Theory and Practice in Language Studies

Contents

Contextualising Identity in Buchi Emecheta's *Kehinde* and Chimamanda Adichie's *Americanah*

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Abstract—**Recent critical discourse on identity by most writers is geared towards identity negotiation. The reiterations of narratives on identity as a result of racism is suitable to refer to Jacque Derrida's term, the hauntological as McCorkle suggests, in which "the thing that represents the demise of something also signals its continuation in a different form" (as cited in McCorkle, 2016). Slavery and racism necessitates the quest for identity in most areas affected by such experience. Most Diasporan writers often examine identity, 'Otherness', displacement, exile and dislocation which has also become the recurring themes in their literary works. This article is a comparative study on the quest for identity in Buchi Emecheta's *Kehinde* (1994) and Chimamanda Ngozi Adichie's *Americanah* (2013) and the inherent racism that pervades the entire London and American system. The literary works discuss the complex political and racial framework that has continued to support discrimination that most people of colour face. Thus they chronicle and deconstruct the inherent racism as a result of their quest for identity in a foreign land. Both authors write as a result of the recurring experience during their time which is obviously similar. The paper contends that Adichie's *Americanah* focuses on racial concerns on African immigrants while showcasing the protagonist's blog as an instrument of voice as regards the issue of identity. It further reiterates Kehinde's efforts in succeeding in London against all odds. The article concludes that African immigrants affirm, and define their identity while reclaiming a space for themselves in the migrant culture.**

Index Terms—**contextualising identity, racism, diaspora, otherness, immigrants**

I. INTRODUCTION

Buchi Emecheta's *Kehinde* explores the role and experiences of women in Nigerian society and the plight of most women in diaspora. The novel concentrates on the challenge of African women in diaspora who struggle against their identity, patriarchal family structures, gender inequality and contradictory social values in contemporary Africa. The novel further examines the challenges of women in diaspora and the struggle of asserting their identity in a racial environment. Emecheta is regarded as a 2nd generation African writer and also not very keen to accept feminism. She is an established academic and writer of fiction; she has won lots of award as a result of her literary output. Born in Lagos Nigeria on 21st July, 1944 but was orphaned at a tender age. She was educated at a missionary school and got married at the age of 16. She worked as a Librarian in London while studying Sociology at the University.

Chimamanda Ngozi Adichie is one of Nigeria's leading female writers. Her awards include the Prestigious Orange Broadband Prize for fiction for her second novel *Half of a Yellow Sun* (2006), she is the winner of 2008 MacArthur Foundation Fellowship and the 2005 Commonwealth Writers Prize for *Purple Hibiscus.* Her novels include- *Purple Hibiscus* (2003), *Half of a Yellow Sun* (2007), *Americanah* (2013); a collection of Short Stories, *The Thing Around Your* Neck, *We should all be feminists and Dear Ijeawale or a feminist manifesto in fifteen suggestions* and *Zikora.* Her works have been translated into thirty languages and also appeared in various publications like The O. Henry Prize Stories (2003), The New Yorker, Granta, the Financial Times, Zoetrope and Farafina magazine (Adichie, 2013). Adichie is considered a disaporic as well as a "third generation" West African Writer and focuses her attention on African women and their challenges, resilience and wisdom; their love for the family, respect for their traditions and husbands and how some of them were able to resist forms of violence and subjugation. Adichie's female characters generally are complex and versatile.

Adichie's literary creativity makes her a popular figure in the world literary scene. She has to her credits, a lot of award and she is also passionate about being a feminist. Chinua Achebe states, 'Adichie came almost fully made' (Achebe, 2013, p.1), this statement is as a result of her use of history and her vivid detailed description of events. It is pertinent to note that Adichie's *Americanah* won the National Book Critics Circle Award for Fiction and The Chicago Tribune Heartland Prize for Fiction. *Americanah* was named one of *The New York Times* Ten Best Books of the Year.

Americanah by Chimamanda Adichie is published in 2013; the novel revolves around racism and how it affects the lives of black immigrants in a contemporary American society, especially on females. It offers a great insight into what it means to be a black female in America and the numerous challenges they face; for being black and for being female. Ifemelu is the protagonist of the novel and as such represents the female immigrant in America. Her problems as well as other female characters in the novel range from racism, identity crisis, relationships, romance and separation. In all these, they stand out as they find a way around them, it is never a smooth sailing ground for her and most female characters but in all, they were able to pull through these challenges.

Gladys Laoye in a comparative study of Buchi Emecheta and Alice Walker examines the growing feminist awareness and consciousness in the lives of their female characters. She is of the view that the image of the African American and African women is similar as there are traces of change on how they are portrayed. She believes that feminism played a prominent role to the change.

II. IDENTITY AND ITS CHALLENGES: AFRICAN WOMEN'S EXPERIENCE

Identity negotiation has become a prevalent issue for most blacks especially in an alien land. Identity defines a person and also determines a lot in his life. Identity is very necessary and becomes a huge problem when one experiences identity crisis. In *Americanah*, Adichie portrays the life process and transformation of Ifemelu who is a young international student from Nigeria in search of a better education in the United States of America. Her academic pursuit revolves around Philadelphia which later earned her an academic fellowship at Princeton University. Ifemelu as a black girl in Nigeria has never been conscious of her identity which is in relation to her skin colour but begins to understand the irony of American racial politics especially as regards to her skin colour which prompts her to start a blog where other people of colour exchange views about their predicament. Adichie also relates how Ifemelu ascends into a privileged class in America and ended up with a US citizenship, a fellowship at Princeton and finally owns a home.

Buchi Emecheta refuses to be addressed as a feminist and states, "I write about the little happenings of everyday life. Being a woman, and African born, I see things through an African woman's eyes. I chronicle the little happenings in the lives of the African women I know. I did not know that by doing so, I was going to be called a feminist. But if I am now a feminist then I am an African feminist with a small 'f'"… (Emecheta, 1995, p.553). On the other hand, Adichie addresses herself as a happy feminist and boldly talks about feminism. Her recent manifesto, 'We should all be feminists' clearly outlines her views on feminism.

However, she constantly rejects to be called a feminist as she states, "I will not be called a feminist here, because it is European-It is as simple as that, I just resent that" (Emecheta, 1997, p.22). Neil Irvin believes that the black woman is usually seen as a threat to the society which often results to racial conflict (Irvin, 2005). This reflects in most literary works and has appeared in *Black Skin*, *White Masks* by Frantz Fanon; and in *Madheart* by Leroi Jones in which the figure of the black woman is described in a degrading manner.

Buchi Emecheta's *Kehinde* (1994), examines the challenges of the Igbo female character as she goes through the stages of becoming a wife and mother which the society appreciate. This societal change is as a result of the woman's rejection of the identity imposed on her by the society, there is a self-realization of her identity which led to her reaction to patriarchal subjectivity. Her voice helped in realizing who she is and the outright rejection of some certain traditions imposed on her.

The protagonist in the novel (Kehinde) could be referred to as a modern woman as opposed to the cultural woman in most of Emecheta's novels. She is a hardworking woman who assists her husband in running the affairs of the family. Due to her successful career in banking, Albert (husband) decides to come back to Nigeria so that he may control his wife as most men in African do as opposed to what is obtainable in England where the law favours women. Kehinde Okolo is the second born twin (as her name points out) but her other half, Taiwo, was stillborn, and her mother also died at birth. She lived with her aunt for many years where she is told of her birth and the mysteries surrounding it. Her twin plays an important role in the novel, and Kehinde relies on her presence. She prefers London and wish she could remain but Albert insists he has a right as a husband, we see Kehinde having to make sacrifices, and decide to obey him and come back to Nigeria as a good wife in order to act like a good African woman. The novel examines the societal and cultural difference between London and Lagos, men and women, and even between people. Women were given more priority in London when compared to Nigeria as the novel posits. In the novel, we see how Kehinde stands firm and trust her decisions about taking a new step in her life.

This is also prevalent in Chimamanda Ngozi Adichie's *Americanah* as most of her female characters face one form of racism or the other. Job requirements and application differs for Americans and immigrants from other countries especially, Africans whose colour of skin differs greatly from theirs. This bridges a gap between them which often results to a great difference on the jobs available to them and they are in constant battle trying to negotiate their identity. In *Americanah*, Adichie choose a different path when compared with *Purple Hibiscus* where she exposes us to different kinds of women: the weak and the strong. Though, we realized at the ending part of the novel that the weak character is not really weak as she exhibited her real personality by ending her husband's life which most critics condemned. All her female characters in *Americanah* seem so strong willed and ready to overcome any challenge that comes their way. The protagonist, Ifemelu refuses to be subjected in any way, she encounters lots of challenges as a result of her identity which she finds difficult to deal with but she is never submerged by them. Ifemelu is an interesting character and different from every contemporary female protagonist of our time as she learnt the act of overcoming any obstacle that comes her way.

Adichie exposes the different problems in a contemporary Nigerian setting which ranges from unemployment, poor educational system, poverty, corruption and the abuse of power. All these contributed to why most African citizens leave the shores of the country. Ifemelu relocates in order to get a better education. This relocation is an eye opener as she is shocked by the wide gap between the western world and the high rate of racism that exists which has a negative effect on her identity.

Similarly, Kehinde battles with her identity both in London and Nigeria; she is faced with the challenges of accepting the identity imposed on her by the society. She is expected to accept her co-wife as the society demands. She met lots of traditions that compel her to do things against her wish. She is not expected to call her husband by his first name but has to learn to refer to him as "our husband or Joshua's father" (Emecheta, 1994). Emecheta states, 'Ifeyinwa opened her eyes in horror. Sh..sh..sh, not so loud! Don't call your husband by his name here-o. We hear you do it ever there in the land of white people. There people don't have respect for anybody…, we don't do it here. Please Kehinde, don't-o' (Emecheta, 1994, p. 70).

She is also forbidden to accept anything that comes her way as the custom demands. At the third night before Albert and Kehinde could talk after her arrival from London, Kehinde asks why he got married and Albert explains: That child Ogochukwu was born under a lucky star. Awoli told me about him before he was born. As soon as I accepted his mother and allowed her to become my wife, I got this well paying job. Awoli told me that the child will bring so much luck to all of us that we won't know what come over us' (Emecheta, 1994, p.85). Much emphasis was laid on the interpretation of a mere mortal who claims to see the future of everyone to the detriment of their marriage. Kehinde is not convinced about his reasons but finds it so difficult to believe how Awoli could convince her husband to get married to another woman who they claim will bring her luck. One could ask if the luck she brought to her husband with her well paying job isn't enough, it could be concluded that Albert needed a second wife to keep him company while she is away ; not for the sake of the luck by the child.

As a woman, her identity limits and humiliates her even in her home. She is compelled to pay fine as instructed by other women each time she falters which she finds unbearable but couldn't help it because it is the custom and tradition of the people which must be obeyed. The tradition subjects her identity to series of ill treatment in order to project her as a submissive wife. Her life takes a sudden turn as she is compelled to assume the responsibility of "the senior wife of a successful Nigerian man" (Emecheta, 1994). Kehinde is forbidden to interact with Albert while the society expects her to become a submissive wife as expected of a Nigerian woman. As the custom demands, she is expected to kneel down while collecting her first housekeeping money in over eighteen years". Kehinde's rejection of such a barbaric tradition results to Albert's sisters punishing her as Emecheta states, "Albert sisters levied a fine of one cock" which "took half the housekeeping" money from her (Emecheta, 1994). Everyone encourages her to respect the traditions which she finds unbearable and was forced to return back to England which helped in discovering her identity.

In the same view, Ifemelu's arrival and quest to belong to the western world and adjustment seems difficult; finding a job became an issue for her. They expect her to accept anything the society offers but she knows her identity and ready to protect it. She loves her African nature more when compared to Wallace Thurman's protagonist, Emma Lou in his novel, *The Blacker the Berry…* where she rejects the colour of her skin and finds other means of changing it which exposes her to more problems. If she had accepted her colour, others will not be able to humiliate and nicknamed her 'Blacker n Me'. Ifemelu refuses to accept such even when her hair stylist insists that using relaxer is necessary for all Africans due to the texture of their hair. Aisha who works in a beauty salon tries her best to convince her to change the texture of her hair by using relaxer but she insists that she prefers it that way. Adichie explains:

> Finally, Aisha finished with her customer and asked what colour Ifemelu wanted for her hair attachment. 'Colour four'. 'Not good colour', Aisha said promptly. 'That's what I use'. 'It looks dirty. You don't want colour one?' 'Colour one is too black, it looks fake'… she touched Ifemelu's hair. 'Why you don't have relaxer?' 'I like my hair the way God made it'. 'But how you comb it? Hard to comb' Aisha said. Ifemelu brought her own comb. She gently combed her hair, dense, soft and tightly coiled, until it framed her head like a halo. 'It's not hard to comb if you moisturize it properly'… (Adichie, 2013, p.24).

All efforts by Aisha to make sure that Ifemelu start using relaxer proves abortive as she convinces her on why African women should appreciate their natural hair, the way God has made them. She gave her instances and also shows her how to comb the hair which she feels is difficult. For her, her hair is part of her identity. Changing it to look straight will be fake and accepting other people's identity which, for her is inappropriate.

Inadvertently, Kehinde is forced by the tradition of her society to accept everything that comes her way and not to ask questions which she wasn't comfortable with. When Kehinde, Albert, Rike and Mama Kaduna (Albert sister) set to go and visit Joshua and Bimpe at school, Kehinde almost died of shame at the behaviour of Mama Kaduna. 'I say I am coming with you, what is wrong with you? Do you think I came all the way from Kaduna just to welcome you? ...When we, the relatives of the head of the family are here, we take the place of honour by our Albert. … So, go to the back and let us move on.' (Emecheta, 1994, p. 88).

III. EDUCATION AND WOMEN'S IDENTITY

Education has become a liberating tool for women and most third generation African women writers constantly portray it in their work. Women have also helped their fellow women to negotiate their identity and define who they are. They constantly assist those in need in order to overcome their challenges as portrayed in the novels for this paper. In Emecheta's *Kehinde*, the protagonist-Kehinde gets tired of everything and decides to write a letter to Moraimmo in London explaining all her experiences and the need to assist her financially to enable her come back to London. She has lost her dignity in the face of tradition and custom. She further informs Moriammo that she has attended several interviews but no job yet and that she would have come back to London but have no money. She affirms, "I would have

come back long ago, but now; I have no money for the fare back" (Emecheta, 1994, p.90). In reply to Kehinde's letter, Moriammo sends Kehinde her fare back to London. This gesture gladdens Kehinde's heart and she decides to leave for London which is the beginning of her action and the realization of her identity which should not be determined by her society and tradition. She is forced by situations to speak and take action in order to liberate herself; if she had kept mute as the society demands, she will end up a miserable woman. While at the Airport, Ifeyinwa informs Kehinde that Albert has a third wife in the North. 'I've heard that Albert got a sweetheart in the North. I think Rike suspects' (Emecheta, 1994).

Similarly, Ifemelu is presented as a stable character that is strong willed despite the challenges on her way. She is determined to be a successful lady in a foreign country and tries so hard in her studies. Life is not easy as being painted by those who comes back to Nigeria. Her parents expects that she will be sending money monthly and she is afraid to tell them the hardship she faces, especially, the difficulty in getting a job to sustain herself. Her neighbours' is on her neck when their rent is due, no job to settle her bills. She complains that: 'Each time she went to a job interview, or made a phone call about a job, she told herself that this would, finally, be her day; this time, the waitress, hostess, babysitter position would be hers, but even as she wished herself well, there was already a gathering gloom in a far corner of her mind' (Adichie, 2013, p.169).

Ifemelu finds herself in a dilemma as a result of her inability to find a good job which compels her to make a terrible mistake of her life. She went for an interview where it is obvious that the job offer is having sex with her employer, he made it clear when he states 'Look, you're not a kid', he said. 'I work so hard I can't sleep. I can't relax. I don't do drugs, so I figured I need help to relax. You can give me a massage, help me relax, you know...She did not know exactly what he meant, but whatever it was, she regretted that she had come. She stood up. 'Can I think about this and give you a call?' 'Of course' (Adichie, 2013, p.169).

Ifemelu regrets her action of coming for the interview, she is able to decipher the man's intention which makes it difficult for her to comprehend why this man should be asking her for such a difficult task at this point in her life when her bills are piling up and needs money so desperately. In essence, Ifemelu is regarded as a sex object that could satisfy his sexual urge and discarded afterwards. The tennis coach reminded her that most women do that to earn a living and gave her the reason why she could be considered for the offer. The girl who occupies the position of satisfying his sexual urge has relocated and as such, he needs a replacement. This signifies that it is a regular routine for him to use women as object of pleasure.

In order not to be ejected from her apartment and in her quest to pay her rent when she is aware that her flat mates are already gossiping about her shortfall, she decides to take the indecent job offer. The attitude of her roommates contributes to why she made up her mind to take the offer. Adichie states: 'Later Allison knocked on her door. 'Ifemelu? Just wanted to remind you, your rent cheque isn't on the table. We're already really late…she could hear Jackie's raised voice from downstairs. 'What are we supposed to do? We're not her fucking parents' (Adichie, 2013, p.174). This statement hurts her so much, she calls Aunty Uju in order to speak to Dike which refreshed her and she calls the tennis coach in Ardmore and asks:

> When can I start working?' she asked. 'Want to come over right now?' 'Okay', she said… 'Come on up', he said, and led the way to his bedroom, bare but for a bed and a large painting of a tomato soup can on the wall…come over here, he said. 'I need to be warm'. Now, even after she had washed her hands, holding the crisp, slender hundred-dollar bill he had given her, her fingers still felt sticky; they no longer belonged to her. 'Can you do twice a week? I'll cover your train fare'… (Adichie, 2013, p.180).

Taking this job offer is the worst decision of her life; she could have found other means of surviving. The trauma she passes through after the incident is much more than the money paid to her, she refuses to talk to anyone and bears the consequence alone. Adichie affirms, 'She woke up torpid each morning, slowed by sadness, frightened by the endless stretch of day that lay ahead…She cared about nothing. She wanted to care, but she no longer knew how; it had slipped from her memory the ability to care… Her days were stilled by silence and snow' (Adichie, 2013, p.184).

Ifemelu's quest to pay her house rent turned into a misadventure, a nightmare as she had a sexual affair with the white tennis coach. This leads her to depression as she hardly talks to anyone, not even her mother or Obinze. It must be acknowledged that Ifemelu's feeling of rootlessness and alienation contributes to her problems. Her experience is traumatic which jolts her to the reality of what living in America entails. As a result of the traumatic experience after the incidence, she decides to make use of the opportunity in her school and to study hard so as to make the best result. A good result will be able to get her good job offers.

Neil Irvin states that, 'The stereotypes are centuries old and have their origins in European typecasting of both the poor and the black, for sex is the main theme associated with poverty and with blackness. Even where race is not an issue, the presence of the poor introduces the subject of sex' (Irvin, 2005, p. 206). More recently, Susan Brownmiller (2013) has noted that "women who are particularly vulnerable to sexual violence by token of their ethnicity or race-Jews in Europe, Negroes in the United States-are viewed as especially provocative by potential assailants"(Brownmiller, 2013, p.1).

In an interview, Emecheta states that Kehinde signifies how Nigerian women "coped with the changes from one culture to the other and survived…Kehinde came here (London), went back, and then returned after a long stay. It shows the spirit of Black women toward survival" (as cited in Nadaswaran, 2012). In their relationships, Kehinde,

Taiwo, Ifeyinwa and Moriammo reflect Nigerian women's solidarity towards each other as they have a "healthy love for (themselves), (their) sisters, and (their) community which allows (them) to continue (their) struggle and work" (Emecheta, 1995). Kehinde constantly connects with other women in order to overcome her challenges as a woman in a patriarchal setting. Through the assistance of Ifenyiwa (her sister), Taiwo (her spirit twin) and Moriammo; she is able to conquer and define her identity. Taiwo's wisdom helps Kehinde to define her identity and discover who she is while Ifenyiwa and Moriammo offer her assistance at a critical point in her life. This shows that endangered women are helped by their fellow women as seen above; Kehinde could not make the decisions alone but relied on other women in her life.

For Emecheta, a woman can only be liberated with education which will help in exposing her true identity. Education as a liberating factor for women shows the similarity between Emecheta and Adichie as they both portray it in their novel. Most women endure all the problems they face in the society as a result of the traditions but can't take an action like Kehinde because they depend on their husband solely for their survival. They get hooked as they can't survive outside their husband's home. Education is a form of liberation as seen in the character of Kehinde.

Kehinde's decision to get a university degree in London helps her to discover her identity and a major breakthrough from harsh societal laws. Her degree surprises her daughter because she never believed that her mother can accomplish that in a very short time. Bimpe states, "Congratulations! I can't believe that in such a short time, a little over three years, you could get a degree! I know you said you were determined to be a university graduate" (Emecheta, 1995, p.10). Emecheta showcases through the character of Kehinde that Nigerian women are strong-willed and determined which helps them to rise above their challenges. Emecheta opines that Nigerian women like Kehinde reflect "the black woman survivor just like her ancestors survived slavery…these women try to make the best of a bad situation" (Emecheta, 1994).

Uju in Adichie's novel metamorphoses from being a concubine to achieving her dream of becoming a medical doctor in America. Adichie obviously want a change in the life of her character and makes a way for an adjustment in her life. The death of The General is an eye opener for Aunty Uju, it made her realize she has no place in the man's home and as such, was driven out of her house which was bought in his name.

The General's death is significant and also important in this novel as it helps Aunty Uju to realize who she is and stop living in fantasy. She lives a fake life; the General provides all she needs which turned her into one of his property. Her worst nightmare occurs when his relatives came knocking on her door and threatening to take everything he bought for her and calls her a common harlot. This is humiliating as it portrays the image of the African woman as that of a harlot. Aunty Uju needs this kind of embarrassment to realise how she has stooped so low. She regrets her affair with him when she heard the bang on the gate as Adichie states:

> There was banging on the gate. Two men and three women, relatives of The General, had bullied Adamu to open the gate, and now stood at the front door, shouting. 'Uju! Pack tour things and get out now! Give us the car keys!' One of the women was skeletal, agitated and red-eyed, and as she shouted- 'Common harlot! God forbid that you will touch our brother's property! Prostitute! You will never live in peace in this Lagos!'… Only then did Aunty Uju begin to sob again. 'I have nothing. Everything is in his name. Where will I take my son to now?'(Adichie, 2013, p. 106).

Aunty Uju is speechless and also confused about what is happening to her, she regrets why she did not insist he buys the property in her name. It goes to show that she is a second class citizen as far as The General is concerned. It is obvious that Aunty Uju surrounded herself with friends who are like her; friends who could not tell her the truth of the fake life she is living. They told her to pack the generator as if she could not work, earn and buy something bigger than what The General buys for her. All they could do is to arrange vehicle to pack out all the property but unfortunately, she couldn't take possession of the house which is bought using The General's name. This scenario is an eye opener to Ifemelu and a big lesson as well, she could remember the final moments and how the flamboyant life of Aunty Uju vanished within a twinkle of an eye.

Adichie allows Aunty Uju to know how it feels like to be a concubine so that she could appreciate who she is. As suggested, she travels to United States of America with her son, Dike. Life becomes very difficult for her as she finds it very hard to pass her examination to practice as a medical doctor. Despite the challenges, she didn't give up; she keeps on re-writing the examination and working three jobs to make ends meet. It never cross her mind to look for any man to depend on or even remember to repeat her way of life in Nigeria. She became focused and was able to make it. Adichie states:

> FINALLY, Aunty Uju's result came. Ifemelu brought in the envelope from the mailbox, so slight, so ordinary; United States Medical Licensing Examination printed on it in even script, and held it in her hand for a long time, willing it to be good news. She raised it up as soon as Aunty Uju walked indoors. Aunty Uju gasped. 'Is it thick? Is it thick?' she asked. 'What? Gini?' Ifemelu asked. 'Is it thick?' Aunty Uju asked again, letting her handbag slip to the floor and moving forward, her hand outstretched, her face savage with hope (Adichie, 2013, p. 141).

Passing her medical examination is like a ticket to good jobs for her, she will quit working three jobs as one in a hospital will be enough to pay their bills. There is a shift in her character from the beginning of the novel; she is not the woman who sits at home with different house maids for different purpose. She can no longer afford that luxury and that

is her identity- to stop living a fake life and assuming a fake identity. She is not married to The General but performs all wifely duties which is not who she is. Apparently, Adichie made this shift in her character as a warning to other women. The identity of the African woman is being presented as a dignified one which prompts women to live up to expectation.

Yet another dimension on this issue of identity in African Americans is that they have this problem of identity crisis considering the fact that white people have already defined their existence. According to Neal, 'it is trying for any African American to derive satisfaction or pride from their name because Americans 'designate people of African descent as Negro-the name that marked them as slaves-or black, which describes them physically but deprives them of cultural identity' (Neal, 2001, p. 53).. The statement above serves as reminders of the negative and humiliating effect of slavery and diaspora. He further states, 'What happened to Black identity under the American impact were twin processes: its dis-Africanization, on one side, and its racialization on the other' (Neal, 2001, p. 53). This inability to identify a true home comes with negative consequences. Nancy Jesser states, 'Because slavery, colonization, and racism penetrated every moment in U.S. history, there is a sense in which all homes are…to paraphrase Baby Suggs, haunted by a 'Negro's grief' (Jesser, 1999, p.326).

On the other hand, one could rightly point that Adichie has a way of twisting her characters; she allows them to make mistakes which helps them to become better individual in the society. She exposes them to their real identity which often helps them in making the right decision. After the incidence, Ifemelu chooses the kind of advert she responds to and avoid those ones that may require her to sell her body. She is able to get other small jobs that help in taking care of her bill. Ginika, her friend played a prominent role in her life when she was passing through the most difficult aspect of her life, she arranges her interview with Kimberley and also told her new employer of the challenges she is facing. Ginika has lived in the United States of America but still finds life difficult as Adichie states: 'Ginika was busy, working long hours at her internship and studying for her law school exams, but she called often to check up on Ifemelu's job searching, and always with that upbeat voice as though to urge Ifemelu towards hope' (Adichie, 2013, p. 171).

Consequently, Obinze's mother is another interesting female character who develops herself through research. Through her position, she included Obinze as her research assistant so that he could make good use of it due to the hardship and difficulty in getting a job in Nigeria, she feels that the best for him is to travel abroad where there are lots of job opportunities. As she came back from school, she told Obinze:

> I'm going to put your name on my British visa application as my research assistant', she said quietly. 'That should get you a six-month visa. You can stay with Nicholas in London. See what you can do with your life. Maybe you can get to America from there. I know that your mind is no longer here'… It went against everything she had taught him, yet he knew that truth had indeed, in their circumstance, become a luxury. She lied for him (Adichie, 2013, p. 74).

The situation in Nigeria makes her to lie about her son being her research assistant; he is surprised that his mum could do such a thing because it goes against all the principles she has taught him in life. She is known as an outstanding person in her department and avoids anything that may compromise her integrity. But here she is, doing what is considered fraudulent which eventually backfired. Obinze is able to travel to London; life became so difficult and he is deported when his visa expires. In this novel, Adichie has a way of making her characters to derail from the norms of the society with its consequences but it in turn make them a better citizen as they tend to learn from their mistakes.

As a result of Ifemelu's experiences, she decides to start a blog that will enable her to share her experiences with others and also, get insights of what an average black man/woman feels about the challenges they face daily. The responses she gets from her reader's, surprises her as she finds out that she is not alone as regards the issue of racism and identity. Adichie affirms, 'The blog had unveiled itself and shed its milk teeth; by turns, it surprised her, pleased her, left her behind. Its readers increased, by the thousands from all over the world, so quickly that she resisted checking the stats, reluctant to know how many new people had clicked to read her that day, because it frightened her. And it exhilarated her' (Adichie, 2013, p. 349). She is not only getting a wider audience but at the same time, making a living out of it. She puts the details of her PayPal account on her blog and receives lots of donations from people.

It is obvious that Ifemelu has passed the stage of being intimidated, humiliated and dehumanized as a result of her inability to pay her bills. She has reached the stage of selecting the job she prefers. The Coach will never call her line for her services as she is now wiser and a better individual and will not stoop so low to degrade herself with such humiliating job. She has discovered who she is and can define her identity despite the challenges of negotiating her identity in a foreign land.

Ifemelu's decision to return to Nigeria signifies a new form of identity which Adichie portrays in this novel. Most Africans/Nigerians who relocates to United States of America find it very difficult to come back finally to their countries. Ifemelu epitomises a new African diaspora who against all odds, find comfort in her country and also has the choice of relocating back which is very difficult for others in her position. Through this act, Ifemelu disrupts the expectations of the average American reader who presumes that all Africans who relocate to America and become successful will not be able to go back to their native land.

S.A McCoy posits, 'We might envision that the 'new' African Diaspora re-imagines racialised solidarity and a renewed commitment to a racialised identity while, at the same time, crafting new narratives that often hinge upon

becoming economically, politically and socially empowered' (McCoy, 2017, p. 290). No doubt, Ifemelu embraces the new racial identity which places her at the privileged class in America. Kimberely's sister, Laura agrees to the idea of the privileged class when she informs Ifemelu that her child's new paediatrician is good and that she read on the internet that Nigerians are the most educated. In essence, she regards Ifemelu as one of the privileged class in America as a result of education. Education helps women to regain and reconstruct their identity from being oppressed to becoming liberated as portrayed in the novels for this study.

IV. CONCLUSION

African literature is enriched by the voices of women expressing their concerns through writing. This paper has examined how the identity of the female characters in the novel poses a problem and how they contextualize their identity in order to ascertain their place in the society. Their voice played a very important role in ascertaining their identity. The paper argues that the novel is a vital means through which most African women examine the peculiarities surrounding their identity. Exploring the experiences of the female characters in the novel, they struggled to negotiate their identity in a foreign land and succeeded in portraying it in a positive stance. This article presents them as no longer dehumanized, segregated, rejected and relegated to the background as a result of their identity but rather find a voice that has been magnified and their actions distinct in the society. The study acknowledges that there are still women who are not totally liberated and goes through some forms of oppression. Their voice in essence is not that of a rejected, subjugated and dehumanized people but rather a voice of emancipation as their action portrays in the novel. It shows that women of African descent are breaking the long established silence and liberating themselves through literary works; it appears that male chauvinism makes no distinction as education and economic empowerment of these women helps in magnifying their identity and giving them a distinct voice. Emecheta in *Kehinde* states that the protagonist signifies how Nigerian women 'coped with the changes from one culture to the other and survived…Kehinde came here (London), went back, and then returned after a long stay. It shows the spirit of Black women towards survival' (as cited in Nadaswaran, 2012). Adiche and Emecheta project the identity of their female characters in a positive light thereby acknowledging the challenges therein as portrayed in this paper.

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Polycode Essence of Postmodern Comic Literary Text

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Abstract—**The present paper aims at the analysis of the postmodern comic literary texts and their peculiar features. In the focus of the attention is polycode organization of the texts, which is based on polystylistic and polysemiotic techniques. Application of these techniques proves that the comic depends on the carnival type of consciousness of the author, who is a creative personality – Homo Ludens. The author of the postmodern comic literary text has a specific vision of the world which is expressed through the use of carnival plots, images, themes and devises. It has been demonstrated that most commonly used are intertextual inclusions, sarcasm, irony, combination of verbal and non-verbal elements, game with fronts.**

Index Terms—**carnivalization, comic, creativity, polycode means, postmodern literary text**

I. INTRODUCTION

One of the priority interests of linguists remains the question of the interdependence of language and personality, their role in the creation of textual space, because "any separate human individuality, taken in its relation to language – is a special position in worldview" (Humboldt, 1984, p. 80). The last decades of the 20th – early 21st century are marked by "the transition from the study of language as a rigidly and clearly structured entity to its study as an integral part of the world of man – the creator and user of language" (Frolova, 2009, p. 44). As a result, there is a need to study the mechanisms of human verbalization of knowledge about the world around them and the peculiarities of their transmission in the process of communication. Thereby, interdependence of man and language are prior for studies, where language as a product of creativity of linguistic personality is studied in combination with the figure of the author, features of the viewpoint.

Creativity acts as a tool for the implementation of individual author's style, manifestation of creative potential, gives the opportunity to diversify author's work, to abandon stereotypes. Creative authors have a good sense of language and style, which allows them to be extraordinary in the process of text creation, skillfully playing with the form and meaning of the word. Such individuals are not afraid to go beyond the conventional framework, to create something new, they creatively influence the immanent world of language.

In comic literary texts, in particular postmodern texts, creativity depends on carnival type of consciousness. Carnival consciousness is thought of as "an individual author's view of the world, its play with reality, language game in the text, which is a product of the author's cognitive picture of life" (Kuznietsova, 2019, p. 68). One of the forms of carnival is written. The author uses the so-called mechanism of carnival: carnival themes, plots, images, individual comic style, in which carnival can be seen as a separate creative method of the author, as a certain vision of reality.

This paper is an attempt to explore a carnival model of the world of postmodern writers. This model is manifested in the form of polycode means – grapho-phonetic and stylistic.

II. THEORETICAL PREREQUISITES

Postmodern perception of the world as absurd and unpredictable influenced narrative techniques, stylistic means and methods of classical stylistics. This led to the destruction of all generally accepted rules and patterns of their functioning in the literary text. This contributed to a voluntary combination of expressive and graphic means, which, in turn, influenced the creation of spontaneous writing that is dominated by narrative chaos, improvisation, quasi-reality, varied language games, etc. Thus, under the influence of postmodernism, literary texts are created by means of a combination of different fragments, and are viewed as an endless connection of words and associations.

According to I. A. Bekhta, "a peculiar feature of the postmodern text is that at the level of narration the reader develops "uncertainty" during its development, a kind of "corrective irony" to all manifestations of life" (Bekhta, 2002, p. 216). This leads to interactive perception that is involvement of the addressee in joint activities to create the text. The

scholar also indicates that the three key phenomena in postmodern text creation are intertextuality, hypertextuality and self-referentiality. "Intertextuality embodies the eclecticism of one or more sign systems taken from different cultural spheres, epochs and individual practices, accompanied by the emergence of new or additional meanings, textually fixed quotations. Hypertextuality reflects the idea of rhizomatic writing with its tendency to nonlinearity in modern thinking: the reader must guess the author's logic in the sequence of presentation. Self-referentiality is manifested in a specific narrative manner which makes the story the essence of the text" (Bekhta, 2010, p.14). Certain features of the postmodern literary text characterize the author as an extraordinary personality, open to experiments with the meaning and form of the word.

Postmodern literary texts are addressed to the intellectual elite familiar with the codes of the cultural-historical epoch, and also, to the mass reader who can find an accessible code "on the surface" of the text. This code will then become the essence of numerous interpretations (Chotchaeva & Sosnovsky, 2017). Between the author and the addressee is formed a common space of knowledge, their cognition, such as common language, speech, communicative knowledge between the author and the addressee, which is to focus the unity of opposing individuals, their speech-thinking activity, represented by constant reflexive monitoring of this activity. It is carried out continuously, covers the behavior not only of the speaker (author), but also other participants in communication, that is the personality on whom the speech is aimed, and those who observe the speech-thinking activity (Alefirenko, 2010, p.16-17). So, it becomes clear how important the role of language in the process of knowledge representation is. It lies in the selection of means of saving and giving information in the processes of selecting knowledge, in the adequate interpretation of the author's intention.

The author of literary texts is creative in using postmodern techniques of text formation. Postmodern authors express their own ironic attitude to certain established social, cultural, political, and religious norms. The postmodern textual space becomes "a certain territory of the total game, in which the reader, the text, the context and the author ideally occupy equal positions. The author does not dictate and cannot dictate all the meanings that the text generates, and the reader is prepared in advance to learn much more from the text than the author wanted to say" (Olizko, 2009, p.29). In this way postmodern literary texts are a reflection of the author's special perception of the world.

The author of postmodern literary texts is Homo Ludens, who acts as the "creator" of the carnival model of the world. They express individual perception of reality and seek to share it with the addressee. The author and the addressee thus enter into a "carnivalized dialogue". Such a dialogue is "interpreted as a "two-voiced word", where the author's word dominates, which is expressed in the emotional unity and togetherness of the author and the reader – game dialogue, where laughter acts as an element of playful attitude to the world, man, language" (Samohina, 2016, p.62). Carnival laughter "destroys any hierarchy, debunks the established dogmas […], brings together and combines the sacred with the profane, high with low, great with insignificant, wise with insignificant" (Bakhtin, 1990, p.15).

The postmodern author uses "mechanisms of carnivalization" – that is, usage of carnival images, themes, plots, language to create an individual comic style that reflects author's carnival type of consciousness. This type of consciousness is inherent in the creative personality of the joker, who plays with the addressee, with the universe, "dressing up" as a clown, using elements of theatrical play, masks, demonstrating carnival semantics, which is manifested in freedom of expression, incongruity, in fact, turning the world upside down. The humorist creates a kind of "trap" and lures the addressee into the carnival "action", forcing the letter to play by the rules of carnivalization, which is a collective phenomenon" (Samokhina, 2017, p.119-120). Therefore, the carnival consciousness is a festive worldview of the author of everyday life. The author immerses in it as a kind of game world, choosing a special comic style of communication.

Carnivalization is embodied in the text, communication, understood as "transfer of carnival forms of folk laughter culture in literary language, transformation of these forms into a system of certain literary means, […] to understand various phenomena – cultural, social, literary" (Lyubokha-Kruglik, 2016, p.375). Carnivalization is the author's invitation to a holiday, a "holiday of language play, grotesque images, philological research, linguistic discoveries, […] where the role of language is like a spring that unfolds carnival scenes, generates grotesque images, vivid and unexpected twists and turns" (Fedorova, 2016, p.5). The essence of the theory of carnivalization is to erase the boundaries between dualistic oppositions: elitist and popular, high and low.

Carnivalization appears as "a process of emotionally expressive communication, which is based on the element of laughter, carnival worldview […], where there is a constant spread of carnival energy" (Samokhina, 2017, p.119). Under the influence of this energy, a carnival-masquerade atmosphere is created, an environment in which the authors of comic literary texts realize their own communicative skills. "Carnivalization of comic literary texts is revealed on three levels: conceptual – general organization (idea of the work, idea), plot – specific episodes in which there is a carnival aesthetics (masked games, original themes, etc.), and text – the use of stylistic and graphic techniques. The most frequent linguistic means of creating carnivalization include language play, parody, intertextuality, stylistically marginal vocabulary (slang, abusive vocabulary), merging and contrasting literary and non-literary language, carnival images and symbols, games with spelling and text structure and structure" (Degtyareva, 2009, p.11). In comic literary texts, the game in all its possible manifestations and variations comes first.

The carnival action is based on the language game as "creative, non-standard, non-canonical, deviation from the linguistic / stylistic / speech-behavioral / logical norm of using any speech units and / or categories to create witty expressions, including comic ones" (Skovorodnikov, 2009, p.389), which helps to build another world, opposite to the

official one, when the everyday and the festive change places, dissipate, mix, that is lose their "limitations""" (Zagibalova, 2012, p.54). Language game is understood as "a certain type of speech behavior of the speaker, based on intentional (conscious, deliberate) violation of systemic relations of language, that means destruction of speech norms in order to produce non-canonical language forms and structures, which as a result of this destruction acquire expressive meaning and ability to evoke the reader's aesthetic and, in general, stylistic effect" (Kozhina, 2006, p.657). Consequently, language play causes a deliberate targeted violation of the language, speech or communication norms. The purpose of such violations is to create a comic effect, to attract the attention of the addressee and focus on a particular fact, to form the necessary author's mood. The language game is transformed into the so-called linguo-creative code, the author of which – Homo Ludens, shows the peculiarities of individual self-presentation in various fields and forms of creativity.

III. METHODOLOGY

The methodological background of the study is functional-communicative stylistics of the text, that integrates the achievements of functional and communicative approaches, which means that it allows the analysis of the functioning of the text in communication, including the relationship between the author and the addressee in different communication situations. The author of a postmodern literary text is a person who has a linguo-creative type of thinking, which is reflected in the themes, plots, language tools, as well as in the composition of literary texts. The author creates a carnival model of the world, in which demonstrates their own communication skills with game techniques, intertextuality, parody. Carnivalization in the postmodern litarary text is expressed in their polycode organization that is polystylistic and polysemiotic techniques.

The study tries to explore how postmodern writers create comic literary texts and what is their polycode essence. Therefore, the research deals with postmodern comic literary texts that vividly demonstrate authors' carnival perception of the world.

The current study is based on the postmodern comic literary texts by a famous American writer Dave Barry and the caricatures from The Far Side Off-The-Wall Calendar by Gary Larson. The former represents polycode techniques and the latter – polysemiotic ones.

IV. RESEARCH AND DISCUSSION

Postmodernism makes it possible to "combine the diversity of traditional and innovative styles, change the boundaries between genres, art forms, theory and practice, high and low styles, balance between old and new forms of artistic representation" (Maevska, 2013, p. 68 (see also Samokhina, 2015)). Carnival postmodern text rethinks and parodies all previous cultural epochs, because postmodernism is thought of as a combination of fact and fiction.

Postmodernism in carnival culture is characterized by openness to synthesis and mobility of individual writing techniques, which gave rise to a variety of textual forms. The main features of postmodernism include: parody, intertextuality, interdiscursiveness, (self-) irony, game techniques, fragmentation and the principle of editing, genre and stylistic syncretism, etc.

Thus, the key characteristic of postmodern literary texts lies in their polycode nature, manifested in a combination of different sign systems or styles of speech, for the understanding of which the addressee simultaneously involves all receptive channels. The main manifestations of polycoding are polystylistics and polysemiotics. The former is considered as the interaction of different literary systems; mixing genres and genre forms; citation and allusions as features of the text that reflect the "citation thinking"; combination of different language styles: figurative, scientific-theoretical, documentary-journalistic. It occurs when one literary text combines styles, figurative motifs, borrowings from the arsenal of different eras, regions, cultures and subcultures. Polystylistics "used by modern postmodern authors are game texts with a large number of genre variations (from riddles to anecdotes), which involve deciphering them by the addressee who enjoys this process (Samokhina & Dmytrenko, 2020, p.102). The latter is caused by the use of other graphic symbols and ideographic elements together with verbal signs. They are mathematical symbols, punctuation marks, Latin inscriptions, Internet addresses, various graphic symbols. Thus, non-verbal means of conveying information in the text are not only illustrations to the verbal part of the text, but also independent symbolic messages that carry their own semantic meaning.

Taking into consideration manifestation of carnivalization at the text level, the language game in all its possible manifestations and variations comes first. Polystylistics may be actualized in such stylistic devices as:

a) intertextuality (parody on a historical fact):

(1) *Then nothing happened until 1497, when King Henry VII of England hired an Italian explorer named John Cabot to try to reach Asia by—those explorers were always trying wacky stunts like this—sailing across the Atlantic. Instead, Cabot—he could easily have avoided this by the simple precaution of looking at a map—wound up in Canada. Here is <u>an actual quotation about this event from the World Book Encyclopedia</u>:*

Cabot found no such luxuries as jewels or spices. But he saw an enormous amount of cod.

Whoo! I bet THAT thrilled old Henry VII, don't YOu? Picture the scene: he's sitting on his throne, all excited because he's been waiting for months and months, and he can hardly wait to see what kinds of jewels he's going to get

for his investment, and <u>Cabot hands him a bag of dead cod and says: "And there's plenty more where THAT came</u> <u>from!"</u> (Barry, 1999, p. 17).

Comic effect arises when Dave Barry adds to the description a so-called actual historical quotation from the *World Book Encyclopedia*, which ridicules real events. After all, according to historical data, Cabot found the richest fishing ground in the world. Thus, the significance of the discovery of the island of Newfoundland, which allowed the British of that time not to go fishing in Iceland, is diminished *("And there's plenty more where THAT came from!")*.

b) sarcasm:

(2) *What prospective buyers said, when they looked at our house, was: <u>"Huh! This is ... interesting."</u> They always said this. They never said: "What a nice house!" Or: "We'll take this house! Here's a suitcase filled with money!!" No, they said our house is interesting. <u>What they meant was: "Who installed this paneling? Vandals?"</u>*

Sometimes, to cheer us up, they also said: <u>"Well it certainly has a lot of possibilities!"</u> <u>Meaning: "These people have</u> <u>lived here for 10 years and they never put up any curtains"</u> (Barry, 1989, p. 54).

In the example, comic effect is achieved through the implicit use of sarcasm *("Huh! This is ... interesting."; "Well it certainly has a lot of possibilities!")*. Dave Barry ridicules such blemish as hypocrisy – *"Who installed this paneling? Vandals?"; "These people have lived here for 10 years and they never put up any curtains"*.

c) irony:

(3) *Renting a car offers many attractive advantages to the traveler: independence, convenience, dependability, and a <u>sudden, massive lowering of the IQ</u>. I know what I'm talking about here. I live in Miami, and every winter we have a <u>huge infestation of rental-car drivers</u>, who come down here seeking warm weather and <u>the opportunity to make sudden</u> <u>left turns without signaling across six lanes of traffic into convenience stores</u> (No, not into the parking lots. Into the stores)* (Barry, 1999, p. 19).

The irony of this example lies in exaggeration – it turns out that the result of car rental is a complete mental degradation of the driver. Dave Barry expresses dissatisfaction in a comment expressed by hyperboles: *a huge infestation of rental-car drivers, the opportunity to make sudden left turns without signaling across six lanes of traffic into convenience stores*. We can conclude that it is better not to go out on the streets of Miami in winter because of the invasion of unconscious tourists.

As for the polysemiotic nature of the postmodern comic literary texts, it is represented by carnival images and symbols, games with spelling and structural-graphic design of the text. For example:

a) combination of verbal and non-verbal elements:

(4)

Figure 1. Image From the Day to Day Calendar (Larson, 2021)

Humor lies in the play on words "a red nose" – an attribute of a clown and "a red-noser". Thus, we observe the violation of logical and conceptual norms, because all clones in the room have red noses.

The following example non-verbally demonstrates the theme of the whole month – drinking (in the upper right corner is a picture of a man pouring a glass of alcohol). In the central picture we see a bartender bird, which is an allusion to the typical gatherings of men in the bar. Humor arises from the violation of ontological norms – while *"checkin' out a decoy"* the bird was a decoy itself. As a result, it sits with a bandaged wing, a leg in plaster and a band-aid on the thigh.

(5)

Figure 2. Image From the Day to Day Calendar (Larson, 1998)

b) game with fronts:

(6) *So as I was saying, the only sane way to lose weight is to get yourself on, and then stick to, a regular, planned, conscientious program of purchasing newly published diet books. Here are some that I especially recommend:*

The Handsome Sincere Random Doctor Medical Diet Poop Yourself Thin The Elvis Presley Memorial Diet The Total Tapeworm Diet How to Lose Weight in the Coming Depression Shed Unwanted Ounces the Orson Welles Way The Dead Preppy Cat Microcomputer Diet Book The All-Goat-Products Diet The Frequent Casual Motel Sex Diet The Amazing Mother Theresa Weight Loss Plan

All of these books are very excellent, and there are thousands more that are just as good, many of them offering such proven and time-tested features as consecutively numbered pages (Barry, 1985).

The game with fonts is represented by the graphon – Dave Barry uses different types of fonts and separates them with indents. The author highlights the most important information in bold. The space between paragraphs is used to visually emphasize a more significant part of the text. Dave Barry deliberately plays with fonts to ridicule the uselessness of books about weight loss. Thus, we see the nonce title, which is difficult to divide into separate books: ***The Handsome Sincere Random Doctor Medical Diet Poop Yourself Thin The Elvis Presley Memorial Diet The Total Tapeworm Diet How to Lose Weight in the Coming Depression Shed Unwanted Ounces the Orson Welles Way The Dead Preppy Cat Microcomputer Diet Book The All-Goat-Products Diet The Frequent Casual Motel Sex Diet The Amazing Mother Theresa Weight Loss Plan***.

The author also uses the technique of irony, which is realized by comparison (*such proven and time-tested features as consecutively numbered pages*).

According to the examples we can highlight the most inherent features of the polycode postmodern comic literary texts. They are intertextual inclusions, sarcasm, irony, combination of verbal and non-verbal elements and game with fronts. All these elements in the text lead to the violation of logical, conceptual and ontological norms.

V. CONCLUSION

Postmodern comic literary texts contain carnival energy, which consists in the authors' desire to share their own worldview, ideas, influence the reader, play in a comic puzzle. The author resorts to carnivalization, where the everyday and the festive change places, erasing the invisible line between them. Carnivalization as a separate creative method of postmodern authors, as a textualized form of carnival is based on the idea of overturning the meaning of binary oppositions generated by the author's carnival consciousness. Carnivalization is expressed in the polycode organization of literary texts, i.e. polystylistic and polysemiotic techniques. Carnival as one of the characteristic features of postmodernism is to transfer the signs of parody style to literary texts. Postmodern authors are distinguished by carnival freedom of text creation, a kind of logic.

The analysis has demonstrated that Dave Barry and Gary Larson, as authors of comic postmodern texts, are talented individuals who master postmodern techniques, create a special carnival reality to achieve a comic effect and aesthetic impact on the addressee. The playful tone of the comic postmodern literary text is created through the use of various means – humor, irony, sarcasm, language play, etc. The authors use these tools to entertain the addressee, to draw attention to themselves and their work.

The prospects for further research lie in the study of mechanisms of the comic in postmodern comic literary texts of different genres.

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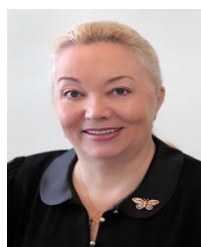
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Margaret Atwood's Language Aspects in *The Handmaid's Tale*

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Abstract—**Language is used in our daily routine as a communicative tool. Language users engage in a wide range of activities within the context of their daily social life and interact in several ways to make their goals understandable to their peers. Style is defined as an individual method of expressing ideas while speaking the common language exceptionally well. An individual's style dictates how one shapes one's language use to fit his or her objective. In a language, there are a variety of designs that may be characterised as scientific, literary, historical, legal, religious, rite, and rhetorical. These designs supported the modalities of communication and, as a result, the realms of language use. These communicative idioms take on completely diverse meanings in various fields of study. Atwood is widely regarded as a writer who is easy to read. She is the most well-known writer in Canadian literature. Her unique way of thinking is shown in her book, The Handmaid's Tale, through the writing process.**

Index Terms—**language aspects, The Handmaid's Tale, genre, gender, Canadian literature**

I. INTRODUCTION

A. Margaret Atwood

Atwood's father was an entomologist, and her mother had previously worked as a dietician. When she was 16, she decided to pursue a writing career. She got her bachelor's degree in English from Victoria College, University of Toronto. In 1961, she published *Double Persephone*, her first collection of poetry, and in 1962, she graduated with her master's degree from Radcliffe College. She was beginning her career as a writer and teacher. Many awards have been bestowed upon her.

Margaret Atwood is well-known for being a writer who is easy to read. The official Margaret Atwood web pages are managed by Atwood herself, and they are often visited by readers. The internet source is a fantastic resource for an extensive and comprehensive overview of the author's literary career. Also revealed is Atwood's interaction with the associates of her favourite charities, such as the "Artists Against Racism" website, as well as the hilarious blurbs she writes when the advocate makes a public appearance. It also has information about upcoming lectures and appearances, updates on her current writing projects, and reviews of her work, so you can find out more about her.

From writer to writer, there is a difference in writing style and tone. No two writers can write in the same way that no two speakers can talk in the same way that no two speakers can speak. Many differences may be observed in their modes of communication as well as in the presentation of facts, content, and so on. The most evident cause of this discrepancy may be traced to the impact of society and the corresponding environmental factors on the writer's or speaker's work. To describe the style, the author's linguistic and social effects have been taken into account.

In addition Margret Atwood's usage of the English language touches on these issues. Several socio-linguistic characteristics become apparent when language is used in the context of the current Indian society. Her use of stylistic techniques, inventions, and deviations in her work shows that she knows how to write in the new ways that are now common in English. As a result, her style of talking fits in well with the content system, which makes her very successful and efficient.

B. Margret Atwood's Process of Writing

According to Atwood, she prefers to handwrite her first draughts because it allows her to achieve the most fluid flow from her mind to her hand to the paper. She describes herself as a "downhill skier," which means that she keeps going as fast as she can and then fills in the gaps later in the process. Even though Atwood is well-known for her ideas and scope, she says that this is not where her work starts, and it should not start.

> "I never start with an idea," says Atwood. "It just happens." When people are teaching books, especially books that have already been done, they may talk about ideas, because by that time, someone might know what the notion is or what the thoughts are. (Rasmussen, 2020).

C. Margaret Atwood's Genre of Writing

Science fiction publications are frequently distinguished from literary fiction; nonetheless, Atwood's work obscures the distinction between the two categories. She doesn't think about genre while she's writing, instead giving that responsibility to the book's marketers.

Atwood's writings tend to fit into the category of speculative fiction, which is a sort of science fiction in which the setting is comparable to reality on Earth but with several essential imagined components. She argues that magazines such as *New Scientist or Scientific American*, among others, might serve as sources of inspiration for this type of work. After reading about genetic experiments and contemplating the potential of extinction, she began writing the dystopian novel *Oryx and Crake*. According to her, "aspects of reality that we can already achieve or are on the verge of being able to achieve must serve as the inspiration for science fiction and fantasy. As a result, the growth of human organs in pigs had already begun when I wrote Oryx and Crake. They had come close to success before, but now they have." (Atwood).

D. Margaret Atwood's Process of Crafting Gender in Her Works

The female view of the world has been a recurring theme in Atwood's work since her first fiction, *The Edible Woman* (1989). When writing about female characters, she expresses a particular understanding of what gender plays in forming their identity, even when the primary character is not female. Her choice to do so is deliberate. Performative aspects of gender, such as what a person is told to do and how they can choose to break those rules, are talked about.

Atwood's female characters are faulty and even villainous, which she values when creating them. It was her indignation at being told that there were no female conmen that inspired her to write *The Robber Bride*, which draws its title from a gender reversal in a Grimm's tale named The *Robber Bridegroom*. As the author points out, women are available in a variety of forms and sizes, at different phases of life, in all heights and colors, and from every part of the world.

Margaret Atwood, a Canadian author and political activist, feels that language is intrinsically political. In her work, language acts of influence and dominance are brought to light via the interactions of the characters, exposing the political nature of interpersonal communication. A critical examination of the significance of language to Atwood's artistic practise and her theories of writing is provided in the introduction. In this book, Atwood talks about how Offred uses her voice to change Gilead, a theocratic society, in a future dystopian world.

II. RESEARCH METHOD

The qualitative research technique was utilised by the researchers in their work, which examines the language aspects of Margaret Atwood's work, *The Handmaid's Tale*. The explorative research technique is used to explore a topic that was not clearly described in the previous study. Researchers have gathered secondary research materials from a variety of sources to conduct the investigation. In this study, the exploratory research technique was employed to help the researchers strengthen their initial ideas. It contributes to the production of fresh knowledge that leads to the discovery of a solution to the situation at hand. With fresh notions, the explorative technique assists in the finding of all viable solutions to a problem, which is beneficial in many situations. This method is employed by researchers in order to pinpoint their primary components. Primary research (which is the initial type of exploratory research) and secondary research are the two categories of exploratory research that may be conducted. When conducting primary research, it is important to acquire the information directly from the topic. Examples of such approaches include direct interviews, observation, focus groups, and questionnaires. Secondary research, on the other hand, usually focuses on studying problems that we already know about, like through literature reviews of research findings that have already been published. This type of research is called "secondary research."

III. DISCUSSION

Language Aspects in Atwood's The Handmaid's Tales

In *The Handmaid's Tales*, freedom of speech and religion confer power on the wives and commanders, but the handmaids are constrained in the way they communicate with one another and with other people, resulting in increased power for the government. *The Handmaid's Tale* is written in the form of diaries by a woman who lives under the strictures of a totalitarian dictatorship in the United States. The protagonist of the novel is Offred; her real name is June. The diary is written in the language of the past, where Offred is accustomed to doing so; nonetheless, the past language of authority is diametrically opposed to the new authority language. In a totalitarian state, attempts are made to suppress and repress earlier linguistic discourse in favour of the scriptural manner of using the language, which is also regarded as the official language. Gilead is attempting to establish societal norms by forcing individuals to adopt biblical and theological views as their primary worldview (Somacarrera, 2005). The language in Offred's diary serves as an unambiguous deconstructive critique of current society's social and customary conventions. The official language in use in Gilead, as evidenced by Offred's remark and characterization of the new state, may be seen in the following text. Although the dominating authority can disregard the past, human memories that serve as a source of conflict between it and the people are impossible to erase. Even if actions and actions can be controlled, managing a system of minds and thoughts is challenging since people's hopes do not always match those of the new worlds of existence. Handmaids are

taught the official language by Aunt Lydia, who also makes them do their chores. She instils the dictatorship's goals and beliefs into them so that they become common and acceptable in the community where they live.

Ordinary, Aunt Lydia explained, is what you are accustomed to. This may not seem commonplace to you right now, but it will become commonplace over time. It will become commonplace (Atwood, 1985, p.43).

Handmaids, Marthas, Econowives, or Jezebels, must comply with the norms and regulations, and the official language must be considered a regular and usual topic of discussion. The administration recognises that if women adopt established conventions and try to forget their history, they will achieve their ideal future. Handmaids' conditions make the handmaids' situation seem like a temporary generation that needs to learn a new set of beliefs:

> You must accept the new belief system. It is the most difficult for you. We are aware of the sacrifices you are being asked to make. When men despise you, it's difficult to cope. It will be less difficult for those who come after you. They will go into their responsibilities with open hearts. (Atwood, 1985, p.127)

Because knowledge is power, according to Foucault's definition, that knowledge is controlled by power. The Theocratic pushes the transitional generation to progressively adapt to the Republic's government, as described above. The dictatorship hopes that in the future, they will be able to exert complete control over the thoughts and beliefs of the previous generation, thereby weakening their opposition to the official language. To obtain control over the language, the authorities change it to serve their own ends. For example, Gilead believes that the freedom that existed in the past was one of the main factors that led to the emergence of anarchy. Aunt Lydia explains to the handmaids that there are different types of freedom, such as freedom from and freedom to.

During the time of anarchy, it meant having the freedom to do whatever you wanted. You are now being released from your imprisonment. Don't underestimate the importance of it (Atwood, 1985 p.34)

In order for the Republic to have power over language, it doesn't use historical discourses. In Gilead, "freedom" will only exist in the sense of "freedom from" for future generations because language is the foundation of thought, and those who control language also control the mind. Freedom, as we know it, is a concept that will no longer exist, and its use will be strictly restricted to future generations of people. Additionally, Gilead enforces illiteracy on the whole female population to keep tight control of the population. The administration outlaws all books and substitutes biblical stories, which are read aloud by the commander, as a substitute. "It is not feasible for power to be exerted in the absence of knowledge, and it is also not conceivable for knowledge to exist in the absence of power." (potential 52)

It appears that no woman, including a handmaid, is allowed to read or write because doing so would give them the information they need to overthrow the system. As a result, the Republic maintains a level of subservience appropriate for the situation. It is clear from these rules that individuals who are fluent in the language have considerable power. In the absence of the ability to read or write, people are unable to express themselves in ways that challenge the authority's views, and they are unable to think in ways that challenge their own.

Offred is intensely aware of the commander's command of language and words: "The Commander has something we don't have; he has the power of the word," she remarks. "How we spent once upon a time" (Atwood, 1985, p. 99). On the other hand, words elicit discourses informed by historical knowledge, which gives power, which is the only way to consolidate power across succeeding generations. Through her narrative discourses, Offred actively deconstructs the reality of the society in which she lives. She is aware of the power that surrounds them and seeks to generate information that contributes to the power's strength. Her story became a weapon in her fight to keep her sanity and fight the universe's inevitable rules.

Therefore, she tells the story as though someone is listening and responding one day: "But if it is a story, even in my head, I must be telling it to someone,". You don't narrate a story to yourself all the time. There's always someone else," (Atwood, 1985, p. 49). Offred shares her tale in the hope that it will be heard and that it will benefit others. She recognises that those who will hear her narrative will be immune to the Gileadean dictatorship's influence and will be able to offer an honest judgement on the regime. She recognises that future generations will find it difficult to believe this story as true at some point, and she has complete control over the outcome of a tale if it is one she is telling. Then there will be a conclusion to the fiction, and then there will be real life. I'm able to pick up just where I left off. "I'm not going to tell you a story" (Atwood, 1985, p.49).

In the following paragraph, Offred expresses her frustration with the regime's prohibition on writing, and her sole means of communicating with the next generation is to tell them her harrowing story: She says, "Tell instead of writing," because she has nothing with which to write, and writing is prohibited. As a result, she employs language power by narrating it. She is in complete command of her tongue, but she understands she is weak in the Gileadean order, which she recognizes. She feels that by selecting specific phrases, she has the ability to obtain the content necessary to re-connect with herself while also shedding light on the situation of contemporary society. For instance, when Offred is forced to live at the Commander's house, she refuses to refer to her room as "my" room, believing that doing so demonstrates her rejection of conventional norms and standards. The term "my" refers to personal property, whereas "my room" refers to personal space. As a result of her opinion that the commander's house lacks privacy and that she does not belong there, she clings to her previous beliefs in this manner. In this way, she is highlighting the contrast between her new and past societies. Offred, on the other hand, prefers official terms such as "home" over "family," believing that the term "family" implies a personal relationship between its members, which makes no sense

in the new society: "Household: that is what we are. The Commander serves as the home's head of household. He is the owner of the property. To have and to hold on to until death do us part is what we want" (Atwood, 1985).

It's because she has a lot of control over them that she uses the power of language to question social rules. To sustain herself both intellectually and emotionally, Offred defies the Gileadean official language and employs the power of language: "There are the kinds of litanies I use to compose myself" (Atwood, 1985, p. 120). Offred sees that the issue of discourse is the only thing standing between power and knowledge. Those who establish context wield power, and context is constructed based on language, which is related to the organisation and management of information. The relationship between speech, context, and knowledge is what gives people who wield power authority.

Since Offred has investigated two conflicting philosophies—her prior life experiences and the contemporary society that requires her to follow the authorities' regulations—she realises the relationship between power and knowledge. In *The Handmaid's Tale*, Margaret Atwood presents a civilization in which the dominance of language leads to the establishment of inflexible communal ideals. Unlike the other characters, however, Offred, the protagonist, is free to deconstruct language since she is not limited to the war for linguistic dominance and has influence over society's reality. In her diary entries, Offred uses historical vocabulary to narrate her stories, and in doing so, she analyses the alternative discourse she deploys in her fight against societal authority. No matter how much power society has at the end of the novel, the narrator's use of language and the discourses that are passed on through language weaken it.

IV. Conclusion

Through the narrator's learning experience, the reader gains an understanding of the reality of Gileadean civilization as well. When read as a dystopian novel, *The Handmaid's Tale* presents a society that aims for a perfect system of belief by enhancing its language and discourse while oppressing other languages. Use words and speech to find out how power works and what kind of government it is in this story. Offred, the narrator, does this as she moves through the society in the book.

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Teachers' Perceptions Towards Professional Development Training Courses: Exploring the Effects on Teachers' Performance in the Saudi Context

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Abstract—One of the most important requirements in the field of English language education is the long-term sustainability of teacher professional development (ELT). As a result, investigating the potential impacts of PD on ELT teachers is an important area of study in this subject. By examining the effects of professional development on ELT instructors' performance, this study adds to the current corpus of research on professional development training courses. The research sheds light on the efficacy of teacher professional development in Saudi Arabia. This was accomplished by looking into teachers' perspectives of professional development techniques and challenges. An online survey was updated and administered with a sample of 115 male and female English as a foreign language (EFL) teachers for the objectives of this study. SPSS® was used to do statistical analysis on the survey's primary data. The comments of the teachers were described using descriptive statistics. Professional development has a great impact and effect on EFL Saudi instructors' performance, as well as a considerable beneficial impact on teachers' beliefs, practices, and students' learning, according to the findings of this study in response to the research question. The study offers pedagogical implications for EFL teachers in terms of professional development practices and skills that can help them enhance their teaching.

Index Terms—ELT, EFL, teacher professional development, Saudi Arabia

I. Introduction

The field of English Language Teaching (ELT) is reliant on swift changes and current educational trends. Professional development can help English as a Foreign Language (EFL) teachers maintain their viability by providing constant individual and continuous improvements that are necessary to adequately handle the heightened assumptions for enhancing students' learning outcomes (Elmore, 2002; Fullan, 2007). Instructors' Professional Development (PD) concepts emphasize that teachers are people with immense potential and long-term development. It encourages instructors to become learners, analysts, and collaborators, as well as encouraging them to think more critically about their performance rehearsals, raise professional standards, demonstrate practical expert excellence, and acknowledge professional ideals (Jiang, 2017).

Professional development may help teachers improve their abilities. Professional development, according to Knapp (2003), is a critical component in improving teaching. As a result, teachers must maintain consistent classroom practices in order to maintain their experience, knowledge, and talents. The hierarchical character of instructive foci, along with evolving instructional approaches, necessitates a variety of expert advancement procedures to effectively handle demands, react to coming patterns in teaching and learning, and encourage improvements. As a result, there is a constant need to study, analyze, discuss, and ponder teachers' perspectives of professional development, as well as the educational needs of their student populations and the learning options available to them, when managing teachers' professional development.

The researcher is primarily interested in EFL teachers' impressions of professional development training courses for this study. It also aims to improve EFL teachers' attitudes and views about professional development training. The current study seeks to address the following issue by focusing on the value of professional development training courses in ELT and instructors' impressions of them:

How professional development training courses effect teachers' performance?

II. Literature Review

A. Professional Development Awareness

Professional development can be thought of as a process that helps a professional fill in any knowledge or skill gaps that may exist. In this context, professional development is viewed as a technique that addresses a shortcoming in a teacher's level of performance. Professional development, according to Bolam (2002), is defined as the ongoing advancement of one's knowledge and talents during one's educational career. Furthermore, the Teaching and Learning International Survey (TALIS) uses a broad definition of teacher improvement: "Professional development is defined as activities that build an individual's abilities, knowledge, competence, and other teacher characteristics" (p. 49). This concept recognizes that PD can be offered from a variety of perspectives, ranging from formal to informal. It can be made available through collaboration between schools and instructors, as well as external expertise in the form of courses, seminars, or formal qualification programs. Professional development can also be provided via collaborative planning and teaching, as well as the exchange of best practices (OECD, TALIS, 2009).

Professional development is a process in which a teacher's professional identity is formed and particular knowledge is clarified; it is the result of an interaction of individual and expert strengthening within one's aptitude domain (Kuijpers et al., 2010; Berliner, 2001). Teachers should improve during their professional development, according to Bolam's approach, for a variety of reasons, including the introduction of innovations and developments in their domains of expertise over time, as well as the fundamental idea of the teaching profession, which empowers but also requires improvement, due to the dynamic and constantly changing workplace (Darling-Hammond, 2005). Teachers' professional development (PD) is defined by Darling Hammond and McLaughlin (1995) as "increasing teachers' awareness of the teaching and learning cycles and enhancing their understanding of the students they educate." (p. 18). Teacher preparation must be followed by ongoing professional development throughout a teacher's career. Showing practice and backing exercises are part of PD, which is a constant learning process (Bolam, 2002). Professional development is about promoting information, skills, and values while balancing school demands, individual requirements, and national needs (Fraser et al., 2007). The fact that there are so many definitions for professional development suggests that there is some conceptual uncertainty surrounding it, resulting in conflicting – and even contradictory – interpretations (Fraser et al., 2007).

Several state and national publications, as well as research papers on school restructuring programs, highlight the importance of professional development in driving school improvement. The report Prisoners of Time by the National Education Commission on Time and Learning (NECTL) from 1994 reveals that the volume and complexity of what instructors are expected to know and do has grown. Fundamental changes, according to a National Governors' Association report (Corcoran, 1995), place numerous demands on educators, including improving subject-matter knowledge and academic abilities, understanding social and mental variables that influence student learning, and anticipating more prominent, and occasionally new, obligations regarding educational program, appraisal, effort, administration, and interagency cooperation. Bull et al. (1994) write in an Indiana Department of Education assessment that meeting these needs may be especially difficult for America's aging teaching force, which is reaching its midway of 14.5 years on the job. In general, these educators received their training at a time when teaching did not necessitate a substantial number of the skills that are required to function effectively in reconstructed schools. The redefining of educator work has resulted in a rethinking of professional development and an increase in respect for its role in many circles, particularly when large-scale fundamental transformation initiatives are launched (Kentucky Education Association, 1993).

Teachers were asked about their professional development activities in the Teaching and Learning International Survey (TALIS). In order to extract the sorts of professional development, TALIS created a survey for teachers and delivered it to them. Teachers were first asked whether they had engaged in any of the following activities in the 18 months leading up to the survey:

- **courses/workshops (**e.g. on subject matter or methods and/or other education-related topics);
- **education conferences or seminars** (at which teachers and/or researchers present their research results and discuss education problems);
- **qualification programme** (e.g. a degree programme);
- **observation visits to other schools.**
- **participation in a network of teachers** formed specifically for the professional development of teachers.
- **individual or collaborative research** on a topic of professional interest; and
- **mentoring and/or peer observation and coaching,** as part of a formal school arrangement
- **reading professional literature** (e.g. journals, evidence-based papers, thesis papers); and
- **engaging in informal dialogue with peers** on how to improve teaching.

B. Importance of Professional Development

Aside from the individual satisfaction or financial gain that teachers may obtain as a result of participating in professional development opportunities, the process of professional development has a significant positive impact on teachers' beliefs and practices, and students' learning. Successful professional development experiences have a noticeable impact on teachers' work, both in and out of the classroom. "The importance of teacher professional development as a strategy to improve schools, increase teaching quality, and improve students' academic accomplishments has been extensively researched" (Day, 1999; Verloop, 2003, p. 653). Teachers' capacity to obtain and

fundamentally build up the knowledge, abilities, and emotional intelligence necessary for good professional thinking, planning, and practice with their students and colleagues is thought to be influenced by professional development programs (Borko, 2004; Buczynski & Hansen, 2010; Day, 1999; Gabriel et al., 2011; Poskitt, 2005). Examining professional development initiatives and teachers' opinions of PD is, by all accounts, a crucial subject because of English's status as a global language. Giving effective PD programs relies on instilling bits of knowledge in the minds of ELT teachers.

Day (1999) stated that "PD is significant for teachers in achieving practical training." (p. 24). Also, Knapp (2003) concurs that professional development is an essential associate with improving teaching. Likewise, teachers need ordinary occasions to refresh expert information and capacities. In like manner, investigating teachers' perspectives are important because their beliefs influence their teaching actions, accordingly, which has an impact on student learning and, as a result, educational repercussions. Teachers' professional development might be, or may not be, obligatory. Some PD might be considered necessary in light of the fact that the abilities and knowledge the professional development activities intend to upgrade are viewed as significant for teachers' quality. Now and again interest in such activities may even be needed for teacher certificate. It tends to be likewise significant for teachers to practice their own professional judgment by distinguishing and participating being developed exercises which they feel are generally useful to them. A serious level of obligatory professional development might be characteristic of a more overseen professional development system with less tact for teachers to pick the development they believe they need. In another point, Because of the complicated progressive character of informative centers, along with evolving instructional strategies, numerous master headway methodologies are required to effectively meet wants, adapt to rising examples in teaching and learning, and enable improvements. There is, henceforth, a consistent need, in dealing with teachers' professional development, to consider, dissect, talk about and contemplate educators' impression of PD, the instructive necessities of their student populations, and learning openings that are available to them.

The sustainability of expert improvement for instructors has gotten one of the essential necessities in the field of teaching. Obviously, an examination of feasible effects is basic also (Loucks-Horsley et al., 1996). Hargreaves and Fink (2003) expressed: "Sustainable improvement requires interest in building long haul limit with respect to progress, for example, the development of teachers' abilities, which will remain with them perpetually, long after the undertaking cash has gone" (p. 3). Our usage of the term sustainability in proficient advancement for English teachers insinuates the capacity to achieve strength in effective teaching practice. Our fundamental considered acceptability is according to the perspective of achieving shifts in knowledge, capacities, and viewpoints that add to suffering change in quality teaching and learning practices.

There is a study titled by the use of training days and finding time for teachers' professional development. The Bubb and Earley' (2013) study started by providing details on professional growth and training days. In England, for example, school employees are trained for five days. This research endeavor included a survey of over 600 schools in England. The survey was completed by school leaders, teachers, and support personnel from primary, secondary, and special schools across England. A mixed methods approach was used in this study, which included case studies and a survey. It used SPSS to examine numerical data. Bubb and Earley (2013) reported "finding time for staff development was a universal problem and schools were not always making best use of what there was available." (p. 240). The majority of the training days were used for professional growth, according to their findings. Because of the cost and disturbance to kids' learning, some school administrators refuse to allow teachers to attend professional development sessions. Bubb and Earley (2013) study demonstrated the training days and professional development and problems facing teachers in the field of education in England.

Avidov-Ungar' study showed in which way teachers receive their professional development. It provides different categories for which assist principals and decision-makers in analyzing teachers' individual professional development paths. As a result, professional aspirations of individuals could be used to build professional programs and courses that meet the demands of teachers. This research focuses on teachers' views on their own professional development. The researcher gave a description of how to implement educational reforms should include all stakeholders in the process. The data of the study were analyzed based on Kvale's approach (1996). Throughout the interviews, two participants mentioned the study's findings: a) Motivations for professional development, and b) Teachers' Aspirations for Professional Development. Avidov-Ungar (2016) said that in nowadays teachers' professional development is designed for schools' needs and not for individuals' needs. As highlighted in the literature review of Avidov-Ungar (2016) study, teachers' professional development perspectives and aspirations can be described using a variety of methods. I think one of the weaknesses of this study is the sample population number. If I would use this study again, I could take more participants to take part at the research. This study presents the teachers' perceptions of their professional development, which is the same as my research study.

Aljassar and Altammar' (2020) study was conducted at Kuwait in 2020. It tried to identify the existing initiatives for teachers, professional development. Also, it was founded that teachers need further enhancement to professional development. The research instrument of in-depth interviews revealed critical need for more professional development in Kuwait. There were severe flaws in teachers' professional development activities, such as a restricted number of training courses, training program curriculum content, a lack of methodologies, and a shortage of existing training programs, for example. The study by Aljassar and Altammar (2020) provided some practical recommendations that

education professionals in the Gulf Region may use. Aljassar and Altammar (2020) gave several global instances of professional progress. They give light on how to create training programs that effectively target the professional needs of teachers. This study also explored the obstacles and challenges that instructors face in the realm of education. They also offer some suggestions based on the findings of other researchers. From their perspective, the supervisor plays a critical role in training programs and is a significant contributor. A supervisor's tasks, according to Johns (2001), who studied 174 primary school supervisors in Virginia, include evaluating instructors through classroom visits, devising particular training programs to remedy teachers' weaknesses, and directing education and curriculum development.

C. Teacher Motivation Professional Development

All teachers refer to their craving to learn and to reliably keep growing expertly. Teaching is a calling; it is a dynamic and always showing signs of change. A teacher who stops and doesn't identify with the changing idea of this work will fail and I can even detrimentally affect the students. Proficient improvement is a fundamental piece of being a teacher. Teachers contrast in the manner they express their inspiration for growing expertly. Some teachers place a greater emphasis on intrinsic motivations for professional development, such as a sense of fulfillment and enjoyment of the challenge of teaching, while others place a greater emphasis on extrinsic motivations, such as meeting others' expectations and wanting their work to be appreciated by those around them. As a result, teachers differentiate themselves based on the type of professional development inspiration they receive, whether it is internal or external. Intrinsic and extrinsic motivations are very important key-constructs which can be used to investigate teachers' task specific motivation (i.e., participation in training, teaching innovation).

(a). Teacher Intrinsic Motivation Professional Development

Teachers' intrinsic motives for professional development are linked to their inner world, according to them. Teachers describe this as a sense of mission tied to their profession, a mission that enabled them to satisfy a fundamental and individual need while also providing a sense of employment satisfaction. They also found their calling fascinating and loved the challenges it presents. Teachers' inherent inspiration is attributed to their desire to develop their skills and view this to be part of their moral duty as educators, a responsibility they have taken on for themselves and the profession. Obviously, the mentalities of teachers whose want to grow expertly are identified with their personal values, beliefs and even ideologies.

(b). Teacher Extrinsic Motivation Professional Development

Extrinsic motivation for professional development, which is defined by environmental or external professional expectations, such as participating in a popular advanced training course, pursuing an academic degree, or acquiring knowledge in a different formal framework; receiving recognition from others in their surrounding environment; and succeeding on the job, defines teachers' desire to progress. In this sense, the locus of control is external, and proficient improvement has been described as externally motivated. The desire for positive recognition, the desire to follow in the footsteps of a specific exemplary figure, and the desire to advance in the future were all seen extraneous reasons. The teachers' ideas are related to a strategy that says that the authoritative climate's desire in expanding professional viability in exhibiting powers instructors to obtain new information and abilities in order to meet the high standards set by society in the twenty-first century (Avalos, 2010).

D. Limited Number of Training Courses

The government's education budget already includes a significant amount for teacher training programs in the United States (Al-Dhubyani, 2014). The government of Singapore, too, spends a large amount of money on instructor training programs (Al-Dakheel, 2015). Furthermore, every instructor in Malaysia is expected to repeat their preparation at regular intervals (Al-Ahmed, 2005). Before they can teach effectively in Singapore, teachers must not only finish at least one teaching preparation project and pass a competency test, but they must also spend an average of 100 hours preparing for each phase of their educational journey (Al-Ateeq, 2015). An instructor's obligations in Finland are limited to four teaching hours each day, with an additional two hours set aside for professional development (Salberg, 2016). In addition, instructors in Finland are required to complete a large number of training programs each year. Furthermore, Nishino and Watanabe (2008) describe how Japan's trademark for in-service educator training programs is continuous improvement and education. In Japan, instructors must complete a mandated 20-day training program prior to entering the industry, which begins immediately after graduation.

Al-Zahrani (2013) investigates how Malaysia has been able to successfully organize on-site, in-school teacher training programs. Al-Dhubyani (2014) also talks about how in-school training and school field training for Diploma/Masters degree graduates in Australia has helped some schools become legendary educational institutions. Bakkenes et al. (2010) also discuss the need of having a welcoming and respectful learning environment. Singapore's Ministry of Education saw this need early on and made sure that every teacher's humanitarian, professional, and financial needs were met (Al-Dakheel, 2015). Teachers' comfort levels must be evaluated because they are linked to learning activities and outcomes, despite the fact that only a tiny proportion of instructors expressed such overall discontent.

According to Aljassar and Altammar (2020), despite the fact that 89 percent of supervisors acknowledge that there

are gaps in the number of training programs available, only 39 percent of supervisors interviewed supported the need to provide instructors with training programs for their professional development.

E. Training Program Curriculum Content

The content is developed and presented by unqualified trainers, according to in-service instructors. Both Singapore and Japan have narrowed in on the types of trainers they want by conducting a thorough screening process that includes college staff with expertise (Nishino & Watanabe, 2008). "A majority of the supervisors and teachers interviewed remarked that the Ministry of Education's training programs rarely achieve critical learning and development criteria," according to Al-Jassar and Al-Tammar (2020, p. 377). This suggests that training program infrastructure is lacking. According to Al-Qasim (2013), Malaysian training programs have resulted in a great deal of success in expertly up-skilling instructors since they cover a wide range of educating specializations. Australian training programs are customized to schools, permitting educators to quickly apply what is realized through classroom methods, field analyzes, and applied research (Al-Dhubyani, 2014).

Despite the fact that in-service teachers are required to attend workshops and training programs, a few instructors attempted to comprehend the significance of their participation. A variety of training programs are available in the United States, and instructors are free to select the curriculum that best meets their educational goals (Freeman et al., 2014). As Mohammad (2008) states, analyzing the substance and creating an obvious training and development goal could deescalate the issue of low teaching performance. In a study of teacher training programs in Sudan, Hussein and Al-Hassan (2017) underline the importance of adjusting the content of training projects to balance academic and practical knowledge. Theorists who conducted similar investigations in various settings share some of these reactions. In-service training courses are often based on textbook knowledge rather than the day-to-day issues that instructors experience in the classroom, according to Bayar and Köstereliolu (2014). The majority of program delivery is lecture-based, according to Ylmaz and Esen (2015), which excludes components of teachers' active engagement. Late alumni and underperforming teachers, who require the most training and supervision, are particularly concerned about the limitations of the instructor preparation programs now offered in Saudi Arabia. In Australia, this problem is addressed by making relational advancement a requirement of instructor training (Aspland, 2006).

III. METHODOLOGY

A. Data Collection

The researcher began collecting data after gaining authorisation from King Abdulaziz University to conduct this study. The university also requested permission for data gathering from the Directorate of Education in Taif as part of the ethical application. For this study, an online questionnaire was created to collect teachers' perspectives on their professional growth. The participants were received a plain language statement from the researcher explaining why they were participating in the study. After that, each respondent was sent a link to a questionnaire where they may answer the questions.

Instrument

The questionnaire's adaptability as a data collection method has been described by several authors (Gillham, 2000; Oppenheim, 1992; Punch, 2003; Robson, 1993). Punch (2014) noted that the questionnaire enables researchers to quickly ask brief questions and standardize questions to address the same problems with the entire population after discovering that it is possible to collect significant volumes of information on a wide variety of subjects. Robson (1993) went on to say that self-completion at a time that is convenient for the particular respondent is also beneficial.

All face-to-face research is affected by the COVID-19 pandemic, as they could not be conducted in person due to social distancing-related rules and guidance that took effect during the outbreak. It is important to find and test available COVID safety methods for participants and researchers because of the need to continue such research during this critical period.

The tool was a questionnaire that investigated the teachers' perceptions. The questionnaire was designed by using Google Forms and it has 14 questions. I used 5 points Likert Scale items, from Strongly Disagree (SD), Disagree (D), Agree (A), Strongly Agree (SA) and neutral. Additionally, the survey collected basic demographic data to allow for the identification of trends or gaps among the participants. The survey contained items for the demographic variables of gender, age, qualification and years of teaching experience. There are five answer possibilities for each statement under questions, each representing a different degree of agreement, and the teacher can only choose one for each statement. The study provided quantifiable data on how Taif instructors felt about professional development programs. I may also calculate comparisons, such as the number of Strongly Disagree (SD) against Strongly Agree (SA) responses.

B. Data Analysis

The data was examined with the help of the statistical program SPSS. A total of 115 people took the time to complete the survey. There was no need to evaluate any of the responses based on gender in my study because the participants were both female and male. For both the demographic questions and the questions specifically linked to my research project, the SPSS software was used to generate frequencies, percentages, weighted averages, and standard deviations of the replies. The survey questions about professional growth received replies on a five-point Likert scale: strongly

disagree, strongly agree, neutral, and neutral. The internal consistency of this instrument was determined using Cronbach's alpha model. The researcher also used the frequency to look at the number of responses. Moreover, a set of demographic questions was included, such as gender, age, qualification and teaching experience years.

C. Target Population

The situation in this study focused on the current perceptions of Saudi male and female teachers in Taif, Saudi Arabia towards the professional development and its effects on their performance. Participants' selection was done through the Department of Education in Taif, Saudi Arabia. The suitable participants in my research were English language teachers in Taif Education. A randomly sample was used to take part in the questionnaire. The researcher passed the questionnaire along for both teachers and supervisors who were willing to participate. However, I faced many difficulties and challenges with participants to take part in during data collection process, because they were not willing to participate or did not have time to do so. The target population included in this study were male and female teachers at Taif Education Department.

D. Ethical Considerations

The research design, participant selection and engagement, and data collection and analysis have all been covered in this section. Important ethical considerations were made throughout the research process to ensure that the researcher behaved and interacted with the participants in a manner that was indicative of solid ethical conduct in the research field. "Focus on developing safeguards that will protect the rights of participants, including informed consent, safeguarding participants from harm, and preserving anonymity," according to the study's ethical concerns (Bloomberg & Volpe, 2008, p. 68). Prior to data gathering processes, authorisation from King Abdulaziz University and Taif Education were obtained. The study's key ethical issues were to respect participants' rights through informed consent, to protect participants from harm, and to maintain confidentiality.

E. Limitations of the Research and Methods

This study was conducted in Taif Education for English language teachers only. It can be used for teachers in all Saudi Cities. Teachers' experiences may not be generalizable, they may provide insight into how participants at the Taif Education approach professional development and teaching practices. Finally, the findings may be useful in other situations by providing information regarding teachers' perceptions of professional development programs and how those programs alter instructors' performance practices.

IV. RESULTS

A. Cronbach's Alpha Model

The researcher applied the study tool to a sample of 40 teachers, and to ensure the reliability and stability of the questionnaire, a statistic scale was used Cronbach's alpha for all the statements and items of the questionnaire, where the results showed that the total reliability amounted to 0.88, meaning that the tool with all its items is characterized by statistical stability and its validity for the purposes of the study.

TABLE 1
ALPHA CRONBACH RESULT

Reliability Scale: ALL VARIABLES
Case Processing Summary

Cases		Valid	40	100.0
		Excluded[a]	0	0.0
		Total	40	100.0

Reliability Statistics

Cronbach's Alpha	N of Items			
0.885	15			

Scale Statistics

Mean	Variance	Std. Deviation	N of Items
53.95	116.254	10.782	15

B. Demographic Data

Generally, the results illustrated in Table 2, Table 3, Table 4 and Table 5 showed the frequency and percentage of respondents for questionnaire. The tables presented the demographic information about the participants.

Table 2. , Table 3, Table 4, Table 5. Demographic characteristics of the participants (n = 115).

As it can be seen from the below tables, there are four variables (gender, age, years of teaching experience and qualification).

Gender. In terms of participants' gender, 71 out of 115 participants (71. 62 %) were male, while only 44 out of 115 (44. 38 %) were female.

