAMPLES OF “TYPE” AND ORIENTATION COMBINED (HALLIDAY, 2008, P.620)

	Subjective: explicit	Subjective: implicit	Objective: implicit	Objective: explicit
Modalization: probability	I think Mary knows	Mary’ll know	Mary probably knows	It’s likely that Mary knows
Modalization: usuality		Fred’ll sit quite quiet	Fred usually sits quite quiet	It’s usual for Fred to sit quite quiet
Modulation: obligation	I want John to go	John should go	John’s supposed to go	It’s expected that John goes
Modulation: inclination		Jane’ll help	Jane’ll be keen to help	

C. Polarity

Polarity is “the opposition between positive (“It is. Do that!”) and negative (“It isn’t. Don’t do that!”). The positive-negative opposition is fairly likely to be grammaticalized in every language, in association with the clause, as proposition or proposal. Typically, positive clauses are formally unmarked, while negative clauses are realized by some additional elements—for example, in English, by adding the word *not* located in the neighborhood of the verb” (Halliday, 2008, p.143).

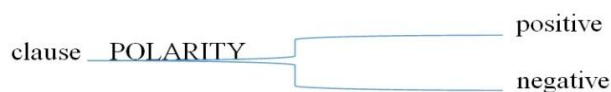


Figure 3 System of Polarity

Positivity and negativity are the contrast features of the clause, which may occur in a wide variety of ways. They represent an aspect of the meaning potential of the language. They can be defined mutually: “not positive” means “negative”, and “not negative” means “positive” (Halliday, 2008).

TABLE 3
FINITE VERBAL OPERATORS: POSITIVE AND NEGATIVE (HALLIDAY, 2008, P.116)

Temporal operators			
	Past	Present	Future
Positive	did, was, had, used to	does, is, have	will, shall, would, should
Negative	didn’t, wasn’t, hadn’t, didn’t+used to	doesn’t, isn’t, hasn’t	won’t, shan’t, wouldn’t, shouldn’t
Modal operators			
	Low	Median	High
Positive	can, may, could, might, (dare)	will, would, should, is/was to	must, ought to, need, has/had to
Negative	needn’t, doesn’t/didn’t+need to, have to	won’t, wouldn’t, shouldn’t, (isn’t/was not to)	mustn’t, oughtn’t to, can’t, couldn’t, (may not, mightn’t, hasn’t/hadn’t to)

D. Introduction-Methodology-Result-Conclusion Framework

The sample RAs selected for the corpus all followed the Introduction-Methodology-Result-Conclusion (IMRD) framework. Scholars in the English for specific purposes (ESP) School propose many move models. Bhatia (1993) found that four obligatory moves should be contained in an RA in his influential work *Language Use in Professional Settings*: introducing the purpose, describing the methodology, summarizing the results, and presenting the conclusions. These four moves comprise the IMRD model. The introduction move introduces the topic of the study and shows readers what progress has occurred, the previous research or success in related areas, and the purpose of this study; the methodology move lists the general processes of research, as well as the materials, tools, personnel, and objects of study involved in the research; in the results move, all findings, results, and conclusions are presented according to the methodology part; at finally, in the discussion move, the author makes a brief conclusion about the study and then clearly explains the results obtained during the process and gives suggestions and possible applications of the results. The IMRD model is widely employed in research articles in China and abroad.

III. METHODOLOGY

A. Corpus Compilation

As a part of the data gathering process, all data were searched and extracted from the introductions and discussions of 50 RAs chosen from the journal *Artificial Intelligence*, which commenced publication in 1970. It is now the generally accepted international forum for the publication of results of current research in this field. In our corpus, all chosen RAs were published between 2010–2019, five RAs were chosen from each year.

According to the purpose of each move, the attitude of the author is reflected primarily in the introduction and discussion moves, as such, this study analyzes the epistemic modality in only these two moves of the identified RAs.

This study used a two-round random stratified sampling method to choose the 50 sample RAs for inclusion in the corpus. In the first round, to reduce the influence of differences in corpus length, the length of the RAs was limited to 10000–15000 words. All RAs meeting the criteria for each year were numbered, and 10 samples were selected from each year using a table of random numbers. One hundred total RAs were selected. In the second round, five from each of the 10 years were randomly selected; these comprise the corpus. As is shown in Table 4, the data contained 59,645 words in the introduction moves, and 20,981 words in the discussion moves. In total, 80,626 words were gathered.

TABLE 4
BASIC INFORMATION ON THE CORPORA

	Corpora
Genre	AI RAs
Journal	<i>Artificial Intelligence</i>
Years	2010–2019
Number of papers	50
Words	80,626
Researched sections of the papers	Introduction and discussion

B. Labeling

In SFG, orientations are classified as explicitly subjective (ES), implicitly subjective (IS), implicitly objective (IO), or explicitly objective (EO). Each of the orientations has a specific linguistic realization. Values are classified as low, median, or high. Polarities are classified as positive or negative. Tables 5–7 show the linguistic realization and some examples of the labeling results of orientation, value, and polarity which are highlighted with underlines. These epistemic modalities were manually labeled and then manually classified according to their orientation types.

TABLE 5
ORIENTATIONS OF EPISTEMIC MODALITY IN OUR CORPUS

Orientation	Linguistic realization	Examples from our corpus
Explicitly subjective (ES)	An epistemic lexical verb with a first-person subject in a separate clause	“Therefore, <u>we believe that</u> our framework is effective and general to both RNN Search and Transformer.”
Implicitly subjective (IS)	Modal auxiliary	“The resulting model <u>may</u> be represented as a CP-net, but the task here is to derive the preferences rather than the structure of the network.”
Implicitly objective (IO)	Modal adverb	“For the same reasons, <u>perhaps</u> in algorithm portfolios, one should not just pick the best n algorithms.”
	Expansion of the predicator	“...since complex algorithms <u>are unlikely to</u> be used in such trivial cases.”
	Adjective	“However, yet more liberal definitions <u>are possible</u> .”
Explicitly objective (EO)	Projecting clause of relational processes	“In this light, <u>it seems likely that</u> larger arities again yield further improvements...”
	Nominalization of a modal adjective	“This <u>possibility</u> is retained in the present scenario, which leads to a contradiction unless an additional snub literal is assumed.”
	Modal lexical verb with an inanimate subject referring to the data, results, findings, etc	“Our experimental comparisons <u>show</u> that Sense Uniform Paths dominates the other two by significant margins.”

TABLE 6
VALUES OF EPISTEMIC MODALITY IN OUR CORPUS

Value	Examples from our corpus
Low	"As well, it <u>might</u> be the case that we learn that two existing arguments are in an attack relation..."
	"It <u>may</u> be that one can define a learning process where these values are adjusted continuously based on experience..."
	"That additional expressivity <u>could</u> be matched by the extension of our approach in the direction of description logic that was outlined in the previous section."
Median	"This second objective function is <u>probably</u> the more natural one but note that the key arguments for our upper bound are essentially the same."
	"Data included 602 patients having C-reactive protein values above 60 mg/l upon admission to the hospital, which <u>indicated</u> a bacterial infection."
	"One potential problem with the proposed approach is that there <u>is likely to</u> be a need for several abnormality predicates for each class."
High	"Our results <u>show</u> that strong equivalence w.r.t. admissible, preferred, ideal, semi-stable, and respectively, eager semantics coincides..."
	"These variation operators <u>must</u> be unbiased, that is, treat the bit positions and the bit entries 0 and 1 in an unbiased way."
	"We <u>conclude</u> that neither b nor c is attacked by an in $G \cup H$, $(b, c) \in (G \cup H)^* a$, and $(b, c) \in ((G \cup H)^* a)_{gc}$."

TABLE 7
POLARITIES OF EPISTEMIC MODALITY IN OUR CORPUS

Polarity	Examples from our corpus
Positive	"Many applications are <u>possible</u> for our models."
	"At lower precision, we <u>can</u> increase the size of..."
	"...different line of future work <u>could</u> be the use of the unifying..."
Negative	"...still hold but we <u>do not know</u> if the positive results carry..."
	"...more unusual appliances, this <u>might not</u> be the case..."
	"...and some cities <u>may not</u> even have legal..."

Due to the journal's specific structure, the subtitles of the discussion move in each RA in our corpus vary. All subtitles from the discussion moves in our corpus are shown in Table 8. In this step, all the labeled epistemic modalities are manually classified according to the move: introduction or discussion. Table 9 shows examples of epistemic modality belonging to the introduction and discussion moves.

TABLE 8
SUBTITLES OF INTRODUCTION AND DISCUSSION IN OUR CORPUS

Move	Subtitles
Introduction	Introduction
Discussion	Discussion
	Discussion and conclusions
	Conclusion
	Conclusions
	Summary, discussion, and future research
	Conclusions and future work
	Concluding remarks

TABLE 9
MOVES IN OUR CORPUS

Move	Examples from our corpus
Introduction	"The resulting model may be represented as a CP-net, but the task here is to derive the preferences rather than the structure of the network."
Discussion	"In the Rat domain, we have shown that Qube correctly captures the qualitative relations even when the underlying concept is relatively complex."

C. Methods of Analysis

The unit of analysis for the study was the clause. In SFG, a clause is any stretch of language centering around a verbal group, as shown in Ex.1. In this example, one verb (highlighted with an underline) was identified, and accordingly, one clause was identified.

Ex.1:| ABD Transformer significantly outperforms the standard Transformer. |

In the study, the frequencies of the values, orientations, and polarities of all epistemic modalities in the RAs were counted using Microsoft Office Excel at the sectional level, and the epistemic modality in the corpus was labeled using Antconc 3.4.4, a freeware for corpus analysis, and checked manually. The total number of clauses was counted manually. The lexical density of the values, the orientations, and the polarities were calculated. To test for differences between the introduction move and the discussion move, a t-test was employed to calculate the P-value by SPSS, version 28.0. The formula is as follows:

$$D (\text{Lexical density}) = n/N \times 100\%$$

Where n= The number of epistemic modalities
N = The total number of clauses

In this section, a sample epistemic modality from the corpus is labeled, classified, and analyzed, and the RA writer's

attitudes toward the statement (certain or uncertain, subjective or objective, positive or negative) are explained.

Ex.2: “The above-mentioned results show the (unary) unbiased black-box model for several classic test problems.....

The above clause comes from a sample RA from the corpus. Firstly, the epistemic modality is identified. In this clause, the epistemic modal expression is “show”. Secondly, the orientation of the epistemic modality is labeled. It is the linguistic realization of EO because its clause structure is a modal lexical verb with an inanimate subject and the subject refers to the data, results, or findings. Thirdly, according to the degree of certainty, the sample is labeled as high value. Fourthly, the sample is labeled as positive polarity. Finally, this clause comes from the introduction move of the sample RA, the sample is labeled into introduction move. As a result, this sample is labeled as follows:

Ex. 3: “The above-mentioned results show that the (unary) unbiased black-box model for several classic test problems...” (explicitly objective, high, positive, introduction)

The sample epistemic modality with an EO orientation shows that the writer makes their viewpoints objective by presenting their views as facts. This orientation conveys the objectivity of the proposition and blurs the relationship between the writer and the proposition by concealing the writer’s role in the assessment of the proposition. The use of objective orientations may reflect the AI RA writer’s intention to shift readers’ attention to the process and results of the research by distancing themselves from the text. By using an EO orientation, the writer avoids referring to themselves and foregrounds the relevance of their proposals for the benefit of the academic findings. The sample epistemic modality with high value shows that the resulting data is precise and reliable. The high degree of certainty may increase the objectivity of the results. The high value in presenting evidence in support of the assertions made can be a good way to make the statements more convincing and acceptable.

D. Rating Reliability

To minimize the risk of arbitrariness and guarantee the reliability of the results, two raters engaged in the manual labeling to label five randomly selected RAs from our corpus independently. The invited raters were both well acquainted with SFG. After the labeling of each RA, both the researcher and the first rater checked the text for labeling divergence. Through discussion and negotiation of label differences, the standard of labeling assignments is clarified. To achieve a high level of reliability, the same 50 RAs were re-labeled by the researcher and the second rater two months after the initial classification. The reliability index for both inter- and intra-rater agreement was over 90%.

IV. RESULTS AND DISCUSSION

A. Frequencies of Epistemic Modality

1. Frequencies in Terms of Value

As shown in Table 10, despite the differences in the percentages of the values used in different moves, high- and low-value modality comprise similar percentages, with a total frequency of 264 (40.80%) and 286 (44.20%), respectively. Median-value modality comprises a small proportion, with a total frequency of 97 (15.00%). However, in his research on epistemic modality in medical RAs in 2015, Yang et al. (2015) found that medical RA writers prefer to express uncertainty. The research states that low-value epistemic modality was most frequently used in all four IMRD sections, with the least frequently used being high value (Yang et al, 2015). Similarly, both Vihla’s (1999) and Hyland’s (1996) studies about medical and biological research writing reported that low- and median-value modality are the most frequently used modal expressions. Li (2019) also found that low value is the most frequently used type and that high value is the least frequently used type in RAs on the humanities, social sciences, and natural sciences.

The reason is associated with the characteristic of medical and biological science; the resulting data in medical research is often less precise and reliable than that in the hard sciences. Vazquez and Giner (2008) explained that researchers in the soft sciences may not be able to show the same confidence as researchers in the hard sciences.

TABLE 10
VALUES OF EPISTEMIC MODALITY IN RESEARCH ARTICLES FROM THE CORPUS

Value	Frequency	Percentage
Low	264	40.80%
Median	97	15.00 %
High	286	44.20 %
Total	647	100.00%

Table 11 outlines the typical high-value epistemic modality and its frequency. According to the statistics, the most frequently used high-value modalities are “show” and “believe”. Both of them are verbs used epistemically. In particular, the verb “show” has a clear higher frequency, at 61 times. As Exs. 4 and 5 demonstrate, almost all occurrences of the verbs “show” and “believe” were used with first-person subjects (I and we) to express a strong commitment to the truth of the utterance.

Ex. 4: “We show that these two questions are...”

Ex. 5: “We believe that the approach proposed in...”

The results show that the usual form of high-value modality is a verb. However, in a study of parliamentary discourse Vukovic and Milica (2014) found that the most usual form of expressing strong (high-value) modality is through

emphasizers (i.e., strong epistemic adverbs); epistemic verbs are the runners-up. The difference might be caused by specific features of parliamentary language. Furthermore, a finding of Vukovic and Milica's study that coincides with ours is that high-value epistemic modality is much more frequently expressed through verbs than nouns and epistemic modal verbs. They believed that this might be a consequence of the characteristics of the English language.

TABLE 11
FREQUENCY OF HIGH-VALUE MODALITY

Modality	Frequency
"show"	61
"believe"	12
"uncertainty"	5
"certainly"	3
"conclude"	3
"uncertain"	2
"not possible"	2
"know"	2
"must"	1

Table 12 presents the typical low-value epistemic modality and its frequency. According to the statistics, the most frequently used low-value modalities are "possible" and "able," at 23 and 21 times, respectively. Both are modal adjectives. In Ex. 6, "[be] possible that" allows a more dialogic interpretation between writer and readers. In Ex. 7 the use of "be able to" demonstrates the author's apparent intention of showing uncertainty. The author is being careful not to convey a rigid description. This brings politeness into the discourse.

Ex. 6: "While it is possible that the coding machinery..."

Ex. 7: "On these methods, we can derive a large-scale taxon..."

The results show that the usual form of low-value modality is realized by modal adjectives.

TABLE 12
FREQUENCY OF LOW-VALUE MODALITY

Modality	Frequency	Modality	Frequency
"possible"	23	"perhaps"	3
"able"	21	"possibly"	3
"suggest"	7	"potentially"	3
"possibility"	6	"could"	2
"may"	4	"might not"	2
"can"	4	"do not know"	1
"might"	4	"probability"	1

The form of median-value modality is diverse, including the modal auxiliary, expansion of the predicator, and modal lexical verb. The modal auxiliary "will" had the highest frequency, at seven times. "Indicate," the modal lexical verb, appeared five times, as did the expansion of the predicator, "be likely to." The modal lexical verb "imply" appeared four times. "Probable" and "think" appeared only once. In Ex. 10, the author is sure about their findings. The function of "indicate" is not to convey vagueness but to bring a certain degree of politeness to the discourse.

Ex. 8: "...to more promising solutions will also be key."

Ex. 9: "...however HMMs are likely to fail for appliances with a..."

Ex. 10: "The experimental results indicate that the algorithms proposed..."

Ex. 11: "...and explanatory discourse implies that these are important..."

TABLE 13
FREQUENCY OF MEDIAN-VALUE MODALITY

Modality	Frequency
"will"	7
"indicate"	5
"be likely to"	5
"imply"	4
"probable"	1
"think"	1

In short, AI RA writers most frequently use verbs "show" and "believe" as high-value modality; modal adjectives are most frequently used low-value modality.

2. Frequencies in Terms of Orientation

As shown in Table 14, owed by ES 153 (23.65%), IO 124 (19.17%). The IS orientation was the least frequently used, with 78 instances (12.06%). However, research in the epistemic modality in medical RAs claims that medical RA writers prefer to be subjective. Li (2019) states that in humanity, social sciences, and natural sciences RAs, the IS orientation is the most prominent type of epistemic modality among all three disciplines. In the same vein, Yang et al.

(2015) illustrated that the IS orientation was the most frequently used by medical RA writers, while the ES orientation was the least frequently used.

TABLE 14
ORIENTATIONS OF EPISTEMIC MODALITY IN RESEARCH ARTICLES FROM THE CORPUS

Orientation	Frequency	Percentage
ES	153	23.65%
IS	78	12.06%
IO	124	19.17%
EO	292	45.13%
Total	647	100%

Table 15 presents the EO modality in the corpus and its frequency. As shown in the table, the verb “show” came first by a clear majority, with a frequency of 30, followed by “possible,” at 23 times. In Ex. 12, the verb “show” is found in copulative structures with impersonal subjects and agentless passive clauses.

Ex. 12: “...and it is shown that this method is feasible...”

This indicates that the usual forms of EO modality are verbs and modal adjectives. The results are also confirmed by other researchers. In his research, Yang et al. (2015) reported, “We also found that more than 75 percent of modal expressions with an EO orientation were realized by modal lexical verbs with an inanimate subject referring to the data, results or findings of the current research” (Yang et al., 2015, p.7).

TABLE 15
FREQUENCY OF EXPLICITLY OBJECTIVE MODALITY

Modality	Frequency	Modality	Frequency
“show”	30	“imply”	4
“possible”	23	“certainly”	3
“suggest”	7	“possibly”	3
“possibility”	6	“uncertain”	2
“indicate”	5	“not possible”	2
“likely”	5	“probable”	1
“uncertainty”	5	“believe”	1

The corpus contains a very small variety of IO modalities (Table 16): “able,” “potentially,” “perhaps,” and “probability.” The modal adjective “able” is prominent, with a high frequency of 21. The others appear only a small number of times. Ex. 13 demonstrates the politeness function in the author’s use of “be able to.” In these cases, the author is trying to transmit an implicit recognition of alternative voices in their approach. Politeness is, of course, also implied in this action.

Ex. 13: “Our approach is generally able to make accurate predictions...”

TABLE 16
FREQUENCY OF IMPLICITLY OBJECTIVE MODALITY

Modality	Frequency
“able”	21
“potentially”	3
“perhaps”	2
“probability”	1

As shown in Table 17, all IS modalities in the corpus are modal verbs, except for the modal adverb “perhaps.” The most frequently used IS modality is “will.”

Ex. 14: “...text genres and domains, perhaps including micro-blog and...”

Ex. 15: “...to more promising solutions will also be key.”

TABLE 17
FREQUENCY OF IMPLICITLY SUBJECTIVE MODALITY

Modality	Frequency
“will”	7
“can”	4
“might”	4
“may”	4
“could”	2
“might not”	2
“may not”	1
“perhaps”	1
“must”	1

Table 18 presents the ES modalities and their frequencies. The modalities are not diverse but have a significant regularity; that is, all ES modalities are verbs. Among them, “show” has the highest frequency, of 31 times. Following it is “believe,” at 11.

Ex. 16: “We showed that appliance models built...”

Ex. 17: “...we believe that a robot should base its...”

TABLE 18
FREQUENCY OF EXPLICITLY SUBJECTIVE MODALITY

Modality	Frequency
“show”	31
“believe”	11
“conclude”	3
“know”	2
“think”	1
“not know”	1

In short, verbs and modal adjectives are the most usual forms of EO modality, the most usual form of ES modality is the verb, and the most usual form of IO modality is the modal adjective. For IS modality, the most usual is a modal verb.

3. Frequencies in Terms of Polarity

Table 19 shows that the total frequency of positive epistemic modality is 595 (91.96%), while the total frequency of negative epistemic modality is 52 (8.04%). The frequency of positive modality was approximately nine times higher than that of negative modality. Coincidentally, the result is the same as Halliday’s statement in his book *An Introduction to Functional Grammar*. Halliday (2008) asserts that all clauses selected in the system of Polarity are positive terms and negative terms, if he takes account of a wide range of discourse types, positive probably works out around ten times as frequently as negative. Thus, he attaches probabilities to the two terms: ‘positive, 0.9; negative, 0.1.’

TABLE 19
POLARITIES OF EPISTEMIC MODALITY IN RESEARCH ARTICLES FROM THE CORPUS

Polarity	Frequency	Percentage
Positive	595	91.96%
Negative	52	8.04%
Total	647	100%

As shown in Table 20, the positive modal words comprise more than 20 examples; most of the modalities are positive polarity. The verb “show” came first by a clear margin. These statistics demonstrate that the usual form of positive modality is the verb and the modal adjective.

TABLE 20
FREQUENCY AND VALUE OF POSITIVE MODALITY

Modality	Frequency	Modality	Frequency
“show”	61	“imply”	4
“possible”	23	“can”	4
“able”	21	“certainly”	3
“believe”	12	“conclude”	3
“suggest”	7	“perhaps”	3
“will”	7	“possibly”	3
“possibility”	6	“potentially”	3
“likely”	5	“could”	2
“indicate”	5	“know”	2
“might”	4	“must”	1
“may”	4	“probability”	1
		“think”	1

Table 21 presents the negative modalities in the corpus. Both the kind and frequency are few. All of the negative modalities are modal expressions in the negative form. “Uncertainty” has the highest frequency, at five times.

Ex. 18: “...to take into account the uncertainty in the composition of...”

TABLE 21
FREQUENCY OF NEGATIVE MODALITY

Modality	Frequency
“uncertainty”	5
“might not”	2
“not possible”	2
“uncertain”	2
“may not”	1
“no more probable”	1
“do not know”	1

In short, the usual form of positive modality is the verb and the modal adjective. All of the negative modalities are modal expressions in the negative form.

4. Comparison between Introduction and Discussion

To test for differences between the introduction and discussion moves, an independent t-test was employed to calculate the P-value by SPSS, version 28.0. This section calculates and discusses the density of modality in terms of value, orientation, and polarity. According to the resulting SPSS data, if the P-value is less than 0.05, the density has a difference between the introduction and discussion moves, and the differences are further discussed in detail. On the contrary, if the P-value is greater than 0.05, the density has no difference between the two moves.

Table 22 presents the results of lexical density in terms of value. All of the values in the discussion move seem to have higher lexical density than the introduction moves, except for median value. However, the t-test results show that the density has no difference between the two moves ($P=0.657>0.05$). Our results are in accord with the results of Yang et al. (2015): low-value epistemic modality is most frequently used in all four IMRD sections, which means all four IMRD sections have the same low-value modality density.

TABLE 22
RESULTS OF LEXICAL DENSITY IN TERMS OF VALUE

	Low (%)	Median (%)	High (%)	Total (%)
Introduction	4.66%	1.93%	5.08%	11.67%
Discussion	6.34%	1.72%	6.79%	14.90%
Overall	5.10%	1.87%	5.52%	12.49%

Table 23 presents the results of lexical density in terms of orientation. Similarly, all orientations in the discussion move appear to have higher lexical density than the introduction moves, except for IO orientation, but the results of the independent t-test show that the density has no difference between the two moves ($P=0.684>0.05$).

TABLE 23
RESULTS OF LEXICAL DENSITY IN TERMS OF ORIENTATION

	ES (%)	IS (%)	IO (%)	EO (%)	Total (%)
Introduction	2.71%	1.35%	2.53%	5.08%	11.67%
Discussion	3.65%	1.94%	2.01%	7.30%	14.90%
Overall	3.00%	1.51%	2.40%	5.64%	12.49%

Table 24 presents the result of lexical density in terms of polarity. Again, all of the polarities in the discussion move appear to have higher lexical density than the introduction move, but the results show that the density has no difference between the two moves ($P=0.720>0.05$).

TABLE 24
RESULTS OF LEXICAL DENSITY IN TERMS OF POLARITY

	Positive (%)	Negative (%)	Total (%)
Introduction	10.68%	0.99%	11.67%
Discussion	13.80%	1.10%	14.90%
Overall	11.48%	1.01%	12.49%

B. Functions of Epistemic Modality

1. Interpersonal Function from the Perspective of Semantics.

In our research, the high- and low-value modalities comprise similar percentages, while the median-value modality comprises a small proportion. Median value expresses a lack of commitment; tentative, low-value weak commitment, and high-value strong commitment (Simon-Vandenberg, 1997). Low value helps writers to be more tentative and cautious in the presentation of their propositions. Using a high value means that writers are positive about their conclusions. The data indicates that writers take different attitudes and hold different views toward AI technology and have not achieved consensus. The possible reasons for this are as follows. The reason for the use of high-value modality may be associated with the nature of AI. AI technology belongs to the hard sciences including the natural and physical sciences, such as physics, biology, and chemistry, in which research is done by using hypotheses and experiments. Since research in hard science is usually based on data and very systematic, the research data and conclusions of hard science are accurate and reliable. Thus, writers tend to use high-value modality to express certainty. Nevertheless, AI is an emerging subject and has not fully developed. Although the recent breakthroughs of AI technology are very impressive and based on methods with parallels in the human brain, the question of whether such systems display real intelligence remains relevant. On this, opinions are divided. As previously mentioned, AI has already surpassed humans in some areas. In other areas, more computing power, a combination of existing technologies, and new technologies being developed may lead to similar levels of human performance. As such, many writers tend to use low-value modalities to express uncertainty. As a consequence, the data obtained from RAs taking place in the AI area results in a mixed situation. The finding obtained from the data, that the high- and low-value modalities comprise nearly half percentage, respectively, greatly reflects scholars' attitudes toward the statements of AI nowadays. As such, value expresses the certainty or uncertainty of the clause, realizing the interpersonal function of epistemic modality from the perspective of semantics.

2. Interpersonal Function from the Perspective of Pragmatics.

EO was the most frequent orientation in the corpus, followed by ES and IO. The IS orientation was the least frequently used. The frequent use of EO means AI RA writers prefer to be objective and tend to keep with the objective and impersonal features of academic writing. The low percentage of IS orientation indicates that AI RA writers tend to avoid presenting the subjective source of their claims. The total frequency of ES together with IS also comprises a relatively large proportion, which shows that AI RA writers appropriately express subjectivity. Modal expressions with subjective orientation convey the idea that what the writers have expressed is no more than their personal opinions, and that the readers' points of view are visibly invited. It promotes interaction between writers and readers, gains readers' acceptance of their claims, and contributes to the establishment of a good writer—reader relationship. In other words, epistemic modalities perform the negotiating function there. As such, the orientation expresses the subjectivity or objectivity of the clause, realizing the interpersonal function of epistemic modality from the perspective of pragmatism.

3. Interpersonal Function from the Perspective of Mood.

The frequency of positive modality was approximately nine times higher than that of negative modality. The results indicate that AI RA writers prefer to be positive and express certainty toward their propositions. The reason is that an association still exists with the characteristic of the AI subject, as a hard science, whose research results are usually based on data, systematic, accurate, and reliable. Authors use the positive modality to ensure the objectivity of their results. As such, the polarity expresses the positive or negative features of the clause, realizing the interpersonal function of epistemic modality from the perspective of mood.

V. CONCLUSION

Our research about scholars' attitudes (certain or uncertain, subjective or objective, positive or negative) toward the statement of AI reveals that these AI RA writers tend to use high- and low-value modality in similar percentages, with EO orientation and positive polarity. These results indicate that AI RA writers tend to ensure the objectivity of their results and that these writers adopt differing attitudes and hold varying views regarding AI technology; as such, they have not achieved consensus. This research further finds that epistemic modality performs an interpersonal function.

In terms of theory, this study enriches the study of epistemic modality and English academic discourse analysis from the perspective of SFG. In this study, the variables of the modality system, including value, orientation, and polarity, have been systematically analyzed in detail. By comparing the use of epistemic modality in different moves, studies of scholars' attitudes realized through epistemic modality in RAs are enriched. In practice, by analyzing the functions of the values, orientations, and polarities of epistemic modality, the findings of this study may help non-native AI RA writers to produce more acceptable AI RAs. A larger data collection of AI RAs and a further analysis of the functions of epistemic modality in AI RAs are expected in future work.

REFERENCES

- [1] Bhatia, V. (1993). *Analysing Genre: Language Use in Professional Settings*. London: Taylor & Francis Group.
- [2] Cheng, W., & Cheng, L. (2014). Epistemic modality in court judgments: a corpus-driven comparison of civil cases in Hong Kong and Scotland. *English for Specific Purposes*, 33(1), 15-26.
- [3] Fu, R. (2016). Comparing Modal Patterns in Chinese-English Interpreted and Translated Discourses in Diplomatic Setting: A Systemic Functional Approach. *Babel (Frankfurt)*, 62(1), 104-121.
- [4] Gao, Q. P. (2012). Xue shu ying yu xie zuo zhong ren zhi qing tai biao da de ren ji gong neng. *Chinese Journal of Applied Linguistics*, 35(3), 352-364.
- [5] Halliday, M. A. K. (2008). *An Introduction to Functional Grammar* (-3rd ed.). Foreign Language Teaching and Research Press.
- [6] Hyland, K. (1996a). Talking to the academy: Forms of hedging in science research articles. *Written Communication*, 13(2), 251-281.
- [7] Hyland, K. (1996b). Writing without conviction? Hedging in science research articles. *Applied Linguistics*, 17(4), 433-454.
- [8] Kane, T. (2019). Artificial Intelligence in Politics: Establishing Ethics. *IEEE Technology & Society Magazine*, 38(1), 72-80.
- [9] Keskinbora, K. (2019). Medical ethics considerations on artificial intelligence. *Journal of Clinical Neuroscience*, 64, 277-282.
- [10] Lei, X. (2020). Ji yu yu kun jing: ren gong zhi neng shi yu xia de chuan mei xin ye tai he lun li si kao. *Dong nan chuan bo*, (6), 32-34.
- [11] Li, X. M. (2019). *Xi tong gong neng yu fa shi jiao xia ying yu xue shu yu pian zhong de qing tai dui bi yan jiu* [Unpublished doctoral dissertation]. Shandong University.
- [12] Piqué-Angordans, J., Posteguillo, S., & Andreu-Besá J. V. (2001). A pragmatic analysis framework for the description of modality usage in academic English contexts. *ELIA*, 2, 213-224.
- [13] Piqué-Angordans, J., Posteguillo, S., & Andreu-Besá J. V. (2002). Epistemic and deontic modality: A linguistic indicator of disciplinary variation in academic English. *LSP & Professional Communication*, 2(2), 49-65.
- [14] Poole, R., Gnann, A., & Hahn-Powell, G. (2019). Epistemic stance and the construction of knowledge in science writing: A diachronic corpus study. *Journal of English for Academic Purposes*, 42, 100784.
- [15] Salager-Meyer, F. (1992). A text-type and move analysis study of verb tense and modality distribution in medical English abstracts. *English for Specific Purposes (New York, N.Y.)*, 11(2), 93-113.
- [16] Shakirova, R., & Safina, A. (2019). Gender and Age Aspects within the Pragmatic Potential of the Epistemic Modality Markers. *Tarih Kültür Ve Sanat Araştırmaları Dergisi*, 8(1), 254-262.

- [17] Simon-Vandenberg, A. (1997). Modal (un)certainty in political discourse: A functional account. *Language Sciences (Oxford)*, 19(4), 341-356.
- [18] Simpson, P. (1993). *Language, Ideology and Point of View*. Florence: Routledge.
- [19] Song, Z, J., & Hu, G. S. (2020). Ren gong zhi neng de lun li yu fa lv wen ti yan jiu. *Zhong guo Ke Ji Xin Xi*, (16), 98-99.
- [20] Thompson, G. (1996). *Introducing functional grammar* (2nd ed.). London: Arnold.
- [21] Vázquez, I., & Giner, D. (2008). Beyond Mood and Modality: Epistemic Modality Markers as Hedges in Research Articles: A Cross-Disciplinary Study. *Revista Alicantina De Estudios Ingleses*, 21(21), 171.
- [22] Vihla, M. (1999). *Medical writing: Modality in corpus*. Amsterdam-Atlanta, GA: Rodopi B.V.
- [23] Vukovic, & Milica. (2014). Strong epistemic modality in parliamentary discourse. *Open Linguistics*, 1(1), 37-52.
- [24] Yang, A., Zheng, S., & Ge, G. (2015). Epistemic modality in English-medium medical research articles: A systemic functional perspective. *English for Specific Purposes*, 38, 1-10.
- [25] Zhao, L, L., Jiang, B, J., & Li, K. (2020). Jiao yu ren gong zhi neng lun li de kun jing ji zhi li lu jing. *Dang dai jiao yu ke xue*, (5), 3-7.

Gefei Bo was born in Dalian, China in 1997.

She is currently an MA in School of Foreign Languages, Dalian University of Technology, Dalian, China. Her researches focus on systemic functional linguistics.

Jianjun Ma received her PH.D. degree in computer applications technology from Dalian University of Technology, Dalian, China in 2012.

She is currently a full professor in School of Foreign Languages, Dalian University of Technology, Dalian, China. Her research interests include systemic functional linguistics, academic discourse analysis, and corpus-based translation.

Toni Morrison and Susan Abulhawa Writing Female Characters Amidst Conflict and Warzones: Towards a Literary Matrilineal Lineage

Hadjer Khatir

Faculty of Foreign Languages, University of Jordan, Queen Rania Street, Amman, Jordan

Eman Mukattash

Faculty of Foreign Languages, University of Jordan, Queen Rania Street, Amman, Jordan

Abstract—The present article examines cases of sexual violence that are projected from wars and conflicts on women in Morrison's *Beloved* (1997) and Abulhawa's *The Blue Between Sky and Water* (2015). As we intend to study the violence projected on some female characters and trace the connection between Morrison's Sethe and Ella and Abulhawa's Nazmiyah and Nur in light of Gilbert and Gubar's theory "The Anxiety of Authorship" (2000), we endeavour as well to trace the connection between Morrison and Abulhawa's treatment of "high themes" such as sexual harassment which, in return, helps ascertain their "artful foliage" as Gilbert and Gubar argue and overcome the hierarchical literary tradition of their forefathers to establish a literary matriarchal tradition that is inclusive of ethnic diversity.

Index Terms—the female pen, sexual violence, madwoman, trifecta jeopardy, literary matrilineality

I. INTRODUCTION

By digging deeper into the histories of African Americans and Palestinians living in the United States today, we encounter stories about the pain, torment, and agony the two races have had to endure inside and outside their homelands. The African American Toni Morrison and the Arab American Susan Abulhawa echo the dark experiences their peoples share into their fiction, sometimes through intoxicating expressions, to depict that world that is full of aching human souls. They have found their way to writing literary works that would live forever about a permanent pain with such moral and emotional vehemence and through a wild imagination. They have not only re-written their peoples' histories, but they have also translated the pain the white man's version of history has kept hidden into artistic creations so peculiar to express their peoples' tormenting psychological struggle. Indeed, through their literary works, they have played an integral role in correcting many of the circulated misconceptions about the African American and the Palestinian cultures in the American society.

Regardless of their different cultural backgrounds and generations, both writers share a marginalized position in the white American society due to their being non-white women writers. As women, they have suffered several restrictions enforced on them by the patriarchal society they live in. As writers, their fiction has not been given the same critical consideration as other white writers have been in the American literary canon. It becomes clearly noticeable, in this regard, that a shrewd link can be drawn between the fiction of the two writers, specifically in relation to the traumatic events which have shaped their peoples' histories. To this end, the article explores Morrison's *Beloved* (1997) and Abulhawa's *The Blue Between Sky and Water* (2015) with the aim of establishing a comparative reading of these two novels, specifically in relation to the theme of rape and sexual violence. This reading will be conducted in the context of Sandra Gilbert (1936-) and Susan Gubar's (1944-) theory "the Anxiety of Authorship" (1979) which they initiated in the second half of the twentieth century. Employing this theory will help consider the possibility of drawing a lens of positive influence and connection between Morrison and Abulhawa through tracing the thematic pattern of rape and sexual abuse in warzones in the two novels under study.

II. GILBERT AND GUBAR AND THE CONCEPT OF THE FEMALE LITERARY INFLUENCE

In the process of discussing the concept of influence, Gilbert and Gubar's theory "the Anxiety of Authorship" (2000) spring up in order to create a new space for female writers who have undergone a struggle not from the precursors, but from the suppressive patriarchal society that prevented them from achieving greatness in writing. Gilbert and Gubar (2000) reject Bloom's Freudian conception of father-son relationship (1973) and bring the mother-daughter relationship into the centre. As the male writer struggles with the greatness of his precursors, the female writer, surprisingly enough,

struggles with isolation which could later turn into a form of madness or permanent anxiety. Nevertheless, this is not always the case as the female writer searches for another female model to strengthen and hence deepen her rebelliousness and defiance towards the injustices of the outer patriarchal world. Gilbert and Gubar's theory of "the Anxiety of Authorship" (2000) becomes, therefore, the main guide that will illustrate a tradition of female creation and influence between female writers.

The same idea can be applied in this study as Morrison and Abulhawa are noticed to have grown stronger with their defiant and rebellious pen. Bringing them together does not only accentuate the influence that the one has upon the other, but it also stresses their universality as well. As we attempt to make of Gilbert and Gubar's theory of "the Anxiety of Authorship" (2000) the main guide that would illustrate a tradition of female creation and influence between the two writers, we tend at the same time to make the whole theory contemporarily befitting. To this end, a number of the images Gilbert and Gubar (2000) employ in their theory are listed and explained below to be later integrated into the discussion:

A. *The Queen's Looking Glass*

This is one of the most famous images that we as readers would confront in the Grimm tale of "little snow white" in which the mysterious voice of the looking glass plays a crucial role in and outside of the story. It is through the mad monstrous Queen (rebelliousness) and the angelic Snow-white (passiveness or the perfect example of the 19th-century woman) that the dichotomy of angel and monster comes to the fore. Gilbert and Gubar, accordingly, elucidate the extent to which this image can have such a great impact and influence on the female pen.

B. *The Metaphor of the Cave*

Gilbert and Gubar employ the parables of the cave for their metaphorical significance. If we perceive the cave as an objectification of the female's mind, we will ultimately imagine the darkness, the dimness, and the obscurity of the female's knowledge. However, amidst the darkness, there must exist a beacon of light. It is indeed through the metaphor of the cave that one can apprehend the female poets' trip from darkness to brightness.

C. *The Womb*

Gilbert and Gubar employ the maternal womb as a symbol of fertility, a symbol that carries shades of vivacious positive connotations. Assuredly, it has always been the function of culture to teach society that we are different from nature. Nevertheless, Gilbert and Gubar use the nature of the human body (male/female) to defy the cultural foundations by referring to the pen as a metaphorical "penis". They associate the male's artistic creativity with the male's sexuality and analyse it as the essence of his literary power. So, if we want to find an alternative, it should be an organ too. Gilbert and Gubar introduce, correspondingly, the pen as a metaphorical "womb".

D. *The Queen's Mad Tarantella*

"Tarantella" is an Italian dance that is known to have a cultural and metaphorical signification. For the Italians, the tarantella comes from a spider's poisonous bite known as "the tarantula". Gilbert and Gubar in *The Madwoman in The Attic* use the term emblematically to express that tremendous fear of the male poets of the female imagination. The queen's tarantella dance echoes the possibility of the female's revolutionary creativity and imagination, as her suicidal dance of death becomes a dance of artistic freedom and victory.

III. FROM THE TRAUMA OF DOUBLE JEOPARDY TO THE TRAUMA OF TRIFECTA JEOPARDY

In analyzing how Morrison and Abulhawa portray their female characters amidst wars and conflict zones, we consider that the term "double jeopardy" does not serve its chief intentions. We, therefore, intend to use the term "trifecta" rather than the term "double". These two female writers are exceptionally burdened with what we name a "trifecta jeopardy"; first, for being forced to leave their homelands and become members of diasporic groups (ethnicity); second, for being female writers who are subject to a patriarchal system (gender); third, for being traumatized due to racial oppression caused by the white supremacy against the African Americans and Israeli occupation against the Palestinians (racism and colonialism). These are the main three elements that create a trifecta literary bond between Morrison and Abulhawa using Gilbert and Gubar's fundamental images.

Morrison (1997) and Abulhawa (2015) perceive external sexual abuse as one form among other multifarious forms of violence the female is exposed to. By bringing into the picture the questions of sexual harassment and rape, they choose not only to stare at "the looking glass", but also to walk through it holding tight to new critical directions. Walking through "the looking glass" can be seen as an act that involves the female writer in a challenging battle to bring forth an outshining "female pen" that makes the hidden truths known. This idea is well represented by Gilbert and Gubar in *The Mad Woman in the Attic and the Nineteenth-Century Imagination* (2000) as the following:

The female writer's battle for self-creation involves her in a revisionary process. Her battle, however, is not against her (male) precursor's reading of the world but his reading of her. In order to define herself as an author she must redefine the terms of her socialization. (Gubar, 2000, p. 49)

Though Gilbert and Gubar's *Madwoman in The Attic* (2000) analyses the female poetics, imagination, and limitations of nineteenth-century women, digging deeper into its content shows that their theoretical perceptions are

contemporarily weighty and applicable. Through their contemporary writing, both Morrison (1997) and Abulhawa (2015) have exhibited undefeatable determination to swim against mainstream culture by enhancing and heightening their creative capacities and attempting to overcome the anxiety caused by the scarcity of their foremothers' literary productions. They have also managed to create out of their suffering a shared tradition of connection and literary influence that would serve to bring them together despite their different cultural backgrounds. Through the eyes of Gilbert and Gubar (2000), Morrison (1997) and Abulhawa (2015) believe in maternal power, transcend "the crystal surface" of the nineteenth century that have cast its female writers into the margins, enlighten "the cave" of their minds, and dare to dance "the Queen's mad tarantella" to bolster their female pen.

Rape and sexual harassment are one of "the high thematic" motifs that can help trace matrilineal transatlantic influence and connection between the two writers. It can as well explicate how the duplicity, the isolation, and the so-called female madness caused by the extremity of the traumatic shock the female characters in the two novels understudy in this article experience can turn into healthy and vigorous artistry. It is necessary to draw a link between three main aspects that would help us bring together Morrison and Abulhawa's treatment of the theme of rape and sexual abuse in war and conflict zones: first, there is a need to study the psychological and intellectual traumas experienced by the two female writers; second, there is a need to direct the study to the way they reflect such tremendous political, cultural, social, and psychological calamities on their female characters; finally, there is a need to draw attention to the way the two writers reconstruct the events in their novels to reflect the power of the "female pen".

Using women as a weapon against the nation by controlling fertility and attempting to annihilate the African and the Palestinian race is the reason sexual assault and rape are common in regions torn by war and conflicts. Cases of rape and sexual assault are present in Morrison and Abulhawa's novels and this creates possibilities of influence and matrilineal continuity between them. As they have created their own space beyond "the Anxiety of Authorship" (2000) experienced by the nineteenth-century female writers, they have as well collaborated in the process of strengthening "the female pen" by questioning what appears to the world and the mainstream writers as acceptable. Both Morrison and Abulhawa have been attached to history, both have made their revolutionary and revisionary journeys into the African/Palestinian body and land by "setting fire to the darkness" (Gubar, 2000, p. 101) and revitalizing what has been deadened by patriarchy; it is that kind of revitalization that comes only from "the womb". In this case, and through the eyes of the two ethnic female American writers, the phenomenon of rape and sexual assault shall be unmasked and hence debunked.

Rape and sexual assault are broad and include multi-chromatic shades of violence. Susan Brownmiller (1975) asserts that rape in war zones is familiar and hence an inevitable act; according to her "rape becomes an unfortunate but inevitable by-product of the necessary game called war. Women, by this reasoning, are simply regrettable victims of incidental, unavoidable casualties" (Brownmiller, 1975, p. 32). Undeniably, rape has a history. It is accordingly significant to dig into its connection to wars and conflicts zones. Is society, with all its cultural and social norms, blamed for contributing to the externalization and the perpetuation of such a phenomenon? How do Morrison and Abulhawa invest this into their female characters? As we dig deeper into their fiction, this transformation becomes clear for both writer's concerns are about how to make their female characters go through Gilbert and Gubar's "looking glass" because on the surface there is a reflection of a victimized female character, which they have to take the challenge of transcending with a certain power that would lead to survivorship.

IV. SETHE, ELLA, NAZMIYEH, AND NUR INTO AN EVERLASTING TRIFECTA JEOPARDY

In their fiction, Morrison (1997) and Abulhawa (2015) move from victimhood to survivorship, by creating female characters who dance "the death dance" to mark their survivorship in the hardest conditions. Sethe and Ella in Morrison's *Beloved* (1997) and Nazmiye and Nur in Abulhawa's *The Blue Between Sky and Water* (2015) are two female survivors of sexual enslavement and war atrocities. To better comprehend their stories and perceive the traumas they go through, a detailed background of their lives is necessary.

At the age of thirteen years old, Sethe finds herself enslaved in Sweet Home for a plantation in Kentucky. At eighteen, she accepts to marry Halle Suggs and gives birth to three children: Howard, Buglar, and Beloved. The brutality of the schoolteacher who owns Sweet Home's slaves drives them to escape. Sethe's mysterious strength lies in her crime and in her capacity to survive all the violence and sexual abuse. Two main sexual abuse episodes in Sethe's life explain the nature of her suffering as well as her crime against her child. First, the brutal beating and mammary rape scene while pregnant by the schoolteacher's nephews can be seen as a retaliation for her escape from Sweet Home plantation. Second, the act of prostitution with the engraver to name her child's grave can be seen as a form of sexual enslavement that Sethe must endure, since prostitution, as has been mentioned earlier, can be considered as another form of rape:

Just once, could it say, no thank you? I just hold another bite. I'm full god damn it off. Two boys with mossy teeth, one sucking on my breasts the other holding me down, their book-reading teacher watching and writing it up. I am still full of that, God damn it, I can't go back and add more. (Morrison, 1997, p. 83)

Sethe's witnesses of the sexual abuse of her body turn into what Cathy Caruth describes in *Trauma Explorations in Memory* (1995) as a "psychic trauma [that] involves intense personal suffering" (Caruth, 1995, p. vii). The enormity and the malice of the sexual abuse Sethe experiences and the intense feelings she relives every time she tells her story to

reinforce the truth that she is engulfed by “trifecta” struggle and agony. As she narrates her story, Sethe invites the reader not only to imagine it but also to feel it, to “feel how it feels to be a colored woman roaming the roads with anything God made liable to jump on you. Feel that” (Morrison, *Beloved*, 1997, p. 80). After Sethe’s escape from Sweet Home and reunion with Baby Suggs and her children in Cincinnati thinking that they are finally secure, the schoolteacher and the slave catchers come to recapture her and her children to return them to the brutal slavery of Sweet Home. Sethe’s immediate resolution is surprisingly to halt the life of her children, beginning with her younger daughter Beloved by slicing her throat.

One of the traumatic symptoms of rape and sexual assault that she endures is well heralded in the first chapter with the act of infanticide. This is one of “the high themes” that the “female pen” tackles, illustrating what Gilbert and Gubar call “the suicide tarantella of the female creativity” (Gubar, 2000, p. 56). So, one might ask, what would make a mother kill her daughter, but not her son? These questions would intensify the edge of Sethe’s bold and unnatural crime of cutting the throat of her daughter to save her from slavery and most particularly from sexual enslavement or rape. From a patriarchal point of view, Sethe is perceived as a dangerous madwoman. Her crime is, hence, considered as an act of weakness rather than an act of strength. By surprising the patriarchal forefathers and dancing that literary artistic “death dance”, Morrison pushes one of her strongest female characters Sethe as far as she can by rendering her act as anomalous and incensed without minding to what extent the madness accompanying it can be overwhelming.

The question shall be as follows: as the contemporary female writer digs into the darkest part of “the cave” of her mind and brings into her narratives an immense nastiness, do these attempts of the pen help to “alleviate suffering” (Caruth, 1995, p. vii) to heal the injuries and restore the intactness of the female’s body? Does Morrison’s journeying into the memories of her characters and especially Sethe’s memory help to mitigate and diminish trauma caused by racist practices? These questions come up to mind because of what Gilbert and Gubar (2000) call “the duplicity” and “the inconstancy” of the female poet’s writing process which has been regarded as a negative quality by male writers that has pushed women’s fiction into the margins. Nevertheless, in this study, by following Gilbert and Gubar’s thread of positive connectivity and influence, we shall prove the contrary:

Her strained relationship with her art is thus determined almost entirely by her gender so that from both her anxieties and her strategies for overcoming them we can extrapolate a number of the crucial ways in which women’s art has been radically qualified by their femaleness. (Gubar, 2000, p. 82)

It is in that “duplicity” and “inconstancy” that a dangerously rebellious “female pen” emerges to conquer the previous “master narratives”. Indeed, we need to comprehend how the power of “the female pen” can turn discontinuity to continuity and hence victimhood to survivorship. Sethe is imprisoned within her “cave” that encompasses the darkest memories and might echo shades of inconstancies into the outer world. In a conversation with Paul D, one can perceive the depth of Sethe’s trauma:

Then they know what it’s like to send your children off when your breasts are full.

We was talking ‘bout a tree, Sethe.

After I left you, those boys came in there and took my milk. (Morrison, 1997, p. 35)

Indeed, “to be traumatized is precisely to be possessed by an image or event” (Caruth, 1995, p. 5) and that is why it “cannot be interpreted, simply, as a distortion of reality, nor as the lending of unconscious meaning to a reality it wishes to ignore, nor as the repression of what once was wished” (Caruth, 1995, p. 5).

Caruth (1995), accordingly, focuses on “the structure of the experience”; the way it turns into memory and transforms into a permanent trauma through a process of repetition. The way Sethe recalls her experience in a simple conversation with Paul D reveals the weight of her trauma. She cannot maintain a conversation without being lost in the memories of her past. She becomes, therefore, trapped in “the blue”. Sethe’s milk can be seen as a metaphorical element that echoes the trauma of rape and sexual abuse, which is the main cause that denies her the right to become not only a woman but also a mother. The trifecta consciousness that we attempt to make the *de facto* of the study envelops Sethe, and we shall see later with Ella, politically, psychologically, and physically amidst war and conflict and forces her not only to kill her child for love and protection but also to sell her body to the engraver for the sake of naming the grave of the daughter she killed. Indeed, this is a “love too thick” and extraordinary to be fully apprehended:

Ten minutes for seven letters. with another ten could she have gotten “Dearly” too? She had not thought to ask him and it bothered her still that it might have been possible that for twenty minutes, a half-hour, say, she could have had the whole thing, every word the preacher say at the funeral (and all there was to say, surely) engraved on her baby’s headstone (Morrison, 1997, p. 5)

“Something like [Sethe’s experience] had happened to Ella” (Morrison, 1997, p. 222), except that Ella is raped by two white men, a father, and a son. Though Morrison does not provide us with much detail about Ella; she is one of the female characters who are assaulted, traumatized, and poisoned by white patriarchy. She is Baby Suggs’s neighbor in Cincinnati and the one who participates in saving Sethe and Denver to arrive safely at Baby Suggs’s home. Being sexually enslaved to these white men helps explain the magnitude of the trauma of rape in conflict zones, all along with the struggle to push away that traumatic memory she “remembered every bit of it” and which “kept her locked in a room” (Morrison, 1997, p. 223). Notwithstanding, she has always wanted to bury the past in the past, by resolving to have that impossible fight with memories. Even in relation to the traumatic experiences of Sethe, she does not “like the idea of past errors taking possession of the present” (Morrison, 1997, p. 468). Besides the fact of being sexually

enslaved and raped by white men, Ella is one of the resilient minor characters Morrison creates in *Beloved* (1997). Ella has lived her adolescence years in a house where she has been shared by a father and a son; a father and a son whom she repetitively calls “the lowest yet”:

Her puberty was spent in a house where she was shared by father and son, whom she called “the lowest yet.” It was “the lowest yet” who gave her a disgust for sex and against whom she measured all atrocities. A killing, a kidnap, a rape--whatever, she listened and nodded. Nothing compared to “the lowest yet”. (Morrison, 1997, p. 467)

We consider, accordingly, the expression “the lowest yet” that Ella keeps uttering each time she recalls her traumatic experience a suggestive one that needs profound meditation on the effects it has on her psyche. So, what does Morrison insinuate by “the lowest yet”? She delineates Ella’s potency of mutinous articulation in retelling her history and grasping her traumatic experience and turning it into a phase of survivorship. Morrison maintains “It was Ella more than anyone who convinced the others that rescue was in order” (Morrison, 1997, p. 467), which makes the reader realize how Ella, despite the sexual brutality she has endured which can lead to an ultimate madness, is still capable of grasping her female personal identity and hence “the part of her that was clean” (Morrison, 1997, p. 456).

Ella’s momentous shock does not solely lie in her experience of rape by two white men but also in giving birth to a white child which intensifies the abhorrence of her body and what she calls “the thing” she brings to life and which she refuses to nurse: “She had delivered, but would not nurse, a hairy white thing, fathered by “the lowest yet.” (Morrison, 1997, p. 486) The traumatic shock that inhabits Ella makes some of the fundamental feelings in the human life such as love confusing. In an instance when she holds Sethe’s baby, she says, “if anybody was to ask me, I’d say, ‘Don’t love nothing” (Morrison, 1997, p. 175) and this leads to the conclusion that Ella is unable to love her child. In one of her conversations, Morrison describes Ella’s expression as “one of the most devastating things” (Toni Morrison the Last Interview and other Conversations, 2020, p. 41) as love becomes the source of pain instead of relief and support. It is indeed the trauma of the sexual enslavement that she has experienced that makes her construct that puzzling perception of love.

Nazmiyeh is one of the strongest characters Abulhawa creates in *The Blue Between Sky and Water* (2015). The strength Nazmiyeh shows in dealing with the most traumatic mannerisms towards events stemming from the outer violence she has lived resembles that of Sethe and Ella in *Beloved* (1997). Nazmiyeh “was the sassiest girl in Beit Daras” (Abulhawa, 2015, p.31) most adventurous, rebellious, and humorous. Like Sethe, Nazmiyeh has developed the fiercest motherly protective traits. She fights sharply for the safekeeping of her family especially her little sister Mariam, the intelligent magical little girl with exceptional eyes. On the day of the Nakba, “the Catastrophe that inaugurated the erasure of Palestine” (Abulhawa, 2015, p. 49), as the Palestinian families of Beit Daras are leaving their town to flee the brutality of the Zionist to Gaza, Nazmiyeh realizes that Mariam has not escaped with the other members of the family and stayed in Beit Daras. Nazmiyeh goes back to rescue her and bring her back and it is there where her greatest trauma begins as she is raped by a group of Zionist soldiers in the filthiest way. Like Ella, Nazmiyeh gives birth to a baby boy from one of her rapists whose eyes “gray slits in sacks of fat” (Abulhawa, 2015, p. 59) and considers him as a devilish thing.

The detailed description of the rape scene in which Nazmiyeh, though being sexually harassed, tries hard to protect her little sister forces the reader to share the feelings of intimidation and frightfulness Nazmiyeh has experienced through “rape”. It is indeed one of the most traumatic scenes that shape the direction of the whole novel. It starts like the following:

From the window, they could see some villagers in the distance being allowed to leave. Soldiers were taking their belongings and jewelry, but they were allowed to leave. Nazmiyeh felt hopeful. She had been right to come back. To have had faith in Allah. (Abulhawa, 2015, p. 57)

This is a glimpse of the Palestinian lifestyle, the life of people whose earth has never been settled under their feet. In a state of war, the Palestinians can give anything precious they have just for the sake of guarantying their physical safety and security

Guns, bombs, and all the explosive devices that soldiers use can never be as destructive and ruinous as rape and sexual harassment. Thus, the way Abulhawa describes how people are being stolen, killed, tortured is never the same as she describes the raping scenes. It is through her “female pen” that the reader can grasp most profoundly the tremendous trifecta pain of a woman who is torn between her being a female and living in war and conflict zones at the same time. It is very important to take into consideration the notions of “duplicity” and “inconstancy” that Abulhawa echoes as an ethnic American female writer. Gilbert and Gubar explicate in their theoretical thesis *The Mad Woman in The Attic: The Woman Writer and The Nineteenth-Century Literary Imagination* (2000), that duplicity and inconstancy have led female writers to a long revisionary process, a battle for self-creation that is being fused into female characters such as Nazmiyeh who struggles with the triple pain of colonization, gender, and rape

How would a woman as helpless as Nazmiyeh fight back weaponless against such colonial brutality? She would fight back, we would say, through the utmost forms of resistance possible: “Nazmiyeh ordered Mariam to turn away and close her eyes and ears as tightly as she could. She said that it would all be over soon, and they would go on their way. She could endure this, she thought” (Abulhawa, 2015, p. 37). One thing that might explain the act of rape amidst war is the fact that women like Nazmiyeh, Sethe, and Ella, (and Nur as we shall see later) can also be considered as part of the

colonized property that the conqueror can benefit from. This is one of the main psychological reasons that triplicate Nazmiyeh's struggle in the Palestinian war. One comes to ask the principal question: how can Nazmiyeh be empowered and inspired by her trifecta jeopardy? The freedom of Morrison and Abulhawa's imagination allows her to break "the crystal surface" of the looking glass. If women were accused of "inconstancy" that has been considered as "an attack on the irrepressible interiority of women who cannot be contained within the images provided by patriarchal culture" (Gubar, 2000, p. 228), then we presume that with Gilbert and Gubar's revolutionary theory and with the writing of "positive role mothers" (Gubar, 2000, p. 51) like Morrison, Abulhawa is able to construct from the trifecta jeopardy of her female characters a road to their survivorship. Due to the rape incident, Nazmiyeh experiences a psychological fracture. This vigilant episode becomes a remarkable turning point in her life. The colonizers do not use such a weapon heedlessly or thoughtlessly; they study the targeted nation that they colonize with deep attention to all the details of its culture and religion and employ this demolishing tool to weaken it. Why would the Zionist soldier neglect the gold and the material wealth and turn to Nazmiyeh's body? To settle a land, is it indispensable to settle the women's body? Indeed, these philosophical questions require deep thinking about the whole situation, for the act of rape here acquires metaphorical significance.