Gender

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	**Male**	**71**	**61.7**	**61.7**	**61.7**
	Female	**44**	**38.3**	**38.3**	**100.0**
	Total	**115**	**100.0**	**100.0**	
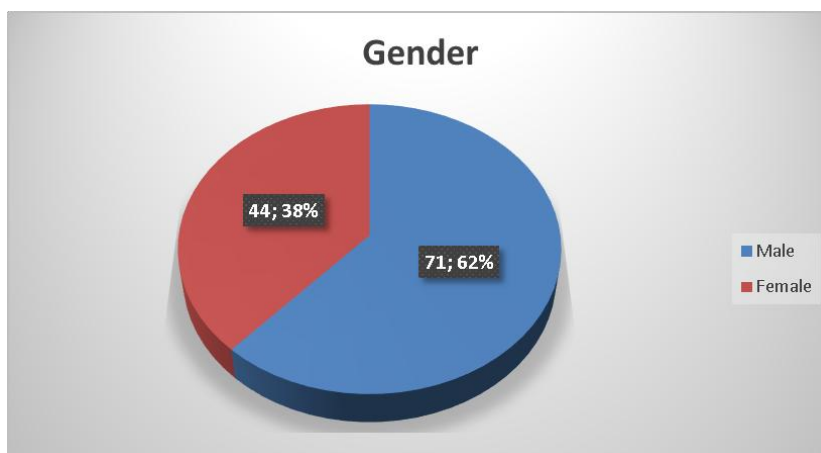
Figure 1. Pie Chart of Male and Female Responses Based on Gender

Age. The largest number of participants were between the ages of 31 and 40, which included 66 participants (57.4%). The next highest age range was 21 to 30 years, with 29 participants (25.2%). sixteen participants (13.9%) were 41 to 50 years old. Finally, the lowest age range among the sample was the 51-60 year-old-range, with only 4 participants (3.5 % of the sample).

Age

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	**21-30**	**29**	**25.2**	**25.2**	**25.2**
	31-40	**66**	**57.4**	**57.4**	**82.6**
	41-50	**16**	**13.9**	**13.9**	**96.5**
	51-60	**4**	**3.5**	**3.5**	**100.0**
	Total	**115**	**100.0**	**100.0**	
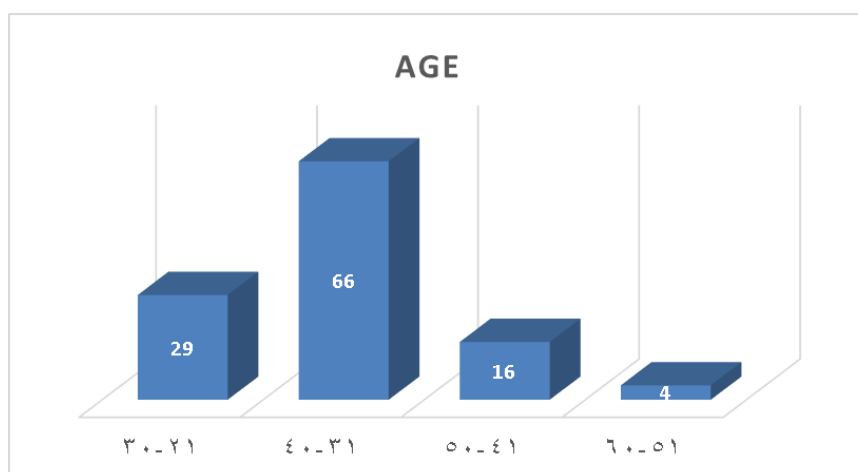
Figure 2. Bar Graph Participants' Age Ranged From 20-60 Years

Years of teaching Experience. Among the teachers in this study, most (60.9 %, N = 70) responded having more than 10 years of total teaching experience. In contrast, only 11 of the teachers (11.3 %) had less than 5 years of total teaching experience. Finally, 32 out of the teachers (27.8 %) ranged from 5 to 10 years of total teaching experience. That means that the sample in this study skewed towards older teachers with more years of total teaching experience.

TABLE 4
PARTICIPANTS' YEARS OF TEACHING EXPERIENCE

Years of teaching experience

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	less than 5 years	13	11.3	11.3	11.3
	from 5 to 10 years	32	27.8	27.8	39.1
	more than 10 years	70	60.9	60.9	100.0
	Total	115	100.0	100.0	
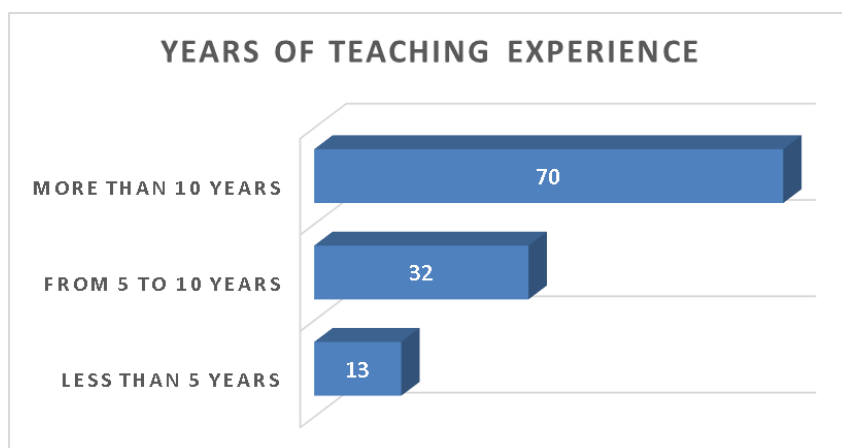
Figure 3. Line Chart the Percentage of Participants' Years of Teaching Experience

Qualification. The qualifications of the teachers also varied. The largest group of respondents, totally around 81 teachers (70 %), had bachelor's degree. In contrast, the lowest number of the participants had doctorate degree, with 9 out of 115 teachers (8 %). Eventually, at the middle of the group about 25 teachers had master's degree (22 %).

TABLE 5
PARTICIPANTS' QUALIFICATION

qualification

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	bachelor degree	81	70.4	70.4	70.4
	master degree	25	21.7	21.7	92.2
	doctorate degree	9	7.8	7.8	100.0
	Total	115	100.0	100.0	
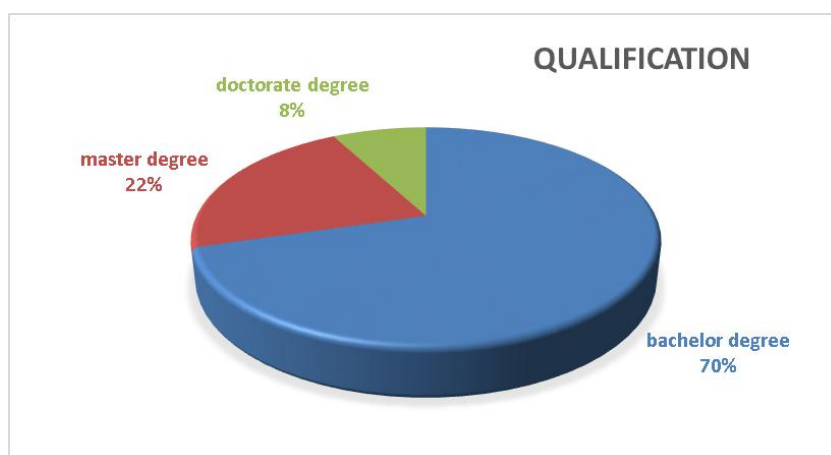
Figure 4. Pie Chart the Qualifications of the Respondents

C. Frequency Average Responses

Table 6 indicated that the statement number 1 most frequent teachers are "agree" with the highest percentage 39 % (45 out of 115), while 10 teachers are "strongly disagree" (8.7 %). Statement 2 indicated that 42 (36.5 %) of respondents are "agree", but 9 of participants are "disagree" (7.8 %). Thirty nine percent (45 out of 115) responses of statement 3 indicated that teachers were "agree", while 14 out of 115 (12.2 %) were "strongly disagree". Twenty-five percent (29 out of 115) were "agree" and 13.9 % (116 out of 115) responded "strongly disagree" to statement 4. The table showed that statement 5 has responded 37 (32 %) teachers were "agree" and 11 (9.7 %) were "strongly agree"

about the training courses. Of participants who responded, 29% agreed (n = 34) or strongly agreed (n = 22) that they were agreed that there are lack strategies for professional development whilst 15% of participants disagreed (n = 18) or strongly disagreed (n = 17) that they were disagreed that there are lack strategies for professional development. A further 20% (n = 24) chose a neutral response. For statement 7, the majority of participants (33%) agreed (n = 39) or strongly agreed (n = 23) that teachers use skills and knowledge acquired from training courses. Finally, the statements from 8-14 most of them were either "agree" or "strongly agree".

TABLE 6
FREQUENCY AND PERCENTAGE PARTICIPANTS' RESPONSES
1- Professional development has high direct effects on teachers and students' achievements

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly disagree	10	8.7	8.7	8.7
	Disagree	19	16.5	16.5	25.2
	Neutral	21	18.3	18.3	43.5
	Agree	45	39.1	39.1	82.6
	Strongly agree	20	17.4	17.4	100.0
	Total	115	100.0	100.0	

2- Using computer and internet technologies for teaching purposes has increased dramatically

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly disagree	16	13.9	13.9	13.9
	Disagree	9	7.8	7.8	21.7
	Neutral	18	15.7	15.7	37.4
	Agree	42	36.5	36.5	73.9
	Strongly agree	30	26.1	26.1	100.0
	Total	115	100.0	100.0	

3- Technology professional development provides teachers appropriate teaching for the 21st-century learners and increase student achievements

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly disagree	14	12.2	12.2	12.2
	Disagree	15	13.0	13.0	25.2
	Neutral	19	16.5	16.5	41.7
	Agree	45	39.1	39.1	80.9
	Strongly agree	22	19.1	19.1	100.0
	Total	115	100.0	100.0	

4- Current teachers' training courses are limited in number

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly disagree	16	13.9	13.9	13.9
	Disagree	24	20.9	20.9	34.8
	Neutral	26	22.6	22.6	57.4
	Agree	29	25.2	25.2	82.6
	Strongly agree	20	17.4	17.4	100.0
	Total	115	100.0	100.0	

5- The training courses offered by the ministry of education seldom meet learning purposes and follow professional development criteria

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly disagree	18	15.7	15.7	15.7
	Disagree	23	20.0	20.0	35.7
	Neutral	26	22.6	22.6	58.3
	Agree	37	32.2	32.2	90.4
	Strongly agree	11	9.6	9.6	100.0
	Total	115	100.0	100.0	

6- There are lack strategies for professional development in the field of education

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly disagree	17	14.8	14.8	14.8
	Disagree	18	15.7	15.7	30.4
	Neutral	24	20.9	20.9	51.3
	Agree	34	29.6	29.6	80.9
	Strongly agree	22	19.1	19.1	100.0
	Total	115	100.0	100.0	

7- Teachers use knowledge and skills they acquired from training courses with students in the classroom

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly disagree	10	8.7	8.7	8.7
	Disagree	13	11.3	11.3	20.0
	Neutral	30	26.1	26.1	46.1
	Agree	39	33.9	33.9	80.0
	Strongly agree	23	20.0	20.0	100.0
	Total	115	100.0	100.0	

8- Teachers are aware of the importance of professional development and training courses

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly disagree	12	10.4	10.4	10.4
	Disagree	14	12.2	12.2	22.6
	Neutral	20	17.4	17.4	40.0
	Agree	42	36.5	36.5	76.5
	Strongly agree	27	23.5	23.5	100.0
	Total	115	100.0	100.0	

9- As a language teacher you should attend training courses and participate in professional development programs

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly disagree	8	7.0	7.0	7.0
	Disagree	9	7.8	7.8	14.8
	Neutral	22	19.1	19.1	33.9
	Agree	42	36.5	36.5	70.4
	Strongly agree	34	29.6	29.6	100.0
	Total	115	100.0	100.0	

10- The most obstacles that might prevent teachers from attending professional development training courses are: a- Teaching load/timetable

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly disagree	11	9.6	9.6	9.6
	Disagree	13	11.3	11.3	20.9
	Neutral	22	19.1	19.1	40.0
	Agree	36	31.3	31.3	71.3
	Strongly agree	33	28.7	28.7	100.0
	Total	115	100.0	100.0	

b- School principals rejections

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly disagree	18	15.7	15.7	15.7
	Disagree	18	15.7	15.7	31.3
	Neutral	33	28.7	28.7	60.0
	Agree	29	25.2	25.2	85.2
	Strongly agree	17	14.8	14.8	100.0
	Total	115	100.0	100.0	

11- The ministry of education highly motivate teachers to attend professional development training courses

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly disagree	18	15.7	15.7	15.7
	Disagree	24	20.9	20.9	36.5
	Neutral	31	27.0	27.0	63.5
	Agree	26	22.6	22.6	86.1
	Strongly agree	16	13.9	13.9	100.0
	Total	115	100.0	100.0	

12- The content of training courses or professional development programs might be developed and delivered by unqualified trainers

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly disagree	15	13.0	13.0	13.0
	Disagree	14	12.2	12.2	25.2
	Neutral	32	27.8	27.8	53.0
	Agree	36	31.3	31.3	84.3
	Strongly agree	18	15.7	15.7	100.0
	Total	115	100.0	100.0	

13- Professional development training courses should be designed according to teachers' needs

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly disagree	13	11.3	11.3	11.3
	Disagree	12	10.4	10.4	21.7
	Neutral	15	13.0	13.0	34.8
	Agree	35	30.4	30.4	65.2
	Strongly agree	40	34.8	34.8	100.0
	Total	115	100.0	100.0	

14- Professional development should be a compulsory requirement for teachers

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly disagree	16	13.9	13.9	13.9
	Disagree	9	7.8	7.8	21.7
	Neutral	24	20.9	20.9	42.6
	Agree	39	33.9	33.9	76.5
	Strongly agree	27	23.5	23.5	100.0
	Total	115	100.0	100.0	

V. DISCUSSION

The sampled teachers and supervisors demonstrated that professional development has a considerable impact on teacher performance, according to the findings of this research study. Furthermore, professional development has a considerable favorable impact on instructors' beliefs and behaviors, as well as students' learning, according to this study. Successful professional development experiences have a significant impact on teachers' work both within and outside the classroom. This conclusion is consistent with that of (Day, 1999; Verloop, 2003). In general, the teachers in this survey stated that professional development programs they had attended had a substantial impact on their professional development and classroom practices. This study found that EFL teachers require professional development to address a variety of demands as a result of changes and new findings in the field of ELT. The data also demonstrated that the language school evaluation had a significant impact on how EFL teachers continued their own professional development. We believe that excessive evaluation hinders genuine professional development for any group of teachers. As a result, there is a clear need for new approaches to professional learning that regard teachers as change agents in their own development. In order to engage instructors in PD activities, administrators must be far less directive and rigid in their evaluation of their work, according to the findings of this study. In particular, the survey responses revealed that the teachers have improved their skill practice and classroom performance. Furthermore, a link was discovered between their professional development and their teaching practices.

The conclusions of this study backed up those of a prior investigation. According to Bubb and Earley (2013), finding time for staff development is a universal issue, and schools aren't always making the greatest use of what they have. According to the same survey, some school administrators refuse to allow instructors to attend professional development sessions due to the cost and disruption to kids' learning, which is consistent with the findings of this study. The largest hurdle to widespread adoption of the collaborative or joint practice development (JPD) model of professional development, according to Hargreaves (2012) in his think piece on Teaching Schools, is simply a lack of time for teachers to engage in it.

According to Aljassar and Altammar, despite the fact that 89 percent of supervisors acknowledge that there are gaps in the number of training programs available, only 39 percent of supervisors interviewed supported the need to provide instructors with training programs for their professional development (2020). Similarly, the Saudi Arabian Ministry of Education offers a limited number of training courses, according to the teachers in the current survey. This shows that some teachers' teaching abilities aren't up to par. Furthermore, Nishino and Watanabe (2008) describe how Japan's trademark for in-service educator training programs is continuous improvement and education. Instructors require significant professional development programs and opportunities, according to Al-Dhubyani (2014), Al-Dakheel (2015), and Salberg (2016), in order to execute good teaching.

According to the research, teachers differ in their motivation for professional development, whether intrinsic or extrinsic, and the type of development they want, whether lateral, i.e. within the realm of teaching, or vertical, i.e. with the goal of obtaining leadership positions. These two factors combine to provide four developmental patterns that help us better understand how teachers view professional development and what motivates them to pursue it. Professional development patterns also demonstrate the importance of professional development processes in the growth of a teacher's desired position, motives, and aspirations, whether they are geared toward learning more knowledge or progressing up the hierarchy.

VI. CONCLUSION

The current study's findings revealed a scarcity of research on professional teacher learning in Saudi Arabia. Testing the effectiveness of professional learning could be a good idea for future research. In addition, research is needed to

determine why Saudi Arabian supervisors and trainers appear to be less effective, as well as what skills and knowledge they require to properly conduct professional learning activities. Because school principals in Saudi Arabia are also responsible for staff supervision in addition to student achievement and school administration, a study on the role of school principals in the field of teacher professional learning in their schools might be done. Furthermore, the findings of a study on the use of alternative models of professional learning, such as coaching, mentoring, and peer observation, may provide new ways to teacher practice in Saudi Arabia that are not currently being examined.

Based on the results of this study, it is evident that PD opportunities for Saudi teachers must include teacher collaboration practices. It would be beneficial to develop a PD platform that would allow teachers to collaborate with peers in their subject and grade level, as well as with administrators, to provide ongoing support and discuss lesson plans and activities. Based on research on PD programs, it appears that professional learning communities, particularly those with an online component, can best meet teachers' needs in this regard. To provide ongoing support to teachers at all levels, teachers should be surveyed regularly to identify needs at their level. PD should then be tailored to the needs of middle school, high school and elementary school teachers.

Finally, it is recommended that the MoE find methods to more explicitly reward or recognize participation in PD through financial incentives, promotions and/or awards. These incentives show the teachers the MoE values PD and additionally motivate participation.

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The Effectiveness of Task-Based and Genre-Based Integrated Learning on English Language Proficiency of Thai Rural Secondary School Students

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Abstract—**Despite continuous and enormous attempts to improve English language teaching and learning in Thailand, a specifically designed teaching model which responds to low English proficiency students' needs, interests, and contexts in rural schools was still needed. This study developed an innovative instructional model based on key agents' voices on problems and needs in teaching and learning English in a rural context. Based on both global and local standards – the Common European Framework for Language References (CEFR) and Thailand's Basic Education Core Curriculum (2008), the model, so-called TIGA, combined task-based learning approach (T), the input of target language (I), genre-based approach (G), and authentic assessment (A). TIGA-based teaching lessons were empirically designed and developed to facilitate English learning so that students can accomplish real-world tasks. The two-group pretest-post-test design was employed. Participants included 44 secondary school students purposively selected from two seventh grade classes at two Thai rural schools. The TIGA model and TIGA-based lessons were implemented with an experimental group of 28 secondary school students at one school. Pre- and post-tests were used to assess both groups of students' English proficiency levels, followed by semi-structured interviews to investigate their attitudes towards the model and lesson implementation. The results showed a significant difference between the students' English abilities in the experimental and control groups. The study also revealed that the instructional model could motivate and engage the low-ability students to improve their level of English proficiency. The present study offers pedagogical implications for relevant educators in similar contexts.**

Index Terms—**task-based learning and teaching, genre-based approach, CEFR, teaching model, EFL learners**

I. INTRODUCTION

English has been a compulsory subject for all grade levels, while other foreign languages have been electives in Thailand since 1982 (Darasawang & Watson Todd, 2012). With the participation of Thailand in the ASEAN Economic Community (AEC) in 2015, English has been useful for both trade and education, leading to a greater emphasis on English as a foreign language in Thai national curricula (Kaur et al., 2016; Methitham & Chamcharatsri, 2011; Wudthayagorn et al., in press). Educational policymakers tend to focus on improving the quality of English education in schools by implementing effective teaching approaches, e.g., communicative language teaching (CLT) and task-based language learning and teaching (TBLT), increasing the number of hours spent on teaching and learning English, and expanding the number of English programs in Thai schools as well as English bilingual schools.

The implementation of the English education policy in Thailand seemed to be unsuccessful. Global reports revealed that over the past five years, Thais' English proficiency levels were ranked 53th among 80 countries, 64rd among 88, 74th among 100, 89th among 99, and 100th among 112, respectively (EF English Proficiency Index, 2021). Possible reasons behind this unsuccessful implementation could be categorized into three types: teachers, students, and materials (Tangkijmongkol & Wasanasomsithi, 2013). Teachers have heavy workloads and still rely on the traditional grammar-translation method (Kwangsawad, 2009). Meanwhile, students lacked a routine for practicing English in classrooms and

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an opportunity to deploy English in immediate environments beyond classrooms. They are also not confident in using English in communication, are afraid of making mistakes, and have low motivation to learn English (Oktavia et al., 2022; Wongsothorn et al., 2002). Most emphatically, students' interests and needs for learning English are not considered when designing teaching and learning in many school contexts. Instructional material issues include the unsuitable level of difficulty and less contextualized content in commercial textbooks, and unaffordable prices (Poonpon et al., 2016). Another cause is policy implementation and a lack of clear employment guidelines. As a result, teachers are unsure about implementing the ELT policy in their classrooms.

It comes as no surprise that these challenges are more serious for rural schools. Poonpon et al. (2016, 2018) pinpointed that rural students had a lower level of learning performance due to a variety of issues negatively affecting learning and teaching. These factors include fewer opportunities to use English in daily life, limited access to technology for education, teachers having concerns about implementing different teaching approaches and educational policies, and lack of support from the authorities. This confirms the key findings of earlier research (e.g., Nunan, 2003) in that city and rural schools in, at least, Asian Pacific countries still had inequality in access to quality ELT due to schools' readiness (i.e., access to English, teacher education, principles of ELT) and parents' financial backgrounds. The situation would be disadvantageous to rural schools and their students.

From existing literature about the ELT phenomenon in a Thai context (e.g., Darasawang & Watson Todd, 2012; Kaur et al., 2016; Pietri, 2015), there seems to be a lack of the ground-breaking instructional model which seamlessly weaves together the key innovations in ELT under the circumstances. To address this gap, the present study developed an English instructional model which meets both global and local standards and teachers' and students' interests and needs in a Thai rural context. The study is expected to shed light on the implementation of English education policy at a classroom level and serve as a practical guide for Thai English language teachers in integrating teaching approaches to maximize benefits for Thai English language students. In addition, pedagogical implications arising from this study will be beneficial for such key educational agents as policymakers, curriculum developers, and teachers in similar contexts.

II. THEORETICAL FRAMEWORKS

English language policy in Thailand supports continuous practices in improving the English language proficiency of Thai students. In 1977, the communicative language teaching (CLT) approach was introduced and included in the national curricula, followed by the task-based teaching and learning (TBLT) approach in 2009 to improve students' functional English competence (Basic Education Commission, 2008). Later, in 2014, the government also adopted the Common European Framework for Language References (CEFR) to be a framework for language teachers and educators in teaching, designing the material, and testing (Council of Europe, 2001; Ministry of Education, 2014). Under the CEFR policy, grade 6 students are expected to reach the A1 level, grade 9 students at the A2 level, and grade 12 at the B1 level. At the classroom level, all English language teachers have been encouraged to employ the CLT, TBLT, and CEFR in their classes, but the implementation has not been successful as expected (Foley, 2005; Franz & Teo, 2017; Kustati, 2013; Wudthayagorn et al., in press).

TBLT is an approach that builds teaching and learning around meaningful real-life tasks (Ellis, 2003; Nunan, 2004). Indeed, it focuses on meaning before form (Willis, 1996). In doing so, students can choose any language forms they wish to convey their messages to fulfill the task goals. Accuracy is not the priority, but fluency and meaningful communication. Students learn from their trial-and-error experiments based on their previous knowledge. Thus, tasks can be designed to make certain target forms task-essential and communicatively necessary for students to practice using them (Ellis, 2003; Richards & Renandya, 2002; Willis, 1996).

Tasks can be categorized into two types: real-world tasks and pedagogical tasks (Nunan, 1989). Real-world tasks are derived from a needs analysis; thus, they are meaningful tasks in students' real-life contexts. This kind of task involves students in using the target language to complete real-world tasks. When the tasks are transferred from the real world to the classroom, they are called pedagogical tasks. Pedagogical tasks are useful in having students practice language for communicative purposes. They involve students in rehearsing real-world tasks. In this aspect, the practice of language comprising linguistic elements necessary for such tasks facilitates students to make the right choices to negotiate meaning to accomplish outcomes. Tasks can be designed for students learning particular language features.

The genre-based approach focuses on explicitly teaching how language works to make meaning through content, rhetorical structure, and sequences of a particular genre (Cope & Kalantzis, 1993). Burns and Joyce (1991, as cited in Hammond et al., 1992) proposed a genre-based teaching-learning cycle, adapted from Callaghan and Rothery (1988) (Figure 1). There were four focused stages of scaffolding tasks in a cycle designed for each text type and topic of the input.

In Phase 1, *Building Knowledge of the Field*, students build their knowledge of the cultural or social context, target situation, communicative outcome, relevant vocabulary, and grammatical patterns through interactional tasks. In Phase 2, *Modelling of Text*, students develop their understanding of the knowledge in the previous phase by analysing a model text. They are also familiarised with schematic structure and linguistic features needed for a particular genre or model text. Then students used what they had learned from Phase 2 to produce either spoken or written language through pair or group work (*Joint Construction of Text*). The teacher is to facilitate students at this stage until they are confident in producing the language for each task. At this stage, students can do as many sub-tasks as they want until they are

confident in using the language. The final phase, *Individual Construction of Text*, requires individual students to construct a text using the schematic structure and linguistic features they have learned and practiced from the three previous phases to complete the main task.
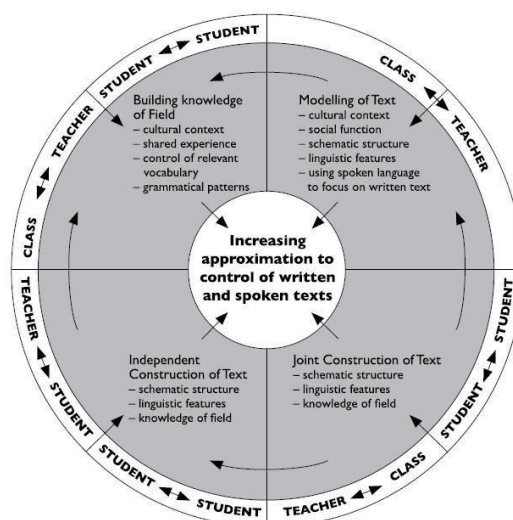

Figure 1 Genre-based Teaching and Learning Cycle
(Burns & Joyce, 1991 adapted from Callaghan & Rothery (1988) in Hammond et al., 1992, p. 17)

In the present study, Thailand's basic education core curriculum (Basic Education Commission, 2008) and CEFR were the foundation ground of the design of the teaching model since all Thai schools are required to follow these frameworks, notwithstanding a lack of practical guidelines for CEFR implementation. Considered exploratory by the researchers regarding secondary school students' English learning problems (Poonpon et al., 2016), TBLT and the genre-based approach are central to the teaching model designed to create a more engaging communicative English learning environment.

TASK-INPUT-GENRE-ASSESSMENT (TIGA) MODEL

The TIGA model was developed to address teaching and learning problems encountered by the teachers and the students in Thai rural schools (Poonpon et al., 2016). It was aimed to enhance low-level students' communicative language proficiency. The TIGA model integrated 1) **Task (T)** for the students to have achievable goals and an authentic target task for each lesson, 2) **Input (I)** focusing on vocabulary and grammatical features needed to complete the task, 3) **Genre (G)** as a model text for the students who have poor language ability or are almost illiterate in English, and 4) **Assessment (A)** to help the students evaluate their own performance and learn from what they have done in the authentic tasks. Figure 2 illustrates the TIGA model and how it was designed to address the teaching and learning problems in the Thai rural school context.
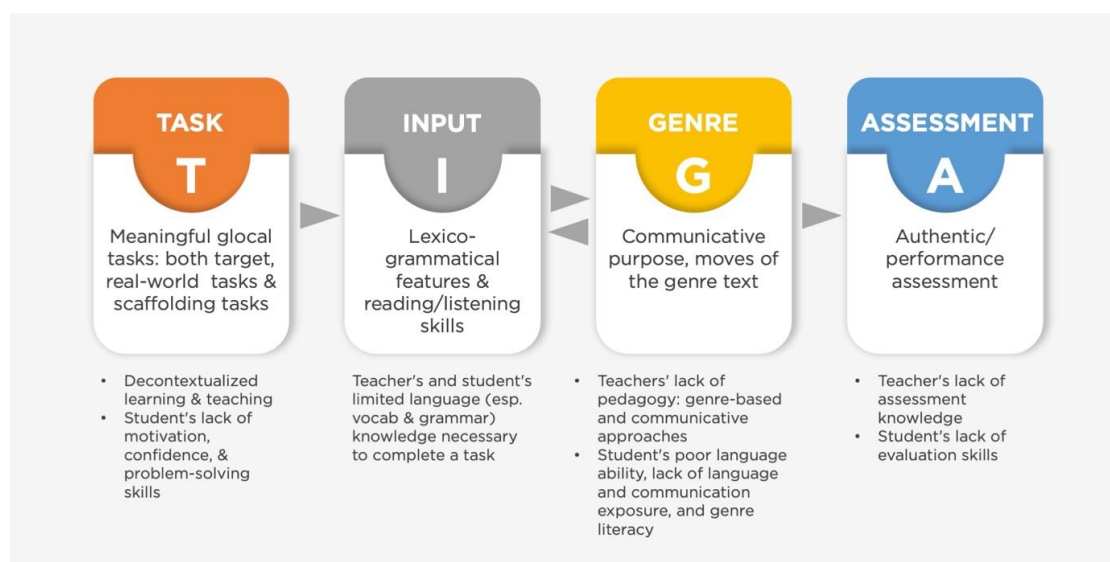

Figure 2 The Task-Input-Genre-Assessment (TIGA) Model

The present study aimed to investigate the effectiveness of the innovative English language teaching model, the TIGA model, and TIGA-based lessons for low-proficiency level secondary students in the Northeastern part of Thailand and explore the students' feedback on the teaching model and lessons. The study was guided by two research questions:

1. To what extent do the innovative instructional model and lessons improve rural secondary school students' English ability?
2. What are rural secondary school students' opinions towards the instructional model and lessons?

The study tested the hypothesis that the innovative instructional model and lessons can statistically improve the students' English language proficiency.

III. METHODOLOGY

This study used a mixed-method approach. The quantitative approach was used in a two-group pretest-posttest design to investigate the effectiveness of the teaching model and its lessons. The qualitative approach was used to elicit students' opinions regarding the implementation of the model.

A. School Context

The rural schools participating in the study are small public schools in a northeastern province of Thailand. They are categorized as educational opportunity expansion schools–primary schools that offer classes from kindergarten to grade 9 secondary school students. This kind of schools aims to support students with financial challenges and different backgrounds to have a place to continue their low-cost secondary education in their neighborhood. Each grade had one class, and 10 to 30 students were in each class. The researchers asked for official permission from the schools' principals. The administrators and English teachers at both schools were informed about the objectives of the study and signed a consent form before the research started.

B. Participants

The participants were 44 seventh-grade students from the two rural educational opportunity expansion schools in the same district in the northeastern province. In the first school, an experiment group of 28 students (18 males and ten females) was included. The second school, a control group, included 16 students (11 males and five females). The students' age ranges were between 11 and 13 years old. Most of these students have very poor English proficiency. Some were almost illiterate in English. These participants fully understood the research objectives and processes as well as their roles in the research project, and they willingly signed a consent form before their participation.

C. Research Instruments

The instruments included TIGA-based English lessons, a pre-test, a post-test, a questionnaire, and a semi-structured interview.

(a). TIGA-Based English Lessons

Three English lessons were designed under the TIGA model and included three familiar topics (i.e., family, my school, and food) under CEFR A2 level. In each lesson, learning outcomes and a target task were designed. Then the necessary language input needed to complete the target task was provided in a pedagogical task or sub-task. These inputs and sub-tasks were aimed to equip the students with the necessary linguistic knowledge (i.e., vocabulary and grammar) and language skills (i.e., listening, reading, speaking, and writing) that would scaffold them until they can complete the target task. After this, the students were asked to evaluate their performance qualitatively and quantitatively, using a given rubric at the end of each lesson. Figure 3 illustrates how the TIGA model was used to design the TIGA-based lesson, Unit 3 (My Dish). An example of this unit is shown in the Appendix. Each lesson lasted twelve hours, so the total number of hours spent learning with the lessons was 36 hours.

The first lesson was developed, validated, and used with the experimental group as a prototype lesson. Comments and feedback from the first trial were employed to improve the lesson. The revised lesson was deployed as a prototype for Units 2 and 3. All the lessons were validated by teaching experts with the index of Item-Objective Congruence (IOC) at .89.
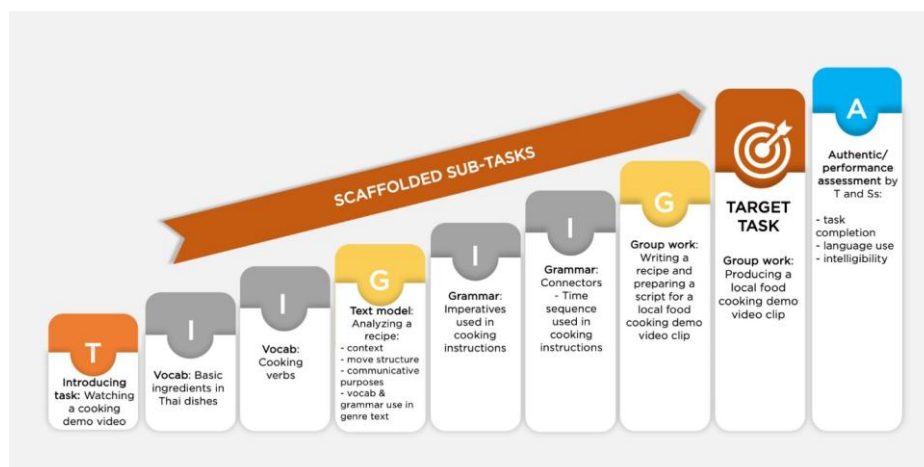
Figure 3 How the TIGA Model Used to Design Unit 3

(b). Pre-Test and Post-Test

The pre-test and post-test were adapted from Cambridge A2 Key English Test (KET), based on CEFR A2 level. The two-hour tests consisted of four parts: listening, reading, writing, and speaking. The total score was 40 (10 for each part). The tests were validated by two testing experts with the validity index IOC at .86. The tests were piloted, and test reliability was calculated, the Cronbach alpha (*r*) at .78.

(c). A Questionnaire

A five-Likert-scale questionnaire was used to examine the participants' opinions on the teaching model and its implementation in many aspects, i.e., teaching and learning materials, tasks or class activities, and self-perception about their skills improvement, motivation, and confidence. There are three parts in the questionnaire: demographic information, opinions about the model implementation, and open-ended questions. The questionnaire was written in Thai to prevent misunderstanding. The questionnaire was validated by two experts with the validity index IOC at .90.

(d). A Semi-Structured Interview

The semi-structured interview elicited the participants' opinions about the teaching model and its employment in various aspects concerning materials, teaching and learning activities, relevant skills, and psychological factors. To avoid a language barrier, the interview was conducted in Thai.

D. Data Collection

After the TIGA teaching model and TIGA-based lessons were developed, they were utilized in the experimental classroom for three months (Figure 4). The pre-test and post-test were administered at both schools before and after the experiment. After the post-test, the questionnaire was distributed to all 28 students in the experimental group. Ten students who always attended the classes were selected for the interview. For the control group, the students took a pre-test and a post-test before and after the standard lessons were delivered at their school.
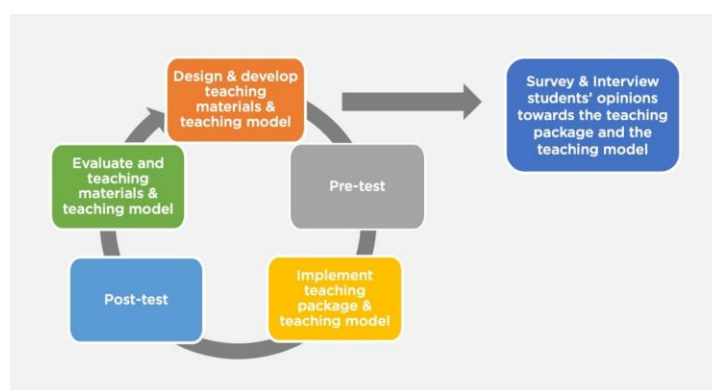

Figure 4 Data Collection Procedures in the Experimental Group

E. Data Analysis

The pre-test and post-test scores from the experimental and control groups were statistically calculated using an independent sample *t*-test. The questionnaire data were quantitatively analysed using descriptive statistics, i.e., mean, standard deviations, and percentage. The criteria for the mean interpretation were as follows:

4.21 - 5.00 means *Strongly Agree*
3.41 - 4.20 means *Agree*
2.61 - 3.40 means *Neutral*
1.81 - 2.60 means *Disagree*
1.00 – 1.80 means *Strongly Disagree*

The interview data were transcribed and coded by two researchers using content analysis (Creswell & Creswell, 2018). The intercoder reliability of the coded themes was 0.82.

IV. FINDINGS

A. The Effectiveness of the TIGA Model and Lessons on Rural Secondary School Students' English Ability

The analysis of pre-test and post-test scores was carried out to answer Research Question 1 regarding the effectiveness of the model and the TIGA model and TIGA-based lessons. Table 1 shows the descriptive statistics for the experimental and control groups in the pre-test and post-test. The results showed that the students in the experimental group (M=12.73, SD=6.23) compared to the students in the control group (M=8.90, SD=3.77) demonstrated significantly better CEFR-based English test scores, $t(42) = 2.2$, $p < .05$. This means the students who studied English with the TIGA model and TIGA-based lessons outperformed those who were not exposed to the TIGA model and lessons.

TABLE 1
DESCRIPTIVE STATISTICS COMPARING PRE-TEST AND POST-TEST'S MEAN SCORES BETWEEN THE EXPERIMENTAL AND CONTROL GROUPS

Test	Group	N	Mean	SD
Pre-test	Experimental group	28	8.30	5.42
	Control group	16	7.43	2.30
Post-test	Experimental group	28	12.73	6.23
	Control group	16	8.90	3.77

B. Students' Opinions towards the Teaching Model and Lessons

The results from the questionnaires, of which 96% were returned to the researchers, revealed the students' opinions about the implementation of the TIGA model and TIGA-based lessons (Table 2).

TABLE 2
STUDENTS' FEEDBACK ABOUT THE TIGA-BASED MODEL AND LESSON (N=24)

Feedback	Mean	SD	Interpretation
1. TIGA-based materials			
1.1 The lessons are appropriate for your ability level.	4.17	0.76	Agree
1.2 Other TIGA-based materials (e.g., video clips, PPT, audio files) facilitate your learning.	4.13	0.74	Agree
2. Teaching and learning tasks/activities			
2.1 Target tasks are meaningful.	4.38	0.65	Strongly Agree
2.2 You are satisfied with classroom management (e.g., seating, sound, and learning instruments).	4.38	0.71	Strongly Agree
2.3 You are satisfied with evaluating your performance.	4.38	0.71	Strongly Agree
2.4 Scaffolding tasks prepare you to accomplish the target tasks.	4.21	0.66	Strongly Agree
2.5 The activities encourage you to collaborate with your classmates.	4.04	0.91	Agree
3. Skill improvement			
3.1 The TIGA-based lessons can help you improve your listening.	4.38	0.71	Strongly Agree
3.2 The TIGA-based lessons can help you improve your vocabulary.	4.25	0.94	Strongly Agree
3.3 You improve other learning skills (e.g., idea organization, techniques in memorizing vocabulary and pronouncing words, and language classroom).	4.08	0.93	Agree
3.4 The TIGA-based lessons can help you improve your reading.	4.04	0.81	Agree
3.5 The TIGA-based lessons can help you improve your writing.	3.96	0.96	Agree
3.6 The TIGA-based lessons can help you improve your speaking.	3.96	0.94	Agree
3.7 The TIGA-based lessons can help you improve your grammar.	3.96	0.96	Agree
4. Students' confidence			
4.1 You are more aware of using English in different real-life situations.	3.67	1.01	Agree
4.2 The learning activities/tasks help you become confident in using English for communication.	3.38	1.17	Neutral
4.3 You can apply what you have learned from the TIGA-based lessons for daily life communication.	2.38	1.17	Disagree

As Table 2 shows, the students' feedback is classified into four areas: the TIGA model and lessons, learning and teaching activities, skills improvement, and students' confidence. First, most students agreed that the TIGA-based lessons were appropriate for their language ability (M=4.17, SD=0.76); and other materials (e.g., video clips, slides, and audio files) were interesting and facilitated their learning (M=4.13, SD=0.74). For the tasks or learning activities, the students strongly agreed that the target tasks were meaningful (M=4.38, SD=0.65). They were also satisfied with the testing and assessment in their English class (M=4.38, SD=0.71) and classroom management (e.g., seating, classroom

language, rules) (M=4.38, SD=0.71). They agreed that the activities encouraged them to collaborate with their classmates (M=4.04, SD=0.91).

Moreover, they thought that the model and lessons helped them improve their skills. They highly agreed that the lessons could help them improve their listening skills (M=4.38, SD=0.71) and vocabulary (M=4.25, SD=0.94). They also agreed that they improved other learning skills such as idea organization, techniques in memorizing vocabulary and pronouncing words (M=4.08, SD=0.93). Apart from that, the lessons helped to improve their reading (M=4.04, SD=0.81), writing (M=3.96, SD=0.96), speaking (M=3.96, SD=0.94) and grammar (M=3.96, SD=0.96). Regarding the students' confidence levels, the students agreed that they were more aware when using English in different situations (M=3.67, SD=1.01) and became more confident in using English for communication (M=3.38, SD=1.17). However, they disagreed that they could apply what they learned in class for daily life communication (M=2.38, SD=1.17).

The qualitative data from the open-ended section and interviews confirmed the quantitative results in many aspects. First, the students positively reflected on the TIGA-based materials and class activities. They enjoyed a variety of target tasks, e.g., video-recording their self-introduction, making a video to introduce their own family, and making a school map and its description. They also liked learning vocabulary through colorful pictures and games (e.g., word spelling games and occupation guessing games). These activities can help them learn vocabulary and grammar better and use them to complete the target tasks. The students' examples of comments are as follows:

"…it's fun. We know more vocabulary. It's more interesting than before. And, we can learn more." [Student 3]
"…there are varieties of activities in class and outside class..." [Student 4]
"I can memorize vocabulary and used many words when I introduced myself and my family." [Student 11]

Moreover, they thought the classroom atmosphere was suitable for learning English. They liked the way the teacher arranged group seating and seating rotation so that they did not have to sit at the back or front of the room throughout the semester. For example,

"We have practiced reading, writing, thinking and working as a team. Also we learned how to solve problems and what we should do [to complete the task]. We also shared ideas among friends" [Student 2].

When asked about testing and assessment, the students reflected that they had never experienced such performance-based assessments as self-introduction videos, sound recordings, and school maps. Some of them thought these performanced-based assessments were exciting, while the others did not like the tasks as they were complicated and took lots of effort. Thus, the latter groups preferred such familiar tests as multiple-choice or true-false tests.

Lastly, the students revealed more positive attitudes toward English learning. They felt more confident in using English for communication. English classes were not boring anymore as they had opportunities to do many fun activities. Many of them admitted that they could read, write and spell many more English words than before. They also appreciated their ability to understand English sentences. For example,

"I couldn't read English words before. But now, I'm happy that I can." [Student 7]
"I like jigsaw reading... I feel more confident. I didn't like English before. Now I have a more positive attitude about learning English." [Student 8]

The students gave some valuable suggestions regarding the use of materials with the TIGA model and activities and the language of instruction. For example, they suggested that more video clips or live media be provided for more active and effective English learning. More importantly, they suggested that the teacher use both Thai and English with an equal proportion rather than English only or most of the time English.

V. DISCUSSION

The present study was designed to examine the effectiveness of the TIGA model and TIGA-based lessons after its implementation with the rural students in the Thai school context. The results clearly show a significant difference between the experimental and control groups. The former group outperformed the latter after the intervention. This indicated that using the TIGA model and its lessons improved the rural students' English abilities. The results confirmed several studies regarding using TBLT together with the genre-based approach (e.g., Aliakbari & Jamalvandi, 2010; Kongpatch, 2006; McDonough & Chaikitmongkol, 2007; Payaprom, 2012; Sae-Ong, 2010; Shabani & Ghasemi, 2014). The synergy of TBLT and the genre-based approach can effectively boost low-ability students' English proficiency levels.

For many reasons, the TIGA model appears to be an effective model for teaching and learning English for poor students in a rural context. First, authentic tasks (i.e., videotaping themselves to introduce their family, creating a school map presenting locations in schools, and creating a cooking video) were used to set learning contexts and outcomes for the students in the rural area. This could involve and motivate the students to learn English in their contexts; thus, meaningful learning happens (Carless, 2007; Long & Crookes, 1992). Once the students felt highly motivated, they wanted to learn and improve their English (Aliakbari & Jamalvandi, 2010; Imsa-ard, 2020). With motivation, the students would more easily interact with diverse communicative tasks that promote the use of English for authentic and meaningful communication (Butler, 2011; Yung, 2021). The TIGA model and TIGA-based lessons value real-world and pedagogic tasks (Ellis, 2003; Nunan, 1989; Willis, 1996). With the TIGA model, the focus shifts to utilizing tasks to promote interaction and then create language awareness and improvement around task performance throughout all

systematic sequencing of the task. Sequences of tasks in TIGA-based lessons can prepare students for the target task and self-evaluation of the task (Willis & Willis, 2007).

Second, the TIGA model facilitated learning by scaffolding the students through necessary input (i.e., vocabulary and grammar) and sub-tasks (Bruner, 1986; Vygotsky, 1978). The TIGA model contrasted with earlier grammar-focused approaches to teaching, characterized as "teacher-dominated, form-oriented classroom practice" (Van den Branden, 2006). The TIGA model provided useful input to language improvement through pedagogic tasks in instructional processes. The students developed their language after each task had been completed. Only useful lexico-grammatical aspects of accurate language use are delivered when the need arises during tasks' completion (Lu & Fan, 2021; Richards, 2017).

Third, the TIGA model, incorporated with the genre-based approach, fostered students' knowledge construction and understanding of their cultural and social contexts, target situations, and communicative outcomes with the key target language (Cope & Kalantzis, 1993). The students' exposure to the modelling texts and communicative purposes of each genre type can help them learn how to construct a text with a schematic structure. Together with linguistic features as input, it can also enable them to produce either written or spoken language required by the target task in each lesson (Enli, 2015).

Moreover, the model can encourage the students to collaborate with classmates, which can help them learn both inside and outside classrooms (Breen, 2001). The present study confirms that the TIGA model and its lessons enabled the students to promote collaborative learning while working on tasks. These results corroborate a great deal of the recent study by Sert and Amri (2021). They found that while the students performed the tasks in groups, 'collaborative attention work' played the main role when they focused on task completion. In addition, the authors reported that the students gave feedback to their peers and helped each other search for vocabulary items while working on tasks in groups.

The TIGA model additionally promoted alternative assessments. The assessment (A) in the TIGA model was designed to avoid an "*assessment-driven curriculum*" and practice (Richards, 2017, p. 176), usually found in traditional assessments, and focus more on performance-based assessment. The present study revealed that the TIGA model provided the students with opportunities to learn English meaningfully and deviate from learning/teaching-to-test practice. The students were required to judge their own performance in task completion and their ability to apply target linguistic features they have learned from each lesson to produce the tasks. This can engage them at the end of each unit and throughout the task, as many of the students appeared to re-record their clips so many times until they were satisfied. Such performance-based assessment can support a self-evaluation of the students' own ability to apply the skills and knowledge learned from each unit of study (McNamara, 1996).

Another interesting finding is that task-based teachers could not exclude the students' L1 from English which was the target language and the language of instruction. The present study captured that the students suggested their teachers deploy a balanced amount of Thai and English. These results reflect those of Xu and Fan (2021), who also found that the students employed more L1 when working on complex tasks. The explanation is that L1 can facilitate students' L2 learning (Hu, 2022). The authors also explained that L1 helped the students complete the functions of metacognitive and language points to accomplish complex tasks.

However, the model and its lessons raise some concerns over student-student interactions in English required by tasks and the students' lack of confidence in applying what they have learned to their real-life communication. First, although the tasks are authentic, they were unable to facilitate a full two-way communication as the students' ability had not been ready for the two-way communication. This case is similar to low-level English-proficiency middle school students in Korea learning through TBLT. They appeared to have minimal interactions, as the students mainly focused on task completion (Park, 2021). In addition, the fact that the students disagreed that they could apply their knowledge from the TIGA-based lessons to their daily life communication reflects English language education in Thai contexts. Even though English is valuable in Thailand, most students, especially in remote areas, as the present study highlighted, cannot see its significance in their real life since they have little chance of using English to earn a living (Poonpon et al., 2016; Wongsothorn et al., 2002).

VI. IMPLICATIONS AND LIMITATIONS

The study offers policy and pedagogical implications. This teaching model illustrates how the English education policy, focusing on local standards (i.e., core curriculum) and international standards and teaching approaches (e.g., CEFR, TBLT), can be a framework for an innovative ELT model appropriate for low-level English proficiency students in a rural context. Pedagogically, this teaching model is advantageous from the teacher's and the students' points of view. The model relates to their learning and real-life contexts and is practical to be applied in English language classrooms. The model guides the teacher and the students to learn English step-by-step through scaffolding instruction.

However, when applying this model, it is suggested that the teacher do the following. First, the teacher should have a thorough understanding of the model's concepts and realize the roles of the teacher and students when doing tasks in the model. Besides, they should have good lesson plans that foster the students' productive hours of learning. In case students have insufficient English, the teacher is suggested to use the students' L1 alongside English to facilitate learning. Once the students develop their English skills to sufficient levels, the teacher should expose them to as much

English as possible. Finally, the teacher should strongly believe in the students' ability to learn and improve their English skills. Giving the students more chances to participate in sub-tasks and target tasks would motivate the students to learn and increase self-esteem and positive attitudes towards learning English.

Although this model has been seen as successful, it is not without critics. Some limitations should be noted. The present study had a small sample size due to the limited number of grade 7 classes and students at the school. Another challenge is the fact that most tasks are one-way communication tasks as the students do not have sufficient knowledge to interact with each other. Moreover, since this teaching and learning model and lessons are innovative, it is time-consuming to implement them in the classroom, especially during the familiarization phase for the teacher and the students. There needs to be a consequent phase of improving the model and materials based on the students' and the teacher's comments and re-implementing them in other classes to confirm the effectiveness of the implementation of the model.

To deal with these limitations, further studies are suggested to use the TIGA model with a larger sample size in other schools in northeast Thailand to ensure the effectiveness of the model and increase the generalization of the results. Moreover, future studies may consider verifying the TIGA model and lessons by implementing it in other secondary school contexts or with classes aiming for their students to master the CEFR A2 level to depict a clearer picture of the effectiveness of the TIGA model and lessons. They could also explore students' learning processes under the TIGA model. Further research should be undertaken to investigate the influences of the TIGA model on students' confidence in using English. More interestingly, due to the disruptive impact of the pandemic on education, the inclusion of technology should be integrated into the model and materials to study whether technology can enhance language learning. Further research can explore testing and assessment tools appropriate for the TIGA model's task-based and genre-based learning approaches.

VII. CONCLUSION

There were two primary aims of this present study: to investigate the effectiveness of the TIGA model and its lessons used with low-level English proficiency secondary school students and to explore students' feedback about the model usage. The results revealed that the TIGA model appeared to be an effective teaching model, and TIGA-based lessons proved to be suitable for low-ability students in the Thai rural school context. The results confirmed that the experimental group outperformed the control group. Moreover, the students strongly agreed that the tasks or class activities were suitable. They also agreed that the lessons were appropriate and could improve their English skills. This present study concluded that the TIGA model and TIGA-based lessons were the key influences that impacted the students' positive results both in the development of English skills and positive attitudes. The instructional innovations reflected real-world uses of English and might be considered a rehearsal for real-world tasks. All in all, the TIGA model and TIGA-based lessons have been a great success in the rural school context.

APPENDIX. AN EXAMPLE OF A TIGA-BASED LESSON

UNIT 3
MY DISH
Goals
1. To be able to describe the cooking process.
2. To be able to express time sequences.

Learning Outcomes
1. To be able to demonstrate understanding of frequently used sentences and expressions in describing the cooking process.
2. To be able to write a recipe.
3. To be able to talk about ingredients and the cooking process.

Target Task
1. Writing a recipe.
2. Making a video clip to demonstrate cooking.

Input   **Genre**   **Assessment**

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Pragmalinguistics Politeness in the Balinese Language

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Abstract—**This study aims to determine the linguistic patterns of politeness in the Balinese language. The pragmalinguistic approach was used because the linguistic patterns and politeness of the Balinese language are related to descriptive and pragmatic aspects. Data were collected through closed questionnaires distributed to informants consisting of lecturers, teachers, and Balinese language practitioners. The respondents were asked to give a politeness score for each proposed sentence pattern using a Likert scale, where 1 = very impolite, 2 = impolite, 3 = polite, 4 = more polite, and 5 = very polite. The analysis results showed that (1) passive sentences (score 3.64 – 4.29) were perceived as more polite than active sentences (score 2.76 – 3.14), (2) modality phrase forwarding (score 4.00 – 4.79) were perceived as more polite than sentences without modalities (score 2.64 – 2.71), (3) the use of institutional personification (score 4.07 – 4.76) was perceived as more polite than using the position as the subject of the sentence (score 2.88 – 3.00), and (4) the use of indirect speech (score 4.14 – 4.79) was perceived as more polite than using direct (score 2.76 – 3.00). Furthermore, the use of these linguistic instruments to determine politeness in the Balinese language is motivated by the speaker's desire to focus on information, soften and weaken the impositivity, as well as efforts to save a positive face.**

Index Terms—**pragmalinguistics, politeness, Balinese language, impositivity, positive face-saving**

I. INTRODUCTION

Balinese is one of the 718 regional languages in Indonesia with sociolinguistic speech levels known as *anggah-ungguhing basa*. The study of its politeness is generally associated with levels related to the caste system (Setyawati et al., 2021). According to Martens (2001), the association of politeness with the caste system is a conceptual fallacy due to the unclear concept between respect and politeness. Respect creates normative awareness, indicating that the addressee has a higher social status than the speaker. The speaker's social status, such as age, caste, position, is relatively stable (Culpeper, 2021). However, this contrasts with politeness, which is oriented towards horizontal relationships concerning awareness of equality to guard the speaker and addressee's feelings. Language politeness is seen as a desire to 'please' speakers, addressee, and other audiences.

Mubarak and Rhaif (2022) stated that politeness is a communication technique used to create and maintain compatibility in society. It is a concrete effort to maintain a harmonious atmosphere between participants during communication. The concept of equality in harmony gave rise to the idea of using an egalitarian Balinese language. However, this process does not eliminate speech levels, which are the realm of the hierarchy of respect. This is because politeness and respect are two different lingual facts in the Balinese language with the varying realm.

Several studies on politeness in the Balinese language are dominated by a sociopragmatic approach because their point of view rests on social and cultural aspects (Seken, 2013; Suwija, 2017; Warmadewi et al., 2021). Balinese language politeness is not merely a socio-cultural phenomenon, rather it is also a linguistic phenomenon that involves grammatical aspects. Therefore, the pragmalinguistic approach was used to fill this gap to make understanding politeness more comprehensive.

This study aims to determine grammatical patterns, specifically syntax, used to express politeness in the Balinese language. Therefore, there are three questions to be answered as follows:

(1) Is the selection of Balinese language syntax patterns perceived by the community more polite?
(2) Is the personification of the institution seen as a strategy for using Balinese language skills?
(3) Is there a relationship between mode and sentence function for politeness in the Balinese language?

II. Lirterature Review

A. Pragmalinguistic Concept

Leech (1983) and Culpeper (2011) distinguished pragmalinguistics, sociopragmatics, and pragmatics approaches. Pragmatics is the study of the general conditions of language used from a socio-cultural perspective. Meanwhile, sociopragmatics is the study of language use from the perspective of very specific local and social conditions. The variants' explanation of the linguistic expression rests on the specificity of the local culture. Pragmatics is positioned as the superordinate of sociopragmatics and pragmalinguistics, while sociopragmatic studies are closely related to relatively stable socio-cultural aspects, such as gender, age, ethnicity, religion, etc. Furthermore, sociopragmatic studies examine the interaction of language with culture and socio-culture positions as the main explanatory variable for the variety of linguistic forms. This study focuses more on the relationship between language use and sociology. Pragmalinguistics is the study of variations in linguistic patterns and the use of language to achieve certain illocutions. It is an effort to optimize linguistic potential to achieve certain effects from speech acts. Therefore, this concept focuses more on the grammatical implications of using language to determine illocutions.

Owens (1992) and Arnawa et al. (2018), while matching the term pragmalinguistics with pragma-grammatical, stated that language consists of a form (grammatical), content (semantics), and pragmatics components. Conceptually, this shows that the study of language use becomes partial when it is only viewed from one aspect. The use of language is an effort to optimize the application of grammatical rules to achieve its pragmatic illocutionary power. Its realization is in integrating linguistic forms and their meanings in a socio-cultural context. This concept asserts that grammatical aspects are selected and used to achieve social effects in communicating. Therefore, the selected sentence needs to be adequately explained while considering the functional aspect widely examined in pragmatics. According to Leech (1983), this process is known as formalism – functional. The study of pragmalinguistics examines the data (corpus) from the aspect of grammatical form and its mapping to pragmatic function. The application of the pragmalinguistic approach aims to explain specific syntactic constructions as a presentation of politeness in Balinese. Piller (2016) stated that the study of pragmalinguistics is expected to reveal linguistic markers and patterns used to establish and maintain social harmony.

Esenova (2017) stated that pragmalinguistics is a functional linguistic study of the contextual use of language. This branch examines the interaction of linguistic units in the act of communication. It aims to investigate the use of linguistic signs to achieve the illocutionary intent of the speaker. Therefore, pragmalinguistics is the communicative grammar associated with speaking activities and speech acts. Esenova (2017) also reported 10 problems that become the focus of pragmalinguistics study. However, this study only focuses on identifying linguistic constructions perceived as more polite in Balinese.

B. Politeness Concept

In this study, politeness is seen as interpersonal rhetoric representing civility in language action. According to Leech (1983), the selections of linguistic expressions in acting politely are very dynamic in accordance with ongoing speech events. This is associated with the Balinese language characteristics that recognize speech levels, with the need for distinction between politeness and respect. Martens (2001) stated that politeness is a relation of equality between participants with a common and close relationship. It is motivated by the desire to take care of feelings as opposed to respect, which has a vertical relationship between the speaker and the addressee. Furthermore, audiences are perceived as having higher social status than speakers based on stable social variables, such as age, caste, and formal positions. In Hindu, most of the Balinese population embraced religion as a guide for good social behavior (Wiranata, 2020). It regulates the obligation to respect teacher chess, which consists of parents, lecturers, the government, and God. Furthermore, respect must also be given to elders, guests, strangers, and higher castes using respectful Balinese language, generally identified from the lexical selections, as in the following example.

(1) *Jagi   lunga kija?*
    would   go   where
    'Where would you go?'

(2) *Lakar   kija?*
    where   go
    'Where are you going?'

Semantically, sentences (1) and (2) above have a similar meaning, namely the speaker asks the addressee about the location. However, these sentences are different variations of the Balinese language sociolinguistically. Therefore, for further simplification, sentences (1) and (2) are referred to as a variety of respect and disrespect. Pragmatically, sentence (1) shows respect for the addressee, while sentence (2) represents equality for both parties in a friendly atmosphere. The use of Balinese language variants in sentence (2) is a familiar speech politely used in an event. Furthermore, the use of sentence variants (1) and (2) shows the difference between respect and politeness, determined by stable social variables and dynamic selections of linguistic expression. Therefore, respect and politeness are different social relations manifested through other linguistic expressions. Politeness is represented through linguistic forms and speech contexts. According to Yule (2003), it is a means to show peace, friendship, and solidarity during an interaction. Politeness is also related to linguistic signs as a manifestation of relative social closeness.

C. Speech Levels in the Balinese Language

One of the salient characteristics of the Balinese language is the speech level. Suwija (2018) stated that there are 7 levels in the Balinese language, namely (1) *alus sor* (low - respect variety), (2) *alus media* (medium - respect variety), (3) *alus mider* (high or low - respect variety), (4) *alus singgih* (high - respect variety), (5) *andap* (variety of disrespect), (6) *mider* (not having a form of respect), and (7) *kasar* (disrespectful variety). Suwija further stated that these speech levels are related to the layering of social status in traditional and modern Balinese society. Traditionally, the hierarchy of Balinese social strata from the highest to the lowest consists of *brahmana*, *ksatria*, *wesia*, and *sudra*. This traditional social stratification is called *catur wangsa* (caste), and it is permanent in accordance with the patrilineal culture. In contrast, modern social layers are more dynamic because they are based on one's position or profession. Furthermore, speech levels are related to the social hierarchy in Balinese society. Finally, Sujiwa concluded that speech levels are associated with participants in a speech event.

The reality of speech levels in the Balinese language is related to caste or permanent social strata. When used as a variant, it is generally associated with a form of politeness. This public perception proves the unclear distinction between respect and politeness in the Balinese language, which constitutes its hierarchy with varying perspectives. Respect is triggered by the social hierarchy of participants, while politeness is associated with speech construction parameters. According to this concept, language politeness is a 'level of solidarity between speeches represented through linguistic expressions. Therefore, the indicator of politeness is the relation of linguistic expression – illocutionary function, while the indicator of respect is the relation of linguistic expression – participant.

III. METHOD

This qualitative study (Strauss & Corbin, 2003) aims to understand the phenomenon of politeness in the Balinese language. The results are expected to describe the linguistic aspects that function when a speaker consciously wants to speak this language politely.

A. Participants

Participants were determined by the purposive sampling method in accordance with the orientation of the study objectives (Marzuki, 1986). Samarin (1988) stated that the set criteria for informants in linguistic study consist of (1) adult age, (2) skilled in the language with an adequate understanding of the culture, (3) having psychological stability, such as honesty and patience, (4) high social status, and (5) significant interest in the subject being studied. Based on these criteria, 14 informants were determined, consisting of 4, 8, and 2 for lecturers, teachers, and practitioners, respectively, of Balinese language and literature.

B. Instrument

Data were collected through a closed questionnaire consisting of 3 different corpus proposed from the Balinese language, where informants were asked to give a politeness score for each sentence. The sentence corpus is derived from the pattern of passive, modality fronting, a personification of social institutions, and indirect speech acts. The politeness scoring was determined by applying the Likert pattern to determine the perception, attitude, or opinion of a person or group concerning a social phenomenon (Pranatawijaya et al., 2019). In this study, Balinese language politeness was formulated into 5 levels, consisting of very impolite, impolite, polite, more polite, and very polite.

C. Data Collection Procedure

This study was conducted in 3 stages. The first was observing and taking inventory of Balinese language sentence patterns, from the variety of respect and disrespect, hypothesized and often used to impress politeness. The observations and inventories results found 4 sentence patterns perceived as more polite. This initial data finding was followed up with the development of a study instrument in the form of a Likert-patterned questionnaire. The second stage was selecting and determining informants through the purposive sampling method. The contact person was carried out with prospective informants who fulfilled the criteria to explain their goals and provide answers to the questionnaires. Meanwhile, the third stage was distributing and collecting questionnaires through electronic media. Questionnaire data were re-examined through limited interviews with informants online.

D. Data Analysis

Data analysis was carried out with qualitative procedures. First, the raw data were edited by checking the filled questionnaire to reveal errors due to unanswered or repeatedly answered questions. The second stage was data classification, by identifying and classifying Balinese language sentence patterns based on their politeness rating scores. Meanwhile, the third stage was coding each data group using Miles and Huberman's (2014) strategy. The passive sentence pattern data group, modality priority, institutional personification, and indirect speech patterns were coded A, B, C, and D, respectively. Furthermore, politeness ratings were coded with numbers according to the Likert pattern, with 1, 2, 3, 4, and 5 denoting very impolite, impolite, polite, more polite, and very polite, respectively. The combination of capital letters and numbers is interpreted as a relationship between sentence patterns and the perceived level of politeness. Meanwhile, the relationship between capital letters and numbers is the basis for drawing conclusions.

IV. RESULTS AND DISCUSSION

A. Results

The data were in the form of perceptional values of politeness to sentence patterns in Balinese. A total of 32 sentences consist of 4 main patterns, namely passive construction (code A), modality precedence (code B), institutional personification (code C), and direct action utterances (code D), with each consisting of 8 sentences. In the Balinese language, two affixes function as passive verbs, namely the suffix *{-a}* and the prefix *{ka-}*. Furthermore, in pattern A, 8 sentences were proposed consisting of 2 sentences in Balinese language with a variety of disrespect using the passive construction of verb + suffix {-a}. These include 1 and 3 sentences, while 2 and 4 have a variety of disrespect with the passive construction of prefix *{ka-}* + verb. Sentence 2 of respect using the passive verb construction + suffix *{-a}*, are 5 and 7. Meanwhile, 2 sentences of respect with the passive construction of the prefix *{ka-}*+ verb, namely 6 and 8.

In pattern B, 8 sentences were proposed, consisting of 4 with modality fronting patterns, namely numbers 9 – 12. As a comparison, sentences 13 – 14 without modality were proposed, and 2 active ones that acted as the elements of their constituent phrases were changed, namely sentences 15 – 16, all representing the same meaning. Furthermore, in pattern C, 8 sentences were proposed consisting of 4 using the institutional personification process, namely sentences number 17-20 and 21 – 24. In sentences with institutional personification, the subject is filled with semantic noun [+institution] followed by the predicate of the action verb. Conversely, in a sentence without personification, the subject is accompanied by a pronoun with semantic features [+position] followed by a predicate with an action verb. The 8 sentences from pattern C represent the same meaning. Meanwhile, in pattern D, 8 utterances were proposed consisting of 4 indirect utterances, namely sentences 25 – 28. The other 4 utterances were in the form of direct speech, namely sentences number 29 - 32. These utterances of this group represent the same meaning.

Based on the answers of the informants collected through the questionnaire as mentioned above, the following perceptual data were obtained.

TABEL 1
INFORMAN RESPONSE TABULATION

No.	Code	Informants and Politeness Score														Average
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	
1.	A	4	4	5	4	5	4	3	4	4	4	5	5	4	5	4.29
2.	A	4	5	5	4	4	5	4	4	4	4	4	5	4	4	4.29
3.	A	4	4	5	5	4	4	4	4	4	4	4	4	4	4	4.14
4.	A	4	4	4	4	4	4	3	4	4	4	5	3	4	4	3.93
5.	A	4	5	3	3	5	4	4	4	3	4	4	4	4	4	3.93
6.	A	5	4	5	5	3	4	4	4	4	4	5	4	4	5	4.29
7.	A	4	4	3	3	4	4	4	3	3	3	4	4	4	4	3.64
8.	A	5	3	4	4	3	4	4	4	4	4	4	4	5	5	4.07
9.	B	4	4	3	4	4	4	4	4	3	5	5	5	4	3	4.00
10.	B	5	5	4	5	4	5	5	5	5	5	5	5	5	4	4.79
11.	B	5	5	5	4	5	4	5	4	4	4	5	5	5	5	4.64
12.	B	5	5	5	5	5	5	5	5	5	5	5	4	4	4	4.79
13.	B	3	2	3	3	3	3	3	3	3	2	2	2	3	2	2.64
14.	B	3	2	3	3	3	2	2	2	3	3	3	3	3	3	2.71
15.	B	3	2	3	2	3	3	3	2	4	3	2	4	2	3	2.76
16.	B	3	3	3	3	4	2	3	2	3	2	2	4	3	3	3.14
17.	C	4	4	4	5	5	5	5	5	5	5	5	5	5	5	4.76
18.	C	4	4	5	5	5	5	5	5	5	5	5	5	4	4	4.57
19.	C	4	5	5	5	5	4	4	4	4	5	5	5	5	5	4.64
20.	C	4	4	5	5	5	4	4	4	3	4	4	3	4	4	4.07
21.	C	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3.00
22.	C	3	3	3	3	3	3	3	3	3	3	3	2	2	3	2.86
23.	C	3	3	3	3	2	2	3	3	3	3	2	3	3	2	2.76
24.	C	3	3	3	3	3	3	2	2	3	3	3	3	3	3	2.86
25.	D	4	4	5	4	5	4	4	4	4	4	4	4	5	5	4.29
26.	D	4	5	4	4	4	4	4	4	4	4	4	5	4	4	4.14
27.	D	4	5	4	5	4	4	5	5	5	4	4	4	4	5	4.43
28.	D	4	4	4	5	5	4	3	4	3	5	5	3	4	5	4.14
29.	D	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3.00
30.	D	2	3	3	3	3	3	3	3	3	2	3	3	3	3	2.86
31.	D	3	3	3	3	3	2	2	3	3	3	3	3	3	3	2.86
32.	D	2	3	3	3	3	3	3	3	3	2	3	3	3	2	2.76

The distribution of the perceptional score data listed in Table 1 is classified and tabulated in Table 2.

TABEL 2
DATA CLASSIFICATION AND TABULATION

No	Syntax Pattern	Politeness Perception Score Range	Description
1.	Passive construction	3.64 – 4.29	More polite
2.	Active construction	2.76 – 3.14	Polite enough
3.	Prioritization of modalities	4.00 – 4.79	More polite
4.	No modalities	2.64 – 2.71	Polite enough
5.	Institutional personification	4.07 – 4.76	More polite
6.	Subject filled position	2.86 – 3.00	Polite enough
7.	Indirect speech acts	4.14 – 4.79	More polite
8.	Direct speech acts	2.76 – 3.00	Polite enough

B. Discussion

The results showed that the Balinese language's linguistic instruments used for politeness are passive construction, prioritization of modalities, institutional personification, and indirect speech acts. Furthermore, the discussion is focused on these 4 linguistic instruments.

Perceptional data from the informants showed that the use of passive sentences is more polite than active ones. Linguistically, passive sentences are more concerned with the topic than the actor or agent (Oktavianti, 2014), as shown in the following example.

(1) *I Putu   ngadep   carik.*
　　Someone's name sell-prefix-active   rice field
　　'I Putu sells rice field'

(2) *Carikné   adepa.*
　　Rice field-poss   sell-sufix-passive
　　'The rice field is for sale'

(3) *Gusti Ngurah   ngadol   sawah.*
　　Someone's name sell-prefix-active rice field
　　'Gusti Ngurah sells rice fields'

(4) *Sawahnyané   kaadol.*
　　Rice field-poss   sell-prefix-passive
　　'The rice field is for sale'

Sentences 1-4 contain the same core information, namely 'rice fields for sale.' Meanwhile, sentences 1 and 2 are examples of the Balinese language variety of disrespect, while 3 and 4 are of respect. Sentences 1 and 3 use an active construction that puts the subject forward, emphasizing the actor more than the information. Conversely, sentences 2 and 4 highlight the information and use of passive construction. According to Balinese speakers, sentences with passive construction are perceived as more polite than active ones. This is related to socio-cultural values that are upheld as norms by the community, which are based on Hindu teachings, the religion embraced by the majority of the Balinese population.

In Hinduism, there is a teaching of wacika parisuda, which is based on ethics (Wentin, 2017). It teaches to prioritize wisdom in speech in order to create a good and harmonious impression. Subsequently, this Hindu-speaking ethic does not emphasize talking about a person or other people's bad attributes. These linguistically, passive sentences are more concerned with information than actors. The subject is generally related to people, therefore, the passive voice does not highlight them. This syntactic concept is in line with the wacika parisuda aspect, which is the social norm in speaking for the Balinese people. Waka parisuda reminded the public not to talk about peoples' ugly attributes. Therefore, the people perceive passive sentences to be more polite than active ones based on this spoken etiquette.

Another syntactic construction that is perceived as more polite is the precedence of modality phrases. Kridalaksana (1993) stated that of these 3 modalities, athletic is the most relevant because it is a proposition associated with the following possibilities.

(5) *Yén ada anak   tusing mayah,   patut* kadendain
　　If   there is someone neg prefix-active-pay must confix- passive-fine
　　'If someone does not pay, they must be fined'

(6) *Ané   tusing mayah   patut kadendain.*
　　Someone neg prefix-active-pay must confix-passive-fine
　　'Those who do not pay must be fined'

(7) *Yén pradé wénten krama sané mamuuk   awig-awig, patut   kapidanda.*
　　If there is someone who prefix-active-violate rule   must confix-passive-fine
　　'If there is someone who violate the role must be fined'

(8) *Krama sané mamuuk   awig-awig patut   kapidanda.*
　　Someone who prefix-Aktif-violate rule   must prefix- passive-fine
　　'Someone who violate the rules must be fined'

Sentences 5 and 6 are a variety of Balinese language disrespect, while 7 and 8 are examples of respect. Sentences 5 and 6 have the same core message, namely 'those who do not pay are fined' but differ in syntactic construction.

Sentence 5 uses a passive construction by fronting the modality phrase of *yén ada* or 'if any.' In contrast, sentence 6 uses a passive construction without a modality. Furthermore, sentences 7 and 8 are respect variety that contains the same core information, which states that 'those who violate the rules must be fined.' However, sentence 7 uses a passive construction by prioritizing the modality phrase of *yén pradéwénten* or 'if there is,' while sentence 8 is without modality. In terms of Balinese speakers, sentences 5 and 7 are perceived as more polite than 6 and 8.

The use of modality phrases is seen as a linguistic marker of politeness in Balinese because it rhetorically rests on the ethnography of communication in the society. According to Arnawa et al. (2017) and Seken (2013), the importance of the *tatakan raos* or 'base for speech' is an effort to soften speech. This process is used by the Balinese people at the beginning of a sentence to produce a strong pragmatic power because it expresses conditional certainty. It is formulated as when X occurs, Y is obtained, and vice versa. The preposition of modality adverbs is generally used for illocutionary directive speech acts. Modality phrases are a speaker's linguistic strategy to weaken impositions. This process is carried out by prioritizing the modality phrase to mitigate the speaker-oriented imposition (Seken, 2013).

Other linguistic instruments also played for politeness in the Balinese language are the personification of institutions, which means that social institutions are treated like people capable of taking action. This can be seen from the syntagmatic relation of nouns with semantic features [+INSTITUTION] as well as [–POTENSI] action verbs with semantic features [+INSAN], as shown in the following example.

(9) *Désa   adaté   wenang   nibakang   pamidanda*
   Village   traditional-sufix-det   has a right   active-impose   sanctions
    ring   krama   sané   sisip.
   prep-on   residents   who   guilty
   'The traditional village has the right to impose sanctions on guilty residents'

(10) *Bendesané   wenang   nibakang*
    Village head   traditional-sufix-det   have a right   active-impose
    pamidanda   ring   krama   sane   sisip.
    sanction   prep   residents   who   guilty
    'The traditional village head has the right to impose sanctions on guilty residents'

The difference between sentences 9 and 10 lies in the subject phrase. The core is sentence 9 where the nomina *désa adat*, represents a traditional village-level institution with autonomy based on Hindu customary law. Meanwhile, the subject of sentence 10 is the noun *bendésa*, namely the position of the traditional village head. The semantic components of traditional village and *bendésa* nouns are presented as follows. The difference between these two sentences lies in the subject phrase. The core subject of sentence 9 is the nomina *désa adat*, a traditional village-level institution with autonomy based on Hindu customary law. Meanwhile, the subject of sentence 10 is the noun *bendésa*, namely the position of the traditional village head with the semantic components shown as follows.

$$désa\ adat \begin{bmatrix} +\text{INSTITUTION} \\ -\text{POTENCY} \end{bmatrix} \quad bendésa \begin{bmatrix} +\text{POSITION} \\ +\text{PERSON} \end{bmatrix}$$

Based on its semantic features, the semantic structure of noun *désa adat* cannot pair with the predicate of an action verb, as indicated in sentence 9. It is possible to pair noun *bendésa* with the predicate of an action verb, as in sentence 10. However, in sentence 9, nomina *désa adat* is paired with the action verb *nibakang* 'impose,' thereby leading to the occurrence of personification. Sentence 9 is perceived as more polite than 10 by Balinese speakers.

The use of personification as a polite linguistic instrument in the Balinese language is motivated by the characteristics of its communal society. An example is the strong social ties institutionalized into a traditional village 'at the *Banjar* 'territorial,' and *témpékan* 'regional' subsections. Furthermore, they tend to appreciate and live up to the norms of these traditional institutions, with fear of customary than official sanctions. The appreciation of these customary norms creates hegemonic politeness in the use of language, which is represented through the personification of customary institutions (Arnawa et al., 2018). The use of institutional personification is a representation of collective actions, therefore, it is an effort to face-saving politeness (Seken, 2013; Sumarsono, 2010).

Furthermore, another linguistic instrument also used for politeness in the Balinese language is indirect speech acts. Conceptually, a speech is indirect, assuming the sentence mode does not match its function (Grundy, 2000; Wijana, 1996), as shown in the following data.

(11) *Sira   semeton   titiangé   sané   maduwé   ayam   brumbum?*
    who   family   1st-pron-sufix-poss   that   have   chicken   brumbun- colored
    'Who is my family owns a brumbun-colored chicken?'

(12) *Titiang   nénten   maduwé   ayam   brumbun.*
    1st-pron   neg   have   chicken   brumbun-colored
    'I do not have brumbun-colored chicken'

(13) *Titiang   nunas   ayam   brumbun   duwené!*
    1st-pron   want   chicken   brumbun-colored   have-2nd-pron-sufix-poss
    'I want your brumbun-colored chicken!'

The mode shows that sentences 11, 12, and 13 denote interrogative, statement, and request, respectively. However, the three sentences have the same illocutionary, with varying directives. Therefore, sentences 11 and 12 are identified as

indirect speech, while 13 is direct. Based on data from informants, the use of indirect speech is perceived to be more polite than direct. This perception is motivated by Hindu speaking ethics that the social position of the requester is lower than the giver. The etiquette is often expressed by the lower position of the hands-on face. The essence is to avoid the appearance of coercion in requests. This is in line with Lakoff's (1973) and Seken's (2013) studies that the rules of politeness cannot be forced.

V. Conclusion

In conclusion, passive sentence patterns, modality phrases, institutional personification language style, and indirect speech acts are politeness strategies in the Balinese language. Furthermore, using these linguistic instruments for politeness is motivated by the desire to soften the speech, weaken the imposition, and form a positive face-saving strategy oriented to the speaker.

The Balinese language politeness is the relative status of the relationship between speech acts and their illocutionary functions. It is not the same as respect related to a permanent social hierarchy and presented with speech levels. Furthermore, politeness can be realized through linguistic patterns in various languages, both in terms of respect and disrespect.

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Analysis of EFL Learners' Language Proficiency Development Across Different Social Media Platforms

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Abstract—The shift of educational activities to the online environment due to the outbreak of Covid-19 has generated contentions regarding the effectiveness of social media in developing language proficiency. Also, determining appropriate social media platforms becomes essential. This study, therefore, aims to examine the differences in EFL learners' development of different language skills across various social media platforms. The study adopted an online descriptive survey in which a self-develop questionnaire was used as a data-collection tool. The respondents comprise a randomly selected sample of 80 students from the first and second levels of the English undergraduate program at a Jordanian university. The data were analyzed using a non-parametric method consisting of Chi-square test and frequency statistics. According to the findings, EFL learners tend to develop reading skills, vocabulary, and pronunciation through Facebook, Twitter, and YouTube respectively. Additionally, significant differences exist in language proficiency development across social media platforms. This study is expected to provide useful information to educators in choosing the most appropriate platforms to supplement their instructional efforts based on learners' needs.

Index Terms—educational platforms, language acquisition, social learning theory, social media

I. INTRODUCTION

The educational system currently witnesses tremendous changes due to the proliferation of new media and the recent Covid-19 outbreak, including the shift of teaching and learning to the online environment, particularly on social media platforms (Almaiah et al., 2020). Social media represents a group of new forms of online media (Azmi et al., 2021; Mayfield, 2008). Social media platforms are, precisely, defined by Herring (2013) as connected platforms using websites that bring together user-produced content and instant social interaction, examples of these platforms include WhatsApp, Instagram, and Facebook, as well as microblogging sites such as Twitter and video sharing platforms such as YouTube. In essence, social media platforms enable individuals to create and share content as well as to connect and collaborate (Azmi et al., 2021; Lombard, 2014).

In particular, the use of social media platforms for the teaching and learning of English as a Foreign Language (EFL) (synchronous or asynchronous) has become an important alternative to the face-to-face approach (Al-Khalidi & Khouni, 2021; Hassan et al., 2021a). This situation resulted in a sudden change in the field of education without any prior preparation for the technical potentials of teachers and students. The issue has generated contentions regarding the effectiveness of social media in developing language proficiency, particularly among learners of English as a Foreign Language (EFL) (Albashtawi & Al Bataineh, 2020). Also, the level of penetration and use of social media varies across countries and generations. It is, therefore, crucial to determine social media platforms that suit students' needs and capabilities at different levels of education across various contexts.

Despite the benefits of social media in developing language skills (Albashtawi & Al Bataineh, 2020; Al-Khalidi & Khouni, 2021), determining appropriate social media platforms becomes necessary. In the Jordanian context, most previous studies focused on specific platforms such as Facebook or Telegram per se (Al Momani, 2020; Al-Tamimi et al., 2018). Therefore, based on a theoretical facet of the Social Learning theory, this study aims to achieve two major objectives. First, to examine the differences in EFL learners' development of different language skills across various social media platforms at a Jordanian university. Second, to determine whether significant differences exist in the EFL learners' development of language skills across social media platforms. The Social Learning theory presumes that

learning tends to be effective through observation and interaction with others (Bandura, 1971). It is hoped that this study could help to ascertain the most appropriate social media platforms that can be used to develop particular language skills based on students' needs.

II. LITERATURE REVIEW

A. The Use of Social Media Platforms in the EFL Context

According to Xodabande (2017), the field of language learning has transformed significantly with the development of new technologies, which provide language learners and instructors with instruments and prospects that were never imaginable in the past. In this regard, several studies have investigated the effectiveness of social media platforms in the EFL context (e.g. Albashtawi & Al Bataineh, 2020; Al-Jarrah et al., 2019; Al-Khalidi & Khouni, 2021; Al Momani, 2020; Al-Tamimi et al., 2018; Xodabande, 2017). These studies revealed that social media platforms are highly effective in the EFL teaching and learning process due to their various advantages. For instance, some previous studies found that EFL learners can specifically develop writing skills through social media (Albashtawi & Al Bataineh, 2020; Al-Tamimi et al., 2018). Also, some studies proved that the use of social media can help EFL learners to develop reading skills (Albashtawi & Al Bataineh, 2020; Al Momani, 2020).

Additionally, the use of social media has been proven to enhance the learners' language skills in terms of vocabulary, grammar, pronunciation, spelling, lexical choices, and motivation as well as creative and critical thinking (Al-Khalidi & Khouni, 2021; Ariantini et al., 2021) which lead to a meaningful and coherent discourse (Saed et al., 2021). Some of the studies focus on specific social media platforms (Albashtawi & Al Bataineh, 2020; Al Momani, 2020; Xodabande, 2017). For example, Xodabande (2017) examined the effectiveness of Telegram in teaching English language pronunciation. According to the findings, the use of social media could be highly effective in language teaching, particularly in the EFL context. Likewise, Al Momani (2020) proved the effectiveness of Telegram in improving EFL learners' reading skills, particularly due to its vital features such as audio-visual capability. Also, Albashtawi and Al Bataineh (2020) investigated the effect of using Google Classroom on EFL learners' reading and writing performance. According to the study, Google Classroom is highly effective in improving EFL learners' reading and writing performance.

Moreover, a review suggests that the most frequently used social media networks in the EFL context include "YouTube, WhatsApp, Facebook, Instagram, and Twitter" due to their various benefits (Ariantini et al., 2021, p. 91). According to the review, these benefits "reflect a robust change in social media treatment as a positive aspect of the students' English learning" (Ariantini et al., 2021, p. 105). According to Al-Khalidi and Khouni (2021), the use of social media as learning platforms tend to expose EFL students to the real authentic language. Similarly, Hassan et al. (2021b) found that social media platforms can help learners of English to achieve "collaborative learning, independent learning, flexible learning, as well as competence in using technology for learning purposes" (p. 296). As mentioned by Ariantini et al. (2021), EFL learners use social media to share and search for language-related information or material, post assignments, and videos as well as perform group activities, including online discussions to practice language skills.

Furthermore, the use of social media is proven to be a "promising, creative, and feasible innovative approach for both students and instructors by providing a pleasant learning experience as well as an attractive teaching environment" (p. 385). Besides, Albashtawi and Al Bataineh (2020) found that EFL learners have positive attitudes toward using social media for language learning. Also, research shows that through social media platforms, learners can easily access learning materials and achieve reciprocal interaction with both their fellow students and instructors (Abdul Rahman et al., 2020; Hassan et al., 2021a). In this regard, Al-Khalidi and Khouni (2021) argued that social media technologies have become an integral part of education. As stated by Hassan et al. (2021b), "there has been an increased reliance on Web-based learning, particularly in higher learning institutions, due to the outbreak of Covid-19" (p. 296).

Although social media platforms offer tremendous benefits, some educators are still hesitant to fully integrate the platforms into the EFL environment. Al-Khalidi and Khouni (2021) argued that although social media platforms "have the potential of improving EFL students' skills and competencies, teachers in some EFL contexts are still more conservative in embedding social media in the classroom" (p. 47). A study conducted by Saed et al. (2021) showed that the deterring factors include the lack of proper training for teachers who cannot cope with the modern advances in digital education and assessment technologies. Additionally, Hassan et al. (2021b) found that English language learners "face challenges related to technical problems and lack of prior technological competence" (p. 303).

Furthermore, the previous studies used an experimental approach (Albashtawi & Al Bataineh, 2020; Al Momani, 2020; Al-Tamimi et al., 2018; Xodabande, 2017), a survey approach (Al-Khalidi & Khouni, 2021), and interviews (Hassan et al., 2021b). The studies also focus on certain geographical locations, including Malaysia (Hassan et al., 2021a), Iran (Xodabande, 2017), and Oman (Al-Khalidi & Khouni, 2021). Also, studies that focused particularly on the Jordanian FEL context examined specific social media platforms (e.g. Facebook or Telegram per se) using the experimental approach (Albashtawi & Al Bataineh, 2020; Al Momani, 2020; Al-Tamimi et al., 2018). Additionally, there is limited or lack of research on the distribution of language skills across different social media platforms, particularly in the Jordanian context. This study, therefore, focuses on EFL learners' development of language proficiency across various social media platforms.

B. Theoretical Viewpoint

This study adopts the Social Learning theory developed by Bandura in 1971. The theory has recently gained adhesion from the widespread usage of social media (Balakrishnan & Gan, 2016). The advent of social media has provided a unique opportunity for researchers to apply certain theoretical facets of Bandura's Social Learning theory to examine learners' engagement in the social media context (Balakrishnan & Gan, 2016; Deaton, 2015). The theory postulates that learning is highly effective when students are allowed to observe and interact with others (Bandura, 1971). According to Brooks (2009), learners must strive to develop skills in both the traditional learning environment and through new technology. While discussing the application of Social Learning theory in the technology-assisted learning context, Deaton (2015) pointed out that by surveying students' educational needs, instructors can decide which social media platforms can best serve the learning purpose of a particular educational context. Against this supposition, we argue that determining the most appropriate social media platforms to develop particular language skills based on students' needs can help achieve positive learning outcomes in the EFL context.

III. METHODOLOGY

The study adopted a descriptive survey approach to examine EFL learners' development of language proficiency across various social media platforms at Mu'tah University, Jordan. A descriptive survey applies to large population samples and takes place in realistic contexts as well as enables researchers to make general inferences (Allen et al., 2009). According to Wimmer and Diminick (2003), the survey approach allows researchers to efficiently categorize variables and can be used to measure people's usage of media.

A. Data Collection

The respondents comprise a randomly selected sample of 80 students from the first and second levels of the English undergraduate program at Mu'tah University. An online survey was conducted in which a self-developed questionnaire was administered to the respondents electronically. The questionnaire consists of items related to the respondents' demographic information and language proficiency entailing such skills as reading, listening, and writing as well as speaking in terms of pronunciation, vocabulary, grammar, and fluency with options for social media platforms consisting of Facebook, Twitter, Instagram, WhatsApp, YouTube, and Others. To ensure validity, the questionnaire items were verified by experts in technology education at Mu'tah University. The respondents were asked to provide a self-assessment of their language proficiency development through social media by choosing the platform they commonly use against each language skill.

B. Data Analysis

Chi-square test and frequency statistics were used in this study to examine the differences in EFL learners' development of language skills and social media platforms. In effect, the analysis was applied to investigate language proficiency development with regard to language skills vs social media usage. The Chi-square analysis is employed in the present investigation due to its robustness in examining categorical data. It should be noted that the chi-square analysis is a non-parametric test that works with classified and counted datasets. Accordingly, the analysis does not involve parametric or continuous data, and therefore, the dataset used in this investigation is in the form of frequency.

IV. FINDINGS

A total of 80 questionnaires were analyzed in this study. The purpose was to determine the development of language proficiency amongst Jordanian EFL learners across different social media platforms. The demographic information shows that 55.8% of the respondents were first-level students, whereas 44.2% were second-level students. As mentioned earlier, the study considers such language skills as reading, listening, and writing as well as speaking in terms of pronunciation, vocabulary, grammar, and fluency. Whereas, the social media platforms consist of Facebook, Twitter, Instagram, WhatsApp, YouTube, and Others. The findings are presented in Table 1 and Figure 1 as follows.

TABLE 1
LANGUAGE SKILLS TYPES OF SOCIAL MEDIA PLATFORMS

Language Proficiency	Social Media Platforms						
	Facebook F(%)	Twitter F(%)	Instagram F(%)	WhatsApp F(%)	YouTube F(%)	Others F(%)	**Total F(%)**
Improve reading skills	18(22.5)	2(2.50)	0(0.00)	0(0.00)	0(0.00)	0(0.00)	**20(25.0)**
Improve listening skills	2(2.50)	0(0.00)	0(0.00)	1(1.30)	5(6.30)	0(0.00)	**8(10.0)**
Improve writing skills	1(1.30)	8(10.0)	0(0.00)	0(0.00)	0(0.00)	0(0.00)	**9(11.3)**
Improve vocabulary	0(0.00)	14(17.5)	0(0.00)	0(0.00)	0(0.00)	0(0.00)	**14(17.5)**
Improve pronunciation	0(0.00)	0(0.00)	2(2.50)	1(1.30)	12(15.0)	0(0.00)	**15(18.8)**
Improve Grammar	5(6.30)	0(0.00)	0(0.00)	0(0.00)	0(0.00)	2(2.50)	**7(8.80)**
Improve Fluency	2(2.50)	0(0.00)	0(0.00)	0(0.00)	5(6.30)	0(0.00)	**7(8.80)**
Total F(%)	**28(34.8)**	**24(30.0)**	**2(2.50)**	**2(2.50)**	**22(27.6)**	**2(2.50)**	**80(100.0)**

$[\chi2(30) = 183.763; p = 0.000]$

The first objective of this study was to examine the differences in EFL learners' development of different language skills across various social media platforms. Table 1 projects the distribution of language skills with regard to the types of social media. It could be observed that the respondents are more likely to acquire reading skills (25.0%), pronunciation (18.8%), and vocabulary (17.5%) through social media platforms as compared with writing skills (11.3%), listening skills (10.0%), grammar (8.80%), and fluency (8.80%). Conversely, the respondents are more likely to use Facebook (34.8%), YouTube (27.6%), and Twitter (30.0%) to develop language proficiency compared with Instagram, WhatsApp, and other social media platforms. Additionally, the respondents mostly use Facebook (22.5%) and Twitter (2.50%) to develop reading skills. Whereas, YouTube is mostly used by the respondents to improve their pronunciation ability. The second objective of this study was to determine whether significant differences exist in EFL learners' development of language skills across social media platforms. As shown in Table 1, there are significant differences in the types of social media used by the respondents as demonstrated by the Chi-square analysis ($p < 0.001$).
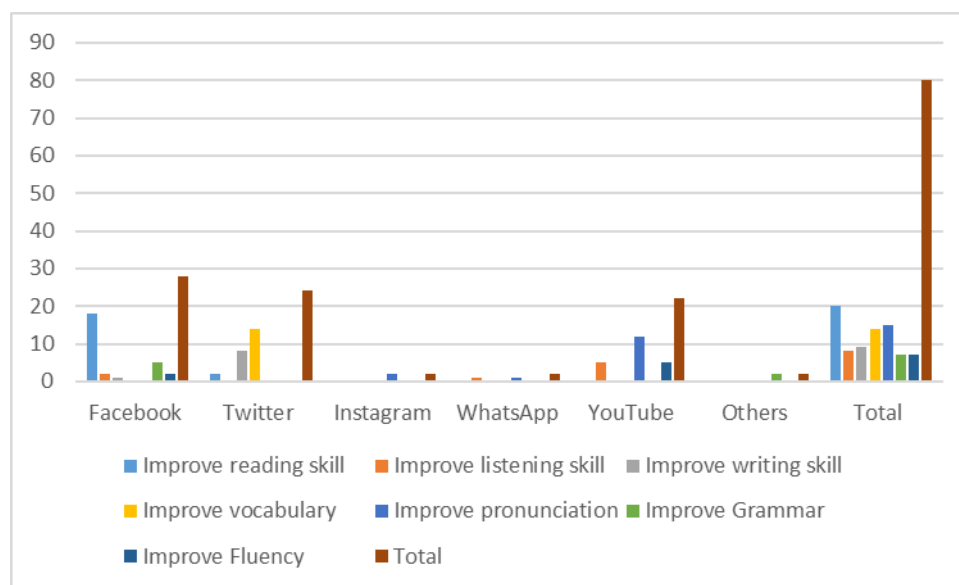

Figure 1: Language Skills and Social Media Platforms

Figure 1 displays the graphical illustration of the language skills and types of social media used by the respondents. It can be observed from the figure that specific language skills such as reading, pronunciation, vocabulary, writing, and listening are most frequently developed by the respondents through the use of social media platforms. Listening, grammar, and fluency are the least developed language skills. On the other hand, Facebook, Twitter, and YouTube are mostly used by the respondents to develop language skills. Whereas, Instagram and WhatsApp are the least used social media platforms. Nevertheless, Facebook represents the most widely used social media platform by Jordanian EFL learners to develop reading skills, grammar, and listening skills. Also, apparent differences can be observed in language skills and different types of social media.

V. DISCUSSION

Through a descriptive survey, this study has obtained significant outcomes regarding EFL learners' development of language proficiency across social media platforms. First, the findings reported in this study demonstrated that Jordanian EFL learners tend to develop reading skills, pronunciation, and vocabulary through social media platforms. This outcome concurs with some previous studies with a particular focus on the development of specific language skills using Facebook (Al-Tamimi et al., 2018) and Telegram (Al Momani, 2020). Second, the findings showed that Facebook, YouTube, and Twitter represent the most commonly used platforms by EFL learners. Likewise, the review conducted by Ariantini et al. (2021) reported similar outcomes. Also, the current study has demonstrated the learners' ability to use social media platforms independently. This point suggests that, as learning tools, social media networks complement teachers' efforts as learners tend to develop skills in both the traditional learning environment and through new technology (Brooks, 2009).

Additionally, the students' use of social media to develop language skills stems from the teachers' instructional ability to provide students with the preparatory knowledge to acquire language skills. According to Deaton (2015), "true learning requires external stimuli and bits of information to be encoded into the student's memory, able to be retrieved and applied to external life situations" (p. 2). The usage of social media platforms to learn English indicates the level of students' ability to utilize technology for academic purposes. The current findings also indicate the seriousness of Mu'tah University toward ensuring the continuity of education during the Covid-19 pandemic in Jordan. Similarly, the findings concur with the presumption of Bandura's Social Learning theory that learning becomes more effective when

students are allowed to observe and interact with others (Bandura, 1971). Al-Jarrah et al. (2019) also revealed that EFL learners "tended to read and observe discussions in English" (p. 30).

Moreover, this study revealed significant differences in language proficiency development across social media platforms. This outcome offers an opportunity for educators to choose the most appropriate platforms that can supplement their instructional efforts, which supports Deaton's (2015) inference from the Social Learning theory that surveying students' educational needs can help teachers decide which social media platforms can best serve the purpose of a particular learning context. Thus, instructors and administrators need to be flexible with their student's needs in regard to social media informal learning. This flexibility requires teachers to have the capability to motivate students to achieve the designed learning objectives. Also, determining the differences in learners' development of various language skills might be useful to educators' seeking ways to develop learners' language competence.

VI. Conclusion

This study examined EFL learners' development of language proficiency across various social media platforms, particularly in the Jordanian context. According to the findings, EFL learners tend to develop reading skills, pronunciation, and vocabulary through social media platforms. Whereas, Facebook, YouTube, and Twitter represent the most commonly used platforms by EFL learners to develop language skills. Additionally, significant differences exist in language proficiency development across social media platforms, which can help educators to choose the most appropriate platforms to supplement their instructional efforts. These findings also demonstrate the learners' ability to develop language skills independently through social media platforms. This outcome agrees with the assumption of Social Learning theory that learning tends to be effective when students observe and interact with others.

Learning through social media represents one of the most prominent modern trends in education. In particular, this form of learning witnesses an increased use of social media as a means of language acquisition. This is because social media platforms constitute a conducive environment to display any educational content and form an interactive forum for learners. Also, there is a need for the combined efforts of students, instructors, and institutions to fully exploit the benefits of social media in enhancing language skills. This study could help the management of higher learning institutions and instructors to ascertain the most appropriate social media platforms for particular language skills based on students' needs. However, this descriptive study is limited to EFL learners at a particular higher institution. Thus, further research may adopt a mixed-method approach and consider a larger sample from different institutions.

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Corpus-Based Analysis of the Feminine Style of Kamala Harris' Discourse: *Women* (Not *Men*) Are the Backbone of America's Democracy and Economy

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Abstract—Few studies analyzed the political discourse of the American Vice President Kamala Harris, especially during the presidential elections and her position as the American Vice President. This paper investigates the political discourse of Harris in a corpus-based study of 40 speeches (82,268) words, from 13 October, 2020 to 10 May, 2022. It examines whether Harris' speeches draw on "*the feminine style*" of political speeches as envisaged by Campbell (1989), Dow and Tonn (1993), and Blankenship and Robson (1995). Qualitative and quantitative analysis will be used. The quantitative analysis will use the Antconc Software to investigate the frequency of certain lexical items related to females such as *woman*, *women*, *female(s)*, *girl(s)*, *lady*, *ladies*, *mother(s)*, and *mom(s)*, inter alia. Moreover, the frequency of the first-person and third-person pronouns *I*, *we* are investigated to examine whether Harris shares her life experience and inspect whether she uses inclusive language. The qualitative and quantitative analysis shows that the political discourse of the Vice President draws on *the feminine style* of political speeches, such as constructing a political stance based on genuine experience, dedication to addressing women's issues in the political arena, promoting inclusiveness and realizing that actual achievements are required for leadership positions and highlighting that in her political discourse, which is in line with the observations of Campbell (1989), Dow and Tonn (1993), and Blankenship and Robson (1995).

Index Terms—corpus analysis, discourse analysis, Kamala Harris, the feminine style

I. INTRODUCTION

The discourse of females in the political arena is under-researched, especially in corpus-based studies. Few studies analyzed the political speeches of the American Vice President Kamala Harris during the presidential elections and in her position as a Vice President to Joe Biden as the first female to hold this position in the American history. So it is worth focusing on the language she uses and analyzing her political discourse, especially the political speeches.

Since this paper analyzes the political discourse of the American Vice President Kamala Harris, it is essential to provide background information about the speaker, her family, education and the positions she holds.

A. Background of Kamala Harris

Kamala D. Harris is the United States of America's Vice President of Joe Biden. When she swore in as the United States' Vice President on January 20, 2021, she became the first female, first Black, and first South Asian to hold the position. The former California Senator assured a Wilmington, Delaware crowd during her November victory address, saying, "While I may be the first woman in this office, I will not be the last". She was elected Vice President following a career in public service that included positions such as San Francisco District Attorney, California Attorney General, and United States Senator. She was born in Oakland, California, to Indian and Jamaican parents. Shyamala Gopalan, Kamala and Maya Harris' mother, highly influences her daughters. Gopalan earned her doctorate the same year Kamala was born, specializing in breast cancer science. Kamala is inspired by her mother's words, "Kamala, you may be the first to do a lot of things, but don't be the last". Kamala graduated from the University of California with a law degree.

Her activist parents instilled a profound sense of social justice in her. They accompanied her to peaceful demonstrations and exposed her to influential figures such as Supreme Court Justice Thurgood Marshall and civil rights campaigner Constance Baker Motley, whose activism encouraged her to become a prosecutor. Throughout her career, Kamala Harris has been guided by the words she said at her first court appearance. She started her career in 1990 concentrating on cases involving child sexual abuse. She then served as Chief of the City Attorney's Division on Children and Families. In 2003, Harris was elected District Attorney for San Francisco. In that capacity, she pioneered a program that allows first-time drug offenders to get a high school diploma and find work. The United States Department of Justice identified the program as a national example of law enforcement innovation. She was also elected Attorney General of California in 2010 and supervised the country's largest state justice department. She founded the state's first Bureau of Children's Justice and implemented various first-of-their-kind changes that increased the criminal

justice system's transparency and accountability. As Attorney General, Harris secured a $20 billion settlement for California homeowners facing foreclosure, as well as a $1.1 billion settlement for students and veterans victimized by a profit-driven education corporation. In addition, she is a national pioneer in the campaign for marital equality and managed to secure the Affordable Care Act in court. Harris grew up in a diversified community with an extended family. She married Douglas Emhoff in 2014. Ella and Cole, her husband's son and daughter, are part of their large blended family.

Harris swore as a member of the United States Senate in 2017. In her debut address, she spoke for immigrants and refugees who were being targeted at the time. As a member of the Senate Homeland Security and Governmental Affairs Committee, she advocated for increased protection of young undocumented immigrants DREAMers (Development, Relief, Education for Alien Minor), and increased scrutiny of terrible conditions in immigrant penitentiaries. She worked with members of both parties on the Senate Select Committee on Intelligence to protect Americans from external dangers. She developed legislation that facilitated the security of American elections that was supported by all parties. She visited Afghanistan, Iraq, and Jordan to interact with military troops and examine the real situation in field. Additionally, she was a member of the Senate Judiciary Committee. She engaged in hearings for two Supreme Court nominees during her service on the committee.

As a member of the Senate Committee on Environment and Public Works, Harris advocated legislation to redress cash bail, battle hunger, grant rent relief, promote her initiative to safeguard black institutions and universities enacted, as did her endeavor to supply low-income areas with much-needed cash during the COVID-19 pandemic. She accepted President Joe Biden's request to serve as his running partner to help unite the country on August 11, 2020 (Witter, 2021); ("Kamala Harris: The Vice President", 2021).

B. Definition of Key Terms

Since this paper aims to analyze the discourse of Kamala Harris' speeches and examine whether her discourse draws on the "feminine style" of the political discourse, it is necessary to define key terms such as discourse analysis, political speeches, and the feminine style, which are indispensable to gain an understanding of the theoretical framework of the analysis.

(a). Discourse Analysis(DA)

The term Discourse Analysis (DA) was introduced by Zellig Harris in 1952. It is a subfield of linguistics that investigates the understanding of language participants require for effective communication. The analysis extends beyond the limits of a single word, phrase, or clause. Discourse analysts do not analyze individual words in isolation; rather, they examine the interaction between language and cultural and social contexts. In addition, discourse analysts study linguistic patterns across texts. In addition, they investigate how language conveys varied perspectives and understandings of the world and shapes participants' relationships. DA investigates how language use impacts social identities and relationships. The study of discourse investigates both the spoken and written forms of naturally produced occurrences of language (Harris, 1952, p. 25; Brown and Yule, 1983, pp. 6-7; Cook, 1989, pp. 6-7; Paltridge, 2012, p. 2; Tannen et al., 2018, pp. 1-3).

(b). A Political Speech

A political speech is a premeditated and spoken flow of words intended for an audience for a particular goal on a political event. It serves two primary purposes:

1 Incorporating political decision-making and policymaking, which is known as a deliberative political speech.

2 Establishing common ideals, which requires consensus building, which is known as epideictic political discourse (Charteris-Black, 2018, p. xiii).

(c). The Feminine Style

Campbell (1989), Dow and Tonn (1993), and Blankenship and Robson (1995) examined what Campbell (1989) termed "the feminine style" in women's political speeches (Campbell, 1989, p. 12). They observed some common traits of females political discourse:

1   Female politicians form their political stance based on genuine experiences they had or are cognizant of in their life.

2   Women's political discourse is defined by its commitment to addressing women's issues in the public sphere and safeguarding their rights.

3   Women value inclusivity and embrace the importance of cooperation. They fully understand the need to involve all parts of society in collaboration to sustain connections.

4   Recognizing that genuine accomplishments are necessary for having leadership roles. Additionally, it is the potential to invigorate others. For example, Ann Richards emphasized this trend: "The thrill of having power is being in a position to distribute it, to give it away, to empower others" (Blankenship & Robson, 1995, p. 361).

II. LITERATURE REVIEW

This section presents previous studies that focused on analyzing females' political discourse. Amaireh (2013)

analyzed the discourse of Queen Rania of Jordan; Arustamyan (2015) conducted a comparative study of two political speakers Margaret Thatcher and Condoleezza Rice. Few studies analyzed the political discourse of Kamala Harris such as (Liani et al., 2021; Joseph et al., 2021; Fordjour, 2021; Yount & Sharma, 2021).

In her doctoral thesis, Amaireh (2013) conducted a rhetorical analysis of the political discourse of Queen Rania of Jordan's English speeches. The data of the research consist of 56 English speeches delivered by Queen Rania from 2001 to 2010. Her research explored how Queen Rania tries to persuade the audience by employing different rhetorical strategies. It analyzes two primary canons of rhetoric, *Invention* and *Style*, which are based on the classical Aristotelian taxonomy of rhetoric. In examining *Invention*, the Queen's *ethical*, *emotional* and *logical* pleas to the audience were examined in depth. In addition, she investigated Queen Rania's style in her speeches in a corpus-based analysis of two figures of speech, *metaphor* and *metonymy*. The researcher explored whether the Queen's speeches reflect on the characteristics of the *feminine style* of women's political discourse outlined by Campbell (1989), Dow and Tonn (1993), and Blankenship and Robson (1995).

The qualitative and quantitative analysis indicated that women's political discourse shares several characteristics, including the use of personal experience to frame political decisions, using inclusive language, having faith in accomplishments rather than empty words and promises, and addressing women's issues and advocating their rights in the political arena. These observations corroborate the findings of Campbell (1989), Dow and Tonn (1993), and Blankenship and Robson (1995). She argued that figures of speech such as metaphor and metonymy are used to embellish speeches and make them more attractive to the audience; they are also employed to mobilize the audience and persuade them to accept new ideas or modify existing ones. The analysis shows that Queen Rania employed several rhetorical strategies to influence the audience, including rhetorical questions, storytelling, reasoning, and empathy.

Arustamyan (2015) conducted a comparative study of two prominent political figures, Margaret Thatcher, the first female to hold the position of a Prime Minister of the United Kingdom from 1979 to 1990, and Condoleezza Rice, the first African American Secretary of State from 2005 to 2009. Arustamyan examined the masculine tone of the rhetoric of female politicians based on some excerpts from both leaders' speeches and looked for distinctive masculine traits. As a primarily male-dominated field, politics has developed a reputation for stringent rules, tenacity, strife, fierce clash of interests, and leadership. Under these situations, rigid power characteristics become more apparent, and humanism vanishes into deeds and behavior as Arustamyan observed. This style is characterized of male political discourse; thus, if a woman enters politics, she must play by male's norms, obtaining a rough and unyielding manner of speech. As a result, women joining this challenging field must develop an analytical, rational, straightforward, and emotionally detached mode of thought for both their action and communication, as Arustamyan noticed. These are vital characteristics of a successful politician and a person who will earn the citizens' reputation, esteem, and affection. Both female politicians challenging and rigorous manner of speaking and style are powerfully portrayed during their years in power. Thatcher's solution to the challenge of being a female in a man's world was a flawless political image. She did not attempt to separate herself from males in terms of political leadership. She was a forceful negotiator in parliamentary and administrative matters. In their speeches, both political leaders are willing to fight any menace to their country. As a Prime Minister, Thatcher could not conceal her private and family life, she made every effort to present it as impeccably as possible. Regarding Ms. Rice, her demeanor was strikingly similar to that of the British Prime Minister. When she made challenging remarks during interviews, her confidence in her way of speaking and ability to get the job done, as well as her competence in admitting mistakes, were readily apparent. The primary finding of her research is that both political figures tend to present themselves in a rigid, professional, and faultless manner. They have a strong spirit and determination, which is vital to reject pressure from male politicians, as being a female politician, is a difficult task that requires dedication and an unyielding personality, as Arustamyan observed.

Liani et al. (2021) examined the presence of political ideology in USA 2020 Vice President-elect Kamala Harris' victory speech regarding her plans to rebuild the USA following the COVID-19 epidemic. This is because she is not only the first female Vice President-elect, but also represents people of color. They analyzed the data using Qualitative Content Analysis (QCA) and Halliday's transitivity system as a framework. The conclusion suggests that Kamala Harris covertly revealed her liberalism ideology by asking all Americans to focus not only on their liberty but also on the liberty of others through the use of material (60%), relational (19%), mental (11%), and behavioral (3%) processes. Accordingly, Harris intends to rebuild the United States of America by enforcing individual liberty.

Joseph et al. (2021) and Yount and Sharma (2021) analyzed Harris' 2020 vice presidential debate. Joseph et al. (2021) analyzed how women maintain their authority and influence the audience through their language choices. They examined how Harris, the first American woman of color Senator, maintains a powerful speech through her linguistic choices throughout the 2020 vice-presidential debate. The qualitative method was used in conjunction with a discourse analysis approach to investigate how language use and context help construct meanings about social reality. The findings indicate that Harris employed five out of ten female language features in the vice-presidential debates, including 27 (39%) intensifiers as the most prevalent feature, 23 (33%) hypercorrect grammar, 11 (16%) lexical hedges, 8 (11%) empathetic stress, and 1 (1%) super polite form. Nevertheless, she did not use tag questions, rising intonation on declarative, empty adjectives, exact color descriptors, and no swearing.

Yount and Sharma (2021) analyzed Senator Kamala Harris and Vice President Mike Pence's vice presidential historic debate on 7 October 2020. For the first time in American history, the voters heard from a black woman vying for the

country's second highest political position. Yount and Sharma claim that the micro-dynamics of this elevated platform demonstrate how white masculine supremacy and white vulnerability may hinder a black woman's ability to have an equal voice. Harris, on the other hand, used implicit dominance tactics strategically to regain her speaking privileges while minimizing blowback. Their argument provides an opportunity to reflect on how white male domination can suppress and separate women, how white frailty can support racial discrimination, and how black women may encounter multiple challenges in their quest for political leadership. By opposing gendered manifestations of social inequality in these debates, black women have an opportunity to be heard and impact on policy, as Yount and Sharma asserted.

Fordjour (2021) studied Vice President Kamala Harris' own tweets to judge her first 90 days' fantasy themes and presentation of power. The results demonstrate that Harris's tweets contribute to constructing her public reputation as a diligent and exceptional Vice President who enjoys unwavering partner support. This might be considered an image-building tactic that strengthens her credibility and depicts her as a genuine political leader. Additionally, Vice President Harris demonstrates symbolic power through her multidimensional discourses, which include moderating official meetings, her involvement with the military services, and her public exhibition of swearing-in functions. Furthermore, her tweets demonstrate Biden's administration commitment to racial and gender inclusion.

Barezki and Aras (2021) examined how Senator Kamala Harris was framed as a Vice Presidential candidate by the mass media. Their research compares Alarabiya.net and Aljazeera.com coverage of Kamala Harris using Robert N. Entman's framing analysis and qualitative methodologies. Their data was gathered from online news items published between August and October 2020 by the two news networks; four articles by Alarabiya.net and six by Aljazeera.com. The findings of their analysis reveal that each of the two media outlets has its own distinct method of providing news about Harris. Alarabiya.net news coverage is more objective, with Kamala Harris was portrayed as Joe Biden's "running mate" and there was a greater emphasis on the US election. Meanwhile, AlJazeera.com published numerous articles about Kamala Harris' past and took a strident stance against Donald Trump's leadership.

III. DATA AND METHODOLOGY

The purpose of this study is to investigate whether Kamala Harris' speeches incorporate the feminine style of women's political discourse as envisaged by Campbell (1989), Dow and Tonn (1993), and Blankenship and Robson (1995). In this paper, corpus data to analyze Kamala Harris' political speeches are used. The corpus comprises 40 English speeches (82,268) tokens delivered by Kamala Harris on different occasions from 13 October 2020 to 10 May 2022. The way I am representing the speeches is as given in the original. For the quantitative analysis, the AntConc software program will be used to investigate the frequency of certain lexical items related to females, such as *women*, *woman*, *girl*(*s*), *mother*(*s*), *mom(s)*, *mother(s)*, and *maternal* to examine if Harris supports women's issues in the political arena. Moreover, the frequency of the first-person and third-person pronouns *I*, *we* are investigated to examine whether Harris shares her life experience and inspect whether she uses inclusive language, which are the traits of the feminine style discussed earlier. The speeches are available online at https://www.rev.com/blog/transcripts/all-transcripts. I have read all the transcripts and excluded any words that are not spoken by her. As sometimes, there are speeches in which there are other speakers who speak beside her in some events.

The study's importance is multidimensional. It is significant because it is one of the few studies that has examined political speeches delivered by black female political leaders, in particular, in a corpus-based analysis. The majority of studies that examined women's political speeches have analyzed limited data; they investigated a single speech delivered in a single situation or a limited number of speeches. So this study tries to fill the gap in the literature.

IV. CORPUS-BASED STUDY OF KAMALA HARRIS' SPEECHES

This section analyzes the corpus of 40 speeches (82,268) tokens delivered by Kamala Harris. It investigates if she draws on the characteristics of the 'feminine style' employed in the political discourse discussed earlier.

A. Defending Women's Rights in the Political Arena

Searching the corpus, which includes 40 speeches (82, 268), the quantitative analysis reveals that Kamala Harris uses many lexical items related to females in the corpus to defend their rights such as *woman, women, female(s), girl(s), mother(s), mom(s), maternal,* and *lady*. For example, the lexical item *women* is used 99 times (0.12%), and the singular form *woman* was used 18 times (0.02%). For example, at the Summit for Democracy, Vice President Harris remarks:

> In March, I addressed the UN Commission on the Status of *Women*. And I will say what I said then. I strongly believe the status of *women* is the status of democracy. The exclusion of *women* in decision-making is a marker of a flawed democracy, and the full participation of *women* strengthens democracy. To that end, our administration has launched the first national strategy on gender equity and equality. We are working to defend equal rights, including reproductive rights, which are at grave risk here in the United States. And we are working with partners around the world to promote the full participation of women and girls (12/09/21).

In this speech only, Harris repeats the word 'women' 6 times to highlight and defend their rights. She expresses her stance on empowering women. She is a firm believer that the situation of women is entirely compatible with the status

of democracy; women's absence from decision-making is a sign of a defective democracy, whereas women's full involvement improves democracy. This is in line with Campbell (1989), Dow and Tonn (1993), and Blankenship and Robson's (1995) observation that females political leaders prioritize women's issues and defend their rights in the political arena. Table 1 presents the lexical items used in the corpus of Kamala Harris' speeches that refer to females in an attempt to shed light on women's rights and defend them in the political podium.

TABLE 1
THE MOST FREQUENT WORDS RELATED TO FEMALES IN THE CORPUS OF KAMALA HARRIS' SPEECHES

Lexical Item	Frequency
Women	99
Mother(s)	24
Maternal	23
Woman	18
Girl(s)	14
Mom(s)	11

B. Achievements Are the Cornerstone for a Political Position

Vice President Harris supports women's rights in general and black women, in particular as a representative of black women. For example, she repeats "black women" 8 times in the corpus to support their rights of having equal opportunities for work, education, and health. She marks "First-Ever Maternal Health Day of Action and discusses maternal health issues. She notes:

> And when we know that for some women the risk is much higher, when we know that, we should do something about it. When we know that today black women are three times as likely to die from pregnancy-related complications, we should do something about that. When we know that Native American women are more than twice as likely to die from pregnancy-related complications, we got to do something about that. When women who live in rural America, which has many maternal care deserts, meaning there are no maternal care facilities, and when we know that women in rural America for that and other reasons are about 60% more likely to die from pregnancy-related complications, we got to do something about that.
> And think about it. Regardless of income level, regardless of education level, black women, native women, women who live in rural areas are more likely to die or be left scared or scarred from an experience that should be safe and should be a joyful one (12/07/21).

We can notice that parallelism is frequently used when she repeats the parallel structures "we should do something about it", we need to do something about that, "we should do something about that", and "we got to do something about that". They are used to hammer home her ideas to help save women from pregnancy-related complications. She has a deep faith in the necessity to do actions, not only mere words. This supports previous studies which examined the feminine political discourse which observed that female politicians firmly believe that achievements are the cornerstone for having a political position.

One of the main features of the feminine style of the political discourse is that women highlight their accomplishments in the political arena. For example, at the First-ever Health day of Action, Vice President introduces her achievements regarding maternal health care:

> Together with Congresswoman Alma Adams, who is here with us today, I introduced the Maternal Care Act. Together with Congresswoman Adams and Congresswoman Lauren Underwood, I also introduced the Black Maternal Health Momnibus Act, a comprehensive bill designed to improve maternal nutrition, to expand affordable housing, and to extend our maternal health workforce to include more doulas and midwives. And for so many women let's know doulas are literally a lifeline. And so we must support all these healthcare professionals. And finally, with Congresswoman Yvette Clarke, I introduced the Uterine Fibroid Research and Education Act, a legislation that would address many of the biggest issues that affect so many women, the underlying conditions that contribute to maternal mortality, uterine fibroids. And this is especially of concern for black women who are more likely to be hospitalized as a result of that condition (12/07/21).

Harris emphasizes that she works in a team with other female political leaders. The first-person pronoun 'I' is frequently used to shed light on Harris and her government's accomplishments. Searching the frequency of the pronoun 'I' in the corpus, 1260 tokens (1.5%) were used. She ethically appeals to her character to convince the audience. Table 2 presents the most frequent collocations of the pronoun 'I' in the corpus.

TABLE 2
THE MOST FREQUENT COLLOCATIONS OF THE PRONOUN 'I'IN THE CORPUS

The collocations of the pronoun I	Frequency	The collocations of the pronoun I	Frequency
I am & I'm	156	I mean	17
I was	70	I had	14
I want	58	I look	13
I know	54	I say	11
I think	50	I saw thank/came/can/love/ mentioned	10
I believe	49	I hope	8
I said	33	I met	7
I see	29	I remember /went/understand	6
I do	19	I discussed/spoke/spent/ visited/wanted/welcome	5

As we can notice from Table 1, the epistemic markers "I know", "I think", and "I believe" are very frequent in the corpus to emphasize Harris' knowledge, awareness, and cognition of the topics and issues she discusses. For example, at the National Congress of American Indians Convention, she remarks "I know that this is an action that many of you have asked for, and I am optimistic that together, we will be able to renegotiate this agreement to support tribal sovereignty (Jan 29, 2022). She uses blending of pronouns *I* and *we* and the lexical item *together* to attract the audience's attention and create a rapport with them and call them to action to work as one group to achieve their aspired goals. This is in line with Amaireh's (2013) observation in which she found that Queen Rania of Jordan frequently uses the epistemic marker "I know" in her speeches to emphasize her knowledge of the topics she discusses. She cited the following example from the corpus of Queen Rania's speeches:

> *I know* how much Arab women are doing in Jordan and throughout the entire Middle East to make a difference in the lives of their families and their nations… *and I know* how much they bear the brunt of the chaos and conflict which blights so much of our region today (Amaireh, 2013, p. 75).

C. Inclusivity

Inclusivity is one of the main features of the feminine style of the political discourse. This means that female politicians try to include the audience and show that they are a member of them. To achieve that goal, female politicians use the first-person plural pronoun *we* to create a rapport with the audience. Searching the corpus, 2190 tokens (2%) of the pronoun *we* are found. For example, at the Child Tax Credit conference, she notes:

> So I want to thank all of you very much for all of the support and all the work that you're doing every day. These have been difficult months, these last many, many months. We're seeing light at the end of the tunnel. Our kids are in summer school. But we still have a lot of work to do, and the only way we'll be successful is to do it together. Thank you all, and may God bless you and God bless America (06/21/21).

D. Building Political Stance Based on Genuine Experience

Reading and listening to the corpus of Kamala Harris, it is evident that she builds her political stand based on real situations she witnessed or is aware of during her rich experience during the positions she has. For example, in her speech about the Infrastructure Plan after Touring Electric Vehicle Facility, she notes:

> And so it's no surprise, it brought them an incredible amount of soot and exhaust. And the air of course was then toxic. The first time I went to Mira Loma, the pollution literally stung my eyes. If you've ever had that experience, you'll know what I'm talking about. Where the air can sting your eyes and you can taste almost the metal. Studies showed that the children there were suffering from some of the poorest lung development in any region of the state. People there told me that there were folks in their community suffering from cancer, from asthma and heart disease. The fact is there are many Mira Lomas all over our country. The pollution from vehicles powered by fossil fuels has long harmed the health of communities around our country, communities overlooked and underserved. But there is a solution to this problem and it is parked right behind me (12/13/21). So let me share with you, for example, *a personal experience*. A few years ago when I was in the United States Senate, I visited the USS Scranton. It was outside of San Diego, California. And at the time, I was also a member of the Senate Intelligence Committee. So when I was aboard the vessel, I asked the officers, I said, "Hey, tell me, what does it take to protect such a valuable asset against cyber-attacks?" And they told me, "You know, it's pretty simple, equipment and experts" (5/28/21).

It is evident that Harris establishes her political viewpoint on the basis of authentic life experiences she encounters or is aware of through her long journey of various positions she has held. She emphasizes that she is aware of people's problems and issues; she talked to the people directly and is acquainted with their problems and issues. What is interesting is that she offers solutions for their problems like in this case, introducing the Biden-Harris Electric Vehicle Charging Action Plan, which aims at making electric cars affordable and cheaper for working families to resolve the problem of using fossil fuels, which leads to serious health problems.

V. CONCLUSION

This paper analyzed the political discourse of Kamala Harris in a corpus-based study of 40 speeches. It investigated whether the political discourse of the Vice President Kamala Harris draws on *the feminine style* of females political speeches. The findings show that her speeches draw on the characteristics of the feminine style in the political arena. The analysis reveals that Harris constructs her political standpoint based on factual life events she has encountered or is aware of. Moreover, the quantitative investigation of certain lexical items related to females reveals that Harris' discourse is characterized by its dedication to addressing women's concerns and protecting their rights in the public realm through the frequent use of lexical items related to females such as *women, woman, mom(s), girl(s)*, inter alia. She firmly believes that having a political position is the aptitude to energize others. In addition, Harris promotes inclusiveness and recognizes the importance of cooperation. She is fully conscious of the need to cooperate with all segments of society in order to sustain relationships by using inclusive language such as the first-person plural pronoun we, which is highly used in the corpus. She also recognizes the importance of making genuine accomplishments as a requirement for leadership roles.

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Heckling in Parliamentary Interactions

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Abstract—This paper aims to describe and discuss the phenomenon of gaining illegal speakership in the Jordanian parliament with reference to the application of conversation analysis (CA), the participation framework, the notion of activity type, the notion of participation framework patterns, and the forms of embodiment and social organisation. The use of these strands enabled a fine-gained analysis of the ways in which hecklers enter the interaction, what they do with the floor and how other participants respond to these incursions. This study also shows how allotting certain roles in institutional contexts impacts people's rights to speak and how they can disobey the rules to become speaking participants.

Index Terms—heckling, CA, institutional interactions, participation framework, parliamentary interaction

I. INTRODUCTION

In the last decade, many video recordings of members of parliament (MPs) have gone viral on social networking sites. Some MPs interrupt each other in the parliament for various reasons. Although heckling in the Jordanian parliament is a prohibited behaviour, participants insist on making a contribution to an interaction.

Most data consist of contexts where the participants are ratified, for instance, informal interaction, meetings, news interviews and classrooms. The participation framework in these settings is rather different from the current study. In these settings, participants are ratified to speak, i.e. take part in an interaction without the need of finding a way to gain the floor of the interaction. However, the data of this study is unusual, because the heckler is not meant to be a ratified participant in the interaction. Theories of interaction and their findings are essentially based on ratified participation where they can join, leave or re-join in an interaction without restrictions. The data of this study allows an investigation of how participants get to the floor (under circumstances where they are not meant to have it), how they work to keep the floor and how ratified participants work to regain the floor or allow the heckler to become a ratified participant (even though it is against the rules).

II. BACKGROUND OF THE STUDY

The Hashemite Kingdom of Jordan is a constitutional monarchy. The constitution of Jordan was established in 1952 and the country's system is a hereditary parliamentary monarchy (Petrov, 2010). According to the constitution of Jordan, the powers of the country are divided into three: executive, legislative and judicial authorities (Nasrawin, 2012). The executive authority is comprised of the prime minister, appointed by the king and 20 to 28 ministers chosen by the prime minister. The legislative authority consists of two houses: the lower house is made up of 130 members elected directly by the people and include fifteen secured seats (quota) for women, fifteen seats for the semi-desert (Badia) region, nine seats for Christians and three seats for Chechens and Circassian (Atiyat, 2017). Whereas the upper house (the senate) consists of 65 members appointed by the king (IUP, 2016).

Physical Circumstances of the Parliament

The physical design of the parliament is a round shape, where all MPs can face the stage of the parliament. MPs do not have their own individual seats. This means that they sit wherever they can in the parliament. Each desk in the parliament is equipped with a microphone and a screen where the MP can log in whenever a parliament session begins. MPs give their speeches from their desks without the need to stand up (Article 104[1]). However, there are some cases in which they can deliver speeches from the podium if the chairperson (CP) approves (Article 104[2]). When the CP assigns a current speaker to give a speech, he/she allocates a specific time to him/her. The current speaker (CS) must deliver his/her speech during the allocated time, otherwise the CP can shut down the microphone and assign a new speaker. MPs typically address their speeches to the CP, looking directly at him (Article 105[3]).

III. HECKLING

Heckling can be defined as 'to interrupt a public speech or performance with loud, unfriendly statements or questions' (Cambridge online dictionary, 2016). It may take place in various settings, including political speeches,

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[1] Article 104 of the internal regulations of the parliament.
[2] Article 104 of the internal regulations of the parliament.
[3] Article 105 of the internal regulations of the parliament.

public talks, sports events, stand-up comedy and parliament. Within these settings, heckling can vary in nature, as the speaker, physical space and size of the audience can shape the heckling performance.

Heckling has been defined by various scholars in different settings. For example, Sloan, Love, and Ostrom (1974, p. 519) write that heckling 'is used to refer to a variety of hostile actions, including attempts to prevent the speaker from completing his talk, distracting the audience from attending to the speaker's message, disrupting the speaker's poise and disorganising his presentation, and making it difficult for the audience to hear clearly.'

In conversation analysis, McIlvenny (1996b, p. 21) defines a heckle as 'a public utterance usually directed at a ratified speaker – often in response to a particular assertion, utterance, statement or speech'. The above definitions also offer valuable insights into the definitions of heckling. However, the most useful definition among them is that of McIlvenny, which offers a thorough definition of heckling in terms of the participation framework of recipients, such as the heckler who is unratified and the CS/speaker who is ratified to speak.

IV. PARTICIPATION FRAMEWORK

This section discusses the participation framework, which is an important concept in relation to heckling because is outlines the status of the participants engaged in an interaction. In heckling, participants self-select themselves to speak and often disrupt a speaker during talk. Self-selection as the speaker may be seen as inappropriate by others, especially the CS, who holds the speakership.

Prominent scholars in linguistics, specifically, linguistic anthropologists, have provided a useful structure for the understanding of participation. The notion of participation has been used by such scholars in order to analyse the forms of social organisation of vocal and non-vocal interactions (Goffman, 1981; Levinson, 1979).

Goffman (1981) makes a distinction between what he calls the production format, i.e. the speaker and the participation network or participation framework (the hearer). These concepts will be discussed in the following sections.

A. Speaker/Production Format

The concept of the 'speaker' (Goffman, 1981) or 'the production format' is defined in three ways: the animator, author and principal of an utterance.
The demonstration of the speaker is illustrated by the following.
Production format (speaker), which includes three categories (Goffman, 1981, p. 226):
- Animator   'the sounding box' (p. 226).
- Author   'the agent who scripts the lines' (p. 226).
- Principal   'the party to whose position the words attest' (p. 226).

B. Listeners/Recipients

Goffman uses three labels interchangeably for the reception end: listeners, hearers or recipients. Goffman (1981) makes a distinction between what he calls 'ratified and non-ratified' participants (p. 226). The term 'ratified participants' refers to the participants in the interaction who are 'official hearers' of the speech (Goffman, 1981, p. 133). Ratified participants are divided into two groups: addressed recipients, which refers to 'the one to whom the speaker addresses his visual attention and to whom, incidentally, he expects to turn over his speaking role' (Goffman 1981, p. 133); and unaddressed recipients, which refers to 'the rest of the official hearers who may or may not be listening' (p. 133).

Non-ratified participants refer to those participants whose social place in talking is not ratified, such as listeners. Non-ratified participants are comprised of two categories: overhearers or bystanders, (non-official) 'inadvertent', non-official listeners (p. 132), 'eavesdroppers' (non-official) and 'non-official' followers of talk (p. 132).

There is an analytic perspective that can be used alongside Goffman's participation framework to examine participants' interpretive procedures; it focuses on the 'activity type'. Levinson defines activity types in this way:

> I take the notion of an activity type to refer to a fuzzy category whose focal members are goal-defined, socially constituted, bounded events with constraints on participants, setting, and so on, but above all on the kinds of allowable contributions. Paradigm examples would be teaching, a job interview, a jural interrogation, a football game, a task in a workshop, a dinner party, and so on. (Levinson, 1979, p. 69).

Here, it is observed that the activity type focuses on the ways in which the 'structural properties of an activity constrain (especially the function of) the verbal contributions that can be made towards it' (Levinson, 1979, p. 71).

The notion of participation patterns that are sustained across an activity type is also used alongside the activity types of Levinson (1979). Participants, i.e. speakers and hearers, exchange roles in the momentum of interactions. This means that ratified participants who are unaddressed may possibly become addressed by the speaker at a moment in the interaction (O'Driscoll, 2018). By combining the dynamic considerations with the concept of frame, it becomes noticeable 'that certain kinds of encounters dictate, or at least predispose towards, certain patterns of participation framework throughout their course, including particular roles, rights and obligations allocated to particular participants' (O'Driscoll, 2018, p. 46).

This study follows Goffman's (1981) categories of the participation framework. With reference to parliamentary

interaction, Goffman's account of participation framework is used alongside the notion of activity type (Levinson, 1979) and the notion of participation framework patterns (O'Driscoll, 2018). In this study, particular roles in this institutional context have an influence on participants' rights to speak and how they can violate the rules to gain speakership. The CP is always a ratified participant because of his institutional privileges. The CS can be an MP (of lower house), a minister, or the prime minister. The CS is a ratified participant if the CP selects him/her to participate in parliamentary debate. Other participants, such as the prime minister, ministers, MPs and audience members in the gallery are unratified to participate. Thus, these allowable contributions, rights and obligations of participants are seen as an important aspect of participation in parliamentary interactions.

The reason behind favouring Goffman's typology instead of other scholars, e.g. Levinson, is that Goffman's typology is more influential. Although Levinson's decompositions of speaker and hearer categories are seen as an improvement of Goffman's categories, they have received some criticism. Some scholars have criticised Levinson for decomposing the speaker and hearer categories, e.g. Irvine (1996), where she points out that it shifted the analysis back to the beginning. Others have argued that such practice "would lead to countless proliferation of labels' (O'Driscoll & Holt, 2021, p. 21).

V. Methodology

The analysis of the data is based on 41 heckling interactions that occurred at the Jordanian parliament. The participants of the study are adult males and females. The data of the current study was collected using the YouTube public site and the designated setting of the data is the Jordanian parliament. All of the YouTube data have been transcribed according to the standards of CA conventions (Jefferson, 2004). The transcription of the study occurred in three steps. First, the data was transliterated from the Arabic language into English. Second, the data was transcribed by me instead of hiring someone to do it. This enabled me to live, experience and handle the data properly instead of relying on hiring a transcriber. Third, the translation of the Arabic language was included in the transcription (Clift & Helani, 2010). In terms of translation, the original language was presented, then again with a morpheme-by-morpheme 'gloss', and then a translation into the language of the publication immediately below it, line by line.

CA research has never been restricted to ordinary conversations; rather, it 'developed in relation to a wide range of data corpora' and 'the term "talk-in-interaction" has come to be generally used, in preference to conversation, to refer to the object of CA research' (Heritage & Drew, 1992, p. 4). The relevance of institutional talk to the current study is that institutional talk involves people who play different roles, and those roles have different rights (including being able to contribute to an interaction). The analysis of the data is mainly qualitative. Nevertheless, I used a quantitative component in order to count the frequencies of recurrent actions. With the assistance of the recordings and the transcript, CA was chosen as the method because it aims to examine how participants cooperatively launch turns of talk and their consequences, i.e. how they orient themselves to them (Clayman & Gill, 2004). Conversation analysis is ideally significant because it looks at the sequence of talk and turn (ten Have, 2007) whilst pragmatics does not. Further, Clayman and Gill (2004) point out that 'analysis is thus a type of mapping exercise, albeit one that maps not only interactional patterns but also the underlying methods and procedures through which participants produce them and render them intelligible' (p. 595). In order to perform such analysis, it is necessary to consider that 'participants in conversations are seen as mutually orienting to, and collaborating in order to achieve, orderly and meaningful communication' (Hutchby & Wooffitt, 1998, p. 1). In other words, the focus should be on what participants are doing and how they are doing it in the conversation, rather than why are they doing it.

VI. Gaining Speakership

This section looks at how unratified participants UPs attain speakership when committing an 'illegal intervention' (Shaw, 2000). The importance of gaining the speakership enables us to see exactly what MPs do at the point when they are not allowed to enter an interaction, i.e. to speak or participate in the parliament's debate. Therefore, they use some strategies or techniques as an attempt to gain the speakership.

In ordinary conversations, conversationalists take turns to bid for the floor, with one speaker's turn following the previous one without any perceptible gap and without any overlap (This model is sometimes referred to as the 'no gap, no overlap' model – see Sacks et al., 1974.) Sacks et al. (1974) argue that a speaker who launches a turn has primary rights to the floor, and the transfer of speakership becomes a salient possibility only at certain specifiable occasions. In this study, however, heckles may occur in response to an assertion or procedure in the parliament, or could even be produced *not* in response to an assertion in the parliament, such as complaining about something beyond the parliamentary business. In many instances, heckles occur near transition relevance place (TRP). Nevertheless, heckles can also be launched in gaps and pauses in the CS's talk. In order to see the exact timing of heckles, see Example (1). The UP illegally intervenes in the CS's speech, complaining about establishing new legislation in the parliament.

Example (1) 12

```
1.  CS:   ?rai;s ?lexwa ?zzumula (2.0) ?na men ?ham mutat? mutat?labat bina?
           Chairoerson brother colleagues    for importance requirements
           establishing
           chairman brothers and colleagues (2.0) the most requirements for
           requirements for establishing
2.  CS:   ?ddawala ?lʕasriya (.) huwa ?lʕmal bi?ħkam ?ddustu:r watʕdi:l   aħkamihi
           State modern            is    working rules institution and its
           amendments
           modern state is by applying what the constitution stipulates and its
           amendments
3.  CS:   letuwakib ?ttat?awr(       ) filʕa::lam amutaɣyr bistimrar
           Keep up with development          in world changing constantly
           To constantly keep up with the development of changing world
4.  CS:   [ watula?im masʕlħat ?lbilad walʕeba:d]
           Appropriate benefit of country and people
           [To cope up with the benefit of  the country and its people]
5.  UP:→  [saʕadet ?lna?b (|.)saʕadet ?lna?b]
           excellency MP       excellency MP
           [ your excellency (.) your excellency)    ]
```

At the beginning of the interaction, the ratified participant holds the floor to give his speech with regard to applying the constitution and its amendments to keep up with the changing world and to cope up with the benefit of the country (see lines 1-4). Line 5 overlaps with line 4, where the UP begins to talk near TRP. This means that, before the ratified participant completed the turn constructional unit (TCU), the UP began to summon an MP. On the other hand, UPs may also begin speaking by choosing a gap or pause of the CS's speech. That is, while a CS is holding a turn, his/her speech may have gaps or silence. Thus, a UP is likely to seize the opportunity to begin to talk in the gaps or pauses in the talk. In order to see how this occurs, see Example (2). The UP begins the heckle in the gap/pause in the CS's speech.

Example (2) 21

```
1.  CS:   kama: (.) waʕadat?lħokoma (.) ma taza:l moltazima ʕnda wʕdeha (.)
           As promised the government still committed to its promise
           As the government had promised and still it is committed to its promises
2.  CS:   la yomkin ?n tarfʕ (.) ?sʕar ?lkahruba:? (.) ?la (.) bilʕwda ?la majls
           ?nawab
           Not possible to increase rates of electricity except in consultation to
           MPs
           rates of electricity (.) (energy) will not be increased (.) only (.) in
           consultation with MPs
3.  CS:   bidʕabt? kama ?ltazamna (2.0)
           Exactly as we have pledged
           Exactly as we have pledged (2.0)
```

In lines 1 and 2, the prime minister (CS) discusses the idea of increasing the electricity rates only in consultation with the members of the parliament. In line 3, the CS then continues to make his point, followed by a short silence at the end of the turn.

Having considered at what point UPs begin talking, I now move on to explore what they do in their turns. Most commonly, in my corpus, MPs who are unratified to participate attempt to gain the speakership using the following: summons, announcements and launching straight into the reason for heckles.

A. Summons

A summons is a derivation of the pre-sequence, which is not designed in reference to the prior interaction but is used to introduce any sort of talk (Liddicoat, 2007). The summons and answer sequence is a kind of pre-sequence that is designed to draw the attention of recipients (Liddicoat, 2007). Schegloff (2007) writes that 'there is one type of pre-sequence which is not directed to any sequence type in particular, but rather is aimed at a feature generically relevant to the efficacy of talk-in-interaction – the attention, or mobilised recipiency, of an interlocutor' (p. 48). In face-to-face interaction, the first pair part (FPP) of a summons sequence can take a number of different forms, such as 'excuse me', or an address term, or even a non-verbal form such as touching an addressee. On the other hand, the second pair part (SPP) of the summons pair can be short verbal tokens such as yes/yeah or can be eye contact. In the following section, I will examine how hecklers attempt to gain access to the floor using address terms as summons, as well as the response of the recipient.

In this section, I examine summons produced by MPs who are unratified to participate and the response of the recipients, i.e. the CS or the CP. Out of 41 cases, five examples were found that represent address terms in the form of summons. At the first turn, MPs who are unratified to speak launch a summons, followed immediately by a telling. In Example (3), the CP informs MPs with regard to consulting them after having completed with the speakers. The UP aims to bid for the floor of the interaction approximately just before the CP selects a speaker to talk. The CP informs MPs that all of the speakers have delivered their speeches and will now move to the next phase of consulting MPs. Based on this, an unratified MP intervenes to tell the CP that there is a proposal to be discussed.

Example (3) 43

```
1.  CP:    la bʃawrko hassa bʕd ma txlsʕu: (    ) l?nu: ?nhyna (    ) ?lmotaħdiθi:n
            Not consult you now after you finish (   ) because we finished the
            speaker
            No I will consult you now after you finish because we ceased the speakers
2.  CP:    wetgulu ?ktafyna(.)bkalam maktu:b ħata ?tˀrħ ma ladykom min moqtraħa:t
            You say enough talk written so I propose what you have PRT proposals
            then you say we had enough  in a written form so I give you a proposals
3.  UP     sʕadat ?ra?i:s fi moq [ taraħ
            your excellency there is a proposal
4.  CP:                          [ said
                                 |[ Mr
```

In line 3, the UP summons the CP through an address term, 'your excellency', in order to enter the interaction. Through this turn, the UP first draws the attention of the CP using an address term followed immediately by a reason for the heckle. When the UP provides the reason for the heckle, the CP thus has an idea of what the UP will talk about. In ordinary conversations, the summons and answer sequence occurs in two pairs; the FPP and the SPP (Liddicoat, 2007; Schegloff, 2007). The speaker produces a summons, such as 'Ahmad', and the other speaker acknowledges the summons through a token such as 'yeah' or possibly a redirection of eye contact. In this study, a summons is similar to ordinary conversation but has distinctive features. First, a summons is produced by MPs via an address term such as 'your excellency'. The UP does not usually wait for a verbal acknowledgment from the recipient because the summons occurs in a face-to-face interaction; thus, the recipient usually exhibits an acknowledgement through a redirection of his/her face posture (Goodwin, 1986), though this is rarely spotted. Following the summons, unratified MPs tend to rush into launching the reason for the heckle, which pertains to *'there is a proposal'*. I believe that the unratified MP produced two TCUs in succession, i.e. the summons and the reason for the heckle, in order to minimise the gap between them. If the unratified MP produced the summons in a separate turn, the CP might not have reacted to such a summons without a reason for the heckle. Line 4 overlaps with line 3, where the CP proceeds in assigning a new speaker in the parliament by producing the token 'Mr', followed by the name of the selected speaker (see line 5). Through this, the CP does not orient to the heckler despite the fact that he offered a reason for the heckle. Thus, the CP ignored the heckler and continued to the next speaker in the parliament.

In a similar example, the UP supports a public audience member in the gallery through urging MPs to listen to his issue. This public audience member attended the gallery to complain to MPs about the death of his 15-year-old son. Therefore, the unratified MP addresses the MPs in order to ask them to listen to him. The UP bids for the floor using a summons as an address term, followed by a reason for the heckle, as in Example (4).

Example (4) 51

```
1.  CS:    sʕadt arai:s (1.0)
            your excellency
            your excellency (1.0)
2.  UP:    ya jamaʕa ʃo ?lxasxsa (        )
            PRT guys what privatization (        )
            Ya guys what privatisation  (        )
3.  CS:    [ ħaðra:t ?lnwab ?lmoħtarami:n]
             PRT MPs respected
            [ respected MPs
4.  UP     [ haðo:l ?hl Mʕan ya jamaʕa]
            These PRT Ma'an PRT guys
            [these are the people of Ma'an guys] |
```

In line 1, the CS begins the interaction by addressing the CP, using 'your excellency,' In line 2, the UP produces a summons as an address term *'Ya guys',* followed by criticising an MP for talking about privatisation using *'what privatisation'.* The CS, however, shows no response to the UP and proceeds to address MPs, as seen in line 3. Line 4 overlaps with line 3, where the UP takes another turn to offer background information about the public audience member, using *'these are the people of Ma'an guys'* in order to create audience alignment. In the same turn, the UP

immediately produces a strong statement using, *'it's unfair to talk about privatisation now this father [this this] murdered son'.* Through this turn, we can observe that the UP is not only offering background details about the public audience, but also criticising MPs for debating the privatisation topic and ignoring the public audience member's issue. In other words, the UP urges MPs to postpone talking about privatisation and pay attention to the public audience in the gallery. This shows that the UP gives the public audience member's issue more attention than debating the privatisation topic in the parliament.

Summonses not only occur at the beginning of a turn, but also occur after the UP produces an action, e.g. a complaint or request. Summons–answer sequences are, however, not simply specialised for openings (Liddicoat, 2007). They can also be found within ongoing talk, where the availability of an intended recipient may be problematic or may be claimed by a speaker to be problematic (Liddicoat, 2007). In order to see how this occurs, see Example (5). The prime minister (CS) gives a speech about increasing the energy rates for electricity, and further claims that this will occur only in debate with MPs. This led the UP to bid for the floor using a heckle and a reason for the heckle followed by an address term.

Example (5) 21

```
1. CS:   kama: (.) waʕadat?lħokoma (.) ma taza:l moltazima ʕnda wʕdeha (.)
         As promised the government still committed to its promise
         As the government had promised and still it is committed to its promises
2. CS:   la yomkin ?n tarfʕ (.) ?sʕar ?lkahruba:? (.) ?la (.) bilʕwda ?la majls
         ?nawab
         Not possible to increase rates of electricity except in consultation to
         MPs
         rates of electricity (energy) will not be increased only in consultation
         with MPs
3. CS:   bidʕabt? kama ?ltazamna (2.0)
         Exactly as we have pledged
         Exactly as we have pledged (1.0)
4. UP:   <dawer ʕbadi:l thani>   daw [ lat ?rra?i:s ] ɣeir rafʕ ?l?sʕa:r
         Look on alternative other state President      instead increasing rates
         look for an alternative your Excellency instead of increasing the rates
```

The CS begins the interaction by making a statement that the government will not increase the energy rates only in consultation with MPs, as seen in lines 1-3. In line 4, the UP disrupts the CS's speech at a TRP and approximately during the produced silence by the CS (see line 3), and by producing three TCUs. First, he produces advice, using *'look for an alternative'*. Next, he immediately rushes to launch an address term using *'your excellency'*. Then, the UP continues, using *'instead of increasing the rates'.* Here, it is clear that the UP objects to the CS's statement with regard to increasing the energy rates. Through this turn, we can see that the UP bids for the floor not only by making an illegal intervention but also by producing a form of advice followed by the address term. Also, it is observed that address terms do not always occur at the beginning of the turn; it is readily observed that the address term 'your excellency' occurs in the middle of the turn. Terasaki (2004) argues that address terms are formed at the beginning to establish recipiency, that is, to indicate recipiency before continuing. On the other hand, post-positioned address terms can be composed 'to establish recipiency' during talking (Terasaki, 2004, p. 189). The UP produces the post-positioned address term during the speech, which indicates that he treats himself as part of the ongoing talk. In other words, MPs summon the recipient and then proceed with the speech, as seen in Example (3) and Example (4). But in Example (5) the UP shifted the address term during the speech.

The response to a summons can take different forms, such as ignoring the UP, treating the illegal intervention as inappropriately timed or displaying non-verbal disaffiliation. Such responses are enough to indicate that heckles may be seen as inappropriate by the CP. In Example (3), the CP launches into talking (line 4) through 'Mr', which overlaps with line 3. At first glance, it may appear that the CP is addressing the UP, but after a close analysis it appears that the CP ignores the UP's interjection (Bilmes, 1997) and proceeds in selecting a new speaker (Terasaki, 2004) to talk (see line 5). In Example (4), the CP's turn is delayed (see line 7). Here, the CP treats the UP's intervention as inappropriate by producing the term 'excuse me'. In the same turn, the CP immediately provides a justification to the UP with regard to the issue of the murdered son in the city of Ma'an, using *'we have listened to the Ma'an report'.* This shows that MPs already know about the issue of the murdered child. In Example (5), the CS's responses to the UP are not always recorded by the person operating the camera, including the non-verbal behaviour after the UP makes an illegal intervention. The CS produces the non-verbal behaviour, that is, the CS ceases speech, looks at the UP and simultaneously moves the fingers on his left hand. This kind of reaction is closely associated with disaffiliation (Edelmann, 1987), whereby recipients treat illegal intervention as inappropriate. For example, the following figure illustrates the response of the prime minister (CS) to that of the heckler.

Figure 1. The CS's Facial Expression After being Heckled.

In summary, this section has examined the first turn of an interjection by a UP involving a summons. Unratified MPs seek to gain the speakership through producing summons, e.g. 'your excellency' and informal summon terms, such as 'PRT guys', immediately followed by a speech. This makes them different from summonses that occur in ordinary conversations, which are typically composed of two turns, and participants use names such as 'Sarah', polite terms such as 'excuse me' (Liddicoat, 2007) and responses such as 'yeah'. Not only do summonses occur at the beginning of the turn but they may occur after a speech. The above analysis informs us that summonses are a commonly used technique on the part of MPs when they bid for the floor. However, the responses of recipients do not indicate that they are welcome to gain speakership. We have seen that the CP may react to the illegal intervention by ignoring the UP, by treating it as inappropriately timed or by displaying non-verbal disaffiliation as a response.

B. Announcements

According to Schegloff (2007), an announcement is 'a telling package in a single, grammatically simple, turn-constructional unit' (p. 42). In the following subsections, I shall begin by examining announcements at the first turn. UPs, such as MPs, tend to gain access to the floor of the interaction simply by launching announcements. Announcements are a common way for MPs to gain the speakership. More specifically, announcements are preliminary to the main action that will be produced later on in the interaction, and they occur in the form of a headline. In order to illustrate this, see Example (6). The unratified MP attempts to enter the interaction by launching into an announcement to support an audience member in the gallery.

```
Example (6) 51

1.  CS:    sˤadt arai:s (1.0)
           your excellency
           your excellency (1.0)
2.  UP:    ya jamaʕa ʃo ʔlxasxsa   (         )
           PRT guys what privatization (       )
           Ya guys what privatization    (       )
3.  CS:    [ ħaðra:t ʔlnwab ʔlmoħtarami:n]
            PRT MPs respected
           [ respected MPs
4.  UP     [ haðo:l ʔhl Mʕan ya jamaʕa]
           These PRT Ma'an PRT guys
           [these are the people of Ma'an guys]
5.  UP:    ħram tħku bilxsˤxsˤa ʔlʔa:n hað ʔb[ hað ʔbu hað ] ʔbnu qutil
           unfair talk on  privatization now this father this PRT this son nurdered
           it's unfair to talk about privatization now this father [ this abu this]
           murdered son
6.  MPV:   [yʕni Mʕa:n (        )]
           PRT  Ma'an (    )
            [  yʕni Mʕa:n (      )]
7.  CP:           [ lw samħti  ya: Hind lw samħti (.) istamʕna ʔla qarar Mʕa:n]
            excuse me PRT NAME   excuse me we listened to decision of Ma;an
           [excuse me ya Hind  excuse me (.) we have listened to the Ma'an report]
```

As we can see at the beginning of the extract, the CS begins the interaction by addressing the CP using an institutional address term: *'your excellency'* (line 1). The UP immediately makes an interjection, first by addressing MPs and then by criticising them for debating the topic of privatisation (line 2). In line 3, the CS continues to address MPs, using the address term '*respected MPs'.* Line 4 overlaps with line 3, where the UP produces an announcement

that is straight and simple (Liddicoat, 2007). This announcement provides general background about an audience member in the gallery through offering a piece of information, using 'these are the people of Ma'an guys' (line 4). The UP continues (line 5) to develop the announcement using 'it is unfair to talk about the privatisation now', followed by warranting the announcement with 'this is his father his son has been murdered'. Through this, the UP attempts to gain access to the floor by offering some general information about the audience member's issue and hoping that the CP will offer her an invitation to become a ratified participant to elaborate on the murdered son of the audience member. It is pertinent to note that the UP seeks to gain the 'alignment' (Stivers, 2008, p. 32) of the MPs through offering background information about the audience member to parliament. In other words, the background information 'his son has been murdered' clearly shows that he seeks the sympathy of MPs in order to support his assertions about the audience member. Furthermore, an announcement may also be associated with the notion of epistemics, where the UP refers to an issue that may have been debated in the parliament in advance. The response of the CP to the illegal intervention is observed at line 7, where the CP summons the UP using 'excuse me' followed by a speech in which he explains the situation to the UP (line 7). Such responses occur with only limited frequency because the CP of the parliament does not always make such a clarification of any issue that a UP brings up. The response of the CP at line 7 is more than enough evidence to show that it has indeed been debated in the parliament, through 'we have listened to Ma'an's report'. Here, we can see that the CP mentions the name of the city, 'Ma'an' (at line 7), which corresponds to the announcement produced by the UP at line 4.

For a similar case to an announcement, see Example (7). The member of parliament (UP) disrupts the CS's (prime minister's) speech to argue about the procedures of the parliament as managed by the CP. Thus, he criticises the CP for randomly selecting participants to speak.

Example (7) 49

```
1. CP:    tfdal dawlt ?ra?i:s
          Go ahead your excellency
          go ahead (speak) your excellency
2. CS:    saydi ?r[ ?i:s ]
          your excellency


          your exc[ellency]
3. UP       [ (    ) ]    ((CS looks at H))
4. UP    ( [ )
5. CS:    [ saydi ?rr?i:s (1.0)  ?waln
          Your excellency (1.0) first of all
          [Your excellency (1.0) first of all
6. UP    [ rawaħ ?stna: lewyʃ btʕaridʕ
          PRT wait why refute?
          [rawaħ wait why do you refute?
7. MP:    xalsʕ ya nidal
          That's enough NAME
          That's enough Nedal
8. UP    ?yʃ ?tasʕwi:t   [ ( )
          what's voting      [ (      )
          what is the voting for?  [(      )
9. CP:                         [fi ra?i:s wozora
                                PRT Prime Minister
                                fi the Prime Minister
```

In line 5, the CS begins his speech by addressing the CP using the address term 'your excellency', followed by a listing connector, 'first of all'. The latter expression overlaps with the UP's disruption, where he forms the question 'why do you refute?' at line 6. By doing so, the UP aims to prevent the CS from speaking and, therefore, projects that he wishes to raise something through 'why do you refute?' This kind of speech equates to making an announcement. Consequently, the CS ceases his speech and gives the floor to the UP. In line 8, the UP continues to interrogate with 'what is the voting', which is a preliminary to the complaint about the parliament's procedures. The announcement functions as a pre-sequence, as is clearly observed in line 6, where the UP questions the CS for speaking. However, this question is not used to gain an answer; rather, it functions as a pre-sequence before the UP develops the complaint structure. The response of the CP can be observed at line 9 in overlap with line 8. Through this, the CP produces some sort of speech with 'the prime minister is—'. Here, the CP informs the UP that the floor is being occupied by the CS by producing an incomplete TCU of 'fi the prime minister is', which lacks the token 'talking'. Here, the CP treats the illegal intervention by the UP as 'inappropriately timed' (McIlvenny, 1996a).

In Example (8), the UP raises the issue of the city of Ma'an; she makes an announcement that the government supports the people of Ma'an and thus it has become a rebel city. In other words, the UP blames the government for supporting the city of Ma'an and, as a consequence, the city of Ma'an protests against the government, i.e. the

government faces problems when taking control of the city in terms of protesting and security.

```
Example (8) 40
  1. CP:    saʕadat ?zoml? ?nawab ?l?karim ?rjo ?ljlu:s bi ?makinkom
            dear colleagues   MPs       noble please sit    at    your seats
            dear colleagues and noble MPs please take your seats
  2. CP:    ħta tabd?      [ ?ljalsa
            to begin the session
            to begin the [ session
  3. UP:                   [ (      ) bigoly bigoly  ?l?min wel?man ?hm min (  )
            Tell me tell me security and safety is important than
            [ (        )they tell me that security and safety is important than(  )
```

Line 3 overlaps with line 2, where the UP produces an announcement through 'they tell me that security and safety is more important than ( )'. Through this announcement, the heckler offers general headlines or an outline of what is to follow. Nevertheless, it is rather difficult to comprehend what is specifically being talked about because she is referring to an issue that may have been unknown not only to some MPs but also to us as watchers and listeners. Here, the announcement in this example functions as a pre-sequence that is preliminary to an action that will occur later in the conversation. The pre-sequence in this above example is very similar to pre-sequences in ordinary conversations, as there is evidence that the UP has not explicitly stated what she is trying to convey. Develotte and Rechniewski (2001) argue that news 'headlines are signposts showing the route to take through complex materials. They encapsulate not only the content but the orientation, the perspective that the reader should bring to their understanding of articles' (pp. 2–3). This is very similar to announcements that are produced by MPs who are not ratified to speak. MPs rely on opening an illegal interaction through making such immediate announcements. These announcements offer a general idea about what the MP will talk about. As for the response to the first turn of an illegal interaction, the CP simply launches a summons to all MPs, possibly to draw the attention of the UP, but this does not necessarily mean that the CP will produce an action after the summons. This is because it is very common in my corpus to find that the CP produces a summons to the UP alone, not only to notify him/her that the interjection is inappropriately timed but also to force the UP to withdraw from the interaction. The response of the recipient in the first turn of the analysed examples above is a summons followed by an explanation of the issue that the UP has announced, as seen in Example (6). In Example (7), the CP treats the illegal intervention by the UP as inappropriately timed through 'the prime minister—'. In Example (8), the CP uses a summons to draw the UP's attention, but it does not necessarily mean that he will launch a speech. In other words, the CP simply produces a summons to draw attention so that the addressee will not proceed in bidding for the floor. The summarised responses are enough to indicate that announcements may not enable UPs to gain the speakership with the approval of the CP. However, UPs launch such announcements in the first turn immediately, without producing a summons. This informs us that producing an announcement falls under the umbrella of launching straight into the reason for the heckle.

In summary, announcements are used as a way to gain speakership in parliamentary interaction. One of these ways is to offer a headline of the issue before the UP gets to the heart of the matter, e.g. complaining about a procedure or against a statement. In other words, producing a headline is similar to offering background information, which may be associated with the concept of epistemics (Heritage, 2012), and information that may be known to the CP and members of the parliament. Therefore, the UP supports MPs with background information. In addition, some announcements also function as pre-sequences, which are used by participants to offer a preface before the interaction develops. Launching an announcement does not necessarily mean that it will enable the UP to gain the speakership with the approval of the CP.

C. Launching Straight Into the Reason for a Heckle

MPs who are unratified to speak launch straight into heckles in response to an assertion or statement in the parliament. According to McIlvenny (1996a, p. 37) hecklers often 'launch a heckle boldly as a short direct question, denial, or abusive utterance. In relation to prior talk, a heckle is often precisely formed, syntactically or semantically, to draw upon just prior talk'. In this section, MPs who are unratified to participate may launch straight into the reason for their heckles at the first turn. Launching into the reason for heckles occurs in response to prior speech in the parliament, and they are short and straightforward. This also means that UPs do not employ any preliminary sequences, such as summons, before launching into the reason for their heckles. The following section shows how public audience members launch straight into the reason for heckles.

This section aims to show how MPs who are unratified to speak launch straight into the reason for heckles. In 9 of the 41 instances of my corpus, MPs who are unratified to speak launch straight into the reason for heckles in response to prior speeches. These intrusions are very similar to *topic development* as a target of heckles, as mentioned by McIlvenny (1996a). MPs who are unratified to participate often produce such heckles with regard to the CS's speech, i.e. asking a question or giving advice. In Example (9), the unratified MP launches straight into the reason for a heckle by producing a question related to the CS's speech.

Example (9) 38

```
1.   CS:    ?bd?(.) bi mʕlu:ma natija ?l?tsalat mʕ ?ljehat ?rasmiya ?lʕraqiya
             begin   with information result contact with bodies official Iraqi
             I begin (.) with a piece of information in to contact with Iraqi
             authorities
2.   CS:    waxasatn  wazi:r ?lxarijiya (.) kalmni ʕlhatif (.) qabil saʕa taqribn
             specially minister foreign        spoke me phone   ago hour
             approximately
             specially the  foreign minister (.) he talked to me over the phone (.)
             approximately an hour ago
3.   CS:    (.) waqadm ?ʕtiðar(.)
                offered  apology|
             (.) and he apologised (.)
4.   UP:    mi:n ho =
             Who he
             who is he=
5.   CS:    = ?lhoqoma ?lʕraqiya
             government Iraqi
             the Iraqi's government
6.   CS:    ((looks to his colleague 'interior minister'))
7.   UP:    [ booo]   ((expression of disagreement))
8.   CS:    [ wazi:r ?lxarijiya ?lʕraqi
             minister foreign Iraqi
             [The Iraqi foreign minister
```

In line 3, the CS reports that the Iraqi minister of the interior offered his apologies. In line 4, the UP produces a question: 'who is he'. Through this, the UP addresses the CS, whereby he seizes the short silence and forms the question to gain information regarding the name of the one who apologised to the minister of the interior. The predominant observation here is that the UP produces the question immediately, while the CS is still in the middle of a TCU. This shows that the UP interjects before the CS completes his turn. This kind of heckle is short and straightforward and, thus, it informs us that UPs do not always use a summons before they get to the heart of a matter. Therefore, this is called launching straight into the reason for a heckle. In line 6, the CS notices that something has gone wrong, and thus he changes his facial posture and looks at the colleague next to him (the minister of the interior). Through the non-verbal signs in the video recording, it is observed that the MP (minister of the interior) whispers to the CS that he had been asked about the name of the person who offered his apologies for the incident. Accordingly, the CS produces an answer to the question, which was delayed until he acknowledged the question (line 8). The answer to the question is observed when the CS utters 'the Iraqi minister of foreign affairs'. The question sequence consists of the question 'who is he' and the answer to it is 'the Iraqi foreign minister'; these form the FPP and the SPP of the sequence, respectively. Commonly, CSs do not respond to other MPs who are not ratified to speak, because they consider it not only a breach of the internal regulations of the parliament but also an immoral way of causing a disruption to the flow of the speech. Unusually, the CP's response to the incident is delayed, as the CP has not intervened to manage the situation at the appropriate time. This also means that he may have given the opportunity for the CS to sort out the issue through responding to the UP.

Similarly, in other instances, MPs who are not ratified to speak also launch straight into heckles. To illustrate this, see Example (10), where the prime minister gives a speech regarding the increasing energy tariffs. The UP cuts off the prime minister's speech before he completes his turn and asks him to look for an alternative instead of increasing the electricity rates.

Example (10) 21

```
1.  CS:      kama: (.) waʕadat?lħokoma (.) ma taza:l moltazima ʕnda wʕdeha (.)
             As promised the government still committed to its promise
             As the government had promised and still it is committed to its promises
2.  CS:      la yomkin ?n tarfʕ (.) ?sʕar ?lkahruba:? (.) ?la (.) bilʕwda ?la majls
             ?nawab
             Not possible to increase rates of electricity except in consultation to
             MPs
             rates of electricity (energy) will not be increased only in consultation
             with MPs
3.  CS:      bidʕabt? kama ?ltazamna (1.0)
             Exactly as we have pledged
             Exactly as we have pledged (1.0)
4.  UP:      <dawer ʕbadi:l thani>   daw [ lat ?rra?i:s ] ɣeir rafʕ ?l?sʕa:r
             Look on alternative other state President     instead increasing rates
             look for an alternative your Excellency instead of increasing the rates
5.  CS:                                          [ waaa        ]
                                                    and
                                             [and          ]
```

At the beginning of the interaction, the CS embarks on the speech through proposing that the government will not pursue increasing the rates of the electricity except in consultation with MPs (lines 1-3). This triggers a response from an MP to comment on this. In line 4, the UP seizes the opportunity and interjects during the short silence (see line 3) to produce three TCUs. The UP gives advice (Hutchby, 2006; Heritage & Sefi, 1992) using 'seek for an alternative', followed by an address term in the form of 'your excellency', followed by 'instead of increasing the rates', in turn. The design of the advice occurs in response to what the CS has been talking about; that is, increasing the electricity rates. Furthermore, it occurs in an imperative form through the token 'seek'. Imperatives are said to be dedicated to actions such as ordering and commanding (Aikhenvald, 2010).

In Example (11), the heckler launches straight into the reason for the heckle using a question to gain information.

Example (11) 54

```
1.    CS:    ?ʕlnat ?lħaraka ?lislamya fi ?rbid (.) watansi:qyt iħrak ?bna? ?ʃmal (.)
             ʕn
             announced party islamic in CITY cooperation party northern people party
             The Islamic party of Irbid announced in cooperation with northern
             publics' party
2.    CS:    xru:j bimasi:ra  lilmut?alba bi esʕla7a:t siyasiya
             Emergence a march to demand for reforms political
             to organise a march to demand for political reforms
3.    CS:    wamuħarabt ?lfasad (.)=
             and anti-corruption
             and anti-corruption
4.    UP:    = muʃ muhim ya mʕali:k mi:n ?li ?ʕln ?lmuhim↑ (   ) ((CS looks at H))
             not important your excellency who PRT announce important
             =it is not important your Excellency the important matter is who/what
             has been announced ↑
5.    Aud:   (         )
6.    CS:    saiydi: lw samħt txlini ?kmil
             PRT if you excuse me let me finish
         excuse me allow me to finish
7.    CP:  → [ ((rings the bell)) ]
8.    CS:      [ xalini ?kmil lw] samħt  ((in sharp tone))
             let me  finish      please
```

In line 4, the UP heckles the CS during a short silence (line 3) using, 'it is not important your Excellency the important matter is who/what has been announced' (line 4). Here, the UP conjoins a negative assessment with a question to gain information from the CS with regard to 'who has been announced'. In line 6 the CS produces the phrase 'excuse me allow me to finish' in order to disengage the heckler from intruding on his speech. Through this turn, it is evident that the CS treats the heckle as inappropriate and that the UP is not ratified to make a contribution in the interaction.

MPs who are unratified to speak launch straight into the reasons for their heckles by producing various actions, such as questions and giving advice. The remarkable feature of launching straight into the reasons for heckles is that UPs get to the heart of the matter without needing to produce prior actions, such as a summons or pre-sequence. CSs who hold

the floor of the interaction do not always react to MPs who are unratified to speak when their speech is disrupted.

VII. Conclusion

This paper looks at the first turn of speech in terms of how participants aim to enter an interaction when they are not ratified to speak. The findings of this study have shown that the UPs commonly launch into heckles using a number of strategies. These are: summons, announcements and launching straight into the reason for heckles. Moreover, this study has shown that MPs launch heckles while the CS is speaking, e.g. in overlap or when the CS pauses temporarily; this finding supports McIlvenny's (1996a) timing and sequence of heckles.

Much of the research on institutional interactions occurs when participants follow the rules of institutional interaction. However, institutional interactions, such as in this study, are informed by disobeying the rules. That is, UPs do not follow the rules of the parliament as well as the CP's directives or demands. The data analysis has shown how UPs violate the rules of parliament, and what happens when UPs break the rules. This study also shows how allotting certain roles in institutional contexts impacts people's rights to speak and how they can disobey the rules to become speaking participants.

Acknowledgements

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Meaning-Making in the Untranslatability: A Translanguaging Analysis of the Film *Love After Love*

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Abstract—Films have been held for a long-term tradition as a meaning-making practice in visual and audio play, in the hybridization of language, image and sound, as well as in interactive symphonization with the audience/viewers. Through the emerging theoretical lens of translanguaging, this article analyzes the translingual practices, performance, instances in a Chinese film entitled *Love After Love* (adapted from Eileen Chang's short story and directed by the Hong Kong Director Anne Hui), in which a Portuguese sonnet lyrical poem (*Rimas*) is delicately crafted in the film and projected in the trailer. Through this analysis, we aim to examine how translanguaging aesthetics transcend language boundaries, transforming from the seeming untranslatability to communicative meaning-making practice. The film presents a situated and embodied poem recital scene that encompasses untranslatable moments of imagination, thus transcending the Mandarin-English-Portuguese divide. The encounter and intertwining of heterogeneous languages and registers create a transformative space replete with tensions between reality and imagination, between lucidity and ambiguity, between resistance and compliance, interrogating the underlying discourses beyond languages and rendering the untranslatability meaningful. This translanguaging-informed film review thus offers an insightful autopsy of the literary aesthetics of the novel by Eileen Chang.

Index Terms—translanguaging, AVTs in the film, meaning-making, untranslatability, Eileen Chang

I. INTRODUCTION

Films have been held for a long-term tradition as the process of meaning-making in visual and audio play, embedded in the hybridization of language, image and sound, as well as in interactive symphonization with the audience (Prince, 2014; Corrigan & White, 2012; Martinelli, 2020). This meaning-making practice takes place as a dynamic process of negotiation between the filmmakers and the audience/viewers, during which the filmmakers create images, sounds and languages, while the viewers make sense of the images and stories on the screen. In the go-betweenness and beyond of the audiovisually constructed multisemiotic and multimodal systems, structures and practices, a translanguaging-informed space (Li, 2011a, 2011b, 2018) is created, where viewers as embodied agents embrace the ongoing interactive moments of tensions and negotiations in relation to language, image and sound of audio-visual texts (AVTs). As sound, image and language are essential construal means of a film, we shall first define these three concepts following the audiovisual theoretical approach (Martinelli, 2020, p. IX). Specifically, a sound represents both the sound design and the soundtrack; image, indicates a particular focus on the significance of colors, and on-camera shots, angles, and movements; while language, manifests in either the spoken or written form (rhetoric and dialogues in various AVTs). These definitions help to contextualize the present study and enrich our understanding in relation to the meaning-making practice in audiovisuality.

The present article sets out to analyze the translanguaging space and moments in the film, with illustrations from the specific case study of a Chinese film entitled *Love After Love* (adapted from Eileen Chang's short story and directed by the Hong Kong Director Anne Hui). We will focus on its translingual, transemiotic and transmodal practices, performance, instances as embedded in the interplay of sound, image and language. In the film (cast in Mandarin), a Portuguese sonnet lyrical poem (*Rimas*) is deliberately and delicately crafted and projected in a recital, thus breaking a language boundary and generating an exotic aesthetic atmosphere. Chinese and English subtitles are provided as translingual practices throughout the whole film, including the translation of the Portuguese sonnet lyrical poem. The lens of translanguaging (Li, 2018) allows it to mobilize all available sensory repertoires of the audience/viewers in meaning negotiation, transcending linguistic boundaries and transforming from the seeming untranslatability to meaning-making communication, instead of being lost in translation. Thus, a translanguaging space between the film and the audience/viewers is dynamically constructed, nurtured, bounded and woven by audiovisual means intermingling sound, image and language. Based on these translanguaging instances, situated in specific time and space, the present article aims at teasing out the following aspects of some intricate relations between: 1) translanguaging and meaning-making in the film; 2) sound, image and language (AVTs) versus untranslatability; 3) translanguaging instances in *Love After Love*.

By analyzing the situated and embodied poem recital scene in *Love After Love*, we will focus on the untranslatability of the translanguaging instances that encompass the audiovisual means (sound, image, and language): the sound and image

dimensions of language are explored to enrich understandings in audiovisuality, transcend the linguistic boundaries and beyond, and make sense of images and stories on the screen. The encounter and intertwining of heterogeneous languages, sound and image create a transformative space replete with tensions between reality and imagination, between lucidity and ambiguity, between resistance and compliance, interrogating the underlying discourses beyond languages and making the untranslatability meaningful.

II. TRANSLANGUAGING AND MEANING-MAKING IN THE FILM

Both translanguaging and meaning-making share their communicative purposes in common in the film. On the one hand, translanguaging, as a practical theory of language and human communication, empowers multilingual, multimodal and multisemiotic communication, achieving meaning-making by transcending and breaking the artificial and ideological divides (Li, 2011a, 2011b, 2018). Etymologically, translanguaging has its suffix (trans- and -ing) well explained. "Trans-" in translanguaging means beyond the boundaries, transcending disciplinary boundaries and linguistic boundaries, deterritorializing the delimitations between human cognition and communication, while "-ing" in translanguaging refers the dynamic meaning-making process during which multilingual users employ multisensory, multimodal and multisemiotic resources (Garcia & Li, 2014; Zhu & Li, 2016; Zhu & Li, 2020).

As a multimodal artifact and a medium for meaning-making, the film itself is the assemblage of multiple modes or modalities (sound, image and language) that presents sense-making stories to its audience/viewers (Martinelli, 2020). Meaning-making or sense-making in the film, in turn, is one of the golden rules of audiovisual communication in face of the complexity of reality. In the dynamic interplay of sound, image and language, the meaning/sense of the film is conveyed, communicated, perceived and deciphered by its audience/viewers. This communication requires a translanguaging ability (Li, 2018), as represented by "multiliteracy" (p. 22), which is instrumental to understand and appreciate the multimodality of the film:

> Multiliteracy, the ability to comprehend and analyze different modes in communication—not only to read text, but also to read other modes such as sound and image, and more importantly to understand how the different modes are put together to create meaning—is a crucial component for the social semiotic perspective on multimodality (Li, 2018, p. 22).