Nazmiyeh is put in a situation where she does not "understand what the soldier yelled before forcing himself into her. She clenched her teeth, biting the agony of rape lest it escapes from her voice and reaches Mariam's ears" (Abulhawa, 2015, p. 37). She could not comprehend the motives of such an act at a time when she could have given all the gold she has just, as the other Palestinians have done peacefully. Why would a soldier practice his animalistic sexual behavior against a weak woman with no weapon to defend herself or fight back? To better explicate the situation, we consider the following episode as a metaphorical analogy that shows that settling the female body is as dangerous as settling a land. The female's body is a metaphorical representation of the land. It is, correspondingly, important to note that even though the Palestinian culture is patriarchal, the role of the woman is very significant in the Palestinian community. Women are put at the forefront of society no matter how physically strong the Palestinian men are; they derive a large part of their masculine and inner power from their women. The sacredness of the female presence in Palestinian life makes them a source of power which, once destroyed, leads to the destruction of the whole nation, for "a crime committed against her body became a crime committed against the male estate" (Brownmiller, 1975, p. 17) This makes us wonder about the relationship between biology and culture concerning sexual harassment and rape. The problem is not in the way biology scientifically defines gender differences; the problem lies in the way culture and society shape these biological tendencies. In view of that, Susan Brownmiller (1975) dwells on the issue of rape amidst wars and conflicts in her book *Against Our Will: Men, Women, and Rape* where she elucidates that:

No zoologist, as far as I know, has ever observed that animals rape in their natural habitat, the wild. Sex in the animal world, including those species that are our closest relations, the primates, is more properly called "mating," and it is cyclical activity set off by biologic signals the female puts out. Mating is initiated and "controlled" it would seem, by the female estrous cycle (Brownmiller, 1975, p. 13)

It can be seen that the phenomenon of rape amidst war and conflict zones is not biologically generated, for it is not even linked to a normal animal behavior. In this case, it becomes the most efficient fear-making tool for the colonizer to claim ownership of both the body and the land. This suggests as well that "these struggles led first to the rape of women, later to the enslaving of conquered men. The women became laborers and objects of pleasure for the conqueror; their males became slaves" (Brownmiller, 1975, p. 13)

Overall, in the second part of Abulhawa's *The Blue Between Sky and Water* (2015) after her grandfather Mamdouh dies and leaves her with her mother as a young girl. Nur lives in the United States of America, another part of the world far from the blasts of the Israeli-Palestinian war; however, she has always had that conversation with Khaled (the supernatural figure and the main narrator of *The Blue Between Sky and Water*), and with the place where she truly belongs through "the missing link" (Abulhawa, 2015, p. 98), her dreams and imaginations. Nur's greatest traumatic stigma stems from the sexual abuse she has experienced as a very young child by her mother's partner Sam.

Though different to some extent from Sethe, Ella, and even Nazmiyeh as far as the nature of the traumatic experiences is concerned, it is worth mentioning that Nur shares their strong character. A deeper interpretation can be derived from the way Nur is sexually brutalized from a very young age. The act of her being raped by her mother's partner who is not originally Palestinian can be considered as an intended attempt through which Abulhawa engraves into her readers' memories another kind of betrayal. Khaled like many other Palestinians has thought that "the American do-good enthusiasm" is thought to be the hope that would "fix broken people like [Khaled and Nur] and heal wounded places like Gaza" (Abulhawa, 2015, p. 150). It is, accordingly, important to pay attention to the way Khaled, the narrator of the story, introduces Nur to the readers: "then Nur came, her mouth full of Arabic words that were sawed off and sanded at the edges with the curly accent of a foreigner" (Abulhawa, 2015, p. 15). In another instance of his description, Khaled situates Nur with the colors which create that beacon of light and bring back the faith and the optimism for a better future. For him, Nur is "the extra clothespin Teta Nazmiyeh needed when she hung the sky" (Abulhawa, 2015, p. 98). The description of Nur, in this case, becomes metaphorical. How can a foreigner's intrusion overwhelmingly corrupt the genuineness of Palestine? In the same way, we perceive Nur's rape episode as a young child by Sam as a metaphorical rape of the nation.

Mamdouh, Nur's grandfather, has lived in the United States with "the weight of exile's untouchable loneliness" (Abulhawa, 2015, p. 139) (and Nzinga the guardian of Nur and the one who is assigned to her case after the death of her grandfather) and with the fear "deposited in his eyes" that one day he will leave Nur alone in a strange country. Before his death, Mamdouh makes all that he can to protect Nur in the strange country and from the cruel mother who had no interest in her daughter. He assigns Nzinga to be the guardian of Nur and the one who helps her to go back to Gaza. It might seem unreasonable that Mamdouh associates Nur's well-being with her presence in Palestine which is undergoing an infinite war rather than with her presence in the United States. On the surface, Abulhawa puts Nur in America and gives her all the possibilities of a promising life that the Palestinians have always aspired to have. Behind the surface, however, there is filth and a reality that stinks:

Nur had everything we wanted. We thought all Americans did. But for all the security and freedom and opportunity she had; for all the learning and good grades; for all the ways she excelled, Nur was the most devastated person we knew. There was no place in the world for her to be. She could be tolerated, maybe even accepted, as long as she was good. But when she wasn't, she was sent away, abandoned. (Abulhawa, 2015, p. 141)

Like some Palestinian families who have fled Beit Daras to Gaza in the wake of the Nakba, other Palestinian families like that of Mamdouh and Yasmine, the grandparents of Nur, have fled Palestine to America in the hope of seeking a securer asylum and assuring a better future. To shed light on the trauma that she goes through as a young girl, Abulhawa places Nur between Palestine and America and makes her return to her homeland a shattered traumatized being.

V. SETHE, ELLA, NAZMIYEH, AND NUR FROM SEXUAL SERVITUDE TO RESISTANT SURVIVORSHIP

Each of Morrison and Abulhawa's female survivors sinks in "the blue" after going through a traumatizing experience. Yet, this traumatizing experience reinforces the strength and the capacity of each woman to go beyond "the crystal surface" and illuminate the dark "cave". Morrison's Sethe and Ella and Abulhawa's Nazmiyeh and Nur might differ as far as their Arab and African American cultural backgrounds are concerned; nevertheless, the similarities that their traumatic experiences cause and the triple jeopardy they live force them to dwell in "the blue" to come out stronger. Henceforth, it is here where we encounter the power of "the female pen". It is at this point that the influence and the matrilineal lineage between Morrison and Abulhawa lies. This act of furthering the process of female psychological, physical, and intellectual empowerment shall stand as an influential point that would draw a literary matrilineal lineage between the two ethnic female writers.

The more we get to the details of the traumatic experiences Sethe, Ella, Nazmiyeh, and Nur endure, the more we realize that the theme of "rape" is treated metaphorically by Morrison and Abulhawa. Events in *Beloved* (1997) and *The Blue Between Sky and Water* (2015) are disturbed by rape and sexual abuse, two forms of extrinsically constructed political violence that women experience. Predominantly, Sethe and Ella, Nazmiyeh, and Nur find themselves fixed in the past. Thus, by connecting these four characters, we shall find ourselves confronted with the traumatic memories of slavery and colonization.

Sethe kills her daughter to save her from slavery and sexual enslavement, Ella does not accept to nurse her white child, Nazmiyeh rejects the fact that one of her sons is the product of the brutal rape by the Zionists, and Nur encounters the trauma of rejection of her mother and the trauma of rape as a young child in a foreign land. In *Beloved* (1997), Morrison does not present things simplistically; what the reader encounters is not just the racism that he/she has read about in history, and the same applies to colonialism when we come to Abulhawa.

Since the study approaches the phenomenon of rape and sexual harassment as a "high theme", it means that it goes beyond being simply an act of violence against colonized women. In the case of African American women, rape can be considered as a war waged against women, particularly, the power of "the womb" that gives life and perpetuates its race. As Oplak Palmer Aisa explains in her article "Undeclared War: African American Women Writers Explicating Rape" (1992), "Past and present analysis shows that rape is not a crime of uncontrollable sexual passion, but one used to vent misogyny and to exert physical, political, and economic control" (p. 364). Living in a society torn by conflicts and wars, the female is forced to find an alternative space in which she can speak out and voice up her abuse. Can her own body become that battlefield? Aisa (1992), correspondingly, asserts that "since the woman's body is the battlefield, she must make it the source of her resistance" (p. 367), and here comes the idea of the power of the woman's "womb", its metaphorical representation as the act of giving birth and survival after an elongated journey of resistance.

As Morrison (1997) dances "the death dance", she creates a beacon of light amidst the sullenness of "the cave" of her mind, cherishing its corners with the unspoken secrets, and owning the story with unshakeable authority, for "owning one's story is as important as the ownership of the physical space", as Abulhawa (2015) emphasizes. Morrison probes the interiority of her characters and therefore owns the whole story and breaks "the master-narrative". Sethe, Ella, Nazmiyeh, and Nur are not just denied a land or belonging, but more than that, they are denied being women, they are denied their bodies.

Analyzing the characters of Sethe, Ella, Nazmiyeh, and Nur in light of Gilbert and Gubar's "metaphor of the cave", a question comes to our minds: can they be the contemporary version of "the madwoman in the attic"? Our answer to this question is yes. Today's we consider Sethe, Ella, Nazmiyeh, and Nur the contemporary ethnic "madwomen" in war and

conflict zones. Nevertheless, the concept of “madness” in the case of these contemporary ethnic “madwomen” should be taken from the positive edge that Gilbert and Gubar (2000) extract from their profound analysis of “the infection of the sentence” in the canonical “master narratives” by nineteenth-century female writers. It is that “madness” that does not put limits to resistance, confrontation, interior, and exterior battles with outer powers. Morrison and Abulhawa do create female characters who undergo that kind of madness, but that madness is something that is bred by their creation of a very strong agitating interior life that resembles the impossible or the unnatural. It becomes abundantly clear that Morrison and Abulhawa have managed, through their fiction, to challenge the restrictions their patriarchal forefathers have imposed on “the female pen” by applying Gilbert and Gubar’s key fundamentals to construct a powerful “female pen”.

Rape and sexual violence are incidents that set things against the ordinary rules of human nature, but the state of war the female characters live in turns things topsy-turvy and breeds anomalous human experiences, amongst which is the trauma of rape and sexual assault. Sethe’s fear intensifies as she becomes incapable of protecting her child not only from slavery, but also from a higher form of violence that is destructive physically, psychologically, and politically. Ella’s abhorrence of the whites intensifies as she gives birth to a white child which reminds her of the cruelty and the brutality she has experienced. Just like the abhorrence that emanates from Nazmiyeh’s heart the minute when she sees her new born child with the gray eyes of her rapist. This creates a solid link between Sethe, Ella, and Nazmiyeh as they go through almost the same traumatic shock. It is only the notion of acceptance of and resistance to their realities that sets them apart. The scars engendered by the trauma of rape and sexual abuse remain in their memories, and sometimes that past becomes the only present they can live, for “[their] brain was not interested in the future. Loaded with the past and hungry for more, it left her no room to imagine, let alone plan for, the next day” (Morrison, 1997, p. 83)

The logic behind rape and sexual violence is represented in the colonizer’s belief that the African American and the Palestinian female bodies can be colonized the same way the African American and the Palestinian land have been colonized. “More soldiers moved in and out of [Nazmiyeh’s] body” (Abulhawa, 2015, p. 39) just like they moved in and out of the Palestinian soil after denying it to its indigenous people leaving it “a hallow carved-out thing” (Abulhawa, 2015, p. 39). Similarly, the whites “moved in and out” of Sethe, Ella, and other slave women. Exceptionally, Nur’s rape experience is more metaphorical. The irony lies in the fact that she lives far from Palestine, in a country of promising opportunities which she leaves as a shattered human being. We consider, accordingly, Nur’s rape a political rape that targets the Palestinian nation as a whole.

VI. CONCLUSION

On the whole, the theme of rape and sexual abuse amidst war and conflict zones draws a lens of positive influence and connection between Morrison (1997) and Abulhawa (2015). This thematic similarity serves the study as it helps to explore what Fairman (2009) calls “figurations of sisterhood” (R.Federico, 2009, p. 30) or what we call literary matrilineal lineage between the two female writers. Morrison and Abulhawa have been once considered as minor writers whose fiction does not belong to mainstream literature. “The metaphors of the cave”, “the crystal surface”, and “the tarantella dance” are the literary tactics that can be traced in their fiction in relation to this theme. By dancing the revolutionary dance and having that venturesome spirit, the two authors are able to speak out the silenced truths about the strength of “the female pen” as well as the possibilities of reviving a powerful resistant image of the female character. It is all about the process of healing and giving logical interpretations and motives to the presumed madness of their female characters, offering wider possibilities of healing than those found in other slave and colonial narratives. What connects Morrison and Abulhawa in the same room of that universal intra-feminist literary creativity, regardless of their different ethnicities, is their creative use of the process of “health-giving” or “life-giving” (vis a vis the metaphorical connotations the word “womb” enlists) amidst tumultuous calamities.

REFERENCES

- [1] Abulhawa, S. (2015). *The Blue Between Sky and Water*. London: Bloomsbury Circus.
- [2] Abulhawa, S. (2018, May). "Owning One's Story is as Important as the Ownership of Physical Space" an Interview with Susan Abulhawa. (A. Obabha, Interviewer)
- [3] Aisa, O. P. (1992, May/June). Undeclared War: African American Women Writers Explicating Rape. *Women's Studies International Forum*, 15(3), 363-374
- [4] Brownmiller, S. (1975). *Against Our Will: Men, Women, and Rape*. New York: Ballantine Books.
- [5] Caruth, C. (1995). *Trauma Explorations in Memory*. London: The Johns Hopkins University Press.
- [6] Caruth, C. (1993, April). *Violence and Time: Traumatic Survivals*. The MIT Press, 24-25.
- [7] Gubar, S. M. (2000). *The Madwoman in the Attic: the Woman Writer and the Nineteenth-Century Literary Imagination*. New Haven And London: Yale University Press.
- [8] Morrison, T. (1997). *Beloved*. London: Vintage Books.
- [9] Morrison, T. (2019). *The Source of Self-Regard :Selected Essays, Speeches, and Meditations*. New York: ALFRED A. KNOPE.
- [10] R.Federico, A. (Ed.). (2009). *Gilbert and Guba's the Madwoman in the Attic after Thirty Years*. Columbia and London: University of Missouri Press.
- [11] *Toni Morrison the Last Interview and other Conversations*. (2020). Brooklyn-London: Melville House.

Hadjer Khatir is a PhD candidate at the University of Jordan, Faculty of Foreign Languages, Amman-Jordan. She researches British literature and ethnic American literature.

Eman K. Mukattash is Associate Professor of English literature at the Faculty of Foreign Languages, University of Jordan, Amman-Jordan. She obtained her PhD degree in English literature from the University of Jordan in 2013. Her research focuses on literary theory and criticism, psychoanalysis, postcolonial literature and contemporary Arabic literature. She has published a number of articles in several internationally accredited academic journals. Among these are: "The Democratic Vistas of the Body: Rereading the Body in Herman Melville's Typee," "Journeying In and Out: Revisiting the Concept of the 'Journey' in the Works of Naomi Shihab Nye," and "The Politics of Identity in Mahmoud Darwish's Absent Presence: A Textual Act of Resistance."

Resistance to Domesticity in Fanny Fern's *Ruth Hall*: A Feminist Viewpoint

Zahraa Gamal Saad Mahmoud

Faculty of Languages and Communication, Universiti Sultan Zainal Abidin, Terengganu, Malaysia

Mohd Nazri Latiff Azmi

Faculty of Languages and Communication, Universiti Sultan Zainal Abidin, Terengganu, Malaysia

Isyaku Hassan

Faculty of Languages and Communication, Universiti Sultan Zainal Abidin, Terengganu, Malaysia

Abstract—The status of women in society is often overlooked and defined only through the presence of men. This situation tends to exclude women from socio-cultural, economic, and political contributions to society, which can be reproduced in literary texts. In particular, Fanny Fern's *Ruth Hall* (1855) reflects the miserable position of women in 19th century America and demonstrates that women must resist manhood's power to achieve a certain ontological sense in life. Via a context-oriented technique, our analysis aims to explore the practical means through which Ruth, the protagonist of Fern's *Ruth Hall*, resists domesticity to achieve self-realization and social freedom from feminist theoretical viewpoints. According to the analysis, Ruth resists domesticity through events, endurance, self-reliance, and in terms of language. Despite social standards, Fern's representation of Ruth's financial success highlights how women can surpass gender boundaries. Fern's depiction of Ruth further demonstrates how the writings of female authors offer a distinct viewpoint on their place in history. It was envisaged that this analysis could advance our understanding of women's lives in patriarchal societies from feminist theoretical viewpoints.

Index Terms—domesticity, feminism, gender, self-reliance, social class

I. INTRODUCTION

The notion of women's marginalization in society is not a new phenomenon. Women tend to be marginalized by a system characterized by men's power and dominance and are often considered inferior creatures that can be defined only through the presence of men (Bannet, 2000; Nasution, 2016). This situation excludes women from any social, cultural, economic, political contributions to society. Fern's *Ruth Hall* (1855) illustrates this situation and pauses for a while to reflect on the miserable situation of women in 19th century America. Ruth Hall, the heroine, struggles against the norms of masculinity that shaped American society (Fern, 1986). In one case, according to Hartnett (2002), Fern's description of Ruth's achievement exemplifies how 19th-century women can surpass gender constraints, despite societal norms (Hartnett, 2002). While conferring to criticism, Fern shows that when women submit to the conservative way of domesticity and agree to be subservient to men, they tend to be suppressed. Nevertheless, when they struggle to achieve self-determination, they tend to "renovate" their reality and prosper inside and outside of their households as well as become self-reliant (Larson, 2009).

On the flip side, Grasso (1995) contends that *Ruth Hall* is a feminist public demonstration of resentment and is considered as a conscious political device. Grasso argues that God has granted women the capability to be intelligent and acquire talents, and therefore they must be allowed to express this ability through writing. According to Larson (2009), Fern's *Ruth Hall* does not merely narrate the story of Ruth and her matrimonial life but also portrays how the woman, as an eventual widow, succeeds to acquire economic freedom without reliance on men or someone else. She describes how women are deprived of the dignity, respect, and treatment they deserve in the male-controlled society and inclines to transform this reality (Larson, 2009).

Moreover, Ross (2002) discussed the female writer's coherent discourse in the 19th century and attempts to replicate the experience that was previously specified as playwrights further achieve a high level of popularity with their fictional works and cognizance of the viability of gender transformations, as well as how publishers utilized this experience to their advantage. Ross points out that through the protagonist, Fern attempts to bring this facet of experience to her readers. The discussion further interprets Fern's satirical exploration of "men of taste" to demonstrate the men's true color as well as their undeserved status of social and class masculinity at that time.

After the demise of her spouse, Harry, Ruth becomes destitute and reliant on her entourage's support, including her brother, father, and in-laws. She undergoes much difficulty trying to face the world alone with her two children. Fortunately, Ruth gets employed as a writer after several rejections. This job steadily leads to her self-determination and achievement. According to Harris (2006), Ruth resists domesticity, moves to the masculine marketplace, and negotiates

her capital value to achieve freedom. Likewise, Larson (2009) highlights the negative influence of women's domestic discourse through literary works, particularly the novels *Ruth Hall*, *Our Nig*, and *Incident Life of a Slave Girl*. The author considers how women can resist subjugation in the absence or death of their spouses. According to Larson, Ruth, the protagonist, represents a good example of how women can resist subjugation to attain success. For Ruth, the writing job helps her to become prosperous and self-reliant.

Overall, Fern's *Ruth Hall* suggests that women must resist manhood's power and pave the way for other generations to reinforce the concepts of freedom, liberty, equality, self-reliance, and ultimately womanhood. Ruth is the emblematic case in this sense. Thus, using a feminist approach, this analysis aims to explore the practical means through which Ruth resists domesticity to achieve self-realization and social freedom as portrayed in the chosen novel. The feminism approach functions as a theoretical platform that helps to unveil the manifestations of marginalization of women and provides practical means and recommendations to rectify this situation. It is envisaged that this analysis will advance our understanding of women's lives in a patriarchal system from the feminist theoretic viewpoints.

II. LITERATURE REVIEW

Ruth Hall: Advancing the Idea of Women

An exponential rise of the nineteenth-century print culture resulted in a mixed-gender audience and writers. By the mid-1830s, "the New York city's 270,000 people could choose from over 50,000 and an ever greater number of weekly and monthly publications" (Greenburg, 1990, p. 15). The market revolution developed a literary public sphere that allowed many women to speak about their conditions. The public sphere "preserved certain continuity with the publicity involved at the prince's court, the bourgeois avant-garde of the educated middle-class learned the art of critical-rational public debate through its contact with the elegant world" (Habermas, 1989, p. 29).

In the gendered politics of power, females, especially middle-class females, found themselves becoming increasingly subservient to men (Abubakar et al., 2021). Foner (1997) argued, "there was an ideological division between the public sphere of men and the private sphere of women" (p. 1); thus, women could not be seen to be part of the market forces apart from working for the household. In the nineteenth century, the market revolution posed a threat to a male role as the main role among workers when more and more women came out to join the workforce. These circumstances gave a chance for women like Ruth to prove their capabilities within the open domain. On the contrary, Fern (Sara Payson Willis) wrote her novel, *Ruth Hall* (1855), as the text subverts the power arrangements of its day. Ruth Hall, the novel's eponymous heroine, goes through many stages of objectification before becoming a subject and ultimately a powerful woman. Treating the text as a social document leads that Ruth's resistance being directed at the ideological roots of the disciplinary power of patriarchy. The connection she creates between the text and the audience is a method of gaining support for creating women's realm as equal partners with men on social grounds. It promotes the idea of women as political and business leaders. Indeed, Ruth's is a story of a struggle for female agency.

According to Foucault and Blasius (1993), "the individual subject is not an autonomous agent, but rather a social construct. Agents, in contrast, exist only in specific social contexts, but these contexts never determine how they try to construct themselves" (p. 5). Though agents essentially exist within the systems of knowledge and power, these systems may not define the possible practices as well as how they can work out their motives, beliefs, or the activities they attempt to accomplish. Agents are seen as creative individuals, only that their creativeness happens in a specified social setting. For instance, a denial of independence need not involve a denial of agency. As pointed out by Foucault and Blasius, subjects continuously set off against the social contexts which influence them and still insist "they can reason and act in creative, novel ways to modify this background" (p. 5).

Ruth's journey from a happily married woman to widowhood, disempowerment, and finally gradual rise to literary fame is documented in this story. Her journey from non-entity to fame, on the other hand, has been long and complicated. When she loses her husband, her parents and in-law no longer want her, and they only unwillingly pay her a paltry sum. Generally, "there are three types of struggles: either against forms of domination; against forms of exploitation, or against the forms of which ties the individual to himself" (Foucault & Blasius, 1982, p. 212). As a result, she is diminished systematically; she is controlled and subordinated by her ties. Ruth devolves into an object, a non-agent, and a mere body. She has an antagonistic relationship with the patriarchal order. It marks the start of her journey of self-discovery and quest for an agency. She must win over the state of docility incited by the patriarchal disciplinary power, be independent, cultivate recalcitrance and place herself within the social domain.

Additionally, Ruth could not work because of patriarchal hegemony: one of the ways to enforce disciplinary power is to keep women in the household enclosure. She is placed in power dynamics when she enters the patriarchal marketplace. Ruth provides resistance to masculine tyranny in tiny increments. As a writer, she can produce discourse in the form of sentimental rhetoric to mold public opinion in favor of the disadvantaged. Ruth Hall fought against all these exploitation genres: domination of the patriarchal social system, exploitation of the publishing sharks, and subjection of the unequal legal system. Ruth creates her strategy of combating these forces. Fanny Fern portrayed how Ruth gained the power to shape her future. Even when she is poor and she is not powerless. This makes people think of her like a man because she dared to call things by their proper names and the independence to express herself boldly on taboo subjects to the timid and clique-serving. The text is a discursive exterior that fights against male hegemony and paves the way for counter-hegemony.

In his now-classic essay *Class Consciousness*, Lukács (1920) points out that, in a straightforward and practical sense, “the fate of a class depends on its ability to elucidate and solve the problems with which history confronts it” (p. 1). This appears within his discussion of class consciousness development, separate from and transcending the individual consciousness of members of that particular class. *Ruth Hall* is written in the years directly following the world revolutions; the novel is complicit in the justification of the notions of the market as the primary determinant of value and the traditional gender divisions that would come to be known as domesticity. Gender roles are types of constraining values, limiting women's possibilities by outlining the acceptable behaviors for members of each sex. On the other hand, market discourse is an explanatory model, predicting and justifying successes based upon the ostensibly 'natural' laws of exchange. So, one discourse limits possibility while the other explains why those limits are put into place; either way, the discourses become deterministic. Each can be used to do the other's job: gendered norms or the market as the ultimate determinant of value.

The traditional gender roles associated with the domestic woman preclude any market discussion as a determinant of value; thus, a woman's value is determined primarily by her gender and not by direct market relations. For Fern, just the opposite is true. Fern's text argues that gender restrictions are essentially restrictions on the market's ability to determine the ultimate worth and should therefore be understood as merely a supplemental discourse. Ruth is, especially in her mind, first and foremost a mother to her children. The notion of women as homemakers is often translated as a justification for either their occasional forays into the market or as a justification for their permanent move into the marketplace since there is something in them that brings the home along with them, as Ruth demonstrates when she manages to bridge the gap between public and domestic spheres by writing about a home from home. Fern is engaged in the merging of the discourses of market gender norms reflected in domestic models are subservient values, operating beneath the market determinism and domestic gender norms. Fern's text suggests the place's rules. Though she does not challenge the notion that most women are the best fit for domesticated duties, such roles are determined in the marketplace, not by their value as a member of a particular gender.

III. METHODOLOGY

This analysis employs textual analysis where context-oriented technique is adopted to explore the practical means through which Ruth resists domesticity to achieve self-realization and social freedom as depicted in Fern's *Ruth Hall*. According to Klarer (2013), the context-oriented technique represents a “heterogeneous group of schools and methodologies which do not regard literary texts as self-contained, independent works of art but try to place them within a larger context” (p. 32). Specifically, the context of analysis could include gender, politics, nationality, history, or culture. Against this background, this analysis aims to explore domesticity resistance in Fern's *Ruth Hall* from feminist viewpoints.

Mainly, the analysis pays particular attention to the textual expressions in terms of resistance as depicted in the main characters, especially the protagonist Ruth, as connotation and fictitious forms are inseparable (Friedman, 1975). In addition to the textual exploration, inferred meanings are explored from the themes of resistance as portrayed in the chosen text. This is because written communication, including the novel, contains literal codes with inferred connotations. These connotations can further be construed to make worthwhile narratives. Therefore, the analysis discovers the fictional content of the chosen novel by aiming largely at character traits and contexts that denote resistance to domesticity. This is because the reliable way of ascertaining emergent themes is to relate the context and textual content (McKee, 2003; Younes et al., 2020).

IV. MEANS OF RESISTANCE TO DOMESTICITY

A. Resistance through Events

Resistance to domesticity in the novel is depicted through the events. The events enrich the connection between marginalization and the victory of achieving the ideal situation. Resistance is discovered at actual and spiritual levels. Ruth “was vainly trying to look into the future” (Fern, 1855, p. 1) and to resist by insisting on her dreams. Despite being marginalized, she finds emotions in music, as she sometimes asked herself, “why a sweet strain of music or fine passage in a poem made her heart thrill and her whole frame quiver with emotions” (p. 2). Music, poetry, nature was a source of power for her spirit and a source of emotions for her heart. Ruth is highly connected to nature, as she “could not look upon this wealth of sea, sky, bud, and blossom; she could not listen to the little birds, nor inhale the perfumed breath of morning, without a filling eye and brimming heart” (p. 21). Her newly found freedom enlightened her spiritual resistance in her new house with Harry. Ruth enjoyed her freedom decidedly; she “danced about, from room to room, with the careless glee of a happy child” (p.20). Having her own house and enjoying her freedom was a means of resistance towards her family-in-law.

Ruth withstands marginalization through multiple intangible factors, such as “cold bathing, and philosophy” (Fern, 1855, p. 11). To resist, you need to have a strong personality, and she “was a too sensible girl to weep long,” instead, she always thinks about “what was to be done” (p. 11). Her father-in-law never succeeded in taking control of her, as Mrs. Hall once proclaimed that “you cannot get the upper hand of her in that line if she has mind that you shall not” (p.

23). Ruth's mind and nature prevent others from imposing ultimate control over her personal choices and possibilities. Ruth resisted the known cruel parenthood by offering her daughter an affectionate relationship with her father. In contrast to Ruth's experience, her daughter loves her father, and she always waits for him to come home. "Time for papa to come," said Daisy. At the same time, she waits for her father, reflecting Ruth's efforts to resist the known social constraints towards the fear of emotional expression.

Ruth's husband knows her power to resist, as he describes her once as a person who "can endure pain herself like a martyr" (Fern, 1855, p. 52). When her husband passed away, her powers of resistance soared up to protect her daughters and herself as well. "I must," said Ruth declaring her revolt against the abusive norms. She decides to work to take up her family's responsibilities, even though she is "as white as a sheet of paper" (p. 68). Ruth has the power of choice to resist the exploitation of her situation. Ruth has the option of staying subservient and convenient or fighting to achieve her desired life. The power of Ruth was apparent in keeping her daughters by stating that her "children are all I have left to love; in pity do not distress me by urging what I can never grant" (p. 74). As a result, she searched for a job as she "would accept assistance in no other way" (p. 91).

Also, Ruth was a responsible person for her decisions; she worked hard to secure her family. One of them described her appearance due to the hard work as "looking so pale to the mouth, and holding on to her side as if she never would move again." She added, "Poor Mrs. Ruth, she knows too much for that" (Fern, 1855, p. 94). Ruth resisted her conditions and refused to let her daughter; she refused to stay subservient by accepting the Marginalization imposed by the male domain in her surroundings. It is easy for Ruth to accept her conditions and to obey the mighty men's realm. On the contrary, she overcomes the harsh living conditions to reach her goal as an independent society member. She once "hire a room without a board, in the lower part of the city" (p. 132), paying no attention to her personal welfare, but rather insisting on achieving her sedentary life. Ruth's independent nature is explicit to the level that her mother-in-law described her as so "independent that she would never complain if she had to eat paving stones" (p. 137).

Ruth believes in her ability to succeed; she does not stay still waiting for solutions; she works hard to find opportunities. Ruth dares to ask for help; she once asked Miss Millet if she "thought there was any probability of success" and if she should "attempt to get a private school" (Fern, 1855, p. 112). Even when Mrs. Millet declines to help her, Ruth does not give up. For the sake of her children, "she would even go to the wooden man, Mr. Develin, and ask if it were not possible for her to obtain the primary school" (p. 115). Ruth receives no help either from Mrs. Miller or from Mr. Develin, yet "she was not to be discouraged, however, and sent in her application" (p. 117). Ruth was sure that she would not get the job without an introduction letter, but she believed in her abilities by trying all the available options. She was convinced "she could write as well as some of his correspondents, whom he had praised with no niggardly pen" (p. 134); she knows she has the talent that can be mean to her desired dreams.

Ultimately, Ruth's faith strengthened her resistance to the circumstance; she believed her daughters "be proud of their mother" (Fern, 1855, p. 136). When her brother declined to help her, she "listened to the contents of the letter, with an old bitter smile, and went on writing" (p. 156). Ruth's key to resistance is her insistence on achieving her desired dream as she deeply believes in abilities and capabilities. Ruth does not surrender to the unfair application of society's norms. She resists paving the way for her and other females to gain their rights and express their true identity. The segregation of females must come to an end by resisting, insisting, and hoping. Ruth took the lead to stand against Marginalization by her hope and resistance.

B. Resistance in Terms of Endurance and Self-Reliance

The theme of endurance is portrayed to describe the resistance of the heroine. The theme is mainly deployed to enhance the dark side of resistance. Ruth Hall endured challenging societal conditions. She resisted the financial hardship along with the social surroundings conditions. After her husband's death, she had to endure harsh conditions. Her family gave up on her and refused to support her totally, "She knew how it could be when every door hope seemed shut" (Fern, 1855, p. 105); she was conscious about her choice. Ruth understood that freedom has a price, which is enduring. Ruth could not find a job as "people taking for granted that her relatives help her" (p. 91). Ruth accepted work paying no attention to her position as a female or her social conditions. Ruth tolerated the difficult working conditions until she looked "pale about mouth and holding to her side as if she would never walk again" (p. 94).

Ruth worked hard to support her family just equal to men. Ruth accepted a job offered by her cousins as a washer; she "bent over the washtub rubbed clothes till the blood started from her knuckles" (Fern, 1855, p. 94). Ruth sacrificed her health and her comfort to keep her daughters and to seize her freedom. She knew that she had to "pain to learn" (p. 129), which is the price for freedom. For Ruth, "life seemed to score worth the pains to keep its little flame flickering" (p. 144), as from her point of view, pain and hard work will pay her off one day. Theme succeeded in clarifying the motif of Ruth in enduring such harsh conditions. Ruth lived on a "pint of milk and a loaf of bread" (p. 100), and "she hired a room without a board, in the lower part of the city" (p. 132).

Moreover, Ruth's powers exceeded the man's ability to cope with the nineteenth conditions. Ruth tolerated a society that did not believe in women or even offered them equal opportunities with men. In the beginning, she did not "know too much for that" (p. 94), but "she tried very hard" (Fern, 1855, p. 100). The theme helped the reader to comprehend the necessity of resistance and the power of endurance. Ruth stated that for her to achieve her freedom, "there will be desperate struggle first, there will be scant meals, sleepless nights, weary days, throbbing brow and aching heart" (p. 136). Theme skilfully enhanced Ruth's consciousness about her choice and highlighted Ruth's power of endurance.

The endurance theme was exposed in an indirect method aiming to involve the audience effectively. The thematic feature added validity to Ruth's feminine battle and made feminism accessible to multiple audiences.

Besides, self-reliance is vital in generating the manifestations of resistance in *Ruth Hall*. The novel conveys the theme of self-reliance perfectly through multiple factors and clues. Ruth, in her life, longs for the wish of being independent and for leading a life of her own. Her struggle for identity in finding her own space is the main factor of the self-reliance theme. She struggles under the oppressive mechanism of a closed society to achieve her goals in life. The struggle of Ruth is exposed without hiding anything from her readers. The idea of self-reliance is simply mentioned explicitly in stating that "if she had to eat paving stones" (Fern, 1855, p. 137), she will resist domesticity and keep her daughters as well. The thematic indication is crafted through the cause-effect feature as if Ruth seeks her freedom, "there will be a desperate struggle first" (p. 136). Ruth's independent features were described by her friends as "a fine lady like Ruth would rather work to support her children than give them up" (p. 76). Ruth refused to accept favors, as her "natural independence revolted at the idea of receiving a favor from a stranger" (p. 148). Ruth resisted even as she struggled within society's margins. The thematic feature of independence enhanced the resistive nature of Ruth.

Women were not assumed to call for their rights, protest against harsh conditions, or question the already known beliefs, customs, rituals, superstitions, and were "were treated as inferior to men" (Alshwayyat et al., 2021, p. 1181). Females have to exist, submitting and subordinating to the patriarchal system merely, but Ruth resisted all the tyrannical rules. "She was too sensible a girl to weep long, she wiped her eyes and began to consider what was to be done" (Fern, 1855, p.11), announcing her dependency. As the female protagonist, Ruth is mostly an educated, aspiring or hopeful character caged within the margins of conventional society, who aspires to the dream of freedom and self-recognition. Her education and talents lead to independent thinking, for which her family and society became prejudiced and intolerant of her. Ruth struggles with the gap between tradition and modernity. Ruth seems to be quite helpless before resisting the social conditions. Because of the persistence of specific ideas constantly forced on women, she believes "she could get her head above water" (p. 113). Her Ruth considers resistance to be the ultimate goal of a woman's life, as with fighting the society norms, females can lead a life of their own. She nurtures the desire to be independent and lead a life of her own as well. Ruth wanted her life to go beyond the male dominance sphere. She believed that if she wanted to be free, she needed to look outside the family and society's margins. *Ruth Hall*, as a novel, managed to connote the theme of resistance to suggest an unconfined approach.

C. Resistance in Terms of Language

Fanny Fern scrupulously deploys symbolism, description, narration, and metaphors to convey the way the heroine and other female subjects resist the hegemony of their patriarchal society. Symbolism highlights the manifestations of resistance in the novel. The storyteller's experiences shape her literary style, and he used them to push for a feminist perspective in the nineteenth century. Ruth's passion for justice is depicted throughout the narrative through symbolism. Resistive methods that Ruth leaned on to keep on her journey were illustrated through symbolic language. Ruth symbolically wondered "why a sweet strain of music of fine passage in a poem, made her heart thrilled" (Fern, 1855, p. 2), highlighting the importance of Art. Symbolically Ruth explored the power of Arts as a source of support and traced it as a resistive means. Ruth lived in an era where self-expression was a sin, but there was "something in Ruth's own handwriting that's poetry" (p. 25). The writer emphatically traced poetry as a means of resisting and self-expression. Ruth as well as "strong earnest nature; she could not listen to the little birds, nor inhale the perfumed breath of morning, without a filling eye and brimming heart" (p. 21). Ruth explicitly exposed to readers the role of nature, poetry, and music in enhancing her resistive power.

Also, the symbolic language was not only to clarify the power of nature and arts but also to clarify Ruth's resistive personal traits. "Mrs. Hall is very delicately organized, one of those persons capable of compressing the happiness or misery of a lifetime into a few moments" (Fern, 1855, p. 45), representatively the imagery stands for Ruth's resilience and strength. Ruth's strength allows her to act differently in confinement society and to resist the rugged surroundings. The author's symbolic language demanded that a consistent cultural backdrop be grasped. The symbolic language worked as a foreground for the feministic cultural backdrop against the recognized marginalized cultural background. As a result, it provides a platform for many viewpoints to be presented: the novel and its symbolic language advocate for the liberation of women. The symbolic connotations give the feminist approach a richness that straightforward and political language cannot match. These literary stylistic strategies enable the audience to grasp otherwise abstract concepts.

Description, narration, and the use of metaphors further illustrate the aspects of resistance in the story. The way resisting identities is represented through the language used to reflect Ruth's journey. The view of language functioning as a tool for representation provides information on some of an author's methods for creating the desired effect when building characters. Ruth's personality or qualities makes her who she is. The traits of Ruth's personality helped her in resisting the marginalization circumstances. The descriptive language instrument provides a detailed description of Ruth's nature. To introduce the reader to a resisting character, Ruth is described as a "practical woman" (Fern, 1855, p. 6), "proud and poor" (p. 138), "had a strong earnest nature" (p. 25), and "brave" (p. 19). The rebel nature of Ruth lies in her pride and power being. Even though she was "a fair paged" (p. 15), she "had the strong common sense" (p. 154) to choose resistance over fragility. The language as a tool used her to illustrate a must-have quality to resistance. The

dexterous word choice deepens the reader's experience and the connection to Ruth's life. The language also highlights that despite Ruth being a revolutionary character, she is still a "pattern mother" (p. 44) and "full of emotions" (p. 39).

In reality, "identities could be described as performances since they are constructed according to the roles acquired within different circumstances" (Robins, 2005, p. 172), even though Ruth is an independent identity and holds out against society. The language used within its limits makes Ruth's identities represented as freedom fighters to a reader's eyes. The writer manages to convey Ruth's power through language techniques, such as figures of speech, tone, and word choice. The denotative and connotative words are one of the main linguistic elements in *Ruth Hall*. The oral language is used effectively along with imagery to attach the audience to the factor of resistance. The self-reference oral language "I must, said Ruth controlling herself with a violent effort" (Fern, 1855, p. 68) contemplates the high-powered opposition that Ruth holds within her identity. She said, "I can never part with my children in a voice which is low but is perfectly clear and distinct" (p. 73); the oral language and the linguistic imagery create a vivid mental image of resistance and confrontation. The language permits the interpretation between insistence as a means of resistance; for instance, "month passed away while Ruth hoped and tailed" (p. 155).

Language also features Ruth's power, to clarify "they shall be heard of and she leaped to her feet Ruth said with strong heart it will" (Fern, 1855, p. 136). Ruth's resistance is based on insistence and power; with the help of the imagery and oral language, readers can form mental images of the resistance. The factor of language matters in *Ruth Hall* to come up with a whole life journey full of resistance and hope. *Ruth Hall* has taken writing as a protest, a way of mapping from the point of a woman's experience. The novel provides a fundamental and reciprocal relationship between oral and written language, creating vivid images of resistance. Language functioning as a tool for resistive character representation in a fictional text provides information on some of an author's methods for creating the desired effect when building characters. The language used skilfully in representing and creating repellent marginalized identities in a fictional text differs from the more traditional one.

V. CONCLUSION

This study discussed the practical means of resisting domesticity to achieve self-realization and social freedom as portrayed in Fanny Fern's *Ruth Hall*. The power of resistance is reflected in the heroine's interactions within her social dimension. The analysis revealed that Ruth, the protagonist of Fern's novel, resisted suppression through events, endurance, self-reliance, and in terms of language. Ruth Hall is a perfect implication of this experience. Despite social standards, Fern's representation of Ruth's financial success highlights how women can surpass gender boundaries. Initially, Fanny Fern wrote *Ruth Hall* to support women and criticize gendered societies. Females require direction and inspiration to establish their opinions. *Ruth Hall* is a public display of rage by a feminist political-strategic tactic. The writings of female authors offer a distinct viewpoint on their place in history. The novel combines theology and domesticity, criticizing gender norms and, eventually, the patriarchal framework of American society.

In essence, women battled for more refined life and education. Fern proposes that women must be emancipated in response to their real-life predicament. The writer shows that ultimate equality between men and women is the ideal condition. Additionally, she believes that to reach a specific ontological sense in life, women must oppose the power of males and prepare the path for future generations to reaffirm the ideals of freedom, liberty, equality, self-reliance, and, eventually, femininity. Feminist literature aims to achieve greater equality, increase fair gendered norms, and create a less discriminatory culture. The feminist approach is instrumental in the transformation of women and how women's roles had been overlooked and undervalued in society. This analysis advances our understanding of women's lives in patriarchal societies from feminist theoretical viewpoints, particularly how they can survive and achieve equality with males. The analysis also indicates the need for awareness to support women as they connect with their knowledge and experience of gender-based oppression in the 19th century. It is, therefore, suggested that further research may draw a comparison of this phenomenon in contemporary novels.

REFERENCES

- [1] Abubakar, H. A., Hassan, I., Azmi, M. N. L. (2021). Otherness in Buchi Emecheta's *Second-Class Citizen*: A Postcolonial rendering. *Theory and Practice in Language Studies*, 11(12), 1534-1539. doi: 10.17507/tpls.1112.04
- [2] Alshwayyat, A. M. A., Azmi, M. N. L., Hassan, I. Alamro, K. A. H., Mohammed, M., Daghamin, R. A. (2021). Psychological compassion as portrayed in Dorothea in Eliot's *Middlemarch* and Louisa in Dickens' *Hard Times*. *Theory and Practice in Language Studies*, 11(10), 1181-1186. doi: 10.17507/tpls.1110.05
- [3] Bannet, E. T. (2000). *The domestic revolution: Enlightenment feminisms and the novel*. Maryland: JHU Press.
- [4] Fern, F. (1855). *Ruth Hall*. London: Penguin.
- [5] Fern, F. (1986). *Ruth Hall and Other Writings*. New Jersey: Rutgers University Press.
- [6] Foner, N. (1997). What's new about transnationalism? New York immigrants today and at the turn of the century. *Diaspora: A Journal of Transnational Studies*, 6(3), 355-375. doi: 10.3138/diaspora.6.3.355
- [7] Foucault, M., & Blasius, M. (1993). About the beginning of the hermeneutics of the self: Two lectures at Dartmouth. *Political theory*, 21(2), 198-227. doi:10.1177/0090591793021002004
- [8] Friedman, N. (1975). *Form and meaning in fiction*. Georgia: University of Georgia Press.
- [9] Grasso, L. (1995). Anger in the house: Fanny Fern's "Ruth Hall" and the redrawing of emotional boundaries in Mid-Nineteenth-Century America. *Studies in the American Renaissance*, 1(1), 251-261.

- [10] Habermas, J. (1989). The concept of individuality. *Voprosy filosofii*, 3(2), 35-40. doi: 10.1177/0001848189039002004
- [11] Harris, J. (2006). Marketplace transactions and sentimental currencies in Fanny Fern's Ruth Hall. *Atq-Kingston*, 20(1), 343-359.
- [12] Hartnett, S. (2002). Fanny Fern's 1855 Ruth Hall, the cheerful brutality of capitalism, & the irony of sentimental rhetoric. *Quarterly Journal of Speech*, 88(1), 1-18. doi: 10.1080/00335630209384356
- [13] Hutchinson, J. (1990). Angels and Citizens: British women as military nurses 1854-1914 Anne Summers. *Canadian Bulletin of Medical History*, 7(1), 105-107. doi: 10.3138/cbmh.7.1.105
- [14] Klarer, M. (2013). *An introduction to literary studies*. London: Routledge.
- [15] Larson, J. (2009). Renovating domesticity in Ruth Hall, incidents in the life of a slave girl, and Our Nig. *Women's Studies*, 38(5), 538-558. doi: 10.1080/00497870902952957
- [16] Luk ács, G. (1920). *Class Consciousness*. London: Merlin Press.
- [17] McKee, A. (2003). *Textual analysis: A beginner's guide*. California: Sage.
- [18] Nasution, S. N. (2016). Feminism study on marginalized women in the effort of empowerment. *International Journal of Linguistics, Literature, and Culture*, 2(3), 144-150.
- [19] Robins, K. (2005). Tradition and translation: national culture in its global context. In J. Corner & S. Harvey, *Enterprise and heritage* (pp. 29-52). Abingdon: Routledge.
- [20] Ross, C. (2002). Logic, rhetoric, and discourse in the literary texts of nineteenth-century women. *Rhetoric Society Quarterly*, 32(2), 85-109. doi: 10.1080/02773940209391229
- [21] Younes, Z. B., Hassan, I., & Azmi, M. N. L. (2020). A pragmatic analysis of Islam-related terminologies in selected eastern and western mass media. *Arab World English Journal*, 11. 2, 70-84. doi:10.24093/awej/vol11no2.6

Zahraa Gamal S. Mahmoud is a Master's degree candidate at the Center for English Language Studies, Faculty of Languages and Communication, Universiti Sultan Zainal Abidin (UniSZA), Terengganu, Malaysia. Her research focuses on literature and feminism, particularly the novel genre.

Mohd Nazri L. Azmi is an Associate Professor of English at the Center for English Language Studies, Faculty of Languages and Communication, Universiti Sultan Zainal Abidin (UniSZA), Terengganu, Malaysia. His areas of research interest include literacy and comparative literature, second language acquisition, and language studies.

Isyaku H. is a Postdoctoral Researcher at the Center for Modern Languages and Communication, Faculty of Languages and Communication, Universiti Sultan Zainal Abidin (UniSZA), Terengganu, Malaysia. His areas of research interest include media linguistics, literary analysis, and language studies.

Nexus Between Painting and Literature

Rathika E

Vellore Institute of Technology, Chennai, India

V. Vijayalakshmi

Vellore Institute of Technology, Chennai, India

Abstract—Painting along with the literatures written was a response to the significant social events or ethnological constructions of that era. Like other arts, literature was a voicing of a person's feelings and thoughts. Every artist sought to share their observations, experiences and their understanding of truths. Whether artists were writing stories, composing songs, creating a film or painting a picture, they were experiencing their relationship with the world around them and their works reflected a particular structure, tone and theme pertaining to the form of art. This paper looked at the connection and compared the difference between painting and literature and its evolution in history as they complemented one another through their way of expression.

Index Terms—painting, literature, writing, connection, expression

I. INTRODUCTION

Stephen Greenblatt in 1980's through his theory, New Historicism, talks about a text and its cultural and social relevance to its period of formation. There is always a historical connotation in all the forms of art, irrespective of their influence on one another. On validating the statement, literature of the early 20th century belongs to one of the two main themes, which are, elimination of certain traditional elements and the importance of self in a chaotic world. William S. Burroughs once said about the visual arts that "Art is looking at things carefully" (Foster, 43) where none of the substantial information goes unattended in the visual arts. When literature depends on narratives for its portrayal, paintings depend on the use of colours, backgrounds, and movements that are represented in the artwork.

Literature in the field of arts is the most effective means of expression, as authors either write to vent out their emotions or to record memories. Paintings, on the other hand, are also found to be competent enough with the written form of expression as there is a high intensity of emotions and feelings reflected through paintings. Inspirations are developed in movies through paintings on the first hand, and later developed into books and other forms of art. The movie *Girl with a Pearl Earring* in the year 2003, is initially a painting by Johannes Vermeer during the seventeenth century, and later has evolved into a novel by Tracy Chevalier in the year 1999. There is a constant influence between one form of art and the other, complementing one another. The emotions provoked by all forms of art are equalized while they differ through their form of expression. Most often in Greek and Roman art forms, painters are encouraged to adhere to visual arts by retelling myths and stories through colours and lines, making literature the source of references to their paintings.

Both paintings and literature in any form are mediums of communication between the artist and their audience. Novels, poetry and drama are the three main branches of literature, whereas still life painting and narrative painting are the significant components of paintings. Both art forms developed through time and age, along with the influence of technology. Today's paintings are often found in digital form as they are comparatively cost-effective and portable.

A. Literature Review

In the article "Painting, poetry, parallelism: ekphrasis, stylistics and cognitive poetics", Peter Verdonk states about ekphrastic and its traditional connection between poetry and visual arts in Western arts. Furthermore, he goes on to explain some classical texts from Aristotle's description on imitative arts and Homer's description of Achilles in *Iliad* to Auden's 'Musée des Beaux Arts' on some pictures by Bruegel. The writer combines stylistics and cognitive linguistic theory in order to relate with memory, imagination, experience, emotion and perceptions. In "Transformation of the Genre of Still Life in Painting and Literature", the writers talk about modern literature genealogy with reference to the transformation of genre and its significance within the context of painting and literature. Current scientific research is focusing on the evolution of the still life genre, which began with painting and continued in literature. The evolution of still life painting from flower framing Madonna in the 15th–16th centuries to the rise in the works of Dutch and Flemish artists in the 17th–18th centuries, the Impressionism's view on depicting objects has been changing the understanding of the term itself, according to the article. The article, "Representing emotions in literature and paintings: A comparative analysis" by Jacques M. van Meel, begins with a discussion of the connection between the emotions depicted in art and the creator's personal feelings. Human beings are the major theme in both literature and painting. The artist must be familiar with emotions and their expressions in order to convey them as authentic and credible. There are three stages of

depicting emotions in art, signifying increasing distance from biologically programmed reactions in 'real life.' The majority of emotional expressions are nonverbal. Painting and writing are both explored in terms of the tools available to them to depict these nonverbal expressions.

B. Research Questions

1. How the role of literature aids the readers to understand or interpret paintings in a subtle way.
2. How far painting supports literature, and literature for painting to evolve as a new genre.

II. DISCUSSION

A. Painting and Literature

European churches and cathedrals are a living testament to how much biblical stories have affected painting and sculpture, or art in general, and how those works depict human fate, their dual features making them more relevant even in the modern day. Poetry has been a genre that has generated outstanding works in the history of figurative art, and mythology and sacred books were not the only sources of literary inspiration for painters. *The Divine Comedy's* epic poem "*Inferno*" tells the story of Dante's journey through Hell, Purgatory, and Paradise, where he meets his beloved Beatrice. It's a book that has influenced a lot of artists to turn the original poem's picture into actual paintings in various styles and techniques. All of William Blake's, Gustave Dore's, and Salvador Dali's paintings are inspired by Dante's *Inferno*. As a result, the epic poem "*The Divine Comedy*" is a notable example of a literary classic that has influenced a plethora of outstanding visual aesthetic works.

Visual arts have also replaced popular plays like *Hamlet*, where scenes that have dialogues and intonations are transformed with paint and brushes into expressive paintings for the audience. For instance, several scenes from Shakespeare's plays have paved the way for many artists to create their masterpieces. Multiple canvases are treating classic scenes from Shakespeare's plays. Whether it is a death scene (Polonius, Ophelia, Desdemona, Romeo and Juliet) or a riveting discussion (*Hamlet* with the ghost of his father), people may discover that it is painted by someone.

There are some novels which present a work of art. *Pride and Prejudice* (1813) is one of the famous love stories by Jane Austen. It is not a novel about art, but a portrait plays a major role. When Elizabeth Bennet visits Pemberley, where there is a work of art on her right side, she begins to change her mind about Mr. Darcy. Mr. Darcy is the suitor whom she had previously ignored. An important moment comes when she sees his portrait in the gallery. "She stood for several minutes before the picture in earnest contemplation" (*Jane Austen*, 117). In some ways, the moment when she falls in love goes to show that art changes lives in all kinds of ways.

Oscar Wilde's *The Picture of Dorian Gray* (1891) is a novel about a handsome young man whose portrait grows old in a locked room. When a drunken Basil Hallward paints the handsome Dorian Gray, he is scared that he has put too much of his own soul into the portrait. Nevertheless, it is Dorian, who, inspired by the attractive sensualist Lord Henry, has gifted the painting of himself. Though Dorian is young, the portrait gets old and he becomes a man without a heart. He is looking for sensation and happiness at any cost, and Wilde has depicted the miserable world of a youth through a portrait. This novel is regarded as one of the wittiest horror stories ever written.

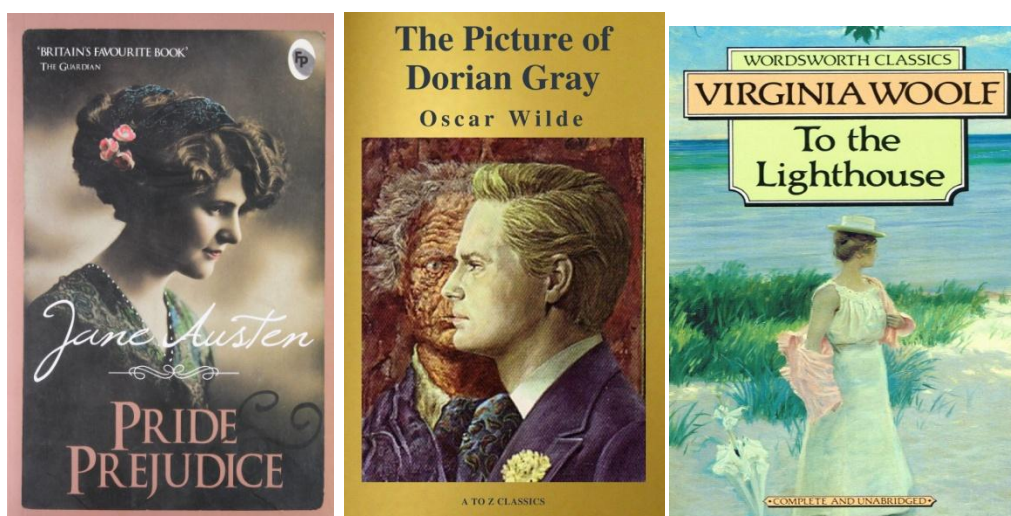


Figure 1: Novels Presenting a Work of Art

Virginia Woolf has placed the stream of consciousness technique in the novel *To the Lighthouse*. During the summer, various guests come to stay at Ramsay's house. Lily Briscoe, one of the guests, starts to paint Mrs. Ramsay, and ten years later, after the death of Mrs. Ramsay, Lily again comes to the house to complete the painting as the remainder of the family travels to the lighthouse. While painting, she goes back to the memorable time of that summer. Painters who are inspired by poetry and poets who describe painting are two examples of cross-overs between painting and poetry.

Painting is silent poetry, and poetry is painting that speaks," said Plutarch (Rex Warner, 8). There have also been instances where a single painting has spawned a slew of poems, and vice versa. This could be a link between the two genres, and there has always been a hazy understanding of their development. There are a number of paintings that may be found in the writings of Homer and Dante, as well as in the poetries of the time. Many artworks have also been inspired by a poem or even a single word from a poem. For example, John Waterhouse's painting "The Lady of Shallot" depicts a scene from Tennyson's poem of the same name.

A few artists are self-portraits, or artists who use visual art to depict themselves. Rembrandt, Picasso, Frida Kahlo, Norman Rockwell, Claude Monet, and Vincent van Gogh are just a few of the artists whose fascination with self-portraits has survived. Leonardo da Vinci's "Portrait of a man in red chalk", Vincent van Gogh's "Self-portrait without a beard", Rembrandt van Rijn's "Self – portrait with a beret and turned-up collar", Raphael's "Self-portrait", Pablo Picasso's "Self-portrait" are some of the famous examples of self-portraits.

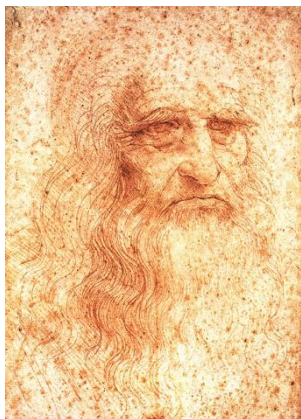


Figure 2: Leonardo da Vinci's
Portrait of a Man in Red Chalk

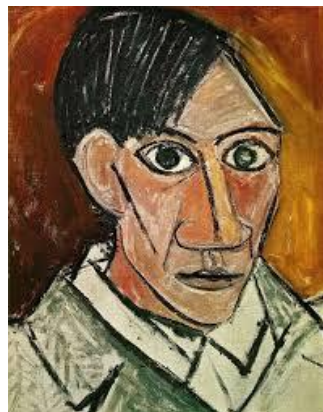


Figure 3: Picasso's Self-portrait

Poetry that analyses or describes any visual art form is called Ekphrastic poetry. The word "Ekphrasis" means written description of a visual work of art. The poets either take a single element of that painting as their inspiration to write a poem or choose the whole painting as an inspiration for their entire poetry. Ekphrastic poetry not just describes a visual piece of work but also comments or supports the paintings through positive criticism, in a way that enhances and widens the sphere of this type of poetry. Ekphrastic poetry studies art through the use of a rhetorical method known as ekphrastic, which juxtaposes two disparate art forms for better understanding. To bring forth his style of expression in his poetry, the poet interacts with a painting, drawing, sculpture, or other kind of visual art. As there is a resemblance between poetry and a visual art form, poetry produced to a specific piece of music or dance can also be termed ekphrastic writing. This tradition began with Horace, who in his *Epistole* and *Pisones* makes a connection between poetry and painting. Painting and poetry have broadened the range of conceivable connections. Ekphrastic poetry cannot just describe a painting, but it can also use visual references as a common theme, or reflect on the painter's life or relationship with his work.

The poet can emphasise and broaden the meaning of a painting or sculpture through the imaginative act of painting or sculpture. In "Ode on a Grecian Urn," John Keats ponders the identity of the lovers who appear to dance and play music while frozen in time yet in everlasting motion at the same time. The word "ekphrastic" is derived from the Greek word "ekphrasis," which means "to depict."

Any literary response to a non-literary work is now referred to as "ekphrastic." Heffernan proposed the most well-known modern definition of ekphrasis as "the verbal depiction of visual representation" in his *Museum of Words: The Poetics of Ekphrasis from Homer to Ashbery* (3). A poet writing about a single picture, a poet writing about a certain painter's entire body of work, or a poet writing about an entire body of work, such as still life paintings by numerous painters are all examples of Heffernan's description. Epic poets utilized ekphrasis more than 2,000 years ago to help readers see imagined conflicts. They created an *enargia*, a type of word painting. The *Iliad*'s Book 18, lines 480-615, for example, gives a thorough visual description of Achilles' shield:

First, he fashioned a shield, sturdy and broad, which displayed all his skills. He gave it three rims, sparkling, and a silver shoulder strap. The shield had five layers and on its face he lavished scenes portrayed with matchless art.

On it he made the earth, the sky, the sea, the never-tiring sun, the moon at full, and every constellation the heavens hold: mighty Orion, Pleiades, Hyades, and Bear-called Wagon by men of distant regions-who ever wheels and keeps his eye on Orion, but he never gets a turn to bathe in the ocean. (*Homer, 18*)

Homer is never able to tell the difference between real and imagined scenes and items. Since Homer's day, poets have devised a variety of ways for people to interact with art. They study art, look for symbolic meanings, make up stories, and even write dialogue and dramatic sequences. The poet's thoughts and discoveries are frequently influenced by the artwork. A real work of art (actual ekphrasis) or a fictional object (notional ekphrasis), such as Achilles' Shield, might

be the subject of ekphrastic poetry.

According to Alfred Corn, in his *Notes on Ekphrasis* "Epic-length poems became unusual in English-language poetry, and the usage of ekphrasis became limited to shorter poems" (p.10). Sometimes an ekphrastic poem is a response to a work that was once present but is now ruined, lost, or far away. There is no set format for ekphrastic poetry. Any poem about art, whether rhymed or unrhymed, metrical or free verse, is considered ekphrastic poetry. Each of the poems that follow is linked to a work of art. Despite their differences in tone and form, all of the poems are instances of ekphrastic poetry.

Anne Sexton's poem about Vincent van Gogh's "The Starry Night" depicts a frightening sight and engages with the artwork in a deeply intimate way. The poet demonstrates how a painting can reflect a person's mood. John Keats, who wrote during the Romantic era, turned notional ekphrasis into mediation. "Ode on a Grecian Urn" is a poem about an image rendition of an ancient vase. The urn is decorated with musicians and dancing figures, as is typical of objects in the British Museum. It could have stored wine or been used as a burial urn in the past.