As such, it can be argued that translanguaging is the methodological apparatus through which the audience or viewers employ to understand the meaning of the film in that it empowers the communicative ability by resorting to multiliteracy in comprehension and analysis of the audiovisual means (sound, image and language) of films. In addition, the translanguaging methodology is further validated by embracing the multimodal social semiotic view:

> As it has been developed as a theoretical concept, Translanguaging embraces the multimodal social semiotic view that linguistic signs are part of a wider repertoire of modal resources that sign makers have at their disposal and that carry particular socio-historical and political associations. It foregrounds the different ways language users employ, create, and interpret different kinds of signs to communicate across contexts and participants and perform their different subjectivities. In particular, Translanguaging highlights the ways in which language users make use of the tensions and conflicts among different signs, because of the socio-historical associations the signs carry with them, in a cycle of resemiotization. (Li, 2018, p. 22)

Through the lens of translanguaging, language is only part of our modal resources and language users' repertoire has an extending reach to absorb multimodal and multisemiotic signs at their proposal. This translanguaging perspective broadens and enriches the conceptualization scope of language and paves for language users a wider way of possibilities in dealing with conflicts and tensions in the film. In the same sense, audience/viewers in film scenarios, as language users, are empowered by the translanguaging apparatus to mobilize visual, audio, linguistic and sensory repertoires, as well as employ the available surrounding affordances to make senses of the AVTs.

III. SOUND, IMAGE AND LANGUAGE (AVTs) VERSUS UNTRANSLATABILITY

Sound, image, and language are three construal means of audiovisual texts (AVTs) in films. In the audiovisual context, a text is understood as "any item of any size and length that conveys meaning" (Martinelli, 2020, p. IX). Films/movies are considered texts that are produced and interpreted as a particular medium of communication. Numerous AVTs composed of sound, image and language constitute films/movies.

In audiovisuality, a sound refers to "everything we hear in an AVT, including of course spoken language" (Martinelli, 2020, p.164), concretely represented by the sound design and the soundtrack; an image, the visual aspect of the AVT, comes with a particular focus on the significance of colors, and on-camera shots, angles, and movements; while the language, in both spoken and written forms, is the primary communicative AVT (Martinelli, 2020, p. 208). In audiovisuality, the intricate relationship of the three means (sound, image and language) are portrayed by Martinelli (2020) in a Venn diagram, which shows the logical and interactive relations among the three-audiovisual means. In this diagram, language is situated in the middle, as it has both sonic (spoken language) and visual (written language) dimensions. This intersection envisages that language in the film scenario is audio-visually enriched and empowered by the sound and image dimensions. At the same time, all the language qualities are audio-visually represented by the sound and image dimensions. Language, situated right at the intersection in-between the sound and the image, shows its great vitality in

mobilizing the other two dimensions. This diagram grounds the methodological approach of translanguaging in audiovisuality, corroborating the idea that language is part of modal resources and language users' repertoire has an extending reach to multimodal and multisemiotic signs at their proposal. In this sense, the sound, the image and the language are all part and partial of the translanguaging apparatus in audiovisuality.

As translanguaging is an ongoing interactive process, the intersection of sound, image and language presents dynamic cooperative or competitive relations in their coexistence and interplay, which also reflects the innate nature of multimodality:

> Multimodality is defined as a process of communication when different patterns coexist to display one or more texts. It operates in almost every communication context, except the most elementary ones. The interesting part is that this coexistence takes different shapes, which can be either cooperative or even competitive (Martinelli, 2020, p. 84).

This cooperation or competition of the three construal means of AVTs manifests the tension and meaning-negotiation in communication: the AVTs' messages might be understood or misunderstood by the audience/viewers in transmission and reception, while the understanding or misunderstanding depends on how the messages are interpreted, decodified, deciphered and translanguaged in communication. As language reflects "clarity and immediacy of a message" (Martinelli, 2020, p. 208) as a communicative AVT to deliver messages, the employment of language in AVTs conditions the understanding of audience/viewers in regards to the whole story on screen. As most films have multilingual AVTs by adding subtitling or dubbing to facilitate multilingual communication, one linguistic issue in relation to translatability and untranslatability constitutes an inevitable topic in audiovisual meaning-making. In the present study, instead of discussing the unconciliated binary dilemma of translatability and untranslatability, our focus goes to examine the dichotomy from an opposite point of view:

> Untranslatability can be viewed as not a curse but a blessing – it reminds us that translation is always hard, but it lends translation a tragic nobility. It leads translation not to throw up their hands in despair; instead, it energizes and spurs them on to ever more resourceful creative responses (Large, 2018, p. 61).

In this positive binary relationship, untranslatability is not seen as a translingual sin, but as bliss that embraces more resourceful and creative responses, which enables the audience/viewers to break the conceptual boundaries of translation, resorting to their multimodal and multisemiotic repertoire at their disposal, to get a situated, embedded, embodied and enacted translingual experience. For example, poetry is seen above all translations, as it is claimed that poetry is defined as untranslatable (Jakobson, 1966). In the case of instances of AVTs being a recital of poetry verses, untranslatability is highlighted as a linguistic problem in communication. Nonetheless, as poetry "focused primarily on language and the relations between sound, meaning, and image, along the lines of concrete poetry" (Martinelli, 2020, p.52), the perspective of translanguaging is revealed in sense-making, since it values relational empowerment by sound and image, transcends the linguistic boundaries and embraces an atmospherical and aesthetical spur from untranslatability.

In the following paragraphs, by giving specific examples, we demonstrate how the sound, image, and language operate versus untranslatability of the AVTs through the lens of translanguaging.

IV. TRANSLANGUAGING-INFORMED AVTS INSTANCES IN *LOVE AFTER LOVE* (CHINESE: 第一炉香)

The film *Love after Love (Chinese:第一炉香)* and its translingual practices are analyzed as a case study for illustrating the audiovisual meaning-making and untranslatability phenomenon. By adopting translanguaging as an analytical perspective, we explore how the audiovisual construal of the film (its sound, image, and language) extends the semiotic and spatial repertoires to enable the audience/viewers to create a translanguaging space for translingual meaning-making in the seeming untranslatability. Multimodal analysis with screen snapshots will be used to analyze the audiovisual data, augmented with the textual analysis of the original works. It is argued that the translanguaging aesthetics transcend language boundaries, fully exploiting the semiotic audiovisual resources for creating an ongoing interactive space in the film, thus transforming the seeming untranslatability into communicative meaning-making practice. Such a translanguaging space, in turn, allows the audience/viewers to co-construct a more engaging environment for film appreciation.

A. *Love After Love (Chinese:第一炉香)*

The film *Love After Love* is a Chinese romance drama film directed by Anne Hui and it was released in 2020. The film had its world debut premiere at the 77th Venice International Film Festival on September 8, 2020. It was the third film that Hui directed an Eileen Chang adaptation (following the 1984 *Love in A Fallen City* and the 1997 Eighteen Springs). It was an adaption of Chang's short story *Crumbs of Ligumaloes - the First Incense Burnt* (2006). The film was produced with all dialogues spoken in Mandarin, with Chinese and English subtitles, except for one special episode where the translingual practice is preserved on purpose – the Portuguese poem recital. In this episode, the Chinese-Portuguese miscegenation dandy QiaoQi cited an excerpt of a Portuguese sonnet lyrical poem to allure the female protagonist WeiLong, a university student from Shanghai. The episode is spoken in Portuguese, which is an interlude in the middle of conversations spoken in Mandarin, and it thus presents an audiovisual aesthetics beyond translation, despite its subtitles in both Chinese and English. From the feedback of both the protagonists and their conversations, the untranslatability gains its preponderance in pushing forward the plots, and meanwhile, achieving the expected aesthetic effects.

We shall now first perform an autopsy analysis of the poem. It is a popular love poem by Camões, arguably the greatest Portuguese poet known as the father of the nation, for his poem collection *Os Lusíadas*. As a sonnet[1], this poem "Love is a burning and invisible fire" (first stanza, *Amor é um fogo que arde sem se ver*) is based on the rhyme of the Italian sonnet ABBA, ABBA, CDC, DCD (A = *er*; B = *ente*; C = *ade*; D = *or*), as shown in the following:

>Amor é um fogo que arde sem se ver; (A)
>爱是燃烧而看不见的火
>É ferida que dói, e não se sente; (B)
>是疼痛而感觉不到的伤
>É um contentamento descontente; (B)
>是不能满足的满足
>É dor que desatina sem doer.(A)
>是无痛而又痛彻心肺的痛楚
>É um não querer mais que bem querer; (A)
>爱是比深爱更深的不爱
>É solitário andar por entre a gente; (B)
>是茫茫人海里孤独的跋涉
>É um nunca contentar-se e contente; (B)
>是永远不会因满足而满足
>É um cuidar que ganha em se perder; (A)
>是失去时才得到的关照
>É um sentir-se preso por vontade; (C)
>爱是心甘情愿的被俘
>É servir a quem vence, o vencedor; (D)
>是胜者服从于败者
>É ter com quem nos mata lealdade;(C)
>是与谋害我们忠诚之人的相约
>Mas como causar pode seu favor; (D)
>如果爱是这般自相矛盾
>Nos mortais corações conformidade; (C)
>又如何在人的内心深处
>Sendo a si tão contrário o mesmo Amor? (D)
>激起如此真挚的情感？

Compared to the short story of Chang's *Crumbs of Ligumaloes - the First Incense Burnt*, this sonnet poem is an add-on by the film director Anne Hui. In the original short story, this episode is presented in the following words:

Original text：
>[薇龙]便拣了一张长椅坐下，乔琪也跟着坐下了。隔了一会儿，薇龙噗哧一笑道：“静默三分钟，倒像致哀似的。”乔琪道：“两个人一块儿坐着，非得说话不可么?”一面说，一面把手臂伸了过来，搭在薇龙背后的椅靠上。薇龙忙道：“我们还是谈谈话的好。”乔琪道：“你一定要说话，我说葡萄牙话给你听。”当下低低的说了起来，薇龙侧着头，抱着膝盖，听了半晌，笑道：“我又不懂你在说些什么。多半你在骂我呢！”乔琪柔声道：“你听我的口气是在骂你么？”薇龙突然红了脸，垂下头。乔琪道：“我要把它译成英文说给你听，只怕我没有这个胆量。”薇龙掩住耳朵道：“谁要听？”便立起身来向人丛中走去 (Chang, 2006, p. 275).

Our translation is based on the subtitles of the film:
>WeiLong picked up a bench and sat down, QiaoQi also followed to sit down. After a while, WeiLong chuckled, "we sit silently for three minutes, as if we're in mourning." QiaoQi responded, "when two persons sit together, do they have to talk?" As he was saying, he stretched his arms over the chair where WeiLong was seated.WeiLong continued hurriedly: "it would be nicer if we did talk." QiaoQi replied: "If you insist, I will speak to you in Portuguese." Then he began to speak in a low voice. WeiLong tilted his head, hugged knees, listened for a while, then smiled, saying: "I don't understand, maybe you are cursing me!" QiaoQi replied in a gentle voice: "Did that sound like cursing?" Suddenly blushed, WeiLong lowered her head. QiaoQi continued: "I'll translate it into English for you, but I'm not brave enough." WeiLong, in her turn, covered her ears saying, "who wants to listen?", then stood up and walked towards the crowd.

In the part of the short story, the Portuguese language is entailed in the context: its foreignness and the dialogues it raises are the focus of this episode. As to its content, there is only one phrase: then he began to speak in a low voice. Eileen manipulates the words in her writing to achieve the literary aesthetics in communication with the readers:

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[1] Sonnet, which literally means little poem, small ballad, is a type of stereotyped poem, composed of fourteen verses. It originated in Italy in the 13th century and then spread to European countries.

We have also an aesthetic function for communication, which occurs when the main focus is the message in itself, in its form and appearance, rather than its contents, which remain important but not so prominent as we would expect them to be. Aesthetic signs are usually employed with an idea of adding beauty, fascination, and also a bit of pleasant ambiguity to communication—and that is very common in all kinds of art (Martinelli, 2020, p. 86).

In addition, this literary aesthetics by Eileen's works manifests its audiovisual appeal, which is evident in the actions and reactions of the two protagonists. In Eileen's words, the two protagonists are arranged with different designs. QiaoQi is set in a soundscape by speaking "in a low voice" ("低低的") and replying "in a mild voice" ("柔声道"), hinting at something unseen, imaginative and ambiguous. On the other hand, WeiLong has vivid and concrete images, presented by a sequence of body actions. As QiaoQi speaks Portuguese, WeiLong tilts her head ("侧着头"), hugs her knees("抱着膝盖"), listens for a while ("听了半晌"), showing her interest and curiosity. Though the content is not deciphered, the atmosphere and the tone are alluring. After WeiLong gets the hinting to pursue messages, she gets blushed ("红了脸") and lowers her head ("垂下头"). Obviously, she reacts to hide her embarrassment by avoiding eye contact, followed by a series of resistance and refusal actions: covering ears ("掩住耳朵"), standing up ("立起身来") and walking away ("走去"). Though nothing of the Portuguese content is mentioned here, the messages conveyed by the sound and the image permeate our sensory boundaries and result in meaning-making. As such, the two dimensions of sound and image, in Eileen's words, weave a meaningful picture in the readers' mental space.

This literary aesthetics in communication is further reinforced in the film by Ann Hui. In the film, the original solo phrase is elaborated into a play of a recital of Portuguese sonnet poem, naturally embedded in the dialogues of the two protagonists, as part of the soundscape of the episode. As content is not designed as a priority in communicating its literary aesthetics, the Portuguese musicality and its sound dimension become salient in the moments of untranslatability: out of the temporal engagement in foreignness and the sonnet pattern's musicality, there is the outburst of underlying messages between reality and imagination, between lucidity and ambiguity and between resistance and compliance.

B. Sounds, Images, and Languages in Love After Love

The interplay of sounds, images, and languages is a dynamic ongoing process, replete with cooperation and competition. Sometimes music is weighing in a dominant position, as its effects have the special power of hinting at the unseen, whereas images can only show what are visible. In addition, the music extends an image's range of meaning by adding psychological or emotional qualities, not easy or possible to achieve in the pictures alone (Martinelli, 2020, p. 205). This affirmation has been suggested by recent scientific research:

Vision is believed to dominate our multisensory perception of the world. Here we overturn this established view by showing that auditory information can qualitatively alter the perception of an unambiguous visual stimulus to create a striking visual illusion. Our findings indicate that visual perception can be manipulated by other sensory modalities (Shams et al., 2000, p. 788).

As language has both sonic (spoken language) and visual (written language) dimensions, the cooperation and competition of sounds and music are also reflected in language. By using the recital of Sonnet lyrical poem, for example, the musicality of the sonnet pattern (ABBA, ABBA, CDC, DCD) attributes far more messages than the words occurring in the subtitling, with its timber, tone and alike adding affective qualities and hinting the unseen imaginative relationship and beyond, envisaging a soundscape replete with ambiguous atmosphere.

Images, in its turn, as a visual aspect of AVT, have a direct impact on audiovisuality, as affirmed by Martinelli (2020, p.178), "no matter how important and how relevant sounds (or language) may be, an AVT will always remain mostly an image's affair—also in terms of recognizability". With the image's particular focus on the significance of colors, and on-camera shots, angles, and movements, the audience/viewers are led to evaluate and identify the plots, decipher the emotions (fear, anger, happiness, sadness, surprise, and disgust) conveyed through gestures and facial expressions across cultures (Prince, 2014, p. 144). The image appeal in the instance of recital of Portuguese sonnet poem is accomplished by the camera angles and movements (gradual switch of long shots and closeups), the colors (red rose, black suits, yellow *cheongsam*, green shawl, etc.), the gestures (head-turning, hand-raising, eyes-lowering), the emotions (happiness, disappointment, etc.), contributing all to the meaning-making of the Portuguese sonnet lyrical poem.

The tensions among the sound, image, and language in meaning-negotiation are more dimensional and reinforced in the film by Anne Hui. In *Love After Love*, the Portuguese sonnet recital is added as a sound design to reinforce the aesthetic effects: its musicality and underlying messages of love in untranslatability leave space for imagination, ambiguity, and compliance, in contrast to the Chinese/English subtitled contents which point to the reality, lucid immediacy and resistance. The sound, image and language in this Portuguese sonnet recital episode exert transformative power in meaning-making. The following table presents the multimodal episodes of the Portuguese sonnet recital. In a total of 50 seconds, we divide it into 8 instances. For the image dimension, the focus is put on the camera position, the body movement, the gesture, and the facial expressions of the protagonists; for the sound dimension, emphasis is put on the background music and the spoken language; as to the language dimension, both spoken language (the sonic aspect) and written language (the visual aspect) are presented, as shown in Table 1.

TABLE 1
MULTIMODAL INSTANCES OF AVTS IN THE FILM *LOVE AFTER LOVE*
(00H38M30S - 00H39M20S, IN TIME SEQUENCES)

Image (position)	Sound/Spoken language	Written language
Long shot Both look down.	Light background music /Mandarin	QiaoQi:我说些葡萄牙文话给你听 I'll speak to you in Portuguese
Long shot QiaoQi looks to the front; WeiLong looks at QiaoQi.	Light background music/Portuguese	QiaoQi:爱情是看不见的火焰 Love is a fire which burns unseen
Long shot QiaoQi looks to the front; WeiLong looks at QiaoQi.	Light background music/Portuguese	QiaoQi:爱情是不觉痛的创伤 An aching wound, which can't be healed
Long shot QiaoQi looks to the front; WeiLong looks at QiaoQi.	Light background music/Portuguese	QiaoQi:爱情是不开心的快乐 Love is contentment that creates discontent.
Close up QiaoQi looks at WeiLong; WeiLong lowers eyes, looking to the front.	Light background music/Mandarin	WeiLong:多半你是在骂我 Maybe you are cursing me.
Close up QiaoQi looks at WeiLong; WeiLong lowers eyes, looking to the front.	Light background music/Mandarin	QiaoQi:我这听起来像在骂你吗? Did that sound like cursing?
Medium close up QiaoQi looks at WeiLong; WeiLong looks to the front.	Light background music/Mandarin	QiaoQi:那我把它翻成英文给你听吧 I'll translate it into English for you.
Medium close up QiaoQi looks at WeiLong; WeiLong looks to the front.	Light background music/Mandarin	WeiLong:谁要听 Who wants to hear it?

The multimodal instances present us with the relationships among the sound, image, and language employed in the film. The camera position (the image dimension) makes its change when the Portuguese poem recital starts and when it stops. At the moments of the recital, QiaoQi looks to the front, immersed in the poetic mood, sometimes with gestural movements, while WeiLong looks at him, focused. The long shots of the camera build up a broader situated atmosphere. Interestingly, as the poem recital stops, both protagonists change their positions: QiaoQi looks back to WeiLong, expecting some feedback, but WeiLong retreats, withdrawing her attention and looking elsewhere, to avoid eye contact with QiaoQi. The camera moves gradually to capture the closeup of WeiLong's quarter-front facial expressions. Obviously, this change is not a coincidence, but in symphonization of the inner activities of both protagonists. In addition, the use of the red rose (with a strong connotation of love) that QiaoQi put in the upper pocket and the yellow *cheongsam* (attention-grabbing color, associated with youth) that WeiLong wears are chromatic implications in message delivery. In this sense, the image has accomplished its function, while the function of subtitling is weakened as the image dimension of language. On the other hand, as to the sound dimension, the dialogue between two protagonists around the Portuguese poem is pushing forward the plots. The Portuguese poem recital gains dominance by its musicality and untranslatability, mobilizing the audience/viewer multimodal repertoire to capture the moments of ambiguity, imagination and compliance. The last two instances are also revealing in this sense:

QiaoQi: I will translate it into English for you.

WeiLong: Who wants to hear it?

WeiLong's refusal confirms once again the untranslatability of the poem. Once it is translated, all the ambiguous aesthetics dilutes. The translation is not necessary here, since the love message has been transmitted undeniably via all available audiovisual signs. Translanguaging makes meaning-making a possibility by transcending sound, image, and language, adding beauty, fascination, and pleasant ambiguity to communication.

V. CONCLUSION

In this article, we have proposed translanguaging as a methodological apparatus in film appreciation, by resorting to all the available audiovisual repertoires: the sound, the image, and the language. By analyzing the enriched dimensions of language in AVTs contexts, we have explored the sense-making in the untranslatability with a specific case study of the Chinese film entitled *Love After Love*. The lens of translanguaging allows us to mobilize all available sensory repertoires of the audience/viewers in meaning negotiation, thus transcending linguistic boundaries and transforming from the seeming untranslatability to meaning-making communication, instead of being lost in translation. The Portuguese sonnet poem, as the key object of analysis, is autopsied in the audiovisual dimensions through multimodal transcriptions,

augmented with the supporting textual analysis of the short story. The insidious love messages are naturally deciphered and unfolded in the interwoven audiovisual signs, whereas the poem's contents lost their weight in literary aesthetics.

In the translanguaging space co-constructed between the film and the audience/viewers, Eileen's literary aesthetics is dynamically constructed, nurtured, bounded, and woven by miscellaneous audiovisual means. The situated and embodied poem recital scene that encompasses untranslatable moments of imagination, transcends all the linguistic divides and creates a transformative space replete with tensions between the reality and imagination, between lucidity and ambiguity, between resistance and compliance, probing into the underlying discourses beyond languages and ultimately rendering the untranslatability meaningful. Above all, we believe that this translanguaging-informed film review thus offers us an insightful autopsy of the literary aesthetics of the novel by Eileen Chang and its adapted film.

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Youths and Political Allegory: Nader Omran's *A Theatre Company Found a Theatre and Theatred Hamlet*

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Abstract—This paper investigates Jordanian playwright Nader Omran's adaptation of Shakespeare's *Hamlet*. It examines Omran's dramatization of the struggle of Arab youths in a region ruled by corrupt leaders. In particular, the paper focuses on how Omran transforms Shakespeare's Ophelia into an assertive and dynamic character to reflect the contemporaneous circumstances and conditions of the Arab World in *A Theatre Company Found a Theatre and Theatred Hamlet* (1984). In Omran's adaptation, Ophelia's suicide is an act of self-immolation which anticipates Tunisian fruit and vegetable vendor Mohammed Bouazizi's act of burning himself in December 2010 since both acts awaken dormant hopes for change and trigger a process of transformation as an inevitable result of years of political oppression and marginalization. In this respect, Omran's play anticipates and predicts recent Arab uprisings that were initiated and led by Arab youths in protest against years of social injustice and exclusion from the political life.

Index Terms—Omran, Ophelia, MENA region, justice, Arab youths

"The Hamlets one meets in Arab countries are different […] they are marked by distinctive experiences and concerns" (Litvin, 2011, p. 12)

I. INTRODUCTION

The literary world of artistic production is always looking for alternatives through which concerns of the contemporary world are displayed. Theatrical pieces, as such, are a recreation of the lived reality through which playwrights try to deliver their political, cultural and even socioeconomic thrust whether directly on stage or indirectly through embedded meanings. The indirect approach that these productions follow takes the form of what Kristeva (1986), terms "intertextuality" which she describes as a "mosaic of quotations" as any text is "an absorption and transformation of another" (p.37). The notion that Kristeva develops in order to describe the "dialogic" relationship between texts echoes Eliot's theory in "Tradition and the Individual Talent" (1982) in which he illustrates that most texts are a reproduction of an already existing text in the literary tradition. He writes: "No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists" (Eliot, 1982, p. 37). Due to the development in the field of comparative studies, and the different ways in which literary texts are revisited, different techniques have been developed to describe forms of intertexts and these include adaptation and appropriation. Sanders (2016) makes a clear difference between adaptation and appropriation. Unlike the simple process of "bricolage" developed in an adaptation, appropriation is much more complex since it adopts a sort of a "posture of critique, even [an] assault" (Sanders, 2016, p.4).

Since this article uses the terms adaptation and appropriation interchangeably, a glimpse of Hutcheon's theory of adaptation is required. In her book *A Theory of Adaptation* (2006), Hutcheon defines adaptation as a "palimpsestuous" creation that is related to other works or texts. She maintains that adaptations are somehow independent from the original text, and thus, have their own "aura". For Sanders (2016), an adaptation entails "an act of re-vision" as it "comments" on the primary text.

Shakespeare is perhaps one of the most appropriated writers whose texts trigger the complexity of the human soul. Writers from different parts of the world tend to take him as a first reference in their texts then mark a point of departure by recontextualizing the text to fit the contemporary situation they try to reflect in their reproductions. As Hartley (2018) puts it:

> Shakespeare, it seems, is always with us through the forms in which his works are studied, disseminated, and taught vary constantly, and the ways in which artists respond to his work, in their adaptations, reformulations and other forms of creative engagements are perhaps more dependent on trends and forces in the larger zeitgeist (p. 4).

The above quotation illustrates how relevant Shakespeare is to the contemporary society through the adaptations of his texts by various artists and for multiple ends. However, their revisions are significantly related to the concerns that the historical context imposes on the artists in terms of social, political and cultural beliefs.

This globalized way in which Shakespeare is appropriated has reached different parts of the world. In texts or cinematographic adaptations, Shakespearean tragedies are highly appropriated and this suggests the closeness in the human and social conditions most countries live in. Huang and Rivlin (2014) try to solve the ambivalence surrounding the very idea of ethical appropriation. They state that appropriation cannot be considered unethical for it "carries strong overtones of agency" (Huang & Rivlin, 2014, p.2) to convey political, cultural and ethical "advocacy". They insist, moreover, on the "transformational force" of the appropriation.

The Arab world contributes to these revisions of Shakespearean tragedies in which *Hamlet* becomes a favorite of all Shakespeare's text. As the epigraph at the top of this paper indicates, the Arab Hamlet has different concerns from that of Shakespeare's. Indeed, it appears that the choice of *Hamlet* instead of other tragedies is very significant in the sense that it paves the way for playwrights to comment intelligently about what has been happening in the Arab world, especially after the decolonization process. As Awad and Dubbati (2018) succinctly put it, Arab authors have been frequently "drawing on the psychological depth that is the hallmark of Hamlet" (p.17) to imbue their characters with sophistication as intense as that of Hamlet. In this, Bessami and Abu Amrieh (2022) state that "William Shakespeare's *Hamlet* offers a proper intellectual space for Arab writers to reflect on the generational clash between two different worldviews of the next step to creating a new aura for the Arab world" (p.175). This study attempts to add to the already existing scholarship on the Arabic adaptations and appropriations of Shakespeare's *Hamlet* by providing critical and analytical reading of Omran's *A Theatre Company Found a Theatre and Theatred Hamlet* (1984).

Omran ('Umran) is a Palestinian Jordanian playwright who was born in 1955 in Halhul and died in 2017. He got his diploma in the Arts of Theatre from Egypt's Art Academy in 1979. He is among the founders of the Jordanian Theatre Festival, London Theatre Festival LIFT, Zurich Festival and Kiev Festival.[1] He was the director of the Al Fawanees Theatre, founded in 1982, that regularly commented on the Palestinian issue even if most critics view it as "politically independent" (Hemke, 2013).

Omran's *A Theatre Company Found A Theatre and Theatered Hamlet* [*Firqa Masrahiya Wajadat Masrahan Fa Masrahat Hamlit*] was performed in 1984. It is a three act play that recreates Shakespeare's *Hamlet* in an artistic frame. Textually, the text differs from that of the Bard in the way the lines are attributed to numbered actors who sometimes portray more than one character of Shakespeare's play. Moreover, Omran adds a new character, Abu Fawanees, who appears occasionally in the play. Omran's play is about a group of actors who have gathered to perform Shakespeare's *Hamlet*. The play comments on socio-political concerns as well as the importance of art in creating awareness. By the end of the play, the actors decide to rebel on Shakespeare's script by performing their own version of the reality they live outside the theatre.

Al-Shetawi is among the first few scholars who have explored how Shakespeare's *Hamlet* has been critically received by Arab audiences and critics. In "*Hamlet* in Arabic" (1999), Al-Shetawi states that Arab audience came into awareness of Shakespeare's existence through the stage in the nineteenth century via adaptations and translations. Drawing on the interpretation of Mohammed Baqir Twaij, Al-Shetawi argues that *Hamlet* appeals to Arab theatergoers more than other plays due to supernatural elements that relate to Arabic folklore, revenge and lastly madness. He insists that Hamlet represents the struggle of the "divided individual who is torn between his desire to take revenge and the fear that the ghost could be an evil spirit which is tempting his soul to fall into an abyss" (p. 47). Moreover, Al-Shetawi argues that the portrayal of Hamlet changes according to the concerns of the playwrights.

Arab playwrights such as Nabyl Lahlou (1968), Mamduh Adwan (1976), Nader Omran (1984) and Jawad Al-Assadi (1994) are among the first Arab playwrights to have re-written Shakespeare's *Hamlet* to comment on contemporaneous issues in the Arab world. Al-Shetawi, for instance, relates Mamdouh Adwan's adaptation of *Hamlet* to critiquing the role of "Arab intellectuals after the loss of the Six-Day war" (p.50). Similarly, Bedjaoui and Abu Amrieh (2022) argue that "in re-writing Shakespeare's *Hamlet*, Adwan offers clearly his Marxist point of view to criticize the Syrian policy of the post-1970s" and "the hypocrisy […] of the Arab world in general" (p.90). Al-Assadi's *Hamlet*, for Litvin (2011), "criticizes Hamlet for passivity; it calls for awareness of what is wrong in our world and proper action 'to set it right'" (p. 212). Unlike other adaptations such as that of Adwan, Lahlou and Al-Assadi, which are still being investigated by critics, Omran's adaptation of *Hamlet* has not received enough critical attention, and therefore, this paper intends to address this critical oversight.

In *Hamlet's Arab Journey,* Litvin (2011) writes that Omran's play has two "twin tyrants: the king and the director" (p.193) while commenting that "political theatre is impotent to accomplish political change" (p.196). She argues, moreover, that Omran's text "is too morally ambiguous to qualify as a *mousetrap*" as Abu Fawanees never provides "political" or "moral guidance" (p.179, emphasis added). In addition, Litvin's reading of the play diverges from the mainstream critical views that regard Omran's play as a "'comedy'" or "'a call for revolution against subjection, submission, oppression and tyranny'" (p. 198) as she sees the play impertinent to politics. Thus, for Litvin, the play is purely artistic aiming at offering change to the entire vision of theatre rather than be concerned with socio-political

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[1] "Jordan: The Artist Nader Omran died [Jordanie: L'artiste Nader Omran est décidé]" (2017), *Nessma TV*, https://www.nessma.tv/fr/culture/actu/jordanie-l-artiste-nader-omran-est-decede-5369/13876, January 7th, 2022.

criticism. In her editor's note on the play, Litvin (2015) quotes Omran's opposition to the Rabat Theatre Festival slogan that aims at reviving the "roots" of the Arabic Theatre when he illustrates "The [Fawanees] company wanted to respond to this slogan by taking up a non-Arab play, but from an Arab viewpoint, considering this slogan to be racist and phony" (Carlson & Litvin, 2015, p. 157). Indeed, Omran's use of a British source to perform at the Rabat Theatre Festival proves that the individual's artistic creation is not bound to using a purely Arabic inspiration as long as the writer is committed to representing his country's reality.

Nasser (2014) argues in her article that Omran's play was written as an answer to Rabat Festival's "slogan 'bring the Arab Theatre to its roots'" (p.295). She writes that similar to Adwan's "mock[ery] of the tradition of Hamlet as an Arab Hero," Omran's purpose behind writing his text was to "present theatre making as an 'autonomous force that evades both the 1960s style allegorizer and censor'" (Nasser ,p. 295). Rubin (1999) writes that Al Fawanees (Lanterns) Group was founded to depict the Jordanian reality back in 1980s as it attempted to produce a theatre that would be "committed to social action and social change"(p.126). In this sense, Omran's adaptation is quite different from other productions as it aims at "search[ing] a new scenographic style utilizing color, light and silence […] while mocking and commenting on the action throughout recognizable local times" (Rubin, 1999, p.126). Omran's renovation of theatre was done to reflect the changes that he wants to see in society.

Nasi (2017) argues that Omran's recreation of the Bard's tragedy was to condemn the "ideological theat[re]" as a representative of "absolute values". Indeed, Omran's aim was to recreate a new category of theatre that would rely on a different form of expression from that of the traditional theatre to speak against the current mainstream issues facing Jordan or the Arab world. Through the character of Hamlet, he was able to create a "postmodern protagonist who looks with irony […] not only at theatrical fiction, but at power itself" (Nasi, 2017, p.13) as a feature that preserves the country and its people's "status quo of privileges". To Alami (2016), the mousetrap is used to show the importance of theatre in creating "change" and the performers' role in remaining "truthful" in the domain of art making without any consideration to "human consequences;" their allegiance is first and for most to art then to individuals.

Unlike Litvin's reading of the play as purely artistic, we believe that Omran's play goes beyond commenting on local affairs and offers a sharp statement about the entire Arab region. The present paper contributes to offering an alternative political reading of Omran's play. As such, Omran's adaptation anticipates the youth-led revolutions of the Arab Spring that started initially by Bouazizi's act of self burning as an act of protest against social marginalization and political exclusion of youths in the MENA region. Therefore, the following section explores the main socio-political issues that have shaped Arab countries in the 1980s with a particular emphasis on Jordan's internal politics.

II. JORDAN AND THE ARAB WORLD IN THE 1980S

Moore (2004) writes in his book that the post independent Arab states noticed an economic boom from 1960s to 1970s. However, the period between 1980s and 1990s was a period of recession as "decline in exogenous revenue and persistent low economic growth rates have strained fiscal systems of induced chronic debt" (p.2). To begin with, due to the crisis of 1973-1974, the Jordanian government chose to restrict the price of wheat that led "farmers" to think only of fulfilling "home consumption" (Moore, 2004). The country also noticed stability due to the lack of parliamentary elections (Moore, 2004). It is noteworthy to state that the first dismissal of parliament was in 1967, followed by two other successive dismissals in 1974 and 1976 (Moore, 2004). King Hussein, however, ordered the creation of the National Consultative Council in 1978 (Moore, 2004). Parliamentary elections, in this sense, were controlled alongside "freedom of choice" (Moore, 2004).

Moreover, the 1980s witnessed a decline in oil prices in the world market which led to the economic crisis of Jordan in the early 1980s (Brynen ,1992). The decline in oil prices eventually affected the country's social stability as the issue of "unemployment" started to pressurize the government (Brynen, 1992). This economic "recession," furthermore, augmented the need for "rentierism" as "domestic taxation raised from 17 percent of state expenditures to a peak of only 24 percent in 1984" (Brynen, 1992, p. 86). Due to the many loans the country made to fulfill its population's needs, it announced international "debt" between 1980-1987 including unannounced "military debt" (Brynen, 1992). Indeed, the country's failing economy affected all aspects of life and this in turn frustrated Jordanians.

To strengthen the importance of democracy and parliament, the return of parliamentary life was announced in 1984 followed by a dismissal of the National Consultative Council. Brynen (1992) illustrates in his article that the reactivation of the parliament was done not only due to "public dissatisfaction and the economic condition," which he regards as secondary causes, but rather the decision to make the parliament function was due to "assert[ing]" Jordan's political stance in regard to the Palestinian-Israeli conflict" (p. 87). It is noteworthy to point out, however, that the decision to re-launch parliamentary life in Jordan was restricted as it did not fully "entail expansion of civil democratic rights" (Brynen, 1992, p.84). Indeed, political parties were limited and most likely "banned" and the press's "freedom" was "restricted" (Brynen, 1992). The 1980s in Jordan also witnessed protests against Rifai government in which the population "denounced economic recession, inequality and corruption" and "call[ed] for political freedom and participation" (Brynen, 1992, p. 89). The people's call for liberty and freedom of expression was itself a decisive moment in which the theatre has contributed to increasing people's awareness of the socio-political situation. In other words, theatrical writings tried to project the people's reality and raise their consciousness by centering plays on the importance of democracy and liberty in the Arab region.

While emphasizing the importance of the parliament, King Hussein "called for restoration of 'security and public order, the rectification and reprofessionalization of the role of Jordan's professional organizations and a halt to the politization of religion" (Brynen, 1992, p. 91). It appears, therefore, that the protests opened a new channel between the population and its government for the restoration of social, political, economic and cultural life. It is also noteworthy to state that despite the fact that Jordan is situated in a war prone area, the country, thanks to its relative democratic atmosphere, was able to preserve its socio-political stability.

The Arab region experienced many years of turbulence in the 1970s and 1980s. The quest to repel democracy and maintain autocracy in several Arab countries resulted in many massacres that historians have minutely recorded. These include Hama's massacre in Syria in 1982, Lebanon's Civil War from 1975 to 1990 and the Iraq-Iran war between 1980 and 1988. In addition, Egypt witnessed in the late 1970s protests due to the huge increase in prices owing to Sadat's open market policy and the subsequent lifting of government subsidies on basic commodities. The assassination of Sadat in 1981 led to reinforcing the martial law which was slyly exploited by his successor's regime to persecute dissidents and silence opposition political parties. In addition, Al-Qaddafi's iron rule in Libya for more than forty years was marked by continual brutal and violent clampdowns on dissidents and suppressions of uprisings and insurrections.

The socio-political context outlined above is important to understand Omran's re-writing of the Bard's text. As highlighted above, this paper attempts to offer an alternative perspective to Litvin's depoliticized reading of Omran's play and argues that the play does not only speak of the 1980s in Jordan but also offers a statement on the entire Arab region. This article focuses on the representation of youths in Omran's play represented by Ophelia. As the following sections will show, Omran's adaptation is not merely an attempt to comment on the theatre as an art, but it is a real attempt to comment on the socio-political circumstances and conditions that the Arab world witnessed in the 1980s.

III. YOUTHS AND POLITICAL ALLEGORY IN OMRAN'S PLAY

In his representation of youths in *A Theatre Company Found a Theatre and Theatred Hamlet*, Omran keeps a lot of the features that can be associated with Shakespeare's Ophelia; yet, Omran's Ophelia is different from the Bard's. As a young woman, Ophelia's character appeals to Arab youths in their difficult journey of self-assertion. On the one hand, she is a "child-like" character, gullible and she still feels the need to be protected by her brother Laertes. Even when Hamlet confesses his love to her, she tells him that she is "too young to understand" (Carlson & Litvin, 2015, p.167). This is reminiscent of Laertes's warning to Ophelia in Shakespeare's play:

Then weigh what loss your honor may sustain / If with too credent ear you list his songs […] / Fear it, Ophelia; fear it, my dear sister, / And keep you in the rear of your affection / Out of the shot and danger of desire (Mowat & Werstine, 2012, 1. 3. ll. 33-39).

Laertes warns his sister from entering Hamlet's game. He assures Ophelia how important it is to keep her honor intact and tells her to be prudent of the dangers of desire. Omran's representation of Ophelia as an innocent soul that seeks salvation in the other world echoes the Bard's representation of Ophelia. After drowning herself, Laertes tells the doctor and the gravedigger: "Lay her i' th' earth, / And from her fair and unpolluted flesh / May violets spring! I tell thee, churlish priest, / A minist'ring angel shall my sister be" (Mowat & Werstine, 2012, 5.1. ll. 248-252). In other words, in his adaptation of *Hamlet*, Omran imbues Ophelia with traits of innocence and purity that Shakespeare has bestowed on her. Yet, Ronk (1994) argues that Shakespeare's Ophelia is one of the characters who are certainly hard to read. Indeed, "her iconography is contradictory as she appears both as the goddess of nature and a debased version of the same" (p. 24). Showalter (1985) argues that "the representation of Ophelia changes independently of theories of the meaning of the play or the Prince, for it depends on attitudes towards women and madness" (p. 92). In this sense, Omran's reading of the Bard's text, therefore, entails restoring the political power of Arab youths as active participants of instigating change. Seen from this perspective, Omran's play of 1984 prophesized and predicted Arab Spring uprisings of the 2010s that were led by Arab youths and came as a result of years of socio-political repression and marginalization.

A Theatre Company is a play that comments on, on the one hand, the socio-political life in Arab world in the 1980s and offers, on the other hand, an attack on undemocratic Arab regimes that oppress and manipulate millions of people. Thus, the play can be viewed as a political text that calls on youths not to remain static and be involved in inducing democracy in their countries through activism. Omran describes the atmosphere of theatre as dark having only the "acting area […] white" (Carlson & Litvin, 2015, p.161). This interplay in the use of colors, white and dark, perhaps indicates the difference between reality and art. For Omran, his rewriting of *Hamlet* brightens the audiences' perspective and enlightens their awareness of their surroundings while foreshadowing their dissatisfaction with their country's current situation. This indeed accentuates the importance of the theatre in raising people's awareness of the socio-political situation.

The color white is also significant as the actors who perform the roles wear white clothes and hold lanterns as an indication that the performance is not only artistic but is rather political. Conroy (1996) writes that white color symbolizes "purity," "innocence," and the transcendence to "spiritual life". She carries on that the white dress reflects "the souls of the Redeemed in Revelation" (p.40). It appears, therefore, that Omran's choice of the white color to be worn by the performers is to reflect the "revelation" of the suffering souls in the society who are suffocated and in need

of art to express their inner thoughts on the stage. Performers, as such, are the epitome of the desired society that the audience attempt to perceive one day.

The chorus vouches individuals to be lost in the mysteriousness of art which is indeed far better than having a lost mind of reality. The allegory Omran presents about Arab leaders and their subjects is exemplified in the relationship between the sheep and the shepherd. The chorus sings: "how happy are the sheep/ by [the shepherd] singing mesmerized/ happy to eat, drink, and sleep/ through the howling wolf's nearby" (Carlson & Litvin, 2015, p. 163). The sheep's embrace of the shepherd's singing might allegorically reflect the subjects' gullible attitude towards their leaders and their unconsciousness of the plans that the shepherd or the leader is planning under the table to deceive them. The sheep are at ease being provided with the necessary means to survive: they eat, drink and sleep without realizing the danger represented by the wolf which is an indication of how their gullibility is being played with by both the shepherd and the wolf.

The chorus carries on singing: "if we search and reflect/ on what happened to the sheep,/ the mind would tell the body/ oh, oh, oh my Lord/ cursed be the sheep" (Carlson & Litvin, 2015, p. 163). Here, Omran blames the sheep rather than the shepherd for meekly accepting the status quo and not changing the situation. When the sheep protest against "their situation by locking horns," the shepherd holds a dagger and starts smiling as the sheep fail to see "the gleaming knife/ worship even his ugliness/ Dancing as his big stick strikes" (Carlson & Litvin, 2015, p.164). By using this allegory, Omran refers to the people who are unable to realize that they are being controlled by an iron fist by their leaders. The population is being manipulated to the point where they cannot activate their awareness about the reality of the way they are controlled and being used. This resonates with the mainstream of Arab leaders who turned into dictators and stopped all forms of protests to keep on the top of their countries' political regimes as discussed earlier. Omran's reference to the sheep/ people's admiration of the shepherd's "ugliness" refers to the ugly reality that the sheep fail to perceive about their leaders' corruption. The ugliness of the shepherd, in this sense, may also indicate any leader's political corruption that the sheep either fail to see or simply ignore. The knife held by the shepherd may also refer to the military apparatus some Arab leaders use to maintain their power that "kills," "hits," and "steals".

While Omran, prefers not to refer to politics explicitly, he uses more or less the same analogy of the sheep and the shepherd by hinting at people's "cheer[ing] for Claudius" while the shepherd takes his sheep and disappears from the stage (Carlson & Litvin, 2015). At this level it is perhaps arguable to state that Omran uses the example of the sheep to maintain the play's comedy to preserve the overall tone of the play as happy, colorful and cheerful. Notwithstanding comedy, Omran comments playfully on the overall situation of Arab citizens in their countries who are submissive and controlled by autocratic political regimes.

Omran's play, in addition, comments on Arab governments' manipulation of the judicial system. When Claudius hears of the vice committed in the holy place, he starts investigating the actors and those who try to hide the truth from being exposed. Actor 6 says "Abu Fawaness says that when darkness wears the dress of justice, and when a murderer carries the balm of life, love can only be seen through the lens of vice" (Carlson & Litvin, 2015, p. 185). Darkness, in this quote, refers to the dark souls of government officials who corrupt the innocent soul of lovers who are being accused of sin. When justice is put in the hands of the dark souls, the innocence of love fades away and is referred to as a simple act of sin committed by the lovers. Omran, thus, comments on how justice is being manipulated by powerful leaders. He illustrates how their dark judgments affect every aspect of an individual's life. In other words, the playwright comments on the danger that results from putting the fate of individuals, thus the nation, in the wrong hands.

IV. OPHELIA'S SUICIDE AS A CRY FOR CHANGE

Omran's text emphasizes the importance of finding the real truth not any truth covered by the darkest souls. Here, one may draw on Sanders's (2016) argument on adaptations and appropriations:

Extrapolating a particular storyline or character's trajectory from the original and relocating that to a new context, historical, geographical and/ or cultural. The relationship to the original remains present and relevant but it is as if a grafting has taken place of a segment, or rootstock, of the original text (p.73).

To better illustrate the quote, Sanders insists that one of the important aspects of adaptations and appropriations is recreating / rewriting the first source in a different cultural setting. Despite the fact that Omran's Ophelia commits suicide, she is re-contextualized to represent another reality from that of Shakespeare's. When Gertrude asks Actor 6 to testify and tell the truth of who committed "the act of lust" in the holly place, he refers to Ophelia, the innocent, who was convicted of treason, and thus, condemned to death. Shocked of this accusation, Ophelia commits suicide as she does in Shakespeare's play. According to Bloom (1996), Shakespeare's "Ophelia is too virtuous for this corrupt world which will prostitute her to its ways if she does not retreat into a cloistered religious life" (p.70). In Omran's play, one may view Ophelia's behavior within the sociopolitical, historical and cultural conditions of the 1980s in most Arab countries. In this sense, Ophelia, like millions of Arabs youths, is deprived from defending herself and is victimized by society. Ophelia's voice is simply suppressed as rulers in Arab countries brutally silenced dissident voices and tightened their grip on their thrones.

Omran depicts Ophelia as too innocent to be involved in the political life and unaware of her surroundings. When accused of treason in the holly place, she is not even able to defend herself against the accusation. In this sense, Omran is commenting on the way justice was carried in some Arab countries which were under martial laws. Youths back then

were unable to have a fair position in society through which their voices and concerns were to be heard. Ophelia's suicide indicates that she does not even believe in justice, and therefore, she seeks another form of justice in another world in which her innocence would be proclaimed. Indeed, it appears that Arab youths, just like Ophelia, do not have a medium through which they speak due to the lack of democratic channels and institutions.

In his reading of suicide as a social, cultural and political phenomenon, Durkheim (1952) argues that social "uprisings" minimize the risks of suicide while oppression increases them. Durkheim (1952) thus concludes that "suicide varies inversely with the degree on integration of political society" (p.167). Following Durkheim's argument, one may view Ophelia's suicide as a sign of Arab youths' inability to access their country's "political society" due to continual exclusion and marginalization. Her suicide implies that her voice is suppressed. Ophelia, just like Arab youths, has felt suffocated and she does not have a medium through which she can defend herself and prove her innocence. Due to the fact that nobody wants to hear her story, she commits suicide. For Durkheim (1952), "No living being can be happy or even exist unless his needs are sufficiently proportioned by his means In other words, if his needs require more than can be granted […] they will be under continual friction and can only function painfully" (p. 207).

Ophelia's innocence in Shakespeare's tragedy and in Omran's adaptation may indeed indicate her inability to live in the corrupted world that both Shakespeare and Omran dramatize. Ophelia, or youths in this sense, decide to find an alternative reality in order not to "pollute" their innocent souls like those inside the castle. Omran borrows the same lines in Shakespeare's *Hamlet* but attributes them to Polonius rather than Laertes when he says: "an angel returned to Heaven. There is no need for your superstitions on Earth. Let her rest […] and from her fair and unpolluted flesh May violets spring! Farewell, o my beloved daughter" (Carlson & Livin, 2015, p. 195). Siding with his daughter, Polonius starts questioning the way justice is executed by society. Hamlet, meanwhile, accuses him of being the cause of his daughter's death which clearly indicates that Ophelia, as a representative of youths, is not only dismissed socially, politically and culturally, but she is also brutally oppressed by her own family as her father does not adequately defend her in front of Claudius.

Polonius's belated defense of his daughter's honor after her death can be interpreted as Omran's calling for understanding young people's need for freedom and democracy to enable them contribute to their countries' socioeconomic development and progress. For Sanders (2016), most writers appropriate Shakespeare out of "political commitment" (p.67). Omran, in this sense, calls for creating an economic, political and social dialogue between the youths and people in authority to integrate youths in politics, on the one hand, and, on the other, to enlighten the government into other solutions provided by youths; this for Omran is the truth that Arab governments need in order to reach the desired economic boom.

Polonius's anguish for losing his daughter can be seen when he attempts to choke Gertrude who thinks that he is just "tickling" her. At this point, Polonius expresses his grief by telling Gertrude: "everything in you explodes with feeling, except your conscience […] *in the heart of man who has lost his daughter*" (Carlson & Litvin, 2015, p.199, emphasis added). Thus, one may argue that by committing suicide, Ophelia has awakened her father's conscience and consciousness. This reflects the important role that youths play as whistleblowers in society. In this sense, Ophelia's suicide can be compared to the act of self-immolation by 26-year-old Tunisian fruit and vegetable vendor Mohammed Bouazizi who, in December 2010, set himself on fire and was thence dubbed as the father of the Arab revolution (Herrera & Mayo, 2012). Youths' participation, for Omran, is indeed crucial in understanding truth. For him, there is no truth without an active participation of youths in politics.

In his article "Youth, the 'Arab Spring,' and Social Movements," Anderson (2013) argues that Arab youths have been subjected to a reductive statistical and economically-deterministic lens and have been apprehended primarily "as part of a demographic 'bulge' whose hefty scale, combined with dim employment prospects […] have made it a harbinger of potential instability" (p. 150). Anderson maintains that "scrutiny of prior revolutions and world historical revolutionary upsurges" makes us cautious before rushing to hasty conclusions as major transformations "have seldom unfolded in a unilinear, uncomplicated, or easily predictable fashion" (p. 153). Commenting on the role Arab youths played in the Arab Spring, Anderson argues that "contemporary youth activism in such a fashion illustrates their place in conceiving new modes of collective action and redrawing the bounds of the political imagination in the Arab world" (p. 154). In other words, Bouazizi's self-immolation has surprisingly and unexpectedly instigated a collective action the ramifications of which are still resonating in the Middle East.

In the light of Anderson's analysis of Arab youths' involvement in social and political change in the Middle East, one may regard Omran's depiction of the effect that Ophelia's suicide leaves on other characters such as Polonius and Hamlet as his prescience of future youth-led uprisings and insurrections in the Arab world. For instance, when Polonius tells Gertrude "there is no longer anything beautifying my life" (Carlson & Litvin, 2015, p.199), he means that the innocence of youth, represented by Ophelia, could have saved everybody's fate including himself. The loss of the innocence of youth; therefore, entails the loss of hope and beauty in life. In this respect, unlike Litvin's reading of Abu Fawanees's character, we argue that Abu Fawanees is indeed Omran's voice in the play. While providing statements here in there, it appears that the affirmative sentences told by Abu Fawanees are the direct messages Omran wants to give under a new character that does not exist in Shakespeare's text.

Abu Fawaness comments on Ophelia's suicide by saying that "if there are great storms, the weak and vulnerable can do nothing but run […] if they can even do that" (Carlson & Litvin, 2015, p.200). This indicates that when chaos

dominates society, for Omran and Abu Fawanees alike, it is better to withdraw. According to Sanders (2016), "seeing things from marginal or even offstage characters' point of view is a common drive in many adaptations and appropriations" (p.74) which again reminds us of one of postcolonial theory's main tenets of writing back to the centre. Omran's focus on secondary characters stems from his belief that Hamlet is less relevant to the representation of current issues in the Arab world. In this sense, Ophelia's experiences are more telling and of interest than those of Hamlet since he is already a part of the nation's governing elite and enjoys, as one of the actors clearly indicates, the privileges and benefits the ruling class affords itself.

Ophelia, who lives in another world now, is able to converse with Hamlet and reclaim her right. The truth she was not able to reveal while alive, is revealed after her death. She says:

> There are things I would like to say. Why did you all convict me of a sin I did not commit even though you knew of the extreme injustice that occurred? Why don't you make the connections? Isn't it wiser to punish the man who knew of the crime that his wife committed? He did not bother to blame anyone else for it, so as not to accuse the innocent (Carlson & Livin, 2015, p.204)

Indeed, Ophelia's access to the world of the dead not only leads her to find self-esteem and reveal the truth about the sin in the holly place, but she also reveals to Hamlet how his mother, Gertrude, is in fact the murderer of her own husband. Omran implies that maintaining dictators and corrupt rulers leads to criminalize innocent people like Ophelia who took her own life after being deprived of voice to defend herself in a country run by murderers and killers. Ophelia, just like Arab youths, finds herself torn between submitting to the rulers and muting her concerns or revolting and starting the process of change. Ophelia's suicide opens Hamlet's eyes and awakens his conscience and consciousness just as Bouazizi's suicide incites Arab youths, resurrects their dormant hopes of change and freedom, and encourages them to shrug off feelings of fear and intimidations.

In this sense, Ophelia represents the voice of truth, wisdom and youth, in short the voice of revolution. By revealing the truth, she is able to enlighten Hamlet about his mother's betrayal and murdering his beloved father. While her voice fades away and disappears from the stage, Hamlet's father's voice reverberates to declare that Gertrude is a "snake" (Carlson & Litvin, 2015). Ophelia offers Hamlet's father a space to reveal the truth that is not revealed to the people of the kingdom earlier. Hamlet vouches himself to Ophelia who refers to herself simply as a "mirage" (Carlson & Litvin, 2015). She tells Hamlet that he "can't get truth with falsehood. Vanity seeks in vain […] your tragedy has become a comedy" (Carlson & Litvin, 2015, p. 209). Ophelia is the voice of the future, change and truth. She tells Hamlet that he is not the tragic hero who was immortalized, but his tragedy changed according to the concerns of time. For Sanders (2016), "literary archetypes enact and re-enact the activity of storytelling, and Shakespeare has provided a repository of some of the most familiar stories of Western culture" (p.82).

Ophelia's quest to unveil truth influences Hamlet. Considering that both Ophelia and Hamlet are representatives of youths' values, concerns and ideals, they reveal the truth, and thus, they instigate a revolution led by the youths. The actors' rebellious attitude of not following Shakespeare's text can be interpreted as a revolution made inside the theatre, and thus, it represents Omran's prophecy of the Arab Spring. The actors say "we have faith in what we do. And there's no shame if our faith brings us to a stage of confidence. As for pride, it is better than modesty" (Carlson & Litvin, 2015, p. 214). That Omran imbues his actors with confidence and pride reflects his belief in the necessity for change to preserve the pride of the youths and the nation at large. Seeking a better life for Omran is fueled by a rebellion the same way the actors rebel against Shakespeare's text.

The relationship between the director and the actors can be read as another allegory of the leader and his subjects. While the director insists that the actors should stick to their lines, they rebel against him and refer to him as somebody who is both "unjust" and "ignorant" (Carlson & Litvin, 2015). The actors want to represent their reality on stage. They do not want the audience to sympathize with Hamlet; rather, they want to reflect the reality of the audience and Arab citizens who endlessly experience financial problems. In other words, the actors draw the audience's attention to the fact that Hamlet is less relevant as a character to the contemporaneous Arab context because he belongs to the ruling class and his sufferings are nothing when compared to those of ordinary people's quotidian struggles and drudgeries. In this manner, Omran's actors draw people's attention to the hard conditions they endure. Actor 5 says that no sympathy can be shown towards Hamlet as he is neither "unemployed" nor is unable "to pay for his home" (Carlson & Litvin, 2015, p. 214). This statement reflects the hard situation that millions of people endure in Arab countries.

Omran ends his play by a call for a revolution in the Arab world for dark times need to end. Actor 3 insists that ignorance of the socio-political situation kills the entire country. The population must not be as a "herd that [does] not know when it would be sent for slaughter" (Carlson & Litvin, 2015, p.217). They should, however, be aware of the "darkness" that roams in every "direction." For Omran, humans do not have a "tongue" to eat with only; rather, it is a tool for change and restoring justice. Omran writes: "and we know, as they know, that the tongue is not only good for tasting food. One can also speak with it. The lanterns spoke even as oppression darkened the streets" (Carlson & Litvin, 2015, p.217). The importance of having a voice for the playwright is the same as the light distributed by the lanterns even in the darkest nights; light always finds its way through darkness.

Omran, moreover, comments on the situation in modern Arab societies whereby most people work so hard to win their bread of the day. *A Theatre Company* highlights the reality of Arab societies in which the "distance between the workers and the eaters widened" (Carlson & Litvin, 2015, p.218), which is a fact perceived in most Arab countries. The

playwright's implicit call for revolution is mainly to reduce this gap and perhaps restore what can be restored before it is too late. Omran's prophecy of a revolution that topples Arab dictatorship and restores democracy is indeed hinted at in the final line of the play in which Actor 5 says: "Solomon the Wise died leaning on his staff […] while he was supervising the workers and builders […] urging them to work" (Carlson & Litvin, 2015, p. 218). Actor 5 likens the director to King Solomon and refers to him as a "statue […] See him [director] standing, leaning on his staff –or is it a cane? He will not move until or unless someone grabs his staff" (Carlson & Litvin, 2015, p. 218). In this way, Omran points out how both the director and Solomon rely on the staff as a tool that represents authority. By establishing this analogy, Omran reminds people and rulers alike that power is not eternal. Similar to Solomon's useless powers against the reality of death, Omran warns the rulers that power is doomed to fade away one day. For Actor 5, it is indeed mandatory to take the staff from the ruler to urge him to "move" and this is actually Omran's call for revolution against rulers. The playwright's use of Solomon's story is an allegory that indicates how a ruler when he reaches power never gives it up until his death. In this sense, revolution is crucial to force the ruler to step aside. Omran ends his play by pointing out how vulnerable a ruler is if people defy and challenge him. However, if they decide to remain submissive and weak, they will continue to be ruled by the same tyrant and his offspring.

V. CONCLUSION

In short, this paper has discussed Omran's re-writing of Shakespeare's *Hamlet.* Omran adapts/appropriates Shakespeare's *Hamlet* because it is a universal text through which he can project his social, political and cultural concerns. Moreover, this paper has examined how Omran adopted some features of Shakespeare's Ophelia while changing others. This difference between the source text and the adaptation /appropriation might be due to the different concerns that are "relocated," as Sanders explains, in Omran's time that did not originally exist in Shakespeare's. Changing the Bard's script, therefore, is to reflect the rougher reality of the MENA region. By taking the theme of youths' struggles against authority as a primary focus, this paper has highlighted how Ophelia's struggle in the play allegorically stands for the Arab youths' battles in the entire MENA region. Omran's text shows the hardships that youths suffer from to restore justice in their countries.

In the light of recent youth-led uprisings in the Arab World, one may argue that Omran's adaptation has prophetically predicted the Arab Spring. Just as Mohammed Bouazizi's act of self-immolation in 2010 ignited protests in Tunisia and elsewhere in the Arab World, in Omran's play, Ophelia's suicide is a catalyst for change and transformation as her death reveals hidden facts and unveils the suppressed truth. Eventually, the actors in Omran's *A Theatre Company Found a Theatre and Theatred Hamlet* revolt against the director, transforming the play into a performance that addresses Arab people's daily concerns and affairs. Thus, in Omran's adaptation of Shakespeare, Ophelia's suicide ironically makes her speak on behalf of millions of Arab youths who have been oppressed and marginalized for decades.

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The Ideal Situation in Fanny Fern's *Ruth Hall*: A Feminist Viewpoint

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Abstract—this research provides an insight into American women's lives and the historical incidents in the nineteenth century. Within the nineteenth century, there was absence of equality between women and men. In nineteenth-century society, men were accepted to be stronger than ladies, both physically and mentally. This research strengthens the existing theory about women's writing. It can also be used as a starting point in further research to obtain more perfect women's writing research results. Via a context-oriented technique, our research plans to investigate the effective ways through which Ruth fought against patriarchal society to achieve her freedom and her dreams from feminist theoretical viewpoints. According to the analysis, *Ruth Hall* is the public expression of rage by a feminist and is used as a political-strategic instrument. She believes that God gave women the right to be intelligent and acquire talent so that, as Fanny Fern has, they should be able to use this ability by writing. The novel was willing to clarify how some females were able to resolve the injustice they were left with.

Index Terms—domesticity, feminism, gender, self-reliance, social class

I. INTRODUCTION

Female writers have the power to empower other women and influence history. The challenges that they faced as writers and as women in the nineteenth century generally came from critics who "did not believe that women could express more than half of life" (Showalter, 1985, p. 79). These writers typically spoke out against the patriarchal society and the traditional gender roles that women were forced upon. According to Tongra (1995), Fanny Fern was mainly a social critic who stood firmly for such causes as women's rights, women's education, and equal opportunity for all, regardless of gender, age, and ethnicity. Joyce Warren (1994) claims that "Ruth Hall was a revolutionary book because it threatened to subvert the male-dominated power structure of society by suggesting that women get some money for themselves" (p. 129). Ruth slowly claws back pride and power, as the nineteenth-century women's fiction attempts to persuade women that they can recreate themselves (Harris, 1991). As a widow, Ruth struggles to get any good work. The frustrations are vividly portrayed in the novel, from the low wages for skilled workers and home sewing work to the complicated application procedure for a school teaching post.

The text negotiates these values to encourage female resistance and improve women's role in nineteenth-century society. Marginalization places women at the margins of society, while resistance transpires when new strategies found in thinking, and living with others. Ruth's resistance is a tool to revolt against unfair social norms and traditions. Nineteenth-century culture strategically used fear as a weapon to oppress and marginalised women. The feminist proposals "expressed in the debate some of the major pending issues of feminism, such as diversity and multiple forms of combined discrimination" (Leon, 2002, p. 27). Friedan (1963) states that "women frameworks and language is used to express their economic, social, political and sexual subordination to men" (p. 132). Ruth Hall is one of these frameworks that fight against subordination Fanny Fern, through her novel, interpreted the meaning and power of freedom. She took feminism's power as a topic by using the feminist literary approach. Ruth Hall spreads a vision that emphasises individual rights, allowing women like Ruth to maintain their existence in the public domain. Ruth Hall challenges the stereotypical society to achieve her ideal life. She leads a fair life by beginning a career to keep her daughters. As powerful female figure woman, she hoped for a better future, as "she was too sensible a girl to weep a lot" (p. 11).

Overall, Fern's *Ruth Hall* states that women deserve freedom. The ideal situation, she peruses, is mainly to be socially and financially free. She fears nothing to achieve her dreams and free herself from the confined domains of the nineteenth century. Her original motivation is to win over society's oppression, and so she works her way out of the domestic sphere.

II. LITERATURE REVIEW

Autobiographical Personae in Ruth Hall
Like many sophisticated female figures, Sara Payson, who wrote and created a free feminine domain, is a leader.

That character launched her into one of the most lucrative jobs that any American journalist of the nineteenth century enjoyed. She released the novel Ruth Hall at the peak of her popularity, a novel that merged autobiography and fiction by using three fictionalized but autobiographical voices Ruth Hall, Floy, and Fanny Fern. As per the autobiographical consensus of Lejeune (1986) (an early contribution to the theory of autobiography), autobiography and fiction exist as distinct entities and mislead audiences when merged. Lejeune argues on auto biographers telling the reality when they construct autobiographical identities. For example, Anderson (2006) exposes the challenge of accurately describing oneself, announcing that "there is only writing in the end" (p. 12). Stating that personalities are much more paradoxical than can be grasped by the autobiographical I, Anderson (2006) states that no author can clearly seize the persona that the writer relate; thus, writer cannot be authentic. The personal autobiography is even more questionable to Sayre (1994), claiming that "the person who writes is never precisely the same as the person who has lived. In a sense, every auto biographer is a "ghost" (p. 16). Patron seems to truly understand that when she begins her novel, she cannot resist fictionalizing herself. Rather than escaping "truth" problems, she capitalizes on what might be considered fiction inevitabilities by fragmenting the self into different voices and lives in conflicting universes.

In "Writing a Self," Schmidt (1992) suggests that "Parton's multiple voices build a room for self-representation while securely protecting her behind what he calls fictional layers, layers that allow Parton to preserve her core identity while constantly regulating her real, crafted self "(p. 19). Harris (1988) positions her discussion of the fictional identities in Ruth Hall into a debate about the double style of the narration of Parton, a duality marked by different styles of writing: one style is marked by its romanticism and its attention to traditional femininity and domesticity, and the other by its irony and possible submission. In Ruth Hall, Harris and Schmidt accurately define multiplicity; a simple change would enable a more precise understanding of this aspect of Parton's work. As Schmidt (1992) states, instead of Parton hiding within layers of fiction, I believe that Parton employs both fictional and autobiographical elements to claim her existence. That is, as the core of her autobiographical novel, across her three personae or self-variations, Ruth Hall, Floy, and Fanny Fern, Parton creates a multi-layered, fascinating, and magnificently mysterious identity. The audience understands Ruth's nature by the insight in other protagonists' discourse, often through direct comparison with the other characters. It is essential, however, that during the first half of the novel, Ruth does not define herself, "leaving the process of defining Ruth entirely to the other characters" (Harris, 1988, p. 619). Ruth's silence represents Parton's previous personal experiences. She resided in isolation before shifting to writing, subject to family and social constraints, and criticizes a society that allows external voices to define women completely. Via Floy, Ruth mange to prove her vital social existence; Floy is a persona that Ruth can freely shape, to communicate with audiences. To both Ruth and her readers, who together describe Floy, Floy becomes a physical entity. These fictional readers create connections with Floy; they connect in quite concrete ways with her, and she becomes tangible through those experiences.

The novel aims to construct, not to repeat, so she eliminates the restraints of authenticity by removing her tie to the "reality" and thinks of a world that follows its laws. Nevertheless, Parton gives the self-authority by using autobiographical elements. Parton describes her transition as a woman and author through autobiography factors, and she gets the appropriate neutral position through aspects of fiction to undergo additional development. Her self-discovery is a lifelong journey that is in constant change. The use of fictionalized self by Sara Parton makes her an essential predecessor to the author.

III. RESEARCH OBJECTIVES

The research objectives are formulated to organize the investigation of domesticity. The objectives illuminate the investigation path to strengthen women's position in the nineteenth century:

1. To investigate Ruth's moral, social, and ethical marginalization in the novel.

2. To suggest the practical means through which Ruth can achieve self-realization and social freedom in the repressive domestic sphere.

3. To explore the ideal situation which Ruth aims to achieve for herself and for nineteenth-century American women.

IV. RUTH HALL'S IDEAL SITUATION

A. Aspects of Ruth Hall's Ideal Situation

Ruth Hall challenges the stereotypical society to achieve her ideal life. She leads a fair life by establishing a career to keep her daughters. She found employment; Ruth Hall had been accepted in the office of "The Standard" (p. 147), she got a job to support her family just like men. Ruth got a powerful character," She had the courage to call things by their names and the independence to express her boldly" (p. 156). She feared nothing to achieve her dreams and free herself from the nineteenth-century confined domains. Ruth reclaimed her daughter, announcing that "the mother can, the mother will, I have already earned enough for their support" (p. 214), standing against the well-known men's tyranny. "She struggled bravely and single-handedly" (p. 206) to secure her existence and to protect her daughters. Ruth did not want to find an independent social sector but to express her inner thoughts to the public domain. Ruth wanted to succeed in her personal life and spread her experience among the public. She wanted to inspire other society members, encouraging them to "consider what is to be done" (p.11). "Public were busying themselves in conjecturing who "Floy"

might be," her readers said that "those pieces have got the real stuff in them "(p. 158).

Ruth used her realistic sense of life to establish a strong bond with her readers. One reader addressed her once, saying, "God bless you, my unknown sister," while another said that "Floy that I am not mistaken in thinking that we both lean on the same rock "(p. 159). Ruth is one of them who is able to achieve her idle situation; that's why she achieved imminent success. Now Ruth's hair "flow about her face "(p. 211); she can be free now. She can "dance from room to room with a careless glee of a happy child "(p. 54), Ruth dreams of freedom, and it is the time to enjoy her achievement. Ruth is "unable to repress the flow of spirits consequent upon her newfound freedom" (p. 51). Ruth is now free; she can support her daughters and express her personal views. Her children will not suffer as she did; she will provide them with better chances. She did not even hear the whir - whir of the odd lodger in the attic "(p. 199). Ruth's idle life became full of success and freedom; her immense success started to spread to her community as well. Now her articles spread all over the whole city and she is now very well known. Ruth receives love letters, friendship, and business that" prove that she has won the public ear" (p. 177). Ruth starts to affect society; the audience wonders if she enjoys her triumph half as much as them. Her impact reached out to the male domain; a male reader wrote a letter saying, "I am a better son, a better brother, a better husband, a better father" (p. 211). She hoped to secure a free domain and encourage others to follow the same practices for her. She is able to re cognize her own oppression by stepping over a tyrannical society. Ruth Hall provides a useful model of fearless expression, as she encourages women to relinquish false notions of justice and delicacy through claiming their rights.

She wishes females to relate their own lives with Fern's novel and define that rage at male members is acceptable and possible. A female reader once said, "We shall meet Floy, but it will be where tears are wiped away (p. 159); Ruth and the reader became a unit fighting for their rights. Ruth Hall created a successful female that manage to win over tyrannical and hypocritical men in her quest for professional and economic independence. Ruth is personally acquainted with her readers. Resistance is a duty for Ruth to spread awareness among other women. Ruth's idle situation is understood as a basic fact of the domestic heroine's emotional victory. Represent some of the lively, important debates of the nineteenth-century, Ruth as the women expressed oppression, hope, and victory about the obstacles and possibilities for change in the conditions of women's lives. Ruth Hall demonstrates that white middle-class women can achieve their dreams and aspirations in men's dominant sphere. As a protagonist who did share her traits and values in achieving her freedom, Ruth set it as a role model by her readers. The shift from oppression to freedom fuels a radical change with the restrictive society. She proved that her experience deserves recognition and appreciation. Ruth's idle situation provided a cultural model that encouraged the revolution against the repression of females in nineteenth-century society. Ruth's calling for her rights and her freedom created a new framework for the mid-nineteenth century's expression of female rights. Indeed, her struggle claimed an equal right to feel and express moral outrage at that time. Ruth desired the freedom to retain her daughters, and she was managed to do so because of her strong beliefs and personal qualities.

B. Ruth's Ideal Situation in Terms of Independence

Independence is a primary and recurring theme which reflects Hall's desire to achieve her freedom. Ruth achieved her freedom far away from the restrictive society. Freedom is introduced directly as an outcome of resistance and marginalization. It begins with Hall's aspiration to free herself, and ends "nearing the port of independence" (p. 156). Her original motif is to win over society's oppression; she works her way out of the domestic sphere. "She knew that to climb; she must begin at the lowest round of the ladder" (p. 143). The main character, Ruth, is constantly seeking ways to achieve independence. Since her husband's death, she has always depended on herself and eventually became an unwanted burden. Ruth has been through many painful situations throughout the novel and understands the need for independence. Ruth "struggled on and single-handed "(p. 206) to achieve her ontological sense of life. She "had made an ample fortune, at any rate" (p.228), to support her daughters and lead her life individually. The conflict results in rebellious independence for Ruth and her family. The theme of independence in Ruth Hall presents a new reading of nineteenth-century American society. Ruth develops her notion of independence as a powerful feminist tool. Personal Independence allows Ruth to perform differentiated social roles, including along gendered lines. Independence is a dominant theme that allows her to express herself as social and political identity, as a woman whose perspective and interest may differ from men's.

Men's oppression of her becomes a "manly act "that" doesn't move her" anymore (p. 181). Ruth's independence is how women can be accepted in society; this can be achieved through education, knowledge, and hard work. Independence should not be defined as an individualistic situation but as an essential element in flourishing social existence Fanny Fern manages to describe the independence of women through the main character, Ruth, who has freedom in her thoughts without being restricted by her society. Ruth did not manage to gain her independence, but she encouraged others. All the events that Ruth had gone through in her life, because of her independence, had a result that finally made her aware of the truth and brought it to wisdom and freedom. The theme of independence is a vital element within the novel of Ruth Hall. The thematic feature depicted a deeper level of female capabilities in general and Ruth in specific. The theme has a philosophical limit along with stylistic usage.

C. Ruth's Ideal Situation in Terms of Language

Fan Fanny Fern used symbolism as a literary element to flesh out her characters and clearly explain Ruth's ideal

situation. Symbolism shaped fern's writing style, and she used it to advocate for a feminist perspective in the nineteenth century. Through symbolic language, Ruth's hate for injustice and desires for liberation are depicted throughout the novel. Audience stated that Ruth Hall manages to effect 'every phase of the human heart" (p. 214), contacting Ruth's collective experience, which led to her Idle situation. The heart phase stands for all the societal oppression, life obstacles, and the harsh individualistic behaviors Ruth has overcome. Ruth's audience expressed her effect upon life, for her that "repay many weary hours" (p.211). The writer used weary hours to indicate the hard time that Ruth bypassed to achieve her freedom. Like a restless spirit, Ruth fought to earn her desired way of life. The symbolic language is used to connect oppression, resistance to freedom. Ruth expressed her journey from oppression to freedom through her "magic pen" (p. 188), stating that personal talents and insistence could be a way out of a confined domain. Ruth had an optimistic view that was clarified through symbolic language when she advised her daughter, "You mean how frightened you were after the fire, "coding her wise perspective for the previous obstacles. Using symbolic language was able to construct a vivid and realistic sense of achieving her ideal existence. The way events are expressed in language is defined by an author's writing style, which is not accidental, trite, or secondary. The impact of a writer's use of language and literary elements is crucial to understanding Ruth Hall's content. Ruth's revolutionary attitude is skillfully revealed through the use of symbolism. The novel's symbolism and language speak for women's liberation, which gives the feministic approach a depth that explicit and straightforward language cannot match. These literary stylistic elements enable the reader to comprehend more abstract concepts. The novel creates the ability to communicate the females' goals on several levels and various people.

Ruth Hall's descriptive language enriches and deepens the meaning of the female experience. The reader gains a clearer sense of what the author seeks to portray through description, narration and the use of metaphors. To convey the concept of freedom, the author has employed a variety of styles. The writer generated imagery to inspire emotional compassion for partitioned females using skilled figurative lexicon and figures of speech to persuade the reader through emotional appeals of feminine free domain conveying the capabilities of women in the nineteenth century. The language described Ruth's ideal situation and her feelings towards freedom. Ruth's spiritual relief by achieving her idle life was illustrated in illustrative imagery as in "she has stood singing on its breeze she has laid weeping in its gloomy valleys" (p. 214). Ruth now overcomes every obstacle, and tears are replaced with joy. After suffering from oppression and harsh living conditions, Ruth has a luxurious life, "flowers strewn her pathways "(p. 214). The descriptive style has successfully depicted the impact of resistance in Ruth's life. Ruth "dreams that she roves" with her children "through lovely gardens, "and she is currently rolling with them in her carriage. Her mornings are "bright and fair" (p. 246); she can enjoy her triumph regardless of being a female. The language acts as a tool for summarizing Ruth's Experience, as in "old memories were thronging thick and fast, upon past joys, past sorrows, past sufferings and the heart which felt them all so keenly" (p. 247). Through language, readers can realize that challenging conditions will end one day, and it will be just memories. The descriptive language and the use of metaphor reflected Ruth's idle situation and her freedom. The language was used to describe Ruth as "as the golden orioles, whose hanging nests swayed to and from amid the glossy green leaves" (p. 21). The writer, through language, inspects Ruth's life and her inner feelings to allow a realistic conceptual frame. Ruth did not want to simply find an independent social sector but to express her inner thoughts to the public domain. Ruth wanted to succeed in her personal life and spread her experience among the public. Fanny Fern used language to spread this quest to the domain and fuel the revolutionary spirit. Through language devices, the author conveys vivid images and creates the drama of Ruth's achievement. Ruth Hall was able to influence the audience's perceptions and thinking to some extent. The novel enables us to comprehend and sympathize with people who live lives that are either quite unlike our own or very close to our own.

V. Conclusion

Usually, females are not weaker than men, but mostly because they lack education. Worpole (1983) says "Working-class writing in all its forms offers an invaluable range of understanding of the dominant forms of oppression and division and is an integral part of an active and participatory working-class politics" (p. 50). This research strengthens the existing theory about women's writing. It is also a starting point for further research on women's writing. This research can help readers to better understand the lives of women in a patriarchal system, including how they survive and acquire equal rights with men. Many novels have led to unprecedented changes in society. Literature reflects norms and values of society and reveals the ethos of a culture, as well as the processes of sophistication and struggle (Duhan, 2015). Society is formed by a group of individuals with reliable and consistent relationships. The study evaluates and observes the female's quest for freedom and helps women to achieve their freedom.

The feminist theory studies women authors and their writings and resistance. Feminist discourse revolves around several main concepts, such as resistance, freedom, power, equality, dream, and womanhood. Feminists resist unfair social conditions and the suppression of their rights. They demand the power to decide their fate and lives. They dream of equality and living in equal functional and political spheres. Ruth Hall is a real implementation of feminist values. The protagonist struggles for her freedom and dream of equality. Fanny Fern portrays a perfect "true woman" identity. Fern's application of gender and oppression in her novel is the genuine application of feminist values. She created a heroine who compares to some of the heroes of men's fiction, one who overcomes great odds to achieve success. The

study defines the ideal situation based on freedom, independence, and social rights. Exploring Ruth's experience, in fact, means exploring the feminist approach generally.

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A "Thinking for Speaking" Study on Motion Events' Lexicalization and Conceptualization

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Abstract—This paper investigates the lexicalization of Motion Events by Chinese EFL learners and the reflected language-specific conceptualization patterns from their language use. The researcher aims to explore the implied relation between language and thought through the observation of language users' online thinking for speaking data. The current study used the classic *Frog Where Are You* story narration task to collect linguistic data of English motion event expressions from 30 college students from China and the United States. The results indicate that the way of thinking in the Chinese mother tongue can influence the participants' choice of vocabulary and sentence structure in verbalizing motion events. With the improvement of language proficiency, Chinese EFL learners are more likely to produce similar target language lexicalization patterns as their counterparts of English native speakers. The research may provide evidence for thinking for speaking linguistic relativity and some implications on foreign language acquisition.

Index Terms—motion event, lexicalization, linguistic relativity, language and thought, cognitive linguistics

I. RESEARCH BACKGROUND

Space is an important concept in human perception about the world. And through their embodied experience about location and motion, human beings get to know the physical world they live in. The linguistic expressions used by speakers of different native languages on the same motion events may reflect similarities and differences in their understanding and conceptualization of space. In turn, the spatial lexicalization typology difference between languages can have some impact on language users' choice of vocabulary and other semantic components and their strategies in information arrangement at sentence level. By studying the motion event expressions made by bilingual and monolingual users of different languages, implications may be found about the relationship between language and thought. This current research aims to explore motion event lexicalization differences between English native speakers and Chinese adult EFL (English as foreign language) learners and their cognitive conceptualization reflected during the process of target language production.

A. Literature Review

Research on Language typology based on motion event lexicalization (Talmy, 1985, 2000a, b) and exploration into language and thought relation is gaining momentum in the past two decades. Following Slobin's thinking for speaking approach (Slobin 1996a, b, 2004), many scholars researched on motion event lexicalization typology and the space cognition across languages from the perspective of language acquisition (Bowerman & Choi, 2001; Cadierno & Ruiz, 2006; Hickmann & Hendriks, 2010; Ji, 2009; Bylund et al., 2013; Aveledo & Athanasopoulos, 2016; Aktan-Erciyes, 2020). Researchers carried out child language development observation, wordless picture book elicited narration experiments on bilinguals or foreign language or second language learners, and other cognitive or psychological linguistic experiments to find out the relationship between language and thought by focusing on the motion event lexicalization development, variations and acquisition. Scholars conducted cross-language studies bilinguals and monolingual children and adults of English-Korean (Choi & Bowerman, 1991), English-Spanish (Slobin 1996 a, b, 2004), English-French (Hickmann & Hendriks, 2010), Spanish-Danish (Cadierno & Ruiz, 2006), Turkish-English (Aktan-Erciyes, 2020), and other languages. However, not many studies were done on the motion event lexicalization acquisition with adult English learners of Chinese.

A similar trend is evident in the research literature of motion event lexicalization and language acquisition in China. Jiang Yanyan and Chen Wanhui summarized the research of Chinese language motion events in China since the 21 century, and found that scholars mainly focused on the lexicalization typology of motion events of English and Chinese through theoretical description and just a limited number of studies were done by applying empirical experiment or language acquisition approach (Jiang & Chen, 2019). Zeng & Bai (2013) and Zeng (2017) conducted Chinese EFL learners' voluntary and caused motion event acquisition studies and found that at different proficiencies, Chinese learners of English demonstrated clear differences in their Path information lexicalization and complex motion event verbalization. Ji and Hohenstein (2014) and Ji (2019, 2020) produced a series of experiments with English and Chinese monolingual and bilingual speakers about their motion event lexicalization to explore the linguistic relativity thinking for speaking hypothesis, the influence of L2 proficiency on L2 learners' target language production, and the dynamic relationship between target language acquisition progress and cognition pattern shifts. Based on cognitive typology and

hypothesis theory of speech thinking, Liu Caixia studied the expression of motion events in second language acquisition writing by Chinese learners (Liu, 2012, p.19-20).

It is apparent that empirical research on how the English competence level of Chinese adult EFL learners may influence their lexicalization of spatial motion events is still limited at present. Therefore, it is significant to further explore how Chinese EFL learners conceptualize and lexicalize motion events and how mother tongue and target language linguistic differences reflect the language specific way of thinking and cognitive patterns.

B. Research Objective

Since different languages have their own sets of vocabulary and grammar options for encoding motion event messages, foreign language learners may produce sentences and expressions with some of their mother tongue features. Such mother tongue thinking and cognition patterns can be revealed in the semantic arrangement and information structure of their language expressions. The researcher wants to find out how Chinese adult EFL learners encode motion events in English and what lexicalization features and linguistic patterns can be observed. By analyzing and comparing the participants' verbalization of motion events, the researcher hopes to get a glimpse of the implied space motion event cognition patterns by users of different languages. In the light of "thinking for speaking" linguistic relativity hypothesis (Slobin, 1996a, p.76-90), the research targets how acquiring a new language can mean to learn a new way of thinking and how mother tongue thinking and cognitive preferences may influence the target language acquisition. The research may also shed some light on how an understanding of the English way of spatial motion event conceptualization and lexicalization can facilitate Chinese adult learners of English's target language acquisition.

II. OVERVIEW OF RELATED THEORIES

A. Lexicalization Typology of Spatial Motion Events

In cognitive semantic studies, Talmy (1985, 2000 a, b) proposes a cross-language typology based on the lexicalization patterns of motion events. According to Talmy (2000b, p. 55), a typical motion event as conceptualized in human language comprises four basic components of the Figure（the moving entity, animate or inanimate）, Ground (the reference object of the moving entity), Motion (the moving and action) and Path (the course and track of the movement including the origin, end and process) . For example, in the sentence "The dog fell off the window." The Motion Event conceptual elements of FIGURE is lexicalized by "the dog", MANNER and MOTION by "fell", PATH by "off", and GROUND by 'the window". Languages in the world are divided into satellite-framed and verb-framed types depending on whether the PATH-component in a motion event can be expressed in a satellite (e.g. English prepositions or adverbials such as in, onto, out) or in the verb itself (e.g. English verb such as enter, exit). Revisions and additions to this lexicalization typology theory have been made in the past decade. It is argued that English is a typical satellite-framed language with the PATH element denoted by the satellites while MANNER is usually incorporated with MOTION in the verbs while Chinese is considered a pro-satellite or equipollently-framed language (Tai, 2003; Slobin, 2004, Chen & Guo, 2009). In English, the concept of PATH in a Motion Event is often expressed by a preposition that represents a change in spatial position while in Chinese the PATH element can be presented in different lexical and syntactic components in a distributive way (Zlatev, 2007; Chen, 2014). It is under this lexicalization typology that the current study conducts its linguistic data analysis.

B. "Thinking for Speaking" Linguistic Relativity

As Whorf's linguistic relativity (Whorf, 1956) principle evolves into the current Neo-Whorfism paradigm (Lucy, 1997; Slobin, 1996a, 1996b, 2004; Bowerman & Choi, 2001; Boroditsky, 2001; Chen, 2011), researchers strive to probe how linguistic representation of reality may lead to cross-linguistic distinctions in thought. It is argued by the neo-Whorfism advocates that language creates certain preferences in cognition and channels people's attention in reality. A particular language usually reflects the particular cognition attention and conceptual conventions of a nation. The linguistic conventions of a language often guide the native speakers' attention to certain specific aspects of their experiences in the world. When talking about their embodied experience, such cognitive differences would be revealed. The way language categorizes and linguistically structures the events and perceptions may influence the cognitive process of the language users' mind. Slobin (1996a, b) proposes a "thinking for speaking" hypothesis that speakers of different languages think differently while mentally preparing content for speech. To be more specific, speakers attend to and linguistically encode those aspects of reality that are readily expressible in their language. Although a language can verbalize almost any concept, users of different languages may find different levels of difficulty or ease in verbalizing certain concepts. In language acquisition, the language proficiency may influence the development of language-specific forms of thinking or thinking for speaking patterns.

III. RESEARCH DESIGN

A. Research Participants

30 college students from China and the United States at a Chinese University participated in this research and they were divided into three groups, 10 in each group. Among them, there are two groups of Chinese students, namely the

English major group and the non-English major group, and one group of American students as the control group. All participants from the English major group have passed the TEM-8 test[1]. Students in the non-English major group did not obtain any English proficiency test certificate, but participated in the Chinese college entrance examination English test. All the Chinese participants have lived in China since birth and have been learning English since at least the third grade from their primary school. All American students have lived in the United States from an early age and are native speakers of English.

B. Materials and Steps

The material used in this study is 10 photos chosen from the famous children's story book *Frog, where are you* (Mayer,1969) , which has been used in more than 70 languages in oral description tasks. This is a classic wordless picture story book used for oral or written motion event description elicitation since Slobin' s research in 1996 (Slobin 1996a, b). This book was chosen mainly for the following characteristics. Firstly, there are no words in books, breaking the constraints of language types and understanding. Secondly, the content of books is simple, suitable for any age or cultural background readers. Thirdly, the content of the story is composed of a series of motion events. Fourthly, this wordless picture book can provide different motion event scenes for the analysis of motion events. In order to reduce the hindrance of vocabulary, the observer prompted some potentially difficult vocabulary about objects (such as "cliff, antler, owl") next to the picture, so that the participants' attention is on their depiction of motion event scenes. The experiment was held in a quiet office at a university, and each participant was tested separately. All participants were required to use English to tell stories based on what they read from the book, and they were given the book to browse in advance and were allowed to consult unfamiliar words before they started to narrate. There was no time limit for participants to describe the pictures, and the oral story telling by each participant was recorded for transcription and coding.