Figure 4: Grecian Urn by John Keats

Rather than just describing the urn, Keats directly confronts the dancing figures, asking, "What men or gods are these?" What's the matter with the maidens' loth? What's the matter with the mad pursuit? What pipes and timbrels did you use to try to get away? "What is this insane ecstasy?" Because the characters on the urn are stuck on a timeless item, they appear even bleaker. However, Keats' contentious phrase-"Beauty is truth, truth beauty"-implies salvation. Beauty, in the form of visual art, is associated with truth. "Ode on a Grecian Urn" could be read as a manifesto praising ekphrasis as a means of attaining immortality. Before becoming a poet, poets like John Berryman worked as art critics. W. H. Auden's attempt at "The Fall of Icarus" not only provides the painting's narrative structure, but also serves as a psychological commentary on human suffering. The voice of the poem's last sentence is depicted in the image. In his poem, Auden elaborated on the significance of the picture, and it appears to be almost analogous to reading. Willaim Carlos Williams, an American poet, was greatly influenced by art. He has a book of poetry based on Brughel's paintings. In truth, Icarus is not the central figure in the poem "The Fall of Icarus."



Figure 5: Pieter Bruegel's Fall of Icarus

Most poets chose Brughel's art as a model for writing poetry. His painting 'Hunters in the Snow' also received lots of poetic responses. American poets like Wallace Stevens and John Berryman, who were intensely interested in art, have written poems about this painting. Wallace Stevens wrote a poem about Picasso's "The Old Guitarist" in which he displays how much of a muse painting can be. In this picture, the poet introduces the figure's voice before moving on to a creative meaning that depicts life's reflection. Stevens takes a unique approach to painting by turning it into a universe that can be glimpsed very momentarily by looking at it.

Poetry about painting broadens our horizons in terms of reading and evaluating them for what we feel, and it expands our understanding of what a painting might mean. The Dutch Renaissance artist Pieter Bruegel has painted an allegorical scene called "Two Monkeys" in which two monkeys are chained to an open window. Wislwa Szymborska, a Polish writer, interprets the visual images—monkeys, the sky, and the sea—within a dream. In that painting, one monkey is perching and the other monkey gives intimation: "when silence follows a question, /he prompts me/with a soft jingle of the chain" (*Nothing twice: selected poems*, 43). The monkeys, according to Szymborska, represent the ineptness of the human condition, and regardless of whether they look through the window or face the chamber, they remain imprisoned.



Figure 6: Vermeer's The Milkmaid

Wislwa Szymborska also wrote a poem about Vermeer's "The Milkmaid" in which she states exactly what the painting expresses visually. She also traces this painting's importance by stressing the point of art's qualifying features. It is a poem that emphasises the importance of art in our lives. Some of the poems about paintings are complicated art translations. X.J. Kennedy's account of Marcel Duchamp's "Nude Descending a Staircase," shows how one may understand art in such a creative way through it. The language that he used in this poem is vivid and precise: "She shifts in sunlight". The word 'thresh' is used to describe the fragmented planes of lines in the image. This poetry lends complexity to the painting by inspiring what we perceive with language.

Some poets have pointed to Pieter Bruegel's paintings as examples of ekphrastic writing in the contemporary era. In the nineteenth century, the publication of ekphrastic poetry provoked a national discussion. The American poet Edwin Markham has penned a poem about the artwork inspired by the French artist Jean-Man with a Hoe. The poem is reproduced in thousands of publications and newspapers across the country after it is first published in the San Francisco Examiner in 1899. As a result of the poem, there has occurred a lot of discussion about labour rights in the press, in social circles, and in classrooms. Union leaders and clerics have used the emblem of a man with a hoe in their speeches.

B. Leonardo and the Last Supper

Leonardo's painting has given a platform for many writers to write an ekphrastic work. *The Last Supper* was finished on 9 February 1498, in the dedication of his treatise *De divina proportion*. Bandello in his *Novelle* says that Leonardo took some four or five years to paint it, and the slowness of the execution. He also says that Leonardo added only two or three brushstrokes a day to realize an extremely meticulous painting, full of details that would convey reality in all its most minute aspects. Leonardo wishes to represent realistically the setting in which *The Last Supper* is held by describing accurately the architecture and the furnishings of the large room and the objects needed for the meal: crockery, food and drink. The humanist Leon Battista Alberti has declared that the essential point of above all successful painting is that he wanted to depict, with the same delicacy and analytical accuracy, the features of the twelve apostles and their emotions and their emotional reactions to the words uttered by Christ, "One of you shall betray me," according to John's description of the Last Supper in his Gospel (13, 21-26).

Only a technique like that of *pittura a secco*, i.e., painting in tempera on a primed wall that is already dry, rather than fresco, would have allowed Leonardo to depict the gradually illuminated zones of the painted room, as if to stimulate the different sources of light. It also allows him to capture the sensational reflections of the light itself on the figures and their clothing, as well as on the objects present on the table, some made of metal (the dishes and knives) and others of transparent material (the glasses and containers). In addition, it is important for Leonardo to be able to capture the subtlest reactions of the thirteen actors, almost the vibrations of their skin.

In short, it is a question of depicting the effects of light in space and on inanimate things, and of conveying the truth of nature in all its aspects through a painting that had to appear natural. Therefore, he has to make us *sfumato*, to render all the tonal variations. The name "sfumato" comes from the Italian word "fumo," which means "smoke," and refers to an oil painting style in which colors are mixed so subtly that they merge into one another with no visible lines or edges. Therefore, a fresco is an excellent example of multicolor possibilities is still provided by the crucifixion painted by Donato Montorfano on the opposite wall of the refectory, completed in 1495. Perhaps, at the very time when Donato Montorfano painted his Crucifixion, Leonardo is starting to work on his *Last Supper*. Rather, it is a tonal painting, where the colours blend into one treatise of painting in the same years. Therefore, this particular technique is adopted by

Leonardo is the reason for both the length of time period required for its completion and its rapid degeneration.

The commission to paint *The Last Supper* at the refectory of Santa Maria delle Grazie is most likely given to Leonardo by either Gian Galeazzo Sforza, the true Duke of Milan who died in 1494, or Ludovico il Moro, who has succeeded him. Leonardo has arrived in Lombardy at the end of 1482, drawn there by architects and military engineers who are capable of giving shape to his dream of honouring his father, Francesco Sforza, the founder of the Sforza dynasty. Excelling in fields like architecture and engineering, Leonardo offered his services to Ludovico il.

In fact, his first important pictorial commission in the duchy, apart from the "Virgin of the Rocks", is that of *The Last Supper*. Leonardo has brought to Milan all the technical and artistic skills he has acquired in Florence, and the representation of reality offered by Northern European artists. Yet, at the beginning of his studies for *The Last Supper*, there can be no doubt that what Leonardo had in mind was the iconography of *The Last Supper* as it has been presented by his fellow Tuscans. One example that must have impressed him is *The Last Supper*, painted by Taddeo Gaddi, because the artist has introduced a certain dynamism into his depiction of the figure of Judas, caught in the moment in which he is getting up from the table. In this way, he has given a touch of animation to a scene that has to represent thirteen people seated around or behind a laid table.



Figure 7: The Last Supper by Taddeo Gaddi

In this painting, he has packed his actors around a rectangular table on which it is traditional to depict the moment when Judas has revealed himself to be that traitor by dipping a morsel of food into the plate. But Tuscan painting has offered examples of paintings on a monumental scale as well: Andrea dell Castagno, in his *Last Supper* in Santa Apollonia, has frescoed a large composition that Leonardo certainly remembered. The attempt to present simultaneously both the over view of a refectory, open at the front, and the exterior of this construction seems to be echoed in the partition adopted by Leonardo.

But Domenico Ghirlandaio has offered a more animated and naturalist vision of the Supper in several of his frescoes in Florence: one in particular, painted in the convent of San Marco, perhaps sometime around 1480-82. The real innovation of Leonardo's *The Last Supper* lies in having chosen the moment of Christ's announcement of his betrayal. Abandoning the tradition of Byzantine and medieval iconography, that still inspires the majority of the previous artists (leading them to depict the instant when Judas dips the morsel of food into the plate, he concentrates on the moment immediately after Christ declares "one of you shall betray me".



Figure 8: The Last Supper by Domenico Ghirlandaio

Leonardo's portrayed One is horrified by this revelation; another asks his neighbours whether he has understood. Another, sorrowful, cannot believe that it is really possible. One turns in amazement to the person next to him; another marvels at these words. Finally, one rises from his seat as he has not heard everything. One asks his companions what Christ has said, while another, on the far right, shows with his hands that he has not understood.

The effect is dramatic and disturbing. Amongst the twelve apostles, only Judas seems excluded. Instead of focusing on the figure of Christ (illuminated by the light of the window behind him as if by a "natural" halo), he remains detached. He is the only one whose face is shown in shadow as he is for the betrayal. John, on the other hand, seems to draw slightly away from Christ (again diverging from the traditional iconography, which presented the two figures close together) as he is asked by Peter to repeat his words. But this automatic movement serves to underline his gentleness and his captivated and calm attitude of someone certain that Christ was not alluding to him, the apostle whom he loved most.

All the tricks are brought into play by Leonardo, whose point of view did not coincide with that of the onlookers

because it is almost two meters higher than the eye of the visitor. For this reason, Leonardo's wall painting has been seen as a supreme icon of Western art and as the starting point of modern art. Having been painted in tempera on two layers of dry gypsum plaster, *The Last Supper* began to decay and some of the Lombard painters have succeeded in completing and filling in the gaps that appeared as areas of paint came away from the wall. What has remained effective over the centuries is the high combination of art and science accomplished by Leonardo.

III. CONCLUSION

Many 21st century readers are not bound to be impressed by the pictures, murals, and frescoes of medieval people. During the medieval age, education is not common for the majority of people, and so pictures are an essential way for people to learn the Bible, biblical history and their culture. The stainless glass windows of churches and cathedrals are texts to most of the people who have entered the buildings. These people are able to read images in the way that we watch television news. In fact, it is the opposite, because we can read words but we have lost the ability to read images. In order to help the readers, he consulted many ancient treatises and the handbooks of writing and reading images, and the way in which information was hidden and understood only by those initiated into the belief.

The ancient Greeks have created the discipline of using images as memory devices. Such as Cicero, Quintilian, Pliny, and Simonides of Coes have used this device to preserve information at a time when books did not exist. Leonardo has used the art of memory while painting his *Last Supper*. Many other artists of his period did the same, and their paintings are full of secret information and significance. *The Last Supper* is the most profound and mystical of all Leonardo's works. It's a work full of challenges; indeed, it is one of the greatest riddles in the entire history of pictorial art. Instead of choosing the more usual moment in *The Last Supper* when Christ offers the Eucharist to his disciples, Leonardo takes a theme from the Gospel of St. John which says, 'One of you will betray me.' Leonardo was always on the hunt for people who had unique and expressive characteristics. He once has conducted nose research and discovered ten distinct shapes: "straight, bulbous, hollow, conspicuous above or below the centre, aquiline, regular, flat, round, or pointed" (Leonardo and The Last Supper, 24). Certainly, many painters sneaked their self-portraits into their works as a kind of signature. In the same way, Leonardo also has painted himself in *The Last Supper*. Thus, in numerous ways, literature and painting mutually give helping hands to each other.

REFERENCES

- [1] Abrams, M.H. (1968). Ode on a Grecian Urn. *Twentieth Century Interpretations of Keats' Odes*. Edited by Jack Stillinger, Prentice- Hall.
- [2] Alberti. (1966). *On Painting*. Translated John R.Spencer, Yale University Press.
- [3] Aristotle. (1967). *On the Art of Poetry*. Translated by Ingram Bywater, Clarendon P, 1967. Print.
- [4] Bandello, M. (1740). *Novelle del Bandello* (Vol. 1). per S. Harding.
- [5] Bernacki, M. (2010). Wisława Szymborska: "Vermeer". *Świat i Słowo*, (2010, nr 2 (15)), 95-106.
- [6] Chevalier, T., & Phimister, R. A. (1999). *Girl with a pearl earring*. London: Harper Collins.
- [7] Corn, A. (2008). "Notes on Ekphrasis". *Poets.org*. <http://www.poets.org/poetsong/text/notes-ekphrasis>. Accessed on 12 June 2019.
- [8] Dante, A., & Carson, C. (2013). *Inferno*. London: Penguin Classics.
- [9] De Vries, L. (2003). Bruegel's "Fall of Icarus": Ovid or Solomon?. *Simiolus: Netherlands Quarterly for the History of Art*, 30(1/2), 5-18.
- [10] Greenbalt, Stephen and Catherine Gallagher. (2000). *Practicing New Historicism*. Chicago University Press.
- [11] Keats, J., Phillips, M., Bradner, K., Koch, P. R., & DeMerritt, J. (2003). Ode on a Grecian urn.
- [12] Kharlan, O., Shkola, I., Saliuk, B., Bohdanova, M., & Melnikova, Y. (2020). Transformation of the Genre of Still Life in Painting and Literature. *Journal of History Culture and Art Research*, 9(3), 246-256.
- [13] Kennedy, X. J. (1961). *Nude Descending a Staircase*. New York, NY, USA: Doubleday, Incorporated.
- [14] McCouat, Philip. (2012). On the Trail of the Last Supper. *Journal of Art in Society*. www.artinsociety.com. Accessed on 25 June 2019.
- [15] Oppler, Ellen. (1988.). *Picasso's Guernica*. Norton.
- [16] Reynolds, C. F. (2018). Images on Aging: Picasso's "The Old Guitarist". *The American Journal of Geriatric Psychiatry*, 26(4), 504.
- [17] Sir Philip Sidney. (1970). *An Apology for Poetry*. Bobbs Merrill.
- [18] Sierra, Javier. (2007). *The Secret Supper*. Simon & Schuster.
- [19] Szymborska, W. (1997). *Nothing twice: selected poems*. Wydawn. Literackie.
- [20] Van Meel, J. M. (1995). Representing emotions in literature and paintings: a comparative analysis. *Poetics*, 23(1-2), 159-176.
- [21] Verdonk, P. (2005). Painting, poetry, parallelism: ekphrasis, stylistics and cognitive poetics. *Language and Literature*, 14(3), 231-244.
- [22] Wilde, O. (2006). *The picture of dorian gray*. OUP Oxford.
- [23] Woolf, V. (1955). *To the Lighthouse* (1927). NY: Harcourt Brace Jovanovich.

Rathika. E, Research Scholar at Vellore Institute of Technology, Chennai Campus has completed her Master of Philosophy in the University of Madras. Her field of research is Art and Literature and she is also interested in Translation Studies. She has published a few articles related to her field of study in the UGC care listed journals.

V. Vijayalakshmi, Assistant Professor, Vellore Institute of Technology, Chennai Campus, has wide knowledge in the fields of ELT, Softskill and Comparative Literature. She has published papers published in SCOPUS and several International Journals and Conferences.

Stereotyped Oriental Women in Conrad's Early Malay Novels

Tingting Zhou

School of Foreign Languages, Southwest University of Political Science & Law, Chongqing, China

Abstract—With help of Edward Said's theory of cultural representation of Orientalism and the method of contrapuntal reading, the paper aims to provide a study of the misrepresentation of the Oriental women by stereotypes in Joseph Conrad's two early Malay novels and expose the power relations of the West's domination and subjugation of the Orient and the Oriental women behind the stereotyping process.

Index Terms—early Malay novels, stereotypes, misrepresentations, contrapuntal reading

I. INTRODUCTION

Joseph Conrad (1857-1924), a Polish-born English novelist, is regarded as one of the most influential writers in English literature. Conrad's literary career is greatly influenced by his peculiar drifting background. His childhood experience as a Polish exile made him sensitive to the conditions of the colonizers and the colonized in the Orient. Because of Conrad's concern about the colonial issues and his early seafaring experiences, many of his novels are set in an alien land. One key place that frequently appears as the setting in his novels is the Malay Archipelago or Borneo region. Conrad's writing of Borneo region stretches through almost his whole career. These novels include *Almayer's Folly* (1895), *An Outcast of the Islands* (1896), *Lord Jim* (1900) and two later works, *Victory* (1915) and *Rescue* (1920) and two short stories, *Lagoon* (1898) and *Karain* (1898). The paper deals with *Almayer's Folly* and *An Outcast of the Islands*, his first two Malay novels and also his earliest two novels. *Almayer's Folly* (AF) and *An Outcast of the Islands* (OI) depict the disillusionment of the imperial dreams of the white colonialists in Sambir, the Dutch colony in Malay Archipelago and reveal pessimism about colonialism and the white empire.

With help of Edward Said's theory of cultural representation of Orientalism and the method of contrapuntal reading, the paper aims to analyze the misrepresentation of Oriental women by stereotypes in the two novels. To approach the novels from the perspective of stereotypes, the paper is helpful to understand the European textual tradition of representing the Malay Archipelago and the Malay women.

II. THEORETICAL APPROACHES

The stereotype, as an important theoretical term in post-colonial criticism, has been discussed by Edward Said. Said studies the stereotype from the perspective of cultural representation and tries to find the Western cultural strength behind the representation. Said (1978) finds stereotyping is a key strategy of the misrepresentation (p.27). To make the Orient "being always the same, unchanging, uniform" (Said, 1978, p.98), one tendency of modern Orientalism is to classify nature and men into types. To make the giant Orient orderable and describable, a vast number of individual objects are reduced to smaller number of types, which are designated by unchanging general features for the objects. The stereotype is a deformed representation and behind it is the power relation of the West's domination and conquest of the East.

Contrapuntal reading, "with a simultaneous awareness of the metropolitan history that is narrated and of those other histories against which (and together with which) the dominating discourse acts" (Said, 1994, p.51), interprets together discrepant Western and Eastern experiences that are "overlapped and interconnected and co-existing and interacting with each other" (Said, 1994, p.32). It tends to include what the author has forcibly excluded and suppressed and expose the Western will of domination and subjugation of the East behind the exclusion and suppression. Contrapuntal reading thus offers us a critical perspective to understand the European consciousness behind the seemingly objective Western texts about the Orient and the Oriental women.

Contrapuntal reading takes both processes of colonialism and resistance to colonialism into consideration to "draw out, extend, give emphasis and voice to what is silent or marginally present or ideologically represented" (Said, 1994, p.61) in Western representations. It draws out the Oriental women's resistance to the Western misrepresentations and exposes their individuality and vitality manifested in the resistance. It enables us to observe from the Other's perspective and reconstruct the real images of the Orient and the Oriental women.

III. ORIENTAL WOMEN STEREOTYPED AS GENDER, RACIAL AND CULTURAL OTHER

An important feature of colonial discourse is its dependence on the concept of "fixity" in the ideological construction

of otherness. In the stereotype, which is “the discursive strategy of fixity” (Bhabha, 1994, p.66), the Other is fixed unchangeable, known and predictable. Since Flaubert’s construction of Kuchuk in his novel, with her sensuality, delicacy and mindless coarseness, the female Arabian dancer has become the prototype of Oriental women in white male writers’ representation.

The Oriental women in European writers’ representation are usually the creation of a white male fantasy. The white men project what they desire on the Oriental female and construct the stereotype of the Oriental women. Said (1978) sums up the common characteristics of the Oriental women in Western fantasy: “...they express unlimited sensuality, they are more or less stupid, above all they are willing” (p. 207). “Sensuality” and “willingness” indicate a licentious Oriental sex which is so different from the strictly-regulated Occidental sex. “Stupidity” shows the Oriental women’s barbarism and savagery, opposite to the white male’s civility and cultural ascendancy based on their racial superiority.

In *Almayer’s Folly* and *An Outcast of the Islands*, the beautiful Oriental women are constructed by the white male fantasy as a live embodiment of the “more libertine and less guilt ridden” (Said, 1978, p.190) Oriental sexuality to satisfy the white men’s desire for different sexual experience.

The portrait of Nina, who is a blend of European and Malayan blood, emphasizes her Oriental feminine characteristics, which mark her racial and gender otherness.

She was tall for a half-caste, with the correct profile of the father, modified and strengthened by the squareness of the lower part of the face inherited from her maternal ancestors—the Sulu pirates. Her firm mouth, with the lips slightly parted and disclosing a gleam of white teeth, put a vague suggestion of ferocity into the patient expression of her features (AF 16).

What the portrait emphasizes is Nina’s inheritance from her maternal ancestors (the main clause) and her white father’s influence (the “with” structure) is only briefly mentioned. “Gleaming teeth” and “ferocity” reveals the animal in her and her savagery.

Besides her barbarity, Nina is characterized by her libertine sexuality. In her “outward and visible sign of all she felt for the man”, Nina “threw her arms around Dain’s neck and pressed her lips to his in a long and burning kiss” (72). Nina’s forwardness confirms the Western assumption of the Oriental women’s licentiousness. Even Dain the native man is surprised and fascinated by the action. Just as Linda Dryden comments, Dain is attracted to Nina because she represents “the seduction of emancipated femininity” (Dryden, 2000, p.63).

Aissa, the half-Arabian girl in *An Outcast of the Islands*, is portrayed the same sensual and libertine as Nina. “As he (Willems) approached her the woman tossed her head slightly back, and with a free gesture of her strong, round arm, caught up the mass of loose black hair and brought it over her shoulder and across the lower part of her face” (OI 68). The Oriental woman is visually sensual in her “strong, round arm” and “mass of loose black hair”. With “her rapid breathing”, “distended nostrils”, and “gleaming eyes” (OI 107), Aissa is frequently characterized as an uncivilized wild animal. Aissa’s savagery marks her cultural otherness which is determined by her inferior racial identity.

Nina and Aissa’s excessive sensuality, libertine sexuality and cultural savagery indicate their difference from the white male. The Oriental women’s alluring femininity and sexuality hint at a different sexual experience unobtainable in Europe and the savagery marks their difference from the civilized and cultivated white male. With their racial, gender and cultural difference, the Oriental women become the white male’s Other.

The Oriental women, constructed as the white men’s racial and gender Other, are crucial in white men’s identification process. The construction of the colonial identity demands an articulation of forms of racial, sexual and cultural difference. Just as Bhabha (1994) points out, “...question of identification is never the affirmation of a pre-given identity, never a self-fulfilling prophecy—it is always the production of an image of identity and the transformation of the subject in assuming the image. The demand of identification—that is, to be for an Other—entails the representation of the subject in the differentiating order of otherness” (p.45). Only through the Oriental female Other can the white male construct and find confirmation of their identity.

The stereotyping process exposes the white men’s mastery and domination on the Oriental women. The white men, belonging to a strong and conquering race, are in a position of power and thus able to freely fantasize and objectify the Oriental women to satisfy their desire for difference. In the white male fantasy, the Oriental women are no longer lively individuals but stagnant and universal stereotypes easily controlled and manipulated by the white men.

IV. ORIENTAL WOMEN STEREOTYPED AS NATURE

In *Almayer’s Folly* and *An Outcast of the Islands*, the Oriental women are portrayed to embody the female nature. Since nature means barbarism and savagery, the Oriental female, as the embodiment of nature, are considered primitive and savage. The Oriental women are stereotyped as Oriental nature by their intimacy with the surrounding natural environment. In *An Outcast of the Islands*, Aissa is an integral part of the natural surroundings. On the dark night, when she sits, “it was as if she had drawn slowly the darkness around her, wrapping herself its undulating folds that made her indistinct and vague” (OI 154). When she leaves, she would “back away and melt suddenly into the night” (OI 76). On the sunny day, when she stands in the forest, “...her head lost in the shadow of broad and graceful leaves that touched her cheek; while the slender spikes of pale green Orchids streamed down from amongst and mingled with the black hair that framed the face, as if all those plants claimed her for their own—the animated and brilliant flower of all that exuberant life which, born in gloom, struggles for ever towards the sunshine” (OI 76). Aissa’s intimacy with natural

environment shows her savagery and barbarism. Like the Oriental wilderness, she must be conquered and tamed by the white civilization.

The white men, associated with modern European male civilization, become the superior counterpart of the Oriental women. To connect the Oriental women with nature justifies the white men's attempt to civilize the Oriental women with the civilized Western culture. After Lingard's conquest of Sambir, the Western patriarchal power has penetrated into the female world and become the dominant order of Sambir. Lingard, in both novels, stands for Western patriarchy. He has brought the Western patriarchal order to Sambir and established around himself a male power and authority that nobody dares to challenge. Lingard has an absolute control of the natives and the white son figures. Everybody must succumb to his male power and authority. Called "Rajah Laut" or "King of the Sea" by the natives with awe and admiration, he is a master and a god in the natives' eyes. With his male power and authority, he has enjoyed the trade monopoly in Sambir and put the place under his protection for many years. Parry (1983) notes Conrad's attempt to "chronicle the lives of the colonizers as Promethean figures" (p.4). Lingard is depicted as a patriarchal god responsible for this world he thinks he has created. He considers Sambir his own Kingdom and believes firmly that only he can bring happiness to this land and its people.

The white men's colonial pursuits in Sambir are combined by two goals. Besides the exploitation of the Oriental wealth, they also consider their duty to bring the light of civilization to the dark corner of the world. Associating themselves with the modern civilization, Oriental nature's superior counterpart, the white men have a desire to civilize the savage native women.

Lingard, the domineering white father, had a firm belief in the superiority of the white culture and carried out his civilization project with full confidence. In his battle with the Malay pirates, he captured a Malay girl from the pirate boat and adopted her. To civilize the Malay girl, he sent her to a convent to eliminate her inborn savagery and passion. Lingard was "perfectly happy" in his arrangement to send the Malay girl to receive white education for "he had done his duty" (AF 23). "Do his duty" sounds ironical if the fact that Lingard had made her an orphan is taken into consideration.

Willems, likewise, wants to put Aissa under his civilizing influence "to fashion to mould – to adore – to soften" the Oriental woman (OI 92). Willems knows from experience that she must be "coaxed near" and "tamed gradually" for "a slight movement of his could frighten her away" (76). Willems treats Aissa as a wild animal and thus the taming of Aissa means the conquest and civilization of the primitive nature.

Western patriarchy is portrayed to have brought civilization to the Orient. This order and prosperity, however, are based on the marginalization and suppression of the Oriental women. To enslave the Oriental women spiritually, the white colonialists impose on the Oriental female the modern European culture and wish to suppress the nature of the Oriental women. By changing the passionate savages to obedient slaves, the civilization projects silence the Oriental women voice.

Mrs Almayer is the first victim destroyed by Lingard's civilization project. When she was still a little Malay girl, she was deprived of her natural relations and taken away from the adventurous pirate life by the white father, the right one who killed her parents and her own people. She used to have the same dream as a usual Malay girl, but her dreams collapsed overnight by Lingard's paternal benevolence. She was sent to a convent with high walls, quiet gardens and silent nuns and taught the new language and stuffed Christian teaching. The convent education aimed to suppress the Malay girl's inborn hot temper and her excessive passion and savagery and moulded her a reserved white lady. The convent education brought her so great sufferings that "she would have sought death in her dread and hate of such a restraint" (AF 22).

Mrs Almayer is not the only Oriental woman victimized by the white colonialists' civilization projects. Nina, Mrs Almayer's daughter, was also tortured by the white men's education project. Brought up by a white family in Singapore, her youth was spent in the same kind of acute conflict as her mother. Nina, a blend of white race and Malay race, in a world where the white and the yellow are polarized, has a strong anxiety about her identity. This anxiety was aggravated by her white education. Because of her white education, the native people in Sambir considered her a white lady while the Vinck family and Dutch officers still considered her a half-caste girl with contempt. The white education failed to erase her Eastern part and made her incomprehensible by both races and herself. Standing "between her mother and her father" and "between those two things so dissimilar, so antagonistic" (AF 151), she was caught in an internal conflict "with mute heart wondering and angry at the fact of her existence..." (AF 151).

V. ORIENTAL WOMEN SPEAK BACK: RESISTANCE TO MALE COLONIAL POWER

In *Almayer's Folly* and *An Outcast of the Islands*, the Oriental women are confined to the fixed and frozen stereotypes and lose their individuality and dynamics. However, the Oriental women are by no means passive victims. Contrapuntal reading enables us to discern the Oriental women's resistance to the easy stereotypes they seem to represent.

The emasculation of men is the Oriental women's strategy of covert resistance. With their emasculating Oriental beauty, the Oriental women take power over both the native and white men and make them surrender to their female power. The Oriental Women are depicted to possess a deadly sexuality by their connection with the Oriental tropical

jungle. Stott (1992) has noted in Conrad's early Malay fiction, "...the Oriental women are framed and held by the jungle but also inseparable from it; they are like carnivorous jungle plants—fleur du mal—alluring and deadly"(p.128). Thus, the appeal of the women is equated with that of the tropical jungle, dark, alluring and unfathomable, making the masculine hero lose himself in the chaos of the jungle.

In the 19th century European culture, central to masculinity was the code of chivalry which means the heroic, gentlemanly and devoted ideal of conduct. To the white men, masculinity indicated their racial superiority. With their deadly femininity and sexuality, the Oriental women dissolved both the white men and native men's masculine identity and make them feeble, coward and impotent in their embrace. Masculinity, the essence of male identity, was threatened and endangered by the corruptive power of Oriental femininity and sexuality.

Willems considered himself a white masculine hero who can "carry off anything, do anything, aspire to anything" (OI 9). In his encounter with the Oriental women, Willems suffered from a loss of the masculinity in the shadowy embrace of the Oriental women. In Conrad's Malay fiction, love usually means an emasculating surrender to the Oriental female. Watts (1992) notes how frequently in Conrad's fiction "a passionate sexual encounter seems, paradoxically, to emasculate the man, to be submissive, making him bewildered and self-doubting, and it sometimes results in his destruction" (p.98).

In *An Outcast of the Islands*, Aissa seduced Willems to control and conquer him. As a daughter of Malay pirates, she witnessed the white men's massacre of her own people and remembered vividly the catastrophe brought by the white men. To Aissa, Willems, a member of the white race, was a great and dangerous thing. Aissa desired to "vanquish, surmount and make a play thing" (OI 75) of the white man, whose enslavement means the surrender of the white race.

Aissa's look had the same magic effect to compel Willems. When she then opened wide her eyes and looked steadily at him, the enchanting looks darted at him "touched his brain and his heart together" (OI 69). "It seemed to him to be something loud and stirring like a shout, silent and penetrating like an inspiration" (OI 69). Under the caress of her looks, Willems' all senses are "drowned in the flood of drowsy serenity that follows upon a dose of opium" (OI 147). In Aissa's embrace, Willems' body is "passive" and "paralysed with dread" and robbed all power "to escape, to resist, or to move" (OI 148). Losing grip of reality in Aissa's embrace, the masculine white hero became vulnerable to the old and blind Omar's attack. In the short moment of lucidity, Willems fearfully realized "the assurance and pride of his cleverness; the belief in success, the anger of failure, the wish to retrieve his fortune, the certitude of his ability" (OI 77) had lost in his surrender to the Oriental woman. Willems, the great white man, had submitted to Aissa's Oriental femininity and sexuality and inevitably stepped onto a road of destruction.

Besides the emasculation of men as covert resistance, the Oriental women make powerful attack to the white male power overtly. The Oriental women's overt challenge to the white colonialists finds manifestation on their involvement in political schemes to undermine the white men's colonial dreams.

In *Almayer's Folly* and *An Outcast of the Islands*, Sambir is the battlefield of different interest groups' racial, political and commercial conflicts. Babalatchi treated Lingard as the embodiment of white colonialism and tried all the means to oust the white power. Lakamba, who desired to become the new ruler of Sambir, considered Lingard the backbone of the old ruler and wants to subvert his power. Abdulla, the great Arabian merchant, wanted to break Lingard's monopoly of Sambir and competed with Lingard for the market. The subversion of the white power in Sambir became the common goal of the natives' intrigues.

The political schemes, however, are by no means an exclusive male province. The Oriental women are actively involved in the political plots to subvert the white power. Mrs Almayer and Aissa play a crucial role in the schemes to undermine the white men's colonial pursuits.

Mrs Almayer appeared in *Almayer's Folly* as a savage Oriental woman. In her outburst of savage nature, she burned the Europeans furniture and tore down the pretty curtain "in her unreasoning hate of those signs of civilization" (AF 26). Mrs Almayer's barbaric behaviors characterized herself as a sub-human and half-animal creature. However, under Mrs Almayer's mask of savagery was her hatred and revenge on the white culture. As Berthoud (1978) points out, these barbaric behaviors appear to be "gratuitous act on the part of Mrs Almayer, until one realizes that it is a gesture of cultural vandalism" (p.220).

Mrs Almayer's cultural vandalism accompanied her cultural recoding of the European culture, which was adopted by her as a strategy of resistance. Mrs Almayer did not simply destroy Almayer's curtains and furniture, but she made the Western curtains into sarongs for the slave girls and burned the showy furniture to cook the family rice. Besides, she re-appropriated Christianity in terms of her own culture. Taught in the convent, she understood little the faith the good sisters taught her, but only assimilated quickly only the superstitious elements of the religion when she attributed the little brass cross "some vague talismanic properties"(AF 41).

While rejecting the hegemonic Western culture, Mrs Almayer developed her own Malayan culture by passing the cultural tradition of Malay race to her daughter Nina. The legends of the Malay heroes and the oral tales of the past glory of great Rajahs became the cultural tie of the Oriental women. In her domestic education of Nina, Mrs Almayer would tell her "the story of deeds valorous, albeit somewhat blood thirsty, where men of her mother's race shone far above the Orang Blanda"(AF 64) and Nina would listen with avidity to her mother's tales of the Malay heroes, from whose race she had sprung. Mrs Almayer's legends and tales greatly influenced Nina and finally provoked the half-European girl to choose Malay culture.

Like her mother, Nina also resisted the barren Western culture embodied by her father's greed for gold and the white education imposed on her. Nina's first word in *Almayer's Folly*, though spoken to her father, was in Malay language. When she first met Dain, she instinctively "drew the lower part of the curtain across her face" (AF 55), a custom of Malay women. Choosing Dain as her future husband, Nina finally rejected the white civilization and embraced the Malay culture. Just as Mrs Almayer said to Nina, "You were his daughter then; you are my daughter now" (AF 150).

VI. CONCLUSION

Conrad's representation of the Oriental women in his early Malay novels is a misrepresentation. The Oriental women are stereotyped as beautiful seductresses to be the white male's racial, gender and cultural Other. Besides, the Oriental women are stereotyped as the embodiment of nature, the assumed order of the Orient. By stereotyping the Oriental women in representations, the West achieves a textual conquest of the Oriental women. In Western representations, the Oriental women are not lively individuals but easily controlled and manipulated objects available for the West to carry out various projects and unable to resist the projects, images and descriptions devised for them.

Although the Oriental women are suppressed by stereotypes, they do not accept with indifference the authority projected on them, but devise patterns of resistance to the male and colonialist power. By their covert and overt resistance, the Oriental women shatter the easy stereotypes they seem to represent and reveal their wisdom and vitality. They are not passive victims but empowered ones who try to make their voice heard.

ACKNOWLEDGEMENTS

The work is supported in part by the grant "A Study on Contemporary Autopathography" (20SKGH003) from Chongqing Municipal Education Commission. Besides, the work is also supported by another grant "A Study on Contemporary Illness Memoirs" (2019XZYB—07) from Southwest University of Political Science & Law.

REFERENCES

- [1] Berthoud, J. (1978). *Joseph Conrad: The Major Phase*. Cambridge: Cambridge University Press.
- [2] Bhabha, H. K. (1994). *The Location of Culture*. London: Routledge.
- [3] Conrad, J. (1995). *Almayer's Folly*. London: Routledge/Thoemmes Press.
- [4] Conrad, J. (1995). *An Outcast of the Islands*. London: Routledge/Thoemmes Press.
- [5] Dryden, L. (2000). *Joseph Conrad and the Imperial Romance*. Hampshire: Macmillan Press Ltd.
- [6] Parry, B. (1983). *Conrad and Imperialism: Ideological Boundaries and Visionary Frontiers*. London: Macmillan.
- [7] Said, E. W. (1978). *Orientalism*. New York: Vintage Books.
- [8] Said, E. W. (1994). *Culture and Imperialism*. New York: Vintage Books.
- [9] Stott, R. (1992). *The Fabrication of the Late Victorian Femme Fatale*. London: Macmillan.
- [10] Watts, C. (1982). *A Preface to Conrad*. Harlow: Longman.

Tingting Zhou was born in Chongqing, China in 1981. She received her PH.D. degree in British and American literature from Southwest University in China in 2015.

She is currently an associate professor in the School of Foreign Languages, Southwest University of Political Science & Law, Chongqing, China. Her research interests include British and American literature.

A Stylistic Analysis of John Keats's Poem "Ode to Psyche"

Rasha Sh. Al- Erjan

Department of Basic Sciences, Amman University College for Financial and Managerial Sciences, Al- Balqa Applied University, Amman, Jordan

Abstract—John Keats is an English poet whose works profoundly influenced English Romantic poets of the nineteenth century. His poems have attracted many literary critics who have approached Keats's texts with an aim to analyzing them; however, few approaches have questioned his literary texts from a stylistic point of view. This paper offers a stylistic reading of Keats's "Ode to Psyche" (1819) that uses linguistic methods to analyze the poem so as to highlight certain features that enhance the text, making it more insightful, attainable, and explicit. This stylistic analysis focuses on repetition, parallelism, sound parallelism or phonetic schemas, style variation, and linguistic deviation, and it pursues the impact of foregrounded features and their contribution to understanding the text. It proves that stylistics plays an essential role in understanding literary texts as it unleashes hidden, fuzzy, and even contradictory meanings. This study shows that Keats employed stylistics devices in a way that differed from his peers of the 19th century, and, moreover, that his form and style lend themselves to concealed and ambiguous thoughts that come together to create a harmonious work of art. By drawing attention to the unique aspects of Romanticism through stylistic features in the poem, the analysis demonstrates that the aesthetic dimension and form of a literary work remain inseparable from a fuller

Index Terms—foregrounding, John Keats, parallelism, repetition, stylistics

I. INTRODUCTION

Stylistics is a branch of linguistics that studies and interprets texts from a semantic, phonetic, and phonological perspective. Phonetics studies the sounds of a language while phonology examines pronunciation using the rules of language. The lexical level of analysis examines the meaning of a word and its use in language. Grammatical analysis is carried out to analyze the structure of a text. Graphology is concerned with writing using a set of rules for spelling. Parallelism refers to the repetition of a word or a phrase in a sentence or within a group of sentences. Parallelism as stylistic tool is important because it affects the grammatical structure and the meaning of a literary text. It also makes the sentence more appealing, persuasive, and symmetrical. The analysis in this study is implemented at the phonological, lexical, semantic, and grammatical levels. The aim is to analyze the style and structure of John Keats poem "Ode to Psyche," one of his most famous, admired and critically acclaimed poems, with a view toward understanding the themes of beauty and nature that are present.

John Keats is an English poet who was born in 1795 and died in 1821. He belongs to the nineteenth century school of English Romanticism. The creativity of John Keats's famous poem "Ode to Psyche" appears in his use of words and sounds that illustrate his rich and vivid imagination. His poem has left its mark in the literary canon because it was one of the earliest attempts to write a long poem in the ode genre. The current study approaches Keats's poem "Ode to Psyche" from a stylistic perspective, paying particular attention to repetition, parallelism, sound parallelism or phonetic schemas, and style variation. The paper investigates the impact of the different foregrounded features and their contribution in illuminating hidden thoughts of the author and uncovering his feelings as a Romantic poet so as to prove that linguistics is inseparable from literature. The present study also sheds light on the phenomenon of linguistic deviation in literary style which gives the poet license to break away from societal norms and freely express his thoughts as a Romantic poet, meaning one who rebels against tradition, deviates from the normal rhythms of life, and defies the boundaries of thought present in most poetry.

John Keats's literary works have left their mark on the world of literary appreciation because of the distinction the poet achieved among the English Romantic poets in the nineteenth century. However, few literary approaches have analyzed his texts stylistically. The present paper, which investigates John Keats's "Ode to Psyche" from a stylistic point of view, aims to show that stylistic features are deliberately used by Keats to prove that the author never dies and is never detached from the text. Keats's style, touches, and identity as a Romantic poet are reflected in the poem. An examination of these stylistic devices and methods shows that Keats succeeds in achieving a certain emotional effect and mood that transcends the boundaries of ordinary linguistic expression, while maintaining a balance with external form and style. This uniqueness that Keats achieves in his poem shows that texts are not separate from their authors, contrary to the assumption of many modern schools that claimed authors are dead. Roland Barthes, for instance, argued that authors are dead and separate from the text in his "the death of the author" (1968) (Golban, 2011). Unlike the

proclamations of Barthes, Michael Foucault “expressed the idea of the author as an all- powerful creator of the text” (Golban, 2011). By juxtaposing the beauty and value of the poet’s inner thoughts, as revealed through stylistic analysis, with the external stimuli in the poem, the reader can appreciate Keats’s new modern claim that a poem remains inseparable from its author.

II. LITERATURE REVIEW

John Keats (1795- 1821) produced some of the greatest poetry in the English language. His “Ode to Psyche” was the first in a series of six odes which were published in his last collection of poems. The poem has received much scholarly attention and has been analyzed by scholars of varying backgrounds and interests. Some critics have disapproved of the poem. Banerjee disapproved the poem because it portrays female figures negatively. She argued that the poem depicted: “the conventional female stereotypes of meek, helpless womanhood, through the central women figures Psyche” (2002, p.142). In responding to some critical reviews of the poem, Allot defends the poem against poets who claimed that it is “shabby and undeserved”, stating that it is “the Cinderella of Keats’ great poems” (1986, p.17- 31). While some critics have disapproved of the poem, the fact that it has received so much attention within literary circles shows that it is not a poem to be dismissed lightly. Keats himself confirms that this poem was the first he composed in a series of odes and that it was written in a more leisurely manner than his previous poems, which he “dashed off in a hurry” (Gittings, 1962, p.142). According to T.S. Eliot, who highly admired “Ode to Psyche,” the poem was enough to secure Keats’s reputation (1964). He maintained that the poem was remarkable, and though not the best among the odes of Keats, “it illustrated [his] possession of poetic power in its own right” (Allot, 1986, p.17- 31). Bate, while appreciative of the novelty of this poem, nevertheless asserts that it “always puzzled readers” (1963, p.487).

III. THEORY

Literary style is a mode of linguistic expression characterized by special features that attempt to convey a message to the reader in an appealing, explicit, and persuasive way; keeping the reader attentive and engaged is achieved through knowledge of literary techniques (Hacker, 1991; Sebranek et al., 2006). Within the framework of literature, stylistics gives the writer a legitimate license to freely express inner thoughts and unspoken feelings. Stylistics is “a well-established approach to canonical poetry and prose as they are approached with imagination and creativity” (Moodley, 2019, p.144)

These inner thoughts and implicit meanings cannot be freely explained or depicted in normal or standard language. Thus, an analysis of the stylistic features of a literary text, whether written in verse or prose, is important in helping the reader to uncover this deeper meaning in the text. It enriches the literary text by drawing out the implicit thoughts that the casual reader might not notice. However, studying a poetic text stylistically can reveal alarming ambiguities and even contradictions, because poetry conveys many emotional aspects of a person, not all of which are revealed in ordinary discourse.

According to Short (1996), an important relationship exists between a literary text and its linguistic description. The job of the stylistician is to look for interactions among various linguistic features in the text and investigate their linguistic function (Short, 1996). Linguistic features include deviation, parallelism, repetition, and style, all of which help the poet foreground the poem. As a linguistic term, “foregrounding” is a term that is suggested by Jan Mukorovsky for defining the effect of the stylistic variations on the readers (Ul, 2014). “He explains that poetic language is different from the standard language, as standard language is the norm of language and it is for the purpose of communication. In poetic language, on the other hand, the purpose of communication remains in the background and replaced by the aesthetic purpose” (Ul, 2014, p. 38). These foregrounded features, which break away from the norms, play a significant role in illustrating the main ideas in the poem and enriching the mood of the poem. They also enable the poet to maintain an aesthetic distance.

Deviation is an important stylistic feature which, according to Cook, illustrates “a case of non-conformity to the norms and regularities of discourse structure” (1989, p.74). Deviation refers to a sentence or any unit of language that violates the normal use of language, causing it to appear ill-formed semantically, grammatically, or phonologically (Crystal, 2003). Deviation can be grammatical, semantic, lexical, morphological, graphological, phonetic, or discorsal.

Other stylistic features, such as, repetition and parallelism, can notably and considerably enrich the literary work of the author. For instance, repetition helps the poet highlight his ideas and verify the internal music as well as the rhythmic effects of his words. This helps foreground the text. In addition, parallelism enables the reader to perceive the different semantic relationships of contradiction and similarity.

Sound effects are important phonetic schemas. They produce effects leading to the foregrounding feature of sound parallelism. These include rhyme, alliteration, assonance, sound symbolism, length, indistinctness, and phonesthemes. In addition, there are many kinds of style variations that help the poet deviate internally so as to foreground the poem. These kinds include dialect, medium or mode, domain or mode, and tenor or formality variations.

IV. OVERVIEW AND ANALYSIS

John Keats's "Ode to Psyche" is a significant poem among Keats's literary texts because it depicts a concept that, according to the poet, is unobtainable in this world and can be found only in the imaginative world of the poet. This is the concept of ideal love. Keats asserts that "Ode to Psyche" was composed with much more pain than usual, which affects the aesthetic aspect of it (Fraser, 1972). The speaker in the poem appreciates the beauty and charm of the ancient goddess Psyche, whom he imagines while contemplating nature. The goddess Psyche courts her beloved god, Cupid. The speaker decides, in the poem, to build a temple in his mind for this goddess where she will be immortalized and adored. His pen and his words will be the means by which this will take place.

The speaker in Keats's "Ode to Psyche" is delighted and obsessed by the charm and beauty of Psyche, a goddess and a fair creature. In the poem, the speaker wanders in the forest and meets two fair creatures courting each other. He again addresses Psyche who, according to the speaker, is the most beautiful and youngest among the fairy gods and goddesses although she has no temples in which to worship her. However, the speaker stresses that he will be her priest and will build a temple for Psyche in his mind and imagination. Imagination, blurred by reality, is portrayed through the use of words that "induce sensations" (Tarrayo, 2021, p.70). The temple of the speaker will be inside his mind and filled with words, thoughts, feelings, and expressions that will be directed towards immortalizing this goddess by describing her beauty. This beauty will be a reflection of nature itself, but found inside the imagination of the poet. Nature plays an essential role in inspiring Keats, as a Romantic poet. It also nourishes his eloquence and poetic diction.

In terms of stylistic features, Keats's "Ode to Psyche" is a poem of moderate length consisting of sixty-seven lines that are divided into four stanzas. The four stanzas vary in number of lines and rhyme schemes, which, in turn, express the poet's intention to deviate from the norms and standards of ordinary poetry. Instead, Keats intends to express his inner thoughts and feelings freely and without restraint. The speaker begins the poem by addressing the goddess Psyche. Although poetry is typically a written form of art, Keats uses characteristics of spoken language because he wants to address the goddess directly. My analysis of the poem will begin by examining the foregrounding features in the first stanza.

1. O Goddess! hear these tuneless numbers, wrung
 2. By sweet enforcement and remembrance dear,
 3. And pardon that thy secrets should be sung
 4. Even unto thine own soft-conched ear:
 5. Surely I dreamt to-day, or did I see
 6. The winged Psyche with awaken'd eyes?
 7. I wander'd in a forest thoughtlessly,
 8. And, on the sudden, fainting with surprise,
 9. Saw two fair creatures, couched side by side
 10. In deepest grass, beneath the whisp'ring roof
 11. Of leaves and trembled blossoms, where there ran
 12. A brooklet, scarce espied:
 13. 'Mid hush'd cool-rooted flowers, fragrant-eyed,
 14. Blue, silver-white, and budded Tyrian,
 15. They lay calm-breathing on the bedded grass;
 16. Their arms embraced, and their pinions too;
 17. Their lips touch'd not, but had not bade adieu,
 18. As if disjoined by soft-handed slumber,
 19. And ready still past kisses to outnumber
 20. At tender eye-dawn of aurean love:
 21. The winged boy I knew;
 22. But who wast thou, O happy, happy dove?
 23. His Psyche true!
- says: "O Goddess! Hear these tuneless numbers, wrung."

In these lines, the poet attempts to urge the goddess to listen to his secrets. Thus, he personifies Psyche, although she is a mythical goddess, as a woman, and he urges her to hear his words. Personification is a kind of discourse deviation. There is also a repetition of the nasal voiced lateral consonant /n/ in the words "tuneless," "numbers," and "wrung" which produces alliteration. This helps link the words phonetically. It also links these words together semantically which, in turn, helps the speaker draw the attention of the reader to his ideas. Moreover, the repetition of the high front long vowel /i:/ or the assonance in the words "hear" /hi:r/ and "these" /ðɜ:s/ produces sound parallelism, and the long vowel /i:/ is a sound symbolism. The length is significant and points to the length and slowness of the movement of the words of the speaker. Finally, the repetition of the fricative voiceless consonant /s/ in the words "Goddess," "these," "tuneless," and "numbers" produces alliteration which combines these words and brings them closer together semantically. This combination of words refers to the secrets of the beauty of the goddess, which will be discovered by the speaker.

More stylistic features can be analyzed in the first stanza. The speaker compares enforcement to a sweet girl when he says: "sweet enforcement" (L.2). This metaphor alludes to semantic deviation. Here, the metaphor creates a meaning

relationship that is illogical and contrastive. This comparison might reflect the instability of the Romantic speaker who is unable to determine whether what he sees is a dream or truth. There is also a conversion of the adjective/noun order in "remembrance dear" (L.2). The use of grammatical deviation is deliberate and a characteristic of Poetic Poetry. Poetic form employs sets of rules that dictate a poem's rhyme scheme, rhythm, tone, structure that help uncover its inner thoughts and produce a meaningful and effective poem. It leads to inconsistency, since "sweet enforcement" is coordinated with "remembrance dear" and the second phrase is grammatically incorrect.

Even more stylistic devices can be found that shed light on this first stanza of the poem. His words, "thy secrets should be sung" (L.3), compare the secrets of the goddess to a song that should be sung. Here, the poet is saying that her truth should be told or discovered, not hidden or neglected. The alliteration of the /s/ consonant in the initial positions of the words "secrets" and "song" is worth mentioning as it reinforces the meaning. Moreover, there is a loose alliteration in the words "that thy" because both the /θ/ and /θ/ sounds share distinctive features: both are dental and fricative phonemes.

In this stanza, the speaker personifies Psyche and talks to her as if she is a real woman while actually imagining her. He breaks away from the discursial norms when talking directly to the goddess. This is shown in his words, "thine own soft-conched ear" (L.4). Here, he uses the characteristics of spoken language. Next, there is a graphological deviation in the word "to-day" in the fifth line which is written in this way to fit the metrical system. Following that, the words "dreamt," "day," and "did" are linked by the alliterated alveolar stop consonant /d/, which joins the words semantically and phonetically.

Moreover, there is inconsistency in coordinating a statement and a question in the line, "Surely I dreamt to-day, or did I see / The winged Psyche with awaken'd eyes?" (L.6). This kind of inconsistency might represent a lack of mental stability, reflecting the uncertainty and instability of the speaker who is still unsure if he really sees Psyche or only imagines her. The speaker continues deviating semantically when he compares Psyche or the goddess to a bird. There is also a loose alliteration between the initial voiceless fricative consonant sounds /f/ and /θ/ in "forest" and "thoughtlessly." More alliterate words appear in the following line. The voiceless, fricative /s/ sound is repeated twice in the two words "sudden" and "surprise." Sudden and surprise are alliterative words; they represent the wonder of the speaker who discovers that what he sees is truth and not a dream. In the following line, the voiceless, stop, velar consonant /k/ is repeated in "creatures" and "couched," illustrating alliteration. Loose alliteration is found in the combined words, Psyche and Cupid, who is her lover.

Besides alliteration, repetition is an important foregrounding device that the author uses. Repetition serves as a means of emphasis which also adds a musical sense to the poem. The author repeats the word "side" and repeats the /s/ sound in "saw" and "saide" in order to stress the visual image of watching the fairy creatures sitting side by side. The metaphor brings contrastive meaning to the poem. In the next line, the voiced lateral /r/ sound is repeated in "trembled," "where," "there," and "ran." This repetition represents the short action or the running of the brooklet, as the following line, containing semantic deviation, illustrates. A brooklet is compared to a man who spies (L. 12).

The speaker, being affected by the surrounding nature, also uses sound symbolism. He uses the onomatopoeic word "hush'd" which echoes or mimics sounds in the surrounding nature. In "cool- rooted," the assonance of the long back low vowel /u:/ in "cool" and "rooted" brings together two words in a sound parallelism relationship. Lines fifteen and sixteen also exhibit sound parallelism. The words "they lay" and "their arms embraced" convey a similar meaning. The sound parallelism or assonance in /æi/, /lei/, and /æer/ helps deduce this kind of semantic parallelism. The same two lines contain alliterative sounds. This alliteration occurs by repeating the voiced bilabial stop /b/ consonant in the two words "breathing" and "bedded." Alliteration combines these two words, which refer to the way the speaker sees the two lovers embrace each other in nature. Moreover, there is an eye rhyme between "budded" in the previous line and "bedded" in this line. This rhyme adds an aesthetic visual dimension to the lines because the eye rhyme can be observed from a graphological perspective. In addition, the cluster /sl/ in the word "slumber" is phonaesthetic, and this sound symbolic relationship is significant.

The speaker compares Psyche's beloved god or Cupid in line twenty-one to a bird that flies. Here, he semantically breaks from the standards. He wants to emphasize that he sees Cupid, but he still wonders if the goddess that he sees is Psyche. The last two lines include the medium of variation, also referred to as style variation. The conversational tone confirms the speaker is engaged in a conversation with the goddess. He repeats the word "happy" for emphasis, creating rhythmic and sound effects. This enables him to express his feelings of delight in realizing the true identity of Psyche.

The sound features are significant. It is assumed that they reflect the sounds of frictions and breeze in nature. The nasal alveolar voiced /n/ is repeated thirty- five times while the bilabial nasal voiced /m/ is repeated twelve times. These nasals are indistinct sounds. Moreover, the fricative sounds such as /f/, /s/, /h/, /v/, /θ/, /ð/. are repeated symbols, and they mimic friction or sounds in nature.

The second stanza of the poem, which is shown below, begins by using apostrophe. The beginning parallels the opening to the first stanza. Both start by using the capitalized "O" and a word which refers to Psyche, who is personified as a woman with whom he talks.

24. O latest born and loveliest vision far
25. Of all Olympus' faded hierarchy!
26. Fairer than Phoebe's sapphire-region'd star,

27. Or Vesper, amorous glow-worm of the sky;
28. Fairer than these, though temple thou hast none,
29. Nor altar heap'd with flowers;
30. Nor virgin-choir to make delicious moan
31. Upon the midnight hours;
32. No voice, no lute, no pipe, no incense sweet
33. From chain-swung censer teeming;
34. No shrine, no globe, no oracle, no heat
35. Of pale-mouthed prophet dreaming.

Note that in both stanzas, the poet uses the spoken medium and characteristics of spoken language. He also addresses the goddess directly. However, he varies the style when using the spoken medium. The opening line in the second stanza maintains an inconsistent relationship between the born and the vision. This contradiction is reinforced by the use alliterative voiced lateral sounds /l/ in the initial position: "latest born" and "loveliest vision." Cleverly, the speaker uses another alliterative sound /n/ which occurs in the final positions of these phrases. The voiced fricative labio-dental consonant /v/ is alliterative and repeated in "loveliest vision."

Moreover, the words "fairer," "Phoebe," "sapphire," and "star" in line twenty- six are phonetically parallel. This is shown in the partially alliterative sounds /f/ and /s/ which share many phonetic features, such as their manner of articulation. Both are fricatives, and they are voiceless sounds. It might be argued that the repetition of fricatives shows the influence of nature; the speaker hears frictions in the surrounding nature.

In line twenty- eight, the words "than," "these," and "though" are combined together by alliteration through the use of the voiced fricative sound /ð/. Furthermore, when the speaker says, "Nor Virgin-choir to make delicious moan" the choir or the carriage is compared to a human being who makes something delicious. Another contrast can be found by noting the comparison of the sigh or the moan to delicious food. These contradictory meanings contribute to bring about semantic deviation which helps attract the attention of the reader to the inconsistent relationship occurring between words and their meanings.

With respect to sound effect, the poet uses the rhyme between "far" and "star," "flower" and "hours," "sweet" and "heat," and "teaming" and "dreaming" for special effect. The poetic orthography is apparent and the poet adds indication marks in "region'd," "heaped," and "mouth'd." The use of the /i/ vowel in the words "voice," "pipe," and "innocent sweet" shows parallelism. This indicates a kind of semantic resemblance. Moreover, there is a parallel between "No voice, no lute, no pipe, no innocent sweet" and "No shrine, no grove, no oracle, no heat." As these examples show, style or form is inseparable from the inner body of the poem.

The third stanza represents development in the story-telling by mirroring and reflecting the growth of plants in nature. This stanza explicitly reveals that the speaker reaches a moment of awakening conscience. When Keats says "O brightest!" he introduces, at this very moment, a shift in tone and attitude. The development of ideas and style in the subsequent lines is justified by this shift.

36. O brightest! though too late for antique vows,
37. Too, too late for the fond believing lyre,
38. When holy were the haunted forest boughs,
39. Holy the air, the water, and the fire;
40. Yet even in these days so far retir'd
41. From happy pieties, thy lucent fans,
42. Fluttering among the faint Olympians,
43. I see, and sing, by my own eyes inspired.
44. So let me be thy choir, and make a moan
45. Upon the midnight hours;
46. Thy voice, thy lute, thy pipe, thy incense sweet
47. From winged censer teeming;
48. Thy shrine, thy grove, thy oracle, thy heat
49. Of pale-mouth'd prophet dreaming.

This third stanza parallels the second one, which is significant because of the shift in meaning and emphasis that occurs here. Stanzas two and three are contradictory in meaning and emphasis, but parallel in structure. "Derrida believes that like signifiers, signification of a text is indeterminate and deferred endlessly due to the presence of contradictions, paradoxes, metaphors, allusions and references" (Mishara, 2011, p.52). The speaker begins this third stanza by addressing the goddess and using the apostrophe. He uses style variation for the third time in the poem. This beginning parallels the beginning of the first two stanzas which start by using the capitalized letter "O" and a word which refers to Psyche. However, in stanza three he also uses the obscurant voiced bilabial stop consonant /b/ to shock the reader. He wants the reader to be prepared for the increasing awareness that begins at this point and gradually continues until the end of the poem.

The first two lines of the third stanza, "O brightest! though too late for antique vows/ Too, too late for the fond believing lyre," are parallel in structure. Here, the speaker uses repetition. The repetition of the word "too" is significant,

because the word can be considered sound symbolic. It includes a long vowel /u:/ which can be interpreted as a sound symbolic representing length. The speaker is here referring to the goddess who is born late, and thus neglected among her Greek counterparts. Parallelism in these lines indicates a similar semantic relationship; therefore, it could be argued that "antique" and "the fond believing lyre," which are parallel, have similar meanings as well. Line forty-three also contains sound parallelism which links the words phonetically. The /s/ alliteration in the words "see," "sing," and "inspired": they are parallel in meaning. It is noteworthy that "sing" and "inspired" include assonance in the sound /i/, a short front high vowel, which reinforces the parallelism in meaning.

The last six lines in third stanza are parallel in structure to the last six lines in the second stanza. While those last six lines are negative and depict the misery Psyche suffers among Greek goddesses, in the third stanza the speaker confirms that he will compensate her for the loss that she suffers. This is shown by the shift that occurs in line 44. Whereas in line 32, he writes "Nor voice- choir to make delicious moan," in line 44 he writes "So let me be thy choir, and make a moan." He then repeats the prepositional phrase "Upon the midnight hours." The last four lines of each stanza are parallel: they are partially repeated. The poet changes the negation word "No" to "thy" in this stanza while keeping the other words the same. However, in the previous stanza he writes, "from chain-swung censor teeming," whereas in this stanza the words are changed to "From swing censor teeming." The parallelism between these lines helps draw attention to the contrast in meaning between these lines and between the stanzas as well.

Furthermore, the repetition of the fricative sound, such as the sound /f/ which is repeated ten times and the fricative consonant /s/ which is repeated twelve times, are noteworthy. The pronunciation of these sounds produces friction, which mimics the sound of the friction of elements in nature. The poet might be wanting to remind the readers of the nature that he adores; therefore, he imitates the sounds of nature in his poetry while contemplating nature.

Alliteration is also a recurring feature in this third stanza. The /f/ alliteration recurs in "for" and "fond" in the second line of the stanza. The /h/ sound suggests a full alliteration between "holy" and "haunted," thus combining two contrasting words. Moreover, the repetition of the word "holy" is significant. It is a characteristic of the narrative form of the genre of odes.

The fourth stanza, shown on the next page, parallels the previous stanza in the way it ends. However, the fourth stanza deviates internally from the previous three stanzas by beginning and ending in a different way. This stanza shows how the poet's thoughts and ideas have developed over the course of the poem, and it represents the height of awareness the poet has attained (Fraser, 1972). This development can be viewed as a mimicry of the growth of plants in nature.

50. Yes, I will be thy priest, and build a fane
51. In some untrodden region of my mind,
52. Where branched thoughts, new grown with pleasant pain,
53. Instead of pines shall murmur in the wind:
54. Far, far around shall those dark-cluster'd trees
55. Fledge the wild-ridged mountains steep by steep;
56. And there by zephyrs, streams, and birds, and bees,
57. The moss-lain Dryads shall be lull'd to sleep;
58. And in the midst of this wide quietness
59. A rosy sanctuary will I dress
60. With the wreath'd trellis of a working brain,
61. With buds, and bells, and stars without a name,
62. With all the gardener Fancy e'er could feign,
63. Who breeding glowers, will never breed the same:
64. And there shall be for thee all soft delight
65. That shadowy thought can win,
66. A bright torch, and a casement ope at night,
67. To let the warm Love in

This final stanza internally deviates from the other stanzas in the poem. The speaker begins in the middle of speech by saying, "Yes, I will be thy priest, and build a fan." This method is called beginning "in medias res," because it assumes that something has taken place previously. Accordingly, the stanza illustrates growth and development in the narration of the events. Semantic deviation is found in a single line (L. 51), where the poet uses the words "region of my mind." Here, the poet compares his mind to an area where he intends to build a temple to immortalize the goddess. The /m/ alliteration stresses the meaning of this place where he wants to build a temple for the goddess. The next line contains more foregrounding features. The speaker semantically deviates from the norms when he compares his thoughts to a tree that bears branches. These thoughts will grow like branches, but with pain and pleasure. This is shown in the alliteration of the voiceless stop bilabial consonant /p/ in the phrase "pleasant pain," representing an increase in his conscience which has the capacity for pain and pleasure. Furthermore, the poet repeats the word "far" twice in the following line to dismiss the misty thought from his mind. The long back front vowel /a:/ is a sound symbol representing the wish of the speaker to obtain a distance from the trees. He also repeats the word "steep" in the next line. The word repeated includes a long front high vowel /i:/ which is a sound symbolic also standing for length. The

following line contains assonance of the same long front high vowel /i:/ in the words "streams" and "bees," which are also examples of internal rhyme. The assonance combines the two words, which together refer to nature.

In the middle of this final stanza, the speaker grammatically deviates when he converts the subject/verb order, saying, "A rose sanctuary will I dress." He also puts an emphasis on contradictions by drawing a comparison among the sanctuary, the place, and the clothes that he will wear. Here, he mentions the position the goddess will occupy in his consciousness or imagination. The line is concise, bearing the least syllable numbers in the stanza. It, therefore, deviates from the rest of it.

Moreover, there is alliteration in the words "buds" and "bells," which are also parallel in meaning as they are elements existing in nature. In addition, "the gardener Fancy" is compared to a woman "who breeding flowers, will never breed the same" (L. 63). The same line includes a parallel which emphasizes contradictions. However, a couple of lines later, the poet uses comparison by linking his thoughts to a man who wins: "That shadowy thought can win" (L. 65). Furthermore, in saying there will be no flowers except instead his mind and imagination (L. 63), the poet compares his mind to a garden. Here, the poem shows an increase in the awareness of the speaker along with semantic deviation. The poet's precious tools will glorify and immortalize the goddess, and his mind and thoughts will be the torch that delights her and shows his love for her.

In contrast to the previous stanzas, this stanza contains the least number of fricative sounds. The reason, it could be argued, is the shift of the setting or the location from nature to a different kind of nature that is unreal because it exists inside the imagination of the speaker. This may justify the shift in tone, emphasis and attitude in the fourth stanza, a shift that reflects the heightened awareness of the speaker in this stanza.

The inconsistency in the rhyme schemes of all four stanzas might also be justified by the way he wrote this poem as opposed to his previous poems. The irregular rhyme schemes are obvious. In the first stanza, the poet follows the rhyme scheme (ABAB CDCD EFGG EEGH IIJJ KIKI) while there are unrhymed lines elsewhere, such as in lines nine, ten, eleven, fourteen, fifteen, sixteen, and seventeen. In the second stanza, the rhyme scheme takes the form (ABAB CDCD EFEF), which is more consistent and organized. The poet verifies the rhyme scheme in the third stanza and follows the form (ABAB CDDCEF GHGH), while leaving lines forty to forty-five unrhymed. Finally, the rhyme scheme in the fourth stanza takes the form (ABAB CDCD EE FGFG HIHI). While the rhyme schemes of the stanzas vary, Keats uses the iambic pentameter throughout most of the stanzas. Each line is composed of ten syllables; five of them receive the weak stress and five receive the strong stress. However, in each stanza there are a few lines that deviate from this pattern and have fewer syllables. An example occurs in line twelve in the first stanza: "A brooklet, scarce espied:" and in the last line of the stanza, "His Psyche true!" These lines contain six syllables and are written in the iambic trimeter.

Keats revolutionizes poetry with "Ode to Psyche" to uncover the beauty of words and to unfold aesthetic features previously unexplored. Style is developed by figurative language and linguistic features that lead to ambiguity or fuzzy text, yet these features add beauty and richness to the poem. Unlike other nineteenth-century poems, "Ode to Psyche" uses many novel linguistic features to create an imaginative vision of the poet's inner aspirations.

V. CONCLUSION

This paper offers a stylistic analysis of John Keats's "Ode to Psyche" in which the author employs form, style, and aesthetic features to create a meaningful poem that unleashes the inner thoughts of the poet. The analysis of stylistic devices and methods shows that Keats succeeds in achieving a certain emotional effect and mood. Foregrounding plays an important role in revealing unexplained feelings and hidden meanings in the poem. Keats also depends on repetition and parallelism to highlight semantic contradictions that occur throughout the poem. He further uses sound symbolism and sound schemas, which are two important kinds of sound parallelism, to represent the influence of nature on him as a Romantic poet. These distinctive features enable him to deviate from ordinary language by breaking with the common norms or standards they espouse. He revolutionizes the stylistics of poetry, thus raising the linguistic and literary awareness of his readers.

John Keats is widely regarded as one of the most talented Romantic poets, and "Ode to Psyche" reveals this talent through its unique use of the stylistic features mentioned above. Focusing on the phenomenon of linguistic deviation as a literary style, the present study shows how this linguistic tool gives the poet license to break away from the norms of poetry and freely express his thoughts as one who rebels against norms, deviates from common paths, and defies the boundaries of ordinary poetry. The analysis demonstrates that stylistics and linguistics can contribute to literary studies and to an understanding of poetic texts. The current study relates distinctive stylistic features of the author to his characteristic ways of perceiving the world. In "Ode to Psyche," Keats creates a unified, coherent, and organized text that has a deep impact on readers because of the feelings it evokes. The order of words creates an overall unified experience, although some words are contradictory, fuzzy, and ambiguous. Sensory and stimuli symbols are used in the poem, and ambiguity brings richness to the beauty of the poem. Finally, as a Romantic poet, Keats anticipated modern schools of literature that disapprove assumptions about the death of author and claim that ambiguity does not prevail in nineteenth century texts. In this poem, Keats proved that the author is inextricable from his poem and that ambiguity is a poetic device that predates modern poetry. This makes it necessary to reevaluate Romantic poetry, not only in terms of its aesthetic beauty and richness of expression, but also in terms of the range of meaning that it is able to convey.

ACKNOWLEDGMENTS

This manuscript would not have been possible without the encouragement of my family. Nobody has been more important to me in the pursuit of it than the members of my family. I would like to thank my father whose love and guidance are with me in whatever I pursue. I contribute to the conception and design of it without receiving any financial fund or support.

REFERENCES

- [1] Allot, K. (1986). "The ode to Psyche" in *Keats's Odes*. Edited by Jack Stillinger, pp. 17-31. Englewood, NJ: Prentice- Hall.
- [2] Banerjee, A. (2002). *Female Voices in Keats's Poetry*. New Delhi: Atlantic Publishers and Distributors.
- [3] Bate, W. J. (1963). *John Keats*. Cambridge, MA: Belknap Press of Harvard University Press.
- [4] Cook, G. (1989). *Discourse*. Oxford: Oxford University Press.
- [5] Crystal, D. (2003). *A Dictionary of Linguistics and Phonetics*. Oxford: Basil Blackwell.
- [6] Fraser, G. S, Ed. (1972). *John Keats: Odes*. London: The Macmillan Press Ltd.
- [7] Gittings, R. (1962) *John Keats: The Living Year*. London: The Windmill Press Ltd.
- [8] Golban, P. (2011). Romantics, Ian McEwan, and the Identity of the Author. *Atatürk Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, 15 (1), 215-226
- [9] Hacker, D. (1991). *The Bedford Handbook for Writers*. 3rd edition. Boston: Bedford Books.
- [10] Mishra, P. (2011). A Deconstructive Stylistic Reading of Keats' Ode on a Grecian Urn. *The Southeast Asian Journal of English Language Studies*, 17 (2), 49- 58.
- [11] Moodley, V. (2019). A Stylistic Analysis of a Wildfire Conversation of a Prologue and Visual Narrative Documentary, "From Brutal Poacher to Delicate Pastry Chef". *The Southeast Asian Journal of English Language Studies*. 25 (2), 143- 156.
- [12] Sebranek, P., Kemper, D., Meyer, V., & Krenzke, C. (2006) *Writers Inc.: A Student Handbook for Writing and Learning*. Wilmington: Houghton Mifflin Company.
- [13] Short, M. (1996). *Exploring the Language of Poems, Plays, and Prose*. Malaysia: Addison Wesley Longman Limited.
- [14] Tarrayo, V. N. (2021). 'On Grieving and Holding On' in Kate Osias's Flash Fiction 'Dinner for Two': A Stylistic Analysis. *Journal of Narrative and Language Studies*. 9 (16), 68- 84.
- [15] Ul, B. (2014). Foregrounded: a Comparative Stylistic Analysis of Their Eyes Were Watching God and its Turkish Translation. *Procedia- Social and Behavioral Sciences*. 158, 37- 42.

Rasha Sh. Al- Erjan is an instructor and a researcher in the field of English language and literature at Al- Balqa Applied University/ Jordan. Her research area of interest is literature specifically in the genres of postmodern, postcolonial and feminist studies. She has attended the Department of Basic Sciences at Amman University College for Financial and Managerial Sciences at Al- Balqa Applied University/ Jordan since 2015. She has taught variety of courses in literature, language, linguistics, and general communication skills. She worked from 2009- 2015 at the Department of English at the University of Jordan. She has taught variety of courses in English language and literature at the Department of English Language and Literature at the University of Jordan, too.

Rasha Erjan holds an M.A. in English Literature from the University of Jordan (2011). She holds a B.A. in English Language and Literature from the University of Jordan (2006).

Partial EMI Nursing Program: Insights From Students and Teachers in Thailand

Nipapat Pomat

School of Foreign Languages, Institute of Social Technology, Suranaree University of Technology, Nakhon Ratchasima, Thailand

Arnon Jannok

School of Foreign Languages, Institute of Social Technology, Suranaree University of Technology, Nakhon Ratchasima, Thailand

Adcharawan Buripakdi

Graduate School of English Language Studies, Institute of Social Technology, Suranaree University of Technology, Nakhon Ratchasima, Thailand

Jeffrey Dawala Wilang

Graduate School of English Language Studies, Institute of Social Technology, Suranaree University of Technology, Nakhon Ratchasima, Thailand

Abstract—The adoption of English as a medium of instruction (EMI) in Thailand is not without difficulties. In this study, the needs and challenges of nursing students and teachers were explored qualitatively in a program where courses are allowed to be taught fully in English, fully in Thai or both in Thai and English. Focus group interviews for students were conducted, while semi-structured interviews were employed for teachers to gain in-depth knowledge about the topic at hand. Insights from students revealed the importance of English toward their career goals, their needs and challenges related to EMI (i.e., bilingual support system, clarification of technical terms, code-switching instruction), and their coping strategies when the lesson is challenging to comprehend. On the other hand, teachers confirmed the students' language proficiency problems. In addition, they also reflected on their challenges in teaching the content subject in English, for example, the lack of time to prepare teaching materials in English. Teaching techniques were also elicited to respond to the learning challenges experienced by the students. Finally, practical implications were discussed to support students and teachers of EMI programs.

Index Terms—English as a medium of instruction, nursing program, Thailand

I. BACKGROUND OF THE STUDY

The quest to become globally recognized is pushing Thailand's higher education institutions to become fully integrated into the global education system. This year, Thailand has 23 varsities in the Times Higher Education (THE) World University Rankings led by Mae Fah Luang University and Mahidol University, both ranked in the 601-800 tier. THE ranks higher education institutions based on five performance indicators: teaching, research, citations, international outlook, and industry outlook. To become known in the global academic arena, Thai higher education has evolved into four ways: (1) massification - universities in Thailand's major regions were opened; (2) privatization - private universities were allowed (now totaling 71); (3) diversification - different genres of institutions were established; and, (4) internationalization - international programs and students have grown (see Chaemchoy et al., 2021).

National research universities were also established to strengthen Thailand's ambition to become world-class universities. It is believed that the country has the potential to (1) develop national university systems within a borderless and global framework, and (2) to produce a skilled workforce with global awareness and multicultural competencies. Maitrarat (2019) reiterated that Thailand is Southeast Asia's third most popular higher education study location resulting in an 'international education boom'. Moreover, the country has been a new 'donor nation', capable of assisting neighboring countries such as Laos, Cambodia, and Vietnam with educational support (Fry, 2002). In fact, international collaborations between Thai and foreign universities are strengthened in various fields such as engineering, science, and technology.

There are other reasons why internationalization has become a buzzword and is implemented in the Thai higher education system. First, it is undeniable that English has become the primary language widely used in all professions such as engineering, agriculture, nursing, and other fields to increase internationalization for the university and make it well-known throughout the world (Nilsson, 2003). Also, it improves the capabilities of students and staff, creates

alternative sources of income, builds international strategic alliances, promotes international cooperation in research and knowledge, and meets international academic requirements (Knight, 2004).

The internationalization of higher education has contributed to the rise to EMI programs. In Thailand alone, Xu and Chuaychoowong (2017) reported 884 EMI taught programs in Thailand, including 215 doctoral degrees, 350 master's degrees, and 296 bachelor's degrees. The implementation of EMI, however, varies. Some institutions offer international programs entirely taught in English, and other programs are taught bilingual - both in Thai and English. Other institutions allow programs to offer courses taught fully in English while other courses are taught fully in Thai. In some cases, a course is taught by a few lecturers, where one teaches fifty percent of the course fully in Thai while the other teaches the half part in English.

Despite the varying structures of EMI, it is gaining popularity as an educational paradigm in universities, secondary schools, and even primary schools throughout the world. However, the implications of this academic phenomenon are still largely unknown. Tang (2020) investigated the lecturers' perspectives on the difficulties of teaching EMI in Thailand. The findings indicated four types of difficulties - linguistic, cultural, structural, and identity-related (institutional) challenges. Nonetheless, it is unknown what challenges teachers face as the study focused on students' language proficiency and subject matter learning. Accordingly, four key characteristics of EMI implementation were revealed: relevance for language improvement, subject matter learning, career possibilities, and internationalization strategy (Tang, 2020).

Among students, some challenges reported are inadequate linguistic skills (Chen et al., 2020; Choomtong, 2014; Galloway et al., 2017; Macaro et al., 2018), negative attitudes toward English (Hu & Lei, 2014; Mehisto & Asser, 2007), fear of negative evaluation (Hengsadeekul et al., 2014), lack of speaking ability (Alavi, 2020), and foreign language anxiety (Paleleo & Srikajang, 2018). In a cross-cultural communication program between Indonesian and Thai students, the former reported linguistic challenges due to the Thais' mispronunciation of English words, incorrect word clues, and grammatical errors (Anggoro, 2020). Despite the challenges, the Thais could use coping strategies, including asking for assistance, miming, and repetitions.

In nursing, some programs offered by Thai universities attract students by offering international programs that provide intensive English language training for effective communication and collaboration with multinational patients, taught by qualified and competent faculty members, produce qualified graduates under international professional standards, and ready to serve in the country or abroad. Needless to say, nursing education in the country is not without challenges. For instance, a review of the nursing program in Thailand was conducted and noted some challenges, including education mobility and education technology (Liu et al., 2015).

There is a scarcity of research studies about EMI nursing programs in Thailand. One study closest to our interest was conducted in 2017 by a team of researchers in an esteemed university in Thailand (see Kongkar et al., 2021). A survey questionnaire was distributed to students enrolled in a Thai program and bilingual group (Thai and English) to know and compare the learning outcomes between the two groups of students. Findings indicated no difference concerning the learning outcomes; however, those students in the bilingual group had a higher English proficiency test score. They also had a higher chance of joining student exchange programs, attending extra English language classes for free, and studying in small groups. However, those in the bilingual group had to study harder to understand the lessons.

Among engineering and nursing students in a university in Thailand, Wilang and Nupong (2022) reported several factors affecting their EMI attitudes. Such factors include (1) difficulties of the English language, (2) availability of resources and opportunities, (3) personal goals in life, (4) limitations of time when studying EMI courses, (5) providing activities to improve English proficiency, (6) enhancement of career goals, (7) supports needed, and (8) motivation and intercultural ability. They suggested differentiated language programs to support students with varying levels of English language proficiency.

Since EMI is dubbed as an 'unstoppable train' and a few studies were conducted to know the perceptions of nursing students and teachers, it is vital to investigate their needs and challenges to ensure that adequate support is provided for a successful EMI implementation and to gain international recognition. Therefore, this paper attempts to answer the research question: What needs and challenges did students and teachers face in a partial EMI nursing program?

II. METHODS

A. Research Context

The study was conducted in a reputable science and technology university in Thailand. It offers international and Thai undergraduate and graduate programs in science, engineering, agricultural technology, information technology, management technology, public health, medicine, nursing, and English language studies. The nursing program was selected because it practices partial EMI in teaching content courses, an interesting case in the EMI context. For example, a content course is taught 50-50 by two lecturers. It means that 50 percent of the course is taught in English, and the other half is taught in Thai.

B. Student-Participants

Thirty-seven nursing students voluntarily participated to take part in the survey questionnaire, an EMI-based questionnaire available online. It covers topics such as perceived benefits of nursing, perceived difficulties of EMI,

perceived personal challenges, perceived supports needed, perceived activities to develop English skills, and attitudes toward learning content in English. Results of the survey questionnaire were published elsewhere. Among the 37 students, only 16 were purposely chosen to join the focus group interviews, which is primarily based on their CEFR level. Four groups were created accordingly (see Table 1). All participants consented to take part in the study.

TABLE 1
STUDENT-PARTICIPANTS

Group	Pseudonym	CEFL level
1	Natty	A1
	Best	A1
	Nancy	A2
2	Cake	A1
	Tea	A1
	Nook	A1
3	Pure	A1
	Poom	A2
4	Ant	B1
	Rose	B1
	Bam	C1

C. Teacher-Participants

Through snowball sampling, three teacher-participants agreed to be interviewed and consented to use the data for this study. All received their doctoral degrees and were assigned to teach the EMI parts of the content courses.

TABLE 2
TEACHER-PARTICIPANTS

Pseudonym	Highest educational attainment	Place of study
Palm (P1)	Ph.D. in Nursing Science	Abroad
Nat (P2)	Ph.D. in Nursing Science	Thailand
Chen (P3)	Ph.D. in Nursing Science	Thailand

D. Data Collection

The study adopted a case-study design combining different methods to illuminate students' and teachers' challenges and coping strategies in a partial EMI nursing program in a Thai university context. The instruments used were a survey questionnaire, focus group interviews for students, and individual semi-structured interviews for teacher-participants.

E. Survey Questionnaire

The online survey questionnaire consists of seven items, including background variables such as year level and CEFR level; perceived benefits of their chosen program, personal challenges, difficulties of EMI, activities needed to improve their English proficiency, and other supports needed; and attitude toward learning content courses in English. The validity and reliability of the survey questionnaire were not established, so it was adapted to suit the context of the study. For example, some items were deleted and added, and some were reworded, rephrased, or rewritten. Then, it was submitted to six lecturers for content validity. Afterward, it was piloted, and the reliability was calculated using Cronbach alpha at 0.81, high reliability. The results were not presented in this paper as it was used only to select the student-participants for the focus group interviews.

F. Focus Group Interview for Student-Participants

As mentioned earlier, four focus groups of student-participants were created. They were selected based on their English proficiency level based on CEFR levels – beginner (A1 and A2), intermediate (B1 and B2), and advanced (C1 and C2). Students with lower proficiency in English most likely struggle in learning EMI content courses, while those

with a better command of English experience lesser challenges. The questions were elicited from a survey questionnaire mentioned previously. For example, they were asked to elaborate on the difficulties they have experienced studying content in English, the common problems they have faced when studying in partial EMI courses, etcetera. The focus group interviews were conducted in Thai, the students L1 to ensure comprehensibility of questions and answers and elicit deeper insights on the topic.

G. Semi-Structured Individual Interview for Teacher-Participants

The semi-structured interview was used to collect the teachers' views concerning the use of EMI in teaching nursing courses. Some questions were formulated based on the students' responses from the focus group interviews. Sample questions are – *Could you tell us your thoughts concerning teaching nursing courses in English? How do you feel? What challenges have you and your students experienced or observed when using EMI?* The interviews were conducted in both Thai and English.

H. Data Analysis

All data were transcribed and translated into English accordingly. Then thematic analysis was used to analyze the data. The researchers' followed Braun and Clarke's (2006) framework, which includes researchers' familiarization of data, creating initial codes, looking up for themes, reviewing the themes generated, naming and defining the themes, and publicizing the themes in this paper.

III. FINDINGS

This section presents the data elicited from the students and teachers. Three themes were deduced from students' insights, and another three were derived from teachers' insights.

A. Insights from Students

The data analysis has illustrated that the student-participants consider themselves to be beginning and intermediate English language learners. They claimed that their English skills were insufficient (for example, read Ant's remarks below). The students would also want to enhance their speaking and listening abilities.

"I believe my English proficiency is B1 because my speaking and listening abilities are very poor." (Ant)

In addition, three themes were elicited from students' focus group interviews. These themes are career goals, needs and challenges related to EMI, and coping strategies (see tables 3-5).

Career goals (see Table 3)

All groups agreed about the significance of English, as shown by the data in table 3. The data analysis has revealed that the students realized the importance of English in their nursing careers. All have mentioned better job opportunities if they have a high degree of English proficiency because many areas in their nursing career require English to perform their tasks effectively. For example, doctor's orders are written in English, and technical terminology such as 'ward vocabulary' and 'medical and nursing technical words' are also in English (see Nancy). They also said that a 'good' TOEIC score is required for the job and could increase their salary. Also, the university requires students must pass a certain level of English proficiency scores before graduation. Furthermore, communicating with foreign patients is essential, and they would want to be able to talk with patients using simple and basic sentences. Being good at English offers a broad channel of work that is not restricted to Thailand, but they may also work abroad, which provides better opportunities.

"For the working part, all of the doctors' orders are always written in English, and the vocabulary used in the ward is technical terms." (Nancy)

TABLE 3
CAREER GOALS

Career goals	Group			
	1	2	3	4
Importance of English in nursing	/	/	/	/
To pass the required English proficiency score for graduation	/	/	/	/
Able to communicate in English with foreign patients	/	/	/	/
Able to work abroad	/	/	/	/

Needs and challenges related to EMI (see Table 4)

When examining the needs and challenges of the students, these two components cannot be separated as the participants' needs were determined due to their challenges in the EMI classroom. All groups raised a wide range of concerns regarding problems they encountered while learning the content in English. Data elicited indicated that the

language used in the class contributed significantly to content incomprehension. Six subthemes were coded and explained below.

TABLE 4
NEEDS AND CHALLENGES RELATED TO EMI

Needs and challenges	Group			
	1	2	3	4
Bilingual support system	/	/	/	/
Clarification of technical terms	/	/	/	/
Code-switching instruction	/	/	/	/
Production-based instruction	/	/	/	/
Self-development of English skills	/	/	/	/
Speaking English proficiency of lecturers	x	x	x	/

1. Bilingual Support System

The participants appeared to be unaware of the EMI platform as they were all informed about it before the registration period. They were convinced that they had become familiar with English, and it might be beneficial for them in their nursing career. However, there are some difficulties during their learning due to a lack of translation into their mother tongue; for example, the PPT and teaching videos were presented in English. Most of them are worried about the comprehension of the content, and they do not want to lose the critical part. Therefore, all participants required the bilingual support system (Thai-English) by having supplemental materials, lessons, texts, and educational videos with Thai subtitles. Even though their levels of comprehension varied, all did not want to miss all the topics and details. This is the primary reason why they have asked for bilingual supplementary resources. They were anxious about their performance outcome if they could not understand the lesson. Although Nancy (in group 4) is good in English, she still needs a summary in Thai to ensure that all of the critical information is covered and that she can review the content independently.

"I am fine with using English in the classroom, but I need a supplementary document or summary in Thai because I don't want to lose all the crucial aspects." (Nancy)

2. Clarification of Technical Terms

Comprehension has been limited because some terminologies are specific and new. There was no translation of words into Thai in the EMI class during the class. However, they agreed that defining technical words in English is a significant issue due to its complex nature. Students stated that it is impossible to connect main ideas if they do not understand nursing terminologies. Although definitions in English were provided, they mentioned that they could not grasp the whole meaning of those words due to their specific connotations. Therefore, they plead for explanations of technical words into their L1. In addition, the results revealed that despite the differences in English proficiency among the students, all needed clarification of nursing terminologies in Thai. Poom said that she prefers the meaning of technical terms in Thai because if she understands the meaning of those words, she can 'catch up' with the details quickly.

"I need the explanation of technical terms in Thai because I will research more information during learning to catch up with what the teachers are talking about." (Poom)

3. Code-Switching Instruction

A consequence of EMI implemented in the class is content incomprehension. For example, when EMI is used in class, some lecturers focus on content delivery in English without extending or clarifying the content. In addition, because of the students' poor listening abilities, they thought some teachers spoke quickly, leaving them unable to keep up with the lecture (See Natty). Therefore, they occasionally asked the teacher to lecture in their mother tongue.

"When studying, I can't keep up with what the teacher teaches. So, I feel worried. I have to try to read by myself later." (Natty)

Most students who cannot comprehend the topic have experienced anxiety and suffering. Participants stated that they could not 'keep up' with the lessons taught in English, so they could get lost if the instruction was entirely in English. As a result, in the final section of their class, they require a summary of the topic in their native language. As Cake remarked, she needed the translation into Thai, particularly when the instructors talked about complicated examples or cases since they were concerned about missing important information.

"For me, some parts should be explained in Thai because the content is difficult to understand in English." (Cake)

Surprisingly, it has been coded that students who are exceptionally proficient in English rarely need the translation into their native language. They explained that they could review more from the provided texts and related research articles. They want to push themselves to learn English, and they would be less enthusiastic about studying if they knew there would be a Thai translation in the final part. Accordingly, using both Thai and English causes confusion. The high proficient student (see Pure) would prefer the teacher to utilize only one language rather than combine the two. When a teacher mixes or switches languages while teaching or using Thai to explain the English handouts, it creates much confusion. Another issue concerns confidence because linguistic politeness and formality cause difficulty for the students to put inquiries in Thai.

"I want the teacher to use only one language because I cannot switch myself right away when the two languages are combined. I think it's difficult for me to use Thai because I need to make it very polite when I talk to the teacher." (Pure)

4. Production-Based Instruction

This need is emphasized by those who are good at English because students want their subject teachers to schedule more discussions and presentations in EMI classes than they usually did to practice their English. They also require collaborative activities among students in different sections to increase motivation and inspiration for learning English. However, it is not surprising that the students with basic language competency hardly like interactive classroom activities due to their lack of confidence and language skills. For example, Bam believes that teachers should give students more opportunities to communicate and express their opinions in English. It may also contribute as a motivator for students in the classroom.

"I think teachers should design more activities to motivate students speaking English with friends in the classroom." (Bam)

5. Self-Development of Listening, Speaking, Reading, and Writing Skills

In terms of English language skills, the participants emphasized self-improvement. All groups pointed out that this program (EMI) is pretty good, but the biggest problem is their language competency. They want to raise their language proficiency so that they can understand more. They may lose their confidence if they join discussion or writing tasks. Thus, they believed that practicing four skills would improve their understanding of content. They emphasized language learning tactics such as self-discipline and self-motivation. Moreover, they need support from the school and university, such as online language learning programs, free tutorial courses, or textbooks in the library (see Pure). She said that students should take English foundation courses to improve their English before participating in the EMI program.

"I believe that a foundation course is required to establish the fundamental notion of English learning before getting into teaching content in English." (Pure)

6. Lecturers' English Proficiency

This difficulty was only suggested by the group of highly language-skilled participants in group 4. As we can see from table 4, the participants mentioned teachers' proficiency. In particular, the speaking skill was a big issue because some of them could not comprehend the topic due to the lecturers' accents and pronunciation. Some students are used to American and British accents, but they are unfamiliar with a strong Thai accented speech. Furthermore, when teaching topics in English, some teachers lack naturalness and interpretation skills. Students are concerned that they overlook specific essential details; thus, they need lecturers with strong English skills who can effectively and comprehensively communicate the messages. Bam said that she could not understand the content because of the accent and sentences presented by the lecturers. Her response was completely different from the other participants in terms of comprehension.

"I am not familiar with the Thai accent. And I cannot understand some parts when the content is explained in English." (Bam)

TABLE 5
COPING STRATEGIES

Coping strategies	Group			
	1	2	3	4
Translating words from materials given before class	/	/	/	x
Asking clarification questions during class	/	/	/	/
Asking friends using Line or FB messenger during class	/	/	/	/
Requesting the references of teaching materials used in class	/	/	/	/

Coping strategies (see Table 5)

According to the data given by the participants about EMI, they seemed to be struggling with the English language. Therefore, the students' strategy in the EMI classroom relies on preparing themselves before the actual class by translating the phrases or vocabulary words shown in learning materials (except for group 4). The following example shows Cake's preparation before class.

"Sometimes we needed to translate the PowerPoint slides before class by ourselves." (Cake)

If students cannot comprehend the lectures, they would use Line to chat with their friends. Furthermore, they would ask the teacher to clarify or repeat the content in the class. They also asked the teacher the names of the diseases or symptoms in the Thai language or the references of the research articles the teacher used to search for more information online.

B. Teachers' Insights

Concerning teachers, three themes were deduced including challenges in teaching the content subject in English, teaching techniques, and support needed (see tables 6-8).

TABLE 6
CHALLENGES IN TEACHING THE CONTENT SUBJECT IN ENGLISH

Challenges in teaching the content subject	P1	P2	P3
Content delivery is the main focus	/	/	/
More time is needed for lesson preparation to motivate students to learn in English	/	/	/
Lack of time to prepare teaching materials in English	/	/	/
Lack of confidence to teach in English	x	/	/
Fear of making mistakes when using English	x	/	/
Hesitancy to ask help from colleagues due to workload	x	/	/

Challenges in teaching the content subject in teaching (see Table 6)

Because students' English skill levels differ, teaching students in English is a challenging endeavor. Students struggled to express their ideas and think in English, making it challenging to converse when doing classroom activities. Another problematic aspect of teaching in English is the lack of time to prepare classroom activities because the primary focus is on content delivery. On the other hand, teachers were also afraid to teach in English because they did not receive their education overseas. These participants (P 2 and P3) believed they were not as excellent as others who have received degrees from other countries. Furthermore, because they were scared of using incorrect language, these individuals devoted more time to preparing the subject to be presented rather than extra activities for the students. In addition, it may also be required to convert instructional scripts into English before teaching such as how to motivate students or how to start and continue teaching processes. Some participants were sometimes afraid and hesitant to approach their coworkers for help in checking their work like the scripts because their colleagues had much work to do, and the participant did not want to bother or interrupt their friends' breaks. Another challenge is that some information must be translated into Thai for students to comprehend it in class.

In terms of teaching, activities, and assessment, instructors employed various methods of instruction and support. Teachers can assess students' comprehension by asking for translations of the words they are talking about. The teachers would watch the clips online and create their videos because their content is varied in settings and the availability of the resources. Most of the videos that the professors make are in Thai. In addition, one teacher usually makes several short videos around 5-10 minutes for each topic to be easier for students to understand. In class, P3 would choose only essential topics for teaching in English, such as the introduction part, not all. In addition, following the session, the content will be summarized in Thai to ensure that the students comprehend what they have learned in lieu of code-switching.

Another thing teachers often do is to help explain one more time when students ask or ask for further explanation after class. Alternatively, there may repeat teaching using the Thai language in teaching directly. Students are also taught and encouraged to utilize Google to pronounce words correctly. Moreover, teachers do one interesting thing - integrating culture in lessons, i.e., people's beliefs from different nations or religions. In terms of assessment, Thai multiple-choice questions are utilized in the evaluation instead of English because it may impact students who are not good at English, and the teacher would like to check the comprehension and knowledge of students, not the language proficiency. As we can see from the examples, the lecturers are quite concerned about the students' understanding, and as a result, they prefer to use code-switching strategies in the classroom if possible. Teachers Nat and Chen agreed that the content should be summarized in Thai.

"I have to ask in Thai; otherwise, those who hate English will sleep." (Teacher Nat)

"It is impossible for them to fully understand the content which is taught in English without any Thai supportive materials." (Teacher Chen)

This program did not involve complete courses taught entirely in English; therefore, not all lectures and slides will be in English. However, teachers Nat and Chen informed us that instructors who graduated overseas from adult nursing present their slides in English. So, the internationalization policy does not relate to current staff. In the classroom or in the process of learning, students need to apply English when they search for information, and the articles or some supplementary provided to students are in English. The slides can help students improve their reading abilities, and the instructors can help them improve their listening skills. Nonetheless, they will avoid speaking or communicating English with teachers or classmates. When it comes to writing, they write some parts in English based on the pattern given. For example, the health check-up lab report is written in English. Although some parts of the course were taught in English, the test was given in Thai. There are some English parts, but the overall number of questions is just about 10-15.

In some instances, the information gathered on teaching nursing courses via English is contradictory; for example, some participants said there is a policy, while others said there is none. However, one critical piece of information emerges: most classes will be taught in English, as the university expects, to enhance internationalization. The following is a summary of what the participants offered: (1) Every department is required to teach 55 percent of its courses in English; however, students are notified of this requirement in class, (2) The PowerPoint Presentation is in English - there is no translation; as a result, students are taught about EMI entirely per the Institute's English Policy, and (3) In some courses, such as adult nursing tools and nursing informatics, 30 percent of the sessions are entirely provided in English. Furthermore, in a 36-hour course, three to four professors collaborate in teaching the students.

The challenges in the institute involve both lecturers' needs and students' proficiency. To provide an example, the university's policy is that lecturers should employ English in the classroom, and the institute then attempts to encourage lecturers to do so. As clearly seen from Teacher Palm's quotation, she said that it is not easy to find lecturers teaching in English. Some lecturers are not familiar with speaking and teaching English, so there is a lack of lecturers who can speak English fluently. In their mindset, they prefer to teach in Thai because it can deliver the messages naturally. And they do not have to worry about language use and can clearly explain more cases and examples regarding their courses. In the same way, the English proficiency of some students is not good enough to learn the content in English. For instance, Teacher Chen mentioned that one factor that affects the students' comprehension is their proficiency. Moreover, there are double anxieties because the content and instruction are 100 percent English, so the students cannot comprehend English. The students want the teachers to teach in Thai regarding the review part. The students understand that it is the policy to study in English. Then, teaching in Thai and English is good, but not all agree on this point. The subjects also mentioned that evaluation from students might affect the application of the academic position, so the lecturers will avoid complaining and then explain the conclusion in Thai.

"I have to follow the policy and it is my responsibility. However, it is not easy to find nursing lecturers who can teach in English fluently." (Teacher Palm)

"The students will be divided into three groups based on their proficiency during the interview. I could say that the low competence group may not be that good at English." (Teacher Chen)

TABLE 7
TEACHING TECHNIQUES

Teaching techniques	P1	P2	P3
Suggesting students translate parts of the lesson taught in English	/	/	/
Creating their videos in L1 to share with students	/	/	/
Videos are 5-10 minutes in length	/	/	/
Choosing easier topics to teach in English	/	/	/
Providing summary in L1	/	/	/
Re-explaining the lesson when asked	/	/	/
Using L1 to reteach the lesson	/	/	/
Encouraging students to utilize AI to translate words	/	/	/
Testing students in L1 to check comprehension	/	/	/

Teaching techniques (see Table 7)

The teaching approaches, which include a variety of techniques and all share the same objective, were seen in the interviews. This section shows how the lecturers work together to determine the best ways to meet their goals. For example, teachers usually make instructional videos to study them later, and sometimes they give students Thai summary materials made by other people. In addition, lecturers check students' knowledge by asking them questions at

the end of each class and giving them quizzes and assignments. They also encouraged students to use technology in the classroom for translation, research for additional information, and so on. Moreover, based on the internationalization policy, the institute will apply only 25% of the content taught in English, and they will always choose simple topics that are easy and not complicated. As Teacher Palm mentioned, the institute would like to meet the goal of nationalization, and they are also concerned about the students' knowledge. So, easy topics would be reasonable and appropriate for the students.

"We only use English in our classes 25% of the time because we want to achieve the goal of 'nationalization', so we try to balance them" (Teacher Palm)

Support needed (see Table 8)

In terms of development, they need support both for lecturers and students. The institute or university should provide funding for better teaching training in English or English camp for students. Training to teach in English is required for the lecturer since they will gain more techniques and build their confidence in teaching in English. In addition, the institute should create an international environment such as an English corner, lecturer Meet-Up in English, or cooperation with other institutes or some outside international organizations. In the same way, students should have a good foundation of English before joining the EMI program. If the students are trained in their English 1 course, it may help and reduce their fear of English. It would be better if only the basic subject courses were taught in English. Even though some extracurricular activities, such as online exchange programs, are not enough to enhance students' proficiency. For example, Teacher Nat emphasized the importance of support for both students and lecturers. She said that she knows the content, but she is unsure how to translate it into English in the simplest way. In addition, Teacher Chen suggested that there should be some specific English courses for students related to the nursing context.

"Not only the classroom, but the institute and the university should join forces" (Teacher Palm)

"I need more training before teaching nursing content in English, I think I will learn some techniques and how to develop my teaching while using English in the classroom" (Teacher Nat)

"If there is reinforcement or basic courses to help them, they will be better. The teachers from general education are so smart." (Teacher Chen)

TABLE 8
SUPPORT NEEDED

Support needed	P1	P2	P3
Support for students	/	/	/
Support for teachers	/	/	/

IV. DISCUSSION AND IMPLICATIONS

Several distinct findings emerged regarding the challenges students and teachers face in partial EMI nursing courses. One is the lack of confidence due to English language proficiency (Chen et al., 2020; Choomtong, 2014; Galloway et al., 2017; Macaro et al., 2018). Perhaps institutions may need to re-evaluate how EMI nursing programs are implemented. For example, at the instructional level, code-switching may be normalized. When teachers have difficulty explaining the content in English, they may do so without fear of retribution from the administration. And for the students, they can always use L1 and ask their teachers to speak in L1 during classes if the goal is comprehension. In fact, L1 could be a scaffolding strategy for both teachers and students who lack confidence in speaking English. Teachers may choose the lessons to teach fully or partially in English, while students could be encouraged to use English when answering questions and sharing their ideas. For 'difficult' lessons, students may be given advanced annotated readings and key vocabularies, and teachers may code-switch at any time during the lesson. PowerPoints may also contain bilingual slides.

Not only students feel the need to improve their language skills but also the teachers. In this case, it is highly recommended that institutional help is needed. The institute may compile a bilingual glossary of technical terms in each nursing course to help students comprehend the technical terms and lessons. Activities to help students gain confidence in speaking English should be prioritized rather than teaching speaking skills. Lessons should use scaffolding techniques, such as teaching basic concepts entirely in English and more challenging lessons in Thai and English. For teachers, the institute may promote professional development programs focusing on language development and EMI. For both teachers and students, the institute may drive the internationalization of the environment to provide opportunities for the stakeholders to use English in their everyday academic life.

Further results have shown that student-centered learning is fostered due to the challenges of EMI nursing courses. For instance, teachers are fully aware of the difficulties students experience in their classes. The study found that teachers provide lesson summaries in L1, reteach in L1, allow students to use translation applications, and distribute short videos. This is interesting as student-centered learning is promoted, away from teacher-centered traditional classes. When students are allowed to use help from available resources to help their comprehension, they are more

likely to become autonomous learners. In addition, when they are allowed to use their L1, they may become appreciative of the teacher and increase their motivation. Providing help for students to aid their comprehension, however, can lead to questions of the effectiveness of EMI itself - 'Does it help drive internationalization?', 'Does it improve students' English proficiency?', among others. To what extent do teachers provide such instructional help without 'spoon feeding' the students?

Another novel finding is the concern of teachers who need to balance content delivery (to be able to cover all lessons within the timeframe), use of English in teaching (slower when English is used), and students' comprehension of the lesson (more time needed for students to process the content). In fact, students have asked for more time to learn difficult lessons. Herein, teachers could possibly use various methods to deliver the lessons. For example, teachers may have to use random checks on students' comprehension and decide how to move forward with their lessons accordingly. After each lesson, they may also keep reflective diaries to note their difficulties and students' challenges. Such data would be helpful in lesson planning.

In light of the findings, future studies may explore EMI in various fields of disciplines and programs in the EFL context to help design the most suitable type – partial or full, and consider the needs and challenges of both students and teachers in terms of language and content.

ACKNOWLEDGEMENTS

The authors would like to acknowledge the research grant provided by the Faculty Development Academy (FDA), Suranaree University of Technology (SUT), Nakhon Ratchasima, Thailand.

REFERENCES

- [1] Alavi, S. (2020). *Thai nursing students' language proficiency and challenges at Payap University: A needs analysis study*. Retrieved 27 December 2021 from <https://www.researchgate.net/publication/339164916>.
- [2] Anggoro, S. D. (2020). Assessing Thai nursing college students' speaking ability through the perspectives of their Indonesian counterparts. *Voices of English Education Society*, 4(1), 1-10.
- [3] Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77-101.
- [4] Brown, J. D. (1995). *The Elements of Language Curriculum: A Systematic Approach to Program Development*. Boston, MA: Heinle & Heinle.
- [5] Bartell, M. (2003). Internationalization of universities: A university culture-based framework. *Higher Education*, 45(1), 43-70.
- [6] Chaemchoy, S., Puthongsiriporn, & T.S., Fry, G.W. (2021). *Higher Education in Thailand*. Retrieved 27 December 2021 from <https://oxfordre.com/education/view/10.1093/acrefore/9780190264093.001.0001/acrefore-9780190264093-e-1510>.
- [7] Chen, H., Han, J., & Wright, D. (2020). An investigation of lecturers' teaching through English medium of instruction-A case of higher education in China. *Sustainability*, 12(10), 4046.
- [8] Choomthong, D. (2014). Preparing Thai students' English for the ASEAN Economic Community: Some pedagogical implications and trends. *Language Education and Acquisition Research Network (LEARN) Journal*, 7(1), 45-57.
- [9] Fry, G.W. (2002). *The evolution of educational reform in Thailand*. Retrieved 27 December 2021 from https://www.academia.edu/965966/The_evolution_of_educational_reform_in_Thailand.
- [10] Galloway, N., Kriukow, J., & Numajiri, T. (2017). *Internationalisation, higher education and the growing demand for English: An investigation into the English medium of instruction (EMI) movement in China and Japan*.
- [11] Hengsadeeikul, C., Hengsadeeikul, T., Koul, R., & Kaewkuekool, S. (2010). English as a medium of instruction in Thai universities: A review of literature. In *Selected Topics in Education and Education Technology: Proceedings from the 9th WSEAS International Conference on Education and Educational Technology* (pp. 89-94).
- [12] Knight, J. (2004). Internationalization remodeled: Definitions, rationales, and approaches. *Journal for Studies in International Education*, 8(1), 5-31.
- [13] Kongkar, R., Rungamornarat, S., Sanejaroen, P., Wayuhuerd, S., Sittipreechachan, P., Suttipong, C., Khongpet, K., & Nakon, O. (2021). Learning outcomes and desired characteristics of graduates in regular and bilingual groups of bachelor program in nursing science, Faculty of Nursing, Mahidol, University. *Nursing Science Journal of Thailand*, 39(4), 70-82.
- [14] Hu, G. & Lei, J. (2014). English-medium instruction in Chinese higher education: A case study. *Higher Education*, 67, 551-567. 10.1007/s10734-013-9661-5.
- [15] Liu, Y., Rodcumdee, B., Jiang, P., & Sha, L. Y. (2015). Nursing education in the United States, Thailand, and China: Literature review. *Journal of Nursing Education and Practice*, 5(7), 100-108.
- [16] Macaro, E., Curle, S., Pun, J., An, J., & Dearden, J. (2018). A systematic review of English medium instruction in higher education. *Language Teaching*, 51(1), 36-76. doi:10.1017/S0261444817000350
- [17] Maitrarat, P. (2019). *The development of higher education in Thailand: influences and effects*. Retrieved 27 December 2021 from <https://mro.massey.ac.nz/bitstream/handle/10179/15276/MaitraratPhDThesis.pdf?sequence=1>.
- [18] Mehisto, P., & Asser, H. (2007). Stakeholder perspectives: CLIL programme management in Estonia. *International Journal of Bilingual Education and Bilingualism*, 10(5), 683-701.
- [19] Palaleo, J. J. P., & Srikrajang, J. (2018). English Anxiety among Thai Nursing Students of Boromarajonani College of Nursing, Nakhon Lampang, Thailand. *Asian Journal for Public Opinion Research*, 5(3), 250-265. <https://doi.org/10.15206/AJPOR.2018.5.3.250>
- [20] Tang, K. N. (2020). Challenges and Importance of Teaching English as a Medium of Instruction in Thailand International College. *Journal of English as an International Language*, 15(2), 97-118.
- [21] Wilang, J. D. & Nupong, S. (2022). Factors affecting EMI attitudes of Engineering and Nursing students. *Theory and Practice and Practice in Language Studies*, 12(3), 437-446.

- [22] Xu, L. & Chuaychoowong, M. (2017). A case study of teachers' beliefs and practices with English-Medium Instruction (EMI) at Mae Fah Luang university. *Proceedings of Doing Research in Applied Linguistics 3 and 19th English in South-East Asia Conference 2017 (DRAL 3/19th ESEA) 22-24 June 2017 KMUTT Knowledge Exchange for Innovation Center (KX) Bangkok, Thailand*, 264-279.

Nipapat Poomat is an English language lecturer at the School of Foreign Languages, Institute of Social Technology, Suranaree University of Technology, Nakhon Ratchasima, Thailand. Her research interests are critical discourse analysis and corpus linguistics.

Arnon Jannok is an English teacher with a background in the higher education industry at the School of Foreign Languages, Institute of Social Technology, Nakhon Ratchasima, Thailand. His research interests focus on English language teaching and technology in language teaching.

Adcharawan Buripakdi is an Assistant Professor at the Graduate School of English Language Studies Program, Suranaree University of Technology, Thailand. Her research lies in English as an international language, language ideology, L2 writing and identity. Her recent research interest involves exploration into translanguaging, linguistic landscape and critical discourse analysis.

Jeffrey Dawala Wilang, the corresponding author, is an Assistant Professor at the Graduate School of Foreign Languages, Institute of Social Technology, Suranaree University of Technology, Nakhon Ratchasima, Thailand. His research interests are psycholinguistics and English as a lingua franca. You can reach him at wilang@g.sut.ac.th.

Technology: A Zeitgeist for Paraphrasing

Ida Grace A.

School of Social Sciences and Languages, Vellore Institute of Technology, Vellore, India

Nageswari R.*

School of Social Sciences and Languages, Vellore Institute of Technology, Vellore, India

Abstract—The ultimate purpose of this study is to advance the paraphrasing skill of the students from B2 to the C1 level based on the Common European Framework of Reference for Languages (CEFR) and to bring out the significance of a technology-integrated classroom. The existing studies focus on effective synchronous English language teaching but not extensively on teaching paraphrasing using new flanged technology. This is a quantitative study implemented on the heterogeneous adult learners, who belong to the age group of 19 to 25 using podcasts and zoom video conferencing. The researcher implied this experiment on 30 volunteered participants. The objective of this investigation is to encourage the use of technology and asynchronous classrooms in the modern era of teaching and learning the English language. The study is analysed with SmartPLS3. It is a software application with an innate graphical user interface for variance-based structural equation modelling (SEM). Partial Least Squares Structural Equation Modelling (PLS-SEM) has been developed recently to handle data collection since it can operate productively with small sample sizes (Reinartz et al., 2009). The result shows the effectiveness of zoom video conferencing and podcasts through the improvement attained by the learners in the skill of paraphrasing.

Index Terms—paraphrasing, technology, B2 to C1 level, podcast, zoom video conferencing

I. INTRODUCTION

Language is one of the remarkable components that have a great influence on wide-ranging communication activities. The students utilise copious English language skills such as listening, speaking, reading, and writing for their adroitness and eloquent communication (Grabe & Stoller, 2019). Though the English language is a second or a foreign language, learners accept to equip their English language writing skills. This has set the English language teachers to ponder novel ways for demonstrating and teaching writing skills. The paramount impetus of this research is to explore the use of technology in the teaching environment for the betterment of the learners' paraphrasing skills in written communication. This study investigates how the English language learners of B2 level based on the classification of the Common European Framework of Reference (CEFR) gradually progress to the C1 level through technology-integrated teaching and learning.

Indian classrooms are unlike western classrooms, after decades technology is being introduced in certain private schools. In most educational institutions chalk and talk, the method seemed to be convenient in the English classrooms before the pandemic. The use of technology like digital boards, projectors, and audio and visual aids seems to be a luxury in Indian classrooms. However, COVID-19 has changed the normal teaching milieu into topsy-turvy worldwide, especially in India. The current teaching scenario has paved way for broadened teaching with technology. It is not only a treat for the ears but also for eyes with umpteen internet sources, unlike the traditional English classroom. Embracing the right techniques to expand the learning range, re-evaluating capacities, reconstructing old thoughts; preparing for a progressive change is how an educator should accomplish ideal outcomes for the students. To assist the teaching system there is a wide scope of cutting edge technology that has its foundation in imaginative innovation and flexible software to suit the requests of the avant-garde teachers and students (Justin, 2015).

English language teaching has become very significant universally as it is indispensable for communication both written and spoken, it is as inevitable as breathing. In India, the English language was disseminated all around because of Britain's colonisation. Thus, the English language penetrated the Indian blood and the English language instructors elevated new methods and technologies to explicate the language in a better way. Technology is in vogue for the past two decades, as the count of English language learners proliferate and new training strategies have been actualised to experiment with the adequacy of the instructing procedure (Shyamlee & Phil, 2012).

English language teaching is made more effective in the education centres lately through the implementation of various applications and technologies like google classrooms, online exams, Edmodo, google meet, Kahoot, neared, Schoology, remind, and zoom video conferencing, WebEx, Skype, etc. There are two distinct differences between the traditional and technology classroom. The traditional classroom is defined by three facets "time, space and place" whereas the technology classroom is defined by three elements "interaction, technology and control" (Tan, 2017).

* Corresponding author

Technology is used as a tool in these classrooms to evoke and develop learning habits. It paves way for the better and more effective learning of the learners as well as the teachers. Even in rural educational institutes, technology is used to enhance the revamped teaching methodology as the number of learners increases every year.

Recently, technology is intertwined closely with people's day to day activities. Technologies emphasise the visual potential of writing in ways that bring forth new configurations of image and writing on the screen. The potential of new technologies blur[s] the boundaries between the visual and the written in ways that "recast modes" and the relationships between them (Jewitt, 2005). Technology is avant-garde in the existing era in incorporating novel desirable methods to teach and learn the English language. The people on this planet grow faster to become netizens. Internet is made so easy and feasible for both the learners and the employees. Internet is the basic substratum for the technologies to be built above. It is impossible for the growth of technology and other applications without the availability of the network. Technological pedagogy has improved within the last 10 years. The use of technology in language teaching has been seen to improve the learners' disciplinary literacy (Hafner, 2014). Technology has captivated human minds, both young and old. In this technological epoch, people who do not use technology are mulled over as an antediluvian. In this paper, the researcher has implemented zoom video conference teaching and podcast teaching to kindle the interest of the learners to upgrade their paraphrasing skills. Hirvela and Du (2013) recognised paraphrasing as a chief method of utilising their own words students exhibited their comprehension skills by understanding the first thoughts of the writer. It has not only improved the reading skill but also refined the writing skill as the proverb says practice makes a man perfect.

It would be absurd if the new era of training does not execute innovation as a vehicle of correspondence and transacting ideas (Ahmed & Naser, 2015). Incorporating technology to develop paraphrasing skills enables the learners to look into various paraphrasing models available on the internet which is not accessible in the traditional classroom. Later it assists the students to think, imitate the examples learnt earlier, enhance more details in the writing piece and also enables self-evaluation. For the blooming innovation-driven age, the utilisation of technology in teaching and learning the English language may carry increased inspiration among the students to learn.

The learners may have various ideas about what authentic paraphrasing is (Roig, 2006). Writing is considered to be the most convoluted language aptitude to be learnt and instructed. It is an approach where the learners switch their thoughts into words. The key purpose of this paper is to inflate paraphrasing in writing. Paraphrasing is a proficiency that rises above the composed structure as it is a contemporaneous procedure required for all language groups, especially in the intergroup conversation and it also incorporates oral or verbal skills.

II. LITERARY BACKGROUND

A. *What Is Paraphrasing?*

Paraphrasing can be permeated as rehashing the section from a source in a new language. It is the process of changing a passage or a quote or a statement into various sentences yet giving importance to the original meaning of the text. It focuses on the significant details excluding the less important facts, it is often a challenging task for ESL students. Paraphrasing not only requires vocabulary knowledge and syntactic understanding to grasp the original text but in practising to summarise the English texts paraphrasing skill is upgraded (Bataineh et al., 2018). It likewise gives a ground-breaking option in contrast to employing direct statements, which are utilised rarely. Paraphrasing proves to be strenuous for the ESL, even if the students have achieved basic communication and speaking skill (Song, 2020).

B. *Significance of Paraphrasing*

Paraphrasing is significant in the light of fact that it helps a person comprehend the text and convert it into his/her own words. Paraphrasing plays a key role in avoiding plagiarism, which is considered a serious action in higher education. Plagiarism in learners' papers may incorporate taking others' work and accepting it as one's own, replicating the entire or even a small portion of the text, and summarising the material from the text without any suitable documentation (Park, 2003; Wilhoit, 1994). The previous research findings say, plagiarism results because of the students' juvenile paraphrasing skills. Through paraphrasing, the teacher can determine the student's proficiency in writing skill and their English language understanding capabilities. At times, the chance of plagiarism results from the students' improper paraphrasing or deficient information on relevant referencing. The learners have the chance to encounter the challenge of summarising a paragraph in an appropriate manner (Roig, 2001).

C. *Podcast as a Tool for Teaching*

The researcher used podcast and zoom applications as a tool to teach paraphrasing. A podcast is a sound record that can be effortlessly downloaded via the internet. After the audio is downloaded, a person can hear it out on the PC or an advanced device. Podcasting resembles a radio station, yet it is broadcasted through the internet and is put together as a pre-recorded substance (D'Souza & Folksonomy, 2007). A podcast is recently utilised for a progression of sound accounts that can be promulgated and gotten to via the internet (Guertin et al., 2007). Unlike the other electronic sound account devices, the best element of the podcast is that it is exceptionally easy to make, alter, and distribute. It is additionally simple to tune in to the finished result using a PC, or compact music device. The degree of innovation mindfulness expected to utilise the product is phenomenally low, even novice students can figure out how to utilise

them without any problem. The birth of wireless systems and networks pave a broader way for the new users of portable learning. Versatile learning offers students an important chance to learn at their own time and pace. Classroom learning and e-learning have their boon and bane. But the technology manoeuvre in learning has proliferated the number of learners and also intensified in improvement the teaching techniques and tools.

D. Zoom as a Tool in Teaching

In circumstances where the students are asked to stay at home, other ways are ought to be brought in to continue teaching and learning. The online learning tools have altered the way of teaching and the place of teaching. Zoom conferencing is one the user-friendly software where the user can easily access the audio, video, chat, and screen sharing and it can host about 100 participants at a time (Nadezhda, 2020). In using screen share the teacher can share materials, videos, presentations, and articles that make the students more attentive and engaging in the language classroom. One of the greatest advantages of using zoom is that the teacher can divide groups to assign group activities, the students will eventually break out into different groups and can join the class once the assigned time gets over. In addition, the students also can reflect on their thoughts by sharing videos in the zoom application. All the LSRW skills and the sub-skills can be taught to the students through zoom. The prominent advantage of zoom is both the teacher and students can record the class, and listen to it as many times as possible, unlike in the traditional classroom.

E. Conventional Teaching (Teacher-Centred Approach) vs Technology Teaching (Student-Centred Approach)

Erawati (2016) says that utilising video as media is successful in showing composing aptitude. The traditional method of teaching the students lost its effectiveness, it insists on the teacher-centred approach and the students hesitate to bring out their doubts and questions. In most traditional classrooms, the teachers play a vital role in interpreting, educating and evaluating. The students are involved in listening and memorising the concepts taught by the teacher, they lack interaction with the other students and with the teacher. The students are passive in the conventional English classroom, without interaction the students can't improve their language skills. Weimer (2002) points out that in the student-focused classroom the role of the instructor and the learners are in a need of change, with the goal that the instructor alters from the "sage on the stage" to the "guide on the side" who does not see the learners as unfilled containers to be filled with information but as explorers to be escorted along their scholarly progressive cruise. In learner-centred classrooms, the students are not expected to be passive listeners, but they are encouraged to interact with the teacher and with their fellow students and participate in the group activities such as peer-learning, group discussion, grammar teaching, debates and so on.

Student-focused methods create a chance for the learners to take up the requirement of learning by involving ineffective learning than just being passive hearers of the lecture given by the teacher (Slunt & Giancarlo, 2004). The teachers should help the students to come forward to actively participate instead of making the students just accommodate the classroom. Technology in the learning environment enhances student-centred learning as each individual is encouraged to utilise their own devices or use the computers in the institutional laboratory or at their homes. It motivates the students to learn practically, it also helps the students to overcome fear in interacting with the teacher. It also creates opportunities to converse with the teacher in the form of clarifying their doubts. Different strategies which use technology incorporate instructive programming which offers learners the chance to develop as students by enabling them to improve decipherable capacities such as note-taking and improving their cognitive skill levels like investigation and analysis (Triantafyllakos et al., 2008).

F. Technology Integrated Classroom to Equip Paraphrasing Skill

This research intends to probe the repercussions of the use of podcast and zoom video conferencing to enhance the skills of paraphrasing. New methods and innovations are introduced to language learners since the world is moving toward the advancement of technology. Zoom connects people even if they are miles away, the students have a classroom feeling with their teacher as a facilitator. Chatbox is an open platform where the students can type their doubts and also answer the questions asked by the teacher, in this way the class is engaged in two-way interaction. The experimental group of students in the zoom class were excited to learn from different environments. The podcasts and videos on paraphrasing were shared with the students. The student's results proved that the technology integrated classroom is indeed efficient. Thus, inculcating an appropriate paraphrasing skill in the second language learners is necessary for their betterment and their future contributions to this competitive world.