C. Coding

The oral narration of the participants was divided into clauses to form the basic unit of the study. Each clause contains a complete sentence. In order to find out as many verbs used as possible, action statements were all kept for analysis. An action statement usually contains a verb representing an action to describe a change in location, position, posture, form or state. There are 1226 action statements made in the English major group, 957 action statements by the non-English major group and 1235 such statements in the native speaker group. The linguistic data were collected from four major lexical categories, namely the type of verbs chosen by the participants, the participants' description of the ground of the motion events, the description of static or dynamic scenes in the picture, the use of spatial prepositions in the process of describing motion events and spatial deictic preference. For the purpose of this research, the researcher divided the verbs elicited by the participants into Manner verbs and Path verbs and Motion-neutral verbs. Manner verbs are those which express the way or mode of motion or movement (e.g. jump, fly, swim, plunge). Path verbs are verbs used to express the origin, course, track or the endpoint/destination of a moving figure in a motion event (e.g. pass, descend, return, exit, come), motion-neutral verbs are those which can express a certain state, posture change or movement, but there is no lexicalized concept component of path and way of movement (e.g. sit, get, move, change). According to this classification, non-motion event related words such as those expressing emotion, dialogue, opinion, abstract concept verb and so on are removed. Plus-Ground or Minus-Ground labels were given to the statements with or without lexicalization of Ground concept in the motion event verbalization by participants.

IV. DISCUSSION ON RESEARCH RESULTS

A. Verb Types

There are a large number of verbs in English and Chinese that can express the key Motion Event conceptual components of MANNER, PATH (Talmy, 2000a, b), which provide many replaceable words for native speakers to make the motion description more vivid. This leads to the question of whether the second language learners can overcome the obstacles of their mother tongue and whether they can use many kinds of words as well as their mother tongue when using the action words of the new language. Although there are a large number of action words in both English and Chinese, there is often no one-to-one correspondence. Native English speakers tend to use specific words with greater granularity, while second language learners tend to use words with less precise meanings. For example, when describing the movement of the bees in the scene of a large group of bees chasing the boy, native English speakers used a variety of verbs such as "fly, swarm, buzz, hum, dash, circle, chase, etc." while Chinese participants' vocabulary was rather restricted with only "fly, chase, follow." When depicting the scene of the little frog escaping from the jar, English native speakers used such diverse verbs as "tiptoe, jump, hop, sneak, step, escape, flee," while in contrast, Chinese EFL learners only presented verbs as "jump, run, escape, get". The Chinese participants often put forward words of the basic action verb categories as defined in the two-tier categories by Slobin (1996a). As it shows in the data collected, Manner verbs used by Chinese EFL participants were not as diverse and at a more basic level of meaning.

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[1] TEM 8 test is Test for English Majors Level 8. It is a national English proficiency test designed for English majors in China. Those candidates who pass the TEM8 test are considered to reach an English proficiency level of C1 and over (proficient user) as correspondent to the Common European Framework of Reference for Language.

This is in conformity of the finding of Slobin (1996a, b). A comparison of the types of action verbs used by the different participant groups is given in table 1. In the experiment, 69 verbs were used in the English major group, 47 verbs were used in the non-English major group, and 80 verbs were used in the control group. The number of verbs used in the second language in the English major group was much higher than that in the non-English major group, which was closer to the control group. A total of 34 Manner verbs were used in the English major group, 25 in the non-English major group, and 39 in the native speaker control group. This indicates that these EFL learners use more English Manner verbs in oral expression as their English proficiency improves. Similarly, the number of path verbs and motion neutral verbs used by the participants in the English major group was larger than that of students in the non-English major group, which was closer to the result of the control group. For example, in describing the bee-chasing-boy scene, the participants used Manner and Path verbs with different granularity.

(1) A dark cloud of bees comes swarming out of the hive, chasing the boy and the dog. (Native Speaker No.1)

(2) A great number of bees flew out, following the boy. (English major speaker No.5)

(3) A lot of bees fly out and they are after the boy and the dog. (Non-English major speaker No.7)

TABLE 1
VERB TYPES

Verb types	English Major Group	Non-English Major Group	Native speaker group
Manner verbs (e.g. tiptoe, jump, thump, hop, step, drop, swarm, buzz, fly, plunge, crawl, sneak, fall, dash, rush, charge, dart, swim, run, land, etc.),	34	25	39
Path verb (e.g. escape, exit, pass, descend, enter, leave, reach, return, fetch, come, go etc.)	24	14	27
Motion Neutral verb (e.g. change, sit, stand, get, lie, lose, disappear, make, see, etc.)	11	8	14
total	69	47	80

B. Ground Specifications

Native English speakers showed a greater preference in explicitly expressing the ground of a motion event (Slobin, 1996a, b). Following the approach by Slobin (1996b) and Cadierno (2004), this study also distinguishes whether Ground is specified in the motion event expression with plus-Ground and minus-Ground categories. Although it is argued that satellite-framed languages may tend to express ground more often than verb-framed and equipollently-framed languages (Slobin, 1996b, p. 201), it has not been confirmed yet. As is revealed in this research, due to the great differences between English and Chinese language typologies, the description of Ground information by English native speakers and Chinese EFL learners were different. Most native English speakers produced a description of ground by conveying the origin, course and/ or ending point of movement through a series of prepositional phrases. In the sentences, verbal prepositional phrases are used to express the movement path or direction of a moving entity. The English native speakers produced such sentences as "(4) The frog comes right out of the tin and jumps out of the window." (Native speaker No.1) While in contrast, the EFL participants used sentences such as "(5) The frog jumped out." (Non-English major speaker No. 1). Besides, it is apparent that native speakers used sentences with a series of path expressions in a conflated way while Chinese EFL participants tended to separate the complex motion scenes in sequence. For example, native speakers produced such conflated sequential Path descriptions as, "(6) The boy and the dog fell off the cliff into the pond." (Native speaker No. 1) In contrast, an EFL learner would say, "(7) The boy fell off the mountain into the water, and the dog fell into the water, too."(English major speaker No. 2). Examples can also be seen in the following sentences.

(8) The deer picks up the boy onto its antlers, rushing towards a cliff and tops him over the edge. (native speaker No.1)

(9) The deer carried the boy on his head and pushed him off the cliff. (native speaker No.2)

(10) The dog too, he fell into the water with the boy from the cliff. (English major speaker No.3)

(11) The little dog ran along the deer and together he fell down with the boy. (English major speaker No. 5)

(12) And then the stag shook its head, making the boy fall to the river, down the cliff. Dog also fell into the river. (English major speaker No.7)

(13) The deer throw the boy down and the dog fell down too. (non-English major speaker No.4)

(14) The deer pushed the boy and dog down. (non-English major speaker No.3)

As shown in table 2, 83% of the students in the English major group described the GROUND while the remaining 27% did not include the GROUND in describing the plot. In the non-English major group, 69% of participants clearly described the Ground information, while 31% of participants ignored the Ground element in their description. 91% of the participants in the native speaker group described the Ground in detail, while only 9% described less. Research participants in the non-English major group tended not to express the GROUND in their description, while those in the English major group used more lexical elements incorporating the GROUND concept, similar to the native speaker group. For example, in describing the scene in which the boy was by the deer antlers and knocked off the cliff, the EFL learner participants produced sentences with less GROUND lexicalization as illustrated in examples (8) to (14). But it

was found that English major participants' sentence production were more similar to those by the control group. This indicates that, with the improvement of English language proficiency, the EFL learners were more aware of the lexicalization patterns of the target foreign language and were better capable of doing so. For instance, (15) The deer broke so hard that the boy and the dog fell off the cliff into the small pond. (English major speaker No.8). It seems that the proportion of GROUND lexicalization increased with the language competence level.

TABLE 2
GROUND SPECIFICATION

	English Major Group	Non-English Major Group	Native Speaker group
Plus-ground expression	83%	69%	91%
Minus ground expression	17%	31%	9%

C. Description of Static Physical Environment

It is interesting to note that Chinese participants inclined to add some static environment description on top of their Motion event description. For example, in describing the chasing of bees, Chinese participant produced such sentences as: "(16) Under the big tree, the bees chased the boy and the boy fell to the ground. There are other big trees around." (English major speaker No.1). And for other picture description, similar static setting introduction can be found. For example,

(17) They came out of the water. It was a pond or a river. (non-English major speaker No.7)

(18) The frog climbed out of the jar. The window is just next to the jar. (English major speaker No. 1)

(19) An owl flies out. The hole in the tree is his home. (non-English major speaker No.9)

It seems that these EFL participants wanted to add environment or context descriptions besides PATH or GROUND information to their motion encoding. Such information is more like a spatial reference system or background description rather than the GROUND element of the Motion event. This may be the reflection of the distributive PATH and GROUND lexicalization pattern influence from their mother tongue of Chinese. As revealed from the data, the static physical environment or setting was described by 4 students in English major group and 5 non-English majors, accounting for 33.3% and 41.7% respectively. In the control group, no students tried to describe static scenes or settings. In contrast, both groups of Chinese students gave priority to the description of dynamic movement, accounting for 66.6% and 58.3%, respectively.

TABLE 3
DESCRIPTION OF PHYSICAL SCENE

	English Major Group	Non-English Major Group	Native Speaker group
Static physical environment description added	4（33.4%）	5（41.7%）	0（0%）
Dynamic motion only	8（66.6%）	7（58.3%）	12（100%）

D. Use of Spatial Prepositions

When using English to describe the setting of the motion events, EFL learner participants of this current study were likely to be affected by grammatical differences, or limited by the mastery of English spatial prepositions, and they could not always express the movement accurately. For example, Chinese EFL participants produced preposition misused sentences like the following.

(20) There is no frog in the bottle. (non-English major speaker No.9)

(21) The dog fell off to make a crack on the jar. (non-English major speaker No.4)

(22) The boy holds the dog on his arms. (non-English major speaker No.8)

(23) The broken pieces of the jar scattered in the land. (English major speaker No.3)

Obviously, their use of "in" and "on" in these sentences did not always conform to the norms of spatial categorization in English. Native English speakers would use "in" to describe a hole in the shirt and crack in the jar. As shown in table 4, participants in the English major group made 8 spatial preposition errors out of 1226 statements, while those in the non-English major group made 17 spatial preposition errors out of their 957 statements. In the control group, there were 5 errors in the use of spatial prepositions in 1235 action sentences, accounting for 0.65%, 1.78% and 0.40% of the scores. The proportion of Chinese college students making mistakes in the use of spatial prepositions decreased by 1.13% from the English major to Non-English major group. This indicates that as these EFL learners acquire a solid grasp of English knowledge, errors in the use of spatial prepositions gradually reduced.

TABLE 4
USE OF SPATIAL PREPOSITIONS

	English Major Group	Non-English Major Group	Native speaker group
Misuse rate of spatial prepositions	8（0.65%）	17（1.78%）	5（0.40%）

<center>V. CONCLUSION</center>

To sum up, this research focused on wordless picture book elicited oral motion event description by Chinese EFL learners for the purpose of exploring English-Chinese motion event lexicalization pattern differences and the cognitive preference reflected through target language production. Although this research was limited in the number of participants, it did reveal some thinking for speaking distinctions between Chinese EFL learner participants and their native English speaker counterparts in motion event conceptualization and lexicalization. As indicated by the research, Chinese EFL participants acquired and applied more basic English Manner verbs but with less granularity in MANNER and PATH lexicalization, and they tended to describe complex motion scenes in a sequentially separated way and with minus-Ground specification while the native English speakers may conflate the PATH and GROUND elements in a series of verbal prepositional phrases with GROUND concept explicitly expressed in noun or other phrases. It was also found in this study that both the EFL participants and native speakers of English depicted more dynamic scenes than static background in their picture description. With the improved language proficiency, however, the Chinese EFL participants tended to use more Manner verbs and presented more information about the environment depicted in the scene, the settings or context of the motion events before they proceeded with their motion description. Such motion event lexicalization pattern variation can be regarded as a reflection of the cognition and thinking conventions from different native language influence. As the mother tongue fosters a language specific way of cognition and thinking, and acquiring a new language may mean to learn another way of thinking or attention distributing, this research on bilingual Chinese adult EFL learners' online thinking for speaking process in target language production can shed some light on the relation between language and mind. It is suggested that in order to facilitate the foreign language acquisition, instructors may include knowledge about the English-Chinese lexicalization typology difference and conceptualization variation for the EFL learners to better understand the target language and further improve their learning and language level.

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Anthropomorphism in Indian Visual Narratives

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Abstract—**The study of images begins to flourish because of the ubiquity of visual representations in communication. A visual medium communicates across ages and languages. Each artifact, like strokes, colours and gestures, has its specific meaning that highlights human behaviour. In stories, animals in human form delight and capture the audiences' attention. The selection of animals and their projected ways reflects more than what is expressed directly in the text. As a result, anthropomorphism (nonhuman entities that talk and act like human) is widely used as a communicative tool to insist on sensitive themes. Simultaneously, there is a belief that anthropomorphism misattributed human-like abilities to nonhuman which can risk the people's approach towards nonhuman. This paper identifies some of the degrees of anthropomorphism noted in Indian visual narratives from Malik's *Munnu: A Boy from Kashmir*, Gupta and Rastogi's *Chhotu: A Tale of Partition and Love*, Amar Chitra Katha's *Animal Tales from India*, Samhita Arni's *Sita's Ramayana*, Amruta Patil's *Aranyaka: Book of the Forest* and Samit Basu's *Tall Tales of Vishnu Sharma: Panchatantra*. The study researches the role and importance of anthropomorphism in visual narratives.**

Index Terms—**visual narratives, anthropomorphism, graphic novels, illustrations, children's literature, India**

I. INTRODUCTION

"Welcome to the age of images; the signs are everywhere - for those who can read them." (Burmark, 2002, p. 2)

Visual narratives are trendy and more popular than traditional narratives in children's literature. Visual narratives are also known as 'visual storytelling', narrating the story using photos, videos, and graphics. Illustrated tales are built in a sequence of events and documented as picture books, comic books, and graphic novels. It balances the visual space and scripture space. These narratives follow the format, including text, images, panels, word balloons and sound effects. According to Osewalt (n.d.), children understand the narrative by connecting themselves with the text, raise curious questions, visualise the scenes in mind, look for clues, identify the characters, check the understanding level and try to express what they have learnt from the text. Visual aids captivate, allow children to understand the entire story and, eventually, encourage them to react to real-life situations. However, visuals and text combine both processes and give a child a clear view of text and the world around them.

Fantasy, mystery, and adventures are key denominators in children's books, notably when characters are imaginative. Animals with human features in the stories add to the excitement and effectively convey the theme. Children's love for animals is inevitable; they love to have pet animals. Their continuous interaction with nature and curiosity (Burke & Copenhaver, 2004) motivates writers to create human-animal characters in children's literature. This 'not-quite-human yet not-quite-animal characters' mesmerises the children and rekindles their imagination. Animal stories, in general, begin with a problem, and a solution is found in the course of the book. These books generally involve children to know the fundamentals of morality and end on a happy note. The animal characters help premature children to explore complex topics. It grades up children's relationship with animals and nature. The humanised feature of animals in stories is known as anthropomorphism; they talk, act, dress, think, and feel like human—this anthropomorphic device in books connects human with the universe. Commoner's (1971), the first law of on ecology, 'everything is connected to everything else' suggests each thing has a connection either with the physical (environment) nature or the inner (character) nature. Nothing exists; peaceful existence is always better than mere existence without nature. In a way, anthropomorphism takes advantage of the visual components to develop the reader's inner nature.

In literary history, anthropomorphism plays a significant role; primitive storytellers use animals as an antagonist to dramatise man's ceaseless struggle against the forces of nature. Moreover, they are in didactic stories like Aesop's fables too. Some of the well-known anthropomorphic children's books are Kenneth's *The Wind in the Willows*, Beatrix's *The Tale of Peter Rabbit*, Dr Seuss's *The Cat in the Hat*, Lewis's *Alice in Wonderland*, A. A. Milne's *Winnie the Pooh*, and E.B White's *Charlotte's Web*. The research focuses on distinguishing features of anthropomorphism employed in visual narratives.

II. LITERATURE REVIEW

The representation of animals is found in ancient paintings and carvings; the stories are the creation of human with animal bodies and animals with human behaviours. For example, *Panchatantra*'s story Turtle and the Geese was

sculpted in Nalanda Temple (7th century CE). The natural resources are worshipped as deities, as the human feel one with nature. According to Bailey (2010), anthropomorphism portrays Gods and supernatural powers who appear and act like humans, both outside and inside the world. Human and animal representations may be combined by the gods, as in animal-headed human beings. Greek mythical characters Bastet, Thoth, Horus, Anubis Sphinx and Hindu mythological deities Hanuman and Narasimha are great documentaries for the presence of anthropomorphism from antiquity.

Animal stories dated from the sixth century, like well-known *Aesop's Fables*, teach good behaviour in children. Blount's views, *Aesop's Fable* used the allure of animals and narrative to reach out to his audience in a unique way, and the strategy has been picked up, expanded, used, and replicated till the animal moral story grows tedious after a while (Blount, 1975). Animal stories offer an innate connection between children and nature. Thus, Fraustino (2016) voices in article named "The Rights and Wrongs of Anthropomorphism in Picture Books", that nonhuman characters in literature simplifies the severe subject of death while also resolving the problematic human-nonhuman relationship. It exposes children to reality or life truths such as death, poverty and sufferings, which is basically absent in children's literature.

You (2021), in his paper titled "The Necessity of an Anthropomorphic Approach to Children's Literature", disclosed anthropomorphism as a touchstone for exploring aesthetics and ethical problems in children's literature. His research exhibits anthropomorphic tales that resist allegorising nonhuman as a person and animal-related themes and builds other significant comments to young readers about human-animal relations in the Anthropocene.

Epley et al. (2007) state, Anthropomorphism is the tendency to instil human-like features, motivations, intentions, or feelings into the real or imagined behaviour of nonhuman agents. His article titled, "On Seeing Human: A Three-Factor Theory of Anthropomorphism" explains three psychological determinants: elicited agent knowledge, reflectance motivation, and sociality motivation. This theory on robot gives insights into the human-computer interaction and the inverse process of dehumanisation. The extension of this theory is followed in "When We Need a Human: Motivational Determinants of Anthropomorphism", where he examines motivational determinants: sociality and effecting motivations. This theory offers unique predictions regarding anthropomorphism's dispositional, situational, cultural, and developmental diversity (Epley et al., 2008). Waytz et al. (2010) assert that "Psychologists have used the term anthropomorphism rather loosely to describe everything from mistaken inferences about nonhuman agents to almost any kind of dispositional inference about a nonhuman agent, definitions that do not fit with the actual dictionary definition of ascribing 'human characteristics or behaviour to a god, animal, or object'" (p.221). Eventually, his article titled "Who sees human? The stability and importance of individual differences in anthropomorphism" focuses on an individual variation in anthropomorphism are used to forecast how much moral care and concern an agent is given, how much responsibility and confidence is put on an agent, and how much an agent acts as a source of social influence on the self (Waytz et al., 2010). It addresses how understanding anthropomorphism influences the growing study of nonhuman as well as the traditional concerns that underpin the perception of a person.

Lesher (1992) stated that Xenophanes (6th BCE) coined anthropomorphism to characterise gods and other supernatural beings. So, he introduced two divisions: the first includes assigning human-like physical characteristics (such as a face or hands) to nonhuman. In contrast, the second entails attributing a human-like intellect to nonhuman (e.g., intentions, conscious awareness, secondary emotions such as shame or joy). May Hill Arbuthnot, a critic of children's literature, categorises animal stories into three: firstly, animals dress and act like human; secondly, animals talk but act naturally and thirdly, in which animals were 'objectively' described (Markowsky, 1975). Ms Burnford suggests that the categories of Hill express a child's reading chronology. Children enjoy dressed animals, then progress to more realistic and objective treatment. An anthropomorphism makes the unfamiliar appear to be more familiar to the reader. Juliet Kellogg Markowsky gives four reasons for the authors to employ anthropomorphic activities in writing for children. The first reason is to enable the readers to identify with the animals; the second is for the fantasy's flight; the third is for variety, and humour is the last reason. In "Four Degrees of Anthropomorphism", Emslie (2007) presents common approaches towards creating animals. Displaying human emotion with animal behaviour; animals communicate amongst themselves but remain animal-like human; animals as human types, but they retain specific animal-like characteristics; completely humanised behaviour. The lack of study in the field of anthropomorphic methods, notably in Indian visual narratives, necessitates this research.

III. METHODOLOGY

The textual analysis method is used in the study to analyse anthropomorphic depictions in Indian Visual Narratives. This study focuses on recognising the degrees of anthropomorphism in Indian graphic narratives like Malik Sajad's *Munnu: A Boy from Kashmir*, Gupta & Rastogi's *Chhotu: A Tale of Partition and Love*, Amar Chitra Katha's *Animal Tales from India*, Samhita Arni's *Sita's Ramayana*, Amruta Patil's *Aranyaka: Book of the Forest* and Samit Basu's *Tall Tales of Vishnu Sharma: Panchatantra*. Despite the definition of the term 'anthropomorphism' as 'the attribution of human characteristics or behaviour to a god, animal, or object', the research is limited to talking about animal characters and animals that display anthropomorphic behaviours. The paper touches on visual artifacts like shades/strokes and colour and gradually analyses image format from black & white illustration to digital art. However, the cynosure of the article lies in the degrees of anthropomorphism as conceived from May Hill Arbuthnot's animal stories categorisation and Pete Emslie's theory on anthropomorphism.

IV. Degrees of Anthropomorphism in Visual Arts

An illustration is an interpretation or explanation of text that expresses additional details about characters to elicit an emotional response. The story elucidates with a dynamic blend of illustration and text. For improved comprehension, it adds emotions and background information to the text. As a result, visual storytelling educates, informs, and entertains the audience. Images have connotative and denotative meanings. It symbolises the emotion and struggles while outlining everyday actions. Visual narratives enable the fantasy world in children and mould them with different perspectives apart from text ideas to deal with life hitches. The successful explanation of abstract concepts is accomplished by integrating new innovative ideas of modern technology into visual art. It also works as a documentary on people's daily lives in the current era. Illustrations convey the sensitive issues and realistic depictions effortlessly but effectively without disturbing in the reader's environment. From an illustration view, anthropomorphism is to engage the readers and communicate the message (Dallacqua, 2012). In literature, anthropomorphic animals enable a child to relate to a character as their peer. Animals as characters create emotional distance from personal, powerful and painful themes. A visual narrative has a precise meaning in relation to the context, including line, colour, shape, words, space, and texture. Variations in artifacts are assigned to narrate actual happenings other than the plot and elicit the audience's emotion.

Degree A: Fully Recognised as Human in a Human World

Storytellers prefer anthropomorphic representations to explain people's daily lives. Malik's *Munnu: A Boy from Kashmir* is an anthropomorphic book in which Kashmiri people are depicted as Hangul, their national, regional animal. It is to spotlight the Kashmiri people, and Hangul are endangered species. The story is about Munnu, a little Kashmiri boy and his early life experience. The illustrator provides visual cues to identify each character, such as wearing a tie. His sketches of dogs, hangul deer, and human representation distinguish Kashmiri people from the Indian army. The author draws the influenced from the works, Art Spiegelman's *Maus* and Joe Sacco's *Palestine*. The everyday life of the Kashmiri people, their struggle and their politics are illustrated through anthropomorphism. The illustration gives minuscule and rich details about the background. A feature of anthropomorphism is that humanised animals behave similarly to human, such as moving on legs, conversing, dressing up, carrying props and blending into the human world. The below Figure.1 artwork from the novel depicts drawing, drinking, weariness, driving, sobbing, and pleading. A reader can understand the illustration without written description that Hangul loosening his tie implies he was exhausted; the bike riding signifies that they are in a hurry in the middle of the army forces.

The text reflects a person's idea or dialogue, but the illustration provides additional details to the text about the incident's context, scene, and tone. The combination of text and illustration brings the people's emotions before the reader's eyes. Colour is a designer's tool for reflecting the chroma, hue and value to induce reaction with the context. The colours, black and white, are employed to emphasise the stark gloom of reality. To convey the variety of intensity, thin and heavy strokes are used rather than shades. Visual narrative is conceivable for the sight of horror and violence occurring in the complex nation. It provides eye-opening knowledge to readers who have never envisioned the suffering of Kashmiris.

Figure 1: Munnu: A Boy From Kashmir

Degree B: Replacing Human Face with Animal Face

Another aspect of anthropomorphism is replacing the human face with an animal face. An animal face illustration symbolises the character's nature, like dog-faced characters denoting monitoring and protecting ability. The relationship

between the emotional response evoked by visual artists' strategies anthropomorphising animal faces or dehumanising people's faces and bodies, on the other hand, is an invitation to narrative empathy proffered by graphic storytelling (Keen, 2011). In Gupta & Rastogi's *Chhotu: A Tale of Partition and Love*, multiple animal faces are merged with the human body. It is a story of an orphan boy Chhotu who tries to recognise his life's meaning across religious and cultural identities in the Indian partition period. Illustration tries to explore religious unity, class struggle and divisions in the form of anthropomorphism. Presenting the past through animals' eyes transforms the readers to create changes in the future. The new variety of using multiple animals faces with the human body is to pin the diverse people's presence in India. Illustrators make use of the background to picturise the context through texture. This creative combination of illustration and language binds the reader with this unique style as it widens their imagination to unbox the metaphor usage in novels. The background with the grades of darkness is to level the period's violence and highlight the inner emotion of a person as blank and dark. Visual allusions with the running texts, "we're all animals after all" (Rastogi & Gupta, 2019, p.143) and "Indians and dogs are not allowed" (Rastogi & Gupta, 2019, p.22), convey that both human and animals are equal. It suggests that the reader, a human to think of himself in the place of represented animals. As expressed by Markowsky (1975), anthropomorphism allows readers to relate with performing characters while amusing them with knowledge, and leads to abrupt changes in their life.
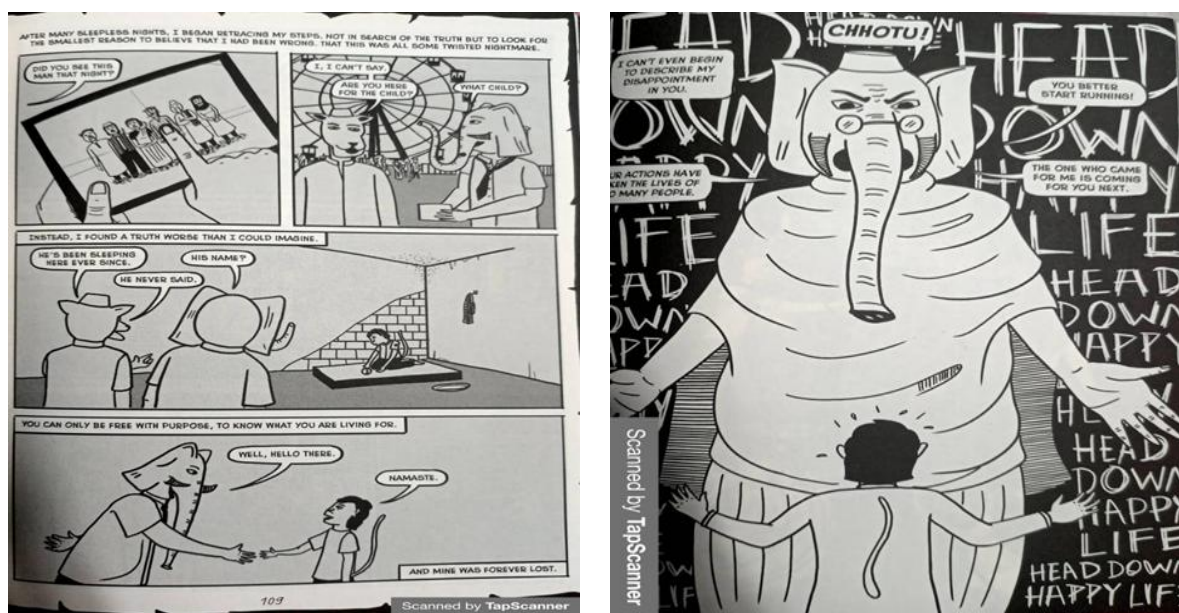

Figure 2: Chhotu: A Tale of Partition and Love

Degree C: Animals with Biological Identity and Talking Ability

Animals are presented with a biological identity and talking ability through speech balloons. Amar Chitra Katha's *Animal Tales from India* are ancient stories intended to teach morals and lessons. It is not just a story for and about children but serves as a nostalgic reminder. Each story from Amar Chitra Katha is tailored to India's cultural phenomena. Social issues, the environment, and animal rights are addressed in the stories. Using Anthropomorphic figures in writings creates environmental awareness and a love for nature. Unlike digital illustration, Indian visual storytelling emphasises inherited ideas from the past. The costumes, settings, and colour choices in handmade artwork express various emotions, postures, and gestures. The below illustration from Amar Chitra Katha contrasts the idea of the food chain that the rat helps the cat on the right side of Figure 3 and the tiger and the fox having a harmonious conversation. Thus, the animal stories appeal to the children more than dealing with scientific facts, it insists on moral values.

Figure 3: Animals Tales in Ancient India

Degree D: Animals Pictured Partially with Human Traits Integrated Into the Human World

Anthropomorphic animals are pictured as if they were human. Generally, humans are classified into man and woman, but in animal stories, the classification differs as men, women, and anthropomorphic characters—these humanised animals are believed to be one among human. According to Arni's depiction of Hanuman in *Sita's Ramayana*, a monkey in human form acts like a human. Even though the plot is based on the classic epic *Ramayana*, it is told from the women's perspective. Anthropomorphic characters can be observed from the opening of the text; the illustration of a crying flower empathises with Sita, "who was she? The forest wondered. What was she doing here? And why was she crying? She knew the forest watched her, and she heard the whispered questions" (Arni, 2011, p.8). Maricha turned into a golden deer to attract Rama's attention and screamed out in animal form, "Sita, Sita." (Arni, 2011, p.19) Both depict the aspects of anthropomorphic utilisation to soothe and distract people by appealing to their emotions. Finally, the vanaras, Hanuman, Vali, and Sugriva, are regarded as humanoid beings with animal qualities. This anthropomorphic portrayal of human symbolically represents the idea of social class stratification. The novel illustration is unlike other graphic illustrations following the Patua style of art with solid and assertive strokes to hold the traditional culture. The earthy colour palette in the work provides the impression that the characters come from the soil, which denotes the skin colour of Indian people and makes the readers feel one with the text. It does not mean Indian texts are meant for Indian readers but as a depiction of rich Indian culture and a literary source for those who want to learn more about India. Despite the story's powerful themes of death, war, violence, and betrayal, the illustration balances the intensity of the theme that does not affect the reader's emotions.
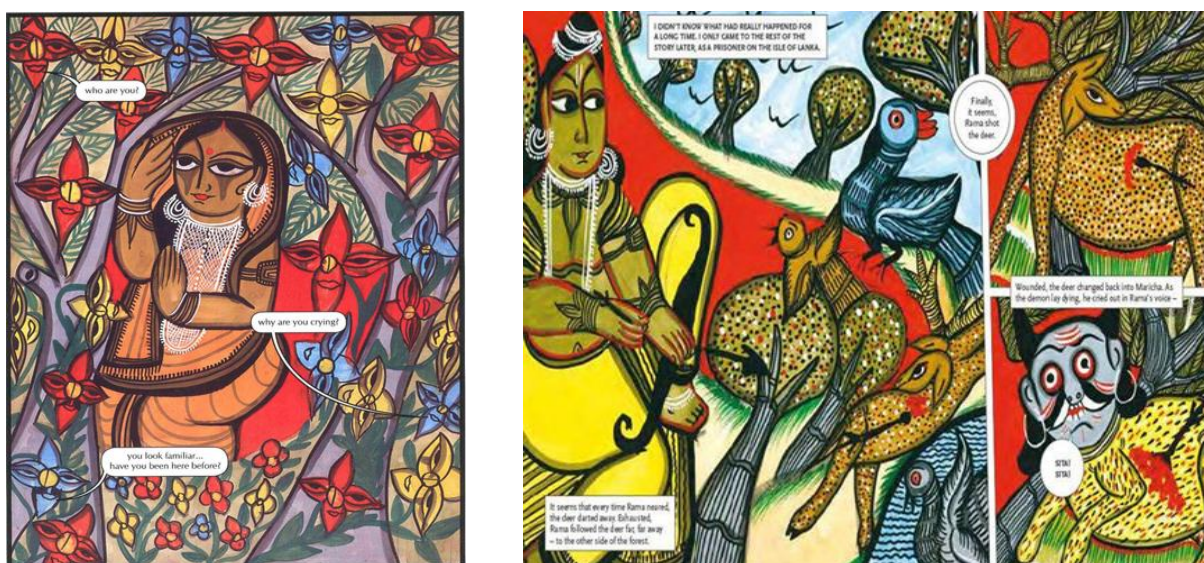

Figure 4: Sita's Ramayana

Degree E: Normal Animals with Human Emotions

Anthropomorphic elements are deployed to represent the character's inner emotion. In graphic storytelling, animals define the character's personality (Jardim, 2013). It is reflected in Amruta Patil's *Aranyaka: Book of the Forest*. Natural analogies and allegories describe human lives and personalities in this story; aside from these metaphors, Figure 5 illustrates an animal communicating with a man. The black panther is a representation of the character's (Katyayani) inner self. Katyayani, the protagonist of the novel, enormously indulged with nature, finds herself within the forest. In her isolation, she communicates with the black panther and her grove. Figure 5 displays the understanding of an animal towards human's emotion. The uniqueness of the illustration is hand-drawn and water-coloured, making the images with running texts more translucent and luminous.

Figure 5: Aranyaka: Book of the Forest

Degree F: Animals to Replace the Human Characters or Animals in Human Form With Moderate Animal Identity

Animals replace the human characters to convey the message in a human acceptable way. "Inanimate objects can do what people are not able to, or cannot" (Derby, 1970, p190). *Tall Tales of Vishnu Sharma: Panchatantra* is a graphic novel about searching for a guardian to protect the ancient story *Panchatantra*, which includes ancient to modern-day story characters. It is a coming-of-age story that attempts to preserve the essence of Indian folklore from extinction. Actual *Panchatantra* is an ancient fable intended to inculcate moral values in three princes of the ages with traditional cultural values; this novel covers how westernisation tries to merge and affect ancient values and culture. Various kinds of animals depicted in the novel are compared to a rallying cry of people to defend their ideals. It is not to project India, particularly as a multicultural nation but to celebrate an individual's uniqueness. Figure 6 displays human characters being replaced by animals; an old tortoise for an older man and two cranes for a woman. The connotative meaning of Figure 6 is an effort of the animal to communicate with readers. It is reflected in the action of the animal crew members' taking human form to speak with the guardian, such as the cow, lion, and monkey transforming into a human, which is exposed on the right side of Figure 6. Graphic illustration attracts modern readers and provides multiple meanings according to the context and position of the illustration. The dark space and empty blank page full of black colour denote the story's pause and the horror effect of the upcoming age.

Figure 6: The Tall Tales of Vishnu Sharma: Panchatantra

V. CONCLUSION

Graphic Novels in India are known for their idiosyncratic illustrations with running texts. In India, anthropomorphic representations can be seen in illustrations, carvings and puppets. Although some researchers believe that anthropomorphic portrayal is a wrong perception of animals that leads to inaccuracy, anthropomorphism is popular among people because of its diversity and humour. Anthropomorphism, on the other hand, allows readers to discover the hidden context behind the artwork while simultaneously conveying delicate issues in a more straightforward manner. Though the sketching style is different to artists, the artwork speaks more on the artist's intension than the text. This research examines illustrations from Indian graphic storytelling and assigns degrees to various types of anthropomorphism: Degree A: animals act in the same way as human do in order to understand people's daily lives; Degree B: substituting animal faces for human faces to emphasise the diversity of people across the world; Degree C: animals having the ability to communicate to reinforce cultural norms; Degree D: animals are humanised is to empathise nature; Degree E: replacing human character is to convey the message in an acceptable human way; Degree F: the reader's feeling was linked to the anthropomorphic figure through animal depiction. This is a preliminary investigation into detecting various degrees of anthropomorphism in different texts; for further study, each degree of anthropomorphism may be examined in detail in specific novels.

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The Marginalization of the Palestinian in Philip Roth's *Operation Shylock*: A Postcolonial Study

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Abstract—This paper approaches Philip Roth's semi-autobiographical novel *Operation Shylock* (1993), an appropriation of Shakespeare's *The Merchant of Venice*, from a postcolonial angle attempting to find an answer to Spivak's question: Can the Subaltern Speak? It focuses on how Philip Roth silences the Palestinian "Other" in his narrative telling the story of the Palestinian-Israeli conflict from a Zionist perspective. More interestingly, the study explains how Israelis interpret the reasons behind their victimization of the Palestinian using the argument that they were already victims of the Holocaust and a long traumatic past struggling to maintain social self-esteem and a tolerant acceptance in the world. Furthermore, it exposes the ways Philip Roth depicted the state of mind of Jewish characters in the novel and the effect of war trauma on their treatment of the "Other". Then, the study provides a critical reading of how Philip Roth legitimizes the victimization of the Palestinian neglecting his existence using Edward Said's *Orientalism*.

Index Terms—Subaltern, silencing, Palestinian, Jews, victimization, conflict

I. INTRODUCTION

To start with, the Jewish experience all over the world for seeking a home to settle in is reflected in Jewish literature. Authors raised the Jewish question via literature depicting how Jewish community suffered alienation and marginality while fighting to gain acceptance and social respect. In most of American literary works Jews are threatened by Palestinian terrorism and the only thing they seek is peace. Leon Uris's *The Haj* would be a good example of how American narrative allies with Jews and excludes Palestinians. The author is clearly anti-Arab as he creates the character Haj Ibrahim as an uneducated leader who acts out of his Arabic primitive traditions, and who learns sex from a Jewish lady. Uris negatively stereotypes Arabs and makes them confess their negative qualities; the character Nuri claims, "We are people living in hate, despair, and darkness" (1985, p.32). This study is a continuation to Saddik M. Gohar's paper *Narrating the Palestinian in Philip Roth's Operation Shylock* as it completes it via presenting a detailed textual analysis to prove that the Palestinian is "muted" in a pro-Israeli narration. Gohar (2010) asserts "Roth's fiction, like other American novels dealing with the Middle East conflict, is an attempt to silence the Palestinian subaltern" (p.108).

Arguably, Jonathan Rynhold in his *The Arab Israeli conflict in American Political Culture* illustrates the reasons behind the American support for Israel and refers to the American culture as a strong reason. Also, American sympathy towards Israel is more than a cultural aspect; it is political too. Israel is a good ally for America, "Americans continue to view Israel as an ally in a struggle against common enemies like radical Islamic terrorism and Iran" said Jonathan (p. 15). Gohar in *The Distortion of the Arab-Israeli Conflict in American Fiction: A Study of The Haj* (2007) has approached *The Haj* as a biased narrative told from a pro-Israeli perspective and illustrates how the Palestinians are portrayed as "barbaric race threatening the existence of Israel" (p. 31). Gohar has never been biased to Arabs or Palestine in particular in his study of *The Haj*. He states that Jews existed in Palestine and criticized the character Ahmed for his ignorance of this fact, he views "Ahmad's biased argument runs counter to history because the Jews have been part of ancient Palestine sharing a homeland with other, races and religions for ages" (p. 32).

II. THE DEPICTION OF PALESTINIAN-ISRAELI CONFLICT IN JEWISH LITERATURE

This study illustrates how Arab-Israeli conflict is treated in Philip Roth's *Operation Shylock* from a postcolonial perspective. *Operation Shylock: a Confession* (1993) portrays the struggle between Palestine and Israel from a biased Jewish-American perspective. The Jewish American author Philip Roth narrates the Arab-Israeli conflict by voicing his Jewish protagonist to narrate his story. The reader ends up with an unbalanced narrative while referring to the Palestinian-Israeli dichotomy, for the narrative is told by one side telling its story as well as the story of the other side. This paper focuses on two major important issues: it discusses how Roth marginalizes the "other" and mutes him as it gives a critical reading of his use of Jewish Diaspora to promote for the Zionist project.

Theorists have discussed the act of narrating the story of the "other", without allowing him to tell his own story in different discourses. In her *Can the Subaltern Speak?* (1988) Gayatri Spivak has discussed this issue putting it in a colonial and neocolonialist mold questioning the voice of "the subaltern". In this context, Philip Roth tells his semi-autobiographical work through the voice of his protagonist Philip narrating the Palestinian-Israeli conflict marginalizing the Palestinian character Ziad. Roth does not allow Ziad to speak about his Palestinian nation by minimizing his textual parts to the extreme and centralizing Philip as the source of both narratives; the Israeli as well as the Palestinian. Roth's desire to give priority to the voiced Jewish Philip over the voiceless Palestinian Ziad serves certain goals leading to the re-division of power. Accordingly, Spivak (1988) asserts, "we never desire against our interests, because interest always follows and finds itself where desire has placed it" (p. 68). Thus, Philip is exercising his power as a colonizer to classify the colonized in a way which serves his interests.

Throughout the novel the reader understands that the character Philip believes in the Zionist project and the settlement of Jews in Palestine neglecting the existence of Palestinians in this land. For this interest, Ziad "the subaltern" is muted, to a certain extent, in the novel and the voice is given to the Israeli Philip so he can manipulate the narrative according to his interests. Spivak refers to the role of western scholarship in narrating the story of oppressed communities marginalizing and humiliating them. Philip asserts,

> Don't tell me how the Palestinians are accommodating. Don't tell me how the Palestinians have legitimate claims. Don't tell me how the Palestinians are oppressed and that an injustice has been done. Stop that immediately! I cannot raise money with that in America. Tell me about how we are threatened, tell me about terrorism, tell me about anti-Semitism and the Holocaust (Roth, 1993, p. 125).

Philip's speech illustrates how the colonizer attempts to silence the colonized purposefully preventing his story to be narrated and his voice to be heard. This is exactly the role of western intellectuals in empowering their narrative through eliminating any other counter-narratives. The narrator Philip is a well known intellectual and author who has a considerable influence on audience, and that is why he is chosen by the author Philip Roth to voice the Israeli Jewish community at the expense of the Palestinians. To Spivak, the intellectual is highly positioned to participate in dividing power, "the intellectual, within socialized capital, brandishing concrete experience, can help consolidate the international division of power" (Spivak, 1988, p.69). Thus, Philip makes the "subaltern" muted to free himself from any chains while empowering the Zionist project and gain more allies and partisans. He centralizes the Jewish experience at the heart of the novel pushing the Palestinian one to the margin, ending up with a biased narrative apparently based on an unfair division of powers.

Furthermore, the narrator Philip did not only mute the subaltern; instead, he gives him a fake voice which leads the reader to construct a negative image about him. When Philip and Ziad met in Jerusalem the latter felt nostalgic to his home and past starting to describe how his family and his father particularly suffered after the destruction of their home by the occupier. Philip has no reaction, he asks:

> "What do you do here, Zee?"
> Smiling at me benignly, he answered, "hate."
> I did not know what to reply and so said nothing.
> "She had it right, the expert on my mentality, what she said is true, I am a stone- throwing Arab consumed by hate. (Roth, 1993, p. 113)

Describing a Palestinian who is defending his land against the occupier by "a stone thrower" and referring back to hate as the only reason is a biased representation. Philip never questions the source of this hate or considers the act of throwing stones a reaction to an action which takes place previously, a reaction to colonialism. The narrator only focuses on his narrative by promoting the ideology of hatred of Jews or Anti-Semitism so the audience sympathizes with the settlement of Jews in Palestine and supports the Zionist enterprise.

Moreover, when Ziad talked to Philip about the different confused feelings and attitudes he felt, the latter pays no attention. He views Ziad as an unstable man who knows nothing about what he is talking about, "And I said nothing, did not so much as challenge one excessive claim or do anything to clarify his thinking or to take exception where I knew he did not know what he was talking about" (Roth, 1993, p. 121). This is apparently, using Spivak's terms, the role of "colonialist elitism" in "misrepresenting the so called third world" (oppressed community). Later in the novel, Philip, whether directly or indirectly, addresses Ziad as an unfaithful to his community by thinking of him as a spy who betrays the question of his people. Philip says, "I studied him with the coldhearted fascination and intense excitement of a well-placed spy" (Roth, 1993, p. 121). This is direct accusation of betrayal through which the narrator portrays the Palestinian himself, Ziad, as a non believer of his cause. He is using both his voice and Ziad's one to empower the Jewish question and, in return, to exclude the Palestinian one. According to Spivak, Philip's manipulation of the subaltern's voice is a colonialist tool to spread the Zionist ideology without facing any resistance or opposition.

According to Philip, each act which does not serve the Israeli Zionist interest is viewed as a tenet of Anti-Semitism which is rooted from hatred of Jews. "We recognize that by choosing Jews as the target for our hatred, we have become anti-Semites and that all our thoughts and actions have been affected by this prejudice" (Roth, p. 100), Philip asserts in explaining one of the tenets of Anti-Semitism. Anti-Semitism is but a stalking horse to voice the Jew and simultaneously silence the Palestinian "other" aiming to settle in this land and achieve stability which makes an end to the Jewish Diaspora.

Using history and signaling attention to Jews' victimization are recurrent factors in the novel used as an expedience to dispossess Palestinians from their motherland. Philip says, "To remind the world … that the Jews were victims before they were conquerors and that they are conquerors only because they are victims" (Roth, 1993, p. 124). This proves that Philip sees conquering Palestine as a result to "the memory of Jewish victimization" and apologizes it as "nothing more than a self defense". So, isn't the act of throwing a stone on the conqueror apologetic for the Palestinian? Isn't throwing a stone on the invader who targets to maraud his land but a modest reaction for "self defense"? Actually those Palestinian reactions are a kind of resistance rather than a violent anti-Semitic act.

Spivak considers the colonizer's attempt to silence the subaltern and classify him as the other an act of "epistemic violence". She affirms, "the clearest available example of such epistemic violence is the… heterogeneous project to constitute the colonial subject as Other" (Spivak, 1988, p. 76). More significantly, in *Operation Shylock,* the author Roth allows the narrator Philip Roth to place Ziad as the other hindering him from telling his own narrative; this disability is achieved through the insertion of the historical element, "colonialist historiography", using Spivak's term. Philip empowers his narrative via the memory of the Jewish community narrating the social contempt it confronted and describing its victimization, "to establish Israeli military expansionism as historically just by joining it to the memory of Jewish victimization" (Roth, 1993, p. 124). Instead of voicing his community, Philip makes Ziad participating in the epistemic violence; he is supposed to explain that stones were the only available tool for his community to defend its land and face the Israeli occupier. It is predictable for a Palestinian to reveal to what extent he and his community are attached to their land, to reveal that throwing stones on the most well-armed colonizer in the world is a telltale of resistance and courage rather than fear and powerlessness. Surprisingly, the character Ziad is not courageous enough to reveal this truth; he distorted this powerful symbolic reality being content only by attributing the act of throwing stones to children. Ziad tells Philip, "No, no … it is the children who do it, not the old men. Don't worry Philip. I don't throw anything, the occupier has nothing to fear from a civilized fellow like me" (Roth, 1993, p. 113).

To Spivak, excluding the other while narrating history by imperialist intellectuals is itself an act of colonialism which needs resistance and confrontation by the colonized "other". She says,

> To confront them is not to represent (vertreten) them but to learn to (darstelen) represent ourselves… it would also question the implicit demand, made by intellectuals who choose a "naturally articulate" subject of oppression, that such a subject come through history as a foreshortened mode-of-production narrative (Spivak, 1988, p. 84).

Spivak's suggestion to re-position the "other" and retrieve his presence in narratives is highly significant in treating colonial texts; she invites the subaltern to voice himself and tell his experience from his own perspective. Ziad's story and history are given little room in Philip's narrative, and once the subaltern is allowed to say something it should be about his master rather than about himself. Ziad tells Philip,

> I read aloud to my son just two nights ago your story "The Conversion of Jews" I said, he wrote this when I knew him…I loved *Portnoy's Complaint*, it was great, great! I assign it to my students at the university. Here is a Jew, I tell them, who has never been afraid to speak out about Jews. An independent Jew and he has suffered for it too: I try to convince them that there are Jews in the world who are not in any like these Jews we have here. But to them the Israeli Jew is so evil they find it hard to believe (Roth, 1993, p. 114)

Ziad is telling his son the story of Jews and how they suffered for a long time instead of engraving the story of his nation and the history of its national resistance in his mind. Similarly, this intellectual teacher at the university, who is supposed to avail from his position and give voice the Palestinian community, is teaching his students Jewish literature rather than selecting his Palestinian literature which raises their nationalism and broadens the awareness of their own history. Why should a teacher assign a novel such as *Portnoy's Complaint* to his students at the university? A novel which discusses the question of American Jews, their assimilation, and their relation to Israeli Jews, a novel which extremely speaks about sexual desire and frustration. Spivak calls the subaltern to speak about himself rather than speaking for his colonizer if he has any sort of intention to confront him and achieve freedom pushing away the epistemic violence exercised on him and regain self respect. Furthermore, the subaltern should split up his vision from the one of the colonizer because the latter's vision will never help to voice the former. Thus, the more the colonized sticks and relates himself to the colonizer the more he participates in his silence and help the oppressor to achieve his target.

Ziad's reference to his disability to convince his students that there are good Jews and the spread of the idea that all evil comes from Jews among them is an attempt by Philip to confirm the myth of Anti-Semitism in Palestine and reveal the indigenous inhabitants of this land as enemies to the colonizer. Ziad and his students represent a stereotypical image of Palestinian intellectuals who hold antagonism and hatred toward anybody who holds Jewish blood in his veins. Spivak is suggesting for the oppressed communities to separate themselves from the oppressor when telling their narratives, "I am suggesting, rather, that to buy a self-contained version of the west is to ignore its production by the imperialist project" (Spivak, 1988, p. 86). For instance, Ziad speaks about the Jewish Diaspora and agrees with Philip on all the facts he presented about both sides Jews and Palestinians. He should question each fact told from the imperialist vision; he should not teach about Jews in a time where he and his community are in a massive need to document their history and root their existence from their own perspectives.

Edward Said has also referred to the significance of narration in colonial discourses and its power in eradicating the presence of many oppressed nations. Narratives are a very important colonial tactic intellectuals resort to in an attempt to legitimize the occupation of an already populated land. The more powerful the narrative is the more true it becomes no matter if it is built upon a myth. Therefore, this is what Philip Roth attempts to achieve in his *Operation Shylock;* he is using distorted facts to tell the other's story (the Palestinian). Throughout making Ziad silent, Philip is free to mention only historical facts which serve legitimizing the presence of Jews in Palestine. In *The Question of Palestine,* Said explains in details the unbalanced equation between Palestinian and Israeli narratives,

> Conversely in the case of Israel, when speaking warmly for and on behalf of Israel is considered de rigueur for anyone in either public or intellectual life, the sheer impossibility of finding a space in which to speak for the Palestinians is enormous; indeed, every statement on behalf of Israel intensifies and concentrates pressure on the Palestinian to be silent, to accept repression. Thus, it is legitimate and acceptable to be with Israel and against the Palestinians. (Said, 1980, p. 40)

Accordingly, the main purpose of muting the other and imposing pressure on him is to achieve colonial targets, and most significantly with no oppositional stances from all over the world. That is why empowering narrative is a valuable pawn on the colonial board; Philip is empowering the Israeli cause and arguing for the military occupation of a heavily populated land throughout his narrative which excludes the "other". Hence, the more silent the Palestinian is the more powerful and convincing the Israeli becomes, and the more supporters the Zionist project gain!

Philip Roth chooses his narrator Philip to tell the narrative and speak for both his nation and Palestinians as well as allowing the other to be present and represented. When Kamil came to the Jewish court to attend his brother's trial, a sixteen year old boy who was accused of throwing Molotov cocktails on Israeli soldiers, he was not allowed to speak and has been harshly silenced by the Jewish judge. Roth uses the word "whisper" each time he refers to Kamil when speaking, "Kamil was once again whispering…"my brother has been given an injection"" (p. 131). Roth's reply to Kamil's whispering was simply "maybe he got an injection from medical personnel because he was already ill" (p. 132). This cold response from Philip reveals how little care was given to raise the interests of the "other" and how a sixteen year old boy was injected and nearly paralyzed for he has thrown cocktails on the most well armed soldiers in the world. When Kamil explains to Roth that Israelis are "torturing in ways that don't leave marks", Roth started to become angry, "Kamil's whispering was beginning to get on my nerves". Thus, Palestinians are present in the narrative; however, represented rather than representing themselves, and once the other started to utter some facts the master started to get angry neglecting him.

Said has discussed in *The Question of Palestine* the issue of representing the Palestinians in narratives, "we must understand the struggle between Palestinians and Zionism as the struggle between presence and interpretation, the former constantly appearing to be overpowered and eradicated by the latter" (Said, 1980, p. 08). Zionism as a colonial project eradicated the presence of Palestinians in Palestine through humiliation, military oppression, and marginalization as well. This marginalization is highly present in narratives; it empowers the occupiers to achieve what Edward calls "the political will" and authenticate their slogan "a land without people for a people without land". The colonial narrative represents and interprets the "other" the way occupiers wanted it to be more than it gives facts and realities about it; it keeps it present but muted to serve its targets.

Any attempt to make the Palestinian voice heard or any endeavor to give a chance for the Palestinians to represent themselves and to be critical about the Zionist constitution are considered a plot against Israel. Being tolerant and unbiased while listening to the Palestinian narrative is viewed as a trick full of hatred and antagonism against Jews. Edward Said says, "to oppose such an idea in the west was immediately to align oneself with anti-Semitism" (p. 24); that is to say, to be against the project of reconstituting Palestine as a land for Jews is considered a determined fact of enmity to Jews. Philip asserts, "Helping to detoxify others is the cornerstone of our recovery. Nothing will so much ensure immunity from the illness of anti-Semitism as intensive work with other anti-Semites" (Roth, 1993, p. 96).

Narratives falsify facts and represent them in accordance to the political and economic needs they serve. When the fake Philip Roth calls Jews to be back to Europe and deconstruct the Zionist ideology he was described as a dangerous anti-Semite and an enemy to his race. The Fake Philip confesses that the Jewish state is harming the Palestinian existence and causing oppression and injustice to the indigenous inhabitants of the land. He says,

> To make a Jewish state we have betrayed our history, we have done unto the Palestinians what the Christians have done unto us: systematically transformed them into the despised and subjugated Other, thereby depriving them of their human status. Irrespective of the stupidity of Yasir Arafat, the fact is this: as a people the Palestinians are totally innocent and as a people The Jews are totally guilty. (Roth, 1993, p. 331)

The double Roth has been hated and insulted by all the pro-Zionists in the novel for his attempt to give a voice to the subaltern and defend his human rights and he was accused of Jews-hatred and anti-Semitism. Thus, whether a Jew or an Arab if you show any sense of disagreement for the Israeli existence in Palestine your disagreement is but anti-Semitism. In this context Edward Said illustrates in *The Politics of Dispossession* how the Palestinian resistance is considered as an obstacle for the Zionist establishment and consequently viewed as an act of the anti-Semitic construct. "the Palestinian popular resistance to the exclusions of Zionism is simply a version of Arab anti-Semitism, or still another threat of genocide against the Jews" (Said, 1994, p. 03).

Similarly to Spivak's call for the subaltern to tell his story by himself, the Palestinian should have his own version of narrating the Arab-Israeli conflict. He should make a transition from being an exile in his land to becoming a Palestinian who fights silence via voicing his community, to use Said's words. Philip Roth's novel is seen as a biased narrative because it tackles the issue of anti-Semitism and simultaneously excludes the issue of anti-Arabism and anti-Palestinianism. Shouldn't we consider the marginality, dehumanization, and muting the Palestinian an act of Anti-Arabism? Isn't the military oppression and destruction the Palestinians face each day an act rooted from a feeling of hatred towards Arabs?

There is an urgent need for the Palestinian to document his harsh colonialist experience in literature empowering his narrative via telling it from his own point of view and exclude the question: who would speak for the Palestinian? Silencing the Palestinian is not an issue pinned down to narration in literature; instead, it is highly present in political negotiations to solve the Arab-Israeli conflict. In his article *Who Would Speak For the Palestinians?* Edward Said refers to the United States' set of conditions for the Palestinian to attend a talk which concerns him and furthermore which determines his destiny, "it has made clear that none of the Palestinian representatives can be members of the Palestine Liberation Organization or affiliated with it" (1984, p. 104). Why not setting conditions for Israel for instance? Why not requiring anti-Zionist Jews to attend the talk? Who has the validity to classify Palestine as a subaltern and Israel as its master?

Philip Roth's narrative does not portray the real face of the Palestinian-Israeli conflict; Roth tries to reveal uniquely the human and innocent side of his race neglecting any incident that may oppose his target. The narrator describes George Ziad as "a frightening talker" for if he is allowed to tell his narrative he reveals a counter Israeli façade that is attempted to be totally hidden, and by doing so he would be an enemy to the Zionist constitution. Roth reveals how Israeli soldiers are soft and human with Palestinian citizens, when a soldier talks to his mother he informs her that he does not beat anyone and that he tries his best not do so. The soldier also describes how women and children were staring at him when he gives orders to take out Palestinian male. Is not depriving women from their men and children from their fathers an act harsher and crueler than beating?

Though Jews argue that they have experienced marginalization and cruelty in their Diaspora they are exercising the same marginalization and cruelty on Palestinians if not in a sharper degree. They see or pretend to see Zionism as their fate rather than their constructed enterprise. "It is Israel's fate to live in an Arab sea, Jews have accepted this fate rather than have nothing and no faith" the Israeli army officer tells Philip (Roth, 1993, p 101). More significantly, in one way or another, they are confessing that Palestine in not theirs; instead, they came to it to possess a land, a culture, and a heritage. They dispossess to possess. No matter to what extent Philip Roth is empowering his narrative and purifying it from any act of inhumanity, he is confessing, though against his desire, the existence of Israeli military forces on the Palestinian land. He is confessing that there is an act of colonialism, violence, and unjust settlement which destructed Palestinians and dispossessed them from all their human rights. Accordingly, Said comments,

> Although Israeli's army is responsible for the destruction of Palestinian society, the expulsion of hundreds of thousands of Palestinians, and the deaths of many thousands more, all resistance to it is considered terrorism, because Israel and the United States say so, And of course no one should have anything to do with terrorists. (1994, p. 105)

In his *Gaza's Torment, Israel's Crimes, Our responsibilities* Noam Chomsky has discussed the way Israel is exercising violence on the Palestinian population, " when Israel is on good behavior, more than two Palestinian children are killed every week" (Chomsky,2015.p 146). He describes Israel's occupation of Palestine as "exercise in savagery" and confessed, as it is mentioned in the title, that Palestine's destruction is Israel's responsibility. Significantly, Chomsky refers to the role of narrative in gaining allies and international supporters for Israel's colonialism and how narrative misleads the general opinion. Chomsky considers the passive international stances and reactions towards the cause of Palestine as a very candid admission of the Israeli narrative. He says,

> The inability or, unwillingness, to act seems to be first and foremost an acceptance of Israeli narrative and argumentation for the crisis in Gaza. Israel has developed a very clear narrative about the present carnage in Gaza: it is a tragedy caused by an unprovoked Hamas missile attack on the Jewish state, to which Israel has to react in a self-defense. (Chomsky, 2015, p. 148)

Noam Chomsky explains how Israel targets to narrate its propaganda machine out of context and find justifications for Palestine's destruction. Israel is arguing for its genocide in Palestine as a reaction toward an action, as a self defending and protecting. The contradiction in Israel's justification is the historical pattern because it uses the historical element. Furthermore, it neglects a whole history of an already existing community which has its history, heritage, and particularly a land. Before justifying Israel's claimed reactions there is an urgent call for justifying its presence in an already populated land, a ground which has its indigenous inhabitants. So, why are Jews attempting to possess a land of another community? Why are they dispossessing before possessing? Why have they justified their victimization of indigenous Palestinians by already being victims? Is this a beginning phase of a revengeful process? If so, are Palestinians the right population from which Jews should take revenge? In an attempt to answer these questions one should refer to Edward Said's way in discussing the myth of Orientalism and relate it to the myth of Diaspora.

Said explains in *Orientalism* how the west has created the myth Orientalism to justify all its deeds concerning the orient. "Orientalism as a Western style for dominating, restructuring, and having authority over the orient" (Said, 1978,

p. 03). So, the myth of Orientalism is but a Western allegorical argument to dominate the orient. In other words, it is a theoretical plan for the Imperialist project. In parallelism, the myth of Diaspora is an Israeli argument to justify and legitimize the Zionist project. Pro-Zionist authors use Jewish Diaspora in their literary works to gain sympathy towards Jews and gain as much allies as possible to establish a state in Palestine. To justify the unfair division of powers between the colonizer and the colonized there is a need to promote a myth to convince the world that the weak cannot develop unless the powerful helps him. Said (1978) says, "Many terms were used to express the relation: Balfour and Cromer, typically used several. The Oriental is irrational, depraved, (fallen), childlike, thus, the European is rational, virtuous, mature, normal" (p. 40).

One of the most crucial issues this research is raising is to illustrate how American Jewish authors use the myth of Diaspora in justifying their colonization of Palestine. It questions why are Jews re-exercising what was already exercised on them? Since they went through the same experience they are the first people who are aware of Palestinians' harm and destruction. Furthermore, to come up with rational explanatory interpretations of these problematic facts two vital elements should be taken into account: history and psychology. In his narrative, Philip Roth has depended on history to voice his community and their Diaspora's experience in the world. He refers to Diaspora as the key to understand the Jewish brain and decipher his behaviors, as the most responsible element on each reaction bred from a Jew. Furthermore, persecution and extermination are the most precious, though harmful, historical events a Jew possesses as a heritage to bequeath for his offspring and the only experience they have to narrate is the one of Shylock. Philip Roth refers to Shakespeare's Jewish character Shylock in his play *The Merchant of Venice* as "the villain of history in Europe" to summarize the Jewish experience and how were Jews homeless and despaired. Shylock is a stereotypical character who lives till now in history and literature and symbolizes how Jews were harshly and cruelly treated. Simply Shylock symbolizes the Otherness of Jews. Philip comments,

> The miserly, money-maddened, egotistical degenerate, the Jew who goes to *synagogue* to plan the murder of the virtuous Christian—*this* is Europe's Jew, the Jew expelled in 1290 by the English, the Jew banished in 1492 by the Spanish, the Jew terrorized by Poles, butchered by Russians, incinerated by Germans, spurned by the British and the Americans while the furnaces roared at Treblinka. The vile Victorian varnish that sought to humanize the Jew, to dignify the Jew, has never deceived the enlightened European mind about the three thousand ducats, never has and never will. (Roth, 1993, p. 261)

Philip Roth is well known for his reliance on history and memory in most of his works. Bonnie Lyons treats Roth's *American Pastoral* as an example of how contemporary Jewish American writers highly depend on history and memory. She refers to the "Jewish preoccupations with time, memory, loss, and history as they develop their fiction" (p. 20). American Jewish authors are so assiduous in implementing the historical element in their literature as a mold for reconstituting or regaining the Jewish identity. In *Jewish American and Holocaust Literature* Alan Berger referred to the implementation of the past in literature and related to Freud's "notion of transferential relation", a notion which means that the person may repeat the trauma of a past experience in the present to "another" person. (Alan, 2004, p. 106)

In *Healing Developmental Trauma* Heller and LaPierre (2012) have done a scientific illustrative study to explain how traumatic past affects the function of human mental faculties. They clarify how "trauma is a major contributor to the dysregulation and associated disturbances that lead to countless psychological and physiological problems, as well as to compulsive, addictive, and self-destructive behaviors" (p. 26). The shock of trauma causes a disconnection from the self as well as from the others which consequently "distort identity" and "undermine self-esteem": two major problems Philip Roth, his cousin Apter, and the Jewish author Aharon suffered from. Scientists have called the impact of trauma on human nervous system "the Distress Cycle", a nervous cycle which controls human emotions and behaviors. Laurence and Alline have focused on the Distress Cycle during childhood; they have argued that when a bad experience happens to a child he thinks that happens because he is bad and consequently construct a bad image about his "self". This constructed bad image in the child's brain causes him wrong perceptions about his ego and as a result it causes a nervous system dysregulation ending up to create a Distress Cycle.

Establishing the state of Israel in Palestine is an attempt to escape the Holocaust's legacy and seen as the suitable medication for Jews to recover and find a home where to settle. Philip declares, "Of course. In the aftermath of the Holocaust, Israel was the Jewish hospital in which Jews could begin to recover from the devastation of that horror." (p. 37) Jews will not recover from the Holocaust even by establishing their state and reach a settlement; memory of the Shoah, (the Holocaust) will always take a space in their minds. The narrator confesses in the novel his paralysis in escaping the past,

> At first I tried to run away from myself and from my memories, to live a life that was not my own and to write about a life that was not my own. But a hidden feeling told me that I was not allowed to flee from myself and that if I denied the experience of my childhood in the Holocaust I would be spiritually deformed.… (Philip, 1993, p. 52)

Philip Roth as a member of the Jewish community is unable to divorce himself from the past and its remnants while writing his novel because he goes back to the Jewish historical calendar repeatedly. The past is present in his fictional characters and they act and react in accordance to it; the attempt to get rid of the past and restart a new life free of the memory of the Holocaust is apparent in his narrative too. Again, Philip says that memory is inescapable, "Many years

after the Holocaust, when I came to retrace my childhood from before the Holocaust, I saw that these resorts occupied a particular place in my memories" (Roth, 1993, p. 106).

As a result, victims of war and social oppression would no longer act in a normal way in society due to the dark memory which enslaves them and controls their behavior to a certain extent. Victims of the Holocaust found no way to recover from their victimization unless they victimize the other and oppress him; they legitimize this through blaming the ancestors who were responsible of the Holocaust. Philip asserts, "Jews were victims …they are conquerors only because they are victims" (Roth, 1993, p. 125); this apologetic claim proves the unstable state of mind of Jewish victims which threatens the security of society. In the novel, the unstable psychological state of Jewish characters occurs repeatedly as a result of the Jewish experience. The character Apter, for instance, could not overcome his dark victimhood during his childhood. Philip tells his story,

> In 1943, his entire family had been consumed by the German mania for murdering Jews. He had been saved by German officer who had kidnapped him at the Polish transport site and sold him to a male brothel in Munich... Apter was nine. He remains chained to his childishness to this day, someone who still, in late middle age, cries as easily as he blushes and who can barely meet one's level gaze with his own chronically imploring eyes, someone whose whole life lies in the hands of the past. (Roth, 1993, p. 15)

Apter is but a slave to his memory and as a victim he is no longer in possession of his mental faculties or behaviors, and further he cannot gain respect as a normal man people always look at him in a doubtful eye. For instance, when he called Philip to inform him that there is a man in Jerusalem who takes on his character Philip did not take this seriously and ignored him. Philip says he did not believe him for "his hunger is unappeasable for those who are not here"; Apter's past prevents him from living the present or thinking of the future as his memoir is a slave to the past. He always refers to people who are no longer alive, people who were victims of the German murdering of Jews. Apter's unstable psychology is mirrored in his paintings, when a tourist asks him why he paints such terrible paintings and if this is also Hitler's fault Apter replies that he has already seen Hitler's paintings and that he is a better artist than him. Apter is a victim even of his own race, "In Apter's stories, people steal from him, spit at him, defraud and insult and humiliate him virtually every day and, more often than not, these people who victimize my cousin are survivors of the camps" (Roth, 1993, p. 58).

Interestingly, speaking about how intellectuals can empower political projects through their narratives the Israeli author Aharon Appelfeld is a good example in the novel. In an interview between him and Philip he says that he has always tried not to give up to his memory and tried to be creative and not to stick to his own past experience. Till now, readers think Appelfeld is encouraging creativity and invention in literary production; however, and astonishingly he is avoiding telling the reality of the Holocaust because "the reality of the Holocaust surpassed any imagination, if I remained true to the fact no one would believe me", justifies Appellfeld (Roth, 1993, p. 81). The effect of the Holocaust was heavily harmful to Jews' psychology to the extent that they work hard to feed their hatred to those who are not from a Jewish race. The character Supposnik, for instance, tells Philip that similar to Aharon and other Jewish children he was waiting for help and for integration after the Holocaust but no one replies to their hopes, "the ones who harmed me were the non-Jews, and the ones who helped were the Jews. After this I loved the Jews and developed a hatred for the non-Jews" (Roth, 1993, p. 17). He later explains how he was shocked when he has read Shakespeare's *The Merchant of Venice* focusing on Shylock's three words "three thousand ducats" and describes how since Shylock's trial the Jew till nowadays is still on trial.

Psychological disorder, self-imbalance, and illusion were common remnants of the Second World War and the Holocaust for Jews; in the novel most of the characters are suffering a confused state of mind. The narrator Philip Roth was highly suffering loss and despair due to the nightmares and flashbacks of the past; hallucinations and the intense urge to cry and scream accompanies him all time day and night. The feeling of belonging to nowhere and being nowhere was so dangerous to the mind due to the loss it causes, "my mind began to disintegrate, the word disintegration seemed itself to be the matter of which my brain was constituted", says Philip. Zepinic (2016) refers to war trauma as the most dangerous experience for the psyche of its victims and the non-victims as well. In his *Disintegration of the Self-Structure Caused by Severe Trauma* he claims, "The experience of war, either as a combat or war imprisonment, is the most devastating traumatic experience… The traumatic experience caused by man-made disasters strengthens the development of negative emotional and cognitive schemes about the self and the others" (Zepenic, 2016, p. 12). Thus, Philip before going to Jerusalem suffered a hard traumatic frenzy to the extent that he intended to commit suicide, "I was in the disaster of self-abandonment…because I thought about killing myself all the time" (Roth, 1993, p. 19).

Philip could not enjoy a peaceful night without taking Halcion pills and he refers to a psychiatric doctor who describes the effect of taking this dangerous drug medication,

> A Dutch psychiatrist listed symptoms associated with Halcion that he had discovered in a study of psychiatric patients who had been prescribed the drug; the list read like a textbook summary of my catastrophe: "… severe malaise; depersonalization and derealization; paranoid reactions; acute and chronic anxiety; continuous fear of going insane; … patients often feel desperate and have to fight an almost irresistible impulse to commit suicide. (Roth, 1993, p. 20)

The psychiatrist describes a very important symptom of the mental disorder, "depersonalization", a state in which the victim feels no longer a coherent body; instead, he feels himself fragmented into isolated entities. In essence, it is not

the pill which causes the mental disorder to Philip; it is his traumatic past which leads him to this paralyzed condition. Philip later begins to understand that there is something in his inner self which makes this destruction and he reveals that he is "half convinced" about the effect of the drug. Philip refers to something deeper than a pill, more sensitive, and goes back further in seeking the reason, something "concealed, obscured, masked, suppressed" (p. 22). Philip confesses that "the drug perhaps intensified his collapse, it was I who had made the worst happen", it is the post trauma anxiety!

The narrator uses frequently expressions which indicate his loss, despair, and lack of self confidence and esteem "my thoughts were confused and contradictory", to repossess that part of myself that I thought it was lost", "I was sure that I'd never be able to use my mind again". Therefore, Philip describes himself looking at the food his wife Claire prepared claiming, "I could not find any reason to eat", an existentialist expression which signifies highly loss of faith in everything even in life. When Aharon and Apter called him to inform that there is a man in Jerusalem who is impersonating him, Philip was no longer able to deduct whether the calls are real or just occur in his dreams. "I began to wonder if those calls from Jerusalem, as well as my call to Jerusalem had not perhaps occurred in dreams", said Philip (Roth, 1993, p. 24). Thus, the post-Holocaust trauma and its impact on the Jewish brain and on the "other" as well are highly present in *Operation Shylock* to support Israel and justify its presence in Palestine.

III. CONCLUSION

To sum up, *Operation Shylock* is a biased narrative written from a Zionist perspective to serve Israeli establishment in Palestine. Philip Roth denies the existence of Palestinians as indigenous inhabitants of Palestine and focuses mainly on the Jewish community, its past, its present, and its expected future. He treated the Palestinian-Israeli conflict from one side as he silences the Palestinian and gives voice to the Jew. Roth sees the Jewish existence in Palestine as a solution to Jewish Diaspora; and sees Palestine as a land in which Jews would recover and reach a meaning to their identity. Additionally, he portrays stereotypically the Palestinian as a terrorist who threatens Israel and intimidates its peace. *Operation Shylock* depicts how Israelis use the fallacy of Jewish Diaspora and the remnants of the Holocaust to justify the Zionist institution in the land of Palestinians. In addition, being a victim of war never apologizes starting a war against an innocent community and colonize its land. Humiliating a whole nation and neglecting its existence would never be a solution to recover from a post-traumatic experience. Thus, Roth's novel is an illustrative example of how American-Jewish literature serves political dogmas, like the Zionist project, throughout centralizing the Jewish cause and marginalizing the Palestinian other.

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A Typological Study of the Mongolian and Chinese Comparatives From the Perspective of the Cardiff Grammar

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Abstract—This paper explores the syntactic and semantic functions of "NP + ᠠᠴᠠ (aca/ece)" in the Mongolian comparatives and "比(bǐ)+ NP" in the Chinese comparatives from the perspective of the model of Cardiff Grammar in Systemic Functional Linguistics. It is found that "NP + ᠠᠴᠠ (aca/ece)" in the Mongolian comparatives is case group, which can function as Main Verb and Adjunct. "比(bǐ)+ NP" in the Chinese comparatives is prepositional phrase, which can serve as Main Verb, Adjunct and Complement. Through the typological analysis, we find that the similarities in Mongolian and Chinese comparatives outweigh their differences in terms of process type and subject theme. However, the detailed features vary in the most delicate systems – within the lexical zone at the stratum of lexicogrammar. The findings not only provide a tentative solution to the long-standing debates on the comparatives, but also shed light on the teaching and learning of the comparatives in Mongolian and Chinese.

Index Terms—Mongolian comparative, Cardiff Grammar, systemic functional linguistics, typology

I. INTRODUCTION

"Comparison" is one of the most basic behaviors of human beings in perceiving the world, which is embodied in language as the category of comparison. Typically, it can be realized by the linguistic expression, namely, the comparatives, whose function is to compare the different aspects of an object or the differences between two objects. The previous studies on the comparatives have achieved a lot, but it mainly focuses on Chinese or English, showing a tendency of detailed description, in-depth explanation and diverse perspectives. However, there are still doubts concerning the syntactic study of the Chinese comparatives, especially, the identification of the word class of the comparative marker "比" (bǐ), such as verb theory (Zhao, 1968; Xiang, 2005), preposition theory (Liu, 1996), conjunction theory (Hong, 1991), marker theory (Fu, 1978), etc. Even though Generative Grammar mostly adopts the Theory of Degree Semantics (von Stechow, 1984) to deal with the syntactic and semantic issues of the Chinese comparatives, the syntactic property of the comparative marker "比" (bǐ) is still unresolved, which prompts Chinese to be compared with other languages.

Comparatively, the study of the comparatives in Mongolian is relatively weak. Some Mongolian scholars mention the concept of the Mongolian comparatives when discussing the ablative case marker " ᠠᠴᠠ" (aca/ece "Ablative Case Marker, hereafter 'ABL'")) (Qinggertei, 1991; Daobu, 1983; Deligelma, et al., 2013, etc.). There still exist some debates concerning its syntactic function. For instance, "NP (noun phrase) + ᠠᠴᠠ (aca/ece)" in the Mongolian comparatives is mostly regarded as an indirect object (Qinggertei, 1991; Delgerma et al., 2013), adverbial (Su, 2015), complement (Daobu, 1979) and so on. In addition, there is no consensus on the understanding of its function. For example, Delgelma et al. (2013, p. 49-50) argue that "NP + ᠠᠴᠠ (aca/ece)" dominated by adjective predicate is an indirect object in form, but functions as an adverbial like the prepositional phrase "比 (bǐ)+ NP" in Chinese. Daubu (1979) holds that complement is connected with predicate through various case makers or postpositions. In "ᠴᠠᠰᠤᠠᠴᠠ ᠴᠠᠭᠠᠨ" (casu-aca cagan "whiter than snow"), "ᠴᠠᠰᠤ ᠠᠴᠠ (casu-aca)" (NP+ ᠠᠴᠠ <aca/ece>) is complement of the ablative case marker. Moreover, Daobu (1979, p. 103) points out that "direct (object)" and "indirect (object)" in Mongolian are distinguished by means of grammatical form, i.e., the syntactic constituents with the accusative case makers (or other grammatical forms but functionally equivalent to the accusative case marker) are named as "direct complement" or "direct object", and the syntactic constituents with other case makers are "indirect complement" or "indirect object". In other words, the distinction between direct object and indirect object, as well as object and complement is not clear enough. It can be seen that there are different views on the syntactic functions of "NP+ ᠠᠴᠠ (aca/ece)" in Mongolian, which is mainly due to the fact that traditional grammar focuses only on form, but ignores meaning and function, and the definition of traditional syntactic constituents in Mongolian is indeterminate and vague.

Different from traditional grammar, the Cardiff Grammar (CG) combines the analysis of semantic stratum and lexicogrammatical stratum, which adheres to the principle that meaning is primary and form realizes meaning (Fawcett, 2008). Many linguistic scholars have applied it to the syntactic and semantic analysis of the Chinese and English linguistic phenomenon (e.g. Zhang & Zhang, 2012; Xiang & Liu, 2018; He & Xue, 2018; Xiang, 2019, etc.). Therefore, to explore the panorama of the syntactic and semantic functions of "NP+ ᠠ (aca/ece)" in the Mongolian comparatives and "比(bǐ)+ NP" in the Chinese comparatives, this paper will focus on what the basic features of the structural elements in the Mongolian comparatives are and how the syntactic and semantic functions of "NP+ ᠠ (aca/ece)" and "比(bǐ)+ NP" are realized from the perspective of CG. In addition to understand what the differences and similarities of the Mongolian and Chinese comparatives in terms of the experiential and textual metafunctions are, the second aim of this paper is to examine the typological features of the Mongolian comparatives by means of comparing them with the Chinese ones, which not only provides a tentative solution to the long-standing debates on the comparatives, but also sheds light on the teaching and learning of the comparatives in Mongolian and Chinese.

II. THE SYNTACTIC AND SEMANTIC ANALYSIS OF THE MONGOLIAN AND CHINESE COMPARATIVES

A. The Basic Categories and the Syntactic and Semantic Representation in Cardiff Grammar

CG (Fawcett, 2000, 2008), proposed by Fawcett under the influence of Halliday's Systemic Functional Linguistics (SFL) (Tucker, 1998, p. 37), is regarded as a dialect of SFL, although it differs in a number of ways from Hallidayan approach (c.f. Halliday, 2014). Fawcett (2000, p. 237) recognizes three basic syntactic categories, namely, class of unit, element of structure and item. The basic relations between them are: componence, filling and exponence (Fawcett, 2008, p. 76). In other words, a class of unit is composed of elements of structure or expounded by items. In CG, the basic syntactic units are clause, nominal group, quality group, quantity group and prepositional group. A clause is composed of Subject, Operator, Main Verb, Complement, Adjunct and other main elements of structure, which are further filled by elements of structure or classes of unit, or expounded directly by items.

In addition, the multifunctional nature of language is displayed in the representation of the meanings. SFL claims that all human languages are multifunctional, and there are three main strands of meaning: experiential, interpersonal and thematic meanings, which are combined into a single structure (Halliday, 1985, 1994). In SFL, the different strand of meaning is represented almost by all the elements in the structure, such as the systems of TRANSITIVITY, MOOD, THEME and so on. In CG, however, the different functions of the clause are displayed by different elements of the clause instead of the whole structure of the clause. That is to say, it is the role of syntax to show the integration of these intermittent 'strands of meaning' in a single structure (Fawcett, 2000, p. 147). The syntactic and semantic representation of a simple clause is illustrated in Figure 1[1].
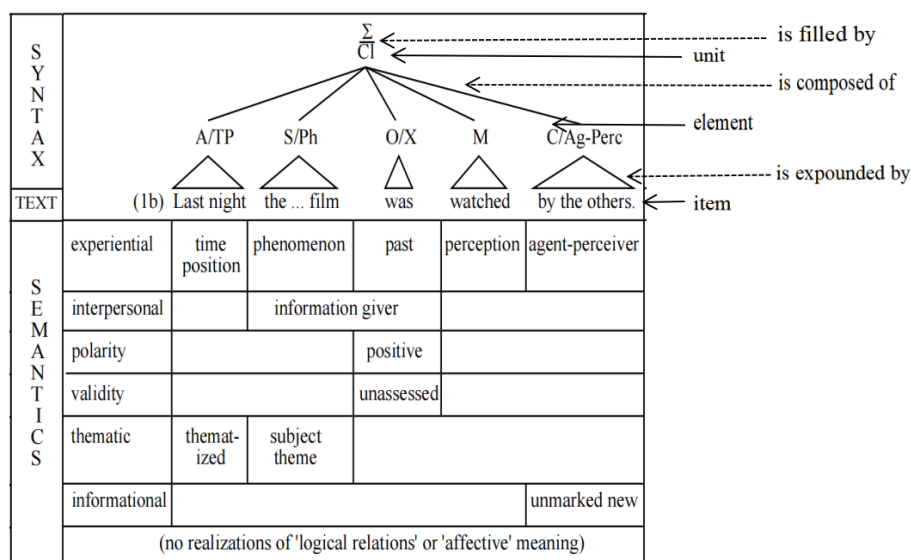

Figure 1 The Syntactic and Semantic Representation of a Simple Clause (c.f. Fawcett, 2008)

In Figure 1, syntactically, the clause is composed of the elements of Adjunct, Subject, Operator, Main Verb, and Complement. Meanwhile, they are expounded respectively by the items "last night", "the...film", "was", "watched" and "by the others". Semantically, experiential strand of meaning is realized by the system of TRANSITIVITY. It defines the range of types of process and the participants in each of those types of process. In CG, the PROCESS is typically expressed in the Main Verb, and the PARTICIPANTS are typically expressed in the Subject and Complement.

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[1] Key:∑= Sentence; Cl = Clause; S = Subject; O = Operator; X = Auxiliary; M=Main Verb; C=Complement; A=Adjunct; / = 'is conflated with'
TP = Time Position Ph = Phenomenon Ag-Perc = Agent-Perceiver.

Therefore, the experiential meaning of "Last night the...film was watched by the others" is realized through the three elements of Subject, Main Verb and Complement that express the choices in TRANSITIVITY. In light of the interpersonal meaning, the choice of MOOD is expressed by the two elements of Subject and Operator which realize the function of "information giver". Textual meaning is realized through the Subject and the elements ahead of the Subject that express the choices of THEME.

B. The Syntactic and Semantic Analysis of the Mongolian Comparatives

Since "'comparison' is a category combining semantics and syntax" (Liu, 2004, p. 37), the study of the category of comparison should consider both meaning and form (Xu, 2007). The structural elements and the syntactic and semantic analysis of the Mongolian comparative will be illustrated in the following two aspects.

(a). The Basic Structural Elements of the Mongolian Comparatives

The basic structural elements of the comparatives mainly include comparison subject (SJ), comparison standard (ST), comparison marker (M) that elicits ST, and comparison result (R) ("than" in English, "比" (bǐ) in Chinese, " ᠡᠴᠠ" (aca/ece) in Mongolian) (Deng, 2015, p. 48). For instance:

(1) ᠪᠠᠲᠤ   ᠳᠣᠷᠵᠢ ᠡᠴᠠ   ᠥᠨᠳᠥᠷ ᠃᠃[2]
   (batu dorji-aca öndör)
Batu Dorji-ABL tall.
SJ   ST   M   R
"Batu is taller than Dorji."

In the above example, "ᠪᠠᠲᠤ " (batu "Batu") is SJ, representing the main party of the two objects being compared. "ᠳᠣᠷᠵᠢ "(dorji "Dorji") is ST, that is, the reference for comparison; " ᠡᠴᠠ" (aca) is M, which elicits ST. "ᠥᠨᠳᠥᠷ" (öndör "tall") is R, which indicates the difference between the two objects which are compared in terms of character, quantity, degree, etc. When the comparison subject can be inferred from the context, it can be omitted, such as ᠠᠭᠤᠯᠠᠨ ᠡᠴᠠ ᠥᠨᠳᠥᠷ (agulan-aca öndör "<It is> higher than mountain").

In Mongolian, the comparison subject and the comparison standard are mainly nominals, including nouns/noun phrases, pronouns, numbers, verbal nouns with different morphological changes of case, number and possessive categories and so on, as is shown in the examples below:

(2) ᠤᠯᠠᠭᠠᠨ ᠨᠢ   ᠬᠥᠬᠡ ᠡᠴᠠ ᠣᠬᠣᠷ ᠃᠃
   (ulagan ni   köke-ece oqor)
red -subject marker   blue-ABL short
SJ   ST M   R
"The red one is shorter than the blue one."

(3) ᠲᠡᠷᠡ ᠨᠠᠮᠠ ᠡᠴᠠ ᠨᠡᠩ   ᠢᠯᠡᠭᠦᠦ ᠬᠥᠬᠡ ᠳᠦ   ᠳᠤᠷᠠᠲᠠᠢ ᠃᠃
   (tere   nama-aca neng ileküü köke-dü duratai)
He   me-ABL   much over Huhe-DAT like
SJ   ST M   R
"He likes Huhe more than I does./ He likes Huhe more than me."

(4) ᠠᠪᠬᠤ   ᠡᠴᠠ ᠥᠭᠬᠦ   ᠨᠢ   ᠳᠡᠭᠡᠷᠡ ᠃᠃
   (abqu   aca öngkü   ni   degere)
 taking (verbal noun)- ABL giving (verbal noun)-subject marker good
ST   M SJ   R
"Giving is better that receiving."