III. STATEMENT OF THE PROBLEM

The problem of the study is the lack of repetition and continuous practice in the classroom hinders the growth of vocabulary as well as paraphrasing proficiency in the language class. Generally, in a traditional classroom, a teacher cannot give individual attention to the learners. For effective learning, the researcher used videos and audio (podcasts) in a technology-integrated classroom, where the students can watch and hear until they understand the concept. To investigate the clarifications for learners' deficient information about paraphrasing and inapt textual borrowing, scholars have directed investigations adopting various techniques (Brown & Day, 1983; Garner, 1985). Various studies on implementing zoom to enhance reading comprehension (Kim, 2020), communicative competence (Vurdien, 2019),

intercultural competence (Giralt & Jeanneau, 2016; Vurdién & Puranen, 2018), listening and speaking skills (Lim & Pyun, 2016), oral proficiency and pronunciation (Lu et al., 2014), has given effective results on their target audience. Thus the researcher examines and enhances the learners' proficiency in paraphrasing. It also aims to elevate the language learners from B2 to C1 level.

IV. TECHNOLOGY IN CLASSROOM

A. Podcast in Language Learning Classroom

The podcast is a series of online audio portfolios that is posted on a web page or blog for the availability of the learners. Podcast recording arrangements can be downloaded to different electronic versatile gadgets, for example, MP3, cell phones, and later it can be watched or tuned at any time and wherever (Evans, 2008; Kennedy et al., 2011). The term 'podcast' is characterised as an interactive media document disseminated using systems utilising quick basic syndication whether to be played or downloaded on electronic gadgets (Kidd & Chen, 2009). Podcast lessons are unlike the traditional pattern of lessons, in the traditional classroom where the learners have to heed the instructions made by the teacher. But in technological classrooms, the learner can hear or watch the online class when he/she feels comfortable. There is a lot of boon in technology but equally, there are also oodles of disadvantages. The facilitator in the technological classroom has to be more vigilant than in the traditional classroom to look over the students to use innovation productively. The podcast learners can listen to the series of the online audio even when they are standing in a line to get something or while standing to get a train or flight ticket. Thus, time is not wasted in technology-integrated classrooms. The students' interest is also evoked, as the learning is made a bit more modified than the accustomed traditional classrooms.

B. Zoom Video Conferencing in a Language Learning Classroom

The researcher implemented video conferencing in instructing the students to develop the paraphrasing skill. It is a sub-skill of writing and speaking. The requirement is a mother of invention says the proverb, technology is the present-day desideratum. All these advanced innovations standardise the teaching methodology. Zoom video conferencing is partially synchronous and partially asynchronous, as mentioned earlier, the teachers remain the facilitators and the classroom is learner-centred. The students interact with the teacher as well as with their other fellow learners. The media richness theory states that media is extravagant when it can: handle numerous prompts simultaneously, encourage fast feedback, and utilise normal language. It begins with the face to face conversation, videoconferencing, telephone, and email and finishes with print (Aritz et al., 2018; Omlion-Hodges & Sugg, 2019).

Zoom video conferencing is a virtual classroom, the researcher provided the URL link to the students to join the class. English online classes were scheduled by the instructor, this experience gave me a new normal classroom set-up. The students' activities were viewed as the video was enabled, and individual attention was given to the students. The zoom class has a video recording facility for further references. At the beginning of each class, the teacher ensured that the class is being recorded by viewing at the upper right corner of the screen, the option to record the session is in the settings (Clay, 2017). This technique allowed the teacher to share the documents with the students to avoid distractions from outside the online class. In many institutions, the English language is taught for the sake of scores and not to help the students to acquire the skill. But in the zoom class, the instructor assisted the students to learn paraphrasing through writing, videos were shared through screen share, and consistent paraphrasing practice was given to the students along with the face to face discussion in the virtual environment. The students were highly benefitted as podcasts were shared with them consisting of paraphrasing exercises and steps to paraphrase.

V. METHODOLOGY

This study attempts to examine technology in assisting the learners to improve their paraphrasing skills from B2 level to C1 level (CEFR). Primarily this research answers the following questions

1. Is there any difference between traditional classroom teaching and online classroom teaching?
2. How do the zoom video conferencing technique and podcasts upgrade the paraphrasing skills of the learners?

A. Participants

The investigation is made on the 30 samples who were willing to upgrade their paraphrasing skill. The samples for the research were divided into a control group and an experimental group. The samples belong to the B2 level of CEFR. The chosen samples have cleared the diagnostic English test conducted by the researcher. The objective of the research is to enable the learners to reach the C1 level (advanced level) in paraphrasing through zoom class and podcasts.

B. Treatment and Procedure

The researcher conducted assessments separately to evaluate both the podcast and zoom results. For the zoom video conferencing both the control group learners and the experimental group learners were given pre-test and post-test. Both the groups were treated online, but the control group learners were taught as in the traditional class sharing a material, whereas the experimental group learners were given materials and also had virtual discussion and revision sessions.

The experimental group learners were asked to join the zoom video conferencing, the instructor explained the important steps of paraphrasing using a video. At the end of the class, the researcher gave a paragraph to the learners to paraphrase. During the process of paraphrasing, the researcher answered all the questions and doubts asked by the learners in the chatbox. This technique enabled the visual perceptions in the learners to form different sentences without losing the originality after a sequence of practice. The objective of this task was to make the students learn and imply the steps of paraphrasing. On the other hand, the oral explanation was given to the control group learners as in the traditional classroom. The researcher conducted a test through the google forms. They were given a similar questionnaire to test their improvement.

For the podcast, the researcher provided materials and the podcast to the experimental group whereas just text was provided to the control group learners. The experimental group of learners heard the audio and paraphrased the story. The researcher conducted the assessment for both the groups through online google forms. The experimental group of students enjoyed the process of learning the paraphrasing skill. Through continuous practice, the students' improvement was noticeable. The researcher assessed the students based on the correct usage of vocabulary in the paragraph. The learners who obtained above 15 marks were categorised to be excellent, above 10 marks as good, above 5 as fair and the learners who obtained below 5 marks as poor.

The assessment for the control group and the experimental group was conducted through online google forms. Learning, teaching and assessing say that the people who are in the B2 level can write news and perspectives successfully recorded as a hard copy, and identify with those of others. The students with C1 proficiency can write with clearness and accuracy, using complex sentences.

VI. RESULTS

The researcher conducted a pre-test and a post-test for the selected samples to check the efficiency of the internet-based teaching and the traditional method. The post-test was conducted for 20 marks, to test all the samples by a questionnaire. The pre-test and post-test were juxtaposed and analysed. The first research question mentioned above is examined by the pre-test and the post-test to the chosen samples. The result reveals that the internet technology in improving the language learner's paraphrasing skills is more efficacious than the traditional method of teaching. The increased variation is visible in the post-test, both podcast and zoom video conferencing has given the significant result in enhancing good paraphrasing skills. The comparison between pre-test and post-test are tabulated using SmartPLS.

TABLE 1.
RESULT OF CONTROL AND EXPERIMENT PODCAST & ZOOM PRE & POST-TEST

	Cont. Podcast	Cont. Zoom	Exp. Podcast	Exp. Zoom
cont. pod-post	0.986			
cont. pod-pre	0.199			
cont. zoom-post		0.336		
cont. zoom-pre		0.964		
exp. pod-pre			0.260	
exp. pod-post			0.987	
exp. zoom-post				0.720
exp. zoom-pre				0.763

The model pathway, modelled for this analysis is a reflective model. The reflective model is analysed using outer loading calculation. The outer loading calculation result should be greater than or equal to 7. If the value is not greater than or equal to 7 then the result is not significant. The results of a control group for podcast pre-test have the value of 0.199, the control group for zoom post-test 0.336, experiment group for podcast pre-test has the value of 0.260 is insignificance since the value is lesser than or not equal to 7. The result of the experimental group for podcast post-test is 0.987 is > than the value 7, an experimental group for zoom pre-test is 0.763 is > than 7 and post-test is 0.720 which is also > than 7 thus all these are significant since the results are greater than or equal to the value 7. The above-mentioned table depicts the significance of the performance of the experimental group. The learners of the control group do not have significant differences between pre-and post-test results compared to the experimental group. The result of the experimental group, at the podcast pre-test the learners did not score good marks, but eventually, the students got good results in the post-test. This is evidence that the internet-based class has made the students learn better.



Figure 1. Control Podcast (Pre & Post-test).

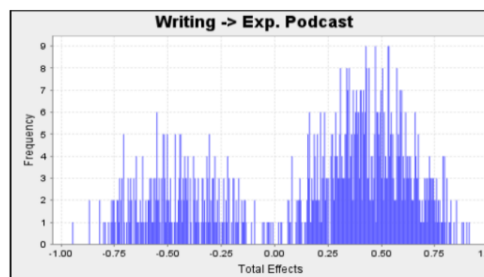


Figure 2. Experimental (Pre & Post-test)

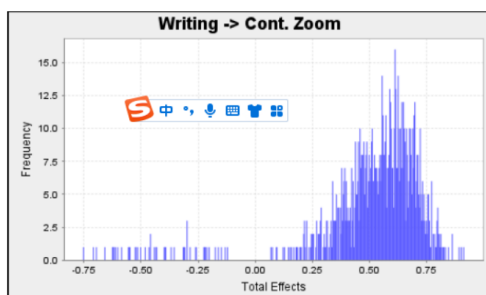


Figure 3. Control Zoom (Pre & Post-test)

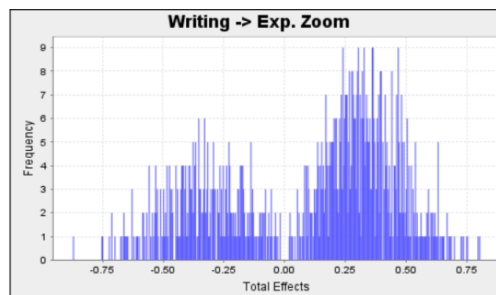


Figure 4. Experimental (Pre & Post-test)

The histogram is a graph demonstrating the number of pixels in a picture at each unique intensity value found in the image. The intensity histograms show the first-order statistics. Four highlights such as perfection, uniformity, moment and entropy are determined in the histogram diagram. The histogram diagram is developed by tallying the number of pixels at every force intensity value (Nithya & Santhi, 2011). The four histograms illustrate the marks obtained by the experimental group and the control group learners. The first chart and the second chart illustrate the difference between traditional teaching and the effectiveness of technology-integrated teaching. The x-axis represents the variable that is to be measured and the y-axis shows the frequency or the percentage. The students who were under the treatment of technology scored good marks comparing the control group. The third and fourth demonstrate the difference between the students who were given the mandatory teaching and the students who were given video conferencing teaching using zoom. This comparison also expresses that technology-based teaching has increased the resulting output. The experimental students' learning was inspired by the technology teaching. This answers the research questions that the technology teaching drives the attention of the children and enhances the learning better, thus teaching paraphrasing skills through podcasts and zoom is effective.

The frequency of the control group is low and insignificant, this shows that the traditional method is unimportant. The frequency of the experimental podcast group is high comparing the control group eventually experimental group is significant. Thus, the investigation answers the research question and proves that technology is effective in improving writing skills through paraphrasing. The experimental group learners had a different learning environment which triggered their interest to upgrade their paraphrasing skills. The videoconferencing technique not only enhances face-to-face interaction but also enables to share the content through online sharing. The audio podcast helps the learners to follow the text material. Thus, internet-based teaching is more significant than the traditional method of teaching.

VII. DISCUSSION

A. Is There Any Difference between Traditional Classroom Teaching and Online Classroom Teaching?

In the traditional classroom, the teacher remains active and the students are expected to stay silent, take notes and just listen to what the teacher says. But in the zoom classroom, individual attention was given, and students were actively interacting with the instructor. The conventional classroom set-up is not flexible, it is not feasible to record or share video due to the noise all around. In Indian traditional classrooms, not all classes have visual aids, but the zoom class makes teaching a bit easier for the teachers as it is flexible, and videos and materials can be shared instantly. There is a huge difference between traditional and online classroom teaching. The teachers conducting online classes have recognised the need to engage the learners, which is attempted by mailing, conducting open discussions on the select topics, responding straight away to the discussed questions and encouraging the learners (Bailey, 2009).

B. How Do the Zoom Video Conferencing Technique and Podcasts Upgrade the Paraphrasing Skills of the Learners?

The researcher shared the podcast file with the students that have audio recordings of the paraphrasing exercises and some instructions on the steps to paraphrase. The students were able to access the file whenever they want, this is not possible in a normal classroom. Using zoom video conferencing the instructor shared videos, and the students were permitted to record the class to watch it again if needed. In most traditional classrooms, learning happens only in the class and not outside of it. But in the zoom classroom learning is asynchronous, it allows the students to learn according to their phase in their timeframe. Asynchronous learning encourages the student's involvement and interactive learning (Rehman & Fatima 2021). The experimental group students performed better than the control group since the technology was integrated into their classroom. In the traditional English classroom, both average and intelligent students are given the same time to grasp the lessons. The experimental group of students understood paraphrasing and performed well in the post-test. Paraphrasing is generally dependent on the proficiency of summarising, to show that the writer can compress what they have perused, they also can understand what they have studied and can provide the proper proof (Fillenbaum, 1970; Keck, 2010, 2014; Shi, 2012).

VIII. CONCLUSION

The learners built their identities consistently in their paraphrasing exercise which added to their advancement in English writing (Quellette, 2008). The experimental group learners improved their paraphrasing skills when comparing the control group learners. An optimistic response to the learner's concerns can bring the outcome in a classroom that is even more learner-centred (Chung & Chow, 2004). The results of the present study show that the learner-centred approach in the technology-integrated classroom has encouraged the students to interact with the teacher and learn effectively in their phase. In the zoom classroom, paraphrasing materials were easily accessible, it offered flexibility for both the English teacher and the students. Thus, the result shows the massive difference between the frequency of the control group and the experimental group outcome. This study has brought a significant outcome through the technology-integrated classroom. The experimental group of students were able to give outstanding results as they had active student-centred, technology-integrated English classrooms. The limitations of this study are, that it did not include the disadvantages of technology in the classroom, only zoom video conferencing and podcasts are implemented in this study. Other online teaching platforms like Microsoft teams, google meet, WebEx, google classroom, etc. can be taken into consideration for the study. The scope for the further studies is zoom conferencing and podcast can be implemented for the secondary level learners to elevate their listening skill. Vodcasts (video podcasts) can be used to train LSRW skills.

REFERENCES

- [1] Ahmed, K., & Nasser, O. (2015). Incorporating iP ad Technology: Creating More Effective Language Classrooms. *TESOL Journal*, 6(4), 751-765.
- [2] Aritz, J., Walker, R., & Cardon, P. W. (2018). Media use in virtual teams of varying levels of coordination. *Business and Professional Communication Quarterly*, 81(2), 222-243.
- [3] Bailey C.J., & Card KA. (2009). Effective pedagogical practices for online teaching: Perception of experienced instructors. *Internet and Higher Education*, 12: 152-155.
- [4] Bataineh, R., Khalaf, K. B., & Baniabdelrahman, A. (2018). The effect of e-mail and WhatsApp on Jordanian EFL learners' paraphrasing and summarizing skills. *International Journal of Education and Development using ICT*, 14(3), 131-148.
- [5] Brown, A. L., & Day, J. D. (1983). Macro rules for summarising texts: The development of expertise. *Journal of verbal learning and verbal behavior*, 22(1), 1-14.
- [6] Chung, J. C., & Chow, S. M. (2004). Promoting student learning through a student-centred problem-based learning subject curriculum. *Innovations in Education and teaching International*, 41(2), 157-168.
- [7] Clay, C. (2017). Six ways to accelerate learning in your virtual classroom. *TD: Talent Development Magazine*, June 1, 22-24.
- [8] Council of Europe. Council for Cultural Co-operation. Education Committee. Modern Languages Division. (2001). *Common European Framework of Reference for Languages: learning, teaching, assessment*. Cambridge University Press.
- [9] D'souza, Q., & A Folksonomy, T. (2007). Web 2.0 Ideas for Educators. *A guide to RSS and more*, 35-42.
- [10] Erawati, I. (2016). November. Efektifitas Teknologi Multimedia terhadap Pembelajaran Kosakata Bahasa Inggris Teknik. In *Seminar MASTER PPNS* (Vol. 1, No. 1).
- [11] Evans, C. (2008). The effectiveness of m-learning in the form of podcast revision lectures in higher education. *Computers & education*, 50(2), 491-498.
- [12] Fillenbaum, S. (1970). A note on the "Search after meaning": Sensibleness of paraphrases of well formed and malformed expressions. *Psychonomic Science*, 18(2), 67-68.
- [13] Giralt, M. & Jeanneau, C. (2016). Preparing Higher Education Language Students for Their Period Abroad Through Telecollaboration: The I-TELL Project. *AISHE-J*, Vol. 8, No. 2, 2781-27821
- [14] Garner, R., & McCaleb, J. L. (1985). Effects of text manipulations on quality of written summaries. *Contemporary Educational Psychology*, 10(2), 139-149.
- [15] Grabe, W. & Stoller, F. L. (2019). *Teaching and researching reading*. Routledge.
- [16] Guertin, L. A., Bodek, M. J., Zappe, S. E., and Kim, H. (2007). Questioning the student use of and desire for lecture podcasts. *MERLOT Journal of Online Learning and Teaching*, 3(2), 133-141.
- [17] Hafner, C.A., (2014). Embedding digital literacies in English language teaching: Students' digital video projects as multimodal ensembles. *Tesol Quarterly*, 48(4), pp.655-685.
- [18] Harmer, J. (2006). *How to Teach Writing*. Pearson Education India.
- [19] Hirvela, A., & Du, Q. (2013). "Why am I paraphrasing?": Undergraduate ESL writers' engagement with source-based academic writing and reading. *Journal of English for Academic Purposes*, 12(2), 87-98.
- [20] Hungwe, V. (2019). Using a translanguaging approach in teaching paraphrasing to enhance reading comprehension in first-year students. *Reading & Writing*, 10(1), 1-9.
- [21] Jewitt, C. (2005). Multimodality, "reading", and "writing" for the 21st century. *Discourse: Studies in the Cultural Politics of Education*, 26(3), 315-331. Retrieved 25 May 2017 from http://culturemediaed.pressible.org/files/2011/09/jewitt_multimodality.pdf.
- [22] Justin, J. (2015). Employing Avant-Garde Technology In Indian Classrooms: A Discussion On Recent Technological Innovations And Their Practical Applications. *Journal of English Language and Literature*, Vol. 2, No. 1, 111-115.
- [23] Kim, H. (2020). The efficacy of Zoom technology as an educational tool for English reading comprehension achievement in EFL classroom. *International Journal of Advanced Culture Technology*, 8(3), 198-205.
- [24] Keck, C. (2014). Copying, paraphrasing, and academic writing development: A re-examination of L1 and L2 summarization practices. *Journal of Second Language Writing*, 25, 4-22.
- [25] Keck, C. (2010). How do university students attempt to avoid plagiarism? A grammatical analysis of undergraduate paraphrasing strategies. *Writing & Pedagogy*, 2(2), 193-222.

- [26] Kennedy, M. J., Hart, J. E., & Kellems, R. O. (2011). Using enhanced podcasts to augment limited instructional time in teacher preparation. *Teacher Education and Special Education*, 34(2), 87-105.
- [27] Kidd, T. T., & Chen, I. (2009). *Wired for learning: An educators guide to web 2.0*. IAP.
- [28] Lim, B. & Pyun, D. (2016). Korean Foreign Language Learning: Videoconferencing with Native Speakers. In C. Wang and L. Winstead (Eds.), *Handbook of Research on Foreign Language Education in the Digital Age*, pp. 253-276, Hershey, PA: Information Science Reference, DOI: 10.4018/978-1-5225-0177-0.ch012
- [29] Lu, R., Goodale, T. A., & Guo, Y. (2014). Impact of videoconference with native English speakers on Chinese EFL learners' oral competence and self-confidence. *Open Journal of Social Sciences*, 2(2), 54-60.
- [30] Mu'awanah, N., Sumardi, S., & Suparno, S. (2021). Using Zoom to support English learning during Covid-19 pandemic: Strengths and challenges. *Jurnal Ilmiah Sekolah Dasar*, 5(2), 222-230.
- [31] Nadezhda, G. (2020). Zoom technology as an effective tool for distance learning in teaching English to medical students. *Бюллетень науки и практики*, 6(5), 457-460.
- [32] Nithya R. & Santhi B. (2011). Comparative Study on Feature Extraction Method for Breast Cancer Classification. *Journal of Theoretical and Applied Information Technology*, Vol. 33, No.2, 220-226.
- [33] Omilion-Hodges, L. M., & Sugg, C. E. (2019). Millennials' views and expectations regarding the communicative and relational behaviors of leaders: Exploring young adults' talk about work. *Business and Professional Communication Quarterly*, 82(1), 74-100.
- [34] Ouellette, M. A. (2008). Weaving strands of writer identity: Self as author and the NNES "plagiarist". *Journal of Second Language Writing*, 17(4), 255-273.
- [35] Park, C. (2003). In other (people's) words: Plagiarism by university students--literature and lessons. *Assessment & evaluation in higher education*, 28(5), 471-488.
- [36] Rehman, R., & Fatima, S. S. (2021). An innovation in Flipped Class Room: A teaching model to facilitate synchronous and asynchronous learning during a pandemic. *Pakistan Journal of Medical Sciences*, 37(1), 131
- [37] Reinartz, W., Haenlein, M. & Henseler, J. (2009). An empirical comparison of the efficacy of covariance-based and variance-based SEM. *International Journal of research in Marketing*, 26(4), 332-344.
- [38] Roig, M. (2001). Plagiarism and paraphrasing criteria of college and university professors. *Ethics & Behavior*, 11(3), 307-323.
- [39] Roig, M. (2006). *Avoiding plagiarism, self-plagiarism, and other questionable writing practices: A guide to ethical writing*. St. John's University.
- [40] Shi, L. (2012). Rewriting and paraphrasing source texts in second language writing. *Journal of Second Language Writing*, 21(2), 134-148.
- [41] Song, S. (2020, March, 06). Teaching the challenging but essential academic writing skill of paraphrasing. *EFL Magazine, the Magazine for English Teachers*. <https://eflmagazine.com/teaching-the-challenging-but-essential-academic-writing-skill-of-paraphrasing/>
- [42] Shyamlee, S. D., & Phil, M. (2012). Use of technology in English language teaching and learning: An analysis. In *International Conference on Language, Medias and Culture* (Vol. 33, No. 1, pp. 150-156).
- [43] Slunt, K. M., & Giancarlo, L. C. (2004). Student-centered learning: A comparison of two different methods of instruction. *Journal of Chemical Education*, 81(7), 985-988.
- [44] Tan, K. E. (2017). Using online discussion forums to support learning of paraphrasing. *British Journal of Educational Technology*, 48(6), 1239-1249.
- [45] Triantafyllakos, G. N., Palaigeorgiou, G. E., & Tsoukalas, I. A. (2008). We! Design: A student-centred participatory methodology for the design of educational applications. *British Journal of Educational Technology*, 39(1), 125-139.
- [46] Vurdien, R. & Puranen, P. (2018). Intercultural Learning via Videoconferencing: Students' Attitudes and Experiences. In D. Tafazoli, M. E. Gomez Parra and C. A. Huertas-Abril (Eds.), *Cross-Cultural Perspectives on Technology-Enhanced Language Learning*, pp. 264-282, IGI Global, DOI: 10.4018/978-1-5225-5463-9.ch015
- [47] Vurdien, R. (2019). Videoconferencing: Developing Students' Communicative Competence. *Journal of Foreign Language Education and Technology*, Vol. 4, No. 2, pp. 269-298.
- [48] Weimer, M. (2002). *Learner-centered teaching: Five key changes to practice*. John Wiley & Sons.
- [49] Wilhoit, S. (1994). Helping students avoid plagiarism. *College teaching*, 42(4), 161-164.



Ida Grace A., Research Scholar, Department of English, School of Social Sciences and Languages, Vellore Institute of Technology, Vellore, India. She is pursuing her research in the field of English Language Teaching.

Nageswari R., Assistant Professor Senior, Department of English, School of Social Sciences and Languages, Vellore Institute of Technology, Vellore, India. She is specialised in the area of English Language Teaching.

A Study of the Translation of Mo Yan's *Frog* From the Perspective of Domestication and Foreignization

Hui Li

School of Foreign Languages, Shanxi Normal University, Taiyuan 030031, China

Abstract—Mo Yan is a famous Chinese writer. He has become the first Chinese to win the Nobel Prize in literature. *Frog* is one of Mo Yan's masterpieces. His works were strongly influenced by magical realism and told the legend which took place in Gaomi, Shandong Province, during the Cultural Revolution and the early years of reform and opening up. Different countries have different cultural formation processes, which have led to creating their culture-loaded words. Culture-loaded words refer to the words, phrases, and idioms used to signify objects peculiar to specific cultures. These culture-loaded words and expressions are the direct reflections of the unique features of Chinese culture. The translator needs to avoid errors and omissions in translation, especially when translating cultural information. Based on domestication and foreignization translation strategies, this article takes Howard Goldblatt's English translation of Mo Yan's *Frog* as the research object to explore the translation and effect of culture-loaded words in the novel. The translator uses foreignization and domestication strategies to explain and convey these Chinese characteristics. It achieves faithfulness to the original text and flexibly handles culture-loaded words with Chinese characteristics, ensuring the attractiveness and affinity of the translated text. The research on the English translation of the Chinese culture-loaded words in the novel is helpful for foreign readers to understand and accept the culture with Chinese characteristics.

Index Terms—culture-loaded words, domestication, foreignization

I. INTRODUCTION

Frog is one of Mo Yan's masterpieces. Howard Goldblatt is an essential translator of Mo Yan's works. He has translated more than ten works of Mo Yan, including his masterpieces such as *Red Sorghum*, *Big Breast and Wide Hips*, *Frog* and other works. The accuracy and popularity of Howard Goldblatt's translation make Mo Yan's works easy to be accepted by readers, which helps Mo Yan win the Nobel Prize in Literature to a certain extent. Howard Goldblatt has made an outstanding contribution to the dissemination of Mo Yan's work in the English-speaking world. Moreover, with the gradual increase in the number of English translations of Chinese novels, literary translation is playing an increasingly important role in translation studies.

Culture-loaded words are important symbols of a culture. Due to the significant differences between China and other countries in historical development and political, economic and cultural aspects, culture-loaded words have gradually been derived in the translation process. It is not easy to transfer the culture-loaded words correctly and effectively to the cultural system of the target language. Lian Shuneng, a well-known translator and professor at Xiamen University, once pointed out that translation is a kind of interlingual transfer and a kind of cross-cultural communication. The translation must achieve lexical and syntactic equivalence. The translator also has to consider and translate their specific cultural connotations to facilitate the transmission and exchange of culture-loaded words in the source language. The quality of the translation of culture-loaded words in a novel is directly related to the reader's understanding and evaluation of the novel. These words are difficult to translate (Lian, 2006).

Therefore, based on the translation strategies of domestication and foreignization, this article explores the specific translation techniques used by Howard Goldblatt when translating culture-loaded words. The study of the English translation of the culture-loaded words in *Frog* will help us to summarise the skills of translating culture-loaded words, as well as facilitate the understanding and acceptance of Chinese culture by foreign readers, and promote the exchange and dissemination of Chinese culture with other cultures. The translator uses foreignization and domestication strategies to explain and convey culture-loaded words. It can be seen that in the process of translating Chinese literary works into English, the Chinese culture-loaded words should be flexibly translated. The excellent and easy-to-understand images are domesticated, and some rare and incomprehensible images are directly foreignized. It is convenient for foreign readers to understand and accept the culture with Chinese characteristics.

II. LITERATURE REVIEW

A. Culture-loaded Words

Culture-loaded words refer to words, phrases and idioms that mark things unique to a certain culture. These vocabularies reflect a nation's unique activities that have gradually accumulated in the long historical process and are different from other nations (Liao, 2000). Culture-loaded words are words or phrases that can reflect the information contained in a culture. Bao Huinan and others called culture-loaded words as vocabulary vacancies, that is, the lack of corresponding words caused by the unequal concepts in the two languages (Bao et al., 2004). Nida divides culture-loaded words into five categories: ecological load words; religious load words; material load words; social load words; language load words (Nida, 1945). Moreover, Newmark subdivided it, such as material load words, into construction, food, clothing, and other sub-categories. This article will combine relevant theories to discuss the translation of cultural-loaded words in the English version of *Frog*.

B. Domestication and Foreignization

The evolution of translation from an unconscious, empirical act to a conscious, large-scale endeavour has naturally given rise to a long-standing debate between literal translation and free translation. This controversy continues today (Wang, 2002). The German translation theorist Schleiermacher first proposed two translation methods "close to the reader" and "close to the author". The dispute between literal and free translations began to shift to a dispute between domestication and foreignization. However, Schleiermacher proposed the method without naming it. This theory was further improved and developed by Lawrence Venuti, a famous American translation theorist, and he defined it as domestication and foreignization. Foreignization and domestication are the sublimation of literal translation and free translation on the cultural, aesthetic and political levels. In 1995, Lawrence Venuti proposed these two major translation theories in the book *The Invisibility of the Translator*. Domestication refers to the target-culture-oriented translation in which unusual expressions to the target culture are exploited and turned into familiar ones to make the translated text intelligible and accessible for the target readers. Foreignization is a source-culture-oriented translation which strives to preserve the foreign flavor as much as possible in order to transfer the source language and culture into the target one. When dealing with the cultural factors hidden in the original text, domestication translation strategy advocates taking the source language as the basic, preserving the exoticism of the source language and culture. Foreignization translation strategy emphasizes taking the target language as the basic, focusing on removing cultural barriers and taking care of the readers' feelings. These two translation strategies are diametrically opposed, each with its own advantages and disadvantages. There have been constant debates, but at the same time, they can complement each other in order to achieve the best translation effect (Venuti, 1995). In recent years, scholars have studied the application of domestication and foreignization strategies in the translation of novels. Chen Gang analyzed the translation of Mr Luis Cha's *The Deer and the Cauldron* and found that domestication translation will continue to persist and serve as the overall strategy for long in cross-cultural communication (Chen, 2006). Zhang Jidong et al. compared the styles of the two translations of *The Kite Runner* and found that Li Jingyi's translation adopted more foreignization strategies, while Li Jihong's translation adopted more domestication strategies. The differences between the two translations are the purpose of translation and the social and cultural background of the translators (Zhang, 2020). Zhu Ying analyzed the translation for culture-loaded words in *Red Sorghum* from the perspective of domestication and foreignization theory (Zhu, 2021).

Foreignization and domestication strategies have their advantages and disadvantages. In the actual translation process, different translators have their own different choices. There has also been a dispute between domestication and foreignization in China. Nevertheless, when doing literary translation, translators often use domestication and foreignization in a suitable combination to translate works that are easy for readers to understand and maintain Chinese characteristics.

III. ANALYSIS OF TRANSLATION STRATEGIES OF DOMESTICATION AND FOREIGNIZATION OF CULTURE-LOADED WORDS

Frog is typical local literature. The author uses a large number of regional vocabulary and expressions. The story took place in Gaomi, Shandong Province. The dialogue and plot possess the characteristics of Chinese history, society, language and culture. In translation, the translator uses foreignization and domestication strategies to explain and convey these Chinese characteristics. It achieves faithfulness to the original text and flexibly handles culture-loaded words with Chinese characteristics, ensuring the attractiveness and affinity of the translated text.

A. Foreignization Strategy

The systematic theory of foreignization and domestication first appeared in the book *The Invisibility of the Translator* by American translation theorist Lawrence Venuti. Venuti believes that foreignization strategy encourages readers to move closer to the author in the translation of literary works. The translator should accept and retain the literary characteristics and cultural differences of the foreign language text in the translation to the greatest extent, so as to integrate the target language readers into the context of the foreign language text. In short, the foreignization strategy requires the translator to preserve as much as possible the linguistic characteristics and cultural atmosphere of Chinese literature and to present the original Chinese "exoticism" to English readers. Foreignization is also inevitable due to the vast differences in social culture, historical processes and language and script. The use of foreignization strategies retains the Chinese character of the original work and conveys the Chinese cultural traits. It is these cultural differences that make the work more attractive. If readers can accept the translation, the heterogeneity of Chinese culture can

gradually be understood and accepted.

(1)我娘临盆时, 奶奶按照她的老规矩, 洗手更衣, 点了三柱香, 插在祖先牌位前, 磕了三个头, 然后把家里的男人都轰了出去。 (Chapter 4, Vol I)

When my mother's time came, my grandmother did what tradition called for her: she washed her hands, changed clothes, and lit three sticks of incense, which she stuck in a burner in front of the ancestral tables. Then she bowed three times, rapping her head against the floor, and sent all the males in the family outside.

(p.17, Vol I)

In this example, the series of activities of grandma before the mother is about to give birth is a form of praying to ancestors in traditional Chinese culture. Since the target language readers do not know this Chinese tradition, the translator has added some content to the description of behaviours in the translation. For example, the three sticks incense is inserted in the incense burner in front of the ancestor's tablet, and grandmother bowed three times before she knocked on the floor. These supplements are based on the translator's detailed understanding of traditional Chinese culture, so the target language readers can also understand this unique form of blessing. It will help readers understand Chinese culture.

(2)我自己去卖豆腐的王环家定了四十斤豆腐, 让袁腮去买了十棵大白菜, 十斤粉条, 二十斤白酒。

(Chapter 4, Vol II)

Then I went out and ordered forty jin of tofu from Wang Huan, the bean curd peddler, and told Yuan Sai to buy ten Chinese cabbages, ten jin of bean noodles and twenty jin of liquor.

(p.63, Vol II)

In this example, there are some common foods in winter in northern China. In the translation of "tofu", the translator directly translates "tofu" and then explains it so that readers in the target language can understand Chinese food culture. The translation of "Fen Tiao" focuses on its raw materials and shape, distinguishing it from vermicelli in Western food. In addition, "Jin" is the Chinese unit of weight. The translator directly translates it as "Jin".

(3)那是两间朝西开门的厢房, 房檐低矮, 房间狭小。一进门就是锅灶, 锅灶后是一堵二尺高的间壁墙, 墙后就是土炕。 (Chapter 3, Vol I)

Two cramped rooms with hanging eaves faced west, the first thing you encountered after entering was the stove, which was backed by a two-foot-high wall. The sleeping platform, the kang, was behind that low wall.

(p.9, Vol I)

"Kang" refers to a bed made of bricks or adobe in northern Chinese residences, with mats on the top and tunnels underneath communicating with chimneys and pots and stoves, which can be heated by fire. It is not available in other countries, so the translator first explained its use of "The sleeping platform" in the first translation in Example 3. Then adopt the method of foreignization to restore its Chinese characteristics so that readers in the target language can understand foreign material and culture characteristics while reading.

(4)当然, 中队长说, 也幸亏了他这本日记, 才让你姑姑得到解脱, 否则他就是跳进黄河也洗不清了。

(Chapter 9, Vol I)

It was a good thing they had his diary, his squadron commander said, for it left your aunt in the clear. Without it, she could not have recaptured her good name even if she'd jump into a cleansing water of Yellow River.

(p.33, Vol I)

"Tiao jin huanghe ye xi bu qing" is a Chinese proverb, which means it is difficult to get rid of the relationship and avoid suspicion. This means that the aunt's good reputation would be difficult to recover if not for this diary. The translator directly translates the proverb without adopting the corresponding expression in Western culture. The translator adds "cleansing" here to tell the target readers that the water in the Yellow River is clean to prevent misunderstandings. On the other hand, the contrast between "cleansing waters" and "Yellow River" is more dramatic. It will allow the reader to understand the meaning of the proverb fully.

Among these, the translator uses foreignization to translate culture-loaded words. The use of foreignization strategy retains the Chinese characteristics of the original works and exports Chinese cultural characteristics. In short, in translating Chinese literary works into English, following the foreignization strategy requires translators to retain the language features and cultural atmosphere of Chinese literary works as much as possible and show the original Chinese culture to English readers. It is a translation strategy that focuses on preserving the characteristics of Chinese culture and emphasizing the direct transformation of national cultural values.

B. Domestication Strategy

The strategy of domestication is to encourage authors to approach readers actively. Translators should take the reading habits of target language readers as the starting point, "localize" the foreign text and translate the text in the way the target language readers are accustomed to. Attraction is a prerequisite for the successful spread of cultural products. If the translation is to be accepted by readers, it is necessary to avoid using obscure expressions in work. Domestication can generate "affinity" and resonate with readers. Appropriate domestication is more acceptable to people and is the prerequisite and basis for foreignization.

(5)麒麟送子。

(Chapter 8, Vol IV)

Unicorns deliver the babies.

(p.155, Vol IV)

"Qilin" in the example belongs to the ecological culture-loaded word. It is the lucky animal for the Chinese, and their appearance represents the happiness of a generation. Therefore, the Chinese hope that "Qilin" will always accompany them and bring luck and light to them. However, this ancient Chinese mythical animal cannot be found in Western culture. The translator adopts domestication translation strategy. The translator finds the unicorn, a mythical animal in the Western culture, and translates it as "Qilin". Because both "Qilin" and western unicorns have only one horn, they are noble beasts.

(6) 娘娘庙广场上永远是熙熙攘攘。

(Chapter 8, Vol IV)

The Fertility Goddess Temple square is always a hub of activity.

(p.155, Vol IV)

The "Niang Niang" in the example is a religious culture-loaded word. The word refers to gods in the original text, mainly to express people's respect. This word has no corresponding expression in Western culture. However, the translator combined with the context through supplements translated it as "fertility goddess". In this way, the meaning of "birth" in the original text is added. This approach allows Western readers to replace "Niang Niang" with "goddess" and conveniently understand the text through reading the translation. "Fertility goddess" refers to the Chinese goddess in terms of function with the Greek mythology Hera, the Roman mythology Juno, and the Christian Virgin Mary. The goddess mentioned above is already familiar to Western readers, so the translation of "fertility goddess" is more accessible.

(7) 姑姑自我解嘲地说,我就是那只鸡,跟凤凰掐架的鸡,她后来可真是被我揍怕了,见了我就浑身筛糠,像一条吞了烟油子的四脚蛇。

(Chapter 12, Vol I)

In a tone of self-ridicule, Gugu answered her own question. That would be me. A chicken that pecked at a phoenix. A chicken that beat a phoenix into submission. She shuddered when she saw me, Gugu said emotionally, like a lizard that's swallowed a hunk of tar.

(p.35, Vol I)

There is no concept that is entirely equivalent to "shai zi" in English-speaking countries. It is a unique tool in China and other East Asian cultural circles, such as Vietnam. People living in Gaomi Township, Shandong Province in North China use a large "shai zi" to sieve the chaff, which is the outer skin of the grain. This behaviour is difficult to understand by Western readers. In order to avoid using footnotes to explain cultural differences, the translator adopted a translation strategy of domestication, ignoring the cultural image of "shai zi". The use of "shudder" visually conveys the characters' mood in the book, making it less difficult for the reader to understand. The translator translated "you yan zi" into "tar". Tar is used to treat vomiting at home in the UK. People will feel uncomfortable after taking it. It is relatively common and easy for Western readers to understand. It can be seen that, because many words in the source text have unique language characteristics, many cultural phenomena lack direct counterparts in the translated language, and some parts inevitably cannot be transmitted entirely during the translation process. For example, the culture-loaded word "shai kang", and the following words such as "you yan zi" has no similar cultural concepts or language expressions in the target language, resulting in a lack of translation.

In these cases, the translator's translation strategy for the culture-loaded words is domestication. Since the translator adopts the domestication translation strategy based on the target language culture, that is, to translate Chinese culture into English culture. In translating Chinese literary works into English, the domestication strategy requires the translator to take care of English readers reading habits and cultural literacy to the utmost extent. It transforms the unique cultural symbols in Chinese literary works into the native cultural symbols familiar to English readers, using concise and straightforward translation. The reason is that the translator is also considering the cultural acceptance of the target language readers. It can reduce the ethnic attributes in the text so that English readers can more easily understand the original text.

IV. CONCLUSION

As a common translation strategy in Chinese-English translation, foreignization and domestication strategies should complement each other in the translation process. Howard Goldblatt flexibly uses foreignization and domestication strategies in the translation process, instead of blindly using foreignization or domestication, to show foreign readers the charm of Chinese literary works to the greatest extent. The most prominent feature of the foreignization strategy is that it retains the native characteristics in the source-language text. In the English translation of Chinese literary works, the use of foreignization strategies can retain and show the humanistic feelings of the Chinese to the greatest extent. It will enable English readers to appreciate the Chinese style in the text. However, suppose the foreignization strategy is used blindly, without considering the English vocabulary, grammar, and English readers' reading habits and abilities, it is easy to cause the English readers to be confused about the translation. English readers do not understand the relationship between the literal meaning and profound meaning of words, which makes the original text lose its original meaning.

The most important feature of the domestication strategy in translation is that it fully considers the ability and habits of the target language readers. The translator does his utmost to transform the more obscure images in Chinese culture

into words with the same meaning in the target language. It makes it easier for readers in the target language to read and stimulates their interest in reading. The domestication strategy is considered from the perspective of the target language readers. If the translator is over-domesticated, it is easy to make the original text lose its Chinese characteristics. Therefore, in the process of translating Chinese literary works into English, the Chinese load words should be flexibly translated. The excellent and easy-to-understand images are domesticated, and some rare and incomprehensible images are directly foreignized. It is also more conducive to the spread of Chinese culture.

REFERENCES

- [1] Bao, H. N., & Bao, A. M. (2004). *Chinese Culture and Chinese-English Translation*. Foreign language press.
- [2] Chen, G. (2006). The study of Domestication Translation and Cultural Identity--the Samples Selected from the English translation of *The Deer and the Cauldron*. *Foreign Language and Their Teaching*, 12, 44-47.
- [3] Liao, Q. Y. M. (2000). *Dang dai xi fang fan yi li lun tan suo* [Exploration of Contemporary Western Translation Theory]. Yilin Press.
- [4] Lian, S. N. M. (2006). *A Coursebook on English-Chinese Translation*. Higher Education Press.
- [5] Mo, Y. M. (2012). *Frog*. The Writers Publishing House.
- [6] Mo, Y. M. (2014). *Frog*. Penguin Group.
- [7] Nida, E. (1945). Linguistics and ethnology in translation-problems. *Word*, 1, 194-208.
- [8] Schleiermacher, F. (1813). *On the different methods of translating*//Andre Lefevere. *Translation/History/Culture*. London & New York: Routledge, 1992.
- [9] Venuti, L. M. (1995). *The translator's invisibility: a history of translation*. London & New York: Routledge.
- [10] Wang, D. F. (2002). About Domestication and Foreignization. *Chinese Translation Journal*, 5, 26-28.
- [11] Zhang, J. D., & Zhu, Y. F. (2020). A Corpus-Based Stylistic Comparison on Two Translated Chinese Versions of *The Kite Runner*. *Technology Enhanced Foreign Language Education*, 5, 50-57.
- [12] Zhu, Y. (2021). *A Study on Subtitling Strategies for Culture-Loaded Words in Red Sorghum from the Perspective of Domestication and Foreignization Theory*. Beijing Foreign Studies University.

Hui Li was born in Taiyuan, Shanxi in 1996. She received her bachelor's degree in Translation from Taiyuan Normal University in 2019. She is currently a postgraduate studying for her master's degree and majoring in Foreign Linguistics and Applied Linguistics in Shanxi Normal University. Her research interests included translation and cognitive linguistics.

The Semantic Connotation of Contradictory Contrast in the Noble Qur'an, Represented in Serr (Concealment) and Alan (announcement)

Saad A. Meqdad

Department of Basic Humanities, Faculty of Arts and Science, Applied Science Private University, Amman, Jordan

Mohammad O. Abu-Rahme

Department of Basic Humanities, Faculty of Arts and Science, Applied Science Private University, Amman, Jordan

Sayel H. Al-Hawawsheh

Department of Basic Humanities, Faculty of Arts and Science, Applied Science Private University, Amman, Jordan

Mohammad A. Al-Taher

Department of English Language and Translation, Faculty of Arts and Science, Applied Science Private University, Amman, Jordan

Abstract—Semantic connotation refers to the harmony of the linguistic item or structure with other linguistic items based on their coherence within a specific context in order to achieve a specific purpose. Since Qur'anic semantic connotations are formed specifically through the interaction of words within the context, the study aims to determine the effect of the contradictory contrast between the words Serr (concealment) and Alan (announcement) in determining the connotation. A descriptive and analytical approach is followed to extrapolate the research material from its resources, present these contrasting patterns in different contexts and explore their depths, revealing what semantic connotations of these specific oppositional collocations indicate which is not shown by other lexical items or collocations. As a result, a number of results are concluded, such as noting the effect of the context in invoking the appropriate lexical item for the contradictory contrast, while excluding the use of other synonyms in place of the chosen item due to the context. Also, the semantic meanings of the words Serr and Alan are explained along with their equivalents. Finally, it is shown why the word Serr precedes the word Alan in all of the collocations.

Index Terms—semantic connotation, contradictory contrast, Serr concealment, "Alan" announcement

I. INTRODUCTION

Words stimulate connotations with specific meanings according to their relation to other words and the context in which they exist. Connotations of a specific word are intended to settle at one meaning, which no other word can convey. Therefore, it must be recognized that there is a collocational, restrictive relationship between two opposite words, which is determined by the context, with the exclusion of any other substituting words even if they are synonymous. In addition, the contextual factor entails the use of these two words in a specific imperative arrangement.

Contrast is a loose term that includes many linguistic devices, such as Al-Mutabaqa, Al-Takafu', Al-Tanaqudh, Al-Mukhalafa and Al-Tadhad (Al-Qaraan, 2006), and it may be present in analogues. Al-Askari states that contrast is mentioning words with others that are same in meaning or pronunciation whether to indicate agreement or disagreement (Al-Askari, n.d.). For this reason, some of these terms were used by quite a few (Bin Safia, 2015).

It is possible to combine the dictionary entries regarding the concept of contrast so that all of them refer to the alignment between linguistic elements in a coherent linguistic fabric. This alignment may refer to Al-Tamathul (analogy), Al-Takhaluf (disagreement), Al-Tadhad (contradiction), etc. The encounter between words is infinite because it is not possible to limit the relationship between the elements of discourse (Bazzi, 2010).

Probably the contradictory contrast is the most apparent type of Al-Ta'abul, and this was what drew Qartājanni (1981) when he said that the most felt and perceived among its types is Al-Tadhad and Al-Takhaluf. Moreover, Al-Qayrawani (1972) claimed that in Al-Adad contronyms, contrast is present the most.

Just as the disagreement is great regarding terminology, it has always been so regarding the effect of contrast. Some argue that it is only an aesthetic device, while some believe that it contributes to the production of the text's meaning (Bin Safia, 2015). Bazzi (2010) goes even further, considering that the productive choices of discourse stem mainly from contrast and oppositional meanings. There is no doubt that limiting the function of contrast to linguistic aesthetics and improvement carries a degree of unfairness because it is considered one of the means of expression (Matloub, 1980), and an integral part of the structure of literary composition (Rajaa, n.d.).

The contradictory contrast has semantic and aesthetic impacts, with one leading to the other. The semantic impact is generated from the merging of *Al-Mutaqabilat* and their highlighting of the linguistic text, resulting in the clarity of the connotations of its constituents (Marzouk, 2013). The effect of *Al-Tadhad* is also evident in its ability to create the balance with which human behavior is straightened out (Ibid). As for the aesthetic impact, it is reflected in the strong psychological effect, given the pleasure and excitement it creates (Muhammad, 2016).

The choice of a specific type of contradictory contrast must be consistent with the context and parts of speech, so that it is the most accurate for the intended meaning and the most influential (Khoshnao, 2011). Furthermore, the semantic connotation of the collocations aims to link between them and the various situations in which the linguistic components are used (Blumenthal, 1972), especially when this contrast is employed in the Noble Qur'an?

The tracing of *Al-Mutaqabilat Al-Dhidiah* inevitably leads to the fact that these dualities which abound in the Qur'an form an entire interconnected structure and a series of interactive relationships between its constituents (Muhammad, 2016). Moreover, it is not surprising that the words of the Qur'an are fused like a single unit, on which Abdullah Daraz states that they are fused just as the organs are fused in the human body. Between each unit and the one next to it exists a bond similar to the joint that exists between two bones covered on top of which a network of interconnections closely surrounds them. It is also similar to the way arteries, veins and nerves are intertwined. It is one unit where the parts cooperate to perform one purpose with different organic functions. By the same token, a certain approach applies to a chapter as a whole to achieve a special purpose (Draz, 1985).

This *Tadhad* of expressions represented by collocational dualities calls for the researchers to stand on the semantic dimensions achieved as a result of this choice, to consider why these representations come in their final form and identify the reasons for excluding the substitution of these dual expressions with synonymous expressions. In addition, it is necessary to investigate whether the diversity of the forms of those expressions from verbs of varying tenses to nouns with specific morphological structures have an effect on the creation of specific connotations.

In order to answer these questions, *al-thuna'iah al dhidiah* (contradictory/oppositional duality) represented in the expressions *Serr* and *Alan* and some of their close synonyms in the Noble Qur'an will be the focus of the study. The features of their interconnectedness within a complete linguistic unit are discerned, revealing the semantic connotation achieved as a result of this duality.

Perhaps one of the most prominent examples of previous relevant studies is Fayez Al-Quraan's book about contrast and analogy in the Noble Qur'an. He considers contrast a broad term that includes many types, such as: *Al-Mutabaqa*, *Al-Takafu*, *Al-Tanaqudh*, *Al-Mukhalafah* and *Al-Tadhad*, indicating that the common element between all of these terms is Contrast. He also presents a detailed explanation of these types with Qur'anic explanatory examples. Another study entitled *Verbal Contrast in the Holy Qur'an: a Semantic Study* by Yunus Abd Marzouk shows that the contradictory contrast has a semantic aesthetic effect, with one leading to the other, and that the semantic effect is generated from the merging of *Al-Mutaqabilat* and their highlighting of the linguistic text, resulting in the clarity of the connotations of its constituents. He also emphasizes *Al-Tadhad*'s ability to create balance with which human behavior is straightened out. Since the field of our research is the Noble Qur'an, the opinions of the interpreters who have accomplished great work in revealing many facts, exploring ambiguous elements, and clarifying what is obscure, are taken into account. Specifically for the lexical meaning and the linguistic differences between *Serr* and *Alan* utterances and their synonyms, the study relies on a range of original language dictionaries and books explaining meanings of words, as well as articles which address part of the topic of the study.

- Patterns of contradictory contrast in *Serr* and *Alan* utterances:
- Contradictory contrast in verbs:

It is stated in the dictionary of *Lisan al-Arab* that *Serr* refers to secrets that are kept, and also, what is hidden. Its plural form is *Asrar* (Ibn Manzur, 1993). *Al-Isfahani* mentions that *Israr* (secrecy) is the opposite of *I'lan* (revelation). Almighty Allah says: "openly and secretly" (14:31), "And He knows whatever you conceal and whatever you reveal." (64:4), and "And conceal your word or manifest it" (67:13), "He certainly knows what is secret and what is even more hidden" (20:7) (*Al-Isfahani*, 1992). *Serr* and *Alan* often come together in a contradictory contrast that frequently rotates in the linguistic use based on the context. Ibn Manzur mentions in his dictionary that *Alan* is derived from *Alana Al-Amru*, *Ya'lunu*, *Ulunan*, *Ya'linu*, *Alanan*, and *Alania*, when something becomes publicly known. In addition, *Alaniya* as in the case of *Karahiyah* and *Farahiyah* is the opposite of *Serr* (confidentiality). *I'lan* originally means showing something (Ibn Manzur, 1993); *Aluna Al-Amr* means it appeared and became known. While *i'talana*, *Allanahu*, *Alanah*, and *Alana beh* mean made it known. The primary meaning is the emergence of what was hidden inside, i.e. becoming public and disclosed. Almighty Allah says: "Our Lord! You certainly know what we conceal and what we reveal" (14:38). Wherever in the Qur'an there is a mentioning of (*Alaniyah*), the opposite *Serr* (confidentiality or secrecy) is also mentioned (*Jabal*, 2010).

By examining the positions of this duality in the Noble Qur'an, we find a set of verses that include an oppositional relationship between the two words (*Serr* and *I'lan*) in several contexts and various derivations such as the present tense: (*Yuseruna / Yu'linun*), the past tense (*A'lantu* and *Asrartu*) or the Gerund: (*Serran / Alaniyah*). However, what is in common in all its contexts is beginning with the word (*Ser*) and ending with its opposite, which is the word (*Alan*). There is an important semantic connotation, which indicates, among other things, that the concept of confidentiality for human beings in general is considered more important and better maintained in many aspects of their lives, which

makes things easier. In addition, confidentiality includes everything that can be announced later since a person first hides what they intend to announce later, as if it is a prelude to what is to come.

II. CONTRAST IN THE PAST TENSE

The representations of the expressions *Serr* and *Alan* in the Noble Qur'an are not limited to the present tense, as mentioned above. Such as *A'lantu* vs. *Asrartu*, *Asara* vs. *Jahara*, *Arradhtum* vs. *Aknantum* and *Akhfaiyum* vs. *A'lantum*; these dualities are evident in the following examples:

No.	Verse	Chapter & verse No.
1.	Then I surely preached to them publicly and privately,	71:9
2.	It is the same [to Him] concerning you whether one conceals [his] speech or publicizes it and whether one is hidden by night or conspicuous [among others] by day.	13:10
3.	There is no sin on you if you hint as a proposal to the women, or conceal it in your hearts.	2:235

In the first verse mentioned in the above table, the duality of *taqabul* (opposition) between the two words (publicly and privately) was evident in a context about important events in the life of any preacher. More importantly, this preacher is a prophet sent to his people attempting to guide them to the causes of their happiness in this world and the Hereafter. These verses included a complaint from Noah - peace be upon him - to Almighty Allah showing signs of sadness and pain due to the insistence of his people on rejecting his message and their severe denial of it.

This complaint represents a set of invitation methods from secretly preaching in a variety of ways, to openly declaring his message to his people, and finally combining the two methods of openly as well as secretly reaching out to people without despair or apathy. However, all these methods did not work, and thus the complaint carried a request for help from Almighty Allah. Perhaps his insistence on calling his people in various ways confirms his keenness to save them from their misguidance and loss. An important point in these verses is that the two verbs (*Alantu* and *Asrartu*) are especially used. This leads us to investigate the contextual indication of these words. First of all, the use of the past tense is due to the context of Noah's - peace be upon him - complaint to his Lord after all other available means were exhausted. Thus, mentioning past events that have passed serves as a way of asking God to provide him with the help to achieve his purpose. As for the verb *A'lantu*, the context requires the revelation of something after it was not apparent, because Noah's call was concealed Almighty Allah decreed it be delivered to his people. *I'lan* as was aforementioned is the opposite of *Serr*, thus there is no other possible synonym to replace it with. On the other hand, *Abdaitu*, for example, denotes the expression of opinion publicly, unlike *I'lan* that may be accompanied by sudden disclosure and in many ways through voice, movement and body language. Also, *Ibda'* may be used to express an opinion, which may not be based on convincing or relevant arguments and evidence. Moreover, it is not suitable to use the verb *Akhfaiyu* instead of *Asrartu* because *Serr* denotes the secrecy within one's self and for others, while *Khafa'* refers to not showing it to others, which means that *Serr* is more general. The context reveals that Noah's invitation was kept secret *Serr* from his people in many ways but did not conceal *Ikha'* it from them. Another observation in this collocation is the precedence of the verb *A'lantu* over *Asrartu*, unlike what we have seen in other verses in which the *Serr* precedes *I'lan*. This is perhaps due to the context that imposes this structure. When Al-Nasfi interprets the verse "Then I surely preached to them publicly and privately", he argues that the invitation was carried out openly and secretly. In other words, he called them night and day in secret, then called them openly, then called them in secret and in open. This is how enjoining the good is performed, beginning with the less difficult, then the more severe. Thus, he started in secret, and when they did not accept, he spoke openly. After that the two methods of secrecy and revelation were used. *Thumma* (then) denotes the space between circumstances. Because going public is greater than in secret, and combining the two is more difficult than using one of them" (Al-Nasafi, 1998). Since the context of the verses addresses the invitation of Noah – peace be upon him – which is guidance to the truth, it must be openly conveyed and revealed. That is because the truth is more worthy to be followed. Furthermore, the word *Jahran* (publicly) which refers to announcement was followed by the word *A'lantu* by examining the verse "And whenever I invite them to be forgiven by You, they press their fingers into their ears...", it shows that the ears indicate public announcement, because they put their fingers into their ears, which is a response to speaking out. That is, they don't want to hear something from the invitation even if they are passing by (Al-Khawalda, 2014).

Perhaps there is a merit in the argument that the reason for the precedence of the word *A'lantu* before the word *Asrartu* is in order for the Qur'anic rhyme with the previous verses.

It seems that Noah - peace be upon him - was keen on calling his people and having them respond by using the subject pronoun (I) with the two verbs *A'lantu* and *Asrartu*. Rather, his keenness on the salvation of his people and asking forgiveness of their missteps is evident in the saying "To be forgiven by you" made him insist on using various means to persuade them to enter his religion and worship Almighty Allah.

Other representations of contradictory contrast are evident in the second verse which are the two past verbs *Asarra* and *Jahara* when Almighty Allah says "It is the same [to Him] concerning you whether one conceals [his] speech or publicizes it and whether one is hidden by night or conspicuous [among others] by day" (13:10).

This duality in this context confirms the knowledge of Almighty Allah whether a matter is confidential or public. According to Prophet Mohammad's companion Ibn Abbas, the polytheists kept bothering the Prophet – blessings and

peace be upon him – when he received revelations from Almighty Allah. Some of them said to one another: “Conceal your words so that the God of Mohammed does not hear.” So, it was said to them: “Conceal your word or manifest it. Surely He (Allah) is All-Knowing.” The fact that Serr precedes Jahr was to imply exposing them and the occurrence of what they were afraid of from the beginning. Also, it was to explain the comprehensiveness of His knowledge about everything as if his knowledge about what they keep confidential is even more than what they announced. In fact, they are both the same since his knowledge is not achieved by its manifestation, but by the existence of everything within his knowledge. However, the use of the two words in that order maybe due to the fact that the state of Serr precedes that of Jahr since there is nothing that becomes publicly known without being concealed within one’s self first (Abu Al-Saud, n.d.).

Furthermore, the semantic connotation in this verse is represented in the use of the verbs Asarra and Jahara. For example, A’lana did not have the pattern of other verses where the two words Serr and Alan are both mentioned in one context, and perhaps this is what prompts us to look into the context of the verse and explore the depths to find out its meaning. It mentions “Man Asarra Al-qawl wa man Jahara beh (whether one conceals [his] speech or publicizes it).” Here, concealment refers to the unseen, whereas publicity is not unseen. Perhaps the occurrence of the verb Jahara but not the verb A’lana or Adhara is due to the fact that Jahr is more general and encompasses a broader scope. If you reveal a matter to a man or two, you say Adhartu and not Jahartu unless it is a group of people. That is why the children of Israel said “Make Allah visible to us! (Jahratan),” which indicates certainty with no doubt. Its original meaning is to raise one’s voice, as when it has to do with reading, which means to read aloud. Moreover, the principal meaning of Jahr is to reveal something for others. Therefore, taking something out of a bowl or a house is not considered Jahr but Idhar (Al-Askari, n.d.).

In addition, by examining the third verse in the Almighty’s saying: “There is no sin on you if you hint as a proposal to the women, or conceal it in your hearts” (2:235).

We notice a representation of an oppositional duality within another semantic pattern that correlates between the two words: Arradatum (exposed) and Aknantum (kept hidden). Al-Zamakhshari states in his interpretation that the metaphor refers to the mentioning of something without using the word that denotes it, as saying: Taweel Al-Nejad wal-hama’el for being tall, and Katheer Al-Ramad for hospitality. On the other hand, Al-Ta’reed means saying something to indicate something you did not mention, as when the needy says to the needed: I came to greet you, and to look at your honorable face. The response is: The greeting is all I could offer. It is like twisting speech to indicate the purpose (Al-Zamakhshari, 1997).

This meaning is confirmed by the author of Tafseer Al-Bahr Al-Muheet, who states that pointing to an object without explicitness (Al-Andalusi, 1992). Moreover, Ta’reed is the opposite of Tasreeh and goes around it but does not expose it.

The word Kan originates from Kanana, Kinu, Kinatu, and Kinan and means the protection and covering of something, house and what protects buildings from heat and cold. Its plural forms are Aknanon, Akinaton and Kinu. In the Noble Quran there is “Conceal it in your hearts,” meaning hiding (Ibn Manzur, n.d.).

Furthermore, it also means what is concealed in the hearts and not mentioned by the tongues, neither evasively nor straightforwardly. Abu Hayyan (n.d.) explains the meaning of the above verse by hiding the marriage matter within the heart and not hinting at it. The point is to permit announcement through Ta’reed hinting or to keep it concealed. In addition, it is said that the meaning is to intend in the heart and to state it later in the future after the end of Idda (waiting period). In this case, Almighty Allah allows Ta’reed and forbids Tasreeh.

Accordingly, it was not possible to use any of the synonyms of the words Arradatum and Aknantum due to the context’s requirements in the verses that address the provisions of Idda. The semantic connotations of the above two convey the intended meanings that no other synonyms can, such as I’lan, Jahr, Idhar, Budu, etc. The synonyms are far from Ta’reed and require the statement and direct disclosure of what is within one’s self, and the same is the case with the synonyms of Iknan, since they do not, under any circumstances, substitute it because they denote the concealment of emotions that may be experienced within one’s self before the expiration of the woman’s Iddah period.

Another variation of the contradictory contrast’s representations in the Noble Qur’an confirms the effect of context in the use of one word and not another, since there are no synonymous words that convey the intended meaning due to what the context requires. For example, the verse “O you who believe, do not take My enemies and your enemies for friends, expressing love with them, while they have rejected the Truth that has come to you, expelling the Messenger and your selves (from Makkah) merely because you have faith in Allah Who is your Lord, if you have set out to do Jihād (struggle) in My way, and to seek My pleasure. You express love with them secretly, while I know what you have concealed and what you have revealed. Any of you who does this has missed the straight path” (60:1).

In this context, there is an oppositional pattern that belongs to the words expressing Serr and Alan and which is represented by the two past verbs Akhfaitum and A’lantum with regard to this form of the verbs. According to Al-Razi (n.d.), Allah says: “...what you have concealed (Akhfaitum) and what you have revealed (A’lantum),” and not Asrartum and A’lantum. I believe that Akhfaitum indicates exaggeration that is not present in Asrartum as mentioned in the verse “He certainly knows the secret and what is even more hidden” (20:7). In addition, Akhfaitum precedes A’lantum even though the latter is a prerequisite of the former but not vice versa. However, this relates to our knowledge not to God’s, as they are the same for him, and because the intention is to indicate what is Akhfa (more

hidden) which is disbelief (Ibid).

Therefore, the word *Asrartum* cannot, according to the context, denote what the word *Akhfaitum* does. *Serr*, as mentioned above, indicates keeping a secret within one's heart or between him/her and others, while *Ikhfa'* means not revealing the matter to others, which indicates that *Ikhfa'* is more specific. Furthermore, depending on the context, no synonymous word for *A'lantum* may substitute it due to their inappropriateness for the context and not achieving the desired connotation, as in saying *Adhartum*, for example. This is because even if it is revealed, it may be contradictory to what is hidden inside, and this *Idhar* (revelation) may be visible through the features of the face only, unlike *I'lan*, that includes voice, and statements.

III. TAQABUL IN THE PRESENT TENSE

The oppositional relationship between the two present verbs *Yusirrun* vs. *yu'linun* or *Tusirrun* vs. *Tu'linun* (confide vs. reveal) is found in several verses. The present tense creates specific connotations according to the context in which these oppositional dualities are used within a restrictive collocational relation where the two cannot be separated nor substituted. This representation is found in the following verses:

No.	Verse	Chapter & verse No.
1.	But do they not know that Allah knows what they conceal and what they declare?	2:77
2.	Indeed, they enfold 'what is in' their hearts, 'trying' to hide it from Him! But even when they cover themselves with their clothes, He knows what they conceal and what they reveal. Surely He knows best what is 'hidden' in the heart.	11:5
3.	Surely Allah knows all that they conceal and all that they disclose. He certainly does not love those who are steeped in arrogance.	16:23

According to Al-Tabari (2000), the first verse in the previous table refers to their concealed disbelief and denial of Muhammad – peace and blessings of Almighty Allah be upon him – and their declaration is saying to the believers that they believe. It also could mean that the extensive knowledge of Almighty Allah includes what those who deny Muhammad conceal and do not reveal to him nor to the believers.

The context in this verse requires the use of the present tense verb *Yusirrun* and not any of its synonyms within an oppositional relationship with its counterpart – the verb *Yu'linun* and not its other synonyms either. This pairing in many verses is due to the pattern in which this oppositional relationship is mentioned. The context is directed towards a specific connotation achieved by the word *Tusirrun* and that is consistent with its lexical meaning. *Serr* includes *Ikhfa'*'s intangible and material (figurative) meaning. In addition, as the context states Almighty Allah's unlimited knowledge, the word *Yusirrun* is present in all its semantic shades, and not any of its synonyms, such as *Kitman*, *Ikhfa'*, *Sitr* or others. Each synonym is directed towards a different intentional connotation, depending on its context. The same applies to the verb *yu'linun*, whose all synonyms cannot substitute it because they are far from conveying the intended meaning. *I'lan* – as mentioned above – is a subsequent event of the concealment, or something that can happen after a secret is kept. *I'lan* has several forms, like having sound or having both sound and movement (event). Moreover, *I'lan* is more general than *Idhar* or *Ibda'* and more revealing and declaring of what a person hides inside.

Based on the verses mentioned in the above table, it is found that there is an oppositional correlation between the two words *Tusirrun* and *Tu'linun* that are in the accusative present tense form and with their subject as the plural *Was* (Waw Al-Jama'a). This whole unit indicates continuity and renewal in the process of *Israr* and the corresponding *I'lan*, since the *Israr* of the unbelievers and others is a continuous habit that involves hiding things they believe or intend to do in terms of actions or sayings against Islam and its people, as well as their explicit declaration of what they had previously *Asaru* (concealed). However, despite these deceptive behaviors and actions, Not 'even' an atom's weight is hidden from Almighty Allah regarding their concealment or announcement. As in the verse "Indeed, they enfold 'what is in' their hearts, 'trying' to hide it from Him! But even when they cover themselves with their clothes, He knows what they conceal and what they reveal. Surely He knows best what is 'hidden' in the heart" (Hud: 5), restricting the two present verbs *Yusirrun* and *yu'linun* in the contradictory contrast requires the presence of this collocation and not other synonyms. The context exhibits the scene of infidels who if the Messenger of Allah, peace and blessings of Almighty Allah be upon him – met with them lowered themselves, bended, turned their backs, and hid their faces in their garments to distance themselves and due to the hate of meeting him. They thought that this was hidden from him or Almighty Allah, and thus the verse came down (Al-Andalusi, 1992).

Almighty Allah says in the Noble Quran: "He knows whatever is in the heavens and the earth. And He knows whatever you conceal and whatever you reveal. For Allah knows best what is 'hidden' in the heart" (64:4). The connotation indicates that He knows what they conceal and what they reveal, so beware of His wrath in both cases (Al-Nasafi, 1998).

The collocation of these two opposite words has an important semantic connotation, Al-Nisaburi (1995) states. It also includes a scolding because Almighty Allah is aware of the concealed and the announced, while the idols that they worshiped are essentially inanimate objects with no feelings, so how could they be worshiped! (Ibid).

By examining the representations of contradictory contrast in the expressions of *Serr* and *Alan* in the Noble Qur'an and their synonyms, we find a pair of verbs in the present tense *Tukinnu* and *Yu'linun*, and this is evident in the

example of Almighty Allah' saying: "And surely your Lord knows what their hearts conceal and what they reveal" (Al-Naml: 74).

Almighty Allah informs us of the capacity of His knowledge, beginning with what pertains to humans, then refers to the chests, where the hearts which can resonate are placed. He says: "...but it is the hearts in the chests that grow blind." On the other hand, I'lan is attributed to them, but not to hearts, because the announcement is an act of the senses. Moreover, since what is hidden in the heart affects the senses and is considered the reason for its revelation, Iknan precedes the I'lan. For example, Tukinnu means to hide and refers to the hostility and plots against the messenger – peace of blessings of Almighty Allah be upon him (Andalusi, 1992).

IV. CONTRADICTION CONTRAST IN THE IMPERATIVE MOOD

No.	Verse	Chapter & verse No.
1.	Whether you speak secretly or openly—He surely knows best what is 'hidden' in the heart.	67:13

Ibn Manzur points out that Jahara means appearing without a cover in between (Ibn Manzur, 1993). This oppositional duality seeks to restrict the Qur'anic connotation in a way that is required by the context. Since Jahar entails loudness of the voice in front of a group of people and an explicit disclosure of what is hidden within the heart, it best conveys the intended meaning and not other synonyms. I'lan, for example, is not necessarily achieved through voice, a matter can be announced and revealed without resorting to the voice, or it can be in a medium-pitched voice that is not loud, but it may call for the presence of a crowd of people. By examining the previous verse, the oppositional pair found in the imperative mood is directed towards the infidels in Makkah when Almighty Allah says: "Whether you speak secretly or openly...", it is based on the context that indicates that the attempts of the infidels to conceal their words among themselves or to utter them loudly, but in fact is not hidden from Almighty Allah nor out of His scope of knowledge. Hidden knowledge does not stop at a place or time, but rather covers what is concealed in hearts.

Perhaps the reason for the revelation of this verse is to explain the situation of the infidels who were bothering the Messenger – peace and blessings of Almighty Allah be upon him – which is indicated by Al-Thaallabi, who reports that Ibn Abbas met those polytheists, who used to bother the Messenger of God, may God bless him and grant him peace. However, Gabriel told him what some of them said to each other: conceal your words so that the God of Muhammad will not hear (Al-Thaqabi, 2002).

As for choosing the imperative mood form for the two verbs Asirru and Ijharu, it is due to showing that whether the infidels concealed or announced their plots, hatred and deceit towards the Messenger, it is one and the same. This is evident in Al-Zamakhshari (1997)'s argument that the apparent meaning of the imperative is one of two: Israr concealment and Ijhar announcement. It means that Almighty Allah is equally knowledgeable whether you conceal or announce. Since He is All-Knowing of what exists in the hearts before the tongues convey them, so how could he not know what they say (Ibid)!

Ibn Ashour confirms the view of Al-Zamakhshari in explaining the reason for using the verbs in the imperative form. He argues that the imperative form of the words Asirru and Ijharu is used to indicate the indifference between the two, similar to "Fasbiru aw la Tasbiru" (52:16). This is often the case of most of the imperative verbs if they have opposites. Thus, the verse "He surely knows best what is hidden in the heart" explains the function of equalization which the imperative performs as well as the reason of its revelation. This means whether something is concealed or announced both states is equal to Almighty Allah. He is the All-knowing of what people keep in their hearts and what they reveal. Therefore the word Alim (The All-Knowing) is used as an examples of hyperbole (Ibn Ashour, 2000).

V. CONTRADICTION CONTRAST IN THE GERUND FORM (AL-MASDAR)

One of the forms of contradictory contrast of Serr and Alan is the Gerund. Based on the context, a set of verses that contains the collocation of Serr and Alan when addressing the subject of charity are as follows:

No.	Verse	Chapter & verse No.
1.	Those who spend their wealth in charity day and night, secretly and openly—their reward is with their Lord, and there will be no fear for them, nor will they grieve.	2:274
2.	And 'they are' those who endure patiently, seeking their Lord's pleasure, establish prayer, donate from what We have provided for them—secretly and openly—and respond to evil with good. It is they who will have the ultimate abode:	13:22
3.	Tell My believing servants to establish prayer and donate from what We have provided for them—openly and secretly—before the arrival of a Day in which there will be no ransom or friendly connections.	14:31

The Qur'anic context in the previous verses calls for the use of Serran and Alaniah within a collateral and coherent relationship to emphasize the meaning and strengthen its coherence in an exquisite pattern that reveals charity as a human behavior inherent in it. It is also coupled with the most important pillars of religion, which is the performing of prayer, as well as continuing to give charity day and night without stopping or regressing.

This is supported by Al-Razi in his interpretation in which he states that the verse Serran and Alaniah refers to doing whatever is at disposal: Serran if possible and Alaniah if not, without thinking that it might seem as hypocrisy. On the other hand, abstaining from charity for fear of looking hypocritical is hypocrisy in itself. Moreover, the verse might refer to secrecy Serran for charity and openly Alaniah for Zakat, for declaring Zakat is considered declaring an obligation – which is desirable.

Another example of contradictory contrast in the Gerund form is the collocation of Serr and Jahr, found in the following verses:

No.	Verse	Chapter & verse No.
1.	Allah presents an example: a slave [who is] owned and unable to do a thing and he to whom We have provided from Us good provision, so he spends from it secretly and publicly. Can they be equal? Praise to Allah! But most of them do not know.	16:75
2.	And He is Allah, [the only deity] in the heavens and the earth. He knows your secret and what you make public, and He knows that which you earn.	6:3

The contradictory contrast between the two words Serr and Jahr in the previous two verses is present in a different representation from the ones before them, namely Serran and Alaniyah, due to the context's requirements indicating that continuous spending is performed by the free person and not the slave. The slave does not have the means to spend in contrast to the free person's capacity, whether secretly or in public. Jahr here is not only the opposite of Serr, but it also indicates the excessive exaggerated appearance. Accordingly, the context of this verse demonstrates the full ability of the free man to control his money and spend it Serran (secretly), or Jahran (publicly), including openly Alanan because it is included in the term jahran, but not vice versa. Therefore, the verse includes the two furthest verbs in meaning Serran and Jahran to indicate the complete disposition, not just the ability (Qaddumi, n.d.).

The mentioning of Serr and Jahr is here to indicate the complete disposition, meaning to spend as desired. Serr precedes Jahr because the context demonstrates that the free men's best practice is in spending secretly better than publicly. Almighty Allah says: "To give charity publicly is good, but to give to the poor privately is better for you, and He will absolve you of your sins. And Allah is All-Aware of what you do" (2:271) (Ibid).

Perhaps the selection of the words Serr and Jahr as gerunds shows the effect of the gerund form on the semantic connotation that conveys generality and infinity. The unparalleled spending of these people is not restricted to a specific time, for they do not strive to search for ways of spending, whether secretly or openly since it is their habit as long as they are alive.

VI. CONCLUSION

The research concludes the following:

- The study has investigated the collocational oppositional representation of the two words Serr and Alan and their synonyms, which was divided into two: contradictory contrast in verbs, contradictory contrast in the gerund form (Masdar).
- The study of many of these patterns has shown a clear effect in directing the Qur'anic connotation according to the context or position of the collocation.
- The collocations of the contradictory contrast represented in the expressions of Serr and Alan established a distinct model requiring the combination of these two opposites together for the purpose of creating an intended connotation that is not achieved by any other synonyms.
- The selection of the gerunds Serran and Alaniyah shows the effect of the gerund form on the semantic connotation that conveys generality and infinity. The unparalleled charity spending of these people is not restricted to a specific time, for they do not strive to search for ways of spending secretly or openly, since it is their habit as long as they are alive.
- It has been proven that the context cannot take in the word asrartum to denote what the word Akhfaitum denotes. Serr, as mentioned above, indicates keeping a secret within one's heart or between him/her and others, while Ikhfa' means not revealing the matter to others, which indicates that it is more specific, and that the word Serr does not convey the same meaning.
- The choice of the verb Jahara and not the verb A'lana or Adhara is due to the fact that Jahr is more general and encompasses a broader scope. If you reveal a matter to one or two people, you say Atdhartu and not Jahartu, unless it relates a group of people.

REFERENCES

- [1] Abu Al-Saud, Muhammad bin Muhammad. (d. D). *The Interpretation of Abu Al-Saud*, Dar Ihya' Al-Turath Al-Arabi, Beirut.
- [2] Al-Andalusi, M. (1992). *Tafseer Al-Bahr Al-Muheet*, First Edition, edited by Sidqi Muhammad Jamil, Dar Al-Fikr, Beirut.
- [3] Al-Askari, H. (1998). *The Two Industries*, edited by Ali Al-Bedjaoui, 1st Edition, Al-Asriyya Library, Beirut.
- [4] Al-Askari, H. (DT). *Linguistic Differences*, edited by: Muhammad Ibrahim Salim, First Edition, Dar Al-Alam and Al-Thaqafah for Publishing and Distribution, Cairo, Egypt.
- [5] Al-Isfahani, H. (1992). *The Vocabulary of Gharib Al-Qur'an*, edited by: Safwan Adnan Al-Daoudi, 1st Edition, Al-Dar Al-

- Shamiya, Damascus
- [6] Al-Maraghi, A. (1946). *Tafsir Al-Maraghi*, d. T, ed. 1, Mustafa Al-Babi Al-Halabi Company and Printing Press, Cairo.
 - [7] Al-Matredi, M. (2005). *Interpretations of the Summis*, edited by: Majdi Baslum, 1st Edition, Dar Al-Kotob Al-Ilmiyah, Beirut.
 - [8] Al-Nassfi, A. (1998). *Perceptions of Revelation and the Truths of Interpretation*, edited by: Youssef Bedaiwi, First Edition, Dar Al-Kallam Al-Tayeb, Beirut.
 - [9] Al-Nisaburi, H. (1995). *Gharib Al-Qur'an wa Raghaib Al-Furqan*, edited by: Zakaria Omairat, 1st Edition, Dar Al-Kotob Al-Ilmiyah, Beirut.
 - [10] Al-Qartajanni, H. (1981). *Minhaj Al-Bulagha and Siraj Al-Udabaa*, edited by: Muhammad Al-Habib Bin Al-Khawja, 2nd Edition, Dar Al-Gharb Al-Islami, Beirut.
 - [11] Al-Qasimi, M. (1997) *Mahasin Al-Ta'wil*, edited by: Muhammad Basil Uyun Al-Soud, 1st Edition, Dar Al-Kutub Al-Ilmiyah, Beirut.
 - [12] Al-Qayrawani, Abu Ali Ibn Rashi. (1972). *Al-Umda in the Beauties of Poetry*, Literature and Criticism, edited by Muhammad Muhyiddin, 4th Edition, Dar Al-Jeel, Beirut.
 - [13] Al-Quraan, F. (2006). *Contrast and Symmetry in the Noble Qur'an*, ed. 1 The World of Modern Books, Jadara Lilkitab Al-Alami, Beirut.
 - [14] Al-Razi, M. (dt). *Keys of the Unseen – Mafateeh Al-Ghaib*, D. Th, First Edition, Dar Ihya' Al-Turath Al-Arabi, Beirut.
 - [15] Al-Shawkani, M. (1994). *Fatah Al-Qadeer*, D. Th, ed. 1, Dar Ibn Katheer, Damascus.
 - [16] Al-Tabari, M. (2000). *Jami' al-Bayan fi ta'weel Al- Qur'an*, edited by Ahmad Muhammad Shaker, First Edition, The Resala Foundation, Beirut.
 - [17] Al-Tha'labi, A. (2002). *Revealing and Explaining the Interpretation of the Qur'an*, edited by: Abu Muhammad Bin Ashour, 1st Edition, Dar Ihya' Al-Turath Al-Arabi, Beirut.
 - [18] Al-Zajjaj, A. (1988) *The Meanings of the Qur'an and Its Arabicization*, edited by: Abd al-Jalil Abdo Shalabi, 1st Edition, Dar al-Kutub, Beirut.
 - [19] Al-Zamakhshari, M. (1997). *Disclosure of the facts of revelation and the narration the aspects of interpretation*, D. Th, i 1, Dar Ihya' Al-Turath Al-Arabi, Beirut.
 - [20] Bazi, M. (2010). *Text Contrasts and Rhetoric of Discourse, Toward a Contrastive Interpretation*, Arab Science Publishers, Beirut, Lebanon.
 - [21] Bin Safia, A., Judy, N. (2015). Contrast and its rhetoric in the writings of the Ancients and Modernists, *Journal of the Generation of Literary and Intellectual Studies*, Center for the Generation of Scientific Research, 11(1), 1-15.
 - [22] Blumenthal, A. S. (1972). *language and symbolic system* New York p 68
 - [23] Diraz, A. (1985). *The Great News, New Views of the Qur'an*, Dar Al Thaqafa, Doha, Qatar.
 - [24] Eid, R. (dt). *The Philosophy of Arabic Rhetoric between Technology and Evolution*, DT, Monchaat Al Maaref, Egypt.
 - [25] Ezz El-Din, A. (2010). *The Method of Contrast in the Last Quarter of the Holy Qur'an, A Stylistic Study*, R. Ma, Al-Hajj Lakhdar Batna University.
 - [26] Ibn Ashour, M. (2000). *Liberation and Enlightenment*, Arab History Foundation, Beirut.
 - [27] Ibn Manzoor, c. (1993). *Lisan Al Arab*, 3rd Edition, Dar Sader, Beirut.
 - [28] Jabal, M. (2010) *the etymological dictionary for rooting the expressions of the Noble Qur'an (rooted by stating the relationships between the words of the Noble Qur'an with their sounds and their meanings)*, Literature Library, Cairo.
 - [29] Khawaldeh, H. (2014). *The Significance of switching collocations in the Holy Quran: An Analytical Study*, Master Thesis, The Hashemite University, Jordan.
 - [30] Khoshnao, N. (2011). The conditional structure indicating contrasting duality of the behaviour of hypocrites in the Holy Qur'an, *Journal of Arts, University of Baghdad - Faculty of Arts*, 95(1), 1-25.
 - [31] Ola, M. (2016). *Dualities in the Qur'an: A Study of Characteristics, Methodology, and Aspects of Complementarity and Contrast*, Islamic Knowledge, International Institute for Islamic Thought, Jordan Office, Year 22, Issue 86.
 - [32] Qaddumi, S. (d. D). *The semantic interpretation meanings in Surah Al-Nahl*, Dar Al-Wadah, Jordan.



Saad A. Meqdad is an associate professor at the Faculty of Arts and Science, Applied Science Private University, Amman, Jordan. He received his PhD in Arabic language and literature (Syntax & Semantics) from the University of Jordan in 2011. His main areas of interest include Arabic linguistics and semantics. He was awarded Top Researcher at the Faculty of Arts and Science, Applied Science Private University in 2018.

Mohammed O. Aburahme is an assistant professor at the Faculty of Arts and Science, Applied Science Private University, Amman, Jordan. He received his PhD in Arabic language and literature (Linguistics & Syntax) from the University of Jordan in 2020. His main areas of interest include linguistics, grammar and semantics.



Sayel H. Al-Hawawsheh is an associate professor at the Faculty of Arts and Sciences, Applied Science Private University, Amman, Jordan. He received his PhD in Arabic language and literature (Syntax & Semantics) from the University of Jordan in 2012. His main areas of interest include linguistics, semantics and rhetoric of the Noble Quran.



Mohammad A. Al-Taher is an assistant professor at Applied Science Private University, Amman, Jordan. He received his PhD in (English-Arabic) Translation from the University of Salford in 2008. His main areas of interest include translating news report and the Noble Quran.

Online-Based L2 Writing Courses and Practicing Metacognitive Strategies: Teacher-Regulated or Individualized?

Maryam Shirvani

Faculty of Arts and Architecture, Central Tehran Branch, Islamic Azad University, Tehran, Iran

Reza Porkar

TEFL Department, North Tehran Branch, Islamic Azad University, Tehran, Iran

Abstract—Research findings show the usefulness of employing metacognitive strategies in writing classes. However, the approach toward teaching the strategies is not mainly addressed. The present study investigated the impact of two methods on metacognitive strategies in an online writing course. In doing so, 20 intermediate EFL learners ($n_1=n_2=10$) in two classes were randomly assigned to two treatment conditions. A sample of the IELTS test administered at the onset of the study verified the participants' homogeneity regarding English proficiency. In one group, Teacher-regulated Metacognitive Instruction (TRMI), the teacher taught metacognitive strategies during the different stages of writing tasks. In the second group, Individualized Metacognitive Practices (IMP), the teacher did not teach the metacognitive strategies and only had a facilitating role. The learners used a questionnaire (Zhang & Qin, 2018) to practice the strategies. After the treatment, the groups sat for a writing posttest and answered a metacognitive strategies questionnaire. The independent samples t-test revealed that the IMP outperformed the TRMI in argumentative essay writing. The frequency count obtained from the respondents' answers to the questionnaire showed that IMP used more strategies in the three levels of planning, monitoring, and evaluating. The study has implications for EFL/ESL teachers and scholars interested in reflective practices.

Index Terms—essay writing, explicit teaching, individualized practices, metacognitive strategies, online writing

I. INTRODUCTION

Metacognitive strategies, also called self-directed learning skills or regulatory skills, refer to executive processes that govern and direct thought processes during planning, monitoring, and evaluation (Briggs et al., 2012). Oxford (2016) defines metacognitive strategies as the tactics which lead learners to self-directed and responsible learning. Several studies have emphasized the use of metacognitive strategies in second/foreign language learning. Such studies indicate that employing the strategies leads to self-regulation, empowers individuals to plan, sequence, and monitor their learning and perform more successfully in language tasks (Al-jarrah et al., 2018; Cer, 2019; Fiani, 2020; Flavell, 2016; Polio, 2017; Yulianti, 2018).

Language learners have always found L2 writing demanding (Cer, 2019; Oxford, 2016). Metacognitive strategies play a vital role in writing since the skill requires learners to consciously employ various strategies (Rashtchi et al., 2019) and in different stages. Using strategies in the pre-writing phase would enable learners to think and find genuine ideas (Rashtchi & Beiki, 2015; Rashtchi & Porkar, 2020). In the while writing stage, learners need to use cognitive and metacognitive strategies to accomplish the task (Rashtchi, 2019; Rashtchi & Mohammadi, 2017). After writing task completion, learners need to evaluate and revise their work (Rashtchi & Ghandi, 2011). Thus, teaching metacognitive strategies can enable learners to overcome their challenges while writing a composition. As Schraw (1998) argues, metacognition is necessary for successful learning because it allows students to focus on their cognitive skills and helps teachers understand the obstacles learners encounter during the learning process. Metacognitive strategies help learners become aware of the processes they should follow for productive writing (Xiao, 2007). As Flavell (1979) argues, metacognition is the act of relying on thinking and monitoring while doing a task. Studying metacognitive strategies contributes to understanding how individuals think, pay attention, solve a problem, and communicate, facilitating self-instruction and self-regulation. Metacognition is learning to learn and refers to discovering how applying beneficial strategies will result in learning (Schraw et al., 2006). In line with Xiao (2007), the present study's authors assume that employing metacognitive strategies in writing classes can contribute to improving EFL learners' argumentative essay writing. Therefore, integrating metacognitive activities with writing can help EFL learners overcome the challenges of L2 writing.

II. LITERATURE REVIEW

Although metacognitive strategies are likely to be an indicator of success in different language skills (Aryanjam et al., 2020; Rashtchi & Khani, 2010), the literature has documented mixed success in learners' desire to monitor their studies (Entwistle & McCune, 2013), which could be due to different factors, such as finding strategies that help learners with diverse backgrounds. Another impediment might be the instructors' lack of knowledge of their learners' previous training and existing strategies (Teng, 2020), hindering fruitful learning. While teaching metacognitive strategies, learners' background knowledge needs to be prioritized and used for better results (Young & Fry, 2008).

The literature on applying metacognitive strategies in writing shows that the issue has been explored from different aspects. For example, Wang and Han (2017) found that the participants were labeled excellent or poor due to the types of metacognitive strategies they used in writing tasks. The study suggested that teaching metacognitive strategies would improve the writing skills of poor learners. Fiani (2020) and Qin and Zhang (2018), in their studies, concluded that proficient learners made use of metacognitive strategies more often compared to those who lacked sufficient proficiency.

Regarding online courses, the implementation of metacognitive strategies has been growing in significance since more online-based classes are held worldwide due to the COVID-19 pandemic. As a result, the importance of equipping learners with metacognitive strategies has risen rapidly. The strategies can help learners control their learning. Moreover, most studies have investigated metacognitive strategies in traditional learning contexts, and there are insufficient investigations regarding the use of such strategies in online-based writing courses.

Although teaching metacognitive strategies, including planning, monitoring, and evaluating, has been emphasized by different scholars (e.g., Alamri, 2019; Al-jarrah et al., 2018; Al Moqbali et al., 2020; Cer, 2019; Paris & Winograd, 1990), it is not clear whether teachers' assistance in drawing learners' attention to metacognitive strategies is necessary for improving learners' writing ability. Thus, the researchers intended to examine whether teachers' explicit instruction of metacognitive strategies or learners' individualized focus on such strategies could result in more significant results in writing argumentative essays. Consequently, the present quasi-experimental study with a non-equivalent control group pretest-posttest design (Rashtchi & Birjandi, 2018) addressed the following research questions:

RQ1: Do teacher-regulated metacognitive strategy use and individualized metacognitive strategy use have different impacts on EFL learners' argumentative essay writing?

RQ2: What is the frequency of metacognitive strategies used in the Teacher-regulated Metacognitive Instruction and the Individualized Metacognitive Practices groups?

III. METHODOLOGY

A. Participants

Twenty EFL learners (8 males and 12 females) with the age range of 19 to 22 participated in the study. They were university students in TEFL or Translation Studies who had taken a private writing course and had formed two online classes (each class with ten learners). The researchers randomly assigned the groups to two treatment conditions: the Teacher-regulated Metacognitive Instruction group (TRMI) practiced metacognitive strategies under the teacher's instruction and supervision. The Individualized Metacognitive Practices group (IMP) employed strategies based on self-reflection without the teacher's explicit instruction. At the onset of the study, the participants took a free online IELTS practice test (available at <https://takeielts.britishcouncil.org/take-ielts/prepare/free-ielts-practice-tests>). The results indicated that they were at B2 (5-5.5) English language proficiency level.

B. Instruments

The first instrument used for data collection was a writing pretest on a topic selected from the IELTS test task two: *"Some people say that individuals should change jobs during their working life often while others believe that doing the same job has advantages to individuals, companies, and society. Discuss both views and give your opinion."* The same topic was employed in the posttest. Besides, a writing rubric (Appendix) was used to score the participants' writings before and after the treatment. The rubric was based on the IELTS writing band descriptors (public version) and tapped task achievement, grammatical range and accuracy, lexical resources, and cohesion and coherence.

Two raters scored the participants' papers before and after the treatment. The inter-rater reliability using Pearson product-moment correlation coefficient showed that the two raters were consistent in their scorings. The inter-rater reliability indices for the writing pretest and posttest were .85 and .89, respectively.

Another instrument was the Questionnaire on Language Learners' Metacognitive Writing Strategies in Multimedia Environments (Zhang & Qin, 2018). The questionnaire has two sections. The first section addresses the respondents' demographic information, which the researchers modified to fit the respondents' nationality (Iranian). The second section comprises 23 items on a six-point Likert scale from "Strongly Disagree=1" to "Strongly Agree=6" and focuses on a "three-factor metacognitive structure," including advanced planning before writing, elaborate monitoring during writing, and prompt evaluating after writing" (Zhang & Qin, 2018, p. 169). The questionnaire, designed for EFL learners, is a valid and reliable instrument (available online, see References for the URL). However, the questionnaire was piloted for reliability through administration to 30 learners with similar characteristics to the participants. Cronbach's alpha confirmed that it was reliable regarding its components: planning (.79), monitoring (.80), and evaluating (.85).

C. Materials

The coursebook was *Practical writer with readings* (Bailey & Powell, 2008). The book helped the teacher instruct learners on writing different types of essays, mechanics of writing, and grammar.

D. Procedure

The study took 12 sessions, each session 90 minutes, in six weeks. Each week, one session was allocated to students' argumentative writing and metacognitive practices (Sundays) and one session to teach grammar, mechanics, and coherence in writing (Tuesdays). The first and last sessions were devoted to writing pretest and posttest to enable the researchers to ensure that the learners were homogenous regarding their writing skills.

The study platform was Adobe Connect because of its freedom to share videos, group learners, and use the board. However, WhatsApp was also used to communicate before and after class. The participants used e-mails to send their assignments.

During the treatment, the participants wrote five argumentative essays. The essays were corrected and returned to the participants in the successive session. Table 1 shows the topics:

TABLE 1
THE TOPICS WRITTEN BY THE PARTICIPANTS DURING THE TREATMENT

Sessions	Activities	
1	Pretest	Some people say that individuals should change jobs during their working life often, while others believe that doing the same job has advantages for individuals, companies, and society. Discuss both views and give your opinion.
3	Classroom writing	In the future, more people will choose to go on holiday in their own country and not travel abroad. Do you agree or disagree?
5	Classroom writing	In many countries, paying for things using mobile phone apps is becoming common. Does this development have more advantages or more disadvantages?
7	Classroom writing	Many manufactured foods and drink products contain high levels of sugar, which causes many health problems. Sugary products should be made more expensive to encourage people to consume less sugar. Do you agree or disagree?
9	Classroom writing	Nowadays, many people complain that they have difficulties getting enough sleep. What problems can lack of sleep cause? What can be done about lack of sleep?
11	Classroom writing	Nowadays, more and more younger people need to compete with older people for the same jobs. What problems does this cause? What would you suggest as a solution?
12	Posttest	Some people say that individuals should change jobs during their working life often, while others believe that doing the same job has advantages for individuals, companies, and society. Discuss both views and give your opinion.

E. Teacher-regulated Metacognitive Instruction (TRMI) Group

The participants in the TRMI group wrote under the teacher's supervision and instruction. As the first step in the online writing session, the teacher helped the learners plan before writing by encouraging them to think about the topic and write down their ideas. She asked the participants to arrange their ideas in the order they wanted them to appear in their compositions. During writing, the teacher asked the learners first to jot ideas down without trying to write correctly regarding grammar and mechanics. It was important to put ideas together coherently and develop an argumentative essay. The teacher explained the benefits of outlining and asked them to prepare outlines before writing their essays. After the first draft, they were suggested to correct their papers grammatically, change the choice of words, revise, and edit. The participants were free to use online or other sources while writing. After the while writing stage, they were expected to read their essays and evaluate their writings based on the rubric (Appendix).

F. Individualized Metacognitive Instruction (IMP) Group

First, the participants received the Questionnaire on Language Learners' Metacognitive Writing Strategies in Multimedia Environments (Zhang & Qin, 2018) before writing. The teacher asked them to go through the questionnaire's items. The first session of writing session was confusing. However, the teacher invited the learners to reflect on the questionnaire items, think about them, and write based on what they perceived from the items. The teacher answered their questions and was ready to help, but she did not give instructions on planning, monitoring, and evaluating stages, as she did in the TRMI group. The emphasis in this class was on individualized thinking and writing with the help of the questionnaire. They were free to use online sources and could interact with their classmates.

G. Posttest

The participants wrote on the same topic of the pretest, as shown in Table 1. Both groups answered the Questionnaire on Language Learners' Metacognitive Writing Strategies in Multimedia Environments. The questionnaire was administered online through google to give the opportunity to the TRMI to have enough time to think about the items and take their time while answering. The participants had two days to answer the questionnaire and send it to the teacher. This decision could help the researchers control the effect of constant exposure of the IMP group to the tool.

The essays were scored based on the rubric. Two raters scored the papers, and after computing the inter-rater reliability ($r=.89$), the mean of the two scorings was considered the final score of each learner.

IV. RESULTS

Independent samples t-test was used to compare the participants' essays before and after the treatment. Table 2 shows the descriptive statistics of the writing pretest. The skewness ratios for TRMI ($M=12.2$, $SD=.63$) and IMP ($M=11.7$, $SD=.67$) were .19 and .63, respectively (obtained from dividing the statistic by standard error). The ratios fell within the range of ± 1.96 , indicating the normality of the distribution of the scores in the groups. Thus, the researchers could run parametric tests.

TABLE 2
DESCRIPTIVE STATISTICS, WRITING PRETEST

	N	Min.	Max.	Mean	SD	Statistic	Skewness Std. Error
TRMI	10	11.00	13.00	12.2000	.63246	-.132	.687
IMP	10	11.00	13.00	11.7000	.67495	.434	.687

An independent samples t-test was run to compare the means of the groups. As shown in Table 3, the results of Levene's test ($F=.255$, $p>.05$) indicate that the homogeneity of the variances is assumed. The results of the t-test for comparing means: $t(18)=1.7$, $p>.05$ (two-tailed) show no statistically significant difference between the groups before the treatment.

TABLE 3
INDEPENDENT SAMPLES T-TEST, WRITING PRETEST

	Levene's Test for Equality of Variances		t-test for Equality of Means						
	F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
Equal variances assumed	.255	.620	1.709	18	.105	.5000	.29250	-1.1452	1.1452

Table 4 shows the descriptive statistics of the groups after the treatment. The skewness ratios for TRMI ($M=15.4$, $SD=.7$) and IMP ($M=17.7$, $SD=.67$) fall within ± 1.96 (1.13 and .63, respectively). Therefore, the distribution of the scores is normal, and it is legitimate to run parametric tests.

TABLE 4
DESCRIPTIVE STATISTICS, WRITING POSTTEST

	N	Min.	Max.	Mean	SD	Statistic	Skewness Std. Error
TRMI	10	14.00	16.00	15.4000	.69921	-.780	.687
IMP	10	17.00	19.00	17.7000	.67495	.434	.687

Table 5 shows the results of the independent samples t-test after the treatment. Levene's test ($F=.955$, $p>.05$) indicates that the homogeneity of the variances is assumed. The results of the t-test for comparing means: $t(18)=7.48$, $p<.001$ (two-tailed) show a statistically significant difference between the groups after the treatment. The magnitude of the differences in the means (mean difference 2.30, 95% CI: -2.9 to -1.6) was large. Therefore, a statistically significant difference between the groups was confirmed.

TABLE 5
INDEPENDENT SAMPLES T-TEST, WRITING POSTTEST

	Levene's Test for Equality of Variances		t-test for Equality of Means						
	F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
Equal variances assumed	.082	.778	-7.484	18	.000	-2.30000	.30732	-2.94565	1.65435

The effect size (η^2) equals 0.29, which indicates a large effect size (Cohen, 1988, pp. 284-187, 0.01=small effect, 0.06= moderate effect, 0.14= large effect.). In other words, 29% of the variance in vocabulary knowledge (dependent variable) is explained by the independent variable (metacognitive strategies).

Frequency of Metacognitive Strategies in Online Writing Course

Table 6 indicates the frequency of planning strategies in TRMI and IMP groups. The first item is the most agreed item between the two groups. However, item 4, another most agreed-upon item by IMP, shows that this group was more concerned about grammatical correctness than the TRMI. Item 3 was the least agreed-upon item for TRMI, probably because of the teacher's control of the classroom procedures. The participants' answers to item 7 show that both groups used online materials and were aware of the value of brainstorming for generating ideas.

TABLE 6
THE FREQUENCY OF USE FOR PLANNING STRATEGIES

Strategies: Advanced planning before writing	Strongly Agree to Slightly Agree	Strongly Agree to Slightly Agree	Strongly Disagree to Slightly Disagree	Strongly Disagree to Slightly Disagree
Before I started writing in the multimedia environment,	TRMI frequency	IMP frequency	TRMI frequency	IMP frequency
1. I had a plan in my mind for how I was going to structure each paragraph in my essay.	7	10	3	-
2. I made an outline, including a list of the key points of view that I want to include in my essay.	8	9	2	1
3. I planned what language features I was going to use in my essay with reference to the writing topic.	7	9	3	1
4. I thought about the goal I wanted to achieve in my writing (e.g., using a new word or a new sentence structure I have learned, avoiding a mistake I had made before, getting a high score, etc.).	6	10	4	-
5. I thought about how much time I should spend on each part of the essay.	3	5	7	5
6. I collected relevant materials based on the writing topic, doing some reading preparation.	5	7	5	3
7. I planned the use of online materials, aiming at the efficient use of network resources.	9	10	1	0

Table 7 indicates the frequency of monitoring strategies in TRMI and IMP groups. The IMP group was more involved in reflection than TRMI, as shown in the frequency of the items that required thinking (items 11, 14, 18, 19). It can be assumed that reflection can be cultivated among learners and can lead to using metacognitive strategies associated with the monitoring dimension in online writing classes.

TABLE 7
THE FREQUENCY OF USE FOR MONITORING STRATEGIES

Strategies: Elaborate monitoring during writing,	Strongly Agree to Slightly Agree	Strongly Agree to Slightly Agree	Strongly Disagree to Slightly Disagree	Strongly Disagree to Slightly Disagree
When I was writing in the multimedia environment,	TRMI frequency	IMP frequency	TRMI frequency	IMP frequency
8. I tried to focus my attention on choosing appropriate words and phrases.	7	8	3	2
9. I tried to think about whether the arguments followed the instruction of the essay.	6	9	4	1
10. I tried to mark the places in the composition with different colors that I thought required revision. I wouldn't revise them until I had completed my writing because I wouldn't like to break into my thoughts.	7	7	3	3
11. I tried to think about how much time I had remaining, adjusting my time arrangements to ensure completion of the writing task.	8	10	2	-
12. I tried to think about how to connect different parts of my essay.	7	10	3	-
13. I tried to think about whether I was using the correct grammar (e.g., tenses, prepositions, etc.).	8	6	2	4
14. I tried to think about whether I was using appropriate punctuation as well as the letter case.	9	10	1	0
15. I tried to modify the mistakes, following the prompts on the computer screen.	9	3	1	7
16. I tried to think about how many arguments I should have in the essay.	6	9	4	1
17. I tried to seek help from an online dictionary if I did not know how to express my own opinions.	10	10	-	-
18. I tried to think about what parts my essay should have.	7	10	-	3
19. I tried to monitor my writing actively, focusing my attention on the current writing task to avoid being distracted by other irrelevant information.	7	10	3	-

Table 8 illustrates the frequency of evaluating strategies in the study groups. The frequency of the respondents' answers shows that the IMP group had a better performance in using evaluating strategies, which signifies the superiority of individualized reflection on metacognitive strategies without the teacher's scaffolding.

TABLE 8
THE FREQUENCY OF USE FOR EVALUATING STRATEGIES

Strategies: Prompt evaluation after writing	Strongly Agree to Slightly Agree	Strongly Agree to Slightly Agree	Strongly Disagree to Slightly Disagree	Strongly Disagree to Slightly Disagree
After I finished writing in the multimedia environment,	TRMI frequency	IMP frequency	TRMI frequency	IMP frequency
20. I reread my essay and made sure that the language of my essay was clear.	7	10	3	-
21. I reread my essay and made sure that the organization was easy to follow.	7	10	3	-
22. I reread my essay and made sure that I had covered the content fully before I submitted it to my teacher.	7	10	3	-
23. I thought back to how I write and what I might do differently next time to improve my English writing.	-	10	10	-

V. DISCUSSION

The answer to the first research question obtained from comparing the means of TRMI and IMP showed that IMP outperformed TRMI in writing. Therefore, the individual focus was more effective for employing metacognitive strategies than receiving teachers' explicit instruction. This finding implies that teachers should encourage learners to focus and reflect on planning, monitoring, and evaluating during writing. The study highlights the role of teachers as facilitators who are ready to help learners when required. Explicit teaching of metacognitive strategies does not necessarily lead to their use by the learners. Individualized metacognitive strategies enhance learners' attention and allow them to engage in reflective practices (Sabah & Rashtchi, 2016). Learners' reflection and focus on metacognitive strategies without teachers' help causes mental involvement and contributes to conscious awareness to follow different stages in writing. Such practices help them overcome some of the challenges learners usually encounter while writing, such as generating ideas and finding appropriate words and structures. Besides, such focus helps them learn about their level of language proficiency, recognize their deficiencies, and thus use different online sources for text construction (Rashtchi & Khosroabadi, 2009). The present study aligns with Alamri (2019) that prior instruction is not necessary for using metacognitive strategies.

Another reason for the outperformance of the IMP group can be online courses. Learners in such classes might rely on themselves due to the lack of face-to-face interactions and feel more responsible for their learning. Accordingly, they may try to use strategies that help them in writing. The present study also finds support from Fitrianti and Susanti (2021), who concluded that learners use metacognitive strategies in online writing classes.

For answering the second research question, the researchers counted the frequency of the strategies used by the participants in each group. As the results showed, the IMP group used more planning strategies before getting started. The researchers assume that since the learners did not receive the teacher's explicit instruction, they tried to plan and follow a line of thought to write.

The frequency of the monitoring strategies also showed that the IMP group used them more than the TRMI. Individualized learning caused more cognitive involvement and boosted consciousness to focus on grammar and vocabulary needed for accurate writing (Rashtchi & Aghajanzadeh, 2008). Likewise, the IMP group used more strategies regarding evaluation strategies. Reflection on the questionnaire could increase their self-observation and self-evaluation due to not receiving the teacher's explicit instruction. Jozetajareh and Rashtchi (2019) argue that self-evaluation arises from self-correction and leads to more reflection. Researchers of the present study believe that encouraging students to reflect and write cultivates their learning responsibility and leads to autonomous learning.

VI. CONCLUSION

The present study revealed that learners who used metacognitive strategies in an online writing course without teachers' instruction of such strategies were more successful. Individualized learning cultivated conscious attention to planning, monitoring, and evaluating compositions. Consequently, learner autonomy was encouraged, and learners could use beneficial strategies more frequently.

However, this study was limited since it did not include the participants' journal writings or think-aloud protocols to clarify their challenges in writing tasks and employing metacognitive strategies. Further studies can focus on such aspects. The participants' personality characteristics could also have affected the results, which this study did not take into consideration. The researchers suggest investigating the impact of different error-correction strategies on using metacognitive strategies. The study has implications for EFL and ESL teachers who teach writing classes, particularly during the pandemic. Moreover, researchers interested in reflective practices can gain insights from this study.

APPENDIX. WRITING RUBRIC

UNIVERSITY of CAMBRIDGE
ESOL Examinations

IELTS TASK 2 Writing band descriptors (public version)

Band	Task Achievement	Coherence and Cohesion	Lexical Resource	Grammatical Range and Accuracy
9	<ul style="list-style-type: none"> fully addresses all parts of the task presents a fully developed position in answer to the question with relevant, fully extended and well supported ideas 	<ul style="list-style-type: none"> uses cohesion in such a way that it attracts no attention skilfully manages paragraphing 	<ul style="list-style-type: none"> uses a wide range of vocabulary with very natural and sophisticated control of lexical features; rare minor errors occur only as 'slips' 	<ul style="list-style-type: none"> uses a wide range of structures with full flexibility and accuracy; rare minor errors occur only as 'slips'
8	<ul style="list-style-type: none"> sufficiently addresses all parts of the task presents a well-developed response to the question with relevant, extended and supported ideas 	<ul style="list-style-type: none"> sequences information and ideas logically manages all aspects of cohesion well uses paragraphing sufficiently and appropriately 	<ul style="list-style-type: none"> uses a wide range of vocabulary fluently and flexibly to convey precise meanings skilfully uses uncommon lexical items but there may be occasional inaccuracies in word choice and collocation produces rare errors in spelling and/or word formation 	<ul style="list-style-type: none"> uses a wide range of structures the majority of sentences are error-free makes only very occasional errors or inappropriacies
7	<ul style="list-style-type: none"> addresses all parts of the task presents a clear position throughout the response presents, extends and supports main ideas, but there may be a tendency to overgeneralise and/or supporting ideas may lack focus 	<ul style="list-style-type: none"> logically organises information and ideas; there is clear progression throughout uses a range of cohesive devices appropriately although there may be some under-use presents a clear central topic within each paragraph 	<ul style="list-style-type: none"> uses a sufficient range of vocabulary to allow some flexibility and precision uses less common lexical items with some awareness of style and collocation may produce occasional errors in word choice, spelling and/or word formation 	<ul style="list-style-type: none"> uses a variety of complex structures produces frequent error-free sentences has good control of grammar and punctuation but may make a few errors
6	<ul style="list-style-type: none"> addresses all parts of the task although some parts may be more fully covered than others presents a relevant position although the conclusions may become unclear or repetitive presents relevant main ideas but some may be inadequately developed/unclear 	<ul style="list-style-type: none"> arranges information and ideas coherently and there is a clear overall progression uses cohesive devices effectively, but cohesion within and/or between sentences may be faulty or mechanical may not always use referencing clearly or appropriately uses paragraphing, but not always logically 	<ul style="list-style-type: none"> uses an adequate range of vocabulary for the task attempts to use less common vocabulary but with some inaccuracy makes some errors in spelling and/or word formation, but they do not impede communication 	<ul style="list-style-type: none"> uses a mix of simple and complex sentence forms makes some errors in grammar and punctuation but they rarely reduce communication

ACKNOWLEDGMENTS

The authors wish to thank the students who agreed to participate in the present study.

REFERENCES

- [1] Alamri, B. (2019). Exploring metacognitive strategies employed by ESL writers: Uses and awareness. *International Journal of English Linguistics*, 9(1), 159-168. <https://doi.org/10.5539/ijel.v9n1p159>
- [2] Al-jarrah, T. M., Mansor, N., Rashid, R. A., Ibrahim, B., & Al-Jarrah, J. M. (2018). EFL students' attitude toward using metacognitive strategies in writing. *English Language Teaching*, 11(10), 162-171. <https://doi.org/10.5539/elt.v11n10p162>
- [3] Al Moqbali, I. S., Al Humaidi, S., Al Mekhlafi, A., & Hilal, M. A. (2020). Metacognitive writing strategies used by Omani grade twelve students. *International Journal of Learning, Teaching and Educational Research*, 19(8), 214-232. <https://doi.org/https://doi.org/10.26803/ijlter.19.8.12>
- [4] Aryanjam, L., Rashtchi, M., & Maftoon, P. (2021). Boosting reading achievement by employing learner autonomy curriculum: Effects of strategy instruction. *Iranian Journal of English for Academic Purposes*, 10 (3), 51- 70.
- [5] Bailey, J., & Powell, P. (2008). *The practical writers with readings* (7th edition). Thomson Higher Education.
- [6] Briggs, A. R., Clark, J., & Hall, I. (2012). Building bridges: Understanding student transition to university. *Quality in Higher Education*, 18(1), 3-21. <https://doi.org/10.1080/13538322.2011.614468>
- [7] Cer, E. (2019). The instruction of writing strategies: The effect of the metacognitive strategy on the writing skills of pupils in secondary education. *SAGE Open*, 9(2), 1-17. <https://doi.org/10.1177/2158244019842681>
- [8] Cohen, J. W. (1988). *Statistical power analysis for the behavioral sciences* (2nd ed.). Lawrence Erlbaum.
- [9] Entwistle, N., & McCune, V. (2013). The disposition to understand for oneself at university: Integrating learning processes with motivation and metacognition. *British Journal of Educational Psychology*, 83(2), 267-279. <https://doi.org/10.1111/bjep.12010>
- [10] Fiani, A. (2020). Students' perception toward the enactment of metacognitive instruction in an EFL writing class: lesson learned from a private university in Indonesia. *Research and Innovation in Language Learning*, 3(3), 220-233. <http://dx.doi.org/10.33603/riill.v3i3.4105>
- [11] Fitrianti, N. A., & Arik Susanti, A. (2021). EFL students' metacognitive strategies in online-based learning: In relation to their writing quality. *PARAMASASTRA*, 8 (1), 1-19.
- [12] Flavell, J. H. (1979). Metacognition and cognitive monitoring: A new area of cognitive-developmental inquiry. *American Psychologist*, 34(10), 906-911. <https://doi.org/10.1037/0003-066X.34.10.906>
- [13] Flavell, J. H. (2016). Development of children's knowledge about the mind. In R. J. Sternberg, S. T. Fiske, & D. J. Foss (Eds.), *Scientists making a difference: One hundred eminent behavioral and brain scientists talk about their most important contributions* (pp. 198-201). Cambridge University Press.
- [14] JozeTajareh, M., & Rashtchi, M. (2019). The characteristics of reflective teacher and reflective teaching. *Roshd Foreign Language Teaching Journal*. 34(1). 7-13.

- [15] Oxford, R. L. (2016). *Teaching and researching language learning strategies*. Routledge.
- [16] Paris, S. G., & Winograd, P. (1990). How metacognition can promote academic learning and instruction. In B. F. Jones & L. Idol (Eds.), *Dimensions of thinking and cognitive instruction* (pp. 15–51). Lawrence Erlbaum.
- [17] Polio, C., & Friedman, D. A. (2017). *Understanding, evaluating, and conducting second language writing research*. Routledge.
- [18] Raoofi, S., Binandeh, M., & Rahmani, S. (2017). An Investigation into writing strategies and writing proficiency of university students. *Journal of Language Teaching and Research*, 8(1), 191-198. <https://doi.org/10.17507/jltr.0801.24>
- [19] Rashtchi, M. (2019). Scaffolding argumentative essay writing via reader-response approach: A case study. *Asian-Pacific Journal of Second and Foreign Language Education*, 4(12), 1-17. <https://doi.org/10.1186/s40862-019-0078-2>
- [20] Rashtchi, M., & Aghajanzadeh, M. (2008). Comparative critical reading strategy and writing achievement of Iranian EFL learners. *Journal of English Language Pedagogy and Practice*, 1(2), 117-130.
- [21] Rashtchi, M., & Khani, P. (2010). Improving Iranian EFL learners' oral proficiency through metacognitive strategies instruction. *Journal of English Language Studies*, 1(4), 137-156.
- [22] Rashtchi, M., & Ghandi, M. (2011). Writing revision strategies: Do they enhance writing ability? *Man and the Word (Zmogus ir Zodis)*, 13(3), 67-80.
- [23] Rashtchi, M., & Beiki, M. (2015). The effect of teacher-generated cooperative brainstorming versus learner-generated brainstorming on activating EFL learners' background knowledge in essay writing classes. *Indian Journal of Fundamental and Applied Life Sciences*, 5(S2), 1218-1227.
- [24] Rashtchi, M., & Birjandi, P. (2018). *Research methods a textbook for EFL learners*. Rahnama Press.
- [25] Rashtchi, M., & Mohammadi, M. A. (2017). Teaching lexical bundles to improve academic writing via tasks: Does the type of input matter? *Electronic Journal of Foreign Language Teaching*, 14(2), 201-219.
- [26] Rashtchi, M., Porkar, R., & Ghazi Mir Saeed, F. (2019). Product-based, process-based, and genre-based instructions in expository writing: Focusing on EFL learners' performance and strategy use. *European Journal of Education Studies*, 6(6), 115-136. <http://dx.doi.org/10.5281/zenodo.3427842>
- [27] Rashtchi, M., & Porkar, R. (2020). Brainstorming revisited: Does technology facilitate argumentative essay writing? *Language Teaching Research Quarterly*, 18, 40-52. <https://doi.org/10.32038/ltrq.2020.18.01>
- [28] Sabah, S., & Rashtchi, M. (2016). Critical thinking in personal narrative and reflective journal writings by in-service EFL teachers in Iran: Assessment of reflective writing. *Journal of Teaching Language Skills*, 35(3), 157-182. <https://doi.org/10.22099/jtls.2016.3900>
- [29] Schraw, G. (1998). Promoting general metacognitive awareness. *Instructional Science* 26 (1-2), 113-125. <https://doi.org/10.1023/A:1003044231033>
- [30] Schraw, G., Crippen, K., & Hartley, K. (2006). Promoting self-regulation in science education: Metacognition as part of a broader perspective on learning. *Research in Science Education* 36(1), 111-139. <https://doi.org/10.1007/s11165-005-3917-8>
- [31] Teng, M. F. (2020). Tertiary-level students' English writing performance and metacognitive awareness: A group metacognitive support perspective. *Scandinavian Journal of Educational Research*, 64 (4)551-568. <https://doi.org/10.1080/00313831.2019.1595712>
- [32] Wang, Z. & Han, F. (2017). Metacognitive knowledge and metacognitive control of writing strategy between high- and low-performing Chinese EFL writers. *Theory and Practice in Language Studies*, 7(7), 523-532. <http://dx.doi.org/10.17507/tpls.0707.04>
- [33] Xiao, Y. (2007). Applying metacognition in EFL writing instruction in China. *Reflections on English Language Teaching*, 6 (1), 19-33.
- [34] Young, A., & Fry, J. (2008). Metacognitive awareness and academic achievement in college students. *Journal of the Scholarship of Teaching and Learning*, 8(2), 1-10.
- [35] Yulianti, D. B. (2018). Learning strategies applied by the students in writing English text. *Journal on English as a Foreign Language*, 8(1), 19-38. <https://doi.org/10.23971/jevl.v8i1.583>
- [36] Zhang, L. J., & Qin, T. L. (2018). Validating a questionnaire on EFL writers' metacognitive awareness of writing strategies in multimedia environments. In Å. Haukås, C. Bjørke, & M. Dypedahl (Eds.). *Metacognition in language learning and teaching* (pp. 157-178). Routledge. Retrieved June 25, 2021, from <https://www.taylorfrancis.com/chapters/oa-edit/10.4324/9781351049146-9/validating-questionnaire-efl-writers-metacognitive-awareness-writing-strategies-multimedia-environments-lawrence-jun-zhang-tony-limin-qinavailable>



Maryam Shirvani was born in Iran in September 1992. She has her B.A. and M.A. degrees in architecture from Islamic Azad University, Central Tehran Branch, Iran.

Her enthusiasm for teaching English motivated her to participate in several teacher training courses and become an English teacher after graduation. She has been teaching English and has worked as an English teacher in several schools in Tehran for ten years. She has also served as the supervisor of secondary schools in Tehran, Iran, for five years.

She is currently teaching in private and online group classes. She is also a coordinator of online English classes. She has published two papers in the domain of language teaching. One is published in MEXTESOL Journal and the other in Theory and Practice in Language Studies. Her areas of interest include teaching language skills and sub-skills and English grammar to children and adults.



Reza Porkar was born in Iran in 1980. He got his B.A. and M A. degrees in TEFL from Islamic Azad University, North Tehran Branch. He is currently a Ph.D. candidate in TEFL at Islamic Azad University, North Tehran Branch. His Ph.D. dissertation on comparing the effects of augmented reality and virtual reality is at its final stages.

He has been teaching at the TEFL Department of Islamic Azad University, North Tehran Branch as a visiting lecturer since 2011. He teaches several courses, including English Speaking and Listening, Language Teaching Methodology, First Language Acquisition, and Second Language Learning. He has also taught English in different language schools for 12 years.

He has published several articles and books. His book on Theories of First Language Acquisition has been approved and used as a university coursebook. His areas of interest include English language teaching methodology, augmented reality, virtual reality in ESL/EFL settings, and theories of first language acquisition.

State of Praxis in *The Oath of Vayuputras*: An Eco-Critical Perspective

S. Karthik

Department of English, School of Social Sciences & Languages, Vellore Institute of Technology, Vellore – 632014, India

Sangeeta Mukherjee*

Department of English, School of Social Sciences & Languages, Vellore Institute of Technology, Vellore – 632014, India

Abstract—The depletion and drying of river water across India is a growing problem in the contemporary period. The ecologists have raised a huge concern regarding the depletion of river water in India. The drying, depletion, and disappearance of the rivers in India can be traced back to the Indus Valley Civilization. The ecological disturbance on land resulted in the loss of the Saraswati River. Amish Tripathi is a renowned figure in the realm of popular Indian mythological fiction. He has not only re-narrated the mythology of India but has also retold the history and geological reasons for the disappearance of the Saraswati River in his novel *The Oath of Vayuputras* (2013). The research article views the novel from a deep eco-critical perspective to examine the rationale behind the drying and depletion of the Saraswati River due to the destructive production and disposal of Somras and its toxic waste in the river. The article aims at showing the ecological disturbance in the biosphere which is the result of the progress of the human race towards civilization. The shunning of the eco-centric attitude and the development of a capitalistic attitude in humans towards other living beings have resulted in this disrupted eco-system in the present biosphere.