Since Mongolian is a language with morphological markers, the comparison marker " ᠡᠴᠠ" (aca/ece) is used to mark the comparison standard, and the subject is marked with the nominative case "φ" (no specific case) or the subject markers "ᠨᠢ" (ni) or "ᠭᠡᠭᠴᠢ (gegci)/ ᠭᠡᠳᠡᠭ ᠨᠢ (gedeg ni)". When nouns and pronouns act as comparative subjects, the subject markers are generally not required. But when adjectives or verbal nouns act as comparative subjects, the subject markers need to be added (e.g. ᠤᠯᠠᠭᠠᠨ ᠨᠢ ulagan ni <the red one>; ᠥᠭᠬᠦ ᠨᠢ öngkü ni <giving> in the previous examples). Due to the existence of various nominal case makers in Mongolian, the comparison subject and the comparison standard can be placed in a relatively flexible position. For example, "ᠠᠪᠬᠤ (ST) ᠡᠴᠠ ᠥᠭᠬᠦ ᠨᠢ (SJ) ᠳᠡᠭᠡᠷᠡ ᠃᠃" (abqu aca öngkü ni degere) and "ᠥᠭᠬᠦ ᠨᠢ (SJ) ᠠᠪᠬᠤ ᠡᠴᠠ (ST) ᠳᠡᠭᠡᠷᠡ ᠃᠃" (öngkü ni abqu aca degere) have the same syntactic meaning, that is, "Giving is better than receiving". Moreover, the verbs which are used as the comparison subject and the comparison standard must be changed into the form with nominal properties by means of adding various word-forming suffixes — mainly the suffix of verbal noun. In the example "ᠠᠪᠬᠤ ᠡᠴᠠ ᠥᠭᠬᠦ ᠨᠢ ᠳᠡᠭᠡᠷᠡ ᠃᠃" (abqu aca öngkü ni degere "Giving is better that receiving"), "ᠠᠪᠬᠤ" (abqu "taking") and "ᠥᠭᠬᠦ" (öngkü "giving") obtain the nominal properties by adding the suffix of verbal noun "-ᠬᠤ/ᠬᠦ" (qu/kü).

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[2] The Mongolian examples used in the paper mainly come from the literature (Qinggertei, 1991; Su, 2015) and the Chinese examples are created by the authors. The Mongolian vertical script (i.e. Modern Written Mongolian) is transliterated with the scheme provided by The Library of Congress, which generally follows the Vladimirtsov-Mostaert system but with some changes (see http://www.loc.gov/catdir/cpso/romanization/mongolia.pdf). The Chinese examples are transliterated using pinyin.

The typical component of the comparison result is adjective or adjective phrase, ahead of which there may exist the relative adverbs of degree, such as "ᠨᠡᠩ" (neng "much") and "ᠪᠠᠭ᠎ᠠ ᠰᠠᠨ᠎ᠠ" (baga sana "a bit"), the absolute adverbs of degree, such as "ᠲᠥᠩ" (töng "quite") and "ᠮᠠᠰᠢ" (masi "very much"), and the number-classifiers, such as "ᠨᠢᠭᠡ ᠲᠣᠯᠣᠭᠠᠢ" (nige tologai "one head"). However, those modifiers are not obligatory. For example,

(5) ᠡᠨᠡ ᠭᠠᠵᠠᠷ᠎ᠤᠨ ᠦᠵᠡᠮᠵᠢ ᠨᠢ   ᠨᠥᠬᠦᠭᠡ ᠭᠠᠵᠠᠷ᠎ᠠᠴᠠ ᠨᠡᠩ / ᠲᠥᠩ / ᠮᠠᠰᠢ ᠰᠠᠢᠬᠠᠨ ᠃

  (enek ü gajar-un üjemji ni   nöküge gajar-aca neng/töng/masi saihan)

  this place-GEN scenery-subject marker that place-ABL   much   beautiful

  SJ   ST   M   R

 (The scenery in this place is more beautiful than that in that place.)

In the meantime, the comparison result can also be verb or verbal phrases, ahead of which there is Adjunct. This Adjunct is obligatory on some occasion. Consider the following examples:

(6) ᠰᠡᠴᠡᠨ ᠨᠠᠮ᠎ᠠᠴᠠ ᠰᠠᠢᠬᠠᠨ ᠳᠠᠭᠤᠯᠠᠨ᠎ᠠ ᠃

  (secen nama-aca saihan dagulana)

Siqin me-ABL   pretty   sing

SJ   ST   M   R

(Siqin sings better than I do.)

(7) ᠲᠡᠷᠡ ᠨᠠᠮ᠎ᠠᠴᠠ ᠥᠨᠥ ᠭᠠᠵᠠᠷ᠎ᠤᠨ ᠪᠠᠢᠳᠠᠯ᠎ᠢ ᠣᠢᠯᠠᠭᠠᠨ᠎ᠠ ᠃

  (tere nama-aca önö   gajar-un baidal-i   oilagana)

he me-ABL   current   place-GEN situation-ACC   know

  SJ ST M   R

(He knows the local situation better than I do.)

In the examples above, the comparison results are embodied by the verb "ᠳᠠᠭᠤᠯᠠᠨ᠎ᠠ" (dagulana "sing") and the verbal phrase "ᠥᠨᠥ ᠭᠠᠵᠠᠷ᠎ᠤᠨ ᠪᠠᠢᠳᠠᠯ᠎ᠢ ᠣᠢᠯᠠᠭᠠᠨ᠎ᠠ" (önö gajar-un baidal-i oilagana "know the local situation"). Moreover, ᠰᠠᠢᠬᠠᠨ (saihan "pretty") is an obligatory element in (6).

In short, through the description of the basic features of the structural elements in the Mongolian comparatives, we can infer that the syntactic and semantic functions of "NP+ ᠠᠴᠠ (aca/ece)" are closely related to the comparison results. According to the morphological class of the comparison results, the Mongolian comparatives can be classified into two types in structure: SJ+ST- ᠠᠴᠠ (aca/ece)+adjective/adjective phrase (R), and SJ+ST- ᠠᠴᠠ (aca/ece)+ (adjective/adverb)-verb/verbal phrase (R). In order to clarify the syntactic and semantic features of "NP+ ᠠᠴᠠ (aca/ece)" in the Mongolian comparatives, we will analyze the two types of structures from the perspective of CG as follows.

(b). The Analysis of the Mongolian Comparatives From Perspective of Cardiff Grammar

According to CG, "NP+ ᠠᠴᠠ (aca/ece)" in the Mongolian comparatives can function as Main Verb and Adjunct, which are analyzed as follows.

1. "NP+ ᠠᠴᠠ (aca/ece)"as Main Verb

To analyze the first type of the Mongolian comparatives "SJ+ST- ᠠᠴᠠ (aca/ece)+adjective/adjective phrase (R)", we will take the clause "ᠪᠠᠲᠤ ᠳᠣᠷᠵᠢ᠎ᠠᠴᠠ ᠥᠨᠳᠥᠷ ᠃" (batu dorji-aca öndör "Batu is taller than Dorji") as an example. Since the analysis of CG is meaning oriented, the meaning expressed in this clause is that Batu is tall. As to the degree of the height, it is taller than Dorji. In other words, "ᠪᠠᠲᠤ ᠳᠣᠷᠵᠢ᠎ᠠᠴᠠ ᠥᠨᠳᠥᠷ ᠃" (batu dorji-aca öndör "Batu is taller than Dorji") is Event-relating process, in which "ᠪᠠᠲᠤ" (batu "Batu") is Carrier and "ᠳᠣᠷᠵᠢ᠎ᠠᠴᠠ ᠥᠨᠳᠥᠷ" (dorji-aca öndör "taller than Dorji") is Phenomenon. In Mongolian, nominals can function as predicate alone. ᠪᠢ ᠪᠠᠭᠰᠢ ᠃ (bi bagsi "I am a teacher") and ᠤᠰᠤ ᠲᠤᠩᠭᠠᠯᠠᠭ ᠃ (usu tonggalag "Water is clear") are cases in point. "ᠪᠠᠭᠰᠢ" (bagsi "teacher") and "ᠲᠤᠩᠭᠠᠯᠠᠭ" (tonggalag "clear") in the two clauses above function as predicate. According to CG, this clause unit (Cl) is composed of three elements: Subject (S) conflated with Carrier (C), Main Verb (M) conflated with Phenomenon (Ph), and Ender (E). S/Ca is expounded by the item "ᠪᠠᠲᠤ" (batu "Batu"), and E is expounded by the Mongolian period " ᠃". "M/Ph" is a complicated element. It is filled by the unit-quality group (qlgp) which is further composed of degree temperer (dt) and apex (a). "dt" is filled by the case group (cgp)[3] which is composed of completive (cv) and case marker (c). The completive is filled by nominal group (ngp) with the only element-head (h). "h" "c" and "a" are expounded respectively by the items "ᠳᠣᠷᠵᠢ" (dorji), " ᠠᠴᠠ" (aca/ece) and "ᠥᠨᠳᠥᠷ" (öndör). The analysis of "NP+ ᠠᠴᠠ (aca/ece)" as main verb from the perspective of CG is shown in Figure 2 below.

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[3] Given that there is no prepositional phrase in Mongolian, the preposition in Chinese and English is semantically equivalent with the case maker in Mongolian, even though the case marker is the grammatical category. However, the case maker and the preposition vary greatly in terms of the syntactic functions (see Sunderiya, 2013). "NP+ ᠠᠴᠠ (aca/ece)" is thus named as case group (cgp) instead of prepositional group (pgp).
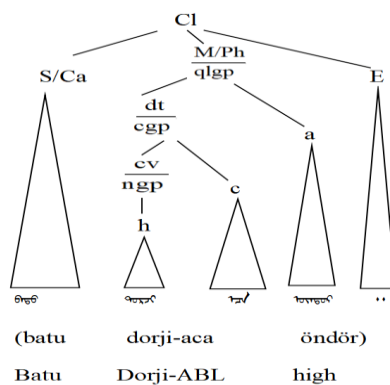
Figure 2 Syntactic Analysis of "NP+ ᠡᠴᠡ (aca/ece)" as Main Verb From the Perspective of CG

Syntactically, the case marker "ᠡᠴᠡ"(aca) and the completive "ᠳᠣᠷᠵᠢ"(dorji "Dorji") form a case group "(cv+c<ᠡᠴᠡ>))". Additionally, the case group which functions as degree temperer is combined with apex "ᠥᠨᠳᠥᠷ" (öndör "tall") and they form a quality group. The whole quality group "ᠳᠣᠷᠵᠢ ᠡᠴᠡ ᠥᠨᠳᠥᠷ" (dorji-aca öndör "taller than Dorji") acts as Main Verb. Moreover, in such structures, comparison result can also be modified by emphasizing temperer. For instance, ᠪᠢ ᠲᠡᠭᠦᠨ ᠡᠴᠡ ᠨᠢᠭᠡ ᠲᠣᠯᠣᠭᠠᠢ ᠥᠨᠳᠥᠷ ᠁ (bi tegün-ece nige tologai öndör "I am a head taller than him"). The different point in this example is that the quality group is composed of three elements: the case group "ᠲᠡᠭᠦᠨ ᠡᠴᠡ (tegün-ace)" as degree temperer, nominal group "ᠨᠢᠭᠡ ᠲᠣᠯᠣᠭᠠᠢ" (nige tologai "a head") as emphasizing temperer and the apex "ᠥᠨᠳᠥᠷ" (öndör "tall"). However, if the Mongolian comparatives are action process and mental process, "NP+ ᠡᠴᠡ (aca/ece)" functions as Adjunct.

2. "NP+ ᠡᠴᠡ (aca/ece)"as Adjunct

In the second type, there also exists the structure "((c<ᠡᠴᠡ>)+cv)+apex" functioning as quality group. The major difference lies in that the quality group in the first type functions as Main Verb, it functions as Adjunct in the second type. The clause "ᠪᠠᠲᠤ ᠪᠠᠭᠠᠲᠤᠷ ᠡᠴᠡ ᠬᠤᠷᠳᠤᠨ ᠭᠦᠶᠦᠨ᠎ᠡ ᠁" (batu bagatur-aca qurdun güyüne "Batu runs faster than Bagatur") is an action process, with "ᠪᠠᠲᠤ" (batu "Batu") as Affected-agent (Ag) and "ᠭᠦᠶᠦᠨ᠎ᠡ" (güyüne "run") as Main Verb (M) to express the experiential meaning of "Batu runs". With respect to the manner of Batu's running, the process is modified by "ᠪᠠᠭᠠᠲᠤᠷ ᠡᠴᠡ ᠬᠤᠷᠳᠤᠨ" (bagatur-aca qurdun "faster than Bagatur"), emphasizing that Batu runs quite fast, and his speed is higher than Bagatur's. As is illustrated in Figure 3, the clause is composed of four elements, i.e., Subject (S) conflated with Agent (Ag), Adjunct (A)[4], Main Verb (M) and Ender (E). "S/Ag", "M" and "E" are expounded respectively by "ᠪᠠᠲᠤ" (batu "Batu"), "ᠭᠦᠶᠦᠨ᠎ᠡ" (güyüne "run") and the period "᠁". As far as Adjunct is concerned, it is filled by quality group (qlgp), which is further composed of degree temperer (dt) and apex (a). "dt" is filled by case group (cgp) which is composed of completive (cv) and the case maker (c) "ᠡᠴᠡ" (aca). "cv", "c"and "a" are expounded respectively by the items "ᠪᠠᠭᠠᠲᠤᠷ"(bagatur "Bagatur") , " ᠡᠴᠡ" (aca) and "ᠬᠤᠷᠳᠤᠨ" (qurdun "fast").
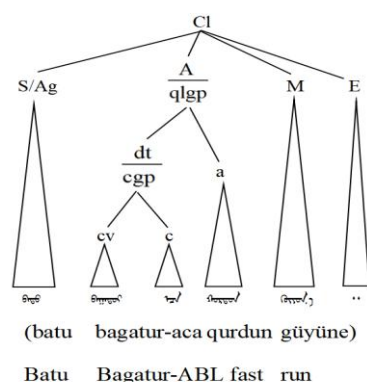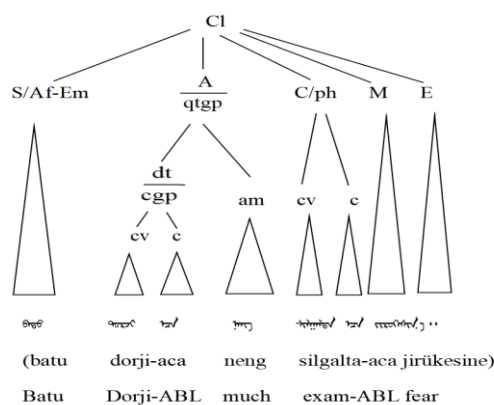
Figure 3 Syntactic Analysis of "NP+ ᠡᠴᠡ (aca/ece)" as Complement From the Perspective of CG

As is analyzed above, syntactically, the case maker "ᠡᠴᠡ" is combined with completive expounded by "ᠪᠠᠭᠠᠲᠤᠷ" (Bagatur) and they form a case group. The case group "(cv+c<ᠡᠴᠡ>)" functions as degree temperer. It is further combined with

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[4] As Fawcett (2008) argues that a Complement is any Participant Role except for Subject" and a Participant Role is the one expected to occur in the clause, which serves as a result of knowing what the process is. Therefore, in the clause "ᠪᠠᠲᠤ ᠪᠠᠭᠠᠲᠤᠷ ᠡᠴᠡ ᠬᠤᠷᠳᠤᠨ ᠭᠦᠶᠦᠨ᠎ᠡ ᠁" (batu bagatur-aca qurdun güyüne "Batu runs faster than Bagatur"), "ᠪᠠᠭᠠᠲᠤᠷ ᠡᠴᠡ ᠬᠤᠷᠳᠤᠨ" (bagatur-aca qurdun "faster than Bagatur") is not the role which is expected to occur in the clause, because in Mongolian "ᠪᠠᠲᠤ ᠭᠦᠶᠦᠨ᠎ᠡ ᠁" (batu güyüne "Batu runs") without "ᠪᠠᠭᠠᠲᠤᠷ ᠡᠴᠡ ᠬᠤᠷᠳᠤᠨ" (bagatur-aca qurdun "faster than Bagatur") can also express a complete experiential meaning. Therefore, "ᠪᠠᠭᠠᠲᠤᠷ ᠡᠴᠡ ᠬᠤᠷᠳᠤᠨ" (bagatur-aca qurdun "faster than Bagatur") is analyzed as Adjunct instead of Complement.

apex "〇〇〇〇〇" (hurdun "fast") to form a quality group. The quality group "〇〇〇〇〇 〇〇 〇〇〇〇〇" (bagatur-aca hurdun "faster than Bagatur") functions as Adjunct.

Here is another case. The comparison results are still verb or verbal group, but "NP+ 〇〇 (aca/ece)" is combined with the relative adverb (typically adverb of degree) instead of adjective to form a quality group. The quality group fills Adjunct to indicate the degree of the process. Note that the adverbs in Mongolian are relatively fewer than those in Chinese and English, because some words which correspond semantically with the adverbs in other languages are expressed by adjective and postposition in Mongolian (for details, see Qinggertei, 1991). In addition, the comparative is typically mental process. We will illustrate the semantic and syntactic configuration with the example "〇〇〇 〇〇〇 〇〇 〇〇 〇〇〇〇 〇〇 〇〇〇〇〇 " (batu dorji-aca neng silgalta-aca jirükesine "Batu is much more afraid of the exam than Dorji does")". According to CG, the Clause (Cl) is composed of five elements, Subject (S) conflated with Affected-emoter (Af-em), Adjunct (A), Main Verb (M), Complement (C) conflated with Phenomenon (Ph), and Ender (E). "Af-em", "M" and "E" are expounded respectively by "〇〇〇" (batu "Batu"), "〇〇〇〇〇" (jirükesine "fear") and the period " ··". Phenomenon (ph) is expounded by "〇〇〇〇 〇〇" (silgalta-aca "exam-ABL"). Adjunct (a) is filled by quantity group (qtgp) which is further composed of adjustor (ad) and amount (am). Amount is expounded by the degree adverb "〇〇〇" (neng "much"). Adjustor (ad) is filled by case group (cgp) and is composed of case (c) expounded by " 〇〇" (aca) and completive (cv) expounded by "〇〇〇" (dorji "Dorji"). The analysis of "NP+ 〇〇 (aca/ece)" as Adjunct from the perspective of CG is shown in Figure 4 below.

Figure 4 Syntactic Analysis of "NP+ 〇〇 (aca/ece)" as Adjunct From the Perspective of CG

In this clause, "〇〇〇" (batu "Batu") is subject; "〇〇〇〇〇" (jirükesine "fear") is Main Verb; and "〇〇〇〇 〇〇" (silgalta-aca "exam-ABL") is complement. The three elements constitute a clause with a complete meaning "Batu is afraid of exam". The ablative case marker "〇〇" (aca) and completive "〇〇〇 " (dorji "Dorji") form a case group functioning as adjustor. "〇〇〇" (neng "much") functions as amount. The use of "〇〇〇 〇〇 〇〇〇" (dorji-aca neng) indicates the degree of Batu's fearing. Thus "NP+ 〇〇 (aca/ece)" structure in the third type functions as Adjunct.

To sum up, according to the syntactic and semantic analysis of "NP+ 〇〇 (aca/ece)" in the Mongolian comparatives from the perspective CG, "NP+ 〇〇 (aca/ece)" can function as Main Verb and Adjunct with the changes of the comparison results (see Figure 5).
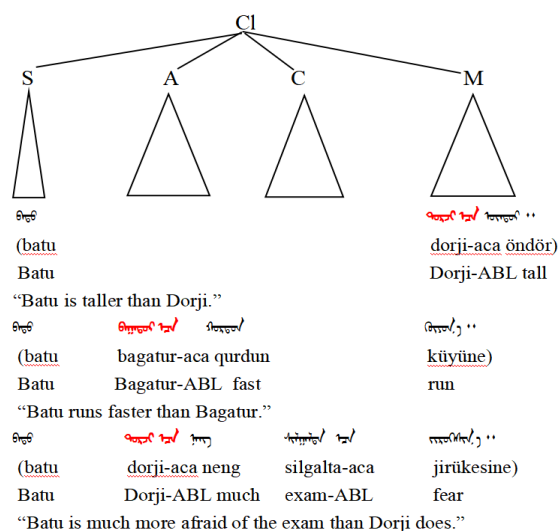

Figure 5 The Summary of the Syntactic Analysis of "NP+ 〇〇 (aca/ece)" in the Mongolian Comparatives

When the comparison result is adjective, "NP+ ᠠᠴᠠ (aca/ece)" (degree temperer) together with adjective (apex) forms a quality group which fills Main Verb. When the comparison result is verb or verbal group, it has to be considered from the following two aspects. For one thing, when the comparison result is Adjunct-Predicate structure with an obligatory adjective as Adjunct, "NP+ ᠠᠴᠠ (aca/ece)" (degree temperer) together with the adjective (apex) forms a quality group which fills Adjunct. For another, when the comparison result is verb or verbal group without an obligatory adjective as Adjunct, "NP+ ᠠᠴᠠ" fills Adjunct. In addition, when the comparison result is a clause, "NP+ ᠠᠴᠠ (aca/ece)" also functions as Adjunct. The analysis on the Mongolian comparatives from the perspective CG defines more systematically the syntactic functions and semantic features of "NP+ ᠠᠴᠠ (aca/ece)" in the Mongolian comparatives.

C. The Analysis of the Chinese Structural Elements From Perspective of the Cardiff Grammar

The basic structural elements of the Chinese comparatives have been thoroughly described in literature (for details, see Fu, 1978; Liu, 1996; Sa, 2003, etc.). According to CG, "比(bǐ)+ NP" in the Chinese comparatives is prepositional phrase, which serves as Main Verb, Adjunct and Complement.
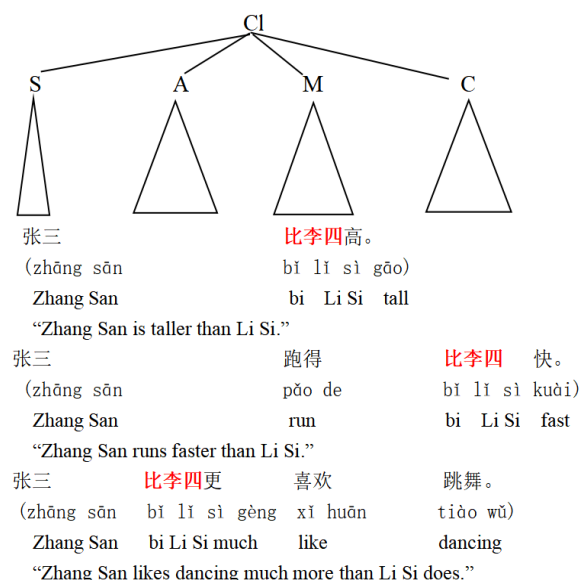

Figure 6 The Syntactic Analysis of "比 (bǐ)+ NP" in the Chinese Comparatives

Based on CG, "NP+ ᠠᠴᠠ (aca/ece)" in the Mongolian comparatives can function as MainVerb and Adjunct. In the same token, "比 (bǐ)+ NP" in the Chinese comparatives can also serve as MainVerb and Adjunct, as is shown in Figure 6 above. With regards the experiential meaning, the clause "张三比李四高。"(*zhāng sān bǐ lǐ sì gāo* "Zhang San is taller than Li Si") is an Event-relating process, in which the Subject (S) "张三" (*zhāng sān* "Zhang San ") is conflated with Carrier and the Main Verb (M) "比李四高" (bǐ lǐ sì *gāo* "taller than Li Si") is conflated with Phenomenon. The Main Verb (M) is filled by the quality group, which is further composed of degree temperer and apex expounded by "高" (*gāo* "tall). As for the degree temperer, it is filled by the preposional group which is composed of the nominal group expounded by 李四 (lǐ sì "Li Si") and preposition 比 (bǐ) . Thus, the meaning expressed in this clause is that Zhang San is tall. As to the degree of the height, he is taller than Dorji. The clause "张三比李四更喜欢 跳舞。" (zhāng sān bǐ lǐ sì gèng xǐ huān tiào wǔ "Zhang San likes dancing much more than Li Si does") is a mental process, in which the Subject (S) "张三" (*zhāng sān* "Zhang San ") is conflated with Affected-emoter, and the Complement (C) conflated with Phenomenon is expounded by "跳舞" (tiào wǔ "dancing"). With regards to the Adjucnt (A), it is filled by quantity group which is further composed of adjustor and amount. Amount is expounded by the degree adverb "更" (gèng "much"). Adjustor (ad) is filled by preposional group and is composed of preposition expounded by "比" (bǐ) and completive expounded by 李四 (lǐ sì "Li Si"). Thus, the experiential meaning realized in the clause is that Zhang San likes dancing, with the Adjucnt (A) "比李四更" (bǐ lǐ sì gèng "much more than Li Si") to indicate the degree of the "liking" process .

Additionally, "比 (bǐ)+ NP" in the Chinese comparatives can function as Complement. In the clause "张三跑得比李四快。" (zhāng sān pǎo de bǐ lǐ sì kuài "Zhang San runs faster than Li Si"), "比李四快" (bǐ lǐ sì kuài faster than Li Si) is Complement (C), a role expected by the process. In other words, 张三跑得(zhāng sān pǎo de "Zhang San runs") can not express a complete meaning, which expects "quality" to express the meaning that Zhang San runs fast. Further, his speed is compared with Li Si's. In the action process, the Subject (S) "张三" (*zhāng sān* "Zhang San") is conflated with Affected-agent, the Main verb (M) is expounded by "跑得" (pǎo de "run"), and the Complement (C) is filled by

the quality group "比李四快" (bǐ lǐ sì kuài "faster than Li Si"). As regards the quality group, similarly, it is further composed of degree temperer filled by prepositional group "比李四" (bǐ lǐ sì "than Li Si") and apex expounded by "快" (kuài "fast").

III. TYPOLOGICAL DISCUSSION

The comparatives both in Mongolian and Chinese convey three metafunctions in communication — experiential, interpersonal and textual functions. Given that the present study centers on the positive comparatives, and tense, aspect and mood of the comparatives are not taken into account in this study, the typological discussion will be conducted primarily in terms of experiential and textual metafunctions.

As far as experiential metafunction is concerned, the Mongolian comparative is manifested in the assignment of the types of process and the choices of the configuration of processes. In view of the division of process, relational process, action process and mental process occur frequently in construing the comparative experience. The Mongolian comparatives share some general features with those in Chinese. Generally, it is in the relational process that "NP+ ᠠᠴᠠ (aca/ece)" and apex function as Process. In the action process, "NP+ ᠠᠴᠠ (aca/ece)" together with apex functions as Adjunct. In the mental process, "NP+ ᠠᠴᠠ (aca/ece)" as well as amount functions as Adjunct. However, the comparatives expressed by the mental process may convey ambiguous meanings, which rarely occurs in the Chinese comparatives. For instance, the clause ᠪᠠᠲᠤ ᠳᠣᠷᠵᠢ ᠠᠴᠠ ᠨᠡᠩ ᠰᠢᠯᠭᠠᠯᠲᠠ ᠠᠴᠠ ᠵᠢᠷᠦᠬᠡᠰᠢᠨᠡ " (batu dorji-aca neng silgalta-aca jirükesine) expresses the meaning of "Batu is much more afraid of exam than Dorji does", but in some discourse context it may also means "Batu is afraid of exam more than Dorji". In addition, "比 (bǐ)+NP" in the Chinese comparatives functions as Adjunct mainly in the mental process and sometimes in the action process. Mongolian as a SOV language, process is always put at the end of the comparatives. With regard to the features of the configuration of each process, there are a number of distinctions between the Mongolian and Chinese comparatives. Firstly, since Mongolian is a language abounding with various case markers, "NP+ ᠠᠴᠠ (aca/ece)" can appear in a relatively flexible position without changing the meaning of the comparatives, but this is not the case in the Chinese comparative. For instance,

(8) ᠲᠣᠰᠤ ᠤᠰᠤ ᠠᠴᠠ ᠬᠥᠩᠭᠡᠨ "
    (toso usu-aca   könggen)
oil water-ABL light
"Oil is lighter than water."

(9) ᠤᠰᠤ ᠲᠣᠰᠤ ᠠᠴᠠ ᠬᠥᠩᠭᠡᠨ "
    usu   toso-aca   könggen ")
water oil-ABL   light
"water is lighter than oil."

(10) 油 比 水 轻。
    (yóu bǐ shuǐ qīng)
oil bi-water light
"Oil is lighter than water."

(11) 水 比油 轻。
(shuǐ bǐ yóu qīng)
water bi-oil light
"water is lighter than oil."

However, in the Chinese comparatives, there is a case in which "比 (bǐ)+NP" can move to the position after the main verb without changing the meaning of the comparatives, which, however, is unacceptable in Mongolian. For instance,

(12) 小明 比小强 跳 得 高。
(xiǎo míng bǐ xiǎo qiáng tiào de gāo)
Xiaoming bi-Xiaoqiang jump-de high
"Xiaoming jumps higher than Xiaoqing."

(13) 小明 跳得 比 小强 高。
(xiǎomíng tiào de bǐ xiǎoqiáng gāo)
Xiaoming jump-de bi-Xiaoqiang high
"Xiaoming jumps higher than Xiaoqing."

(14) ᠪᠠᠲᠤ ᠪᠠᠭᠠᠲᠤᠷ ᠠᠴᠠ ᠬᠤᠷᠳᠤᠨ ᠭᠦᠶᠦᠨᠡ "
(batu bagatur-aca   qurdun güyüne)
Batu Bagatur-ABL fast   run
"Batu runs faster that Bagatur."

*ᠪᠠᠲᠤ ᠬᠤᠷᠳᠤᠨ ᠪᠠᠭᠠᠲᠤᠷ ᠠᠴᠠ ᠭᠦᠶᠦᠨᠡ "
(batu qurdun bagatur-aca   güyüne)
Batu fast   Bagatur-ABL run
(Batu runs faster that Bagatur.)

Additionally, in the Chinese examples above, "高" (gāo "high") is considered as Complement / Range instead of Adjunct as in the Mongolian comparatives. According to the traditional grammar, Mongolian is distinguished from Chinese in terms of morphological changes, and the grammatical constituents do not always match equally with each other. The Complement as the modifier of Predicate in Chinese thus is corresponding with multiple grammatical constituents, such as Adverbial, Attribute and Auxiliary, etc. in Mongolian (Delgerma et al., 2013). Thirdly, when "NP+ ᠠᠴᠠ (aca/ece)" functions as Adjunct, it is often combined with adverb as Amount, such as the relative adverbs of degree"ᠨᠡᠩ" (neng "much") and "ᠪᠠᠭ᠎ᠠ ᠰᠠᠨ᠎ᠠ" (baga sana "a bit") or the absolute adverbs of degree "ᠲᠥᠩ" (töng "quite"), "ᠳᠡᠩᠳᠡᠭᠦᠦ" (dengdegüü "too"), "ᠮᠠᠰᠢ" (masi "very much"), etc. In contrast, in Chinese, the relative adverb of degree "更" (gèng "much") is most frequently used, but the absolute adverbs of degree "非常" (fēi cháng "very much"), "太" (tài "too") and "很" (hěn "quite") are unacceptable. Fourthly, Carrier, Actor and the comparative standard are generally nominals in the Mongolian comparatives, but in the Chinese comparatives, they can be verbals, nominals or adjectives.

Regarding the textual metafunction, the first general feature in both the Mongolian and Chinese comparatives is that the obligatory ideational theme is most frequently used, followed by the optional interpersonal theme and textual theme. The second point is that there is no theme marker in both languages. Thirdly, the ideational theme can overlap with the Subject. Moreover, Subject in both the Mongolian and Chinese comparatives is often absent in discourse, especially in a dialogic context, which does not cripple the delivery of the meaning. Therefore, the ideational theme can be realized by "比(bǐ)+NP" or "NP+ ᠠᠴᠠ (aca/ece)" in Subject-omitted comparatives. What is special in the Mongolian comparative is that Subject is generally marked by the nominative case "φ" (no specific case) or the subject marker "ᠨᠢ" (ni) or "ᠭᠡᠭᠴᠢ (gegci)/ ᠭᠡᠳᠡᠭ ᠨᠢ (gedeg ni)".

In short, the similarities in Mongolian and Chinese comparatives outweigh their differences in terms of process type and subject theme. However, the detailed features vary in the most delicate systems – within the lexical zone at the stratum of lexicogrammar.

IV. CONCLUSION

Comparatives are a common and important linguistic phenomenon both in Chinese and Mongolian. Due to the lack of systematic analysis, the division of syntactic functions is more influenced by traditional grammar, which results in some controversies regarding the syntactic functions of "比(bǐ)+NP" in the Chinese comparatives and "NP+ ᠠᠴᠠ (aca/ece)"in the Mongolian comparatives. Based on the model of CG in systemic functional linguistics, this paper reexamines the Mongolian comparatives, especially the syntactic and semantic functions of "NP+ ᠠᠴᠠ (aca/ece)" in the Mongolian comparatives and "比(bǐ)+ NP" in the Chinese comparatives. We argue that "NP + ᠠᠴᠠ" in the Mongolian comparatives is case group, which can function as Main Verb and Adjunct. "比(bǐ)+ NP" in the Chinese comparatives is prepositional phrase, which can serve as Main Verb, Adjunct and Complement. Through the typological discussion, we find that the Mongolian and Chinese comparatives not only share some general features but also some specific features in terms of experiential and textual metafunctions. The typological findings not only provide a tentative solution to the long-standing debates on the comparatives, but also shed light on the teaching and learning of the comparatives in Mongolian and Chinese. Even though Mongolian and Chinese belong to different language families, they still share a number of general linguistic characteristics. It therefore indicates that typological characteristics of the comparatives are the result of a collaboration of language evolution, language contact and human cognition ability, etc.

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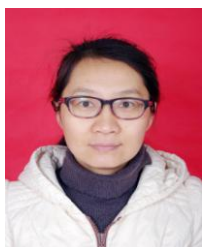
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Chinese EFL Learners' Attitudes Towards Smartphone-Based Reading

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Abstract—Reading through mobile phones is increasingly popularized worldwide, particularly among young adults. However, few researchers investigate EFL learners' attitudes towards smartphone-based reading. The present research conducted a questionnaire survey to explore EFL learners' perceptions and beliefs by integrating the reading attitude model with the technology acceptance model UTAUT2. One hundred ninety-two participants responded to the questionnaire. The statistical data analysis, including t-tests and analysis of variance (ANOVA), indicated that Chinese EFL learners were generally positive in smartphone-based reading. Although they did not show keen feelings about it or form a habit of using the smartphone for EFL reading, they could perceive its usefulness and ease of use and positively believed in its future use in EFL reading. Additionally, gender differences did not impact EFL learners' overall attitudes. Still, participants' interest in English and experiences in mobile reading did suggest positive influences on their attitudes towards reading through the phone. Finally, the implications of the results and pedagogical practice of smartphone use in EFL reading are discussed.

Index Terms—smartphone-based reading, mobile reading, attitudes, EFL

I. INTRODUCTION

Reading through mobile devices has increased since the global COVID-19 (coronavirus) pandemic broke out in 2020. In many countries, online reading, particularly reading with mobile devices, rises considerably, while physical book sales dropped sharply because of the lockdown and social distancing (Global English Editing, 2020). In China EFL (English as a foreign language) context, the smartphone also manifests great potential in reading. According to the 16th China's national reading survey report from the National Reading Research Group of China (NRRGC) (2019), the percentage of reading through mobile phones rises each year, faster than print reading, and the readers are mainly young people between the age range from 18 to 29.

The tendency to read on the phone might be because rapidly spread news and information can all be found expeditiously online through this small gadget. Also, the present mobile learning context seems to be a booster for smartphone use on campus. The existing online learning context provides students with more chances for mobile reading. Although it is sometimes more challenging than paper-text reading (Hazaea & Alzubi, 2016), smartphones provide EFL learners with more portable and accessible English reading experiences (Liu & Huang, 2016).

Given the growing tendency of smartphone-based English reading, understanding learners' attitudes toward reading on small gadgets becomes vital in integrating mobile devices into language teaching and learning. However, there are few studies investigating smartphone-based reading attitudes. Although some researchers (Cheng & Kim, 2019; Zou & Li, 2015; Zou & Yan, 2014) concentrate on smartphone use in their studies, they investigate general usage of phone apps in language learning and report learners' optimistic beliefs in the advantages mobile learning will bring to EFL learning (Chen, 2015; Chiang, 2020; Zou & Yan, 2014). Besides, there is a gap in research on learners' attitudes toward smartphone usage in EFL reading (Cheon et al., 2012; Dweikat, 2019). According to Kocaarslan (2016), a positive attitude can predict higher achievement in reading comprehension; however, in mobile reading literature, EFL learners' attitudes towards smartphone-based reading remain unknown. As a result, the current study will look into Chinese EFL learners' attitudes regarding smartphone reading, including their evaluative views and effort expectations, likes and dislikes (prevailing feelings), social impact, reading habits, and readiness to use the smartphone to read English (Mathewson, 1994; Venkatesh et al., 2012).

II. LITERATURE REVIEW

Attitude significantly moderates learners' reading desire and behaviour from a psychological perspective (Bastug, 2014; Petscher, 2010). Many teachers consider reading attitudes relevant to students' language learning achievement (Kush et al., 2005) and positively predicting one's education success (Lazarus & Callahan, 2000). Some researchers claim that reading attitudes can lead to readers' choice of reading or otherwise (Alexander & Filler, 1976; Smith, 1990), but some argue that the concept of reading attitudes relates to reading beliefs and objectives (Guthrie & Wigfield, 1999). Although reading attitudes have many definitions, researchers generally concur that the three dimensions for scaling learners' reading attitudes are prevailing feelings about reading (affect), evaluative beliefs about reading (cognition), and readiness and intentions for reading (behaviors) (Bastug, 2014; Kim, 2016; Mathewson, 1994; Yamashita, 2004, 2013).These three elements are regarded as the leading theory supporting the current study.

A. Learners' Attitudes Towards Digital Reading

Mass media negatively influences students' attitudes towards reading (Turkyilmaz, 2014). Students reveal many defects in using mobile phones for language learning, such as the limited screen size and a small keyboard, distracting SMS background messages, and small memory of smartphones (Hilao & Wichadee, 2017). Furthermore, digital reading devices are reported to be very inconvenient in annotating and notetaking (Bold & Wagstaff, 2017). Participants' attitudes toward reading electronic materials are more negative when compared with reading traditional books (Akbar et al., 2015). Some researchers compared secondary school students' perceptions of different types of reading in print and digital formats, discovering that from sixth to eighth grade, participants' perceptions of both recreational and academic reading in digital settings deteriorated, while academic print, on the other hand, eventually attracted students (McKenna et al., 2012). When reading academic materials, students prefer printed texts to technological media (Foasberg, 2014). However, regarding the increasing use of internet technology in reading, positive results are also suggested by several research studies (Chen et al., 2013; Kaman & Ertem, 2018; Karim & Hasan, 2007; Weisberg, 2011), particularly among tertiary students. According to a study in one university of Malaysia, online materials are becoming widely accepted reading sources by its participants (Karim & Hasan, 2007). Although students might not give preference to e-reading when they first get access to electronic materials, Weisberg (2011) claims that they tend to show an increasingly acceptable attitude toward digital textbooks from "overly pessimistic" to "preferred way" gradually during the three-year study period. Similarly, after a 9-week e-book extensive reading program, tertiary students possess a better reading attitude compared with the situation before the E-book extensive reading program (Chen et al., 2013). Like adult learners, some 4th graders think digital reading is an enjoyable and positive experience (Kaman & Ertem, 2018).

In sum, negative and positive findings about students' attitudes towards digital reading exist. However, whether the same arguments will exist in mobile devices with small-sized screens (e.g., smartphones) has rarely been investigated. The following section reviews studies on EFL learners' attitudes towards mobile devices.

B. EFL Learners' Attitudes Towards MALL

It seems inevitable to explore learners' attitudes towards language learning using mobile devices, particularly when smartphones or iPads are pervasively used in and out of classrooms to assist English learning in EFL countries. Chen (2013) investigates Chinese EFL students' attitudes towards out-of-class language learning by using tablets. This study shows that students favor tablet computers because they can be practical and useful tools in language learning, creating a better learning environment for students to collaborate and interact with each other. University students from China and Korea hold the same positive attitudes towards using mobile apps in language learning. They primarily consider those language learning apps as effective tools for improving their language skills such as pronunciation, vocabulary, listening, and reading (Cheng & Kim, 2019). The literature contains additional findings that are similar, but the majority of these studies (e.g., Hashim et al., 2016; Nami, 2019; Zou & Li, 2015; Zou & Yan, 2014) concentrate on students' attitudes toward the general use of phone apps in the development of language skills. Only a small number of studies investigate specific uses, such as vocabulary learning and testing tools. In the EFL context, university students reported their favor of dictionary phone apps and showed positive attitudes toward using apps (Ebadi & Bashiri, 2018; Nami, 2019). And in Taiwan, the mobile app "Kahoot!" is well accepted by students in college EFL reading classes (Chiang, 2020). This study provides supportive evidence for enjoyable learning with the help of mobile apps in language education.

As is shown in the studies mentioned above, mobile learning is predicted to be a potential pedagogical tool to serve higher education despite challenges and barriers. A general research trend of internet technology development is shown to shift from focusing on computer/digital devices to mobile gadgets in language learning and teaching due to the ubiquitous use of mobile devices. Some researchers have begun to centre on phone app adoption and intend to investigate learners' attitudes towards them. One cause of this tendency might be that many people are shifting their reading habits from printed books to online reading and mobile devices such as smartphones (Shimray et al., 2015). But a noticeable research gap is found in learners' attitudes towards mobile learning: although some researchers are exploring e-reading (reading online, digital reading on e-readers, computers, or tablets) on devices with bigger screens, few study probes into EFL readers' attitudes of hypertext reading on smartphones.

C. Attitude Models

Reading on mobile devices is not just about reading the counterparts of the printed version. Even though reading linear texts and hypertexts demands similar skills, digital contexts require readers with more interaction and navigation (McKenna et al., 2012), e.g., smartphones provide readers with a different experience in that they not only read the texts but also process visual and audio media. Therefore, their attitudes towards mobile reading in the digital setting may also influence the reading process. It thus seems necessary to consider mobile technology acceptance when investigating learners' reading attitudes.

Since research on mobile reading is rare and no existing theoretical model can be adopted in this current study, the researcher modified the existing reading attitude model (Mathewson, 1994) and integrated it with the Unified Theory of Acceptance and Use of Technology from Venkatesh et al. (2012).

(a). Reading Attitude Model

Mathewson (1994) presents a model in which three domains are the core factors to measure one's reading and learning attitudes: "prevailing feelings", "action readiness" and "evaluative beliefs" (p.1135). The three factors influencing learners' reading intention will also be affected by the action of reading. Based on Mathewson's model, many researchers develop their studies on reading attitudes. For example, Yamashita (2013) investigates the effect of extensive reading on reading attitudes in the Japanese EFL context, primarily focusing on two domains (prevailing feelings and evaluative beliefs). Although other studies had employed the questionnaire she adopted in her research with strong supporting evidence (Stoeckel et al., 2012; Yamashita, 2007), one of the essential domains-"action readiness"-has been left unexamined. According to Yamashita (2004), the reason is that it might be meaningless to investigate participants' intentions and actions of L2 reading in the EFL context where not many English books are available.

Mizokawas and Hansen-Krening (2000) apply the three psychological factors of "ABCs": "affect", "behaviour" and "cognition"(p.72), which are equivalent to the three domains of prevailing feelings, action readiness, and evaluative beliefs, in inquiring about the reader's response through reading programs. They suggest that literature circles and dialogue journals are two effective techniques to push students to respond to reading, making assessing the ABCs of reading attitude possible and simultaneously developing students' reading experience. Even though teachers finally need to interpolate and extrapolate students' responses from solid evidence, such as reconstructing the affective and cognitive factors from readers' reading behaviors, according to Mizokawas & Hansen-Krening, what they gain through employing ABCs is significant to them in teaching.

To sum up, the reading attitude model with three domains proposed by Mathewson (1994) has been adopted by many other researchers (Mizokawas & Hansen-Krening, 2000; Stoeckel et al., 2012; Yamashita, 2004, 2007, 2013) who provide evidence of utilizing it as a supporting model. Since it can be used to investigate language learners' attitudes toward reading (Mathewson, 1994), the researcher adopts this reading attitude model in this study and merges it with the Unified Theory of Acceptance and Use of Technology (UTAUT2) for the research purpose.

(b). Development of UTAUT2

EFL learners' attitudes towards smartphone-based reading are what the current study intends to investigate. To achieve this research goal, we integrated three core elements of the reading attitude model from Mathewson (1994) with mobile technology acceptance variables because reading on smartphones is not the same as traditional paper-based reading (McKenna et al., 2012; Öquist & Lundin, 2007).

A frequently adopted model for information technology acceptance is TAM, proposed initially by Davis (1989), which has been modified and developed in several generations (Putra, 2018) in subsequent years. TAM is reported to be a well-designed theoretical tool to investigate learners' acceptance of mobile devices used in language learning (Kim & Lee, 2016).

However, choosing among those multiple generations of TAM is considered troublesome before conducting studies. Therefore, after reviewing eight existing TAM models with empirical comparison, Venkatesh et al. (2003) formulated the Unified Theory of Acceptance and Use of Technology (UTAUT), which was then extended into UTAUT2 (Venkatesh et al., 2012). This newly proposed model incorporates seven constructs: "performance expectancy", "effort expectancy", "social influence", "facilitating conditions", "hedonic motivation", "price value", and "habit". With supporting evidence from testing and confirmation, UTAUT2 becomes a helpful tool for assessing user acceptance of new technologies. Thus, we merged it with Mathewson's reading attitude model to support the current study.

(c). Integration of Reading Attitude Model and UTAUT2

To design the mobile reading attitude model, we adopted the three core elements, "prevailing feelings about reading", "action readiness for reading" and "evaluative beliefs about reading" from Mathewson's model, and five elements from UTAUT2: "performance expectancy", "effort expectancy", "social influence", "hedonic motivation", and "habit". Since this research did not aim for one particular app, and there were no specific enabling needs or prices for participants to consider, the elements of "facilitating conditions " and "price value " were not incorporated in the new model. Thus, through integration, we designed a new model with six constructs for obtaining a clear view of Chinese EFL learners' attitudes towards reading on smartphones. The six constructs are evaluative beliefs (performance expectancy), effort expectancy, prevailing feelings (hedonic motivation), social influence, habit, and action readiness.

Evaluative beliefs in this study mean beliefs in the usefulness of smartphones in EFL reading, similar to the "performance expectancy" element from the UTAUT2 model. It is confirmed as the strongest predictor of behavioral intention (Venkatesh et al., 2012). Effort expectancy indicates the degree of ease concerning reading English on mobile devices. Social influence is related to the reader's beliefs in others' perceptions of using mobile phones to read English. Prevailing feelings refer to feelings about reading on mobile phones, which is the same as "hedonic motivation" from the UTAUT2 model. Habit is defined as the outcomes of previous experiences, reflecting learners' EFL reading habits on smartphones in this study. Action readiness means the action for the intentions towards EFL reading through smartphones. All six constructs predict EFL learners' acceptance of mobile reading and their attitudes.
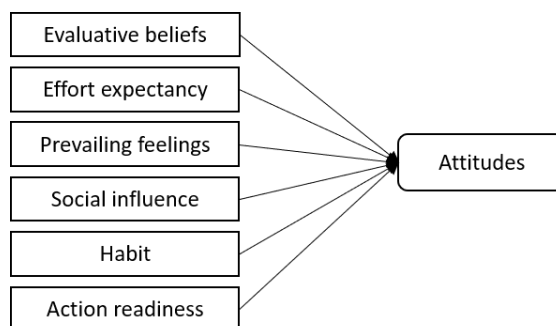

Figure 1 Mobile Reading Attitude Model

III. METHODOLOGY

The study employed a quantitative method to investigate Chinese EFL learners' attitudes towards smartphone-based reading. A questionnaire survey was conducted among university students in China to produce statistical results.

A. Participants

One hundred ninety-two participants were drawn from non-English major students in one of the local universities in China. All the participants were EFL learners, having had English learning experiences for more than ten years, from primary school to college. They were recruited to this university from several provinces all over the country and enrolled in different majors, such as Finance, Accounting, and Information Technology. The participants were required to attend a College English course for four continuous semesters, which on average took them 135-minute in-class time each week. Without much chance of using English, the participants needed to read or listen as much as possible to maintain and improve their language proficiency; therefore, they were suggested to read extensively after class. The materials they chose to read were usually related to the examinations they would take, such as articles from the nationwide past exams--College English Test, band 4 (CET4). Sometimes they read English with their smartphones.

B. Instrument

In the current study, a questionnaire was designed to investigate participants' attitudes towards EFL reading via smartphones. It was framed with the reading attitude model from Mathewson (1994) and the technology acceptance model of the Unified Theory of Acceptance and Use of Technology (UTAUT2) from Venkatesh et al. (2012).

The questionnaire comprised two sections. In Section I, four questions were listed for collecting participants' basic demographic information: Student ID number, gender, interest in English, and experiences in EFL reading via smartphones. In Section II, 31 items for measuring attitudes towards reading via mobile phones were adapted from a group of studies (Chen, 2015; Cheon et al., 2012; Venkatesh et al., 2012; Yamashita, 2007; Yamashita, 2013). All the items were included under six constructs: evaluative beliefs, prevailing feelings, effort expectancy, social influence, habit, and action Readiness. They were presented with five Linkert-type responses ranging from (1) "strongly disagree" to (5) "strongly agree". The questionnaire was translated into Chinese (participants' native language) while it was distributed to the participants.

C. Data Collection and Analysis

To ensure the validity and reliability of the questionnaire, we invited three experts in EFL teaching and researching to check the items and provide suggestions for revising the content and choosing more accurate expressions. Before the questionnaire survey, all participants had attended a ten-week-long reading program. They were suggested reading English after class using a phone app called "Shanbei Reading". In this program, participants did EFL reading every week with their smartphones. When the program ended, the questionnaire was distributed to learners online (https://www.wjx.cn/) for a pilot study, in which 50 participants submitted their responses.

In the pilot study, the internal consistency was checked through Cronbach's Alpha formula in SPSS software version 21, and the reliability coefficient was 0.840, which was acceptable for the current study (Dörnyei, 2007). However, among all the six constructs, two constructs (social influence and habit) presented a relatively lower reliability

coefficient (α<0.6). Therefore, based on the reliability analysis, we deleted one item from the social influence construct that reduced the scale's internal consistency and edited three items from habit construct. Finally, 30 items were used for the current study.

192 Chinese EFL learners responded to the questionnaire through the online web link. Although one construct (Effort Expectancy) still showed a relatively lower internal consistency level (α=0.551), which is considered moderately reliable according to Hinton et al. (2014), the reliability of all the constructs was better (α=0.895) than those in the pilot study. Participants' responses to all the question items were coded based on the 5-point Linkert scale. For example, "Strongly disagree" means 1 point, while "Strongly agree" means 5 points. SPSS software version 21.0 was used to compute all the statistical data to explain the findings.

IV. RESULTS

To determine EFL learners' attitudes towards smartphone-based reading, we conducted a questionnaire survey to collect statistical data. Through analysis, we found that participants generally hold a favourable view in smartphone-based reading.

A. Overall Situation of EFL Learners' Smartphone-Based Reading Attitudes

We conducted a one-sample t-test by comparing the score for the overall questionnaire and each construct, with the midpoint of being three (see Table 1 below).

TABLE 1
OVERALL ATTITUDES TOWARDS SMARTPHONE-BASED READING

Construct	Test Value =3			
	M	SD	Sig.(2-tailed)	Mean Difference
Evaluative Beliefs	3.93	.52	.000	.93
Effort Expectancy	3.40	.42	.000	.40
Prevailing Feelings	3.07	.63	.134	.07
Social Influence	3.47	.51	.000	.47
Habit	3.04	.59	.379	.04
Action Readiness	3.68	.57	.000	.68
Overall attitudes	3.42	.39	.000	.42

As shown in Table 1, although there was no significant difference shown in the constructs of "prevailing feelings" (M=3.07; SD=.63) and "habit" (M=3.04; SD=.59), EFL learners were generally positive in smartphone-based reading (Overall attitudes, M=3.42; SD=.39). Among the six constructs, participants were most positive in "evaluative beliefs," the usefulness of smartphone-based reading (M=3.93; SD=.52).

As to each item, participants showed their distinct preferences and beliefs in reading via smartphone, particularly believing that they can read English on the phone without the constraint of time or place (Item 6, M=4.41; SD=.55). Besides, the ease of selecting reading material (Item 8, M=4.30; SD=.54), the abundant information they could obtain through the phone (Item 3, M=4.22; SD=.58) and the convenience of looking up English words while reading on the phone (Item 10, M=4.08; SD=.80) were all given a high score by the participants, which indicated that Chinese EFL learners held more optimistic view in smartphone regarding its usefulness and ease of reading as an information medium.

However, participants were rather negative in annotating (Item 7, M=1.99; SD=.79), concentration (Item 9, M=2.02; SD=.84), patience (Item 15, M=2.62; SD=1.01), strain(Item 16, M=2.43; SD=.88), sharing reading material with others(Item 21, M=2.64; SD=.88), reading frequency (Item 25, M=2.79; SD=.82) and reading habit (Item 26, M=2.73; SD=.82). This meant Chinese EFL learners might not tolerate with the defects of the smartphone as a reading medium.

B. Gender Differences in Smartphone-Based Reading Attitudes

To explore the differences in mobile reading attitudes between male (N=62) and female (N=130) students, we conducted an independent-sample t-test by comparing the mean of all the items. It turned out that their overall attitudes towards smartphone-based reading did not differ significantly. However, it is noticeable that boys (Item 18, M=3.23; SD=1.08) were less influenced by famous online figures than girls (Item 18, M=3.53; SD=.86), and they (Item 7 M=2.18; SD=.82) showed more tolerance in smartphone's annotating and highlighting function than girls (Item 7, M=1.90; SD=.78) (see Table 2 below).

TABLE 2
GENDER DIFFERENCES IN SMARTPHONE-BASED READING ATTITUDES

Item	Test Value =3			
	Gender	M	SD	Sig. (2-tailed)
7. Reading English via smartphone is difficult for me to annotate or highlight the key points.	Male	2.18	.82	.024
	Female	1.90	.78	
18. Some influential people in society or web platforms have recommended English reading apps or reading material for me.	Male	3.23	1.08	.036
	Female	3.53	.86	

C. *Overall Attitudes of EFL Learners With Different Interest Levels in English*

The questionnaire survey included a question investigating participants' interest in English learning. According to their responses, we grouped them into three kinds: students that were highly interested in English (Group 1, *n*=27), a little interested (Group 2, *n*=100), and not interested (Group 3, *n*=65). To determine whether interest in English learning is a factor that influences students' mobile reading attitudes, we conducted a one-way ANOVA on SPSS software. The analysis showed that three groups of participants differed significantly from each other in the overall beliefs in smartphone-based reading (see Table 3&4). The more interest they had in English, the higher score they had in attitudes (Group 1, *M*=3.72, *SD*=.39; Group 2, *M*=3.45, *SD*=.36;   Group 3, *M*=3.26, *SD*=.36), which meant that the more EFL learners were interested in English learning, the more positive they were in mobile reading (see Figure 2).

TABLE 3
OVERALL ATTITUDES OF EACH INTEREST GROUP

Groups of participants	*M*	*SD*	*N*
Group 1 Highly interested	3.72	.39	27
Group 2 A little interested	3.45	.36	100
Group 3 Not interested	3.26	.36	65
Total	3.42	.39	192

TABLE 4
DIFFERENCES OF EACH INTEREST GROUP IN OVERALL ATTITUDES(ANOVA)

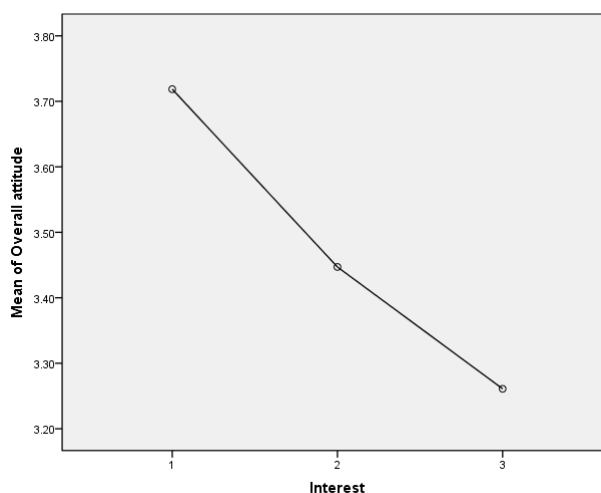|	*Sum of Squares*	*df*	*Mean Square*	*F*	*Sig.*
Between Groups	4.121	2	2.060	15.468	.000
Within Groups	25.176	189	.133		
Total	29.296	191			

Figure 2 Mean Plots of Overall Attitudes for Each Group

D. *Attitudes of EFL Learners With Different Experience Levels in Smartphone-Based Reading*

Based on participants' responses to question 4 (about smartphone-based reading experiences) in Section I of the questionnaire, we separated them into two groups: more experienced students that had read English through mobile phones before coming to the university (Group 1, *N*=118) and less experienced students that started mobile reading after coming to the university (Group 2, *N*=74). We conducted an independent-samples t-test by comparing the mean of each group regarding their overall attitudes and all the six constructs. It turned out that there was a significant difference between the two groups in overall mobile reading attitudes (see Table 5), with the more experienced students (*M*=3.50, *SD*=.39) being more positive in smartphone-based reading than those with less experience (*M*=3.29, *SD*=.37). The statistical results also showed that Group 1 was significantly positive than Group 2 in constructs of "prevailing feelings," "social influence," "habit" and "action readiness," but remained similar to Group 2 in "evaluative beliefs" and "effort expectancy." This result might indicate that the more Chinese EFL learners read English through mobile phones, the more willing they would accept the phone as a reading medium.

TABLE 5
ATTITUDES OF EFL LEARNERS WITH DIFFERENT EXPERIENCE LEVELS IN SMARTPHONE-BASED READING

Constructs	Test Value =3			
	Group	M	SD	Sig. (2-tailed)
Overall attitudes	1	3.50	.39	.000
	2	3.29	.37	
Evaluative Beliefs	1	3.98	.49	.054
	2	3.84	.56	
Effort Expectancy	1	3.43	.40	.297
	2	3.36	.44	
Prevailing Feelings	1	3.19	.61	.001
	2	2.88	.63	
Social Influence	1	3.54	.49	.012
	2	3.35	.51	
Habit	1	3.17	.59	.000
	2	2.82	.52	
Action Readiness	1	3.78	.54	.003
	2	3.53	.58	

V. DISCUSSION

This study aims to investigate Chinese EFL learners' attitudes towards smartphone-based reading. Overall, the results suggest that participants' general beliefs about reading through the mobile phone were positive. They believed that smartphone-based reading could be helpful and convenient. Other people might have influenced them to use the phone to read English, and they appeared open to using the phone to read English in the future. However, they had not developed a habit of reading English via their smartphone, and their feelings towards utilizing a smartphone for reading were neither positive nor negative.

Little effect of gender differences was found in the current study except that female students were more likely to be influenced by other people in mobile reading and more uncomfortable with smartphone use in taking notes. Perhaps this is because girls usually took reading more seriously and were more likely to take notes frequently while reading on the phone, unlike boys, who read mainly for entertainment and enjoyment (McKenna et al., 2012; Weiser, 2000).

The findings suggest that both participants' interest level in English learning and experience level in smartphone-based reading were two factors that influenced their attitudes. According to the results, we found that the more interested the participants were and the more experiences they had in mobile reading, the more positive attitudes they held towards smartphone-based reading. It was likely that their interest in English encouraged them to believe the effect of reading English through smartphones. The longer time they spent on mobile reading, the more they enjoyed it. In addition, the more they were used to it, the better their expectations would be for its future use. Also, they were more inclined to accept others' reading recommendations.

In the following section, we will discuss the findings based on the six constructs of the questionnaire survey.

A. Evaluative Beliefs

Regarding the usefulness, participants extensively recognized smartphones as an effective tool for English learning and accessing information. As a language, English is the carrier of information and a school subject in the EFL country. Undoubtedly, the smartphone provides language learners with more opportunities for obtaining information through websites or social media platforms. Also, the increasing growth of English learning apps gives them more chances to learn English outside the classroom. Therefore, one can learn English independently, even without the help of a teacher or school, as long as he can access abundant English resources online. Most participants (81%) agreed that reading English via smartphone is meaningful and helpful to them.

B. Effort Expectancy

Effort expectancy primarily refers to the ease of use while reading via smartphone. Although it is hard to deny that annotating and concentrating are two big problems with smartphone-based reading, following the former research (Liu, 2005). However, most participants (81%) generally regarded smartphone-based reading as a more convenient way of reading English compared with its counterpart, printed reading, due to its quick and easy features in accessing and selecting reading material and, most importantly, the ease of consulting dictionaries for new words in EFL reading. It seems contradicted in this construct that participants felt both convenient and inconvenient about smartphone-based reading. Still, the statistical result (effort expectancy, M=3.40) also revealed that EFL learners were eager to use their phones as a reading tool for its convenience of language learning. It will become a desirable reading medium for EFL readers if fewer distractions come from the phone or less need for annotation from the reader.

C. Prevailing Feelings

In the construct of "prevailing feelings," how participants felt about smartphone-based reading was investigated through five question items. The overall results suggest that students neither preferred nor disliked reading English through the phone. However, in every single item, they were distinctively in favor of or disapproved of EFL mobile reading. It is significantly shown that they liked reading English on their smartphone. For example, they felt relaxed and interested in the multimedia features of mobile reading, but they felt impatient or tired at the same time. These findings indicated that it might be hard for students to concentrate on English reading material on the phone for a long time. The small-sized screen was likely to be the reason for their impatience. But the inserted pictures or videos in the hypertexts appealed more to EFL learners than the linear text format of paper-based reading. According to Omar & Bidin (2015), texts with multimedia elements could improve language learners' reading experience and enhance their language learning effect. Therefore, EFL instructors might consider the positive impacts of smartphone reading and adopt it in their teaching, thus promoting their students' English learning proficiency.

D. Social Influence

In this study, "social influence" mainly refers to EFL learners' beliefs in others' perceptions of smartphone-based reading. The questionnaire survey results showed that other people could strongly influence the participants. Whether they were people close to them or some significant social figures, their recommendations and mobile reading behaviour would primarily encourage participants to read through mobile phones. The strong beliefs of Chinese EFL learners in others regarding mobile reading suggested that language instructors may stimulate their students to read with smartphones by recommending online reading apps and materials or showing them how to exploit their mobile devices for English reading. This might encourage more English input with frequent access to a smartphone, the portable reading device, which could enhance students' language learning efficiency in the long run.

E. Habit

The "habit" domain is primarily associated with EFL learners' smartphone reading habits. The study's results suggested that participants had not yet been used to reading on a smartphone, although they often read English via their mobile phones in some slivers of time or when they were at rest. This might be because people often get distracted by instant messages while reading on the phone. Still, printed materials are likely easier for them to concentrate on and read for longer. In addition, the smartphone serves more as an entertaining device instead of a reading tool. Most importantly, EFL learners are not used to reading English frequently either for language learning or entertaining purposes, whichever reading medium they use. This seems acceptable in the EFL context, where most learners mainly take English as a subject rather than a language. However, mobile devices like smartphones could undoubtedly be a helpful tool for increasing English reading amounts and frequency because of their portable feature and easily accessible texts (news, stories, or academic articles) that are presented in English online.

F. Action Readiness

Even though participants have not had a habit of smartphone-based reading, they showed significantly positive beliefs about the future use of this mobile device. In this study, the respondents believed that they would continue using or plan to use smartphones to read English in the future, and surprisingly, they showed more willingness in mobile reading than paper-based reading. This might be due to their belief that mobile phones or online reading apps would be improved to meet mobile reading demands, such as annotating or highlighting, and to the prevailing trend of using the smartphone for English language learning. The results of this domain showed Chinese EFL learners' general positiveness in smartphone-based reading.

VI. CONCLUSION

The current study focuses on EFL learners' attitudes toward mobile reading. We designed a mobile reading attitude model to explore and present EFL learners' perceptions of the smartphone as a reading medium regarding its usefulness, ease of use, readers' feelings, habits, beliefs in its social influence, and future use. The results suggest that although Chinese EFL learners dislike the inconveniences of reading on a small-sized screen, they generally hold positive beliefs about smartphone-based reading. It is encouraging to know that they harbour expectations in smartphone-based reading and showed willingness for its future use. Reading on the phone is quite common in this digital information age, particularly among young adults, so college teachers can instruct their students to use their smartphones more effectively as English reading devices to improve their language learning efficiency.

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On the Distribution of Reflexive Anaphors and Logophoric Anaphors in Balinese

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Abstract—The central claim of this paper is that reflexive anaphors and logophoric anaphors in Balinese share the same forms. It is shown that Balinese possesses simple and complex reflexives. Only complex reflexives participate in the logophoric environment. Importantly it is claimed that the logophoric use of the reflexive anaphor occurs in a clausal complement of the verbs of communication and other verbs denoting a general state of consciousness. The logophor can appear in the subject or object position of the embedded clause while the reflexive use of the anaphor is only limited to occurring in a single clause and is restricted to occupying the object position, either the object of a verb or the object of a preposition. The characteristic differences in the distribution between the two are reflected in a syntactic domain having to do with passivization in that logophoric constructions allow it while reflexive constructions completely ban it. In addition, logophoricity may characterize an operation where there is a mismatch in the agreement between the logophor and its targeted antecedent whereas in reflexivity there must be an agreement in the phi-features between the binder and the bindee.

Index Terms—reflexive pronoun, logophoricity, state of consciousness, passivization, phi-features

I. INTRODUCTION

Logophoric pronouns are special types of pronouns that commonly occur in clausal complements of verbs of communication, mental state, or perception. They are distinct from regular pronouns in that they always refer to the person whose perspectives, thoughts, or feelings are being reported (Clements, 1975, p. 141). The term was initially introduced by Hagège (1974) to describe pronouns that are commonly found in African languages such as (Huang, 2000, p. 173). Observe logophoric pronoun in Ewe:

Ewe (Clements, 1975, p.142):
(1) a. Kofi   be   yè-dzo.
        Kofi   say   Log-leave
        'Kofi$_i$ said that he$_i$ left.'
   b. Kofi   be   e-dzo.
        Kofi   say   Pro-leave
        'Kofi$_i$ said that he$_j$ left.'

The logophoric pronoun in Ewe is cliticized to a verb. Sentence (1a), the logophoric pronoun *yè* shows the perspective of Kofi, its antecedent, found in the main clause. The antecedent of a logophoric pronoun is called a logophoric/logocentric trigger (Culy, 1994; Huang, 2000). The pronoun *e-* in (1b), on the other hand, is a regular pronoun that cannot refer to Kofi. Hence, they are not co-indexed. At the same time, needless to say, this state of affairs relates to the fact that Kofi does not serve as the logophoric trigger guaranteeing that (1b) does not constitute a logophoric construction.

In languages outside Africa, some languages do not have special pronouns for indicating logophoricity. However, they have the same properties to encode indirect discourse. The pronouns used for indicating logophoric context are the ones derived from reflexive anaphors (Sells, 1987; Huang, 2000). The languages that belong to this type are called mixed logophoric languages (Culy, 1994). And the reflexives used for logophoric context are called indirect reflexives (Culy, 1997). Indeed reflexive anaphor to encode logophoricity was recognized to have occurred in Latin much earlier than the time the term logophoric pronoun was initially introduced by Hagège (Kuno, 1987, p. 105). The languages that use indirect reflexives are languages mostly found in Asia such as Japanese, some languages found in Europe such as Icelandic (Sells, 1987) and also Archi, the East Caucasian language of the Lezgic family (Daniel, 2015). In what follows, we are taking a brief look at the Japanese and Icelandic logophoricity.

In (2) the reflexive anaphor in Japanese is expressed by the *zibun* 'self'. The same form is used for logophoric anaphor, as illustrated in (3). In (3a), the matrix clause is passive whose subject serves as the antecedent of the logophor *zibun* and the logophor itself is found as the object of the verb in the embedded clause. In (3b) *zibun* finds its antecedent in the matrix clause and it serves as the oblique argument of the verb *kita* 'hear'.

Japanese (Faltz, 1985, p. 29)
(2) Taroo wa zibun o   mamotta
     Taroo TOP self ACC   defend+PAST

'Taroo defended himself'

Japanese (Kameyama, 1985, cited in Sells, 1987, pp. 453-454):

(3) a. Taroo$_i$ wa [Yosiko ga zibun$_i$ ni   aitagatteiru   to]   iwareta.
     Taroo$_i$ Top [Yosiko Subj self$_i$ Obj2 visit-was-wanting   Comp]   was-told
     'Taroo$_i$ was told that Yosiko wanted to visit him$_i$.'

   b. Taroo   wa Takasi$_i$ kara [Yosiko ga zibun$_i$ o   nikundeiro to]   kita.
     Taroo   TOP Takasi$_i$ from [Yosiko Subj self$_i$ Obj   be-hating   Comp]   heard
     'Taroo heard from Takasi$_i$ that Yosiko hated him$_i$.'

In sentence (4), the reflexive anaphor *sig* 'self' is bound by both the subject and the object of the verb *syndic* 'show'. The logophoric use of the same form is found in (5a) and (5b). What sets the difference between the logohoric anaphor in Japanese and that in Icelandic is that the latter is sensitive to logical subject conditions while the former is not. Thus, if the logophor in (5b) is made to co-refer with the antecedent which is not realized by the logical subject of the matrix clause, it automatically causes (5b) to be ungrammatical.

Icelandic (Thr$\acute{a}$nsson, 1979, p. 291), cited in Oshima (2004, p. 2).

(4) J$\acute{o}$n$_i$ syndic Haraldi$_j$ f$\acute{o}$t $\acute{a}$ sig $_{i/j}$
   'John$_i$ showed Harold$_j$ clothes for himself$_{i/j}$

   Icelandic (Sigur$\eth$son 1986, cited in Sells 1987: 450):

(5) a.   Hann$_i$ sag$\eth$i   [a$\eth$ sig$_i$ vanta$\eth$i   hæfileika].
       he$_i$ said   [that   self$_i$ lacked   ability]
       'He$_i$ said that he$_i$ lacked ability.'

   b.   *Honum$_i$ var   sagt   [a$\eth$ sig$_i$ vanta$\eth$i   hæfileika].
       he$_i$ was   told   [that   self$_i$ lacked   ability]
       'He$_i$ was told that he$_i$ lacked ability.'

Balinese does not have logophoric pronouns either. As expected, however, reflexive pronouns also fill the gap. What reflexive anaphors are used for logophoric context and how they are employed will be discussed in the following sections. The paper is structured as follows. Section 2 is devoted to talking about the reflexive anaphors in Balinese and which type of reflexive anaphors are used for logophoricity. Section 3 talks about the phi-feature agreement between the reflexive anaphors and the logophoric anaphors and their respective antecedents. Section 4 deals with the syntactic distribution of the two anaphors pertaining to passivization. Finally, Section 5 concludes the paper.

II. Complex Reflexives and Logophoric Marker

A. Simple Versus Complex Reflexives

Reflexive anaphors in Balinese are coded by the word meaning body. To construct reflexive constructions, Balinese possesses simple and complex reflexives. Before exemplifying the reflexive anaphors in Balinese, it has to be noted that Balinese has a speech level system in which the different levels are shown by different lexicons which are generally divided into high and low speech levels. The word meaning body is *awak* for low register and *raga* for the high register. For ease of exposure, only the low speech style system is employed here. The chief use of simple reflexive in Balinese is for action verbs in which the object of the verb is seen as being acted upon by the action named by the predicate (Arka, 2003; Udayana, 2013).

(6) a. Ia$_i$ nyimpit   awak$_i$
      3   AV.pinch   self
      '(S)he pinched himself/herself'

   b. Wayan Sari$_i$ ngengkebang   awak$_i$ di   kamare
     name   AV.hide   self   in   room.DEF
     'Wayan Sari hid herself in the room'

   c. Nyoman Sada$_i$ ngayehang   awak$_i$ ibi   di   tukade
     name   AV.bathe   self   yesterday   in   river.DEF
     'Nyoman Sada bathed himself yesterday in the river'

Complex reflexive is made up of the base, the reflexive element, plus the possessor formative showing the person feature of the intended reflexive anaphor. Thus, for the third person, the reflexive element *awak* is combined with the third person possessor's formative realizing *awak iane* which is shortened into *awakne*. For the second person, there are two-second person features, male second person 'cai' and female second person 'nyai' deriving the complex reflexive anaphors *awak caine* 'yourself' and *awak nyaine* 'yourself' respectively. Finally, for the first reflexive anaphor, the reflexive element *awak* co-occurs with the first person possessor yielding the form *awak cange*. Unlike the simple reflexives which only fare well with action verbs, the exclusive use for the complex reflexives is that they only occur in clauses containing stative verbs in which the object is characterized as not being able to be acted upon by the action of the associated predicate.

(7) a. Ia$_i$ nepukin awakne$_i$ di kacane
      3 AV.see   self.3POSS   in mirror.DEF
      '(S)he saw herself/himself in the mirror'

b. Made Sara*i* nemenin awakne*i*
  name AV.like self.3POSS
  'Made Sara likes himself'
c. I meme*i* ningeh awakne*i* magending di radione
  ART mother AV.hear self.3POSS MV.sing on radio.DEF
  'Mother heard herself singing on the radio'
(8) a. Cai*i* nepukin awak caine*i* di kacane
  2M AV.see self 2MPOSS in mirror.DEF
  'You saw yourself in the mirror'
 b. Cang*i* mercayain awak cange*i*
  1 AV.believe self 1POSS
  'I believe in myself'

An attempt to make the respective clauses combined with simple reflexive predictably results in the ungrammaticality of each clause, as illustrated by the following examples taken from (7) and (8) rewritten here as (9) and (10).

(9) a. *Ia*i* nepukin awak*i* di kacane
  '(S)he saw himself/herself in the mirror'
 b. *Made Sara*i* nemenin awak*i*
  'Made Sara likes himself'
 c. *I meme*i* ningeh awak*i* magending di radione
  'Mother heard herself singing on the radio'
(10) a. *Cai*i* nepukin awak*i* di kacane
  'You saw yourself in the mirror'
 b. *Cang*i* mercayain awak*i*
  'I believe in myself'

However, the possessor forming complex reflexive serves as giving featural specification to the simple reflexive anaphor, making the associated reflexive anaphor completely marked with the information of person, number, or gender features, suggesting that it can co-occur with action verbs. Therefore, if it were made to co-occur with the action verbs, it would not pose any problem. Based on this fact, sentences in (6) rewritten here as (11) remain grammatical.

(11) a. Ia*i* nyimpitawakne*i*
  3 AV.pinch self.3POSS
  '(S)he pinched himself/herself'
 b. Wayan Sari*i* ngengkebang awakne*i* di kamare
  name AV.hide self.3POSS in room.DEF
  'Wayan Sari hid herself in the room'.
 c. Nyoman Sada*i* ngayehang awakne*i* ibi di tukade
  name AV.bathe self.3POSS yesterday in river.DEF
  'Nyoman Sada bathed himself yesterday in the river'

However, the simple reflexive *awak* has a clitic-like property. This is evidenced by two main cross-linguistic characteristics of a clitic related to movement and coordination (Spencer & Luś, 2012). First, it must have a fixed syntactic position thus it cannot be preposed, as shown in (12). Second, it cannot be coordinated, as illustrated by the ungrammaticality of (13).

(12) a. *Awak*i* jimpat=a*i*
  self OV.pinch=3
  '(S)he pinched himself/herself'
 b. *Awak*i* engkebang Wayan Sari*i*
  self OV.hide name
  'Wayan Sari hid herself
 c. *Awak*i* kayehan Nyoman Sada*i*
  Self OV.bathe name
  'Wayan Sada bathed himself'
(13) a. *Ia*i* nyimpit awak*i* tekenI Made
  3 AV.pinch self with name
  '(S)he pinched himself/herself and I Made'
 b. *Wayan Sari*i* ngengkebang awak*i* teken cang
  name AV.hide self with 1
  'Wayan Sari hid herself and me'
 c. *Nyoman Sada*i* ngayehan awak*i* teken Wayan Sari
  name AV.bathe self with name
  'Nyoman Sad bathed herself and Wayan Sari'

The simple reflexive that possesses clitic-like property only works in an environment in which it must be attached only to its host, the object of an action verb, suggesting that it does not share the same property when it assumes a position as the object of a preposition. This state of affairs is borne out, as witnessed in the following examples.

(14) a. Ia$_i$ meli   buku sig *awak$_i$/ awakne$_i$
       3   AV.buy book   at   self/ self.3POSS
       (i)   '(S)he bought a book in himself/herself' (lit.)
       (ii)   '(S)he bought a book for himself/herself'
   b. I meme$_i$ ngomong   ajak *awak$_i$/awakne$_i$.
       Art mother   AV.talk   with self/self.3POSS
       'Mother talked to herself'

It is worth noting that Balinese, like other Austronesian families of languages, possesses what is called a symmetrical voice system (Arka, 1998, 2003; Udayana, 2013; Himmelmann & Riesberg, 2013; Riesberg & Primus, 2015). That is, a verb of a transitive clause can either be AV-marked (the subject of a clause is agentive-focus) or OV-marked (the subject of a clause is objective-focus). In line with this characterization, reflexivization can operate as in (15) in which the verb is AV-marked and the reflexive anaphor appears right adjacent to the action verb or high transitivity verb. In addition to this, the associated verbs of the clause can take OV-marker. However, turning the transitive clause in (15) into the OV-clause results in the ungrammaticality of (16). To make it well-formed, the reflexive element of the resultant clauses must be expressed in the complex reflexive, as illustrated in (17).

(15) a. Ia$_i$ ninjak   awak$_i$
       3   AV.kick   self
       '(S)he kicked herself/himself'
   b. Cai$_i$ nigtig   awak$_i$
       2M   AV.hit   self
       'You hit yourself with a stick'

(16) a. *Awak$_i$ tinjak=a$_i$
        self   OV.kick=3
       '(S)he kicked himself/herself'
   b. *Awak$_i$ tigtig cai$_i$
       self   OV.hit 2
       'You hit yourself with a stick'

(17) a. Awakne$_i$ tinjak=a$_i$
       self.3POSS   OV.kick=3
       '(S)he kicked himself/herself'
   b. Awak caine$_i$ tigtig cai$_i$
       self   2M.POSS   OV.kick 2M
       'You hit yourself with a stick'

To conclude, the nature of the operations of the simple reflexive *awak* manifests itself as a strictly local anaphor that never participates in long-distance binding, which eventually strongly predicts that it cannot serve as a logophoric pronoun. The related use of simple versus complex reflexives can be depicted in the following table.

TABLE 1
THE USE OF SIMPLE VERSUS COMPLEX REFLEXIVE

Type of anaphor	Reflexive use	Logophoric use
Simple: *awak*	Yes	No
Complex reflexive: *awak cange* 'myself' *awak caine* '(2M)yourself', *awak nyaine* '(2F) yourself, and *awakne* 'himself/herself'	Yes	Yes

B. Logophors in Balinese

Given the situation that the logophoric domain is not found in a single clause coupled with the characterization that simple reflexive attributes to their clitic-like property in its reflexive use. This situation directly provides us with an explanation that it is not in a position for a logophor to be realized by the simple reflexive. In other words, the simple reflexive anaphor never participates in logophoric constructions in Balinese. This, as has been noted, goes with the cross-linguistic phenomenon associated with logophoric pronouns in that it commonly occurs in a clausal complement of verbs of communication which manifests them as what is called a long-distance anaphora (see Koster & Reuland, 1991)[1].

Another important aspect that relates to logophoricity is that the verbs that motivate its occurrence. The verbs that enter into logophoric constructions involve three main types (cf. Huang, 2000; Sells, 1987).

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[1] The fact that the (logophoric) anaphor is not found in the same clause, i.e. the binding relation does not characterize the one such as reflexive anaphors, the phenomenon is called exempt anaphors (Büring, 2005 , Reuland, 2011)

Types of verbs licensing logophoric pronouns:[2]
(18) a. Communication verbs: say, tell, ask
     b. Perception verbs: hear, listen
     c. Mental state verbs: believe, think, know

The following are examples sentences whose matrix clause contains verbs that license logophoricity.

(19) a. Arik$_i$ ngorahan awakne$_i$/*awak$_i$ suba nganten
       name AV.say self.3POSS/self   PERF married
       'Arik said that she had been married'

     b. Meme$_i$ matakon apa awakne$_i$ dadi kema
       mother ask   whether self.3POSS AUX go.there
       'Mother asked whether she could go there'

(20) a. I Made$_i$ ngorahan   I Nyoman   nemenin   awakne$_i$
       name   AV.say   name   AV.like   self.3POSS
       'I Made said that I Nyoman liked himself'

     b. Ketut$_i$ percaya   cang nemenin awakne$_i$
       name believe   1   AV.like   self.3POSS
       'Ketut believes that I like her'

(21) a. Ia$_i$ ngorahin   I meme   awakne$_i$ suba meli   baju
       3 AV.tell   ART mother   self.3POSS   PERF AV.buy   shirt
       '(S)he told mother that she had bought a shirt;

     b. Ia ningeh   awakne   lakar maan   hadiah
       3 AV.hear   self.3POSS   FUT   AV.get   present
       '(S)he heard that (s)he would get a prize')

     c. Cai$_i$ nawang   awak caine$_i$ suba   kelih
       2M AV.know self   2MPOSS PERF   grown.up
       'You know that you have been grown up (lit.)/You know that you are already mature'

The types of verbs other than the verb of communication predictably disallow logophoricity. In what follows we give more examples of verbs that license logophoricity. Interestingly, Balinese verb which has the same morphological base can appear or cannot appear in a logophoric context. Sentence (22a), the verb *enah* 'seem' does not belong to the type of verb that licenses logophority; hence it is ungrammatical. The same is true for (22c), the verb *enahang* 'show' is also a verb uncategorizable as denoting logophoricity. However, the verb *enahang* in (22b) motivates logophoricity. The difference, in interpretation between (22b) and (22c), lies in the fact that in (22b) the logophor occurs in a clausal complement. Note that Balinese does not have a complementizer 'that' which, in a spoken language, is marked by a pause before uttering the clausal complement. In (22c) the form *awak* appears as the object of the verb *enahang*. In other words, the anaphor and its antecedent occur in a single clause. Therefore (22c) is judged as ungrammatical because it does not occur in a logophoric environment.

(22) a. *Ia$_i$ ngenah   awakne$_i$ suba nganten
       3   AV.seem   self.3POSS PERF married
       'She seems to have got married'

     b. Ia$_i$ ngenahang *awak$_i$/awakne$_i$ suba nganten
       3   AV.show   self/self.3POSS   PERF married
      'She showed that she would get married (i.e. introduced and told people that she would get married'

     c. *Ia$_i$ ngenahang   awak$_i$/awakne$_i$ dadi dokter
       3   AV.show   self /self.3POSS   as   doctor
       'She showed herself as a doctor'

III. Phi-Feature Agreement

It is a well-known fact that antecedent-anaphor relation that involves reflexivity or logophoricity must relate to what is called phi-features. That is the grammatical features of person, gender, and number which are used for identifying the anaphor and its targeted antecedent. In other words, the features can naturally be used for determining the agreement between them.

Recall that Balinese has a simple reflexive anaphor which occurs in an action verb, as illustrated again in (6a-c). In isolation, the reflexive anaphor *awak* does not carry the feature of person and number. However, the anaphor and its antecedent can be co-indexed. I argue that the anaphor *awak* shares the same phi-features as its antecedent for the reason that, as has been noted, the anaphor bears the patient role which is acted upon by the verb *ngengkebang* 'hide'. In this connection, the anaphor copies all the features associated with its antecedent. Thus the phi-features associated

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[2]Another linguistic phenomenon called switch reference also works similarly to logophoricity what makes them distinct from each other is that switch reference phenomena apply to any verbal predicate of the main clause while logophoric phenomena are limited to a set of semantically specified logocentric predicates (See Stirling (1993) for more information).

with *awak* found in (23a-c) can be specified in (24a-c), to distinguish them from each other I label them as awak 1, awak 2, and awak 3 respectively.

(23) a. Cang$_i$ ngengkebang   awak$_i$
         1   AV.hide   self
      'I hid myself'

     b. Cai$_i$ sing   ngrunguang   awak$_i$
        2M   NEG   AV.care.for   self
      'You do not care for yourself'

     c. Ia$_i$ ninjak   awak$_i$
        3   AV.kick   self
      '(S)he kicked himself/herself'

(24)   a. awak 1 $\begin{bmatrix} 1st\,person \\ +singular \end{bmatrix}$

       b. awak 2 $\begin{bmatrix} 2nd\,person \\ +singular \\ masculin \end{bmatrix}$

       c. awak 3 $\begin{bmatrix} 3rd\,person \\ +singular \end{bmatrix}$

Complex reflexives, unlike the simple reflexive, are specified with the features of its targeted antecedents. Therefore it does not come as a surprise that the features of the reflexive anaphors for the corresponding antecedents in (25a-c) represented in (26a-c) are the same as the ones found in (24a-c).

(25) a. Cang$_i$ nepukin   awak   cange$_i$ di   kacane
         1   AV.see   self   1POSS   in   mirror.LINK.DEF
      'I saw myself in the mirror;

     b. Cai$_i$ nemenin   awak   caine$_i$
        2M   AV.like   self   2MPOSS
      'You like yourself'

     c. Ia$_i$ mercayain   awakne$_i$
        3   AV.believe   self.3POSS
      '(S)he believes in himself/herself

(26)   a. awak cange $\begin{bmatrix} 1st\,person \\ +singular \end{bmatrix}$

       b. awak caine $\begin{bmatrix} 2nd\,person \\ +singular \\ masculin \end{bmatrix}$

       c. awakne $\begin{bmatrix} 3rd\,person \\ +singular \end{bmatrix}$

Looking at the agreement between the reflexive anaphor and its targeted antecedent, the same characterization can be noticed to occur and the relationship that holds between the logophoric anaphor and its antecedent. Consider the following examples:

(27) a. Cang$_i$ ngorahang   awak   cange$_i$ suba   kema
         1   AV.say   self   1POSS   PERF   go.there
      'I said that I had gone there

     b. Cai$_i$ ngorahang   awak   caine$_i$ sing   dadi   milu
        2M   AV.say   self   2MPOSS   NEG   AUX   come.along
      'You said that you could not come along'

     c. Ia$_i$ ngorahan   awakne$_i$ lakar   meli   baju
        3   AV.say   self.3POSS   FUT   AV.buy   shirt
      '(S)he said that (s)he would buy a shirt'

Notice that the logophoric use of the complex reflexive is identical to the reflexive anaphor. They are only different in the binding domain. The phi-features of the logophor in each sentence in (27) are the same as those in (26), as shown in (28).