Index Terms—depletion, deep ecology, destructive impacts, eco-criticism, rivers, Somras

I. INTRODUCTION

Eco-criticism, Green Studies, or Eco-poetics calls for raising awareness among the readers about the need and responsibility of the human race to preserve and cherish nature. It highlights the exploitation of nature and mother earth beyond the limits of human beings. Joseph Meeker defines literary ecology as “the study of biological themes and relationships which appear in literary works” (1980, p. 29). The term ‘eco-criticism’ was first coined by William Rueckert in the essay *Literature and Ecology: An Experiment in Eco-criticism* (1978). The two seminal works that proclaimed the beginning of Eco-criticism are *The Ecocriticism Reader* (1996) by Cheryll Glotfelty and Harold Fromm and *The Environmental Imagination* (1999) by Lawrence Buell. They highlight the interconnection between literature and the surrounding environment. Eco-criticism calls for an eco-centered approach to human life. It states that the world should embrace the whole ecosphere. Eco-criticism brings awareness to the ecological disaster that has been created by man. It tries to change the perception and approach of human beings towards nature as their equivalent and not their subordinates.

India is one of the world’s most biodiverse ecozones. India has the most complicated and diverse ecological system. The country is equally facing diverse forms of pollution. Amish Tripathi in his novel *The Oath of Vayuputras* (2013) addresses the most important problem in India – the depletion and drying of river sources. Amish tries to provide a logical reason behind the loss of the Saraswati River in contemporary India. His fiction portrays our predecessors’ anthropocentric approach toward the river that has caused this loss to the contemporary successors of the Indian civilization. It highlights the ecological disturbances and disasters on earth that are caused due to human exploitation, neglect, and disrespectful attitude toward nature.

II. LITERATURE REVIEW

The current research article emphasizes the fact that the mythological novels not only teach or bring awareness of the rich mythical concepts and ideologies but also alarm the readers to be cautious while dealing with the ecosystems. The attitude and perspective of the individuals will decide the existence and preservation of ecological resources in the world.

Researchers like Lakshmi (2021) state that the Shiva Trilogy is a recreation of Indian mythology in contemporary fiction. *The Oath of Vayuputras* highlights the concept that too much of anything is bad as is found in the Bhagavad

* Corresponding Author

Gita 'Ati Sarvatra Varjayat'. The realization of individuals to sacrifice the 'swadharma' for the universal dharma leads Shiva to the stature of God.

Karthikeyan (2018) explains that retelling of mythology and history makes the understanding of epic and mythology interesting. The study contributes to the concept of greater good turning into greater evil of the time when it surpasses the natural limits of the law. Somras has been represented as evil and responsible for the sickness of the people. The rise of Sati, Ganesh, Karthik, Kali, and Shiva to godly stature is because they fought bravely against the greater evil.

Kangude (2017) comments that the Shiva Trilogy has broken the notion of popular fiction. Amish Tripathi's novel has been considered and critically analysed by critics, scholars, and serious academicians. *The Oath of Vayuputras* represents the reinterpretation of classical history in contemporary fiction. It is analysed from the perspective of historical revisionism and breaks the notion of historical objectivism.

Parihar's (2017) article traces the journey of Shiva from a warrior to the state of Mahadev. The article highlights the social cause of restoring equality and liberty in the autocratic Meluha and the bildungsroman development of Shiva from a common human being to Mahadev due to his valour and Karma.

Mishra's (2013) *The Oath of Vayuputras* gives the readers a sense of self-consciousness which leads to ethical wisdom and philosophical judgment. It also projects the self-centeredness of the Meluhans to sustain the life of their kingdom alone - using Somras and dumping its toxic waste into rivers to affect other states and people. The novel is an alarm to recognize the Indian culture and abide by the Laws of Nature.

III. RESEARCH OBJECTIVES & METHODOLOGY

The above reviews project that the novel has been analysed from different perspectives and theories but it has not been viewed from an eco-critical perspective. Therefore, the present study attempts to fill in this gap by bringing out the hidden ecological issues inside the novel. Thus, the main objectives of the study are:

- 1) To trace the reason behind the depletion of the Saraswati River in the novel.
- 2) To highlight the destructive impact of Somras on the human race in the novel.
- 3) To examine the basic tenets of deep ecology in the novel.

The current research article adopts the qualitative and descriptive research methodology to analyse the novel *The Oath of Vayuputras* (2013) by Amish Tripathi.

IV. EXPLOITATION OF RIVER

The rise of industrialism around the late 18th century in Europe and its spread around the whole globe had positive as well as negative impacts on the environment and the attitude of human life. The human relationship with nature before industrialization was balanced, conservational, and eco-centric, whereas in the contemporary world it has become anthropocentric and capitalistic.

Rivers are not only a significant resource of biodiversity but they also mark the development of humans towards civilization. In India, the Indus Valley civilization was the first step toward the developing nation called 'Hindustan'. Rivers contributed to water, food, transport, and agriculture in ancient times. At present they have gone a step ahead of contributing to an energy supply through hydropower for electricity. 96% of the water on earth is saline, only the rivers provide us fresh drinking water in the world. Rivers are a great support to animals, birds, and various aquatic plants which balance the ecosystem.

India is considered the land of rivers. Sadhguru states that "In this culture, we did not see rivers as just water bodies. We see them as life-giving gods or goddesses" (2017). In India, the rivers are considered to be sacred and revered as Goddesses in the Hindu religion. India has a large network of Himalayan and Peninsular rivers. The Himalayan rivers are Indus, Ganga, Yamuna, and Brahmaputra whereas the Peninsular rivers are Mahanadi, Godavari, Krishna, and Cauvery. Just like the two sides of a coin, rivers are honoured as Goddesses and they are polluted and exploited. According to the Central Pollution Control Board (CPCB) report of 2015, 61,948 million liters of urban sewage are produced daily in India but the installed sewage treatment capacity is only 38%. It highlights those 38,000 million liters of untreated sewage water are let out to mix with rivers and lakes which leads to pollution in groundwater (Dasgupta, 2018). According to the CPCB report on *Assessment of Impact of Lockdown on Water Quality of Major Rivers* (2020-21), during the Corona Virus pandemic, the water quality of rivers became alleviated slightly due to minimum discharge of industrial waste, no access to pilgrimage, transport vehicles, etc. On the other hand, it can be observed that dead bodies of the Covid-19 patients were dumped in the most sacred river Ganga in India which has increased the pollution level of the river and simultaneously which will increase the contagious disease spread among the Indian population (Dutta, 2021).

The CPCB report on polluted river stretches released in 2018 states that the rivers of 31 states and Union Territories do not meet the criteria of good water quality. The report also points out that Maharashtra has the highest number of 53 polluted river stretches. The other states are Assam, Madhya Pradesh, Kerala, Gujarat, Odisha, West Bengal, Karnataka, Uttar Pradesh, Goa, Uttarakhand, Mizoram, Manipur, Jammu & Kashmir, Telangana, Meghalaya, Jharkhand, Himachal Pradesh, Tripura, Tamil Nadu, Nagaland, Bihar, Chhattisgarh, Andhra Pradesh, Sikkim, Punjab, Rajasthan, Puducherry, Haryana, and Delhi.

The issue of water pollution is not a concern that has cropped up recently but it has evolved slowly since ancient times when civilization began. This concern of exploitation and depletion of rivers is raised by Amish Tripathi in his novel *The Oath of Vayuputras*. It provides a different interpretation for the loss of the Saraswati River from the earth.

V. SCIENTIFIC VERSION OF SARASWATI'S DISAPPEARANCE

Saswati Paik (2009), a researcher in Geographic Information System (GIS), comments that during the Pleistocene glaciations, the large glaciers from the Himalayas broke and melted to form the 'Sapta Sindhu' rivers. The 'Sapta Sindhu' rivers include Saraswati, Satadru (Sutlej), Vipasa (Beas), Asikni (Chenab), Parosni (Ravi), Vitasta (Jhelum) and Sindhu (Indus). The river Saraswati flowed from 6000 to 4000 B.C. The river had its origin in Bandapunch Massif. Saraswati had three tributaries - Shatadru (Sutlej), Drishadvati and Yamuna. The channels of this river still exist as Ghaggar, Hakra in Rajasthan, and Nara in Sindh. Till today there is a disagreement among the geospatial experts on the course of the Saraswati River; few say that the upper course of the Saraswati River is Ghaggar and the lower course is the Hakra river while others state that Ghaggar is the weak and declining stage of the Saraswati River.

The Saraswati River saw its decline from 5000 to 3000 B.C. in the Quarternary period of the Cenozoic era due to various ecological catastrophic events. About 1.7 million years ago, the landslides and avalanches led to the destabilization of the tectonic plates. These tectonic disturbances had their effects on places like Siwalik, Potwar in Pakistan, and Assam in India. The Himalayas was uplifted which led to the cutting off of the melting water supply to the Saraswati River. Later the Saraswati River became dependent on the monsoon rains which filled only lakes and pools. Slowly the Saraswati River was disintegrated into a dry channel bed. It has not dried up entirely but still has some stretches of water.

The Haryana government (Express News Service, 2021) informed that 70 organizations which included ISRO, GSI, SOI, ASI, ONGC, NIH Roorkee, BARC, and Saraswati River Research Institute are working unitedly to revive the Saraswati River and its cultural heritage. The research documents also state that the river is still following as an underground stream from Adi Badri to Kutch in Gujarat.

VI. AMISH TRIPATHI'S SARASWATI RIVER

Amish Tripathi in his novel, *The Oath of Vayuputras*, claims that Saraswati is the mother of the Sapta Sindhu Civilization. He tries to provide a mythical reason for the disappearance of the Saraswati River. Tripathi has used the Saraswati River as an example to warn the readers about the negligence and depletion of river sources that would lead to the loss of many rivers like Saraswati for our future generations. It's highlighted in the conversation between Shiva and Ganesh in the novel: "Shiva smiled. 'The Lord Almighty has blessed this land with too many rivers. India can never run short of water!' 'Not if we abuse our rivers the way we are abusing the Saraswati'" (Tripathi, 2013, p. 68).

Tripathi also highlights the network between different rivers in India. He mentions different river names such as Saraswati, Tsangpo, Brahmaputra, the Indus or Ganga, Narmada, Chambal River, and the Godavari, etc., The rivers in the novel do not just serve as water resources; they also provide protection and transport facilities.

The novel *The Oath of Vayuputras* reveals to the readers a few important secrets of the whole Trilogy. The secrets are: i) the greatest good of the century has become the greatest evil i.e., Somras, and its impact on Saraswati River, ii) the toxic waste of Somras and its side effect on humans, and iii) Brahaspati, the chief Meluhan scientist, who was presumed to be dead is alive.

VII. SOMRAS AND ITS DESTRUCTIVE IMPACT

The chief Meluhan scientist, Brahaspati, who was thought to be dead, was alive in Panchavati, the Naga Land. On seeing him, Shiva understood that Brahaspati had created the illusion of his death and he was the one to destroy Mount Mandar by gaining allegiance with the Nagas. Shiva and Sati were shocked; many questions were popping into their minds. Brahaspati started to explain the politics and the destructive impact of the greatest good, Somras had on natural resources and humans.

Somras was a medicinal potion that was created to make people live a long life with healthier bodies. In the beginning, it was given only to the Brahmins to enable the great intellectual men to contribute to the welfare of society. But later Lord Ram wanted it to be given to the whole populace without discrimination. The more it was produced, the more became the side effects upon nature and humans.

The first sign was the birth of the Nagas due to Somras. The prolonged usage of Somras impacted the child in the womb of the mother. The children were born with deformities. The Somras removed poisonous oxidants from the individual's body. It also removed the limit of mutation of the body cells which led to diseases like cancer and extra outgrowths such as arms and a very long nose. Brahaspati revealed this to Sati and Shiva, he said:

'Yes. Therefore, your cells keep dividing while remaining healthy. In most people, this continued division is regulated. But in a few, some cells lose control over their division process and keep growing at an exponential pace.'

'This is cancer, isn't it?' asked Sati.

‘Yes,’ said Brahaspati. ‘This cancer can sometimes lead to a painful death. But there are times when these cells continue to grow and appear as deformities – like extra arms or a very long nose.’ (Tripathi, 2013, p. 16)

The second sign was the plague of Branga. The toxic waste of Somras could not be disposed of upon the land as it would contaminate the groundwater and it could not be disposed off in seawater because it would react as explosively. Hence it was disposed off in the Tsangpo river in the Himalayas as the cold water would dilute the poisonous impact. But when the water entered the Brahmaputra, the rise in temperature led to the reactivation of the toxic effect. The toxic water was consumed by the people due to which they suffered from the plague. Children suffered from body-wracking pain and cancer, and the impacts became higher during summer. On hearing this, Shiva was shocked and exclaimed:

‘By the Holy Lake,’ said Shiva. ‘The Brangas are being poisoned by the Somras waste.’

‘Exactly. The cold waters of the Tsangpo dilute the poisonous impact to a degree. However, as the river enters India in the form of the Brahmaputra, the rising temperature reactivates the dormant toxin in the water. Though the Branga children also suffer from the same body-wracking pain as the Nagas, they are free from deformities. Sadly, Branga also has a high incidence of cancer. Being highly populous, the number of deaths is simply unacceptable.’

Shiva began to connect the dots. ‘Divodas told me the Branga plague peaks during the summer every year. That is the time when ice melts faster in the Himalayas, making the poison flow out in larger quantities.’

(Tripathi, 2013, p. 21)

The Brangas used the medicine made by the Nagas or the medicine extracted by killing the sacred peacock. Hence, they were banned from religious sites like Kasi because they killed the sacred peacocks. These were the deadly impact of the Somras on human beings.

VIII. DEPLETION OF SARASWATI AND TSANGPO RIVERS

In the novel, Tripathi points out that the Somras had a destructive effect when consumed, produced, or disposed off on the earth. To make and stabilize the potion of Somras, a large amount of Saraswati’s water was used. The other river waters could not stabilize the Somras as efficiently as the Saraswati’s water. The toxic waste was also dumped into the river which caused the depletion of the other rivers in India. The dying of the Saraswati was pointed out by Brahaspati as:

‘Consider this: we Meluhans choose to believe that the Saraswati is dying because of some devious Chandravanshi conspiracy. This is not true. We are actually killing our mother river all by ourselves. We use massive amounts of Saraswati waters to manufacture the Somras. It helps stabilize the mixture during processing. It is also used to churn the crushed branches of the Sanjeevani tree. I have conducted many experiments to see if water from any other source can be used. But it just doesn’t do the trick.’ (Tripathi, 2013, p. 17)

Similarly, the disposal of the toxic waste of Somras was even more deadly than its production. It was dissolved in the Tsangpo River in Tibet. The reason for disposing off the toxic waste was because it became inactive in the icy-cold waters and the channels of the river flowed through uninhabited lands. Brahaspati explained this scientific reason to Shiva:

Brahaspati continued. ‘What seemed to work was fresh river water. When used to wash the Somras waste, over a period of several years, fresh water appeared to reduce its toxic strength. This was proven with some experiments at Mount Mandar. It seemed to work especially well with cold water. Ice was even better. Obviously, we could not use the rivers of India to wash the Somras waste in large quantities. We could have ended up poisoning our own people. Therefore, many decades ago, a plan was hatched to use the high mountain rivers in Tibet. They flow through uninhabited lands and their waters are almost ice-cold. They would therefore work perfectly to clean out the Somras waste. There is a river high up in the Himalayas, called Tsangpo, where Meluha decided to set up a giant waste treatment facility.’ (Tripathi, 2013, p.19)

This drying and depletion of Saraswati and Tsangpo rivers were due to the mass production of Somras which increased the longevity of people. It also led to the destruction and disturbance of the natural ecosystem. The Somras created various catastrophic results like the Nagas, the Branga Plague, and the drying and depletion of Saraswati and Tsangpo rivers.

IX. DEEP ECOLOGY

Deep Ecology as a movement began against the European and North American industrialist culture which only emphasized a human-centred approach to life. According to Merriam-Webster Dictionary, ‘deep ecology’ is defined as “a movement or a body of concepts that considers humans no more important than other species and that advocates a corresponding radical readjustment of the relationship between humans and nature.” Deep Ecology calls for an ‘egalitarian’ and ‘holistic’ approach with ‘phenomenological methodology’ towards the natural environment. The deep ecologist appeals for treating all biota in equivalence because the whole world prevails in ecological interconnectedness. The proponents of the Deep Ecological Movement, who contributed to the development of the theory - are the Norwegian Arne Naess, the Americans George Sessions, David Rothenberg, and the Australian Warwick Fox. The

phrase 'Deep Ecology' was initiated by the Norwegian philosopher Arne Naess in the article *The Shallow and the Deep, Long-Range Ecology Movements: A Summary* (1973). In the title, the term 'Ecology Movement' Naess refers to the cosmology or the worldview.

Naess says that mainstream environmentalists are shallowly focused as they make reforms and preserve wildlife biodiversity because of the utility and consumption needed for the human population to survive on earth. Whereas Naess in 'Deep Ecology', proclaims to respect, reform, and preserve the wildlife biodiversity as the individual independent population of its own like that of the human population on earth. According to Naess, "the deep ecology movement is not a slight reform of our present society, but a substantial reorientation of our whole civilisation" (Naess, 1990, p. 45).

Like Naess, deep ecologists Bill Devall and George Sessions, emphasise that there is a deep interconnectedness of humans with nature. They declare in their work *Deep Ecology* states that "if we harm the rest of Nature then we are harming ourselves. There are no boundaries and everything is interrelated" (1985, p. 68).

Naess along with George Sessions, an American environmentalist, developed an environmental platform with eight important principles which form the basis of the deep ecology movement. These principles are called 'The Eight-Point Platform of Deep Ecology'. A few points are as follows:

1) The well-being and flourishing of human and nonhuman life on Earth have value in themselves (synonyms: intrinsic value, inherent worth). These values are independent of the usefulness of the non-human world for human purposes.

...

8) Those who subscribe to the foregoing points have an obligation directly or indirectly to try to implement the necessary changes (Naess 1986, p. 4).

X. DEEP ECOLOGY IN *THE OATH OF VAYUPUTRAS*

In the novel, *The Oath of Vayuputras*, a few basic tenets of Deep Ecology are emphasized by Amish Tripathi. Among the eight principles of Deep Ecology, five of them have been voiced profoundly in the novel.

The first tenet is that "the well-being and flourishing of human and nonhuman Life on Earth have value in themselves (synonyms: intrinsic value, inherent value). These values are independent of the usefulness of the nonhuman world for human purposes" (Devall & Sessions, 2010, p. 456). From this perspective, it can be observed in the novel that the Meluhan civilization had become anthropocentric concerning Somras. To restore the balance and intrinsic value of human (i.e. Nagas and Brangas) and nonhuman (i.e. rivers) lives on earth Shiva had to fight a holy war. Shiva proclaims it as: "Evil should never be fought with subterfuge, Kali," said Shiva. "It must be attacked openly" (Tripathi, 2013, p. 22).

The second tenet is that "richness and diversity of life forms contribute to the realization of these values and are also values in themselves" (Devall & Sessions, 2010, p. 456). It can be observed in the novel that the richness and biodiversity of India have not only resource value but also offers natural protection to the inhabitants of the land. These calamities like the drying and depletion of the Saraswati and Tsangpo rivers are due to the loss of their values or reverence in the eyes of greedy humans.

The third tenet is we as "humans have no right to reduce this richness and diversity except to satisfy vital needs" (Devall & Sessions, 2010, p. 457). The Meluhans or any other civilization has no right to infringe, destroy and deplete the natural resources like rivers and other resources provided by God. They have been provided by God for the sustenance of life rather than for luxury and greed.

The fourth principle is that "present human interference with the nonhuman world is excessive, and the situation is rapidly worsening" (Devall & Sessions, 2010, p. 457). In the novel, it's witnessed that the toxic waste is dumped into the Tsangpo river which has channels running through the uninhabited lands of Tibet but the question raised is its effect on fauna and flora that would be higher than that on humans (as the plague of Branga). The intrusion of humans is disrupting the ecological balance of the biosphere.

The fifth principle that is hinted at in the novel is "the ideological change is mainly that of appreciating life quality (dwelling in situations of inherent value) rather than adhering to an increasingly higher standard of living. There will be a profound awareness of the difference between big and great" (Devall & Sessions, 2010, p. 457). The Meluhans were just raising the standard of living with different lethal inventions like Somras but Shiva resumed the quality of life through the holy war by destroying Somras forever. While re-establishing the universal dharma (i.e. life quality, giving equal inherent respect and value for human and nonhuman life), he lost Sati and retired to the claustrophobic Himalayan Mount Kailash and lived an ascetic life (i.e. life quality).

XI. CONCLUSION

The author, Amish Tripathi, has not only recreated and retold the rich Indian mythology but has also pointed out the shift from ecocentric life to anthropocene life which marks the beginning of environmental and human health degradation problems. *The Oath of Vayuputras* warns the readers that though the luxury of scientific inventions is like elixir (Somras) in life, they must be used with caution and note - 'Elixir is poisonous in excess'.

Shiva in the novel states that “I was thinking that the primary source of Evil is human greed” (Tripathi, 2013, p. 133). The greed for preserving the Somras by the autocratic Meluhans leads to the depletion and drying of the Saraswati and the Tsangpo rivers, the birth of the Nagas, the plague in Branga, and finally the great holy war. Such an autocratic perspective toward nature has led to the disappearance of the Saraswati River for the forthcoming generations.

The deep ecological perspective of the novel reveals that humans have to provide intrinsic value to human and nonhuman lives. Humans have been provided with nature only for sustenance, and not for its exploitation in any form. They should stop interrupting the cycle of the ecosystem and laws of nature and should concentrate on raising the quality of life (i.e., wisdom, peace, knowledge and love towards human and nonhuman forms of life) rather than just raising their materialistic standard of living. Thus, the novel, *The Oath of Vayuputras*, contributes more connotations to the readers when they read critically from different perspectives. It gives a proclaiming call to human civilization to revert to an eco-centric approach to life and earth which will sustain mother earth and the quality of human life.

REFERENCES

- [1] Callicott, J. B., & Frodeman, R. (2009). *Encyclopedia of Environmental Ethics and Philosophy*, (Vol. 2, pp. 206-211). Macmillan Reference, USA.
- [2] Central Pollution Control Board. (2018). *River Stretches for Restoration of Water Quality*. Retrieved September 21, 2021, from https://nrcd.nic.in/writereaddata/FileUpload/River_STRETCHES_Sept_2018.pdf
- [3] Central Pollution Control Board. (2020-21). *Assessment of Impact of Lockdown on Water Quality of Major Rivers*. Retrieved September 21, 2021, from <https://cpcb.nic.in/upload/Assessment-of-Impact-Lockdown-WQ-MajorRivers.pdf>
- [4] Dasgupta, K. (2018). *The New CPCB Report on River Pollution does not reveal the True Picture*. Hindustan Time. Retrieved September 21, 2021, from <https://www.hindustantimes.com/analysis/the-new-cpcb-report-on-river-pollution-does-not-reveal-the-true-extent-of-damage/story-AUzsr8jhbUWAUvFSgFY78M.html>
- [5] Devall, B., & Sessions, G. (2010). Deep Ecology. In Craig Hanks (Eds.), *Technology and Values: Essential Readings*, (pp. 454-59). Wiley-Blackwell.
- [6] Devall, B., & Sessions, G. (1985). *Deep Ecology*. Gibbs Smith.
- [7] Karthikeyan, B. (2018). Representing the Somras as Evil in Amish Tripathi's *The Oath of the Vayuputras*, *International Journal of English Language, Literature in Humanities*, 6(8), Retrieved September 10, 2021, from <https://www.ijellh.com/OJS/index.php/OJS/article/view/4587/4019>
- [8] Dutta, K. P. (2021). *Bodies found floating in Ganga. Can rivers spread Covid-19?* India Today. Retrieved September 10, 2021, from <https://www.indiatoday.in/coronavirus-outbreak/story/bodies-found-floating-in-ganga-rivers-spread-covid-19-1801740-2021-05-12>
- [9] Express News Service. (2021). *Haryana to Launch Revival of Saraswati River, to Construct Dam, Barrage & Reservoir at Adi Badri*. The Indian Express. Retrieved September 10, 2021, from <https://indianexpress.com/article/india/saraswati-river-revival-haryana-7190173/>
- [10] Kangude, L. (2017). A Critical Study of Representation of History in *The Oath of Vayuputras* by Amish Tripathi, *The Expression: An International Multidisciplinary E-Journal*, 3(3), 124-130, Retrieved September 10, 2021, from <http://expressionjournal.com/downloads/18.-lalita-kangude-paper.pdf>
- [11] Lakshmi, B. S. (2021). A Study of the Novel 'The Oath of the Vayuputras' in Amish Tripathi's Shiva Trilogy. *The Literary Herald*, 6(6), 41-63, Retrieved September 10, 2021, from <http://tlhjournals.com/uploads/products/6.boyapati-samrajya-lakshmi-article.pdf>
- [12] Madsen, P. (2016). *Deep Ecology*. Encyclopedia Britannica. Retrieved September 16, 2021, from <https://www.britannica.com/topic/deep-ecology>
- [13] Merriam-Webster. (n.d.). *Deep Ecology*. In Merriam-Webster.com dictionary. Retrieved September 16, 2021, from <https://www.merriam-webster.com/dictionary/deep%20ecology>
- [14] Meeker, J. W. (1980). *The Comedy of Survival: In Search of an Environmental Ethic*. Guild of Tutors Press.
- [15] Mishra, L. (2013). Ethical Wisdom and Philosophical Judgement in Amish Tripathi's *The Oath of Vayuputras*. *Linguistics and Literature Studies*, 1(1), 20-31, Retrieved September 16, 2021, from <https://latamishra.in/wp-content/uploads/2020/02/01-HRPUB-AMISH.pdf>
- [16] Naess, A. (1986). The Deep Ecology Movement: Some Philosophical Aspects. *Philosophical Inquiry*, 8, pp. 4.
- [17] Naess, A. (1990). *Ecology, Community and Lifestyle: Outline of an Ecosophy*. Cambridge University Press.
- [18] Parihar, S. (2017). Journey from Shiva to Mahadev: The Oath of Vayuputras, *International Journal of Information Movement*, 2(8), Retrieved September 16, 2021, from <http://www.ijim.in/wp-content/uploads/2017/12/Vol-2-Issue-VIII-28-32-Paper-6-7-Shivani-Parihar-Journey-from-Shiva-to-Mahadev-The-Oath-of-Vayuputras.pdf>
- [19] Paik, S. (2009). *The Saraswati:- Where lies the Mystery*. Geospatial World: Advancing Knowledge for Sustainability. Retrieved September 16, 2021, <https://www.geospatialworld.net/article/the-saraswati-where-lies-the-mystery/>
- [20] Sadhguru. (2017). *The Importance of Rivers*. Isha. Retrieved September 16, 2021, <https://isha.sadhguru.org/ca/en-gb/wisdom/article/the-importance-of-rivers>
- [21] Tripathi, A. (2013). *Shiva Trilogy 3: The Oath of the Vayuputras*, Westland Ltd.

S. Karthik is a Research Scholar in the Department of English, School of Social Sciences and Languages at Vellore Institute of Technology, Vellore. His areas of research interest include British Literature, Canadian Literature, Indian English Literature, Indian Mythology, and Cultural Studies.

Sangeeta Mukherjee is a Senior Assistant Professor in the Department of English, School of Social Sciences and Languages at Vellore Institute of Technology, Vellore. With a doctorate from IIT-Kharagpur, her areas of interest include Pragmatics, Communication, Cultural Studies, Film Studies and Indian English literature.

Cognitive Explanations for Deixis in Narrative Fictions

Junling Zhang

College of International Studies, Southwest University, Chongqing, China

Abstract—The understanding of deixis in narrative fictions is related to deictic projection or shift. As a conceptually cognitive activity, it is closely associated with embodied cognition and social cognition. More specifically, embodied cognition concerns simulation and imagination, while social cognition engages characters' awareness of each other in the story and readers' cognition of the story's characters.

Index Terms—deixis, deictic projection or shift, embodied cognition, social cognition

I. INTRODUCTION

The phenomenon of deixis is an important topic in pragmatics, which mainly discusses the use of deixis when the speaker and the addressee share the same temporal and spatial context. In this sense, deixis primarily involves face-to-face communication, and ambiguity or indeterminacy in discourse can arise when the discourse is in a written form and participants are separated in space and time or unable to see each other (Lyons, 1977). The use of deixis in narrative discourse is different from that in spoken discourse, since its communicative behavior is not spoken, the participants are not fully delineated, or the spatial situation is the default; therefore, it is unreasonable to comprehend deixis in fictional situations with the rules of deixis in the actual context (Dancygier, 2019).

In the written text of the narrative, the author and the reader are entirely in two different times and spaces, which are likely to involve different countries, different eras, and different social backgrounds. Therefore, the processing of deixis in narrative discourse is different from its situation in real-life conditions, as the former requires readers to project their own deictic center into an imaginary deictic situation (Duchan et al., 1995). In other words, speakers need to project from their current spatiotemporal situation to the addressee's deictic center or the narrative's main character. This process of projection is the deictic projection or deictic shift (Bühler, 1982; Lyons, 1977; Levinson, 1983). Of course, the deictic center is not physically shifted, but is conceptually projected, a cognitive process that allows readers to move the deictic center from reality to a fictional narrative world and to apprehend the deictic expressions from the perspective of characters or narrators (Segal, 1995; Stockwell, 2002; Macrae, 2019). Based on the previous research, this thesis intends to further explore how the deixis is understood in narrative fictions from the cognitive perspective.

II. DEIXIS IN NARRATIVE FICTIONS AND EMBODIMENT

In a real-life context, the meaning of deixis depends, to a large extent, on the spatio-temporal co-ordinates of the action of utterance. The addressees can infer the meaning of deictic expressions through speakers' gestures, eyes, eyebrows, gaze direction, etc. (Levinson, 1983; Enfield, 2001). This bodily-based language from interlocutors in communication is essentially derived from our embodied cognition. In narrative discourse, the situation in which the story is constructed may not be real, and the use of deixis deviates from the canonical situation of discourse (Fowler, 1986), but this embodied cognitive basis also holds true in the fictional context. Although we are unable to track the recognizable body language of the speaker under this condition, this does not mean that such cross-spatial deictic expressions cannot be understood. On the contrary, our understanding of deixis in the virtual world still originates from our embodied cognition generated in the real world. Cognitive linguistics believes that the meaning of language is conceptualization (Langacker, 2008). Therefore, the understanding of deixis in narrative fictions not merely lies in the linguistic context, but also includes the situational context activated in the reader's mind. When readers conceptually project themselves into other worlds, their real-life experiences and knowledge are required to fill in the richness of detail in the textual world (Stockwell, 2002). This process of conceptualizing deictic meaning in texts and this real-world experience and knowledge are closely related to our embodied cognition. More specifically, it stems from our simulation and imagination.

A. Deictic Projection, Simulation and Embodiment

It is human nature and instinct to simulate. Aristotle believed that human beings, whether they are philosophers or ordinary people, acquire knowledge at the initial stage through simulation. A large number of ancient Greek literatures have shown that epics, comedies, tragedies, etc. are all mimesis, a kind of mimesis for the creative process, "the very aim of mimesis is to create ... the story world as real" (Macrae, 2019, p. 20), so narration is seen as an art of simulation, a simulation of a possible reality. Recently, scientists have conducted numerous experimental studies, and the research

findings show that simulation is a re-enactment of sensory, motor, and introspective states, which is established through the interaction of the body and mind with the physical world (Barsalou, 2008). This innate ability of human beings to imitate is closely related to the nervous system of the human brain. Cognitive scientists have discovered that there is a kind of cell named “mirror neuron” existing in the human brain. When human beings either make a certain action or experience a certain emotion, or see others do the same action or express the same emotion, mirror neurons are activated to make the same or similar response. The human simulation mechanism is based on mirror neurons, because mirror neurons support mental simulation (Stamenov & Gallese, 2002; Hickok, 2014). The similar actions or responses we have made can be regarded as a simulation.

Cognitive linguists have also noticed this peculiar behavior of human beings and have introduced simulation into the study of language, arguing that simulation plays an important role in conceptualization and cognitive semantics (Langacker, 2008). In this sense, simulation is embodied, that is, embodied simulation (Barsalou, 2009; Semino, 2010; Bergen, 2012). The embodied simulation hypothesis believes that languages, like other cognitive functions, depend on simulation. People can project their own visual, auditory, tactile, kinesthetic, and other sensory experiences into the minds and actions of others, which can be taken advantage of to imitate the objects or experiences described by languages, including the objects and actions pointed to the text. Thus, our understanding of the meaning of language is what is constructed in our minds based on our own experiences (Bergen, 2012). This means that through languages, we can understand not only things and events in the real world, but also things and events that do not exist at all. The issues of time, place, and characters are all created by the author in a narrative discourse. When authors talk about these contents, they refer to the things in the discourse based on their cognition and experience in the real world. Likewise, even if readers do not know who the author is and cannot see the author face to face, they can also comprehend the deictic meaning in the fictitious stories in the fictions through their own cognitive experience.

Furthermore, as a general feature of cognition, simulation is essential in activating a virtual observation point or viewing environment (Langacker, 2008; Gibbs, 2017). This factor also explains why readers, when reading the text, can adopt the perspective of the narrator or character, through which readers can perceive things in the story world and feel what they feel, as “cases of simulation include a reader’s visualization of a character’s actions in a story” (Hogan, 2017, p.113-114). We, therefore, assure that people’s imitative behavior allows readers to activate a fictional viewing perspective when reading the text, so that they are able to perceptually shift their real-world deictic center to the story situation created by the text. The shift or projection is based on their ability to imitate all basic cognitive behaviors in the real world, which is an indispensable prerequisite for understanding the phenomenon of deixis in the fictional world.

B. Deictic Projection, Imagination and Embodiment

It is also true that simulation alone is not strongly sufficient to figure out the meaning of deixis in narrative fiction, because an important feature of simulation is its abstract or schematized nature. The simulation is partial in most cases (Barsalou, 2009), and simulation is less elaborate (Langacker, 2008). Although the concept of deixis itself is abstract, grasping its specific meaning in different contexts requires more details, and another important factor that fills in these details for schematic simulation is imagination. The simulation itself involves various cognitive activities, including imagination (Semino, 2010). We are able to think that the characters depicted in the fictional stories have the same cognitive abilities as we human beings in the real world. We could even feel the characters have a superpower that does not exist in our human beings.

When referring to the problem of deixis, Bühler specifically discussed the deixis at phantasma, which is used to describe the use of deixis in imaginary scenes (Bühler, 1982). In this sense, the speaker will shift his deictic center from the actual condition to the imaginary scene to comprehend the deixis in the imaginary situation by conceptually projecting to the deictic context. Imagination is a significant cognitive ability of human beings. “Without imagination, nothing in the world could be meaningful. Without imagination, we could never make sense of our experiences. Without imagination, we could never reason toward knowledge of reality” (Johnson, 1987, p. ix). These few sentences by Johnson not only show the importance of imagination to human experience, but more importantly, it reveals that imagination is not without a logical foundation. On the contrary, it is closely related to human cognition and is based on human interactions with the real world. The human grasp of knowledge and the acquisition of the meaning of concepts are largely aided by imagination, because “conceptualization is seen as being both physically grounded and pervasively imaginative” (Langacker, 2008, p. 539). That is, we are able to imagine many things and scenarios thanks to our rich experience of interacting with the real world. For example, when we see birds flapping their wings and flying in the sky, we can imagine ourselves galloping through the sky through visual experience, although we do not have the ability to fly.

In narrative discourse, understanding narrative requires vivid imagination (Clark & Wage, 2015). Since imaginary situations cannot be perceived in real-world conditions, “the cognitive ability of imagination is the only source for the addressee to construe an object of conceptualization” (Verhagen, 2019, p. 355). Only when the author or reader projects themselves into the virtual world can they make sense of the deixis in it, and this projection requires the use of our inherent imagination. Indeed, the imagination is well-grounded. Although the fictional textual world is considered to be a possible world created by the author, this possible world has a set of internal logic that can explain the characters’ behavior and action in the story (Girle, 2003). And this set of logic rules should also be accessible and experienceable. While the configuration of the fictional world does not necessarily need to correspond to the real world, it must contain

predictable and recoverable content (Kukkonen, 2017). This is what we often call evidentiality. Not only does language needs evidentiality to support its semantic meaning, but fictional storylines also need it to make the plot predictable and reasonable, and this evidentiality derives from our embodiment (Langacker, 2017). It is through the experiences we have gained by interacting with the physical world that we could imagine an illusory space where characters inhabit and perform their actions, and everything goes on as our human world. In this fictional world, the narrator guides the reader through the use of the deixis, allowing them to perceive what they can see and hear in that fictional world through their eyes or ears of the “mind” (Bühler, 2011). We are able to infer or understand their behavior, language, and emotions in that world by imagining that these fictional characters share the same physical senses and mental activity as humans do. To put it more specifically, “we can imagine a total body transplant, that is, the implantation of our mind in someone else’s body, yet we would still count as ourselves” (Varela et al., 2016, p. 66). This also explains again why we can project ourselves into the story situation depicted in the text, or onto the deictic center of the characters in the story to imagine the scene they see from their perspectives. After all, one of the properties of perspective is its embodiment (Vandelanotte, 2017).

C. The Role of Simulation and Imagination in Deixis Comprehension

Both authors and readers have their own ability to imitate and imagine. The author would project his deictic center on the fictional discourse world he constructs for the needs of the creation of the works. In this regard, he has to imitate the experiences in the physical world and activate his imagination to transcend what he experienced in reality to enable the scenes and characters in the narration to become more vivid, alive and realistic. Similarly, when the reader reads the narrative text, he also needs to use his own actual experience to project his deictic center into the current fictional text world through simulation and imagination; otherwise, he is unable to track what is proceeding in facing a number of deixis in the narrative text. In addition, imagination and simulation are not independent of each other. On the contrary, “simulation is the imaginative generation of particular conditions and trajectories beyond direct perceptual experience and conceptual inference” (Hogan, 2017, p. 113). Imagination is all about simulation (Matlock, 2017); that is, identifying other conceptualizers and their mental experiences are all through simulation (Langacker, 2008). For example, we visually simulate what we see, and descriptions such as “put yourself in one’s shoes” or “immersive experience” are often simulations of a point of view, because simulation assumes a perspective on events or actions, usually someone else’s perspective, and concretely imagine particulars from that perspective. Directive projection is made possible when we can simulate the perspective of another person, whether that person exists in the real physical world or a fictional textual world. The comprehension of the deixis in the following two English passages is a good illustration of the relationship between imagination, simulation, and embodiment.

- (1) The door to Henry’s lunchroom opened, and two men came in.
(Hemingway, *The Killers*)
- (2) 1801. I have just returned from a visit to my landlord—the solitary neighbour that I shall be troubled with. This is certainly a beautiful country! In all England, I do not believe that I could have fixed on a situation so completely removed from the stir of society.
(Emily Jane Bronte, *Wuthering Heights*)
- (3) To begin my life with the beginning of my life, I record that I was born (as I have been informed and believe) on a Friday, at twelve o’clock at night. It was remarked that the clock began to strike, and I began to cry, simultaneously.

(Charles Dickens, *David Copperfield*)

Fragments from Hemingway’s short story “*The Killer*” are often discussed analyzed. Previous studies have shown that this event could be inferred to have happened through expressions of “opened” and “came in”, and the narrator was in the lunchroom at that time and observed from that vantage position. Accordingly, readers’ deictic center of time also shifted from the present to the past, and the space of the deictic center is transferred from the physical world they locate to the lunchroom in the narrative space, and the scene is imagined from the narrator’s point of view. Apart from that, we are able to take the narrator’s perspective because our bodies acquire a CONTAINER image schema through dynamic interactions with the real-life environment, indicating the concepts of inside and outside. At the same time, the word “came” is often directed at the speaker rather than the hearer, so it is possible to locate the narrator in the room. Only through this deeply embodied cognitive processing can we simulate the narrator’s point of view, project our deictic center into an imaginary room, and observe from that perspective.

In (2), the time 1801 presented in the opening chapter explains the narrator’s narration time, indicating the time when the story happened. Obviously, this time indicates a time period in the past, both in terms of when the story has happened and when the story is narrated. In general, events can only be narrated after they have happened, and the narration time will be later than the story time (Chatman, 1978). Rather than employing the past tense in this condition to indicate the past time, the entire passage uses the present tense to describe past events. The purpose of using the present tense to narrate previously happened events is to invite readers to engage in the current story situation so that the narrator is able to communicate with readers (Verhagen, 2019). Therefore, readers could conceptually shift their cognitive ground from the real world to the text world, and imagine their time in 1801 to follow the narrator to configure the storyline and experience the story plot. This “involves bringing the distal space into the ground in the

form of a representation” (Nijk, 2019, p. 327). At the same time, readers not only imaginatively change the time in the cognitive context from their present reading time, but also adopt the perspective of the characters so that they can imagine and feel what the character has experienced at that moment by simulating their own experiences of dealing with neighborhood or seeing others dealing with the neighborhood in the real world, as well as simulating the mood of seeing beautiful scenery. That is, reading literature inspires people to make a fuller and more embodied simulation.

Different from (2), the deixis of ‘I’ in (3) respectively refers to the characters in different periods. The character recalling the scene of being born as a child activated readers’ minds about the scene of a baby’s birth. In such a scenario, based on real-life experience, a baby is usually born with a cry. Therefore, readers can not only understand that the last demonstrative word ‘I’ refers to the character’s self when he was born, but also feel the state of the character crying loudly as a baby by simulating the feeling of a baby’s cry.

In addition to the simulation of the story scene, the use of deixis in narrative discourse also involves the simulation of the way of narration. In many discourses, we usually find that narrators would use the plural form of the personal deixis to refer to themselves or uses the second-person demonstrative “you” to refer to nobody in the text. The special use of personal demonstratives is a kind of simulating the way of dialogues in the real situation, as is the case in the following two narrative discourses:

- (4) The magi, as you know, were wise men—— wonderfully wise men——who brought gifts to the Babe in the manger.

(O. Henry, *The Gift of Magi*)

- (5) We did not say she was crazy then. We believed she had to do that. We remembered all the young men her father had driven away, and we knew that with nothing left, she would have to cling to that which had robbed her, as people will.

(William Faulkner, *A Rose for Emily*)

From the above discourses, the second person deixis “you” in (4) does not refer to a specific character in the story, and the most likely referent here is the reader who is reading the paragraph in real life. The narrator directly addressing the reader as “you” implies that both he and the reader are co-existing in the fictional scene at the same time (Macrae, 2019). The reason why readers can break the “fourth wall” and identify this personal deixis is that they simulate the situation of chatting with friends in real-life situations, and the narrator is describing to the addressee an event that is known to both of them. Similarly, in (5), although we don’t know who the person deixis “we” refers explicitly to, the reader will not find this unidentified deixis confusing. As a matter of fact, this kind of usage is universally seen in talk show, cross talk, and drama, etc., in real life. For example, cross talk is a two-people way of telling stories to the audience on stage. During the process of narrating stories, the audience will occasionally be “awakened” and interact with the onstage performers. With such a real-life experience, readers have the opportunity to simulate this communication method so as to enter the current narrative situation and imagine a dialogue with the narrator. As Dancygier has proposed that the use of various temporal adverbs, spatial adverbs, and demonstrative pronouns serve the interpretation of narrative rather than directly construing events in terms of readers’ current deictic center (Dancygier, 2019).

III. DEIXIS APPREHENSION AND SOCIAL COGNITION IN NARRATIVE DISCOURSE

In addition to simulation and imagination, social cognition is another important factor for authors and readers to successfully project their deictic centers into fictional texts. The world in which we live and are engaged is not only physical but also social (Langacker, 2008). Although pragmatics also discusses social deixis, it merely focuses on the social roles of participants, the social relationships between participants, and the social context in which the utterance is uttered (Lyons, 1977; Levinson, 1983). Social cognition is an extensive concept, emphasizing the interaction between people and their living social environment, as well as the social behaviors generated under this interaction. This not only includes social information that reflects the social status of participants, but also includes a socially cognitive way of looking at self and others (Wen, 2019). We human beings are a special kind of species with social attributes and will certainly form a set of concepts and social moral values shared by social groups by interacting with the community environment in which they are dwelling in. Meanwhile, their moral values are imprinted with personal characters due to their unique family environment and education. Narrative work is not only a matter of narrating stories, but also expresses a certain ideology, such as social morality and values, through the narrated story, which means that each virtual character in the story will be imagined as a real social individual with flesh, blood, and thought. Story narration should emphasize the narrative contextualizing power of narratives and a commitment to social theoretical concerns (Fina & Georgakopoulou, 2015). However, the ideology in the fictional world could conform to real-world social values or violate the shared social beliefs, so the underlying social meaning needs to be judged and given by readers. The social cognition in the fictional world includes both how characters perceive each other in stories and how narrators or readers perceive characters in fictional stories.

- (6) “Jim, darling,” she cried, “don’t look at me that way. I had my hair cut off and sold because I couldn’t have lived through Christmas without giving you a present...”

(O. Henry, *The Gift of Magi*)

- (7) “why, look at you all!” bawled this figure, addressing the inn servants. “Why don’t you go and fetch

things, instead of standing there looking at me? I am not so much to look at, am I? ...”

(Charles Dickens, *A Tale of Two Cities*)

In most cases, the proximate deixis “this” is used to indicate a person or an object that is closer to the speaker, and vice versa, the distant deixis “that” is used. However, in some special cases, the speaker will deliberately violate this rule to express a certain utterance intention. In (6), the speaker uses the distal deixis “that” to refer to the expressions of the characters in front of him. Previous studies have used “psychological distance” to explain this phenomenon, which is considered to be a psychological rejection of the speaker’s current behavior (Yule, 1996). However, this article intends to gain an in-depth understanding of it and believes that the underlying reason for this psychological distance is our social cognition, since psychological emotion itself is a feeling that has been given meaning by society (Stets, 2003). The fact that the wife in (6) is afraid of being looked at unlovely to be reprimanded by her husband for having her hair cut, so she does not want to see the expression made by her husband in front of her. The distal deixis “that” expresses the wife’s fear or prayer for the husband. Likewise, in (7) the woman and the servant are in the same space and the distance between them two may not be too far apart, while the use of distal deixis “there” shows her rudeness to the servant. And it is her social identity with her servants that determines her rude behavior. People tend to form their attitudes towards members of different social groups through social group categorisation. Those groups they identify with are called ingroups, and those they disagree with are called outgroups. People usually reject or harbor hostile attitude toward members of outgroups (Tajfel & Turner, 1986). The hostess does not think she belongs to the same group as her servant, so even when confronted with them at a close distance, the hostess uses the distal deixis “there” to deliberately show the social distance between herself and her servants. The above discourses are the characters’ speech, which can be regarded as the characters’ social cognition of each other. Readers’ understanding of character’s mental behaviour is based on the cognitive projection of this real-life social cognition knowledge to the fictional story world.

IV. CONCLUSION

Whether in daily-life communications or in reading narrative texts, the deictic projection or shift plays an essential role in interpreting deixis. Although in narrative discourse, the elaboration of deixis is more complicated, which draws the readers’ attention not only to the process of the author’s creation of discourse and construction of deictic centre, but also to the process of reading text and interpreting deixis meaning (Stockwell, 2002; Tsur, 2008). This paper argues that this conceptually deictic projection or shift is closely connected with our human’s cognitive ability. More specifically, it is inseparable from embodiment and social cognition. Interpreting the meaning of deixis from a cognitive perspective broadens cognitive linguistics and cognitive poetics’ research on the deixis issue, breaking the limitations of previous traditional single-disciplinary research. When applying one thing to another, people may be made to rethink the thing, including the theory or method, being applied, because new evidence for something always tells us more about that thing (Troszianko & Burke, 2017). From the perspective of cognitive linguistics, the cognitive study of deixis in narrative discourse expands the definition of deictic center and deictic context. While from the perspective of cognitive poetics, it provides the cognitive rationale for multiple interpretations of literary works.

ACKNOWLEDGEMENTS

I am grateful to my doctoral supervisor Xu Wen for his inspiring ideas and careful guidance.

REFERENCES

- [1] Barsalou, L. W. (2008). Grounded cognition. *Annual Review of Psychology*, (59), 617-645.
- [2] Barsalou, L. W. (2009). Simulation, situated conceptualization and prediction. *Philosophical Transactions of the Royal Society B*, (364), 1281-1289.
- [3] Bergen, B. K. (2012). *Louder than words: The new science of how the mind makes meaning*. New York: Basic Books.
- [4] Bühler, C. (1982). The deictic field of language and deictic words. In: R. Jarvella & W. Klein (Eds.), *Speech, place and action: Studies in deixis and related topics* (pp.9-30). New York: Wiley.
- [5] Bühler, C. (2011). *Theory of language: The representational function of language*. Trans. D. E. Goodwin. Amsterdam and Philadelphia: John Benjamins.
- [6] Chatman, S. (1978). *Story and discourse: Narrative structure in fiction and film*. Ithaca/London: Cornell University Press.
- [7] Clark, H. H. & M. M. Van Der Wagon. (2015). Imagination in narratives. In D. Tannen, H. E. Hamilton and D. Schiffrin (Eds.), *The handbook of discourse analysis* (2nd ed., Vol. 1, pp. 406-421). Oxford: Wiley Blackwell.
- [8] Dancygier, B. (2019). Proximal and distal deictics and the construal of narrative time. *Cognitive Linguistics*, 30(2), 399-416.
- [9] Enfield, N. J. (2001). “Lip-pointing”: A discussion of form and function with reference to data from Laos. *Gesture*, 1(2), 185-212.
- [10] Fina, A. D. & A. Georgakopoulou. (2015). Introduction. In A. D. Fina and A. Georgakopoulou (Eds.), *The handbook of narrative analysis* (pp.1-17). Oxford: Wiley Blackwell.
- [11] Genette, G. (1980). *Narrative discourse: An essay in method*. Jane E. Lewin trans. Ithaca & New York: Cornell University Press.
- [12] Girle, R. (2003). *Possible worlds*. Bucks: Acumen Publishing Limited.
- [13] Hickok, G. (2014). *The myth of mirror neurons: The real neuroscience of communication and cognition*. New York: W. W. Norton & Company.

- [14] Hogan, P. C. (2017). Simulation and the structure of emotional memory: learning from Arthur Miller's *After the Fall*. In M. Burke and E. T. Troschianko (Eds.), *Cognitive literary science: Dialogues between literature and cognition* (pp.113-133). Oxford: Oxford University Press.
- [15] Johnson, M. (1987). *The body in the mind: The bodily basis of meaning, imagination and reason*. Chicago: University of Chicago Press.
- [16] Kukkonen, K. (2017). *A prehistory of cognitive poetics: Neoclassicism and the novel*. Oxford: Oxford University Press.
- [17] Langacker, R. W. (2008). *Cognitive grammar: A basic introduction*. Oxford: Oxford University Press.
- [18] Langacker, R. W. (2017). Evidentiality in cognitive grammar. In J. I. Marín Arrese, G. Haßler and M. Carretero (Eds.), *Evidentiality revisited* (pp.13-56). Amsterdam/Philadelphia: John Benjamins Publishing Company.
- [19] Levinson, S. C. (1983). *Pragmatics*. Cambridge: Cambridge University Press.
- [20] Lyons, J. (1977). *Semantics* (Vol.2). Cambridge: Cambridge University Press.
- [21] Macrae, A. (2012). Readerly deictic shifting to and through *I* and *you*: An updated hypothesis. In A. Kwiatkowska (Ed.), *Texts and minds: Papers in cognitive poetics and rhetoric* (pp. 41-56). Frankfurt am Main: Peter Lang.
- [22] Macrae, A. (2019). *Discourse deixis in metafiction: The language of metanarration, metalepsis and disnarration*. New York and London: Routledge.
- [23] Matlock, T. (2017). Metaphor, simulation, and fictive motion. In B. Dancygier. *The cambridge handbook of cognitive linguistics* (pp.477-489). Cambridge: Cambridge University Press.
- [24] Segal, E. M. (1995). Narrative comprehension and the role of deictic shift theory. In J. F. Duchan, G. A. Bruder and L. E. Hewitt (Eds.), *Deixis in narrative: A cognitive science perspective* (pp.3-17). New York and London: Routledge.
- [25] Semino, E. (2010). Descriptions of pain, metaphor and embodied simulation. *Metaphor and Symbol*, (25), 205-226.
- [26] Stamenov, M. I. & V. Gallese. (2002). *Mirror neurons and the evolution of brain and language*. Amsterdam / Philadelphia: John Benjamins Publishing Company.
- [27] Stets, Jan E. (2003). Emotion and sentiment. In J. Delamater (Ed.), *Handbook of social psychology* (pp.309-338). New York: Kluwer Academic/Plenum.
- [28] Stockwell, P. (2002). *Cognitive poetics: An introduction*. London and New York: Routledge.
- [29] Tajfel, H. & Turner, J. C. (1986). The social identity theory of intergroup behaviour. In S. Worchel and L. W. Austin (Eds.), *Psychology of intergroup relations* (pp.7-24). Chicago: Nelson-Hall.
- [30] Troschianko, E. T. & M. Burke. (2017). Introduction: A window on to the landscape of cognitive literary science. In M. Burke and E. T. Troschianko (Eds.), *Cognitive literary science: dialogues between literature and cognition* (pp.1-13). Oxford: Oxford University Press.
- [31] Tsur, R. (2008). *Toward a theory of cognitive poetics* (2nd ed). Sussex: Sussex Academic Press.
- [32] Varela, F. J., Thompson, E. & E. Rosch. (2016). *The Embodied mind: Cognitive science and human experience*. (revised edition). Massachusetts: The MIT Press.
- [33] Verhagen, A. (2019). Shifting tenses, viewpoints, and the nature of narrative communication. *Cognitive Linguistics*, (2), 351-376.
- [34] Xu Wen. (2019). Sociocognitive linguistics based on social cognition. *Modern Foreign Languages*, 42(3), 293-305.
- [35] Yule, G. (1996). *Pragmatics*. Oxford: Oxford University Press.

Junling Zhang was born in Huaihua, China in 1988. She received her master's degree in linguistics from Sichuan International Studies University, China in 2013. She is currently a doctoral student in the College of International Studies, Southwest University, Chongqing, China. Her research interests include Cognitive linguistics and discourse analysis.

The Students' Perceptions of Arabic and English as a Medium of Instruction in Jordan

Othman Khalid Al-Shboul

Department of English & Translation, Faculty of Arts & Languages, Jadara University, Irbid, Jordan

Abstract—This research paper investigates students' perceptions of whether English or the indigenous language (Arabic) should be used as a medium of instruction in English learning centers at the pre-intermediate level. This argument which is of both sides (Arabic or English should be used as a medium of instruction) has been investigated through students' responses. While there has been a great deal of research into students' perception of EMI in education, this study offers deeper explanations, from a psychological perspective, of why students prefer EMI despite the difficulty, which would negatively affect their attitudes toward English. In this study, the researcher employed a questionnaire survey to elicit some data from the participants studying in the EFL centers to present substantial evidence, represented by this study's findings, consulted, and supported by psychology-based explanations. Among the main findings is that although the participants of this study hold positive attitudes toward their native language (Arabic), they prefer to use English to Arabic as a medium of instruction. This study also found that awareness associated with business plays a key role in this preference.

Index Terms—Arabic, awareness, difficulty, English, EMI

I. INTRODUCTION

EMI is defined as “the use of the English language to teach academic subjects in countries or jurisdictions where the first language (L1) of the majority of the population is not English” (Dearden, 2014, p.2). This term has been so widely used over the past twenty years in EFL/ESL research, where English is used in teaching different subjects, including English communication skills. In Jordan, there are many language learning centers where students enroll in different level courses to learn English communication skills for different purposes (traveling abroad, pursuing higher education, or applying for jobs requiring good levels of English skills) in Jordan. At the pre-intermediate and intermediate levels, instructors usually draw on Arabic (students' native language- the indigenous language) to teach English skills as they have low English language proficiency. This research paper investigates pre-intermediate level students' perceptions of whether English or the indigenous language (Arabic in this context) should be used as a medium of instruction in the EFL classroom-the basic level. This study aims to examine both sides of the argument in the literature, which have been highlighted in many studies, regarding which medium of instruction should be used in the EFL classroom. Accordingly, the paper tries to present substantial evidence, represented by this study's findings, which supports either of these two sides. To do so, the researcher conducted small research using a questionnaire survey to elicit some data from the participants studying in EFL centers -the basic level in Jordan. The data collected is mainly concerned with students' attitudes, beliefs, and awareness of English and Arabic. This study thus highlights those notions as important factors helping form students' perceptions about EMI in such EFL contexts.

II. LITERATURE REVIEW

Ducker (2019) defines the term ‘English as a medium of instruction’ as “the teaching and learning of content or academic subjects in the English language in situations where English is not the majority language”. Implementation of English as a medium of instruction is one effective path for competitiveness and internationalization in education (Byun, 2011; Tsou & Kao, 2017). However, many researchers argued that when the mother language is used, students access more advantages than do students who learn academic subjects using only the second or foreign language (e.g. Miti, 1995; Pattanayak, 1991).

In many non-English speaking countries around the world, English is used as a medium of instruction. This has resulted in many research-based arguments over the appropriate medium of instruction that should be used in education. In this regard, different researchers argue in favor of bilingual education as it can overcome many problems associated with monolingual education. Thomas and Collier (2003), for example, maintain that dual education is an effective strategy for both primary and secondary levels of students. They assert that students in bilingual settings gain more advantages than those who are in settings where English is only used as a medium of instruction. That is to say, bilingual students, besides acquiring high proficiency in more than one language, can develop different ways of how to solve problems from different perspectives. This in turn helps them achieve more academic success than monolinguals do. Additionally, by using two languages in an academic setting, they learn not only to recognize but also to value other people's experiences and backgrounds. In the same context, Spolsky (2004) argues that many educators including many

congressmen in the U.S believe that bilingualism has an important role in pushing learners to respect, and consequently can conserve their native identity (self-concept).

Many researchers (e.g. Kalra, 2015) highlighted psychological factors that would negatively affect students' perceptions of learning English. For example, Kalra (2015) explained why students do not like to learn English. In this regard, she says that "most of the students start learning English without getting information about its importance, as a result, they are least interested in learning the language and treat it not only as an unnecessary subject but also as the most difficult one" (2015, p. 213).

Nevertheless, many researchers maintain that monolingual education is an effective resource for learning. For example, several researchers called for employing English as an effective alternative to the mother tongue language, Hamid (2010) argues that despite the high costs of using English in education, it should be used as a medium of instruction for the purpose of helping students have active roles in the world. That is, he believes that when students have high levels of proficiency in English, they become more qualified to compete in the global world where English is considered the language of communication. He (Hamid, 2010) thus believes that they cannot access that world unless they have a high command of English. Other studies (e.g. Senapati et al., 2012) employed psychological approaches to examine if the medium of instruction can affect learners' cognitive processes. The researchers (Senapati et al, 2012) found that those participants who used only English as a medium of instruction achieved much better results than their counterparts who only used their native language (Odia). This is because (according to these researchers) the foreign-medium instruction (English) promotes the cognitive flexibility which in turn helps develop cognitive processes. Furthermore, many studies examined students' and their parents' attitudes in developing countries. For example, in Zimbabwe, not only students but also their parents have more positive attitudes toward English than their native language. This shows their awareness of English status, which serves as a trigger to learn and use English as they believe that learning and speaking English proficiently is one way to secure a better job (Ndamba, 2008).

On the other hand, other researchers argue for the indigenous languages to be used as a medium of instruction. Truong (2012), for instance, maintains that policymakers should prioritize using the native language over English as a way of boosting students' talents because through the indigenous language, students can develop their talents. Thus, the native language is considered the most trusted way to succeed and achieve more prosperous results as it can help students more deeply understand the content. Also, Babaci-Wilhite (2013) emphasizes localizing learning. This can be achieved through using the student's native language rather than a foreign language, and accordingly, (put a comma after accordingly) the content of the material should do with the culture of that native language in a way that satisfies the needs of the local community. This would help people value their indigenous language by weakening the belief that success cannot be achieved unless English is employed as a medium of instruction.