(28)   a. awak cange $\begin{bmatrix} \text{1st person} \\ \text{+ singular} \end{bmatrix}$

         b. awak caine $\begin{bmatrix} \text{2nd person} \\ \text{+ singular} \\ \text{masculin} \end{bmatrix}$

         c. awakne $\begin{bmatrix} \text{3rd person} \\ \text{+ singular} \end{bmatrix}$

However, a mismatch in a phi-feature agreement between the logophor and its respective antecedent can occur logophorically.[3] This particularly involves perspective discourse in which a set of individuals denoting the logophor can be anteceded by only one individual giving rise to the mismatch in the phi-features between the two. This is illustrated in (30). The phi-features of the antecedent and the logophor, unlike the representation in (24), (26), and (28), are given here to show the mismatch.

(29) a. Cang$_i$ percaya [awak cange ajak makejang]$_{i+j}$ lakar menang
        1   believe self 1POSS with all   FUT win
        'I believe that we will win'

    b. Cai$_i$ ngorahan [awak caine ajak makejang]$_{i+j}$ nemenin anak ento
        2M AV.say   self 2MPoss with all   AV.like person that
        'You said you all liked the man'

    c. Ia$_i$ matakon apa [awakne ajak makejang]$_{i+j}$ suba maan wangsit ento
        3 AV.ask COMP self.3POSS with all   PERF AV.get message that
        '(S)he asked whether thet had got the message'

(30) a. cang $\begin{bmatrix} \text{1st person} \\ \text{+ singular} \end{bmatrix}$ cang ajak makejang $\begin{bmatrix} \text{1st person} \\ \text{- singular} \end{bmatrix}$

    b. cai $\begin{bmatrix} \text{2nd person} \\ \text{+ singular} \\ \text{masculin} \end{bmatrix}$ cai ajak makejang $\begin{bmatrix} \text{2nd person} \\ \text{- singular} \\ \text{masculin} \end{bmatrix}$

    c. ia $\begin{bmatrix} \text{3rd person} \\ \text{+ singular} \end{bmatrix}$ ia ajak makejang $\begin{bmatrix} \text{3rd person} \\ \text{- singular} \end{bmatrix}$

The asymmetry in phi-features associated with the antecedent-logophor relation only occurs in a situation where the logophor is plural while the logocentric trigger has the singular feature value. The reverse is not true. Thus the logophoric binding in (31) fails.

(31)   a. * [Cang ajak makejang]$_{i+j}$ percaya [awak cange]$_i$ lakar menang
         1 with all   believe self 1POSS FUT win
         'I believe that we will win'

      b. * [Cai ajak makejang]$_{i+j}$ ngorahan [awak caine]$_i$ nemenin anak ento
         2M with all   AV.say   self 2MPOSS AV.like   person that
         'You said you all liked the man'

      c. * [Ia ajak makejang]$_{i+j}$ matakon apa awakne$_i$ suba maan wangsit ento
         3 with all   AV.ask COMP self.3POSS PERF AV.get message that
         '(S)he asked whether thet had got the message'.

However, as predicted, if the logophor and its antecedent are in agreement particularly in this case with number specification. The resulting constructions are perfectly acceptable.

(32) a. [Cang ajak makejang]$_{i+j}$ percaya [awak cange ajak makejang]$_{i+j}$ lakar menang
        1 with all   believe self 1POSS with all   FUT   menang
        'We believe that we will win'

    b. [Cai ajak makejang]$_{i+j}$ ngorahan [awak caine ajak makejang]$_{i+j}$ nemenin
        2M with all   AV.say   self 2MPOSS with all   AV.like

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[3]This reminds us of a phenomenon in discourse grammar called synecdoche. Consider the following examples:
(i)   a. Jakarta declared that Indonesia would attend the conference.
      b. Indonesia declared that Jakarta would attend the conference.
Only (ia) has 'a logophoric context' in which Jakarta and Indonesia can be co-indexed. Jakarta in the main clause also stands for Indonesia. In sentence (ib), however, Jakarta and Indonesia cannot be co-indexed because Jakarta cannot stand for Indonesia.

    anak   ento
    person   that
    'You said you all liked the man'
c. [Ia   ajak   makejang]$_{i+j}$ nakonang apa   [awakne ajak   makejang] $_{i+j}$
   3   with all   AV.ask COMP self.3POSS with   all
   suba maan   wangsit   ento
   PERF AV.get   message   that
   '(S)he asked whether thet had got the message'

IV. PASSIVE AND LOGOPHORIC ENVIRONMENT

Another phenomenon that motivates the difference distribution between logophoric constructions and reflexive constructions relates to the passivization process. The former predictably works similarly to regular declarative clauses thus allowing passivization. However, the reflexive constructions specify that the performer and the undergoer are co-referential, suggesting that they cannot enter into a passivization process. How is this possible? In what follows, the nature of passivization is first made clear and the discussion goes on with passivization in logophoricity.

A standard operation of a passive construction is to show that the object of an active clause is promoted to the subject in the passive clause counterpart while the subject of the active clause is demoted to an oblique function and assumes the adjunct function, not taken as an argument (Lingfelt & Solstad, 2006). Importantly for an active clause to be transformed into a passive clause there is a transfer of action from the performer of action to the undergoer of that action (Quirk et al., 1985).

(33) a. John hit the man
    b. The man was hit by John
    c. The man loves Jane
    d. Jane is loved by the man

Given the characteristics of passivization, reflexives naturally disallow passivization because there is no transfer of action. To put it differently, a reflexive construction stipulates that the agent and the patient are of the same entity. The co-reference nature of the entities is commonly shown in the literature by the semantic roles associated with the argument of the verbal predicate (see Reinhart & Siloni, 2004, 2005). The verb love in (34a), for example, requires two arguments bearing the roles of experiencer and stimulus respectively. (34 ai) shows that the verb love subcategorizes for two arguments and these two arguments are of different entities, the NP subject John is linked to the experience role and the NP object Jane to stimulus role. Needless to say, the sentences (34a) can be passivized. The same is true for the verb *pinch* (35a), the arguments subcategorized by the verb *pinch* are distinct. Therefore, sentence (35a) can be turned into a passive construction. However, the verb *love* in (34b) and the verb *pinch* in (35b) occur in a reflexive construction. Since the arguments are the same entities (and each of these verbs appears in reflexive constructions) the sentence therefore cannot undergo passivization, as shown in (34c) and (35c) respectively. (The co-indexation of the semantic role (θ) indicates the situation that the participants/arguments of the predicate are of the same entity).

(34) a. John loves Jane
      (i) John = experiencer, Jane = stimulus
      (ii) love $< \theta_1, \theta_2>$
    b. John$_i$ loves himself$_i$
      (i) John = experiencer, Himself = stimulus
      (ii) love $< \theta_1, \theta_1>$
    c. *Himself is loved by John
(35) a. The man pinched Jack
      (i) The man= agent, Jack = patient
      (ii) pinch $< \theta_1, \theta_2>$
    b. The man$_i$ pinched himself$_i$
      (i) The man = agent, himself = patient
      (ii) pinch $< \theta_1, \theta_1>$
    c. *Himself was pinched by the man

This notion of co-reference between two arguments extends to a situation shown by two entities having identical facial/body appearances which are commonly depicted by verbs denoting resemblance, as illustrated in (36). Note that the entities resembling each other can be taken as bearing the stimulus role. The arguments, then, can be analyzed as being co-referential yielding the argument structure given in (36eii) which, like the reflexive construction, Sentence (36a) and (36b) cannot be passivized, as shown in (36c) and (36d) respectively.

(36) a. John resembles my father
    b. My father resembles John
    c. *My father is resembled by John
    d. *John is resembled by my father

e. (i) John = stimulus, my father = stimulus

(ii) Resemble $< \theta_1, \theta_1 >$

Thus, in line with the concept of passivization proposed by Quirk et al. (1985), the situation amounts to saying that even though a clause contains an action verb in which the syntactic operation takes place; passivization fails since the agent and the patient arguments are the same although the entity bearing the patient role is only represented by body parts. Consider the following examples:

(37) a. John nodded his head

b. *His head was nodded by John

c. They shook hands

d. *Hands were shaken by them

Now, we are looking at the anaphor that operates in a logophoric construction. As has been observed, a logophoric construction is one whose antecedent appears in a matrix clause whereas the logophor is found in the clausal complement headed by the verb in the embedded clause. The clausal complement can be realized by an intransitive clause or a transitive clause. Since each entity (the one occupying the subject position and the one occupying the subject position) is different; naturally then the transitive clause can undergo passivization.

Sentence (38a), the form *awakne* that is contained in the clausal complement is a logophor which serves the subject of the clause headed by the verb *demen* 'like'. The experiencer argument and the stimulus argument are not the same entities. Therefore the clause can be passivized, as shown in (38b).

(38)   a. Ia$_i$ ngorahang   awakne$_i$ nemenin Ni Sari
              3   AV.say   self.3POSS   AV.like   name
            'He said that he liked Ni Sari;

          b. Ia$_i$ ngorahan Ni Sari   demenina tekenawakne$_i$ (experiencer ≠ stimulus)
              3   AV.say   name   like.PAS by   self.3POSS
            'He said that Ni Sari was liked by him'

The same situation holds in (39a). Even though the logophor now occupies the object position, the resultant clause can still be passivized, as illustrated in (39b). However, passivization is blocked in (39c), in which the form *awakne* which is not bound by the subject of the matrix clause (they are not co-indexed), giving rise to the fact that it gets reflexive reading, not a logophoric reading. Hence the ungrammaticality of 39(b).

(39)   a. Ia$_i$ ngorahang Ni Sari nemenin   awakne$_i$
              3   AV.say   name AV.like   self.3POSS
            'He said that Ni Sari liked him'

          b. Ia$_i$ ngorahang   awakne$_i$ demenina tekenNi Sari   (experiencer ≠ stimulus)
              3   AV.say   self.3POSS   like.PAS by   name
            'He said that he was loved by Ni Sari'

          c. *Ia$_i$ ngorahang   awakne$_i$ demenina   teken Ni Sari   (experiencer = stimulus)
              3   AV.say   self.3POSS like.PAS   by name

Sentence (40a), is different from (39a) and (39b) in that it is not ambiguous between reflexive reading and logophoric reading. It only has a logophoric reading. It can be predicted that the embedded clause can be turned into a passive clause, as shown in (40b).

(40) a. I Wayan$_i$ nakonang   apa   awakne$_i$ dadi   naar   nasi
        name   AV.ask   COMP   self.3POSS AUX AV.eat rice
        'I Wayan asked whether he could eat rice'

      b. I Wayan$_i$ nakonang   apa   nasi   dadi   daara   teken awakne$_i$ (agent ≠ patient)
        name   AV.ask   COMP   rice   AUX   eat.PAS by   self.3POSS
        ' I Wayan asked whether rice could be eaten by him'

The verb 'resemble', as shown in English in (36a) and (36b), is also available in Balinese. Again, what is interesting with this verb is that it has reflexive interpretation in the sense that the individuals appearing in the subject and object positions in the clausal complement of the logophoric predicate are different but identified as having the same appearance. The situation can be evidenced by the fact that the order of the two syntactic functions can be reversed, as demonstrated in (41a) and (41b). Given this situation, the respective sentence cannot be changed into a passive construction, as shown in the ungrammaticality of (41c) and (41d).

(41) a. Nyoman$_i$ ngorahan   awakne$_i$ nyibin   bapane
        name   AV.say   self.3POSS AV.resemble   father.LK.DEF
        'Nyoman said that he resembled his father'

      b. Nyoman$_i$ ngorahan   bapane   nyibin   awakne$_i$
        name   AV.say   father.LK.DEF   AV.resemble self.3POSS

      c.*Nyoman$_i$ ngorahan   bapane   sibina   teken awakne$_i$ (stimulus = stimulus)
        name   AV.say   father.LK.DEF resemble.PAS by   self.3POSS
        'Nyoman said that his father was resembled by him'

      d.* Nyoman$_i$ ngorahan awakne$_i$ sibina   teken bapane   (stimulus = stimulus)

name   AV.say   self.3POSS   resemble.PAS   by   father.LK.3POSS
'Nyoman said that he was resembled by his father'

V. Conclusion

This paper discusses the distribution of reflexive anaphor and logophoric anaphor in Balinese. Balinese does not have a special pronoun denoting logophoricity, it is shown that logophoric marker has the same form as the reflexive anaphor. Reflexive anaphors are made up of simple and complex reflexive anaphors. Only the complex reflexive anaphor serves as the marker for denoting logophoricity. Given that they share the same forms, it is also shown that they are distinguished from their different uses by having different syntactic distributions. The same form used for denoting reflexive only assumes the position as an object, object of a verb, and object of a preposition while the same form employed for logophoric marking can occupy either the position as a subject or an object. Logophoric binding occurs in an environment in which the logophoric domain is the sentential complement of verbs of communication, verbs denoting perception, and verbs denoting mental states.

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A Reading of "Female and Feminine" Images in *North and South* From a Feminist Perspective

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Abstract—**Elizabeth Gaskell is one of the most famous female writers of the Victorian age.** *North and South* **is one of Mrs. Gaskell's three social novels. Influenced by feminism, Mrs. Gaskell mainly emphasizes the idea of equality between men and women, that women should be in control of their own lives, have their own ideas, be independent and be strong. This essay mainly represents different female as well as "feminine" male characters in this novel which serve to highlight the ideal perfect female image from a feminist perspective, focusing on the feminist ideas and reflections projected behind these characters. This article aims to reveal that in modern society, harmony and equality between men and women are of great importance in building a harmonious society.**

Index Terms—*North and South*, **Elizabeth Gaskell, feminism, "female and feminine" images**

I. INTRODUCTION

The 19th century saw the emergence of a large number of outstanding novelists and works in England when the variety and number of works were unprecedented. Unlike other periods before, women writers became up-and-coming and occupied an irreplaceable position at that time, which broke the dominance of men throughout the entire literary world. In nineteenth-century British literature, female consciousness came to the fore and developed gradually. The Brontë sisters and George Eliot were in that group, while people seemed not to pay much attention to Elizabeth Gaskell at the time. In China, the study of Elizabeth Gaskell began to grow in the 1980s as a result of Marx's influence and the increased attention paid by critics to industrial fictions and the class struggle therein. The issue of women in the Victorian age has been known as one of the major interests in Elizabeth Gaskell's novels, the novel *North and South* being one of her masterpieces.

II. THEORY AND SYNOPSIS OF *NORTH AND SOUTH*

A. Feminism

Feminism is a social theory and political movement created and launched to promote equality between men and women, with a focus on analyzing gender inequalities and promoting the rights and interests of the vulnerable female group. The different schools of feminism share a basic premise: women are an oppressed and discriminated group worldwide. Feminism is based on the fact that current societies are built on a patriarchal, male-centered system. Feminist theories are diverse, but they all boil down to one phrase: to achieve equality between men and women for all mankind.

The first stage probably met its start at the end of the 19th century. One of the contentions was gender equality, which was the equality between men and women. It is generally acknowledged that the second women's liberation movement met its start in the 1960s-1970s, and lasted until the 1980s, whose focus was to eliminate the differences between genders. Another result brought by the second feminist movement was the research of gender and the rise of the study of feminism. As a consequence, there have been numerous genres of feminism. Society was a social ideology with the center of patriarchal consciousness for a long time. Therefore, with the influence of the concept formed in this ideology, people began to define the world from the perspective of patriarchy and took this kind of description as truth improperly. That is, they thought this kind of concept was definitely right and beyond doubt. Feminists issued their challenges to some perceptions that people deeply held before. There were numerous schools of feminism, but the fundamental focus was to fight for gender equality and change the current situation where women were oppressed by discrimination.

B. The Author

Elizabeth Cleghorn Gaskell (1810-1865), whose actual name was Elizabeth Cleghorn Stevenson, was an English short story writer in the Victorian age. Her novels involve social moral and ethical problems. She is often named Mrs. Gaskell. At that time, she was famous for her gothic novels. After that, her industrial fictions, which mainly describe the feelings of young women from the middle class and a detailed portrait of the lives of different strata of society, became more popular. Among Gaskell's best-known novels are *Mary Barton* (1848), *Cranford* (1851–53), *Ruth* (1853), *North and South* (1854–55), *Sylvia's Lovers* (1863), *Wives and Daughters: An Everyday Story* (1865).

Having lost her mother at an early age, Elizabeth Gaskell was placed in foster care with her aunt in the town of

Knutsford and attended school in the neighboring town. The culture, customs, and religious beliefs of this quiet and remote town became the material for her later writing. She read more books than her peers, therefore, was more sensitive to the changes and progress of society. In addition to this, she was nurtured by the literature cultivation of her father since childhood and was influenced by her father's and her aunt's pious religious faith. Elizabeth married William Gaskell, a Unitarian minister in Manchester, at the age of 22 and settled in Manchester after their marriage. Manchester was in a period of social transition following the Industrial Revolution, which undoubtedly influenced Elizabeth to some extent. At the same time, Mr. Gaskell was influenced by his religious teachings and would not force his wife, Elizabeth, to stay at home bringing up their children. Unfortunately, however, her only son died in infancy. To ease the pain, Elizabeth Gaskell began to write with the encouragement of her husband. The social status of women in England was very low at the time and women had no independent legal status, so Elizabeth published novels under her husband's name. As a vicar's wife, Elizabeth often cooperated with her husband in charity work, caring for the poor and sick. As a result, she had the opportunity to come into contact with industrial workers who lived in difficulties while having class consciousnesses and to learn about their lives and thoughts.

In addition to her family environment, Mrs. Gaskell maintained good friendships with the Brontë sisters. After Charlotte Brontës death, Mrs. Gaskell was invited to write a biography for Charlotte. Elizabeth Gaskell was greatly influenced by Charlotte's portrayal of independent, courageous female characters. In addition, Mrs. Gaskell was acquainted with many feminist pioneers. Several novels influenced by feminism were published not under Gaskell's name, but under Stevenson's, which was her name before marriage. Although her work was published under her husband's name, Elizabeth maintained her independence. As her last social novel, *North and South* is regarded as Gaskell's "most original work" (Pittock, 2000, p. 538). The images of new women can help better understand and interpret Gaskell's new idea of female morals and social reformative ideology (Zhen, 2014). Mrs. Gaskell is a feminist writer, as evidenced by the feminine norms she promoted.

C. Social Background and North and South

In eighteenth and nineteenth century, women in England had very low status and were not only economically and politically dependent, but also restricted in their access to education. Women were considered to be inherently less intelligent than men. The majority of women at the time seemed to acknowledge this perception and were unaware of their dependency (Che, 2003). Mrs. Gaskell made a breakthrough in the socialization of female consciousness, bringing it into the field of society and making it integrate with the practical politics sphere. Individuals seeking to realize their self-worth must communicate and integrate with society, and women must engage with the wider world in order to realize their worth. *North and South* is Mrs. Gaskell's bold foray into the social domain. She took a major step forward in women's consciousness, liberating them from their previously conservative emotions and experiences and extending the horizon for feminism to move into the wider social sphere.

North and South was published in 1855. It is a social novel. The story took place in the period of the Industrial Revolution. It told the story of a family who lived in the rural south compelled to move to an industrial town in the north of England, which was a completely new place for them. The novel describes the overwhelming power of the Industrial Revolution. With the background of the labor conflicts, *North and South* not only contrasts the differences between the industrialized north and economically backward south, telling the influence of this industrializing city on inhabitants in both living styles and minds, but also depicts the life and struggle of the working class in Manchester, presenting the perceptions of mill owners and workers in Milton.

Margaret was coerced to leave the tranquil South, Helstone, to the entirely unfamiliar northern town, Milton, because her father, the priest, resigned. Unlike the warm and comfortable Helstone, Milton was cold and messy, which was a mill town in the north struggling to survive in the Industrial Revolution at that time. The road was no longer full of fragrant flowers and grasses, replaced by rude workers, cotton workshops with flying cotton. Margaret came from a parish priest family. Since she was young, Margaret had been receiving the privileged education of the rural South. In unfamiliar surroundings, Margaret was shocked. She hated dust and noise there. In addition to the incompatibility of the new environment, there were also the rude attitude of local people, the arrogance of the younger industrialist John Thornton and his harshness toward the workers, which left her with an extremely bad first impression of Milton. However, her father became the teacher of one of the mill owners John Thornton coincidentally. Thornton had a crush on Margaret Hale, but Margaret clearly showed her dissatisfaction with and prejudice against such a vulgar and uneducated class as Thornton. She refused his courtship. These two protagonists were like the South and the North, opposite but closely connected. But she had to acclimatize herself to a completely different lifestyle after arriving in Milton. With a deep understanding of Milton as time goes by, Margaret gradually changed her former improper attitude toward workers. She came into contact with and showed understanding for the suffering behind the rude temper of the workers, stood firmly on their side, and fought with them against poverty and illness. Margaret also converted her previous stereotype of John Thornton because not only Thornton gave consideration to her, and helped her silently for a long time, but also she came to understand Thornton's real heart for mill workers. With the gradual disappearance of the misunderstanding between the two sides, Margaret helped Thornton when he was in financial difficulties, and eventually, they became lovers.

III. IMAGES OF FEMALES IN *NORTH AND SOUTH*

A. *The Oppressed Plight of Women in the Patriarchal Society*

North and South not only shows the concept of a collision between the conservative South and the industrial North in Victorian times, that is the contradiction of women between staying at home to raise their children and going to work in the factories, but also describes the differences in the social status of men and women in the industrialized society of the North, in other words, female workers were oppressed by male workers in addition to being oppressed by factory owners. Once in the industrial city of Milton, a picture of multiple contradictions intertwined slowly unfolds, allowing the reader to see the social conditions of women, who were not only psychologically traumatized, but also physically afflicted by the male-dominated society.

Spirituality, the patriarchal ideology of the Victorian age confined married women to the family field. Mrs. Hale is good by nature, but she is not a virtuous wife in the traditional sense. She places the burden of improving the quality of her life on her husband's shoulders (Chen, 2012). Although there was much to sympathize with, at the beginning of the novel, Mrs. Hale was portrayed more as a vain, discontented woman. And in Milton, she was portrayed as a sentimental patient who regretted the changes in her life. On arriving in Milton, she could not bear the industrial fumes and her condition worsened, culminating in her death in a foreign land. Mrs. Hale's tragedy ultimately stemmed from the patriarchal society, where middle-class women were denied the right to participate in social affairs and work. They had no means to earn a living and improved their lives, let alone fulfill their ambitions. Women could only count on their husbands. Mrs. Hale's tragic life story was the inevitable result of the class divisions in Victorian society and a vivid portrayal of the constant conflict between the weaker female side and the stronger male side in the gender struggle.

However, even the heroine, Margaret, suffered from spiritual oppression from a patriarchal society. Her beauty and southern aristocracy conquered the men around her, but she rejected their marriage proposal because she did not love them. Even the doctor for her mother was enchanted by her. When Margaret first arrived in Milton, she was so shocked and ashamed that she could only go home and hide due to the stares and blatant comments on her appearance from the male workers she met on the street. She was the "other" to men, an object to be observed and gazed at, and their possessiveness of her was palpable. She was just "prey" in their eyes. During the commotion outside Thornton's factory, Margaret used her body to block a stone thrown at him, which was misrepresented as affection for Thornton. Then rumors arose, as it would be highly inappropriate for a woman to do so in Victorian times. She was troubled by these stares and was ashamed of Thornton's unsuccessful marriage proposal. When she companied her brother to the station late at night and was involved in a murder, she became the subject of rumors again. She lied about her alibi to protect her fled brother and was even more distraught when she knew that the man responsible for the case was Thornton. Women's behavior in the male-dominated society is the object of men's scrutiny and women are subject to pressure from male society when their acts "exceed what are proper".

Physically, Bessie was oppressed by capitalist and patriarchal exploitation. Bessie, a girl of similar age as the heroine Margaret, worked in a textile mill in her early years to support her family, but suffered from lung disease due to inhaling large amounts of cotton lint. It was when her health became unbearable that she stopped working. Despite her desire to live in nature, away from the polluted industrial town of Milton, she could change neither her miserable fate nor the inequalities of society. She was dying, teetering on the edge of life and death. However, her father, bent on joining his fellow workers in fighting with the factory owners by going on strike, ignored her wishes and acted arbitrarily regardless of her feelings. She worried about her family and at the same time had a longing for death. She was a victim of the male-dominated society. The machines invented by male ingenuity and the workshops they built always oppressed the female workers. Poor workers of both genders had to work in factories that symbolized male authority in order to survive. Nevertheless, in addition to being oppressed by the factory owners, the female workers were also oppressed by the male workers.

B. *Female Character's Rebellion Against the Patriarchal Society*

Margaret, the heroine, showed strength and courage when she faced the tough reality. The last day came when the Hales had to leave their hometown. Margaret had to be strong to handle all these things:

> They could not understand how her heart was aching all the time, with a heavy pressure that no sighs could lift off or relieve, and how constant exertion for her perceptive faculties was the only way to keep herself from crying out with pain. Moreover, if she gave way, who was to act?... Besides, was Margaret one to give way before strange men, or even household friends like the cook and Charlotte! Not she (Gaskell, 2005, p. 47).

She also took on the burden of her family alone, helped her father find a new place to live, and grew into an independent, confident woman. When the maid complained about her father, she rebuked and showed her authority. After living in Milton, she gradually understood that only changes can keep her improving. Margaret did not want to conform to the social dogma of the time as can be seen from her preference to walk and go out alone without a female companion. She, a woman, protected an able-bodied man, Thornton, which was a reversal of social roles. Bold and brave, intelligent and clever, she sacrificed her integrity and honesty for the sake of her family and quietly endured the vilification of others. When it came to her marriage, she sought true love. Different from women's traditional views on marriage, she would not accept a marriage without love. The marriage between the heroine and the factory owner reflected the reconciliation between men and women, factory owners and workers, North and South. Margaret's marriage to the progressive industrialist Thornton represented Mrs. Gaskell's idea of social reform in her attempt to

create a new social order. Through the figure of a new woman who connected North and South, Mrs. Gaskell reflected on how middle-class women act as mediators between "two Nations", seeking mutual understanding and integration between gender, class, and civilization.

Mrs. Gaskell not only brought women into society, but also demonstrated their abilities and qualities in the socio-political sphere. Although Margaret was inspired by Thornton, her growth and maturity relied largely on her own. Furthermore, Margaret's intellectual maturity represented a shift from traditional social concepts to a new value system. Mrs. Gaskell was intended to illustrate the simultaneous development of female and social consciousness. Margaret helped to rejuvenate Thornton's bankrupt factory using her inherited wealth, which showed Thornton's dependence on Margaret on the one hand, and reflected a pioneering sense of women's participation in the economic life of the new society on the other. The heroine, Margaret, fitted the new feminine profile desired by Mrs. Gaskell: independent-minded, compassionate, highly reflective, and economically powerful. The new feminine characteristics facilitated the heroine's exploration of new social and ethical relationships, the establishment of a new industrial order, and the realization of her ideals of social reform.

In addition, Mrs. Thornton was another one in this novel who rebelled against the patriarchal society. Mrs. Thornton, the main character John Thornton's mother, is a strong and tough woman. Mrs. Gaskell described Mrs. Thornton as "strong and massive…(a) firm, severe, dignified woman" (Gaskell, 2005, p. 71). More than ten years ago, Mrs. Thornton's husband died and her family was in a very difficult situation. Amid such hardship, she carefully looked after her family and educated her two children. Her son, John Thornton, said:

> I had such a mother as few are blest with; a woman of strong power, and firm resolve.… Week by week our income came to fifteen shillings, out of which three people had to be kept. My mother managed so that I put by three out of these fifteen shillings regularly. This made the beginning; this taught me self-denial." (Gaskell, 2005, p. 79)

It was Mrs. Thornton's integrity and great perseverance that enabled her and her children to survive in this cruel industrial city. She gradually helped her son, John Thornton, to establish a cotton spinning mill. Meanwhile, Mrs. Thornton was proud of her son, so when she heard that Margaret had rejected her son's proposal of marriage, she became resentful and was prejudiced against Margaret because she thought that Margaret would take Mr. Thornton away from her. She would then no longer be the mistress standing by Mr. Thornton's side. She would lose her position in the family and the factory, and Margaret would take her place as well. After the death of his father, John Thornton took his father's place in the family and became the highest-ranked member of the family. Mrs. Thornton's possessiveness of her son was not only a result of a mother's love for her son, but also of her obsession with the family's financial power. As a result, she saw Margaret as a rival who could take her place. But Mrs. Thornton was essentially a good woman. She simply did not know how to express or show her feelings. Moreover, Mrs. Thornton despised coward women and admired Margaret's forthrightness, courage, and constancy.

Overall, Margaret is representative of the new woman who dares to break away from the secular constraints and live the life she wants. Margaret's knowledge of political and economic life gives us hope and confidence in her future. It is a full recognition by Mrs. Gaskell of women's ability to participate in social life. Both Margaret and Mrs. Thornton have their own ideas and do not follow trends or are fettered by the patriarchal society, but pursue the way they want to live. Such independent women deserve our respect, and it is their presence that contributes to social development in a more equitable direction. These two women's new femininity mirrors Gaskell's moral ideal of womanhood.

IV. "FEMININE" MR. HALE

In addition to the "real" women in the novel, Mrs. Gaskell portrayed Margaret's father, Richard Hale, as a "feminine" figure. Rather than the most common strictly patriarchal figure in Victorian literature, Mr. Hale was an inclusive and gentle father, maternal in nature and different from the typical characteristics of traditional men and fathers.

Mr. Hale's feminine tendencies were presented in the description of his appearance:

> The lines in her father's face were soft and waving, with a frequent undulating kind of trembling movement passing over them, showing every fluctuating emotion; the eyelids were large and arched, giving to the eyes a peculiar languid beauty which was almost feminine (Gaskell, 2005, p. 75).

The words "soft", "waving" and "beauty" that the narrator used to describe Mr. Hale's appearance are essentially words commonly used to describe women, not to mention the direct use of the word "feminine".

Moreover, not only does Mr. Hale lack the ability to earn a living, but he also shows hesitation and doubt at his spiritual level, leaving the impression of 'essential weakness' (Easson, 1980, p. 40). At the beginning of the novel, he suddenly felt that his conscience no longer allowed him to continue his duties as a clergyman, and he intended to give up his parish work. But he did not dare to talk about it with his wife and had to ask his daughter Margaret for help:

> 'What does mamma say?' asked she, with a deep sigh.
> To her surprise, her father began to walk about again before he answered. At length he stopped and replied:
> 'Margaret, I am a poor coward after all. I cannot bear to give pain. I know so well your mother's married life has not been all she hoped—all she had a right to expect—and this will be such a blow to her, that I have never had the heart, the power to tell her (Gaskell, 2005, p. 30).

After that, he gave up his stable career as a county priest and moved his family to the industrial city, Milton. In the

overall story of the novel, only his renunciation of the priesthood and his challenge to religious authority were described as courageous, showing the capacity of a man to act boldly. But in fact, he did not take the substantive action of challenging the authority of the Church, choosing instead to leave in a worldly-wise way, and he did so with a sense of melancholy and distress in the meantime. He has been portrayed throughout the whole story as a timid, weak Mr. Nice Guy. His image seems to have become inextricably linked to defining labels such as "femininity", "weakness" (Easson, 1980, p. 39; Lansbury, 1975, p. 116) and is even sometimes bluntly referred to as an "ineffective man" (Zlotnick, 2001, p. 105).

V. CONCLUSION

Throughout nineteenth-century British female literature, it shattered the bound of male superiority and brought women, who had been left out and discriminated against, to the center of the literary world, showcasing women's wit, courage, and charisma. Based on her own experiences, Mrs. Gaskell created a wave of female consciousness awakening in her work, as can be seen in *North and South*.

Elizabeth Gaskell's *North and South* not only depicts women who struggled to survive in a male-dominated society, including those who suffered physical trauma, mental anguish, and eventual loss of life, as well as those who rebelled against male domination and grew into independent women. There is also one "feminine" male character, Mr. Hale. These characters are all necessitated in narrative function, contributing to the characterization of Margaret, the heroine of the book, and highlighting the image of the "perfect independent" woman that Mrs. Gaskell has in mind, thus revealing the importance and necessity of women's independence and non-submission to the patriarchal society in modern society.

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A Linguistic Exploration of the Persuasive Appeals Used by Jordanian Sellers in Their Sales Pitches in Public Markets

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Abstract—**This study aims to examine the promotional persuasive appeals in the verbal sales pitches that are uttered by Jordanian sellers in public markets while they are promoting their products. To achieve this goal, the researchers have collected a corpus of 180 verbal sales pitches from different sellers in different public markets in Jordan. Then, the data were scrutinized quantitatively and qualitatively by using the frameworks of Cialdini (2001) as well as Rabab'ah and Khawaldeh (2015) which contain several persuasive appeals. The study revealed that the Jordanian sellers promoted their products either by using one appeal or a combination of two or three appeals.**

Index Terms—**promotional discourse, persuasive appeals, Jordanian sellers, sales pitches, public markets**

I. INTRODUCTION

In Jordan, many people prefer to do shopping in person. So, while they stroll in public markets, they come up with many sellers who promote their goods by using different sales pitches. Gerber (2008) defines a sales pitch as "a seller's words that are directed at persuading the customer to buy products and services" (p. 274). Public markets refer to any place in which different kinds of goods such as foodstuffs and others are shown to be sold by private, humble sellers (Plattner, 1978).

This study aims at exploring promotional persuasive appeals that Jordanian sellers use in their verbal sales pitches to promote their products in public markets by using the frameworks of Cialdini (2001) and Rabab'ah and Khawaldeh (2015). This study is significant because the previous studies examined persuasive appeals that are used in ads on radios, TVs or magazines where a seller pays for an agency to promote his/her goods, and to contrast such ads with two or more countries. However, this study is concerned with personal selling. It tries to persuade a customer face-to-face (Van Heerden & Cant, 2008). According to Markus and Cameron (2002), personal selling falls under "marketized or promotional discourse" (p. 97-98). This study is expected to fill a gap in the literature and to help researchers who are interested in linguistics, discourse, style, sociolinguistics or culture. It is worth noting that the findings of the current study will not be generalized beyond the sample and the areas of the study.

II. LITERATURE REVIEW

A. Promotional Persuasive Appeals

The success of promotion relies on what is called "appeal" as it is the tool that persuades customers to purchase the promoted goods or services (Koinig, 2016). According to Mueller (1978), ad appeals refer to any messages that are tailored to encourage customers to buy. Arens and Bovee 1994 (Cited in Plessis, 2000) define an appeal as "the specific approach advertisers use to communicate how their products will satisfy a customer (sic) needs" (p. 135).

The used appeal should suit the promoted product and the customers. For example, Johar and Sirgy (1991) explain that the value-expressive appeal is a hedonic one and focuses on the product's image or its users while the utilitarian appeal is functional and provides information about the attributes of the product. They (ibid.) hypothesize that a value-expressive appeal is more persuasive when (1) a product is generally undifferentiated from others, (2) when a product is sold for few people or is scarce, (3) when a product's consumers are not interested in it, (4) when consumers' knowledge about a product is not high. On the other hand, Johar and Sirgy (1991) hypothesize that a utilitarian advertising appeal is more persuasive in the following cases: (1) when a product is differentiated strongly from others, (2) when a product is sold for too many people or is not scarce, (3) when a product's consumers are profoundly interested in it.

Cialdini (2001) has suggested six persuasive strategies to convince people. The first is "*reciprocity*" which involves paying or buying to return a favor that someone did for you. The second is "*scarcity*" which involves appreciating

things that are insufficiently supplied because people think that less available products are of high quality. "*Authority*" is the third strategy in which people are more satisfied with a request of high-profile persons that are wise and polymath. The fourth strategy is "*liking*" which makes people satisfied with a product because they are convinced by a person they like. The last one is "*consensus*" which involves being satisfied with a thing because the majority of people imitate it.

Rabab'ah and Khawaldeh (2015) examined persuasive appeals that were used in Arabic and English TV advertisements. The data comprised six electronic ads from YouTube (three ads were in English and the other three were in Arabic). It was found that the number of appeals in the Arabic commercials outweighed those which were used in the English ones due to cultural differences. Moreover, the data revealed that the following persuasive appeals were frequently used in both groups of TV advertisements:

1- "*Emotional appeal*": It is associated with the person's psychological demands for buying a certain product or service. It provokes emotions positively or negatively (e.g. anger, sadness or joy)
2- "*Social appeal*": It triggers shoppers to buy based on social factors such as acceptance, status or rejection.
3- "*Snob appeal*": It is intended to evoke a desire to purchase a product that is considered the top due to its feature. It appeals to wealthy people whose life is comfortable.
4- "*Humor appeal*": It aims at making shoppers laugh at a certain joke or funny words that catch people's attention.
5- "*Fear appeal*": It makes a shopper frightened or fearful of something (e.g. losing beauty)
6- "*Music appeal*": It uses music to catch the audience's attention which, in turn, improves their recall of the promoted product
7- "Rational appeal": It concentrates on the function, utility or practicality of certain goods. In addition, it provides information about "the characteristics and the features of the product" and how it is helpful to the customers who want to own it.
8- "*Brand appeal*": It points to those who are brand sensitive and wish to possess a certain product.
9- "*Statistics appeal*": It makes use of statistics to show the features of the product.
10- "Play on words appeal": It makes use of memorable statements to catch the attention of the viewers by using rhyme, rhythm, alliteration, assonance, consonance, etc.
11- "*Card stacking appeal*": It is a kind of propaganda that is based solely on testimony from one side.
12- "*Appeal for price*": It triggers people to buy by lowering the price.
13- "*Endorsement appeal*": It is based on celebrities or high-profile figures to promote a certain thing.
14- "*Sexual appeal*": It involves using a sexual description that evokes people's emotions.

B. Motivations for Using Promotional Appeals

There is no consensus about the most effective appeal among scholars. The *rational appeal*, which is informative as suggested earlier, is divided into "one-sided message" and "two-sided messages". The former provides an advantage for a certain product without mentioning the drawback while the latter mentions both. Moreover, the former is effective with people whose education is low while the latter is viable with highly educated people (Siegel & Doner, 2004). Stafford and Day (1995) claim that employing rational appeal leaves greater attitudes towards ads than those that contain emotions. According to Lambin and Schuiling (2012), commercials for durable products employ more information than non-durable ones. For them (ibid.), when a product is newly introduced to the market, the rational appeal is viable and persuasive.

The *price appeal* is frequently found in ads because it boosts sales and minimizes a hurdle in the purchase process. Providing the price in an ad may assist in making the product tempting and acceptable. Moreover, disclosing the price motivates consumers to request further information. Such an appeal may be persuasive for those who are already involved in the promoted product and are aware of its price (Haugtved et al., 2005).

For Rabab'ah and Khawaldeh (2015), *play on words appeal* has been the most frequently used one in the Arabic ads as it shows the newness of the product. Dahlén et al. (2009) state that playing on words appeal through rhyme, rhythm, assonance, etc. increases mnemonics. To clarify, employing this appeal in promotion increases the memorability of the message. They point out that repetition, for example, assists in remembering the price, name of the brand, or the advantages and features of a certain product. For Zinn and Manfredo (2000), promotional ads that contain *emotional appeals* are likely to be remembered faster than the ones that are free from emotions. Monahan (1995) notes that emotional appeal could be effective or persuasive when the consumer is hesitant or confused.

Regarding the *religious appeal*, Naseri and Tamam (2012), suggest that religion can alter people's behaviors as it is part of their culture because it is a fixed system that unifies their beliefs and their everyday life. They (ibid.) justify that Muslims, for example, regard Islam as a perfect system of life. Hence, using religious appeal may be a successful device in ads. According to Knauss (2015), the religious appeal can be divided into five kinds: employing symbols (like the cross), quoting a doctrine or a certain concept (eternal life), representing a famous anecdote (the last supper), a portrayal of a religious, well-known figure (priests or angles) or complex advertisements that include all of these elements. Yegen (2021) finds out that religion is used in ads to make it an illustrative argument and to catch the audience's attention. Luqmani et al. (1989) found out that some promotional ads contain verses from the Holy Quran to tempt the audience and make them buy a product.

For Lindgreen and Vanhamme (2005), ads that contain *humor appeal* tend to be passed frequently among people. Petrescu (2014) claims that using humor appeal makes the audience happy and optimistic and this motivates them to share it with others to make them feel the same experience. Bampo et al. (2008) point out that when an ad contains humor, it will be circulated with others as jokes. Rochford (2011) suggests that humor is an effective strategy for capturing the audience's attention and can assist in creating rapid remembrance of the promoted product. Moreover, she (ibid.) maintains that humor is efficient when it is associated with an advantage that the shopper can obtain; otherwise, it may "overpower the message".

Reichert et al. (2001) find out that *sexual appeal* aims at grabbing the audience's attention and making them increasingly interested in ads. They also claim that sexual appeal is recalled fast and stays in people's minds longer than other persuasive appeals. They (Ibid.) believe that sexual appeal stimulates customers strongly to purchase because of its ability to catch the attention of the customers.

For Rochford (2011), *youth appeal* is effective and persuasive in promoting products that are related to cosmetics. She (ibid.) also reports that using *scarcity appeal* indicates that the available quantities of the product are limited, and that the scarcity appeal is effective in competitions and sweepstakes.

The present study aims at exploring the promotional persuasive appeals in verbal sales pitches of Jordanian sellers in public markets in Jordan by using the frameworks of Cialdini (2001) and Rabab'ah and Khawaldeh (2015). It seeks to answer the following question:

- What promotional persuasive appeals do Jordanian sellers use in their verbal sales pitches to promote their products?

III. METHOD

A. Sample and Data Collection

The sample of the present study comprises 180 verbal sales pitches. They were in Jordanian spoken Arabic. The researchers collected the data through a real-life observation by visiting different public markets in Jordan in person as shown in Table 1 below. The collected expressions were uttered by different sellers who sell vegetables and fruits, clothes, drinks, sweets, domestic appliances, etc.

TABLE 1
THE DISTRIBUTION OF THE AREAS AND THE NUMBER OF THE COLLOCATED EXPRESSIONS

Name of area	Location of Area	Elicitation method	Number of the collected expressions
Downtown	City center	Real-life observation	35
Al-Wihdat Camp	Southeast of Amman	Real-life observation	35
Jabal el-Hussein Camp	Northwest Amman	Real-life observation	24
Khrebet Al-Souk	South Amman	Real-life observation	5
Al-Karak	South Jordan	Watching Facebook lives	30
Irbid	North Jordan	Watching Facebook lives	20
Jerash	North Jordan	Watching Facebook lives	31

The researchers would like to clarify that a total of 70 hours had been devoted to the process of data collection. To illustrate, 40 hours were spent in real-life observation and the other 25 hours were performed on online streaming. Instances of the repeated expressions were not counted and were deleted. The researchers collected the data through audio recordings of real-life situations and via note-taking methods. It is important to note that the names of the sellers and the Facebook pages were anonymized for ethical purposes.

B. Data Analysis

The analysis specifically focuses on the promotional persuasive appeals adopted by Cialdini's (2001) framework and Rabab'ah and Khawaldeh's framework (2015). Cialdini's (2001) framework was used because one of its appeals namely 'scarcity appeal' was employed by the Jordanian sellers and was not among the appeals of Rabab'ah and Khawaldeh (2015). The data were examined quantitatively and qualitatively. In addition, the credibility of the data analysis was ensured by asking four experts in the field to comment on the classification of the data and to indicate any suggestions. The comments of those experts were taken into consideration.

IV. RESULTS AND DISCUSSION

A. Overview

This section presents the promotional persuasive appeals that the Jordanian sellers use in their verbal sales pitches to promote their products. It was found that the Jordanian sellers employed a variety of persuasive appeals as shown in Table 2 below.

TABLE 2
THE PROMOTIONAL PERSUASIVE APPEALS THAT WERE USED BY THE JORDANIAN SELLERS IN PUBLIC MARKETS

	Used promotional appeal(s)	Frequency	Percentage
1.	A combination of rational appeal and price appeal	45	25
2.	Price appeal	35	19
3.	Rational appeal	32	18
4.	A combination of play on words appeal and price appeal	17	9
5.	A combination of play on words appeal and rational appeal	11	6
6.	A combination of price appeal and religious appeal	10	5.5
7.	Social appeal	7	4
8.	Play on words appeal	7	4
9.	A combination of playing on words appeal and humor appeal	6	3
10.	A combination of sexual appeal and price appeal	6	3
11.	A combination of rational appeal, price appeal and scarcity appeal	4	2

The percentage formula: frequencies of a strategy/180*100

B. A Combination of the Rational Appeal and the Price Appeal

As shown in Table 2, the Jordanian sellers highly used the combination of rational appeal and price appeal as it accounted for 45 sales pitches (25%). Rabab'ah and Khawaldeh (2015) explained that the rational appeal presented the features, utility, or practicality of certain goods and showed how it is helpful to the customers who want to own them. However, the price appeal is employed by mentioning the price of the product or lowering it. Below are some illustrative examples that show how the Jordanian sellers employed these two appeals together to promote their products.

١- بوت دعسة طبية بخمس ليرات

[bo:t daʕse ṯibjje b-xamas le:ra:t]

'A boot with a medical insole is for JDs5.'

The sales pitch (1) was used to promote boots. Conspicuously, the seller employed the rational appeal by mentioning a feature of the boot Viz. a medical insole. Such an insole is claimed to be comfortable and aligns the foot without pain or discomfort. Moreover, the seller made use of price appeal by uttering the low price of the boot 'JDs5' to persuade shoppers to change their behavior and to buy the promoted product.

٢- بصل بلدي لا مخزن ولا مبرد بثلاثين قرش

[baṣal baladi la: mxazzan wala: mbarrad bθala:θi:n gerʃ]

'A kilogram of locally grown onions, neither stored nor refrigerated, is for 30 piasters.'

In Jordan, some people prefer locally-grown fruits and vegetables to the ones that are imported from other countries. Therefore, it becomes a routine or trend for some shoppers to ask for *[baladi]* 'locally-grown' fruits or vegetables. Furthermore, some Jordanians may not prefer the stored or the refrigerated vegetables as they may not be fresh. In (2), the rational appeal was expressed through some of its features namely 'locally-grown, fresh, not stored or refrigerated'. This, in turn, increases the degree of persuasiveness and tempts the shoppers to purchase onions. Additionally, the seller tried to raise the degree of persuasiveness even higher by emphasizing that the onions were only 'for 30 piasters'. The seller's use of the price appeal was to promote the effect of persuasion on shoppers who will be keener on buying onions after hearing the sales pitch.

It seems that using a combination of the rational appeal and the price appeal tends to enhance the degree of persuasiveness and thus leaves a greater impact on shoppers and, in turn, increases the purchase. This may be attributed to the fact that the rational appeal provides information about the product straightforwardly. Moreover, mentioning the low price is another significant factor that is vital to shoppers. The shoppers aim to obtain more advantages from a product for the lowest possible price. This result is consistent with Lambin and Schuiling (2012) who reported that when the products are durable or being recently delivered to the market, a seller should resort to rational appeal. This can be evidenced by example (2) which shows that the seller was sure that the onions were fresh by saying 'locally-grown, not stored or refrigerated'. Similarly, this result is in line with Haugtvedt et al. (2005) who contended that using the price appeal is persuasive when the shoppers are concerned with the promoted product and are aware of its price. The researchers noticed that several adjacent shops sold onions when they heard the sales pitch (2). This may motivate the seller to infer that the shoppers who crammed into his shop were familiar with the price. Hence, the seller resorted to announcing the price to persuade the shoppers skillfully.

C. The Price Appeal

Table 2 shows that the price appeal was the second-highest most frequently used appeal as it accounted for 35 sales pitches (19%). The price appeal is expressed by showing the cheap price of the product. The following are examples that illustrate how this appeal has been used by the Jordanian sellers.

٣- الشمام ببريزتين

[ʔʃimma:me bbari:zte:n]

'A kilogram of melon is for two Jordanian bareezas (i.e. 20 piasters).'

Sales pitch (3) presented the price appeal to encourage shoppers to buy by persuading them with the best possible or cheapest price. The apparently intentional price seemed to serve one function which is an attention-getting device. The use of the phrase *[bbari:zte:n]* also seems to be intentional and carried a persuasive promotional effect that did not leave room for any hesitations other than to buy melons. To clarify, *[bari:za]* 'bareeza' is the colloquial name of a metal coin in Jordan that equals 10 piasters. The seller chose to say the name of this coin in the dual structure *[bbari:zte:n]* 'for two bareezas' instead of '20 piasters' to make the shoppers feel the promoted goods were cheap.

It is important to emphasize that the Jordanian shoppers who go to public markets are sensitive to prices due to their low income. Hence, announcing the price may persuade the shoppers easily and motivate them to purchase. Moreover, this finding seems to be consistent with Hewer and Campbell (1997) who reported that economic shoppers are interested in the product's price and value. Example (3) seems to fit this category of shoppers. This could be the potential reason for ranking it as the second-highest frequently used appeal. This result reflects the notion of Haugtvedt et al. (2005) who suggested that using the price appeal can boost sales and minimize a hurdle in the purchase process. Hence, the seller may have employed the price appeal on its own to make it persuasive enough to attract the attention of shoppers and to get them maybe to buy something else for a higher price and better quality. Likewise, this finding agrees with Johar and Sirgy (1991) who suggested that the value-expressive appeal is more persuasive when a product is generally undifferentiated and when a product's consumers are not interested in it.

D. The Rational Appeal

Table 2 shows that the third-highest most frequently used appeal was the rational appeal. It accounted for (18%). This is explained clearly through the following examples.

4- حَمار وحلال يا بطيخ... عالسكين يا بطيخ

[ħama:r w-ħala:l ja: baṭi:x...ʕa-sikki:n ja: baṭi:x]

'The watermelon is red and halal… You can open it and test this with a knife.'

During summer, Jordanians tend to consume watermelon abundantly. It is no secret that Jordanians are fond of watermelon especially if they have the chance to examine it with a knife before buying it. In (4), the seller tempted buyers and invited them to come and test it before cashing it out. This invitation enhanced the chance of being fully persuaded that the watermelon is absolutely fresh, sweety and tender.

5- يلة يا رمان أحمر ملّيسة يا رمان

[jalla ja: rumma:n ʔaħmar malli:se ja: rumma:n]

'Come and buy Amleesee pomegranates that are red, sweety without seeds.'

The seller of the sales pitch (5) was promoting pomegranates. To persuade the shoppers, he resorted to the rational appeal. He told the shoppers to come and to buy brightly red pomegranates. In addition, he made a phonological adaption to the word *[imli:si]* and pronounced it as *[malli:se]* to indicate that the promoted pomegranates were fresh and tasted sweety. According to the Academy of the Arabic Language (2004, p. 884) in Al-Mu'jam al-Wasit, *[ʔarumma:n ʔal-ʔimli:si]* is sweety and seedless.

In the rational appeal, the sellers choose to put much emphasis on the characteristics that make one product distinguished from others. Perhaps, when a seller notes that his goods are distinguished from others, he opts to employ rational appeal. This finding is consistent with Johar and Sirgy (1991) who hypothesized that a utilitarian advertising appeal is more persuasive when a product is differentiated strongly from others. It is worth noting that only one type of the rational appeal which was suggested by Siegel and Doner (2004) is found in the present study. It is "one-sided message rational appeal" that presents the advantages without the drawbacks of the product and that tends to be directed towards laymen and uneducated individuals. It is highly relevant to point out whether the message is one-sided or two-sided, it aims to persuade shoppers to buy. This finding supports Lambin and Schuiling (2012) who claimed that promoting durable and fresh products necessitates using rational appeal.

E. A Combination of the Play on Words Appeal and the Price Appeal

A close look at Table 2 would inform us that employing the play on words appeal and the price appeal together accounted for (9%). In these two appeals, one can notice that Jordanian sellers are declaring the price of the promoted product and making their sales pitch catchy through playing on words. The example below illustrates how these two appeals were employed.

6- ميّل... ميّل يا غزيّل ... ميّل على حرق الأسعار يا أبو العيال

[majjel majjel ja: ɣzjjel... majjel ʕala: ħarge l-ʔasʕa:r ja: ʔabu li-ʕja:l]

'Come by cutie… come by to the discounts, father of a family.'

Sales pitch (6) showed how the seller has intentionally played on words to persuade shoppers. This was achieved through rhyming which is defined as two words that have the same final sounds (Attardo, 2020). In (7), *[majjel]* 'come by' rhymes with *[ɣzjjel]* 'cuite'. One can notice that assonance was used in this sales pitch. Assonance refers to words that have the same vowel sounds that are surrounded by different consonants (Barnet et al., 2008). This was evident in the repetition of *[a:]* in the words *[l-ʔasʕa:r]* 'prices' and *[li-ʕja:l]* 'sons'. These two devices made this sales pitch memorable and captivating to shoppers. It seems that this sales pitch was borrowed from a traditional Arabic song called *[majjel ja: ɣzjjel]* and this makes this sales pitch more memorable. Furthermore, the seller introduced the price appeal by using the imperative form *[majjel ʕala: ħarge-l-ʔasʕa:r]* (literally, come to prices burn). The seller tended to

create a mental image that shows that he burnt the profit sum to make the price below the cost price. These two appeals seem to be persuasive as playing on words is an attention grabber that is followed by an attractive element which is the price.

Using both the play on words appeal and the price appeal ranked the fourth-highest frequently used among other appeals. This can be ascribed to the fact that it is not easy to play on words and that doing it requires skill and great effort from a seller. As noted in (6), the seller resorted to an Arabic song and shaped it according to his needs to promote his goods as this was a quick way to construct his appeal persuasively. This result is in line with Namwandi (2019) who found that the play on words appeal was less frequently used than others. Moreover, this result agrees with Dahlén et al. (2009) who suggested that the play on words appeal increases mnemonics and makes sales pitches memorized easily. However, while this result partially agrees with Rabab'ah and Khawaldeh (2016) who found that the play on words appeal was the most frequently used one in Arabic TV ads, it only agrees with them when they suggested that the play on words appeal shows the newness of the product. The colloquial sales pitches that were uttered by the Jordanian sellers in public markets tended to show the uniqueness of the promoted goods.

F. A Combination of the Play on Words and the Rational Appeal

As shown in Table 2 using a combination of the play on words appeal and the rational appeal scored (6%). Below are some examples that show the Jordanian sellers' application of those two appeals.

7- لمون أخضر بلدي وحياة ولدي

[lamu:n ʔax<u>d</u>ar baladi   wiħja:t   waladi]

'Locally-grown, green lemon, I swear.'

In (7), the seller was promoting lemon. He tried to use the rational appeal when he chanted that the lemons were *[baladi]* 'locally-grown'. This indicated that the lemons are grown in Jordan and were not imported. This could increase the persuasive impact as Jordanian shoppers consider locally-grown fruits or vegetables to be the best. Furthermore, the seller tried to make the sales pitch more memorable by using the play on words appeal. These two words are *[baladi]* 'locally-grown] and *[waladi]* 'my son'. In this sales pitch, the seller used the cultural theme of 'truthfulness' by the swearing expression *[wiħja:t waladi]* 'I swear by my son'. In Jordan, swearing by sons or parents would make others believe that the truth is being said. The seller tried to make shoppers trust and believe that the lemons were locally grown through his swear. This could make the sales pitch more persuasive and encourage shoppers to alter their behavior towards purchasing.

8- بامية زيرو... بامية بعل وحراث بغل

[ba:mje zi:ru ... ba:mje baʕel   wi-ħra:θ   baɣel]

'The okra is small-sized, rain-fed, and ploughed by a mule.'

In (8), the seller promoted okra by using the rational appeal. To this end, he said that the okra was *[baʕel]* 'rain-fed' and *[zi:ru]* small-sized. The intentional emphasis on the characteristics of okra tended to better persuade the shoppers to buy it. Moreover, the expression *[wi-ħra:θ baɣel]* i.e. 'ploughed by a mule' portrayed the cultural theme of 'tradition' that was proposed by Cotton (2013) to show an agricultural practice that was used in the past. This phrase could make shoppers live the past situation of ploughing and make them think that the okra was locally-grown. Additionally, the seller employed the playing on words appeal through the rhyming words *[baʕel]* 'rain-fed' and *[baɣel]* 'mule'.

One can argue that using the rational appeal with the play on words appeal would be effective in promotion because it would allow them to present the features of the product in a way that is easy to be remembered. Those two persuasive appeals would influence the shoppers' behaviors and encourage them to buy. This finding seems to be consistent with Lambin and Schuiling (2012) who found that the rational appeal is viable and persuasive to promote high-quality products. Similarly, it supports Dahlén et al. (2009) who suggested that the play on words appeal increases mnemonics and makes the ad easy to be recalled.

G. A Combination of the Price Appeal and the Religious Appeal

Table 2 shows that using a combination of the price appeal and the religious appeal accounted for (5.5%). The religious appeal, as suggested by Knauss (2015), involves religious content in a form of a story, figure representation, concept or thought. Moreover, the price appeal tempts the shoppers by citing the low price of a product. To clearly explain the use of the religious appeal, in particular, the researchers consulted Abdallah Mahmoud Shalanfah, a PhD holder in Interpretation and Qur'anic Sciences. A vivid illustration of those two appeals is represented in the example below.

9- التمر بسبح للي خلقه بليرة الكيلو

[ʔettamer bisabeħ lalli xalagu ble:ra l-ke:lo:]

'The dates glorify their creator (i.e. special); the kilogram is for JD1.'

The seller linguistically employed the religious appeal in the sales pitch (9). Most Muslims know and agree with the notion that everything in life glorifies Allah. Glorification means praising and exalting Allah so that no one is appreciated like Him. Muslims also know human beings glorify Allah through linguistic praise while non-human things glorify Allah paralinguistically (i.e. in an unknown way). This can be evidenced by verse 44 of Surah Al-Isra in the Holy Quran.

"تُسَبِّحُ لَهُ السَّمَاوَاتُ السَّبْعُ وَالْأَرْضُ وَمَن فِيهِنَّ ۚ وَإِن مِّن شَيْءٍ إِلَّا يُسَبِّحُ بِحَمْدِهِ وَلَٰكِن لَّا تَفْقَهُونَ تَسْبِيحَهُمْ ۗ إِنَّهُ كَانَ حَلِيمًا غَفُورًا"

[tusabiħu lahu ssamawa:tu ssabʕu wa-lʔrḏu wa-man fi:hinna wa-ʔin min ʃajʔin ʔilla: jusabiħu biħamdihi wa-la:ken la: tafqahu:na tasbi:ħahum ʔinnahu ka:na ħali:man ɣafu:ran]

'The seven heavens and the earth and that is therein, glorifies Him and there is not a thing but glorifies His praise. But you understand not their glorification. Truly, He is Ever Forbearing, Oft-Forgiving.' (Hilali and Khan, 1404AH, translation of Surah Al-Isra, verse 44)

The seller resorted to the religious appeal when he uttered *[ʔettamer bisabeħ lalli xalagu]* 'the dates glorify their creator' to show that the promoted dates were special and fresh. This way, he appealed to the shoppers through religion to persuade the shoppers to buy dates. In this context, it can be argued that the shoppers may be aware that the use of religious appeal seems to be persuasive because religious people, roughly speaking, do not cheat shoppers. Moreover, the price appeal was instantiated at the end of the sales pitch when the seller said *[ble:ra l-ke:lo:]* 'the kilogram is for a JD' to enhance the degree of persuasiveness and to attract the shoppers to buy the promoted dates.

One can argue that a little use of reference to religion is attributed to the fact that not all products can be promoted by using the religious appeal and not all sellers have religious awareness. Moreover, the seller used another persuasive strategy namely the price appeal to boost the degree of persuasion, especially for those who were interested in price more than religion. This finding is in line with Knauss (2015) who contended that an ad becomes culturally bound when it is shaped by the religious appeal. For example, the sales pitch (9) seems to be better understood by Muslim shoppers or shoppers who are exposed to the Islamic culture. Likewise, this result is in line with Yegen (2021) who found out that religion is used in ads to make it an illustrative argument that catches the audience's attention.

H. The Social Appeal

Table 2 shows that using social appeal accounted for (4%). According to Rabab'ah and Khawaldeh (2015), the social appeal motivates shoppers to buy based on social factors such as acceptance or status. Below are some examples that show how Jordanian sellers in public markets employ this appeal.

10-   شوف قرب معلم يا مرتبة بلايز عنا

[ʕinna balajez mrattabe ja: mʕallem garreb ʃu:f]

'We have good blouses, boss (i.e. sir).'

In (10), the seller was trying to persuade passers to buy blouses by using an honorific term *[ja: mʕallem]* 'oh boss. It should be pointed out that in Jordan the word *[mʕallem]* literally means 'teacher'. However, socially speaking it means 'boss' to show respect for a person who has experience and skill in a certain profession. The seller here called the shopper through the vocative structure *[ja: mʕallem]* (i.e. oh teachers) to attract them. He tried to give the shoppers a high status in the society and make shoppers think that they are experienced like teachers.

11-   الشيوخ لعيال جوخ بطيخ

[bati:x dʒu:x laʕja:la ʃju:x].

Watermelon thick-wool for-the-sons-of sheikhs.

'The watermelons, which are first-class and contain sweety particles, are for the sons of sheikhs.'

In (11), the shoppers were given a high status as if they were 'sons of sheikhs'. In Jordan, *[ʃe:x]* 'sheikh' refers to an old person who leads a tribe or is educated in religion. Moreover, the sheikh, as a leader, is supposed to wear *[dʒu:x]* 'high-class thick wool clothes'. The point is that the seller was attracting the attention of shoppers by calling them 'sons of sheikhs who wear thick wool clothes from the first class'.

This result is consistent with Percy (2014) who reported that consumers may be persuaded to purchase a certain product by employing positive motives such as "social approval" which motivates shoppers to achieve social esteem or recognition. The shoppers may be persuasively attracted to purchase if they feel that they are of high status in their society.

I. The Playing on Words Appeal

Similar to the previously discussed appeal, the play on words appeal accounted for (4%). The example below illustrates how it was employed.

12-   نبات سُكَّر البنات شعر

[ʃaʕar l-ban:t sukkar naba:t.]

'The cotton candy is a sugar plant.'

In (12), the play on words appeal was employed. It encoded techniques of persuasion as the seller employed it through rhyme to convince buyers to purchase the cotton candy. The words *[ʃaʕar]* 'hair' and *[sukkar]* 'sugar' have the same rhyme and the words *[bana:t]* and *[naba:t]* also share the same rhyme. This rhythmic use played a crucial role in the promotion as it functioned as a tune that can be sung in a way that was easy to be recalled.

13-   لابس حدا ما عباته مثل يابس ورق على عباته شالح أصفر لمون

[lamu:n ʔasfar ʃa:leħ ʕaba:tu ʕala: warag ja:bes miθel ʕab:tu ma: ħada la:bes]

'Fresh, yellow lemon, whose fallen leaves look like a person who has recently taken off his abaya'.

The sales pitch (13) reflects the Jordanian Bedouin culture. It was constructed through repetition and rhyming in an anecdote form. It is important to note that some people in Jordan are used to wearing *[ʕaba:]* abaya which is "a long piece of clothing that reaches to the ground, covering the whole body except the head, feet, and hands" (Cambridge

Dictionary Online, n.d.). In Jordan, 'abaya' symbolizes manhood and generosity. The seller compared the lemon whose leaves fell with a man who recently took off his abaya to indicate that the promoted lemon was fresh. The seller used the repetition technique by reiterating the word *[ʕaba:tu]* 'his abaya' twice. He also made the word *[ja:bes]* 'dry' rhyme with the last word *[la:bes]* 'wear'. This manipulation of the words made the sales pitch to be more convincing and memorable to make the shoppers alter their behaviors and buy the promoted lemon.

This result disagrees Rabab'ah and Khawaldeh (2016) who found out that the play on words appeal was the most frequently used one in Arabic ads. This could be attributed to the fact that their research was conducted on TV commercials that were preplanned by skillful advertising companies who are aware of the promotional strategies and techniques. However, the current study revealed that the play on words appeal accounted for (3.5%) because it may not be easy to construct this appeal spontaneously in personal selling by the Jordanian sellers because it requires some skills. There is no doubt that this result aligns with Dahlén et al. (2009) because the play on words appeal enhances mnemonics and extends the memorability of the message.

J. A combination of the Play on Words Appeal and the Humor Appeal

Table 2 indicates that using a combination of the play on words appeal and the humor appeal achieved (3%). To accomplish the needed effect of these two appeals, the low price of the product should be mentioned with a humorous expression that tends to make hearers laugh. Below is an illustrative example:

14- اشتري لأمك كفر بتصير تضحك مثل القمر

[ʔeʃtri   la-ʔemmak   kavar   betsi:r   tedḥak meθli l-gamar.]

'Buy a mobile cover for your mother so she will laugh like the moon.'

In the sales pitch (14), the seller promoted mobile covers on Mother's Day. He was addressing the shoppers and passers in the imperative form to buy mobile covers for their mothers to make them laugh. To make the sales pitch memorable, he made it on the same rhyme by saying *[kavar]* 'cover' and *[gamar]* 'moon'. In reality, the researchers noticed how the shoppers smiled and laughed when they heard the seller saying *[betsi:r tedḥak meθli l-gamar]* 'i.e. she will laugh like the moon.'. The seller tried to make the sales pitch highly persuasive through the rhyme and the linguistic use of humor.

This finding is in accordance with Rochford (2011) who suggested that humor can be an effective strategy for capturing the audience's attention and could assist in creating a rapid remembrance of the promoted product. This is because the researchers of the present study noticed these effects in the real-life observation when they heard the sales pitch (15). Moreover, this result agrees with Petrescu (2014) who reported that using the humor appeal can enhance the circulation of the sales pitch as a joke because shoppers may want to share the same funny experience with others.

K. A Combination of the Sexual Appeal and the Price Appeal

Based on Table 2, the use of the sexual appeal and the price appeal scored (3%). Mentioning the low price of the promoted product along with the sexual appeal evokes people's emotions through a sexual description. The examples below illustrate how these two appeals were employed together.

15- الأرانب كلها بدي أخليها تنط اليوم بتسعة عشر قرش الجزر

[l-ʔara:neb kulha biddi ʔaxlli:ha tnuṭ l-jo:m b-tisaʕ-ṭaʕʃar gerʃ l-dʒazar]

'All men will make love with their wives like rabbits today. The carrots are for 19 piasters.'

In the sales pitch (15), the seller was promoting carrots. According to Dobbyn (2012), rabbits like eating carrots and they breed abundantly because after eating carrots they make love together. It seems that the seller benefited from this notion and used it metaphorically in this sales pitch to persuade the shoppers and to attract them. The seller used *[ʔara:neb]* 'rabbits' as a source domain and mapped it with the target domain 'shoppers' to indicate that shoppers would make love once they buy and eat carrots like rabbits. This is because carrots trigger sexual desire and increase the fertility of men and women (ibid.). The sexual appeal here was used to attract people's attention and to persuade the shoppers to buy carrots. Furthermore, mentioning the low price of the carrots '19 piasters' was another motive that would enhance the persuasiveness of the sales pitch.

16- اليوم الخميس ليلة إبليس الموز بسبعين قرش

[l-jo:m l-xami:s le:let ʔibli:s… ʔel-mo:z b-sabʕi:n gerʃ]

'The night of Thursday is the night of making love, bananas are for 70 piasters.'

In (16), the seller promoted bananas through the sexual and the price appeals. According to Dobbyn (2012), "bananas contain an enzyme that facilitates the production of sex hormones". In Jordan, married people are used to making love on Thursday nights. The seller used this notion to promote his goods through the sexual appeal in his sales pitch. To clarify, the seller called upon the shoppers to buy bananas to enable them to make love with their wives on the night of Thursday effectively. Subsequently, the seller used the price appeal when he declared it '70 piasters'. These two appeals were employed to increase the power of persuasion and attract the shoppers' attention.

This result supports the findings of Reichert et al. (2001) who revealed that the sexual appeal acts as an attention grabber device that makes shoppers deeply involved with the promotional ads. Moreover, this result is in line with Knauss (2015) who found out that the use of the sexual appeal is scanty in comparison with the religious appeals. As far as the researchers' knowledge, the sexual appeal was not highly used because uttering sexual issues publicly would be considered taboo in the conservative public markets in Jordan.

L. A Combination of the Rational Appeal, the Price Appeal and the Scarcity Appeal

Table 2 shows that using a combination of the rational appeal, the price appeal and the scarcity appeal accounted for (2%). The scarcity appeal as explained by Cialdini (2001) aims at making shoppers think that the product is insufficiently supplied or that the offer of the quantity seems to end soon. The use of these three appeals can be explained clearly through the example below.

17- ﻼﺑ ﺎﻳ ﺶﻠﺑ ﺎﻳ ﺶﻠﺑ ﺮﻴﻧﺎﻧﺩ ﺲﻤﺨﺑ ﻕﻮﺴﻟﺎﺑ ُﻪﻳﺯ ﻲﻓ ﺎﻣ ﻲﻠﺋﺇ ﺔﺷﺍﺮﻔﻟﺍ ﻥﺎﺘﺴﻓ

[fusta:n l-fara:fe ʔilli ma: fi: zajju b-ssu:g bxamas danani:r… ja: bala:ʃ ja: bala:ʃ]

'A butterfly dress, that is not found in other markets, is for JDs5… What a low price! What a low price!'

In the sales pitch (17), the seller was promoting dresses by using three appeals. First, he used the rational appeal when he mentioned the type of dress 'a butterfly dress'. Secondly, he employed the price appeal when he uttered the price 'for JDs5' and subsequently he introduced the exclamative expression (i.e. What a low price!) through the rhetorical vocative *[ja: bala:ʃ]* which literally means 'O piece'. Finally, the seller introduced the scarcity appeal by saying *[ʔelli ma: fi: zajju b-ssu:g]* 'that is not found in other markets'. The seller was trying to persuade the shoppers to buy from him and to avoid wasting their time by looking at the promoted dress in other markets. The seller was suggesting that the promoted dress was exclusively found in his shop.

The exaggeration that is found in the scarcity appeal could be the reason why the percentages of using those three appeals accounted for only (2%). It is no secret that sellers are aware that other markets may contain similar products and that shoppers may be aware of this. This is likely the reason why the Jordanian sellers avoided using the scarcity appeal and combined it with other appeals. The low percentage can be justified by Rochford (2011) who suggested that the scarcity appeal is effective in competitions and sweepstakes. The markets that the researchers of the present study visited might not contain a lot of competition during the data collection.

V. CONCLUSION

To conclude, the current study has shown that the Jordanian sellers' construction of their sales pitches is not restricted to a certain appeal. This can be attributed to the fact that the selection of appeals is situationally dependent. Hence, making a sales pitch persuasive depends on different factors such as the quality of the product or some characteristics that are related to shoppers. It is likely that this triggers the Jordanian sellers to resort to different persuasive appeals and combine a certain appeal with others.

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The Contrastive Rhetoric: The Distinction in the Use of the Metatext, Preview and Review, in the Result and the Discussion Section by Saudi and Chinese Researchers

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Abstract—The contrastive rhetoric focuses on the impact of the culture of the writers on the language that they use as well as the organization that they adapt. Hence, the current study sheds the light on the similarities and the differences in the way that Saudi and Chinese researchers use the metatexts, the previews and the reviews. The investigation accounts for the frequencies and the relevant percentages of the use of the previews and the reviews in the results and discussion section in Saudi and Chinese research articles. The findings show Saudi and Chinese researchers have similar tendency in applying the metatexts in the research articles. The use of the preview is close with an increase in the Chinese research articles, whereas Saudi researchers adapted the reviews higher than the Chinese researchers. The results are significant for the pedagogical purposes as they provide insight regarding the writing pattern by different linguistic background.

Index Terms—contrastive rhetoric, metatext, research articles

I. INTRODUCTION

In the recent years, English as a Foreign Language (EFL) has played an essential role around the world. Lan et al. (2007) stated that as a result of the globalization recently, English has become the international language in academia, commerce, and technology. Bland (2015) supported that English language teaching aims at achieving high proficiency as well as the improvement of the linguistic proficiencies, especially with regard to the writing skills. As a result of focusing on the quality of language teaching, both the teachers and the scholars are interested in reaching a high level of proficiency in the outcome of the writing.

In general, Al Fadda (2012) elaborated that the skill of writing is not easy to be mastered. This skill is extremely important to be applied correctly for the successful outcome. Furthermore, the writing consumes a lot of time and efforts to develop. Mohan and Lo (1985) find that the students struggle to write, especially within the second language learners. Therefore, Hyland (2003) stated that teaching this skill is not easy as well, especially in the second language and the foreign language classroom settings. One possible suggestion to overcome this difficulty is with regard to the contrastive rhetoric schemata. Kaplan (1966) is the leader of this movement.

Kaplan created the assumption of the linguistic relativity. Moreover, it is concerned with the rhetorical aspects that each language is unique to the relevant language as well as the culture. Casanave (2004) emphasized on the assumption that the differences reveal the characteristics as well as the difficulties for foreign language learners. Therefore, it is important to investigate the differences in the use of the metatext, the preview and the review, as the current study will contribute into gaining a deep understanding of the linguistic features towards the pedagogical purposes.

A. Statement of the Problem

This study aims at identifying whether the distinction exists a between the English used by the Saudi and the Chinese researchers. It is important to see the particular impact of learning an additional language among the non-native learners with different native languages. The learners from Asia are also believed to face more problems in the academic writing (Casanave & Hubbard, 1992). Hence, it is essential to look into the unique system of the second language learning. In addition, the study attempts to explain the similarities and the differences between the use of the metatext categories, the previews and the reviews, in the Saudi English and the Chinese English.

B. Research Question

This study raises the following question that seeks to answer:

At what point does the use of the metatext, the previews and the reviews, categories appear to be similar and/or different between the Saudi and the Chinese researchers?

C. The Significance of the Study

This study aims at examining the contrastive rhetoric in the use of the metatext, the previews and the reviews, in the research articles that are written by the Saudi and the Chinese researchers. It is significant since the purpose of teaching the second language writing is reaching the native like competence. Hence, it is helpful to understand the patterns that the non-native writers follow. In addition, it might give the insight regarding the patterns that the writers have been avoiding as well. The investigation is an essential tool for the researchers as well as the Saudi and the Chinese teachers to consider for teaching the linguistic features in the English language. Kaplan (1988) stated that "the interest was primarily in finding solutions to an immediate pedagogical problem" (p. 277). It is also beneficial to present the written outputs with a high level of proficiency. Grabe and Kaplan (1989, 1996) pointed out that it is helpful for the teachers in the second language writing class as they are going to be familiar with the following sections:

1. Knowledge of rhetorical patterns of arrangement and the relative frequency of various patterns (e.g., exposition/ argument, classification, definition, etc.)
2. Knowledge of composing conventions and strategies needed to generate text (e.g., prewriting, data collection, revision, etc.)
3. Knowledge of the morphosyntax of the target language, particularly as it applies at the intersentential level
4. Knowledge of the coherence-creating mechanisms of the target language
5. Knowledge of the writing conventions of the target language in the sense of both frequency and distribution of types and text appearance (e.g., letter, essay, report)
6. Knowledge of the audience characteristics and expectations in the target culture
7. Knowledge of the subject to be discussed, including both "what everyone knows" in the target culture and specialist knowledge. (Grabe & Kaplan, 1996, p. 200).

II. LITERATURE REVIEW

A. Contrastive Rhetoric

In general, the term, rhetoric, is defined as the organizational patterns of the rather than the Aristotle concepts. Liebman (1992) stated that the five elements of Aristotle which are the invention, the memory, the arrangement, the style, and the delivery are presented in one element which is the arrangement. Kaplan (1987) argues that this field is interested in the cultural thought patterns revisited as they are reflected on the writing.

Kaplan (1966) stated that each language, along with its culture, has its own unique paragraph order. In addition, the core of the learning process of a particular language is the master level of understanding the logical system. Kaplan (1980) also claimed that the basic concept remains valid which reveals that there is indeed a preferable order in writing. Hence, the primary focus of the contrastive rhetoric is the form.

Grabe and Kaplan (1996) provide the advantages of revealing the linguistic differences of writing using the contrastive rhetoric. Moreover, they look at the rhetorical differences in the written discourses of various languages for the sole purpose of addressing these differences directly. Understanding these differences in a consciousness manner is extremely helpful as the second language writers can start to comprehend the writing pattern of the native writers as well as achieve a more native-like manner or in order to be more acceptable to the native speakers of the target language.

Connor (1998) assumed that the contrastive rhetoric serves a pedagogical purpose. In addition, Kaplan (1988) claims that it is descriptive rather than predictive. "the interest was primarily in finding solutions to an immediate pedagogical problem" (Kaplan, 1988, p. 277). Casanave (2004) also stated that the work of the contrastive rhetoric is in the textual and the pedagogical aspects rather than the philosophical connections regarding the language, the mind, and the reality.

B. The Metatext

The metatext of the discourse is defined as "the linguistic material in texts, whether spoken or written, that does not add anything to the propositional content but that is intended to help the listener or reader organize, interpret, and evaluate the information given" (Crismore et al., 1993, p. 40). The primary purpose of investigating in this field is the examination of the cultural differences in the application of metatext by the authors from different cultural backgrounds. Hence, the metatext is a notion that represents an expanded meaning.

Various studies consider the concept of metatext to not being fixed toward the same type of the phenomena. Furthermore, the researchers examine different aspects of the metatext since it is based on the focus of the type of the occurrences. An interesting way of focusing on one aspect of metatext in writing is with regard to the work of Mauranen (1993). The scholar also concentrates on the notion of metatext as the text-organizing role, which is similar to Halliday's (1973) view of the textual function.

Mauranen (1993) defines the term (the metatext) as "text about the text itself" to which it encompasses the elements in the text in terms of the primary function as well as the propositional content. Furthermore, the writers adapt the metatextual elements in order to serve the purpose of textual organization primarily. Therefore, this concept can expand to interpret the main elements such as the connectors, the reviews, the previews, and so forth. The current study concentrates on the categories of the metatext of Mauranen (1993) which are the previews and the reviews as they serve the textual function within the analysis the articles.

C. The Application of Metatext in the Studies

A belief used to be common that the metadiscourse in the research articles have a similar function in their rhetorical features. However, Kawase (2015) suggested the contrast. Furthermore, Kawase investigates the construction of the metadiscourse as a rhetorical device in a different manner in these texts. Kawase' study looks into how the research writers construct the metadiscourse in the introductions of their PhD theses in the published research articles. The investigation of Kawase (2015) reveals that these discrepancies result from the genre-specific elements that the authors of PhD thesis show the previews in the introductory section.

Likewise, Ozdemir and Longo (2014) examine the use of the metadiscourse in the abstract of the thesis by comparing the use from different cultures. The findings reveal that the cultural differences among the adaption of the metadiscourse are clearly evident in terms of the type used and the amount.

Understanding the function of the metatext is extremely significant for not only the professional writers, but also the students. Furthermore, Chang (2014) stated that the metatext is a prominent feature of the various types of the academic discourse. Yet, few studies have provided enough attention to the empirical work about the effects of the metatext devices on English writing skills and the improvement of writing Chinese college students. The findings suggested that the metatext is helpful for the instructions, especially with regard to the direct teaching of metatext since it has a positive influence on students. Therefore, these sorts of studies indeed provide a significant contribution to the theory of metatext as well as the pedagogical suggestions for the classroom English writing instructions.

III. METHODOLOGY

A. Study Corpus

The researcher selected ten research articles (see Appendix). Five of the research articles are written by Saudi researchers, whereas the other five articles are written by Chinese researchers. Furthermore, the researcher examines the result and the discussion section carefully in order to identify the areas of using the preview and the review in the research papers. As Tarrayo (2011) advocated, the reason behind choosing the results and the discussion section is duo to the nature of this section as being a long section. Any quotation is going to be eliminated as it is not directly written by the researchers. The researcher based the selection of the research articles on following criteria:

o The discipline: the chosen research articles are from the field of linguistics, especially with regard to the theories and practices that are related to the language.

o The journal: the researcher selects the research articles from Theory and Practice in Language Studies which is a journal dedicated to promote the scholarly informative articles among the teachers and the researchers in the field of language by the Academy Publication.

B. Research Procedure

The study involves the systematic analysis of the results and the discussion section. The researcher followed the Mauranen's categories of the metatext in order to answer the research questions. Mauranen (1993) stated that Reviews focus on looking backward, recalling, summing, or pointing to a previous part in the text, whereas previews often look onward, predicting, explaining, or connecting to a future point in the text. The research articles are studied in three main stages. Firstly, the researcher read and analyzed in order to find the samples of the previews and the reviews in the research articles. The next step entails looking at relevant features of the elements that have been designated as the preview and the review for each text. Finally, the study involves the parallel comparison of the quantitative findings. In addition, the length of the results and the discussion section is varied. Therefore, the relative frequency of the previews and the reviews is presented in relation to the number of words in each corpus. The researcher utilizes a word counting tool for this purpose.

IV. RESULTS

The present study aims at shedding the light on the similarities and the differences in the ways of writing by foreign language writers according to the theory of the contrastive rhetoric. Furthermore, the investigation focuses on the distinction in adapting the metatext, the previews and the reviews, by Saudi and Chinese researchers. The following are directly quoted examples of the use of the previews and the reviews from Saudi and Chinese researchers.

Examples of Preview from Saudi Research Articles:

o The research in this regard sought to determine the effectiveness of UOVs in the perception of /p/ and /b/ through the following question: "What is the difference in the perception of /b/ and /p/ when pronunciation is taught with and without UOVs?" (Alshehri, 2022, p. 1551).

o This will also affect their positive experience in receiving audio feedback from instructors. (Alharbi & Alghammas, 2021, p. 1569).

o The present study is an attempt to investigate the attitudes of Saudi non-English major students towards learning English and its importance in today's world. (Alsubaie, 2021, p. 1626).

o These themes are arranged subsequently into various subcategories (sub-themes) as seen in Table 1 below. (Alhazmi, 2021, p. 1687).

Examples of Review from Saudi Research Articles:

o   As shown above, the value of (T) is not significant, which indicates that there are no differences in the average achievement of the writing course between students studying with native teachers and students studying with non-native teachers. (Al Roomy, 2022, p. 1664).

o   As shown in Table 7, the value of the eta squared in the posttest was 0.0. (Alshehri, 2022, p. 1551).

o   This finding does not only support empirical studies on the value of instructors' formative feedback (Hennessy & Forrester, 2014; Ice et al., 2010; Lunt & Curran, 2010; Olesova et al., 2011), but also contributes to our understanding of conceptualization of such feedback as scaffolding or assistance from the sociocultural theory (Vygotsky, 1978). (Alharbi & Alghammas, 2021, p. 1569).

o   Table 3 shows that the mean average of the participants' attitudes towards learning English was (2.33), and the standard deviation was (0.28). (Alsubaie, 2021, p. 1625).

Examples of Preview from Chinese Research Articles:

o   In this section, we will investigate the topological structure (including topological point, topological set and topological field) of Confucian Words by comparing them with those of Biblical words in five E-C dictionaries. (Hu, 2022, p. 1595).

o   Considering the present study, we analyze the assemblage status of topological field from the two perspectives: Point/ Set Ratio and Field Density. (Hu, 2022, p. 1596).

o   Despite their low self-assurance, all the students are eager to improve their English speaking ability and are in urgent need of guidance and help from teachers (See Chart III). (Chen, 2021, p. 1614).

o   As shown in the two charts below, 88.37% of the students hope to continue practicing their oral English via Sharedaka. (Chen, 2021, p. 1617).

Examples of Review from Chinese Research Articles:

o   From table 4, we can conclude that both the Point/Set ratio and Field Density imply that the assemblage of Biblical words enjoys higher proportion than that of Confucian words. (Hu, 2022, p. 1596).

o   The data above indicates that, compared with Biblical words, Confucian words have heterogenic topological components, featured with simplification and discreteness. (Hu, 2022, p. 1597).

o   Figure 7 consists of two parts, the left and right parts depicting similar scenes, i.e. different doors holding the child's hand. (Wang, 2022, p. 547).

o   As shown in Table 1, the average score was 66.50 before applying the POA-based flipped classroom teaching model. (Liu & Zhang, 2022, p. 1653).

In addition, Table 1 illustrates the frequencies as well as the percentages in the use of the previews and the reviews in both the Saudi and the Chinese research articles.

TABLE 1
THE FREQUENCIES AND PERCENTAGES OF THE METATEXTS: THE PREVIEWS AND THE REVIEWS

	Preview	Preview Percentage	Review	Review percentage
Saudi Research Articles	56	41.5	79	58.5
Chinese Research Articles	47	42.7	63	57.3
Total	103	84.2	142	115.8

Note: the analysis accounts for the frequencies and percentages of the metatexts, the previews and the reviews in Saudi and Chinese research articles.

From Table 1, the data is insightful to interpret the use of the previews and the review as well as indicating the similarities and the differences in an accurate manner. With regard to the previews, Saudi researchers appear to use it more frequently than the Chinese researchers with 56 occurrences in the Saudi research articles and 47 for the Chinese research articles. However, the relevant percentage of the previews is 42.7 per cent with the Chinese research articles, which is higher than the percentage of the Saudi research articles, 41.5 per cent in the metatext, the previews. On the other hand, the Saudi researchers adapted the reviews in a larger rate by 79 occurrences, whereas the occurrences of the review in the Chinese research articles are 63. Similarly, the Saudi research articles show 58.5 per cent in the usage of the review, and the Chinese research articles are 57.3 per cent. In addition, these findings need to be evaluated in relation to the word count. Table 2 reveals the data in detail.

TABLE 2
THE USE OF THE PREVIEW AND THE REVIEW WITH REGARD TO THE WORD COUNT

	Word Count	Preview Percentage	Review Percentage	Preview and Review percentage
Saudi Research Articles	33,263	2.15	4.56	6.71
Chinese Research Articles	26,465	2.38	3.81	6.19

Note: the data illustrates the use of the metatexts, the preview and the review, which is connected to the word count in the Saudi and Chinese research articles.

In Table 2, the metatexts, the previews and the reviews, in the Saudi and Chinese research articles are matched with the word count. The percentage of the preview in relation to the word count is 2.15 per cent for the Saudi research articles and 2.38 per cent for the Chinese research articles. From these findings, it is apparent that the percentage of the Chinese research articles is higher than the Saudi research articles. However, the review usage shows expanding findings. Furthermore, the Saudi research articles reveal a larger rate in the use of the review by 4.56 per cent, whereas the Chinese research articles have 3.81 per cent.