Accordingly, based on reviewing the literature, this study attempts to present substantial evidence, based on students' perceptions, which indicates which language is more effective and preferable for students than the other.

III. METHODOLOGY

There are many EFL centers in Jordan, where people of different levels enroll to learn the English language for different purposes. The participants, therefore, learn English for various purposes in this study. Some aim at traveling abroad, pursuing higher education, or applying for jobs that require good levels of English skills. The researcher surveyed those students who were at the pre-intermediate level in Jordan to investigate their perceptions of which medium of instruction should be used.

The thirteen-item self-report questionnaire was administered in the classroom to all the students in two sections. The participants in the present study are 14 students at the pre-intermediate level. The Arabic (the native language of the participants) version of the questionnaire was distributed to these students so that they can better understand and respond to these items. Two questionnaire sheets were excluded as they were not sufficiently answered and some answers to some items were irrelevant. The questionnaire is designed to elicit specific data concerning attitudes, beliefs, and awareness. The questionnaire is a mix of open- and closed-ended items. The open-ended items are mainly included in the questionnaire to compensate for interviews to interpret students' preferences and attitudes toward English and Arabic, being used as a medium of instruction. Before the questionnaire of this study was distributed to the participants, and for the reliability and validity of the current study, it had been remodified and revised by two TESOL/EFL instructors to ensure that all the items are fully understood by the participants.

This research paper investigates the following research questions:

- 1-What are the student's attitudes toward English as a medium of instruction in EFL centers in Jordan?
- 2-Does difficulty affect students' attitudes toward English-medium instruction in Jordan?
- 3-Which language do the participants prefer to use as a medium of instruction: English or Arabic?
- 4-Does a learner's attitude toward one language affect his/her attitude toward the other (Arabic and English in this context) in Jordan?
- 5-What is the role of awareness in students' motivation?

IV. DISCUSSIONS AND FINDINGS

This section analyzes and discusses the participants' data collected using the questionnaire. In their answer to item 1 in the questionnaire [Tell me about one experience where you liked or hated learning English], most participants talked positively about their experiences in learning English and using English as a medium of instruction. For example, one participant says (I like speaking English when I explain a problem before my classmates). However, two out of ten participants reported that they have some bad experiences with using English in talking about technical issues in their life: (I sometimes get confused because I cannot understand exactly what the teacher says) and (Sometimes I cannot express what I have in mind). These dislikes that those respondents expressed to this question are related to difficulties that they confront. Their responses to this question demonstrate that they attempted to improve their English.

But, despite the difficulties some students face, they still prefer to keep using English as a medium of instruction. This is shown clearly in their answer to the second item in the questionnaire. [If you had a choice, which language would you pick as a medium of instruction (English or Arabic) in the classroom? Why?]. That is, all of the participants, including who those face some difficulty using English, preferred to continue learning the course content using English. Item 12 and 13 are included to check students' preferences. Four students answered Yes to questionnaire item number 12 [Do you think that you would get better grades if Arabic was the medium of instruction?]. With regards to item 13, four out of twelve answered that if Arabic were used as a medium of instruction, they would achieve higher grades or they can understand the curriculum content better, which indicates that these students face some difficulty understanding the content and instruction. Therefore, they think Arabic intervention in this situation would be so positive, helping them achieve better results as they think that they will overcome all the obstacles.

However, all the participants believe that it is useful that the instructor uses English in the classroom as they believe that learning English secures a better future, as shown through their answers to questionnaire item 4 [Do you think that it would be useful if your instructor uses English in the classroom?], which can be the main reason of why they have positive attitudes toward understanding the curriculum content using English instead of Arabic. Responding to item 11 [Do you think that the instructor should use only English or a mix of Arabic and English? Why?], some participants said that a mix of English and Arabic is better than only using English for the sake of achieving a better understanding of the content. Thus, it would be argued that these students have positive attitudes toward using English as a medium of instruction in such classes. These attitudes are attributed to the fact that they are aware of the fact that English is a global language, and they realize the benefits that they would gain in the future. In addition, they realize how important for them to speak English very professionally. In this regard, Eshghinejad (2016) maintains that "attitude to language is a construct that explains linguistic behavior in particular" (2016, p.2). This would explain why these students insist on preferring to use English to Arabic as a medium of instruction, despite some difficulties, associated with being English as the medium of instruction (EMI), that they face.

Although the participants did not prefer to use Arabic as a medium of instruction, they have a positive attitude toward the Arabic language. This can be demonstrated in their answer to item 10 [Do you prefer to speak in English or Arabic outside the classroom?], as most chose Arabic. This was expected since the center in which the survey was conducted is private, and the students realize that they enrolled in such centers because these centers offer high-quality education, aiming at improving their English skills, where the medium of instruction employed is English. Therefore, they realize that their enrollment in such centers is to qualify for higher competency. They thus see English as a requirement for improving their prospectus. This can explain why these participants prefer Arabic to English in their everyday communication and other social domains. This also demonstrates that they hold positive attitudes toward their native language.

They prefer English to Arabic as a medium of instruction although they have positive attitudes toward Arabic. This also can be shown in their answer to item 8 [what benefits do you think you would gain when you speak English well?]: (I can be more successful in my studies at university), (I can achieve better grades at university), (I can easily communicate with native speakers when I travel) and (I can get a good job with a higher salary). This indicates that they are aware of the fact that English is an international language, and they need to speak English well if they want to secure a better future. This can be supported by what the British Council team concluded in their report that "EMI is increasingly being used in universities, secondary schools and even primary schools" (p. 4).

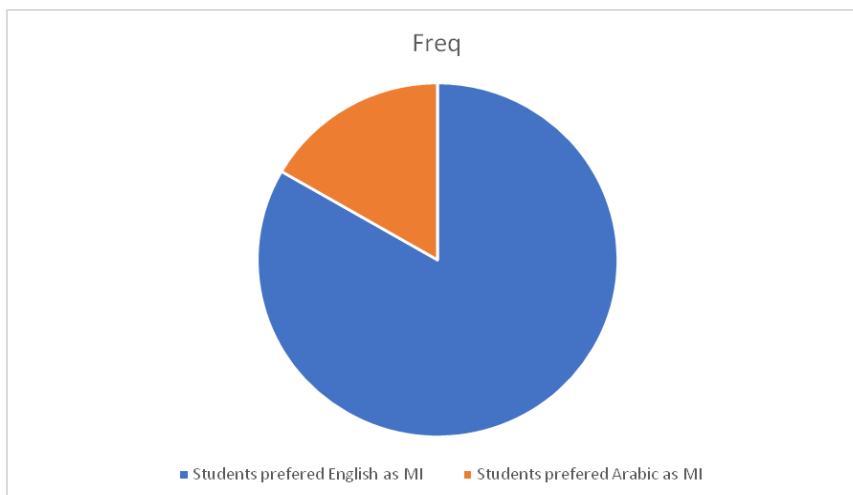


Figure 1 The Proportion of Students Preferring English to Arabic as the EMI in the Classroom

Awareness plays an important role in helping students have positive attitudes toward English, with the result that their awareness encourages them to use English as a medium of instruction. This explains why many students evaluated English as a medium of instruction positively although they face some difficulties. Thus, with regards to the source of positive attitudes toward English what motivates students and lets them have positive attitudes toward English is their awareness of the fact that they need to speak English well to have better jobs in the future and/or pursue their higher education in English-speaking countries. This demonstrates the interrelationship between attitudes, motivation, and awareness as factors encouraging or discouraging students from learning a language that they prefer (English). The researcher found that the difficulty that some participants face does not negatively affect their attitudes toward English as their awareness of mastering the English language helps them build positive attitudes toward English which in turn serves as a trigger to motivate and keep them motivated to use English as a medium of instruction, as the following Figure 2 shows:

Awareness → Positive attitudes → Motivation → English preference → Effective learning

Figure 2 Students' Psychological Aspects of Learning a Foreign Language

According to this Figure 2 above, students are aware of the importance of using English as a medium of instruction because of their belief that English is a global language and it is the language of communication all over the world. This in turn has led them to have positive attitudes toward English. This study agrees with Zainol Abidin et al.'s (2012) findings that attitude is an essential motive in language learning. This led them to success in learning English from their perspective. However, based on the findings of this study, positive attitudes toward a language are not sufficient to push students to choose that language as a medium of instruction. But this depends on what stands behind positive attitudes. That is, although the participants have positive attitudes toward Arabic, they do not prefer it as a MI. This study found that what motivates the participants to prefer EMI is education and/or business. This can be explained by the fact that students look at the English language as one important tool to have a better professional future. Accordingly, their motivation to learn the content using only English rather than Arabic is due to their awareness of English status in terms of business. Simply put, according to this study, while positive attitudes toward Arabic are attributed to sociocultural factors such as identity and culture, positive attitudes toward English are attributed to economic factors such as having a good job or traveling to English-speaking countries for education or business. This is what makes the participants prefer English to Arabic.

In light of the participants' responses, the students' positive attitudes toward English do not affect negatively their attitudes toward Arabic. That is, no attitude is held by the students at the expense of the other. That is to say, although the participants have positive attitudes toward English, attributed mainly to their awareness of English status in terms of jobs and education, they hold the same positive attitudes toward their native language (Arabic). This study thus agrees with Belete Beka's findings (2016) that while learners have positive attitudes toward their mother tongue, they do not like using their native language as a medium of instruction in the classroom.

In contrast to this study's findings, Kalra (2015) found that most of the participants in her study are not aware of the importance of English as a global language. However, this study agrees with Kalra (2015) that once students have sufficient awareness of a language, they can build positive attitudes toward that language.

V. CONCLUSION AND TEACHING IMPLICATIONS

This paper concludes that the participants' awareness of English status plays a key role in forming positive attitudes toward English (although some difficulties that they might have when using English as a medium of instruction). This

paper found that positive attitudes have different resources that can be of sociocultural or educational types. This can justify why the respondents have positive attitudes toward both languages (Arabic and English). In other words, having positive attitudes toward Arabic does not negatively affect their attitudes toward English or vice versa. In this paper, the data analysis shows that the participants are highly motivated to learn English and to use English as a medium of instruction, but what if another sample were taken from another center in Jordan, would we have the same results? And would students' awareness, attitudes, and motivation be the same? However, many measures should be implemented at the micro-level (classroom) and macro-level (governments and policymakers) to implement the best practices to teach English effectively. This paper recommends curriculum designers and policymakers that the content (e.g. topics and exercises) should be presented in different styles or methods so that they can meet students' needs at different levels. This can enhance motivation, especially for students having difficulty understanding the content using English.

VI. RECOMMENDATIONS FOR FUTURE RESEARCH

1. Conducting a study in which two samples are taken from different English learning centers employing rating questionnaires followed by interviews to examine more deeply the students' perceptions of the appropriate medium of instruction that should be used and applying a statistical test to see whether the mean difference between students' perceptions is statistically significant.
2. Conducting a study investigating students' and their parents' perceptions to examine if the parents affect their children's perceptions.
3. Conducting a statistical study to investigate if there are any significant gender differences between learners' attitudes toward English in Jordan, especially that many previous studies found that learners' attitude toward English is or is not gender-related.

Limitations

This study is only confined to one English learning center where the questionnaire is administered. The questionnaire is the only tool employed in this study.

APPENDIX. QUESTIONNAIRE

The translated version of the questionnaire:

1. Tell me about one experience where you liked or hated learning English?
2. If you had a choice, which language would you pick as a medium of instruction (English or Arabic) in the classroom? Why?
3. Which language is easier to use English or Arabic?
4. Do you think that it would be useful if your instructor uses English in the classroom?
5. Do you think that English can help you secure a better future?
6. Do you enjoy learning English? Why?
7. How well do you speak English?
8. What benefits do you think you would gain when you speak English well?
9. When do you feel that you understand the lesson better in English or Arabic?
10. Do you prefer to speak in English or Arabic outside the classroom?
11. Do you think that the instructor should use only English or a mix of Arabic and English? Why?
12. Do you think that you would get better grades if Arabic was only the medium of instruction?
13. With which language: English or Arabic as a medium of instruction do you think that you would get higher grades? Why?

REFERENCES

- [1] Babaci-Wilhite, Z. (2013). Local languages of instruction as a right in education for sustainable development in Africa. *Sustainability*, 5, 1994-2017.
- [2] Belete-Beka, M. (2016). Mother tongue as a medium of instruction: Benefits and challenges, *International Journal of Innovative Language, Literature & Art Studies*, 4, 16-26.
- [3] Byun, K., H. Chu, M. Kim, I. Park, S. Kim, and J. Jung. (2011). English-medium teaching in Korean higher education: Policy debates and reality. *High Education*, 62, 431-449.
- [4] Dearden, J. (2014). The British council. *English as a medium of instruction – a growing global phenomenon*. https://www.britishcouncil.es/sites/default/files/british_council_english_as_a_medium_of_instruction.pdf [Accessed online on May 8, 2022].
- [5] Ducker, N. (2019). English as a medium of instruction: Teacher training and professional development current, critical issues. *The TESOL encyclopedia of English language teaching*. Wiley & Sons. <https://doi.org/10.1002/9781118784235.eelt0968>
- [6] Eshghinejad, S. (2016). EFL students' attitudes toward learning English language: The case study of Kashan University students, *Cogent Education*, 3(1), 1-13.
- [7] Hamid, M. (2010). Globalization, English for everyone and English teacher capacity: language policy discourses and realities in Bangladesh, *Current Issues in Language Planning*, 11, 289-310.

- [8] Kalra, M. (2015). Creating an awareness among students about the importance of English language, *International Journal of Social Science and Humanities Research*, 3(1), 213-216.
- [9] Miti, M. (1995). The problem of establishing initial literacy in an L2: The case of Zambia. Education for Africa. 1(1) P3. In *The Journal of Pan African Studies*, 2, 4, June 2008, 1-3.
- [10] Ndamba, G. (2008). Mother tongue usage in learning: An Examination of language preferences in Zimbabwe, *The Journal of Pan African Studies*, 2, 171-188.
- [11] Pattanayak, D. P. (1991). *Language, education and culture*. Mysore: Central Institute of Indian Languages.
- [12] Senapati, P., Patnaik, N & Dash, M. (2012). Role of medium of instruction on the development of cognitive processes, *Journal of Education and Practice*, 3, 60-68.
- [13] Spolsky, B. (2004). *Language policy*. Cambridge: Cambridge University Press, 2004.
- [14] Thomas, W. P. & Collier, V.P. (2003). Reforming education policies for English learners: Research evidence from U.S. schools. *The Multilingual Educator*, 4(1), 16-19.
- [15] Truong, N. (2012). Language of instruction: Unlocking effectiveness of education and sustainable development in Sub-Saharan Africa, *International Education*, 42, 6-21.
- [16] Tsou, W; Kao, S. (2017). *English as a medium of instruction in higher education: Implementations and classroom practices in Taiwan*. Springer.
- [17] Zainol Abidin, M & Pour-Mohammadi, M and Alzwari, H. (2012). EFL Students' attitudes towards learning English language: The case of Libyan secondary center students. *Asian Social Science*, 8(2), 119-134.

Othman K. Al-Shboul holds a PhD in Applied Linguistics from the University of Memphis, USA. He has been teaching language and linguistics courses for about ten years now at the university level, including writing, reading, translation, sociolinguistics, pragmatics, syntax, discourse analysis, conversation analysis and many others. He has taught in different countries including Saudi Arabia, the United States, and Jordan. He graduated in May 2020. He taught composition and discourse analysis at the University of Memphis in the United States. Now he is teaching in the Department of English and Translation at Jadara University in Jordan.

Humour in Translation From English Into Arabic: Subtitles of the Comedy Sitcom *Friends*

Suhib A. Alnusairat

School of Languages, Literacies and Translation, Universiti Sains Malaysia, Penang, Malaysia

Paramaswari a/p Jaganathan

School of Languages, Literacies and Translation, Universiti Sains Malaysia, Penang, Malaysia

Abstract—This study aims to investigate the translation methods and strategies used in the Arabic subtitling of English sitcoms. The study's corpus was chosen from the popular TV show *Friends*. In the U.S. English version, humorous instances are discovered, identified, and divided into three categories according to Debra and Raphaelson-West's (1989) humour taxonomy. The eight strategies for translating cultural jokes outlined by Tomaszewicz (1993) and cited in Díaz-Cintas (2009), were adopted for the framework of the study to analyse the strategies applied in rendering humorous expressions in Arabic subtitling for English sitcoms. The findings revealed that universal jokes are easily transferred into different languages; however, linguistic and cultural jokes are difficult to translate due to language and cultural differences. Based on this study's findings, formal translation was found to be the most utilized strategy in subtitling from English into Arabic. Besides formal translation, a functional strategy was also used in many cases. This study also implies that to successfully translate cultural jokes, it is preferable to develop humour in accordance with the visual setting of the film and then domesticate the translation.

Index Terms—audio-visual translation, humour translation, subtitling, Arabic, formal translation

I. INTRODUCTION

The number of films imbued with various types of humour reflects the existence of a well-established history for humorous humour in North American and British cinema. Such films range from studio comedies and Warner Bros productions to the works of directors such as Mike Celestino, David Crane, Marta Kauffman and Kevin S. Bright, to name but a few. Moreover, the rising prevalence of humour in contemporary television shows, mostly from the United States, is unlikely to have missed the observation of the seasoned television watcher. Even the most sacred institutions and beliefs of society are often insulted by outrageous humour. Typical examples include sitcoms such as *Friends* and *Family Guy*, as well as several Western movies, television programmes, and films.

Whether the popularity of a genre of comedy can be attributed to long-standing cultural norms is unknown. However, some inclinations and a more recently developed commercial trend in Anglo-American culture have aimed, for example, to revitalise traditional TV and film comedy through the shock value of taboo humour and an increased tolerance for humour in addressing sensitive issues in the form of sexual, religious and cultural jokes. This scenario begs the question of how this traditionally unsettling and perhaps more sophisticated kind of humour travels outside national borders (Bucaria, 2008), specifically to Arab countries, which have strong cultural links to the Islamic sharia. This is very sensitive as Islamic and Western cultures differ vastly in reality and, thus, do not share the same system of values. Furthermore, the rising popularity of this kind of humour in U.S. culture begs the question of whether the success of such cinema in the Arab world a matter of taste is solely or whether the way in which these audio-visual texts are adapted for Arab consumers plays a role in their success. Given the lack of academic study on taboo humour outside of literature, the topic at issue seems to be of special interest to the fields of cultural and translation studies, given what has already been discussed.

The issue of the translation of humour and audio-visual humour has been addressed with increasing interest over the last few years by researchers such as Dore (2008), Chiaro and Norrick (2009). However, the dynamics at play in the translation of comedy which contains potentially distressing or sensitive issues, as well as obvious implications for censorship and manipulation, are widely undefined. To fill some of these gaps, the current study examines how the cinematic genre of humour spreads cross-culturally through a specific mode of audio-visual translation, namely subtitling. This study specifically investigates the mechanisms involved in subtitling humour in translations from English to Arabic, as demonstrated in the English- and Arabic-language versions of the American sitcom *Friends*. The amusing content of the series was examined in terms of factors on which individual sequences are built, primarily the non-verbal and verbal components, to identify some of the fundamental processes of the taboo humour genre.

II. THE STUDY

The study is based on the premise that humour in general and as a film genre, in particular, is more common and valued in U.S. culture than in Arabic culture for a variety of complex, cultural and probably theological reasons. Using specific types of sexual and religious jokes that may be familiar and acceptable to a Western audience but not to an Arabic one is, among other things, very sensitive in this regard. Islamic and Western cultures have different cultural norms and values, and thus do not live under the same system of values (Thawabteh, 2017, p.558). This is evidenced by the relatively higher number of literary works and film comedies that feature humorous aspects that have been created by the British and American film industries. Consequently, the significance of humour as a cultural phenomenon should not cause us to overlook the probable relationship between the appreciation of taboo humour and a person's sense of humour (entertainment function).

Some concerns surrounding the way that humour is presented in audio-visual products appear to be of special importance in the fields of both intercultural and translation studies in the case of comedies. What is the best way to portray humour in audio-visual products? Is it feasible that one modality outweighs the others (for example, nonverbal humour versus verbal humour)? When this type of humour is based on verbal elements, will it be represented in the translated version? Will there be any manipulation or censorship because of the possibly unsettling nature of this type of humour in the target culture?

This study aims to investigate some of the issues highlighted in the preceding paragraph by sampling different episodes from the American sitcom *Friends* and the Arabic subtitles that were produced for this series. The analysis involved the two following parallel processes:

a) a comparative analysis of the Arabic subtitled versions to assess whether and how examples of humour with a verbal component had been transposed into the translated text;

b) an analysis of the English transcripts from the series to identify and quantify the different kinds of taboo humour (e.g., verbal vs. non-verbal).

Due to space constraints, the results of the second portion of the study, namely the translation of amusing cases in the sample, will be summarised in this paper. Throughout this study, each section will provide additional insight into the meaning of humour. Aspects of communication include the amount of time and effort that an audience requires to process the content. The fact that the study of humorous language is as critical as any other linguistic or cultural element must be highlighted because culture is best understood through these elements.

III. LITERATURE REVIEW

A. Subtitling

Subtitling is the process of conveying the translation of audio-visual items' source dialogues in written form, which is usually displayed as text at the bottom of a screen. Two types of subtitles exist: intralingual subtitling, which occurs within the same language and is typically used for deaf or hard-of-hearing individuals; and interlingual subtitling, which is the translation of conversations from one language to another. "Subtitling entails showing written text, usually at the bottom of the screen, offering an account of the actors' dialogue and other linguistic elements that constitute part of the visual picture (letters, graffiti and captions) or of the music (songs)", according to Díaz-Cintas (2003, p.195).

Arabic countries use subtitles frequently. Subtitling, in comparison to dubbing, has more advantages and disadvantages. One of the advantages of subtitling is that audiences do not miss the movies' original soundtrack. Furthermore, subtitling is significantly less expensive as it takes much less time and work to accomplish. Moreover, it may also be used as a language learning tool. However, several limitations are involved in using the subtitling strategy. First, each dialogue has a limit on the number of characters that can be displayed on the screen. Cintas and Remael (2007, p.63) suggested a line length of 37 characters. Karamitroglou (2007) stated that the average reading speed of subtitles is 150–180 words per minute, which translates to roughly 2.5–3 words per second. Because a whole subtitled sentence on-screen is typically 14–16 words long, it must stay on the screen for at least 5.5 seconds for viewers to be able to read it (p.85). Furthermore, viewers can be distracted by subtitles since they must focus on both the written text and the on-screen images. Spatiotemporal constraints, on the one hand, and the tendency for translations to be longer than the original text, on the other hand, have created numerous challenges in subtitling, which has left subtitlers with no choice but to shorten the text to fit the screen.

B. The Operational Definition of Humour Translation

One of the most noticeable elements of studying taboo humour is the absence of a univocal definition for this term, as well as the fact that attempts to define this term in literature have focused more on what humour is not rather than what it is. Humour is a fascinating component of every language because it exposes social, cultural and political realities pleasantly and subtly (Bucaria, 2008). Despite the widespread use of humour in our daily lives, establishing an exact definition of humour is difficult, and many researchers have disagreed on how to define it (Attardo, 1994, p.3).

Humour is described as anything that makes people laugh or at least smile, such as jokes, satire, or hilarious stories. The *Longman Dictionary* defines humour in two ways: "1) the ability or tendency to think things are funny, as well as hilarious things you say that show this ability; 2) the quality in anything that makes it funny and makes people laugh" (2005, p.796). Various theories describing humour have been proposed by scholars. For instance, Vandaele (2002)

argued that humour can be defined by two broad concepts: incongruity and superiority. The former is concerned with the amusing effect of departing from regular cognitive schemes, such as flouting basic formal language standards, whereas the latter is concerned with the effect of humour (p.156). In other words, according to the incongruity theory, humour occurs when there is a contradiction between what is spoken and what the addressee expects to hear, which often results in laughter. Scholars have used superiority theory to describes situations in which people laugh at others for their lack of education or other perceived flaws

Some scholars have offered a variety of classifications for comedy, including Zabalbeascoa's (2012) classification, which was proposed from the standpoint of translators. Taxonomy is used to form international jokes, national-culture-institutions jokes, national-sense-of-humour jokes, language-dependent jokes, visual jokes and complex jokes (p.251–254). Debra and Raphaelson-West (1989) proposed another taxonomy which separates jokes into three categories, which were used in the analysis of the film under consideration in this paper: 1) linguistic jokes (puns fall into this category since they make use of imprecise words that can have multiple meanings), 2) cultural jokes (this type of joke might be ethnic in nature, refer to a specific culture or understood only by people from that culture) and 3) universal jokes (these are jokes that are universally understood) (p.130). These researchers also stated that the easiest aspect of comedy translation is dealing with universal jokes (p.130), which is studied in detail later in this paper. Another challenging area in humour translation is wordplay or puns, which other scholars have extensively discussed (see Delabastita, 1996, p. 128).

C. Humour Translation Strategies

Just as culture operates largely through translational activity in other types of translations, culture also operates largely through translational activity in the subtitling of movies, not only linguistic differences. Variations in culture can be more difficult for a subtitler to deal with than differences in linguistic structure. This study investigates cultural untranslatability, particularly when dealing with humorous terms and expressions, by using actual translations between English as a *lingua franca* and a religiously oriented language like Arabic. The linguistic disparities between the languages complicate humour translation. This encompasses lexical, grammatical, expressive and wordplay differences. In a hilarious text, lexical errors, invention, ambiguity and wordplay are frequently used to create humour by breaking the expected rules. Because they express more than one meaning in the source language, these wordplays resist translation. Therefore, translators often have trouble finding an equivalent that performs the same function in the target language. Consequently, literal translations in this scenario corrupt the meaning of the translation, and even substitution results in grammatical and semantic changes. These are genuine obstacles for translators, who are continually compelled to employ their ingenuity while translating humorous texts. Scholars have recommended many ways for enhancing the translation of humour. Leppihalme (2011), for instance, presented nine strategies for translating allusions, whereas Delabastita (1996) proposed eight strategies for pun translation, and Mateo (1995) developed thirteen strategies for translating irony.

Each culture's perspectives on the world have been influenced by cultural diversity and specific traditions. They build reality in different ways, and, as a result, they have varied perspectives of the world's myriad concepts. Some elements, for example, might be regarded as amusing in one culture but offensive in another. Sexual jokes are common in U.S. culture and are widely found in situational comedies. However, in Arabic culture, such jokes not only do not reflect humour but are also regarded as taboos and are frequently omitted in translations since most of the Arab world is closely linked to the Islamic teachings of the Holy Qur'an.

Cultural jokes accurately depict specific traditions, behaviours and beliefs, which is why exact equivalents do not exist in many cases. Culture-bound jokes might include references to well-known figures from a particular culture. Furthermore, cultural jokes can be translated in a variety of ways by substituting a comparable joke in the target text, generating a new joke in the target text based on the context or eliminating the joke (Debra & Raphaelson-West, 1989, p.130). As previously stated, translators' hands are tied when it comes to making fresh jokes because viewers have access to both sounds and visuals in audio-visual translation and, more specifically, subtitling. Scholars have proposed many translation strategies for cultural jokes. For example, Tomaszewicz (1993, cited in Diaz-Cintas, 2009), provided a discussion of strategies in the operation of film subtitling. The strategies are 1) omission; 2) literal translation; 3) borrowing; 4) equivalence; 5) adaptation; 6) the replacement of the cultural term with a deictic, particularly when supported by an on-screen gesture or visual clue; 7) generalisation; and 8) explication (p. 45).

D. Functional Equivalence

Shuttleworth (1997) described functional meaning as "a term used to indicate to the type of equivalence reflected in a TT that strives to adjust the original's function to meet the specific context in and for which it was produced." Similarly (p.62), according to House (1977), a translated text "should not only match its ST in function, but also employ equivalent situation-dimensional procedures to attain that function." If TT is to be functionally equal to ST, there must be a high level of matching between ST and TT in the dimensions that are particularly important to the text in question (p.103). Due to the language and cultural disparities between ST and TT, functional equivalence seems to be a decisive strategy for translating humour in audiovisual texts.

E. The Skopos Theory

Vermeer (1978), who developed another ground-breaking approach to translation theory around the same time as Holmes, laid the foundations of ST as a field and is often credited with considerably contributing to the “cultural turn” paradigm. The skopos theory is a branch of translation theory that states that “the skopos of a translation is... the objective or purpose, established by the commission and, if required, changed by the translator” (Vermeer, 1978/2000, p.230). Translation, in Vermeer's opinion, is an action, and every action should have a purpose. Translating is a process that theoretically seeks to “optimally” convey a message to people from different cultures. It is more necessary to make oneself understood than to “faithfully duplicate another text intended for other recipients” (Vermeer, 1998, p. 43). In light of this theory, the concept of a faithful translation of a specific ST, which is a relatively popular choice among translators, has been challenged and denied. A faithful translation of a source text might lead to an unfaithful target text—that is, one that misses the point. Such a translation does not faithfully represent the source text's meaning (from the translator's perspective), nor is it suitable to the target text's skopos, (p. 44). The following are the basic rules of this theory:

- 1) a *translatum* (or TT) is determined by its skopos;
- 2) a TT offers information to a target culture;
- 3) a TT does not initiate an offer of information in a clearly reversible way;
- 4) a TT must be internally coherent;
- 5) a TT must coherently represent the ST.

These five rules are listed in hierarchical order, with the skopos rule overarching them all (Munday, 2008, p.119).

Translators use any strategy that is compatible with their situation to transfer the translation's objective and replicate the ST in the target language, as inspired by the skopos theory. In the case of humour in audio-visual translation, translators are free to use any method and make any relevant decisions, such as substituting humour with equivalent humour in a TT or even creating new humour in accordance with the context, as long as the translation transfers humorous expressions (image and sound).

IV. METHOD

A. Corpus

The popular series *Friends*, which is a North American TV comedy programme, was chosen as the corpus of this study as it is considered a masterpiece in world comedy due to its enormous success both within and without the boundaries of North American society and English-speaking countries. Hence, it is an excellent candidate for investigating the process of humour creation in audio-visual settings and, more importantly, its translation. The programme was purchased, translated and broadcast in many countries all over the world, including the Arab world. The series was created by Marta Kauffman and David Crane and comprises ten seasons in total. The National Broadcasting Company (NBC) broadcast it weekly in the United States from 1994 to 2004. This study will use the first season due to its remarkable worldwide success and (some of) the academic research it has inspired.

B. Methodology

This study aims to examine translation strategies used in the Arabic subtitling of the U.S. comedy series *Friends*. Humorous instances were found and identified in English and were categorised into three groups according to Debra and Raphaelson-West's (1989) categorisations of humour. The groups are linguistic jokes, cultural jokes and universal jokes. Next, the eight strategies for the translation of cultural jokes that were proposed by Tomaszewicz (1993, cited in Diaz-Cintas, 2009) were implemented to analyse the strategies employed in rendering the humorous English expressions in Arabic subtitling. This was accomplished by comparing every English sentence with its Arabic subtitled equivalent. Several methodologies were used to analyse the series. The English-dubbed version was first written so that humorous expressions might be identified. The Arabic-subtitled version was then transcribed. Later, an Arabic subtitle comparable to the extracted English humorous expressions was written. By comparing the English sentences and Arabic subtitles, the strategies employed in translation were outlined using the study's instrument. For each strategy, descriptive statistics such as frequency, percentage and sum were also provided.

V. FINDINGS

In the original English version of the sitcom's first season, I identified a total of 136 examples of hilarious expressions. Using Debra and Raphaelson-West's taxonomy (1989), I divided these expressions into three groups. The frequency of each category is presented in Table 1.

TABLE 1
THE FREQUENCY OF HUMOROUS EXPRESSIONS IN THE CASE STUDY

Category	Frequency	Percentage
Linguistic jokes	41	30.1%
Cultural jokes	42	30.9%
Universal jokes	53	39%
Total	136	100%

Since this study aims to investigate the strategies used to translate English comedy sitcoms into Arabic subtitling, I divided the examples into six categories based on their translation success, which is presented in Table 2.

TABLE 2
THE FREQUENCY OF HUMOROUS EXPRESSIONS REGARDING THEIR SUCCESS IN TRANSLATION

Category	Frequency	Percentage
Successful transfer of linguistic jokes	29	70.7%
Unsuccessful transfer of linguistic jokes	12	29.3%
Successful transfer of cultural jokes	28	63.6%
Unsuccessful transfer of cultural jokes	14	36.4%
Successful transfer of universal jokes	51	96.2%
Unsuccessful transfer of universal jokes	2	3.8%
Total	136	100%

I also sought to shed insight on the micro-strategies that were used to translate humorous expressions from English comedy sitcoms into Arabic subtitles. As a result, I evaluated each category's translation micro-strategies, which are presented in Table 3.

TABLE 3
THE FREQUENCY OF MICRO-STRATEGIES EMPLOYED IN EACH CATEGORY

Category		Formal (literal)	Functional (equivalence)	Omission
Successful transfer of linguistic jokes		21	7	0
Unsuccessful transfer of linguistic jokes		6	5	1
Successful transfer of cultural jokes		21	7	0
Unsuccessful transfer of cultural jokes		8	6	1
Successful transfer of universal jokes		51	0	0
Unsuccessful transfer of universal jokes		1	0	1

The analysis of some of the examples of humorous expressions in each category is illustrated below:

A. Successful Translations of Linguistic Jokes

Example 1:

Phoebe: You guys, you know what I just realised?

"Joker" is a "poker" with a "J".

Coincident?

Chandler: Hey, That's "joincident" with a "C".

فيبي: اتعرفون ماذا اكتشفت؟

إن كلمة جوكر منشقة من بوكر ولكنها تبدأ بحرف الـ "جيه"

أهي صدفة؟

تشاندلر : إنها كلمة "جدفة" ولكن بحرف الصاد

In this example, Phoebe speaks to her friends while they are playing poker. She notes the similarities between the words "joker" and "poker" and wonders if this is a matter of coincidence. Then Chandler, who is playing against her in the poker game and is on his way to losing the game, replies with irony that "joincident" is "coincident" with the letter "j". Although the intention could not be clearly defined, the translator was still able to transfer the humour. The literal translation seemed to be an appropriate choice that the translator made in this case.

Example 2:

Ross asks Phoebe a question while they are playing with a crossword puzzle: Heating device?

Phoebe: Radiator.

Ross: Five letters,

Phoebe: Rdtor.

روس : جهاز تدفئة

فيبي : المشعاع

روس : من خمسة حروف

فيبي : المشع

Ross shares his crossword puzzle with Phoebe and asks her about a word for "a heating device". Phoebe answers with the word "radiator". When Ross says that the word has to consist of five alphabets, she quickly answers "rdtor". The equivalent word for "radiator" in the Arabic language is "المشعاع". When Ross asks Phoebe for five letters, the subtitler omitted some letters to convey the same sense of humour. Thus, the creation of an equivalent meaning and its entertainment function could create the same effects between the SL and TL.

Example 3:

Chandler: I can't believe you would actually say that. I would much rather be Mr Peanut than Mr Salty.

Joey: No way! Mr Salty is a sailor, all right, he's got to be, like, the toughest snack there is.

Ross: I don't know, you don't wanna mess with corn nuts. They're craaazy!

تشاندلر : لا اصدق انك تقول ذلك

أفضل ان أكون السيد " فول سوداني " على ان أكون السيد "مالح"
جوي: مستحيل. السيد "مالح" بحار . أتفهم؟
لا بد انه اقوى وجبة خفيفة على الاطلاق
روس : لست متأكدا فأنت لا تريد ان تعبت مع جوزة الذرة انها مجنونة

Suffice to say, Ross' punchline is based on a pun that indirectly refers to Mr Peanut. Indeed, Ross makes use of the conversation's major issue to make an intended horizontally synonymous pun at the character-character level. His joke makes fun of both Mr Peanut and Joey, who likes Mr Peanut, by using the word "crazy" with the idiomatic meaning of "nut" (which can also be used to mean "crazy"). The translator translated the word literally, but the entertainment function was converted too.

Example 4:

Monica: Phoebe?

Phoebe: What?

Monica: Do you have a plan?

Phoebe: I don't even have a "pla".

مونیکا : فيبي

فيبي: ماذا

مونیکا : هل لديك خطة ؟

فيبي : ليس لدي حتى نصف خطة

While the three girls are thinking of their futures and how important having a plan in life is, Monica asks Phoebe if she has a plan, to which Phoebe humorously replies that she does not even have a "pla". In the Arabic subtitle, the idea is mostly converted functionally since the translator translated Phoebe's into "نصف خطة".

Example 5:

Jack Geller (Ross and Monica's father): I read about these women trying to have it all, and I thank God that our little Harmonica doesn't seem to have the problem.

جاك غيلر : أقرأ مقالات عن نساء يحاولن الحصول على كل شيء واشكر الله ان صغيرتنا هارمونیکا لا تواجه هذه المشكلة

In this example, where Ross and Monica's parents are having dinner with them, Jack Geller remarks about the ambitions of young women in the US and states that he is glad that his "little Harmonica" (Monica) does not have the same problem. The intended meaning is that Monica is not ambitious at all. The translated text is literal, and the effect is mostly the same.

B. Unsuccessful Translations of Linguistic Jokes

Example :6

Chandler: It doesn't matter. I just don't want to be one of those guys that's in his office until twelve o'clock at night worrying about the WENUS. [Everyone looks at him in confusion.]

Rachel: ... the WENUS?

Chandler: Weekly Estimated Net Usage Systems. A processing term.

Rachel [sarcastic]: Oh. That WENUS.

تشاندر : هذا لا يهم .انا فقط لا اريد ان أكون مثل هؤلاء الشبان الذيب يبقون في مكاتبهم حتى منتصف الليل يقلقون على ال"م.ض.ش"

رايشتل : ال "م.ض.ش"

تشاندر : ميزانية ضرائب الشركة. إنه مصطلح نستخدمه في المعلوماتية.

رايشتل : تقصد ال "م.ض.ش".

Chandler uses a term in the ST that contains what could be considered a vertically paronymous pun based on the made-up acronym "WENUS" and the word "penis". The scriptwriters employed the Latin suffix "-us" to make the fictional term appear more formal and scientific. However, it does not affect pronunciation because the vowels in the last syllable of "WENUS" and "penis" are both pronounced as /ə/. Because it is developed over several turns, this pun, like the last one, can be considered interactive and dynamic. Furthermore, it is unintended on a character-by-character basis. Chandler demonstrates his disappointment in his first scene by assuming his friends know what "WENUS" means. However, everybody seems confused, and after Rachel's interrogative turn, Chandler explains that the word "WENUS" is an acronym that stands for a processing term his company uses. The translator tried to render the meaning directly regardless of the puns in the example, so they converted "WENUS" into "م.ض.ش", which has no intended meaning in the Arabic language.

Example :7

Ross to Chandler: That's one way to resolve this. Since you saw her boobies, I think you gonna have to show her your pee-pee.

Chandler: You know, I don't see that happening.

Rachel: Come on, he's right, tit for tat.

Chandler: I'm not showing you my tat.

روس : بما إنك رأيت نهديها

أعتقد ان عليك ان تريها عضوك

تشاندر : أعلم لا أعتقد ان هذا سيحدث

ريتشل: هيا. معه حق لا تحصل على شيء الا مقابل شيء اخر

تشاندلر : حسنا لا أريك الشيء الآخر

In this example, Ross is talking to Chandler, saying that he must show Rachel his penis after seeing her breasts. This example features two linguistic jokes (“boobies” and “pee-pee”). Chandler replies, “I’m not showing you my tat”, when Rachel says, “tit for tat”. The translator was not only unsuccessful in translating both linguistic jokes into the TT but also translated them literally without any sense of humour. Thus, Arab viewers will likely not understand this joke.

Example :

All: Hey, Joey. Hi. Hey, buddy.

Monica: Hey, Joey, what would you do if you were omnipotent?

Joey: Probably kill myself!

Monica: Excuse me?

Joey: Hey, if Little Joey's dead, then I got no reason to live!

Ross: Joey, uh—OMnipotent.

Joey: You are? Ross, I'm sorry.

مونیکا : جوي ماذا ستفعل اذا كنت كلي الحركة

جوي : ربما اقتل نفسي

مونیکا: عذرا

جوي : اذا أصبحت عاجزا جنسيا لا يوجد لدي سبب لأعيشه

روس : اوه جوي . كلي القدرة

جوي : انت كذلك ؟

The conversational exchange in the English ST takes full advantage of the phonetic resemblance between “omnipotent”, “impotent” and “I'm impotent” in connected speech, which results in a vertical homophonous pun. Joey initially misinterprets Monica's statement, mistaking “omnipotent” for “impotent”. He goes on to say that his existence is dependent on his sexual activity. When Ross realises Joey's mistake, he enunciates the word “omnipotent” more precisely to clear up the misunderstanding. The translator attempted to figure this out for the TT, but there is no funny equivalent pun related to this in Arabic.

Example :9

Phoebe: The ugly naked guy... is having Thanksgiving dinner with Ugly Naked Gal.

فبيبي: الرجل القبيح العاري يحتفل بعيد الشكر مع امرأة قبيحة عارية

In this example, when the friends are gathered by Monica's apartment window, Phoebe points out the neighbour across the street, the ugly naked guy, having dinner with a woman. She funnily uses the term “gal” rather than “girl” or “woman” to use the same intonation as “guy”. However, the translator translated this dialogue formally and lost the original effect.

C. Successful Translations of Cultural Jokes

Example:10

Rachel: I realised how much Barry looks like Mr Potato.

عندها اكتشفت وجه الشبه الكبيرين بين باري والسيد رأس البطاطا

Rachel explains why she broke up with Barry and states that he resembles a popular children's toy. The funny part is Barry's resemblance to Mr Potato, which is also a programme over there. Although Arab viewers may be unfamiliar with this toy, the translation is funny in the TT.

Example :11

Chandler: Can I just say one thing?

Rachel: What, what?

Chandler: That's a relatively open weave and can still see your nippular area...

Rachel: Ugh!

تشاندلر : هل لي أقول شيئا واحدا فقط؟

ريتشيل : ماذا ماذا ؟

تشاندلر : ان خياطة هذا النسيج ليست متماسكة وما زلت استطيع رؤية منطقة حلمت الثديين.

Chandler accidentally sees Rachel in a bath towel, and Rachel becomes furious because of this. This cultural joke does not relate to the matter of privacy in the target culture as it is conservatively and religiously linked primarily with Islam (violating another's privacy is considered taboo in Islamic society). Despite that, the translator rendered the message and the effects literally.

D. Unsuccessful Translations of Cultural Jokes

Example 12

Chandler: I think for us... kissing is pretty much... like an opening act... I mean it's [a] stand-up comedian you have to sit through before Pink Floyd comes out.

التقبيل اشبه بالافتتاح. اتقهمين

مثل الممثل الهزلي الذي يجب ان تشاهده قبل ان يظهر فريق بينك فلويد على المسرح

The friends are sitting in Central Perk and comparing what women and men like in relationships. The girls say that kissing is very important and is as important as any part of the relationship. Chandler compares kissing to waiting

through an opening act for the English band Pink Floyd. The translator translated this dialogue literally even though some Arab viewers might be unfamiliar with Pink Floyd.

Example 13

Phoebe: See. He gave up something, but then he got those magic beans, and then he woke up and there was this big plant... outside of his window full of possibilities and stuff.

Rachel: I've got the magic beans.

فيبي : هناك رجل بم يحصل على شيء وانتهى به الامر بحصوله على الفاصوليا السحرية وعندما استيقظ وجد هناك شجرة كبيرة ملئية بالامنيات والاشياء

ريشيل : لقد حصلت على الفاصوليا السحرية

In this example, Rachel is losing hope in her future, so Phoebe tells her the story of *Jack and the Beanstalk* to inspire her. Afterwards, Rachel receives a call from Paolo and states that she has got the magic beans. In Arabic culture, there are no stories about magic beans, and Arab viewers will likely be unfamiliar with this expression. However, there is an equivalent of the magic beans in the target culture: "مصباح علاء الدين" or *misbah Alaaaldien (Aladdin and the Magic Lamp)*.

Example 14

Chandler: How's going on in financial services?

Lol: It's like Mardi Gras, without paper maché heads.

تشاندلر : كيف تجري الأمور في قسم الخدمات المالية

وكأنه ثلاثاء المدفع من دون رؤوس الأوراق المعجزة

Loll (an employee who works in the same company as Chandler) uses a cultural expression when Chandler asks him about financial services. He compares working in financial services to Mardi Gras, which is a carnival celebration that begins on a Tuesday or after the Christian feast of Epiphany and culminates the day before Ash Wednesday. The translator translated this line literally into "الثلاثاء المدفع من دون رؤوس الأوراق المعجزة" without any consideration for Arab viewers. Thus, the subtitled version is unclear in the context of the target culture and to the target audience.

Example 15

Rachel: I mean, God, by my sixth date with Paolo, I mean, he had already named both my breasts.

ريتشيل: أعني في موعدا السادسة كان باولو قد اطلع اسما على مفاتيحي.

In this scenario, Rachel explains that Paolo had named both of her breasts by their sixth date. The term "breast" is taboo in Arabic culture and language. Therefore, its use might shock the audience and be unacceptable if translated exactly. However, if the word renders its functionality, then the entertainment function will be lost. In this instance, the translator kept the target culture and audience in mind and chose the term "مفاتيح", which is far from the intended meaning.

Example 16

Monica to Chandler: Don't you have to pee?

Chandler: That's why I'm dancing.

مونيك: الا تريد أن تقضي حاجتك؟

تشاندلر: لهذا السبب انا ارقص

Chandler is waiting for a call and needs to use the restroom, but he could not go in case his call comes in, so he starts to dance around. The term "to pee" is taboo, much like the language used in Example 15, so the translator rendered it generally as "تقضي حاجتك". Even the expression "قضاء الحاجة" in the Arabic language has two meanings: "to pee" or "to poop". This might create ambiguity for the target viewers, so the humorous situation might not be conveyed.

Example 17

Joey: So back to your place—uh-uh... You think maybe... heh-heh?

Ross: Ahem, well, I don't know "heh-heh". I'm hoping "heh-heh".

إذا عندما تعود الى منزلك هل تفكر ربما ...

لا اعرف. أمل ذلك

Joey wants to know if Ross will have sex with the girls he was hanging out with, and he uses "heh-heh" and "uh-uh" to allude to this. The translator omitted these key words, so the translated subtitles likely do not have the same impact as the original dialogue.

E. Successful Translations of Universal Jokes in English Subtitling of the Case Study

Example 18

Monica and her friends talk about their roommates.

Joey, thinking he is going to be Monica's roommate: This guy says "hello", I want to kill myself.

مرحبا . ارجب بقتل نفسي

In this situation, Joey's statement is unexpected and somewhat illogical. Therefore, the translator subtitled it formally to convey the same impact that the original dialogue has.

Example 19

Joey to Ross: And you never knew she was a lesbian?

Chandler: Sometimes, I wish I was a lesbian.

Did I say that out loud?

جوي: أتمنى تعرف قط انها مثلية
تشاندرلر: أحيانا أتمنى لو كنت مثلية
هل قلت ذلك بصوت عال

The friends are in Central Perk, talking about Ross' ex-wife being a lesbian, and Chandler absently says that he sometimes wishes he could be one too. Once he realises what he has said, he expresses his shock and embarrassment. The message is conveyed in the Arabic subtitles as well.

Example 20

Phoebe: You know, it is even worse when you have twins.

Rachel: You are a twin?

Phoebe: Oh, yeah, we don't speak.

She's like this high-powered and driven career type.

Chandler: What does she do?

Phoebe: She's a waitress.

فيبي: الأمر أسوأ عندما تكونين توأم.

ريشيل: انتي توأم.

فيبي: نعم لا نكلم بعضنا بعضا

فهي امرأة ذات سلطة وهي تحب عملها كثيرا

تشاندرلر: ما هو عملها؟

فيبي انها نادلة.

In the ST, Phoebe creates a misunderstanding when she says that her twin is a high-powered and driven career type. Chandler asks what Phoebe's twin does for work, implying that he assumes she must be someone powerful, such as a senator. However, Phoebe states that her twin is a waitress, which is both unexpected and hilarious.

F. Unsuccessful Translations of Universal Jokes

Example 21

Rachel: I am gonna look like a big marshmallow Peep.

سأبدو كقطعة كبيرة من حلوى الخنثي

When Rachel and Ross go to the laundry room, Rachel does her laundry by herself for the first time. However, she forgets to separate one of her colourful pieces of clothing from the white ones, so all her clothing turns pink. She is furious and says that she will look like a marshmallow if she wears any of the dyed clothing. "Marshmallow" is not a familiar term in the Arabic language, so this universal joke was not successfully translated.

VI. DISCUSSION AND CONCLUSION

This study aimed to examine the strategies utilised in subtitling English comedy films into Arabic. A brief overview of audio-visual translation and its categories was presented to undertake the investigation. Scholars' suggestions for the definition of humour, classifications and translation strategies were also provided. The following are the key tools used in this study to create humour in an English sitcom:

1) Irony involves something that is completely different from reality; Irony can be used to make fun of or tease someone else (see Example 6).

2) Puns involve wordplay that suggests two or more meanings or the meaning of another word that sounds similar (see Example 3).

3) Sexual references are often used to create humour (see Examples 7, 8, 11 and 15).

4) Wordplay, which is used to create humour, is often featured in *Friends* (see Examples 1 and 2).

5) Exaggeration refers to the way that a speaker overstates the features, defects or strangeness of someone or something else. For instance, when Joey asks Chandler to help him out, Chandler informs Joey that he owes him 17 million dollars.

6) Ice-breaking involves saying something that is irrelevant to the current context to avoid silence. For example, when the friends are sitting in Central Perk and have nothing to say, Phoebe says to her friends, "Can you see me operating a drill press?"

According to my findings, universal jokes can be simply translated into other languages. Due to the differences between the two languages and cultures, linguistic and cultural jokes resist translation. The most widely utilised strategies in subtitling comedy sitcoms from English to Arabic are functional and formal translation. Out of the 136 humorous expressions that I extracted from the case study, I found that a formal translation strategy was used in 108 items, a functional strategy was used in a total of 25 items, and an omission strategy was utilised in only 3 items.

The key principle behind the high usage of formal translation strategies (almost 80%) in this case study is twofold: first, the frequent references to ideological, linguistic and cultural elements made it difficult to convey humour in many cases; second, the translators' recklessness, whether intentional or unintentional, may have complicated the translation process. The use of idioms, colloquial terms, wordplay and proverbs are some practical and useful strategies that can be used to translate humour. Except for a few cases, no examples of these could be found in the *Friends* subtitles. In most circumstances, the Arab translators adopted formal translation, which was simplest but, at some points, detracted from

the humour of an episode. As a result of viewers' unfamiliarity with the source culture, cultural differences presented a major challenge in transferring humour. Domesticating the target language by inventing new hilarious terms based on the context (image and sound) would be the best strategy to use in such cases.

REFERENCES

- [1] Attardo, S. (1994). *Linguistic Theories of Humor*. Berlin: De Gruyter.
- [2] Bucaria, C. (2008). *Lodz Papers in Pragmatics*, 4(2), 215-240.
- [3] Chiaro, D., & Norrick, N. (2009). *Humor in Interaction*. John Benjamins Publishing Company.
- [4] Delabastita, D. (1996). *Wordplay and Translation*. St. Jerome.
- [5] D'áz Cintas, J. (2003). Audiovisual Translation in the Third millennium. In *Translation Today: Trends and Perspectives* (pp. 192–209). Multilingual Matters Ltd.
- [6] D'áz Cintas, J. (2009). *New Trends in Audiovisual Translation*. Multilingual Matters.
- [7] D'áz Cintas, J., & Remael, A. (2007). *Audiovisual Translation: Subtitling*. Routledge.
- [8] Dore, M. (2008). *The Audiovisual Translation of Humour: Dubbing the First Series of the TV Comedy Programme Friends, into Italian*. In PQDT - UK & Ireland (Issue September). Lancaster University.
- [9] House, J. (1977). A Model for Assessing Translation Quality. *Meta*, 22(2), 103–109. <https://doi.org/10.7202/003140ar>
- [10] Karamitoglou, F. (2007). *A Proposed Set of Subtitling Standards in Europe*. European Association for Studies in Screen Translation (ESIST).
- [11] Leppihalme, R. (2011). Realia. In Yves Gambier and Luc van Doorslaer (eds) *Handbook of Translation Studies* (126–130). John Benjamins.
- [12] Mateo, M. (1995). *The Translation of Irony*. *Meta*, 40(1), 171–178. <https://doi.org/10.7202/003595ar>
- [13] Munday, J. (2008). *Introducing Translation Studies* (2nd edition). Routledge.
- [14] Raphaelson-west, D. S. (1989). On the Feasibility and Strategies of Translating Humour. *Meta: Translator's Journal*, 34(1), 128–141.
- [15] Shuttleworth, M., & Cowie, M. (1997). *Dictionary of Translation Studies*. St. JEROME Publishing.
- [16] Thawabteh, M. A. (2017). Censorship in English-Arabic subtitling. *BabelBabel. Revue Internationale de La Traduction / International Journal of Translation*, 63(4), 556–579. <https://doi.org/10.1075/babel.63.4.05tha>
- [17] Vandaele, J. (2002). *Introduction: Reconstructing Humor: Meaning and Means*. *The Translator*, 8(2), 149–172. <https://doi.org/10.1080/13556509.2002.10799130>
- [18] Vermeer, H.-J. (1998). Starting to Unask What Translatology Is About 1. *Target*, 1(10), 41–68. <https://doi.org/10.1075/target.10.1.03ver>
- [19] Zabalbeascoa, P. (2012). Translating Heterolingual Audiovisual Humor: Beyond the Blinkers of Traditional Thinking. In *The limits of Literary Translation: Expanding Frontiers in Iberain Languages Translation: Expanding Frontiers in Iberain Languages*. Edition Reichenberger.

Suhib Ahmad Alnusairat was born in Ramtha, Jordan in 1992. He obtained his MA in Translation Studies from the Department of Translation at Yarmouk University in Jordan. He is currently a PhD candidate in Translation Studies at Universiti Sains Malaysia.

Paramaswari Jaganathan (Ph.D) is a Senior Lecturer in the School of Languages, Literacies and Translation, Universiti Sains Malaysia.

Call for Papers and Special Issue Proposals

Aims and Scope

Theory and Practice in Language Studies (TPLS) is a peer-reviewed international journal dedicated to promoting scholarly exchange among teachers and researchers in the field of language studies. The journal is published monthly.

TPLS carries original, full-length articles and short research notes that reflect the latest developments and advances in both theoretical and practical aspects of language teaching and learning. We particularly encourage articles that share an interdisciplinary orientation, articles that bridge the gap between theory and practice, and articles in new and emerging areas of research that reflect the challenges faced today.

Areas of interest include: language education, language teaching methodologies, language acquisition, bilingualism, literacy, language representation, language assessment, language education policies, applied linguistics, as well as language studies and other related disciplines: psychology, linguistics, pragmatics, cognitive science, neuroscience, ethnography, sociolinguistics, sociology, and anthropology, literature, phonetics, phonology, and morphology.

Special Issue Guidelines

Special issues feature specifically aimed and targeted topics of interest contributed by authors responding to a particular Call for Papers or by invitation, edited by guest editor(s). We encourage you to submit proposals for creating special issues in areas that are of interest to the Journal. Preference will be given to proposals that cover some unique aspect of the technology and ones that include subjects that are timely and useful to the readers of the Journal. A Special Issue is typically made of 15 to 30 papers, with each paper 8 to 12 pages of length.

A special issue can also be proposed for selected top papers of a conference/workshop. In this case, the special issue is usually released in association with the committee members of the conference/workshop like general chairs and/or program chairs who are appointed as the Guest Editors of the Special Issue.

The following information should be included as part of the proposal:

- Proposed title for the Special Issue
- Description of the topic area to be focused upon and justification
- Review process for the selection and rejection of papers
- Name, contact, position, affiliation, and biography of the Guest Editor(s)
- List of potential reviewers if available
- Potential authors to the issue if available
- Estimated number of papers to accept to the special issue
- Tentative time-table for the call for papers and reviews, including
 - Submission of extended version
 - Notification of acceptance
 - Final submission due
 - Time to deliver final package to the publisher

If the proposal is for selected papers of a conference/workshop, the following information should be included as part of the proposal as well:

- The name of the conference/workshop, and the URL of the event.
- A brief description of the technical issues that the conference/workshop addresses, highlighting the relevance for the journal.
- A brief description of the event, including: number of submitted and accepted papers, and number of attendees. If these numbers are not yet available, please refer to previous events. First time conference/workshops, please report the estimated figures.
- Publisher and indexing of the conference proceedings.

If a proposal is accepted, the guest editor will be responsible for:

- Preparing the “Call for Papers” to be included on the Journal’s Web site.
- Distribution of the Call for Papers broadly to various mailing lists and sites.
- Getting submissions, arranging review process, making decisions, and carrying out all correspondence with the authors. Authors should be informed the Author Guide.
- Providing us the completed and approved final versions of the papers formatted in the Journal’s style, together with all authors’ contact information.
- Writing a one- or two-page introductory editorial to be published in the Special Issue.

More information is available on the web site at <http://www.academypublication.com/tpls/>

A Pronunciation of English Medical Loanwords Produced by Thai Nurses: A Case Study at Nopparat Rajathanee Hospital <i>Tharinee Kitikanan and Patchanok Kitikanan</i>	1305
The Dysfunctional Father in Hanif Kureishi's Novel <i>The Buddha of Suburbia</i> <i>Walid Messaoudi and Samira Al-Khawaldeh</i>	1313
A Single or Separate Entities? A Genre-Based Investigation Into the Correspondence Between L1 and L2 Writing Skills <i>Mahboubeh Safavi, Firooz Sadighi, Mohammad Sadegh Bagheri, and Mostafa Zamanian</i>	1320
Unwinding the Identity and Racial Saga in Maya Angelou's <i>Gather Together in My Name</i> <i>Ruth Neyah V and Vijayakumar M</i>	1332
Epistemic Modality in English-Medium Artificial Intelligence Research Articles: A Systemic-Functional Perspective <i>Gefei Bo and Jianjun Ma</i>	1337
Toni Morrison and Susan Abulhawa Writing Female Characters Amidst Conflict and Warzones: Towards a Literary Matrilineal Lineage <i>Hadjer Khatir and Eman Mukattash</i>	1349
Resistance to Domesticity in Fanny Fern's <i>Ruth Hall</i> : A Feminist Viewpoint <i>Zahraa Gamal Saad Mahmoud, Mohd Nazri Latiff Azmi, and Isyaku Hassan</i>	1358
Nexus Between Painting and Literature <i>Rathika E and V. Vijayalakshmi</i>	1365
Stereotyped Oriental Women in Conrad's Early Malay Novels <i>Tingting Zhou</i>	1373
A Stylistic Analysis of John Keats's Poem "Ode to Psyche" <i>Rasha Sh. Al- Erjan</i>	1378
Partial EMI Nursing Program: Insights From Students and Teachers in Thailand <i>Nipapat Pomat, Arnon Jannok, Adcharawan Buripakdi, and Jeffrey Dawala Wilang</i>	1386
Technology: A Zeitgeist for Paraphrasing <i>Ida Grace A. and Nageswari R.</i>	1397
A Study of the Translation of Mo Yan's <i>Frog</i> From the Perspective of Domestication and Foreignization <i>Hui Li</i>	1405
The Semantic Connotation of Contradictory Contrast in the Noble Qur'an, Represented in Serr (Concealment) and Alan (announcement) <i>Saad A. Meqdad, Mohammad O. Abu-Rahme, Sayel H. Al-Hawawsheh, and Mohammad A. Al-Taher</i>	1410
Online-Based L2 Writing Courses and Practicing Metacognitive Strategies: Teacher-Regulated or Individualized? <i>Maryam Shirvani and Reza Porkar</i>	1419
State of Praxis in <i>The Oath of Vayuputras</i> : An Eco-Critical Perspective <i>S. Karthik and Sangeeta Mukherjee</i>	1428
Cognitive Explanations for Deixis in Narrative Fictions <i>Junling Zhang</i>	1435
The Students' Perceptions of Arabic and English as a Medium of Instruction in Jordan <i>Othman Khalid Al-Shboul</i>	1441