These findings illustrate that the use of the metatexts, the previews and the reviews, varies between the Saudi and the Chinese researchers. Furthermore, the Chinese researchers adapted the previews more frequent than the Saudi researchers. On the other hand, the Saudi researchers used the previews more than the Chinese researchers.

V. DISCUSSION

The present study aims at investigating the metatexts from the point of view of the contrastive rhetoric. Moreover, the investigation focuses on the similarities and the differences in the use of the previews and the reviews by Saudi and Chinese researchers. The findings show that the usage varies between the researchers. This variation can be further explained due to the different thought patterns as a result of the cultural impact on writing, which is consistent with the claim of Kaplan (1987). In addition, the findings suggest that the cultural differences might have a great effect on the writing, particularly the academic writing, which may cause difficulties in writing. This outcome goes in line with Casanave and Hubbard (1992).

In the present study, the findings are essential for the pedagogical purpose as supported by Connor (1998). Furthermore, the examination of the metatexts, the previews and the reviews, reveals that the Saudi researchers tend to use the review at a higher frequency rate than the Chinese researchers and vice versa with regard to the preview. This is due to the claim of Casanave (2004) who argues that there is a strong interconnection between the language and the mind which is also tied to the surrounding reality of the writers. In addition, these findings provide immediate pedagogical problems as stated by Kaplan (1988). In other words, the results are helpful to reveal the areas of difficulty in order to yield the improvements as well. By examining the metatexts, the pedagogical decisions will be applied appropriately.

As the necessity of the metatexts is reinforced by the study of Mauranen (1993), examining the previews and the reviews in the research articles shows the textual function as they are analyzed. The results show that the Saudi researchers used the previews and the reviews at a different rate than the Chinese researchers because of the cultural differences which go in accordance with the study of Ozdemir and Longo (2014). Therefore, the evidence reveals that there are factors that impact the writing outcome, particularly with regard to the metatexts, other than the linguistic knowledge such as the cultural background of the writers.

A. Limitations of the Study

The current study accounts for some shortages that should be addressed clearly. Firstly, the investigation is conducted to one major of the research paper. Hence, researchers from different majors might choose to apply different patterns of writing, including the use of the metatexts. The findings may not be consistent with the other types in these fields of writing.

B. Future Implications

The current investigation focuses on the use of the metatexts, the previews and the reviews, by the Saudi and the Chinese researchers. Some recommendations include the examination of the other textual patterns in order to examine the similarities as well as the differences for the pedagogical purposes. In addition, other different examinations may look into the similarities and the differences in the use of the metatexts, the preview and the review, from other groups that have cultural differences as well.

VI. CONCLUSION

The contrastive rhetoric is concerned with the interconnection between the language and the culture, particularly in the order of the paragraph. The metatexts are also significant as they concentrate on the organization of the information which is tied with the culture of the writers. Hence, the current study aims at investigating the similarities and the differences in the use of the metatexts, the previews and the reviews, in the results and the discussion section between Saudi and Chinese researchers. The findings reveal that the Saudi researchers used the previews and the reviews at a different rate than the Chinese researchers. These findings are insightful for pedagogical implications.

APPENDIX. THE CORPUS

A. Research Articles Written by Saudi Researchers:

Al Roomy, M. A. (2022). An examination of students' English achievements taught by native versus non-native English teachers. *Theory and Practice in Language Studies. 12*(8), 1641-1647. Academy Publication.

https://doi.org/10.17507/tpls.1208.22

Alharbi, M. A., & Alghammas, A. (2021). Teacher written vs. audio feedback on undergraduates' written assignments. *Theory and Practice in Language Studies. 11*(12), 1562-1570. Academy Publication. https://doi.org/10.17507/tpls.1112.08

Alhazmi, A. A. (2021). The ideology of language purism in online interaction of Arabic speakers. *Theory and Practice in Language Studies. 11*(12), 1684-1694. Academy Publication. https://doi.org/10.17507/tpls.1112.22

Alshehri, F. A. (2022). Ultrasound overlay video effectiveness in teaching pronunciation to young EFL learners. *Theory and Practice in Language Studies. 12*(8), 1545-1555. Academy Publication. https://doi.org/10.17507/tpls.1208.10

Alsubaie, N. J. (2021). Attitudes of Saudi non-English major students towards learning English. *Theory and Practice in Language Studies. 11*(12), 1622-1629. Academy Publication. https://doi.org/10.17507/tpls.1112.14

B. Research Articles Written by Chinese Researchers:

Chen, S. (2021). The influence of teacher audio feedback via WeChat Mini Program Sharedaka on Chinese college students' English speaking ability. Theory and Practice in Language Studies. 11(12), 1610-1621. Academy Publication. https://doi.org/10.17507/tpls.1112.13

Hu, W. (2022). On the translation topology of Confucian words in C-E dictionary: Structural comparison and feature analysis. Theory and Practice in Language Studies. 12(8), 1592-1601. Academy Publication. https://doi.org/10.17507/tpls.1208.15

Liu, G., & Zhang, M. (2022). The combination of production-oriented approach and flipped classroom teaching model: An experimental research in the listening and speaking class in Chinese senior high school. Theory and Practice in Language Studies. 12(8), 1648-1658. Academy Publication. https://doi.org/10.17507/tpls.1208.23

Tang, Z. (2021). Analysis of conversational interaction in the listening discourse of test for English majors-8. Theory and Practice in Language Studies. 11(12), 1647-1654. Academy Publication. https://doi.org/10.17507/tpls.1112.17

Wang, G. (2022). Multimodal metaphor construction and cognitive analysis in educational cartoons. Theory and Practice in Language Studies. 12(3), 543-550. Academy Publication. https://doi.org/10.17507/tpls.1203.14

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On the Derivation of the Non-Canonical Object Construction in Mandarin Chinese

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Abstract—This paper makes a study of the derivation of the non-canonical object construction in Mandarin Chinese. In light of the transitivity of verbs, two cases in the NOC are discussed: a) the non-canonical object construction with transitive verbs and b) the non-canonical object construction with unergative verbs. Based on the theory of phase and phase extension, a mixture of direct object properties and PP object properties in the non-canonical object construction can be explained in that the non-canonical object is licensed by both the preposition and the verb.

Index Terms—non-canonical object construction; phase; phase extension; derivation mechanism

I. INTRODUCTION

The object that can appear in the postverbal position in Mandarin Chinese has been a subject of great interest for decades. There are two kinds of objects following the verb: the subcategorized object and the unsubcategorized object, as illustrated in (1)-(5):
(1) chi niu-rou mian
    eat beef noodle
    'to eat beef noodle'
(2) chi shitang
    eat canteen
    'to eat in the canteen'
(3) xie maobi
    write writing brush
    'to write with the writing brush'
(4) fei Shanghai
    fly Shanghai
    'to fly to Shanghai'
(5) xiu libaitian
    rest Sunday
    'to have a rest on Sundays'
Niu-rou mian 'beef noodle' in (1) is a subcategorized object, which has the thematic role of Theme/patient. *Shitang* 'canteen', *maobi* 'writing brush', *Shanghai* 'Shanghai', *libaitian* 'Sunday' in (2)-(5) are unsubcategorized objects, which have thematic roles of Location, Instrument, Goal, and Time, respectively.

Barrie and Li (2015, p. 180) define the subcategorized objects as canonical objects and the unsubcategorized objects as non-canonical objects. Non-canonical objects roughly correspond to adjunct PPs, which generally occur preverbally in Chinese, as illustrated in (6):
(6) a. wo jintian chi   shitang   le.
       I today   eat   canteen   PRF
       'I ate at the canteen today.'
    b. Wo jintian zai shitang chifan.
       I   today at canteen eat-meal
       'I eat/ate at the canteen today.'
The non-canonical object *shitang* 'canteen' in (6a) directly follows the verb, while in (2b), it is an oblique argument in the adjunct PP introduced by the preposition *zai* 'in'. The two sentences in (6) roughly have the same meaning. This kind of construction is abundant and productive in Mandarin Chinese, and the realization and license of the non-canonical object have always been a frontier topic in the theoretical syntactic research.

In the literature, aside from the term "non-canonical objects", there are different terms for unsubcategorized objects mainly based on their semantic functions: "quasi-object" (Zhu, 1982), "object substitution" (Xing, 1991), "adverbial

object" (Lin, 2001) and so on. Carnie (2013) maintains that the noun phrase other than the subject, the object and the indirect object should be called the "oblique". Following this line, Sun (2009, 2010, 2011, 2019) and Sun and Li (2010, 2020) call the post-verbal component "oblique object". Other names include "post-verbal non-core element" (Deng, 2014), "free oblique object" (Chen & Li, 2016) and "pseudo object" (Yang, 2021). We take the term "non-canonical objects" in this paper to denote unsubcategorized objects and the construction contains the non-canonical object is called the non-canonical object construction (NOC).

The following sections of this paper are organized as follows: Section II presents some related researches of the NOC, Section III provides the theoretical framework for analyzing the NOC, Section IV gives the analysis of the NOC and Section V displays the concluding remarks.

II. Related Researches

In this section, some approaches to the NOC and some related problems will be reviewed.

A. Guo's (1999) Covert Predicate View

The covert predicate view claims that a covert element in the VP construction licenses the non-canonical object. The covert component has something to do with an implicit predicate or an implicit preposition.

Guo (1999) maintains that a covert semantic component *wei* 'predicate' is the key factor leading to the NOC. He attributes the interpretation of the 'Vi+NP' construction (the NOC in this paper) to a covert element *wei* 'predicate'. He observes the phenomenon of intransitive verbs with objects like *fei Shanghai* 'to fly to Shanghai' (literally: fly Shanghai) from the perspectives of the rule of meaning, structural properties, style characteristics, and reasons of formation. He expounds that the non-canonical object is permitted by the corresponding covert components. He argues that 'Vi.+NP' constructions contain semantic relations, which is a covert semantic component *wei* 'predicate' at the syntactic level and may take the form of a verb, a preposition, or a conjunction between the intransitive verb and the object. The function of *wei* 'predicate' is to explain the semantic relations between the verb and the object, which is determined by the "verb", the "object", and contextual clues. The event meaning can be summarized into the following formula: verb+(*wei* 'predicate'+noun), as shown in (7):
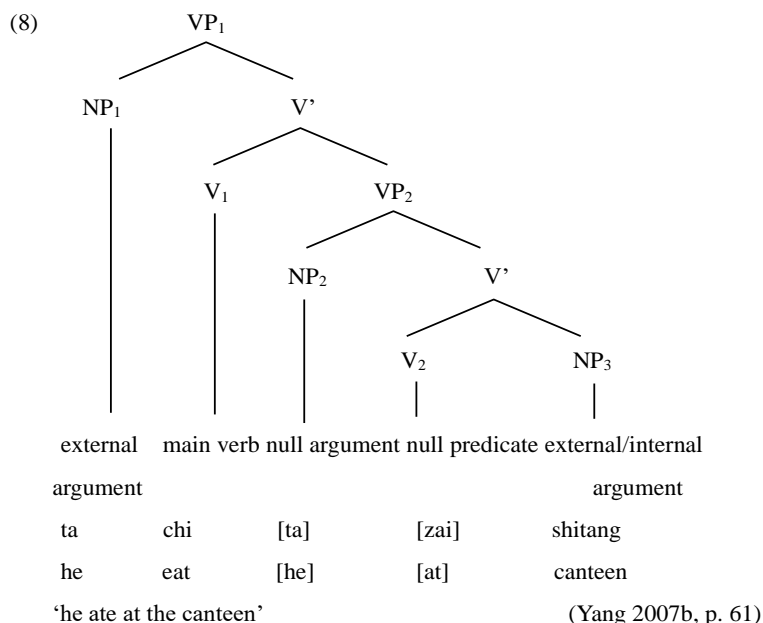
(7) a. fei   Shanghai
       fly   Shanghai
       'to fly to Shanghai'
    b. verb+(*wei* 'predicate'+noun)
       fei   (wang   Shanghai)
       fly   to   Shanghai

In (7), the non-canonical object *Shanghai* is licensed by the corresponding covert predicate *wang* 'to'. This covert predicate is the preposition *wang* 'to' in (7), i.e., *fei Shanghai* 'fly Shanghai' refers to "fly+(to+Shanghai)".

Guo (1999) does not mention the motivation of assuming the covert predicate. There is no strong evidence to show that *zou baguazhang* 'to walk to practice baguazhang' (literally: walk baguazhang) is derived from *zouzhelian baguazhang* 'to walk to practice baguazhang' (literally: walk-ZHE (PROG) practice baguazhang).

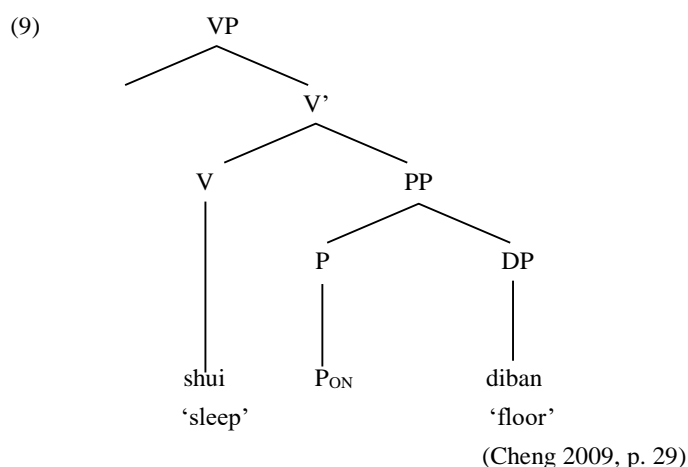### B. Yang's (2007a, b; 2009) Empty Predicate View

Yang (2007a) maintains that Vi.+NP can be regarded as the product of the syntactic displacement of words due to the omission of prepositions. He points out that "Vi.+NP" is derived by the transformation of "Vi.+Prep+NP" or "Prep+NP+Vi.". The "Prep+NP" originally serves as the complement of the Vi. and then the preposition is omitted, and NP is promoted to the object of the Vi. to form the NOC. Yang (2007b) maintains that an empty argument and an empty predicate are contained in Vi.+NP. The non-canonical object is permitted by the empty predicate. The sentence *Ta chi shitang.* 'He ate at the canteen.' (literally: he eat canteen) is derived from "he ate 0 (he) 0 (in) canteen", as illustrated in (8):

(8)

```
                        VP₁
                   /          \
                 NP₁           V'
                          /          \
                        V₁            VP₂
                                  /         \
                                NP₂          V'
                                         /        \
                                        V₂         NP₃
```

external   main verb null argument null predicate external/internal

argument   argument

ta   chi   [ta]   [zai]   shitang

he   eat   [he]   [at]   canteen

'he ate at the canteen'   (Yang 2007b, p. 61)

Yang (2009) uses the movement of the verb to explain the generation of the NOC. Take *Ta chiguo shitang.* 'He has eaten at the canteen.' (literally: he eat-ASP canteen) as an example. He holds that the sentence first generates *ta zai shitang guo chifan* 'he at canteen ASP eat the meal' (literally: he at canteen ASP eat-meal). The aspect marker *guo* 'ASP' attracts the verb to move to generate *ta zai shitang chiguo fan* 'he at canteen eat-ASP meal'. The prepositional phrase is preceded by the verb together with the aspect marker, generating *ta chiguo fan zai shitang* 'he eat-ASP meal at the canteen' and then, generating *ta chiguo shitang* 'He has eaten at the canteen.' (literally: he eat-ASP canteen) with the deletion of the preposition. However, *fan* 'meal' appears at the outset of the derivation, it suddenly disappears at the end of the derivation, and Yang does not explain the reason of the disappearance of *fan* 'meal'.

C. Cheng's (2009) Null Preposition View

Cheng (2009) proposes the Null Preposition Hypothesis to analyze the NOC. He holds that the non-canonical object in Chinese IVO construction is mediated with the verb by a null preposition P, which establishes the relation between the non-canonical object and the verb in IVO constructions. P selects the non-canonical object as its complement and then projects the PP, and then the PP merges with the verb and forms a VP: [$_{VP}$ [$_{V'}$ V [$_{PP}$ [$_{P'}$ P DP]]]]. Thus, the non-canonical object is included in a PP projected by the null preposition P, as *shui diban* 'to sleep on the floor' (literally: sleep floor) shows in (9):

(9)

```
          VP
           \
            V'
         /       \
        V         PP
              /        \
             P          DP
             |           |
           shui        P_ON        diban
           'sleep'                 'floor'
```

(Cheng 2009, p. 29)

III. THEORETICAL FRAMEWORK

In this section, Chomsky's phase theory and Bošković's (2014) theory of phase extension will be presented as the theoretical framework to analyze the NOC.

A. Chomsky's Phase Theory

Chomsky's (2000, 2001, 2004, 2007, 2008, 2013) phrase theory is static, namely, the once-a-phase-always-a-phase approach. He proposes the derivation of syntactic structures is conducted on the basis of phase because the FL (the faculty of language) must be in line with the law of organism operation. The memories of human beings have a limited capacity and cannot fit too many syntactic structures at one time. As a result, only a limited number of structures can be processed by the FL at a time. The active memory can accommodate simply a limited amount of structural information. Reducing computational burdens and enhancing computational efficiency is the goal of derivation by phase.

Chomsky maintains that proposition is the defining property of the phase. Thus, CPs and v*Ps are are complete propositional structures, thus, they are phases. Complete argument structures are possessed by v*P and tense, event structure and force are included by CP. Sentence types are represented by the element of Force. The heads of phase CP and phase v*P determine all syntactic operations and phases conduct derivations. In terms of principles of derivation by phase, two syntactic elements are merged to form sentences, from below to above as the order of derivation, linear structures are from right to left.

B. Bošković's Phase Extension Theory

Bošković (2014) argues for what counts as a phase is determined contextually, which is called the dynamic approach to phases. Under this approach, in one context, a phase is taken by a particular phrase, but not in another context. In light of Bošković (2014), phasehood in Chomsky's (2000, 2001, 2004, 2007, 2008, 2013) approach is in a sense rigid: the syntactic context is not depended on by the phasal status of a category; thus, phases are always CPs and v*Ps (the once-a-phase-always-a-phase approach). This runs counter to barriers (to be more exact, blocking categories; predecessors of phases are barriers in the sense that both barriers and phases are crucially used to define opaque/non-opaque domains for extraction), which is the spirit of the Minimalist predecessor of phases. In terms of barriers (Chomsky 1986), the syntactic context is depended on by whether or not a particular category is a barrier.

Bošković (2014) argues for a contextual approach to phasehood. He maintains that N, P, A, and V (passive and active), which are the highest phrase in the extended projection of all lexical categories, function as a phase. Under this approach, in one context, a phase is acted by a particular phrase, but not in another context; under the rigid phasehood approach, such a situation cannot occur in that a phase is always a phase (in all contexts) or never a phase (in any context).

Bošković's phase extention theory avoids the problem that the complement of the head cannot be moved. He maintains that a phase refers to the highest phrase in the extended projection of all lexical categories, and the phase is determined by the context. Thus, supposing phrase X functions as a phase, it stops to function as a phase when another phrase Y is merged on top of it in the extended projection of the same lexical category. As a result, all the complements inside the phase can implement the movement operation, complying with language facts.
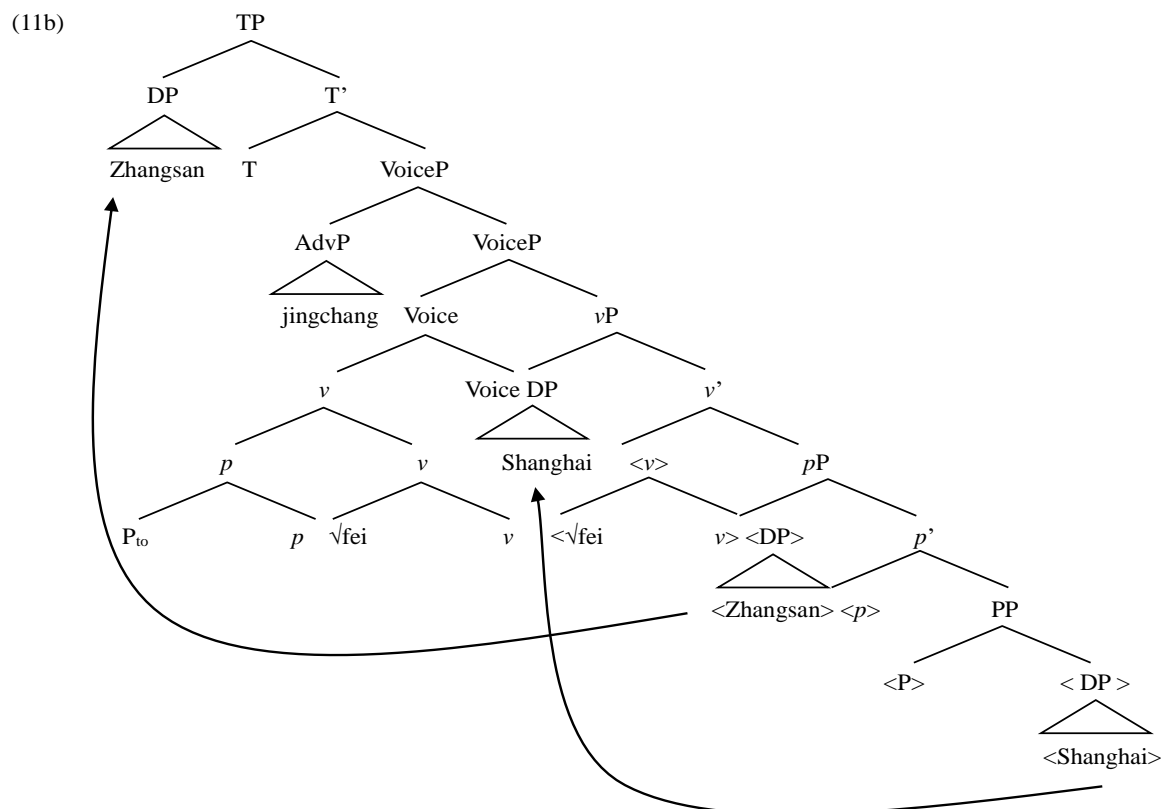
IV. OUR ANALYSIS

In this section, an account will be provided for the NOC based on the transitivity of verbs: a) transitive verbs such as *chi* 'eat' in *chi shitang* 'to eat at the canteen' (literally: eat canteen) and b) unergative verbs such as *fei* 'fly' in *fei Shanghai* 'to fly to Shanghai' (literally: fly Shanghai) can enter the NOC, while unaccusative verbs such as *lai* 'come', *qu* 'go', *si* 'die', etc. can never be followed by a non-canonical object. The reason why a mixture of direct object properties and PP object properties existing in the NOC will be explicated.

First, transitive verbs such as *chi* 'eat' in *chi shitang* 'to eat at the canteen' (literally: eat canteen) will be examined as a case study in (10).

(10) a. Zhangsan jingchang chi   shitang.
      Zhangsan often   eat   canteen
      'Zhangsan often eats at the canteen.'

(10b)

In (10), VoiceP is a phase in that it constitutes a complete propositional structure. The key difference between the transitive construction and the intransitive one lies in the presence of external-argument-introducing Voice, which introduces an external argument. This gives rise to the consequence that phi-features from both transitive Voice and the incorporated *p* can be inherited by *v*, which attracts and licenses the internal argument *shitang* into Spec-*v*P. Assuming a null preposition P in (10) in line with Cheng (2009) and the nominal phrase *shitang* 'canteen' is merged with it, forming a PP. The resulting PP is merged with a light *p* to form *p'*. Then *p'* is projected into a *p*P. The verbalizing head is the head *v*, which categorizes the root (Marantz 1998). The root is syntactically an adjunct, modifying the event denoted by *v* (Marantz, 2007, 2008; Wood, 2012). The verbalizing head *v* is distinct from the head that introduces external arguments (Harley, 2006), which is here labeled Voice after Kratzer (1996). Phi-features are inherited by *v* from the phase head Voice (Chomsky, 2008) in transitive structures, licensing the direct object and attracting it to its specifier. P-to-*p*-to-*v* movement is given rise to by the need for P to incorporate into the verb. The Head Movement Constraint (Travis, 1984) says that the P head cannot raise directly to *v* skipping *p*. In this way, *v* inherits phi-licensing capacities of *p* in that *p* ends up in the same complex head as *v*. This is an updating edition of Baker's (1988, p. 64) Government Transparency Corollary, which says a lexical category has an item incorporated into it governs everything which the incorporated item governed in its original structural position. Thus, the non-canonical object following the transitive verbs is the complement of the verb. Hence, it is *v* that licenses the non-canonical argument *shitang* 'canteen', which is attracted to the position of Spec-*v*P following the proposal that a specifier position in the verbal domain is occupied by direct objects (Pesetsky, 1989; Johnson, 1991). Finally, the complex head P+*p*+√*fei* (√fly)+*v* moves to Voice with the standard short verb movement. The AdvP *jingchang* 'ofen' adjoins to VoiceP as an adjunct of it. The external argument *Zhangsan* is introduced by Voice. The VoiceP in (10b) is subsequently merged with T, which agrees (invisibly) with and assigns nominative Case to the subject *Zhangsan*. T has an EPP feature which triggers to raise of the subject *Zhangsan* to Spec-T. Merging TP with a null declarative C forms the CP to finish the whole derivation.

Second, unergative verbs such as *fei* 'fly' in *fei Shanghai* 'to fly to Shanghai' (literally: fly Shanghai) will be discussed in (11).

(11) a. Zhangsan jingchang fei Shanghai.
        Zhangsan often   fly Shanghai
        'Zhangsan often flies to Shanghai'

(11b)

In (11), the Goal argument *Shanghai* has a mixture of direct object properties and PP object properties. The *p*P is a phase in that it constitutes a complete propositional structure. First, the nominal phrase *Shanghai* is merged with a null preposition P, forming a PP. Then the resulting PP is merged with a light *p* to form *p'*. The *p'* is merged with the DP *Zhangsan* forming a *p*P. In light of Svenonius (2003, 2007), the functional head *p* introduces the theme argument *Zhangsan* and the Goal argument *Shanghai* is also phi-licensed by *p*. The head *v* categorizes the root functioning as the verbalizing head (Marantz, 1998). The root modifies the event denoted by *v* functioning as an adjunct syntactically (Marantz, 2007, 2008; Wood, 2012). The head *v* is distinct from Voice (Kratzer, 1996), which is the head that introduces external arguments (Harley, 2006). In transitive structures, phi-features from the phase head Voice are inherited by the head *v* (Chomsky, 2008), the direct object is licensed and attracted to its specifier by Voice. In unaccusative structures, this is usually impossible in that the Voice head in such structures has no phi-features. T P-to-*p*-to-*v* movement is caused by the need for P to incorporate into the verb. In light of the Head Movement Constraint (Travis, 1984), the head P cannot raise directly to *v* skipping *p*. In this way, the original phase *p* is extended into *v*. This gives rise to two consequences. Firstly, *v* inherits phi-licensing capacities of *p* in that *p* ends up in the same complex head as *v*, which is an updating edition of Baker's (1988) Government Transparency Corollary. Hence, the goal argument *Shanghai* is licensed by the head *v*, and so *Shanghai* is attracted to Spec-*v*P following the proposal that a specifier position in the verbal domain is taken up by direct objects (Pesetsky, 1989; Johnson, 1991). The second consequence of P-to-*p*-to-*v* movement *Shanghai* can raise to Spec-*v*P over *Zhangsan* without inducing a minimality violation in that the *p*P phase is extended. Finally, the complex head P+*p*+√*fei* (√fly)+*v* moves to Voice with standard short verb movement and T has an EPP feature which triggers the raising of the subject *Zhangsan* to Spec-T. Merging TP with a null declarative C forms the CP to finish the whole derivation.

V. Conclusion

In this paper, the derivation of the NOC in Mandarin Chinese is explored by applying the phase theory and the phase extension theory. In light of the transitivity of verbs, the NOC can be divided into two categories: a) the NOC with transitive verbs such as *chi* 'eat' in *chi shitang* 'to eat at the canteen' (literally: eat canteen) and b) the NOC with unergative verbs such as *fei* 'fly' in *fei Shanghai* 'to fly to Shanghai' (literally: fly Shanghai). Unaccusative verbs such as *lai* 'come', *qu* 'go', *si* 'die', etc. can never enter the NOC. In a), VoiceP functions as a phase and P-to-*p*-to-*v* movement is caused by the need for P to incorporate into the verb. Thus, *shitang 'canteen'* is attracted to Spec-*v*P and *v* licenses the non-canonical argument *shitang* 'canteen'. In b), *p*P is a phase and then it is extended by way of P-to-*p*-to-*v* movement and *Shanghai* raises to Spec-*v*P. In this way, a mixture of direct object properties and PP object properties can be explained in that the non-canonical object is licensed by both the preposition and the verb.

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Accuracy in Translations by Visually-Impaired Students and Its Implications for Competence and Improvement Aspects

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Abstract—**Translation is a career that can also offer benefits to the visually impaired. Visually impaired translators face the normal technical and non-technical challenges of translation - common for all translators. This means that the quality of the visually impaired translation is not an easy task, as certain categories can be compromised by accuracy. Case studies, which researched the accuracy of translations of two visually impaired students, who majored in translation studies, emphasized a need to improve their competence in translation. The analysis of two categories of translation tasks, from these case studies revealed two conclusions. Firstly, the two visually impaired students were able to accurately translate all non-academic texts. Secondly, however, when translating academic texts, the two students faced difficulties with the quality, as measured by the inaccuracies in these translations. The conclusions from these case studies are there are implications of needing to develop, and improve, the competence of translations by visually impaired students. Translation education must be able to maximize the competence and ability of visually impaired students based on their special characteristic.**

Index Terms—**accuracy, competence, translation students, pedagogy, visual impairment**

I. INTRODUCTION

The existence of visually impaired people who work as translators has been recognized in Indonesia. The emergence of blind translators is plausible, because the researchers consider this profession is in accordance with the characteristics of their disability. Nugroho et al. (2016) state that blind translators have physical limitations that do not allow them to move freely. This type of work also does not require translators to move dynamically, because they can sit in front of their working tools, such as computers, to complete their work. Thus, the potential for visually impaired persons to improve their translation competence can be increased by undertaking specialized translation education in order to support translations of formal and non-formal text.

The researchers consider the improvement of translation competence for the blind as an important matter because translation competence is the indicator of being a professional translator (Kuznik & Albir, 2015; Rothe-neves, 2007; Zou, 2015). This professionalism is reflected in the existence of five categories of translation sub-competence and one supporting component as the parameter of translator's quality. These categories include: bilingual, extra-linguistic, instrumental, knowledge about translation, strategic, with the one supporting component being psycho-physiological, in nature (PACTE, 2003).

As a professional translator, the ability to master two languages is the main requirement. This ability is characterized by the mastery of linguistic rules in one's mother tongue and a second language. The mastery of these two languages is absolutely critical because a translator must carry out direct translation or inverse translation activities (Mraček, 2018). This ability is known as the bilingual sub-competence. However, mastering two languages is not enough for a translator, as he or she must also master the cultural context, general knowledge, and special knowledge so that he or she can carry out the translation process well and avoid mistranslation by activating his or her declarative knowledge (Ghaemi, 2020; Mahmoodzadeh et al., 2019; Piecychna, 2013). This mastery is included in the extra-linguistic sub-competence.

Apart from improving the cognitive sub-competence, to produce good translations in today's digital era, translators can also improve their ability by mastering various translation support technologies, such as CAT tools, corpora, parallel texts, and machine translation. Various studies, such as by Vine (2015), Jiménez (2013), Vela et al. (2019), and Alotaibi (2020), have proven that the use of translation support technology can improve the quality of translation and make the translation process more effective. Therefore, the instrumental sub-competence must be comprehensively

mastered by the translator as an indication of their professionalism. However, this instrumental sub-competence cannot be maximized without knowledge of translation, both theoretical and practical (Ardi, 2014; Esfandiari et al., 2015).

The theoretical knowledge is obtained from academic experience, for example from lecture sessions or from self-study, while practical knowledge can be obtained from the experience when someone performs translation activity. These two types of knowledge can form a declarative knowledge (know-what), a cognitive ability about translation that is obtained through training or professional activities (Wilss, 1997). When translators have gained this knowledge, they will be able to describe what is needed to achieve a good translation process. Firstly, a translator knows what translation technology can be used to improve translation performance or secondly, a translator has the capability to choose the best equivalence to translate certain source language expressions.

To activate the declarative knowledge, translators need a strategic sub-competence. According to PACTE (2003), the strategic sub-competence can be identified as the way translators improve the efficiency of the translation process, use good time management, and utilize appropriate mechanisms to overcome translation problems. From that explanation, PACTE (2003) and Cheng (2017) agree that this sub-competence is the most "essential component" in the translation competence model. Eser (2014) highlights that this sub-competence is tasked with activating the translator's ability to plan translation activities from the beginning to end, evaluating the translation process and translation product, and linking one sub-competency to another. Because of the importance of this sub-competence, PACTE is not the only one that includes it, as Göpferich and Jääskeläinen (2009) also conclude that this sub-competence, which they refer to as TransComp, has a key position in the translation model.

The last component that supports all sub-competence categories for professional translators is psycho-physiological component. This ability is in the form of cognitive, behavioral, and psychomotor abilities. Some things that reflect cognitive abilities are memory, attention, and emotions. Furthermore, behavioral abilities can be seen from several attitudes, such as curiosity, thoroughness, a critical attitude, and self-confidence. Finally, psychomotor abilities are proven from the translator's ability to carry out activities by involving certain members of the body. Although this component is a supporting component, its function cannot be excluded, referring to Yang and Tang's (2018) conclusion that this ability is labeled as a "complex mechanism".

Like the two poles of cause and effect, all these translation sub-competence components contribute to the quality of the translation. Lyu (2020) believes that sub-competence and good translation skills can improve the processing, storage, and creation capabilities of a translator. According to Beeby et al. (2011), there is an acceptability in a translation which is related to several indicators of the competence of a professional translator. Acceptability here is a transverse indicator that assesses the relationship between the translation results produced and several aspects controlled by the translator, such as knowledge about the translation, efficacy of translation process, decision making, translation projects, identification and solutions to translation problems, and use of instruments and resources. Their findings indicate that there is a change from a static approach to a dynamic approach when a person develops their translation competence. This indicates that when translators improve their competence, their translation level increases from "novice" to "expert" knowledge.

The problem that arises when evaluating the translator's competence, through the results of the translation, is to determine the quality of the translation. Translation accuracy is a critical aspect in a translation activity. In certain contexts, translation accuracy can even determine a person's life and death, for example, the accuracy of translation for medical contexts (Anazawa et al., 2012). Abdulhaq (2016) explicitly states that, whether or not a translation is perfect, is closely related to the accuracy of the information from the source language being successfully conveyed in the target language. In the context of this study, the researchers used the translation accuracy parameter from Nababan et al. (2012) which has a value range of 3, 2, 1 to assess whether the translation is accurate or not. The use of the accuracy parameter is based on several factors, for example, the rules for assessing the accuracy of the translation have been examined for their qualitative validity through focus group discussions with translators, students, lecturers, translation experts, translation observers, and related stakeholders. In addition, this parameter also improves the strategies for assessing translations; from Nida and Taber (a cloze technique and a reading aloud technique), Brislin (a knowledge test and a performance test), Reis (an equivalence-based approach), and Machali (a functional approach) by highlighting the roles of the three aspects of translation quality (accuracy, acceptability, and readability) and fully explains the large portion of the translated text that must be assessed (Nababan et al., 2012).

The importance of managing and improving translation accuracy for blind translators is very challenging. Nugroho et al. (2016) conclude that the work from visually impaired translators, which is produced through controlled direct assignments, is quite low in quality. Teaching translation, which aims to improve the final result of translation accuracy to blind students, must be initiated immediately. The researchers, in the initial paragraph, have stated the need for teaching translation is to be able to improve the competence of translators and what a teacher imparts must align to the characteristics of blind translators. Figiel (2006) evaluates this as a "reasonable adjustment" in the context of teaching translation for the blind. This is what needs to be bridged, so as not to cause a gap in learning, because many translation teachers do not understand how to teach their visually impaired students (Başaran, 2012; Hagemann, 2015).

From our description above, the problems with this research can be formulated as follows:
1.   What is the level of accuracy of the translation produced by visually impaired students?

2.   Are there translations by visually impaired students that need to be improved in terms of the accuracy? If yes, how to improve the translation accuracy of these students?

The above research questions describe that the analysis of the accuracy of translations from blind students, which becomes the basis for how to improve its accuracy, needs to be accompanied by pedagogical implications that aim to improve the translation competence of the blind students. Previous studies about translation and the blinds do not involve the blinds as translators, but only as subjects who benefit from multimodal translation, such as audiovisual translation (Bardini, 2016; Hernández-Bartolomé & Mendiluche-Cabrera, 2004; Mendiluche-Cabrera & Hernández-Bartolomé, 2005). The only research involving individuals with visual impairment as translators was conducted by Suryaningtas and Cahyono (2018). Their research highlights how visually impaired translators translate news texts from Indonesian to English. As a result, the research subjects were identified as having a different translation procedure. Visually impaired translators use some special software, such as screen reading software. However, their research did not evaluate the quality of the translations made. In addition, there are no recommendations that the visually impaired translators can use to improve their translation competence. Rodríguez Vázquez et al. (2018) actually also discussed the use of translation technology and its benefits for visually impaired translators, but the research only used a questionnaire about the ease of use of MateCat and Memsource software which was sent to respondents, who were blind translators. In this study, the researchers did not find direct verification, through translation or the translation process carried out by a visually impaired translator, as a form of proof of the results of the questionnaire. The results of the questionnaire were only processed quantitatively, without any detailed discussion of what were the advantages and disadvantages of each software. From these previous studies, the researchers believe that this is the gap between this research and the previous studies.

II. METHODOLOGY

A. The Research Approach

The research paradigm used in this study was a qualitative paradigm. This paradigm was used because the data used in this study were qualitative data in the form of language elements and the analysis was expressed in the form of words (Neuman, 2007). Departing from phenomenology (Maykut & Morehouse, 1997), the qualitative approach adopted in this study was the phenomenon of the translation product of visually impaired students which was produced through translation assignments. The approach used for this research was a case study approach with a type of naturalistic inquiry (Given, 2008) whose case only focused on involving visually impaired students and their translation results. The case presented in this study refers to the assignment of visually impaired students to translate the text chosen by the researchers. This translation assignment is in accordance with the method used by Krein-Kuhle (2003) known as an "actual translation assignment". The language pairs selected were English (source language) and Indonesian (target language). Indonesian, which is the mother tongue of the translator, was chosen as the target language because a mother tongue is the most natural language which is possessed by translators in order to express a language (Jancova, 2010).

B. Participants

There were two participants in this study: (1) totally blind students and (2) assessors who evaluated the translation results of the blind students. The first participants, who were visually impaired, were students majoring in English and already took *advanced translation* course. The students had also been tested for the English competency test and already passed CEFR B2 level. There were only two blind students (HBW and DA) who met the CEFR requirements to participate in this study. The two students in this study were assigned the translation tasks, under conditions that were comfortable for them. In the assignment, they were able to use their usual translation aids, during a time limit of two hours per text. The second participants, who were the assessors of the translations, met the criteria of: (1) having the theoretical and practical abilities in the field of translation; (2) having a minimum academic experience of master's degree in translation; and (3) having experience in assessing quality translations for at least 5 years. From these criteria, the researchers chose AYP, SMD, and BBH as the assessors for translation.

C. Data Collection Techniques

To get the targeted data, the researchers used a modification of three data collection techniques of the basic translation processes: firstly, informing and preparing the subjects; secondly, carrying out the translation process through the assignment of translation to visually impaired students; and thirdly, re-verifying information to the translator using computer playback of the assignment (Lauffer, 2002). From the data collection technique, the researchers evaluated the quality of the translation data that was examined. The translation data was segmented per sentence to get the expected translation quality results. To get the consistency of the analysis, the two types of assigned texts (fiction and non-fiction) reached 100 sentences with a composition of 50 sentences for each text.

D. Data Analysis Techniques

The researchers used the data analysis techniques compiled by Spradley (1980) which consisted of domain, taxonomy, and componential analyses. From the domain analysis, the researchers classified the sentence data based on

the translation accuracy, using quality parameters from Nababan et al. (2012) with a rating scale of $1 - 3$. The rating scale has the following qualitative parameters:

TABLE 1
TRANSLATION ACCURACY QUALITY RATING SCALE

Scale	Qualitative Parameter
3	The meaning of words, technical terms, phrases, clauses, sentences or source language texts is accurately transferred into the target language; there is no distortion of meaning
2	Most of the meanings of words, technical terms, phrases, clauses, sentences or source language texts have been accurately transferred into the target language. However, there are still meaning distortions or double meaning translations or there are meanings that are omitted, which disrupts the integrity of the message.
1	The meanings of words, technical terms, phrases, clauses, sentences or source language texts are inaccurately transferred into the target language or deleted.

Furthermore, for the taxonomic analysis, an average score of the translation assessments was made. For the componential analysis, the relationship between the quality results of the translation and various factors, such as the difficulty of translation, patterns of translation errors, and pedagogical implications were made in layers of explanations which could show the unity between translation analysis and its pedagogical implications.

III. FINDINGS / RESULTS

From the results of the translation quality conducted by the assessors, the researchers are able to determine the following tabulation.

TABLE 2
THE TRANSLATION ACCURACY ASSESSMENT OF A FICTION TEXT

Translator 1 (HBW)					Translator 2 (DA)				
S	R1	R2	R3	Σ	S	R1	R2	R3	Σ
1	3	3	3	3	1	3	3	3	3
2	3	2	3	2.666666667	2	3	2	3	2.666666667
3	3	3	3	3	3	3	3	3	3
4	3	3	3	3	4	3	3	3	3
5	3	3	3	3	5	3	3	3	3
6	3	3	3	3	6	3	3	3	3
7	3	3	3	3	7	3	3	3	3
8	3	3	2	2.666666667	8	2	3	2	2.333333333
9	3	3	3	3	9	3	3	3	3
10	3	3	2	2.666666667	10	3	3	2	2.666666667
11	3	3	3	3	11	3	3	3	3
12	2	2	3	2.333333333	12	3	2	3	2.666666667
13	3	2	3	2.666666667	13	3	2	3	2.666666667
14	2	2	3	2.333333333	14	3	3	3	3
15	2	3	2	2.333333333	15	3	3	3	3
16	3	3	3	3	16	3	3	3	3
17	3	3	3	3	17	3	3	3	3
18	3	3	3	3	18	3	3	3	3
19	3	3	3	3	19	3	3	3	3
20	2	3	2	2.333333333	20	2	2	2	2
21	3	3	3	3	21	3	3	3	3
22	3	3	3	3	22	3	3	3	3
23	3	2	2	2.333333333	23	3	3	2	2.666666667
24	3	3	3	3	24	3	3	3	3
25	3	3	3	3	25	3	3	3	3
26	3	3	3	3	26	3	3	3	3
27	3	3	3	3	27	3	3	3	3
28	3	3	3	3	28	3	3	3	3
29	3	2	2	2.333333333	29	2	2	2	2
30	2	3	3	2.666666667	30	2	3	3	2.666666667
31	3	3	3	3	31	3	3	3	3
32	3	3	3	3	32	3	3	3	3
33	3	3	3	3	33	3	3	3	3
34	3	3	3	3	34	3	3	3	3
35	3	2	3	2.666666667	35	2	2	3	2.333333333
36	3	2	2	2.333333333	36	3	2	2	2.333333333
37	3	3	3	3	37	3	3	3	3
38	3	3	3	3	38	3	3	3	3
39	3	3	3	3	39	3	3	3	3
40	3	3	2	2.666666667	40	2	3	2	2.333333333
41	3	3	3	3	41	3	3	3	3
42	3	3	3	3	42	3	3	3	3
43	3	3	3	3	43	3	3	3	3
44	3	3	3	3	44	3	3	3	3
45	3	3	3	3	45	3	3	3	3
46	3	3	3	3	46	3	3	3	3
47	3	3	3	3	47	3	3	3	3
48	3	3	3	3	48	2	2	2	2
49	3	2	3	2.666666667	49	3	3	3	3
50	3	3	3	3	50	3	3	3	3
Average				2.853333333	Average				2.846666667

S: Sentence; R: Rater (Assessor)

From the translation of fictional texts from English to Indonesian, it can be inferred that the quality and accuracy for both students is almost in the same position, i.e. 2.85 and 2.84. This indicates that the quality and accuracy of a fiction translation for the two students is almost close to the 'accurate' translation score. In addition, their ability to translate fiction texts is almost the same. From the assessors' conclusions, we identify that there are no inaccurate translations of fictional texts produced by the visually impaired students. The lowest average value that they produce is 2.3. Furthermore, from the average obtained, there is one sentence that makes it difficult for the research subjects, because both of them scored 2.3, it is from sentence 36. The tabulation from Table 2 indicates that almost all sentences of non-fiction text can be translated well by visually impaired students without any significant difficulties.

When comparing the accuracy of translations of fiction text with non-fiction text, the researchers also identify the accuracy of the translation of non-fiction text through the tabulation below.

TABLE 3
TRANSLATION ACCURACY ASSESSMENT OF NON-FICTION TEXT

Translator 1 (HBW)					Translator 2 (DA)				
S	**R1**	**R2**	**R3**	**Σ**	**S**	**R1**	**R2**	**R3**	**Σ**
1	1	1	1	1	1	1	1	1	1
2	1	2	1	1.333333333	2	1	1	1	1
3	1	2	1	1.333333333	3	3	3	3	3
4	3	3	3	3	4	1	2	2	1.666666667
5	2	2	2	2	5	2	2	3	2.333333333
6	1	1	1	1	6	1	1	1	1
7	3	3	3	3	7	3	3	3	3
8	1	1	2	1.333333333	8	1	1	1	1
9	1	1	1	1	9	1	1	2	1.333333333
10	2	2	2	2	10	2	3	2	2.333333333
11	2	3	2	2.333333333	11	3	3	3	3
12	2	2	1	1.666666667	12	3	2	3	2.666666667
13	2	2	3	2.333333333	13	3	2	3	2.666666667
14	2	2	3	2.333333333	14	3	3	3	3
15	2	3	2	2.333333333	15	3	3	3	3
16	1	2	1	1.333333333	16	1	2	2	1.666666667
17	1	1	1	1	17	1	2	1	1.333333333
18	1	2	1	1.333333333	18	3	3	3	3
19	2	2	2	2	19	3	3	3	3
20	2	3	2	2.333333333	20	2	2	2	2
21	3	3	3	3	21	2	2	2	2
22	2	2	2	2	22	1	2	2	1.666666667
23	3	2	2	2.333333333	23	3	2	2	2.333333333
24	3	3	3	3	24	3	3	3	3
25	3	3	3	3	25	2	2	2	2
26	2	2	2	2	26	3	3	3	3
27	2	3	2	2.333333333	27	3	3	3	3
28	2	2	2	2	28	1	1	1	1
29	3	2	2	2.333333333	29	1	2	2	1.666666667
30	2	1	1	1.333333333	30	2	3	2	2.333333333
31	1	1	1	1	31	3	3	3	3
32	3	3	3	3	32	2	2	3	2.333333333
33	3	3	3	3	33	3	3	3	3
34	1	2	1	1.333333333	34	2	2	2	2
35	3	2	3	2.666666667	35	2	2	2	2
36	3	2	2	2.333333333	36	2	1	1	1.333333333
37	3	3	3	3	37	3	3	3	3
38	3	3	3	3	38	2	2	2	2
39	1	1	1	1	39	1	1	1	1
40	3	3	2	2.666666667	40	1	2	2	1.666666667
41	3	3	3	3	41	3	3	3	3
42	3	3	3	3	42	3	3	3	3
43	1	1	1	1	43	1	1	1	1
44	1	1	1	1	44	3	2	2	2.333333333
45	2	2	2	2	45	1	1	1	1
46	2	1	2	1.666666667	46	1	1	1	1
47	1	1	1	1	47	2	1	1	1.333333333
48	1	2	1	1.333333333	48	2	2	2	2
49	2	2	2	2	49	2	2	2	2
50	1	1	2	1.333333333	50	1	1	1	1
Average				1.993333333	Average				2.08

S: Sentence; R: Rater (Assessor)

Compared to the average accuracy of translation of the fiction text in Table 2, the visually impaired students face more difficulty when translating non-fiction text. This can be seen from the average results of the research subjects, which only achieve the score of 1.9 (HBW) and 2.08 (DA). This finding demonstrates that their non-fiction text translation is assessed as an inaccurate translation. In line with the total average value, many non-fiction text sentences are translated inaccurately by the two students, for example sentences 1, 2, 6, 8, 9, 17, 39, 47, and 50. This has implications that a non-fiction text, especially an academic text, is the type of text that becomes difficult for visually impaired students to translate.

IV. DISCUSSION

In this section, the researchers discuss matters related to the level of translation accuracy of visually impaired students, ways to improve the accuracy of their translations, and its pedagogical implications. As stated in the Findings / Results section, the quality of the accuracy of translation of fiction texts (non-academic) made by the students is better than the accuracy of academic translations. Studies on the analysis of translations of academic and non-academic texts have also been discussed by researchers in various studies, either single-text analysis or comparison of two types of

texts (Aixelá, 2004; Gibová, 2012; Salimi, 2014; Đorđević, 2017). Linguistically, the character differences between academic and non-academic texts are very wide, Aixelá (2004) argues that although academic texts have both simple and straightforward language, but the use of vocabulary or terminology plays an important role in this type of text. Although Aixelá adds that only people who have a high command of language and a good level of technical or scientific knowledge are able to understand academic texts, there is not even the same way to translate various academic texts, because there is no single or universal language or so-called "*lingua scientia*" in academic texts (Clas, 2021). On the other hand, non-academic texts, such as fiction texts used in this study, focus more on the power of imagination compared to the suitability of technical terms (Gibová, 2012a; Guttfeld, 2017). Furthermore, Gibová (2012b) even emphasizes if the translation of fiction or literary texts is more focused on the message and not too concerned with content issues. This, in our opinion, reflects the research subjects' primary ability concerning with language and translation, that is being accurate in absorbing fictional text messages and being creative in conveying messages in translation.

Given the advantages and disadvantages of the visually impaired students in the translation practice, the follow-up questions are: What attitude should the stakeholders, e.g. translation teachers, take? What should be prioritized in improving the translation accuracy of the visually impaired ones? When viewed from the results of the translation of fictional (non-academic) texts, there are only a few aspects that need to be improved, especially in terms of language style. Salehi and Haddadi (2017) reveal that a translator of non-academic texts, such as literary texts, fiction, needs to understand two things, the purpose of the text being written and the style of the author's language. Referring to this, translation teachers must teach the reason a non-academic text is created, such as to entertain, provide covert criticism, provide education, and other aspects. In addition, the teachers must also train the language style of the visually impaired students so that their translations do not read like a translation, but like an original work (Chironova, 2004; Dağğöl, 2018). On the other hand, to produce a translation of an academic text, although according to Aixelá (2004) the language is simple and straightforward, there are so many things that need to be taught to blind students. For example teaching paraphrasing and academic style writing (Kovacs, 2020), formal criteria and terminology (Đorđević, 2017), as well as vocabulary and grammar usage (Hasan et al., 2019). This means that the challenge of making visually impaired students proficient in translating non-academic texts is quite complex and very time consuming.

Thus, at least in Indonesia, the focus of teaching and learning translation for the visually impaired ones at the undergraduate level is to get the opportunity to develop language skills, either native or foreign language competence and to improve their general and special knowledge. We recommend a teaching and learning process that focuses on excellent non-academic text translation skills and an introduction to the basics of translating simple or superficial academic texts. This opinion is also in line with the opinion of several scholars who state that the experience of practicing translations at the undergraduate level is different from the experience when participating in professional translator training. This professional translator training really gives translators the ability to be able to translate all types of texts (Károly, 2011; Li, 2012), or when taking a master's study that explores the mastery of translating terminological competence, especially in the types of academic, technical, and scientific texts (Liu & Yu, 2019).

The translation teaching and learning process developed for visually impaired students must be based on improving translation competence (Calvo, 2011; Eser, 2014; Acioly-Régnier et al., 2015; Gavrilenko, 2016). The translation competence developed here refers to the competence developed by PACTE (2003). They demonstrate categories of bilingual, extralinguistic, instrumental, knowledge about translation, strategic, plus the psycho-physiological competence. In this study, the researchers argue that in order to improve their bilingual sub-competence, visually impaired students need lectures that aim to improve their language skills, especially for academic language operations, for example by increasing Indonesian and English language competencies to C1 level. This is in line with Sharif's research (2016) that views the importance of improving language competence as indicated through the TOEFL, IELTS or similar tests.

The researchers also argue that the development in linguistic competence must also be accompanied by an improvement in other knowledge, such as cultural knowledge, general knowledge, and special knowledge. Why is increasing knowledge important? For example, the text of a fictional novel is composed of various real backgrounds. The background is in the form of life experiences felt by the author. This background can be influenced by several factors, such as cultural, political, social experiences, and so on. Therefore, there are many novels that are full of storytelling in cultural, social, political, economic settings (Mustakim et al., 2018; Mustofa & Hill, 2018). If the translator does not have this knowledge, the message contained in a text may not be conveyed, so the accuracy of the translation is weakened. Therefore, translation teachers need to teach about the internal and external information of a text (Seresová & Brevenková, 2019). From the internal information, a translator can find out the linguistic characteristics of the text, while from the external information, a translator can identify who the readers of the text are and the purpose of making the text.

Furthermore, in the current era of technological advances, visually impaired students who have the desire to become professional translators must also be familiar with various kinds of translation support technologies, such as computer assisted translation tools (CAT Tools), machine translation, electronic translation tools, and software-assisted translation tools as the basis for translation (Ivanova, 2016; Halim, 2019; Abdi, 2020). However, unfortunately, not all translation technologies are accessible to them. The screen reading technology used by the visually impaired to access

text on a computer cannot access all CAT Tools. This finding, at least in Indonesia, is in line with the study of Rodr ǵuez V ázquez et al. (2018) that discovers that the assistive technology used by the visually impaired from Austria, Germany, Italy, Canada, Egypt, Poland, and the UK has difficulty accessing CAT Tools. Therefore, the researchers argue that it is necessary for students to be given special courses in translation which serve to strengthen their knowledge in the field of translation in order to compensate to overcome the technological obstacles. Knowledge about translation and linguistics is very important for blind students to master (Daǧgöl, 2018). They can find out ways to overcome translation problems such as using various strategies, methods, procedures, and translation techniques. We consider that by knowing and understanding the theoretical and practical translation knowledge, sensitivity in identifying and overcoming the translation problems of visually impaired students can be established.

The researchers consider the establishment of translation awareness to be crucial, because based on our observations of the translation process of the two research subjects, they are identified as correct, and appropriate translation steps. In many references, generally, the ideal translation process, at a minimum, consists of three stages, namely pre-drafting, drafting, and post-drafting, although the more professional a translator is, the more stages of the process he or she will use (Pradhyta & Nugroho, 2015; Borg, 2018). In the first stage, a translator analyzes or understands the message and form of the source text; in the second stage, the translation results have been compiled; and in the last stage, a translator revises and refines the compiled translation results. From the researchers' observations about the experiment process for the actual translation assignment, the visually impaired students tend not to do the first and third stages. They directly combine text analysis activities with translating texts. In other words, they read the text and then immediately translate. There is no activity to analyze or fully understand the text to be translated. Furthermore, the research subjects also do not improve the translation results; in other words, there is no stage of re-reading the translation they have made and correcting the deficiencies found. This causes many translation errors, especially in the academic text. Therefore, teachers of translation courses must teach and facilitate blind students to always practice applying the three stages of the translation process. The discipline to apply the three stages itself is also closely related to the last translation competence, namely the psycho-physiological component. A translator is expected to have a character that describes professionalism, such as being able to control emotions or always improve his or her cognitive capacity (Yang & Tang, 2018). Thus, attitudes such as patience, perseverance, being able to concentrate on the translation work are characteristics that must also be built into the translation learning process for visually impaired students. If all these things can be built into the teaching and learning activities of translation, the researchers believe that the weaknesses identified during the experiment will get eliminated in the future time.

V. Conclusion

Based on the analysis and discussion done in this study, non-academic text translation can be the primary ability of visually impaired students. It does not mean that the translation of academic texts is not a priority for learning, but the researchers understand that the linguistic features or language characteristics of academic texts differ from non-academic texts. Studying academic texts requires a lot of experience and time. Visually impaired students are, of course, introduced to the practice of translating academic texts as part of their learning process, but the main goal of translation education for the blind at the undergraduate level is to equip blind people to become competent in translating non-academic texts. Thus, the main priorities for translation education for the blind can be divided according to the types of translation sub-competence, for example: 1) increasing the accuracy of meaning and diversity of language styles in translation (bilingual sub-competence); 2) improving the general knowledge and culture about the source and target languages (extra-linguistic sub-competencies); 3) increasing the ability to use compatible translation support technology (instrumental sub-competence); 4) increasing the knowledge of professional practice in the world of translation (sub-competence of knowledge about translation); 5) raising an awareness to identify difficulties or translation problems (strategic sub-competencies); and 6) improving attitudes, behavior, and habits that show more professionalism (psycho-physiological component).

This research itself is not without drawbacks. Due to population limitations, the researchers are only able to utilize two students with visual impairment. If the population is larger, coupled with diverse competency backgrounds, the results are more generalizable. However, finding a blind translator or translation student who is willing to be involved in a research is not easy. In addition, the translation assessors used only come from people with an academic translation background, while for a more complete triangulation analysis, the assessors coming from general readers (the public) and specific readers (the readers of academic textbooks, for example) can be involved to find out more natural responses of the translation. Finally, the analysis of translation quality can also be expanded into the analysis of acceptability and readability. Both analyses were not discussed in this study because the essence of a good translation is its accuracy. No matter the quality of the acceptability and readability, if the translation is inaccurate, then the result is unacceptable. However, if there is a combined analysis of the three, there will be a comprehensive and holistic analysis of the translation quality of the visually impaired students.

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Critical Discourse Analysis of Verbal Violence in William Shakespeare's *Merchant of Venice*

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Abstract—The combination of Critical Discourse Analysis and verbal violence is an entirely new field that needs to be widely explored and this study takes an in-depth dive into this using the literature, 'Merchant of Venice' by one of the canons of literature, William Shakespeare. In doing this, this study identifies verbally abusive speeches from the text, categorizes and analyzes them to reveal the common patterns of violence in the speeches of abusers. This analysis aims to reveal the structure abusers use and the effect that verbal abuses have on their victims. Following the tradition of Critical Discourse, the study investigates, in an exegetical pattern, how violence in the form of verbal expression can cause harm. This is situated within the context William Shakespeare's, 'Merchant of Venice'—these investigations are done using the social and cultural realities/contexts within which Shakespeare wrote his story/narration. Seeing "Discourse" as a social critical theory that emphasizes the place of language in the making of ideas within society, Critical Discourse Analysis [especially as used within the current study] investigates language within Shakespeare's 'Merchant of Venice' and insists that language plays a viable role in society's communication patterns, and as such, should be taken seriously in the critique of verbal violence within Shakespeare's corpus—as this critique is being appropriated within current times.

Index Term—William Shakespeare, critical discourse, verbal violence, merchant of Venice, and Fairclough

I. INTRODUCTION

Language is an important part of society. According to Aquilina (1958), we would be inconceivable (i.e. non-existent) without language because of the different vital roles it fulfills for us. Aside from the fact that it is a major instrument of communication, language is also used as a basic form of expression. We use it in expressing our feelings, reinforcing our ideas and beliefs, establishing our identities, and creating connections with others (Rabiah, 2012; Munishi, 2018; Sirbu, 2015).

In expressing all these however, we also, consciously and unconsciously, reinforce other social issues like power, gender, identity, and ideology, which are all elemental blocks upon which the society we live in rests (Ju, 2005; Banga & Suri, 2015). In Wodak's *Language, Power and Identity* (2011)*,* power and identity are constructed in discourses, in different contexts and genres, which is why there is a need for an interdisciplinary approach (critical discourse analysis) to take context-dependent inquests into discourses and the social practices (relating to power hierarchy and identity dominance) entrenched in them.

This study takes an alternate look at verbal abuse from the text, *Merchant of Venice* by William Shakespeare, to give a general outlook of the patterns or structure of abuse as well as the effect of this in the affairs of the victims. Not many studies have widely explored language's role in enhancing verbal abuse through power relations and other social practices, particularly in the text *Merchant of Venice*. Our main focus in this study is on the analysis of power relations to reveal the patterns of verbal abuse in the discourse, *Merchant of Venice.*

A. Background

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As a result of the need to investigate how social power relations are reinforced and established with the way we use language, Roger Fowler, an English Linguist alongside other scholars, came about a new theory in linguistics study called: "critical linguistics (CL)", often used interchangeably with CDA in the 1970s. They saw the gap in sociolinguistics which did not give enough room for the linguistic investigations of power relations and social hierarchy and decided to come up with a more intrusive field that would adequately cater for this (Wodak, 2001).

Norman Fairclough, one of the most prominent scholars in this field and the Lancaster school of Linguists, later on developed on this and it gave birth to a more profound discipline for investigating power relations and societal hierarchies, Critical Discourse Analysis (CDA). This is why CDA, to adequately explain the power relations as expressed in language, draws on the social theories of foremost political theorists like: Karl Marx, Michel Foucault, Pierre Bourdieu, and so many other social theorists.

B. Verbal Abuse and Its Relevance to CDA

Verbal abuse, as defined by the National Resource Center on Domestic Violence refers to the ways an individual uses language, words, phrases and utterances to harm others. It has also been described as one of the ways individuals establish and maintain their power or control over others in social relationships. Verbal abuse is regarded by psychologists as an aspect of emotional abuse (also called expressive aggression or psychological abuse) and can be manifested as any of the following:

- Insults
- Name-calling
- Criticisms
- Verbal threats
- Taunting
- Teasing and mocking etc.

The aim of the abuser, more often than not, is to intimidate, degrade, demean or diminish the victim's esteem such that they develop a sense of inadequacy and feel dominated.

In their research, Yun et al. (2019) described verbal abuse as a form of psychological abuse with intent to humiliate, denigrate or build great fear in the victim. They also discovered that verbal abuse affects the victims' brain morphology and significantly downplays their mental health as well. Verbal abuse tactics have been found to grow more intense day by day and more frequently that it sometimes leads to physical violence.

C. Aim & Objectives

(a). Primary Aim

The primary goal of this research is to critically examine the text *Merchant of Venice* by William Shakespeare to practically reveal the patterns of verbal abuse in discourse. That is, the tactics an abuser uses, how they are used and the effect these verbal abuse tactics have on the victim. We're going to be exposing this through the angle of power relations, through the way abusers constitute and re-establish their power on other individuals.

(b). Research Objectives

The research's objectives are:

- To identify and extract the instances of verbal abuse in the text Merchant of Venice;
- To categorize these according to the types of verbal violence as listed by Evans (2009) in her book; The Verbally Abusive Relationship;
- To critically analyze these categories of verbal abuse using CDA as a framework to testing for verbal abuse structure and pattern in the speeches of the characters/abusers;
- To juxtapose this analysis with what's currently going in today's world to reveal how verbal abuse can affect the psychology of the individual/victim.

D. Research Questions

i. How can verbal abuse be identified?
ii. What are the patterns or tactics the abuser adopts to undermine their victims?
iii. What are the types of verbal abuse?
iv. What's the effect of verbal abuse on the victim(s)?

E. Research Problem

Despite the extensive body of research on physical abuse, which may or may not have resulted in the widespread awareness against it, you will find out that only a few studies have been done to adequately provide the necessary information needed on verbal abuse, a phenomenon known to be one of the major precursors to domestic violence, through the lenses of the linguistic field of CDA.

F. Limitation(s) of Study

This study is limited to the literature, *Merchant of Venice*, by Williams Shakespeare. This study is going to be identifying and extracting the identifiable instances of verbal abuse in the discourse, both linguistics and non-linguistics, to reveal the patterns of verbal abuse in perpetrators.

II. Literature Review

A. Introduction

This chapter establishes the relationship between Critical Discourse Analysis (CDA) and verbal abuse with the focus on power relations, specifically how an abuser asserts their power over victims. The first section gives an overview of the term CDA and how important it is to this research. It then goes on to present the framework for the analysis of the text, *Merchant of Venice*. The second section, however, focuses on the psychological concept of verbal abuse with special attention to how this concept is relevant in Critical Discourse Analysis.

B. Critical Discourse Analysis

In this study, it would be most appropriate to view critical discourse analysis as more of a theory than a discipline of study as it is popularly viewed by most scholars in different works of research. As some scholars would argue, CDA is a movement and not a single or unified entity that stemmed from different investigative approaches of studying language use (Breeze, 2011). So, to define critical discourse analysis, we would prefer to say it is a multiform of the linguistic discipline of discourse analysis that focuses on studying or investigating the role language plays in society with a special focus on power-related topics such as race (Saeedi, 2020), gender (Allagbé et al., 2020), politics (Zienkowski, 2018) etc.

Models of Critical Discourse Analysis

As mentioned earlier, CDA is more of a movement than a linguistic discipline. This is why in this section; the study considers the different approaches of prominent theorists before verbal abuse is discussed. These approaches include the following:

(a). Norman Fairclough's Socio-Cultural Approach

Language, according to Fairclough (2014) is an intricate part of the society. In his study, Fairclough's first move was to establish the fact that language forms a reflection of our societal values and vice versa (Zotzmann & O'Regan, 2016). His focus was on language in context, as used in society, as well as the inter-relationship between language and power. Fairclough posits that there is a dialectical relationship between language and society and that language cannot be removed from social practices. He described language as a "social process" that is; a foundational part of society.

It is important to note that Fairclough's approach rests on the linguistic model of M.A.K Halliday's systemic functional linguistics, which sees language more as a form of meaning rather than a system of signs. This is why his theory strongly emphasizes language in practice. Fairclough also goes ahead to narrow down the workings of CDA, with its heterogeneity and dynamics in several critical theories, to 3 cornerstone approaches (Allagbé & Amoussou, 2017), namely;

- Ideology
- Power
- Discourse

i. Ideology, according to Van Dyk (1998), refers to a system of beliefs, rules and conventions shared by members of a group. Ideology usually constitutes what is generally accepted by the group as right or wrong and it also represents what the group's view or explanation of the world is.

ii. Power is another central part of CDA. It's been referred to as the power dynamic between the speaker and their listener. It constitutes how language is used to direct or control others and/or actuate events.

iii. Discourse, as defined by Merriam Webster dictionary is the verbal exchange of ideas and beliefs. It is how ideologies are expressed and power demonstrated.

Fairlough goes ahead to say that text is a part of discourse that forms the basis of the process of social interaction. He further argues that the critical analysis of the text is important to uncover the hidden meaning embedded in discourses. This is why we must examine the text based on 2 factors; the hidden meanings in the discourses that make them up (hidden determinants) and the effect of these on conversants in a social relationship (hidden effects).

Fairclough's model is subdivided into 3 dimensions which form a three-dimensional framework for discourse analysis and revelation. Fairclough explains that to reveal the hidden elements in discourse, we must first see it as the following: text, discursive practices and social context (Okata, 2019). Here, text covers written and spoken discourse. A set of sentences put together by lexemes and a few cohesive elements. It can as well be viewed as a semantic unit that seeks to manifest the relationship that exists between utterances and the meaning embedded in them. Discursive practices on the second hand, refer to the conventional rules or principles that govern socially acceptable behaviors depending on the roles, channels and situations that surround the transfer and interpretation of discourse embedded messages. These practices are rules that govern how we converse in different social situations. The last level is social context, which refers to the different social situations discourses occur. This level puts into consideration the societal environment discourses occur as well as the social practices upon which discourses rest.

He also suggested the 3 stages for the critical analysis of discourse. The first stage is the Description stage which focuses on the linguistic aspects of a text. The next stage is that of Interpretation. This focuses on the relationship that exists between the interpretation of the text and discourse as a process of production. Explanation, which is the last process, focuses on revealing the existent relationship between discourse and the text to reveal social practices.

(b). Teun Van Dijk's Socio-Cognitive Approach

Van Dijk, like Fairclough, also emphasized the connection between the elements of language and social practices. But unlike Fairclough, Van Dijk dealt with in his study, how social cognition forms the connection between text and society. He combined linguistic theories, cognitive theories, & social theories, and then presented these as the basis for textual analysis. For him, the integration of the cognitive approach helps us to realize how social practices are reinforced in conversations we have daily.

Van Dijk, along with Kintsh (1983) also goes ahead to distinguish between two structures of the text; microstructure and macrostructure, with microstructure referring to the language use, i.e language in action while the macro level refers to the expression of inequality, power and dominance between groups in society. He proposed different levels for analyzing these structures or levels to bring the critical analysis of discourse into one;

- **Members-groups:** We, as language users, engage one another as members of specific social groups. The actions of members are based on the dictates of the groups they belong to.
- **Actions-process:** Our social acts, as individual actors in society, are dependent on social processes and collective actions. An example is the 'Black Lives Matter movement' by African Americans who share the same experiences on racism and police brutality.
- **Context-social structure:** Discursive contexts are based on the conventions of the group(s) conversants belong to. For example, the content of a press conference would be representative of the practices of an organization or instruction (Salma, 2019).

(c). Ruth Wodak's Discourse Historical

Wodak's approach is what is also regarded as the 'Vienna School' of discourse analysis. Like Fairclough's and Van Dijk's, the focus of Wodak's CDA is on social structures and how language is used to represent or reinforce these structures. For Wodak, the context of language use is a crucial part of critical discourse analysis. Her approach is aimed at revealing the historical contexts of discourses. In doing this, Wodak's Historical Approach of Discourse attempts to trace the historical development in different kinds of discourses to reveal the changes that occurred over time.

C. Verbal Abuse - An Overview

The concept of verbal abuse is a less discussed topic in the field of critical linguistics or psychology for that matter. For this reason, our study aims at analyzing the structure of verbal abuse through the lenses of critical discourse analysis.

Stark (2015) describes verbal violence as the use of derogatory or unpleasant language by an individual to hurt their victim. The abuser usually bears feelings of hate and aggression against the victim and would grow increasingly manipulative, often disguising insults and threats in caring speeches.

(a). Identification of Verbal Abuse

Verbal abuse can either be obvious or not. But essentially, it has to do with the abuser definitively establishing their control over their victim. As a result, they become manipulative and would repeatedly blame their victim for the kinds of behaviors they elicit (Stark, 2015).

Stark goes on to say that verbal abuse, over time, grows or becomes intense and can often lead to physical violence. It usually occurs in circles and stark divides this into phases, namely:

i. Phase I - Tension building phase: This is when as the name suggests the abuser builds up tension and increasingly becomes more demanding and controlling. It is at this stage the abuser begins to make repeated threats that would end up increasing the insecurities of their victim.

ii. Phase II - Violence phase: This is the peak of the abuser's demands and control attitude. At this stage, the abuser begins to feel they are losing their grip, which would then lead them to intensify their actions and emphatically exact their dominance in a more dangerous manner. It is at this stage physical abuse on the victim builds up.

iii. Phase III - Honeymoon phase: The abuser becomes apologetic at this stage but would still go ahead to manipulate his victim to surrender.

(b). Patterns of Verbal Abuse

In another study by Sprigg et al. (2007), verbal abuse is defined as someone "screaming" in your face, calling you offensive names or harshly threatening you. According to them, forms of verbal abuse like these happen about 10 times daily at call centers which was the focus of their research. In their research, they discovered a few other important things as well. Prominent among them are; (1) there's a connection between verbal abuse and the mental well-being of

people; (2) a connection also exists between verbal abuse and people's commitment to the particular groups they belong to.

Patterns of verbal abuse refer to the traces by which the exact type of abuse is exhibited. It can be referred to as the signs or symptoms of verbal abuse. They give hints to the actual abuse as it occurs.

(c). Types of Verbal Abuse

According to Fernandes et al. (1999), verbal abuse is name-calling, screaming and threatening someone. As succinctly as this definition tries to capture verbal abuse, it doesn't however give much context to what verbal abuse is. Another definition that better captures verbal abuse is that of Hyden (1995) where verbal abuse is defined as a deliberate or seemingly deliberate verbal act that's done to hurt an individual and threaten their existence, as well as what they may stand for.

Hyden (1995) goes on to establish some of the things that can be classified as verbal abuse:
- Incessant name-calling
- Violent threats
- Taunts and ridiculing that publicly humiliates and/or bloats the ego of the victim.

In Ayuwatt (2017) verbal abuse was found to often lead to physical abuse amongst Students in a small province in Thailand, in Ubon Ratchathani Province.

D. Forms of Verbal Abuse as Highlighted By Evans (2009), in her Book: The Verbally Abusive Relationship

(a). Withholding

This is intentionally not sharing any information when the occasion or need arises especially when the other party needs it. This could be providing information or details of information haphazardly.

In this text, we see this form of abuse come into play where Tubal deliberately withholds information from Shylock with the aim of offending him. We see Shylock exclaim close to the end, "Thou torturest me, Tubal. It was my turquoise! I had it with Leah when I was a bachelor. I would not have given it for a wilderness of monkeys" (p. 101)
"To these injunctions everyone doth swear
That comes to hazard for my worthless self"

(b). Countering

Countering halts all conversation because there can be no relating to a person who does not tell the truth. It is normal for people to disagree and hold differing opinions, but countering involves irrationality and a degree of anger towards the victim.

(c). Discounting

Discounting means denying someone else's rights to their thoughts, emotions or experiences. This usually involves repetitively discounting and dismissing someone's feelings. It didn't occur in the text.

(d). Verbal Abuse Disguised as Jokes

This is simply masking insults and abuses as humor, giving it a cushioned and indirect effect from its original meaning. There was no record of this form of verbal abuse in the text.

(e). Blocking and Diverting

Blocking and diverting is also another form of withholding in which the abuser tries to slip away from having conversations and may sometimes avoid responding to talks from the victim. The abuser may even go as far as changing the topic of the conversation. There was also no record of this form of verbal abuse.

(f). Accusing and Blaming

Here, the abuser focuses on blaming someone for things they can't reasonably control. Blaming or accusing the victim of things they have little to no control over - say for them forgetting to do things. It didn't occur in the text.

(g). Judging and Criticizing

This form of abuse involves repetitive negative and judgmental evaluations that challenge someone's sense of self-worth. This form of abuse appeared three times in the data.

One of which is where Portia vehemently criticizes her suitors;
"Ay, that's a colt indeed, for he doth nothing but talk of his horse...I would rather be married to a death's-head with a bone in his mouth than to either of these". (pp. 21-23).

Again, it is observed in the text extracted from the speech of Bassanio while he was discussing with Antonio (p. 12).
> "Gratiano speaks an infinite deal of nothing, more than any man in all Venice. His reasons are as two grains of wheat hid in two bushels of chaff: You shall search all day where you find them, and when you have them, they are not worth the search." (p.12).

(h). Trivializing

Trivializing is a form of verbal abuse that often makes most things the victim of the abuse does or wants to do seem unimportant, by repeatedly uttering comments that negatively attack the person's opinions, interests and personal preferences. Trivializing as a form of verbal abuse appears twice in the text. One of which is in page 37, where Shylock happily mentions to his victim that the pound of flesh was a "merry sport" .

It was also identified where Shylock tries to trivialize the act of taking his bond by comparing it with taking flesh from animals when he knows this is not the same.

(i). Undermining

Undermining is similar to trivializing, which consists of hindering and disagreeing on everything the victim says or suggests; opinions and interests. This may cause them to feel as though they should resort to accepting the other person's decisions.

It occurred only one time. We see this undermining act done by Portia to Arragon in Act 2 Scene 9 where Portia tries to describe herself as a "worthless self", to cause the victim to see her in a different light than what he's conjured up in his head.

"To these injunctions everyone doth swear that comes to hazard for my worthless self" (p. 85)

(j). Threatening

Threats are a more direct form of verbal abuse. Often, threats are a way of getting someone's attention or controlling their behavior. Some examples of threatening statements include:

"If you ever leave me, I will hurt myself or take the kids." "if you don't do as I say, I will hurt you".

It appears twice in the data. A first instance is when Shylock continually states that he will take his bond of flesh even if more than what is owed is offered as repayment after they default on the loan.

Another instance was when though Shylock borrows them the money, he expressly states that his repayment would be a pound of flesh if Antonio fails to repay within the agreed time.

(k). Name-calling

This type of verbal abuse involves someone calling someone else names that are negative, demeaning or belittling, such as: "stupid", "idiot", "worthless", "dumb bitch".

It occurred four times in the text.

In the text, two instances of name-calling are identified where Shylock describes Antonio and Bassanio as "Christian fools" (p. 67). He also describes Lancelot, his servant, as "a fool of Hagar's offspring" (p. 67).

(l). Forgetting

Forgetting involves both denial and covert manipulation. It involves consistently forgetting interactions that have a great impact on another person. It doesn't appear in this text.

(m). Ordering

This is a form of verbal abuse. It falls under the general issue of control. Constantly demanding and *"bossing around"* the victim to do his or her bidding. Ordering does not appear in this text.

(n). Denial

Denial is simply refusing to realize the consequences of one's behavior that is how it can lead to more damage. An abuser will always find a way to justify and rationalize their behavior. It doesn't appear in this text.

(o). Abusive Anger

This form of verbal abuse is very popular. Any form of yelling and screaming, whether out of or within context is considered aggressive. Abusive anger appears once in the text.

III. RESEARCH METHODOLOGY

This research is both qualitative and quantitative. Selected parts of the text will be extracted from the text *Merchant of Venice* by Williams Shakespeare as data, while instances of verbal abuse will be identified and categorized into different tags as listed in Patricia Evans' *The Verbally Abusive Relationship* and critically analyzed to reveal the patterns of verbal abuse and the effects it can have on the victim of this kind of abuse (Wodak, 1989). With CDA as this study's analytical framework, a thorough analysis of the extracted data will be done to achieve social correctness.

A. Scope of Study

This study is aimed at uncovering the mechanics of verbal abuse in discourse with our data derived from the literature; *Merchant of Venice* by the English canon, Williams Shakespeare. Thus, its analysis will focus on drawing out the instances of verbal abuse in the discourses of different characters and critically analyzing them to reveal the workings of language in the expression of verbal abuse.

B. Analytical Framework

It is possible to find different studies that, focusing on such issues as sexual abuse, gender, racism and other related controversial topics, have taken on Critical Discourse Analysis with a new perspective, expressly analyzing how language reflects our society, how important discourses are formed, and how they can't be removed from our everyday lives (Hoppstadius, 2019; Barkhuizen, 2013; Murray & Powell, 2009). However over the years, not more than a few studies have taken an investigative dive into CDA to uncover more on the topic of verbal violence. Although numerous works discuss the impact of verbal abuse on people and how they are dealing with this, you will find that only a few have been able to touch on how exactly language is used as an instrument of abuse, or in another word, violence (Thomason, 2018).

To give an empirical background to how we're going to be revealing the patterns of verbal abuse through the lenses of Critical Discourse Analysis, it is appropriate that we provide you with a detailed overview of our practical approach. Norman Fairclough's (2001) 3-dimensional model:

- Texts
- Discourse practices
- Socio-cultural practices
  Will be adopted in the interpretation of the data extracted from the text.

IV. DISCUSSION & ANALYSIS

A. *Merchant of Venice - A Summary*

A summary of the plot of this text must be provided before diving ahead to the analysis proper.

William Shakespeare's Merchant of Venice is a tragicomedy play of five acts said to have been written between the years 1596–97. It tells the romantic story of the English aristocratic class, the working class, the peasants and of two couples; Portia and Bassanio who fall in love under the most unexpected situation. Merchant of Venice starts with Antonio, an anti-Jew merchant in Venice, borrowing some money on behalf of Bassanio from Shylock, a popular Jewish loaner in Venice. Bassiano needs this money from Shylock to woo Portia, a wealthy heiress who later becomes his wife and Antonio is unable to help due to his ship being held at sea. This is why he sends Bassiono to Shylock to take a loan in his name. Shylock's condition for giving out this loan was that should Antonio default, he will have his pound of flesh. With the intent that he would refund it just in time, Antonio agreed but was later met with the bad news of his ship being held at sea. The story moves on to the court proceedings of Shylock and Antonio, with Portia preceding over the case is pretense. The play ends on a happy note, with Antonio winning his case and Portia marrying Bassiano.

Textual Analysis

The instances of verbal abuse contained in the text will be randomly extracted and categorized based on the types highlighted by Evans (2009) and analyzed to reveal the patterns of verbal violence and the effect this can have both on the abuser and the victim alike.

The first form of verbal abuse observed in the text is extracted from the speech of Bassanio while he was discussing with Antonio (p. 12). "Gratiano speaks an infinite deal of nothing, more than any man in all Venice. His reasons are as two grains of wheat hid in two bushels of chaff: you shall search all day where you find them, and when you have them, they are not worth the search." (p.12). Power, in critical discourse analysis, comes to play when the perpetrator wants to exact their dominance over others. And without a dominant ideology to back it up, it can be difficult to express this power. This is why we see here that Bassiano dislikes because he holds a dominant ideology of critical thinking which is common during this period. Because of the disassociation Bassiano feels with Gratiano, he thinks of him as someone who talks nonsense, someone whose speech often leads nowhere because they're hardly relatable if tried to be understood at all.

In the second scene of this act are also instances of the same form of verbal abuse we mentioned earlier; "judging and criticizing". In this scene, Portia vehemently criticizes her suitors.

"Ay, that's a colt indeed, for he doth nothing but talk of his horse...I would rather be married to a death's-head with a bone in his mouth than to either of these". (pp. 21-23).

These forms were done behind the victim showing that verbal abuse can be covert, that is, not apparent to the victim or unknowing to them. We see here that for dominance to be established and sustained, it must come with refuting the other's belief system, especially if it does not agree with their identity and affiliations. Portia's criticism is a reflection of her person as someone who dislikes fakeness or pride.

We also see Shylock exact his dominance over his victims by boldly showing them his worth and power over them and deliberately expressing this in his words to offend others. And because his victims deliberately need this money, they have no choice but to bow to his interests and follow his bidding (the pound of flesh bond which Antonio agreed to eventually) despite it being against their religious acclimation.

In Act 2, scene 3, you'd also find another instance of verbal abuse where she accuses Lancelot, her father's slave, of being the "merry devil" (name-calling) that accentuated the evil perpetrated in their house.

A few instances of name-calling were also identified in the text where Shylock describes Antonio and Bassanio as "Christian fools" (p. 67). He also describes Lancelot, his servant, as "a fool of Hagar's offspring" (p. 67). From here, we're able to deduct that Lancelot might be a Muslim who does not usually get along well with Jews despite their joined

origin. This is also an allusion to the bible where Hagar is the Egyptian slave of Abraham that conceived Ishmael who's known to be the origin of Muslims.

Another instance of verbal abuse appears in Act 2, scene 3 (pp. 57-59) while Bassanio is preparing to make his journey to Portia's. Gratiano enters and demands that Bassanio allows him to come along. But, in a bid to convince Gratiano not to go, Bassanio replies, using a verbal abuse form called "judging and criticizing" and describing Gratiano as a rude fellow who doesn't know how to speak. We must remember earlier that Bassanio, while speaking with Antonio, had talked bad about Gratiano. We can see here the pattern of abuse moving from covert to overt, behind the victim to in the presence of the victim.

> "Why then you must. But hear thee, Gratiano, thou art too wild, too rude and bold of voice - Parts that become thee happily enough, and in such eyes as ours appear not faults. But where thou art not known why, there they show. Something too liberal. Pray thee take pain to allay with some cold drops of modesty thy skipping spirit, lest through thy wild behavior I be misconstrued in the place I go to, and lose my hopes" (p. 57).

We find another instance of direct verbal abuse in Act 2, Scene 9 when Portia describes Arragon as a deliberate fool with no sense of humor. At the climax of the story, Shylock comes angrily to request his money after Antonio fails to pay his debt as promised. He name-calls Antonio a fool that lent out money gratis. He goes ahead to blame Antonio by falsely accusing him of calling him a dog.

> "Thou callest me dog before thou hadst a cause;
> But, since I am a dog, beware my fangs:
> The duke shall grant me justice. I do wonder,
> Thou naughty gaoler, that thou art so fond
> To come abroad with him at his request"

According to Bosch (2004), the verbal abuser tries to undermine themselves or the actions they take as a form of offending their victims. We see this undermining act done by Portia to Arragon in Act 2 Scene 9 where Portia tries to describe herself as a "worthless self", to cause the victim to see her in a different light than what he's conjured up in his head.

"To these injunctions everyone doth swear that comes to hazard for my worthless self" (p. 85)

In act 3 scene 2, we see the form of abuse, withholding, come into play where Tubal deliberately withholds information from Shylock with the aim of offending him. We see Shylock exclaim close to the end, "Thou torturest me, Tubal. It was my turquoise! I had it with Leah when I was a bachelor. I would not have given it for a wilderness of monkeys" (p. 101)

TABLE 1

Verbal Abuse Form	Occurrence
Discounting	0
Verbal abuse disguised as jokes	0
Blocking and diverting	0
Accusing and blaming	0
Judging and criticizing	3
Trivializing	2
Undermining	1
Threatening	2
Name-calling	4
Forgetting	0
Ordering	0
Denial	0
Abusive anger	1

The occurrences of verbal abuse in the text, "*Merchant of Venice*"

B. Signs/Tactics of Verbal Abuse

Verbal abuse, because it is different from other forms of abuse, is usually difficult to identify, especially to its victims. Unlike physical abuse which is glaringly apparent, verbal abuse can carry some vagueness as it can be masked in love, attention, jokes and other less apparent means. Although verbal abuse is usually oblivious to the victims, it can still eventually come to others around the victim of this targeted abuse as it is primarily any form of language directed at harming the other person.

Below are some of the identifiable acts or tactics of the abuser:

- The abuser calls you unpleasant names that are not acceptable to them and their victim, especially because they may share the same ideology and identity. We see this come to play between Shylock and Antonio. Although they do not completely share the same ideology on religion, we could see the use of the allusion; "serpent", "devil" by these two.
- They openly humiliate you. Antonio and Bassanio had seen Shylock in private when they needed the money. When they default and it is time to take his bond, he does this publicly to embarrass his victims and exert the power he holds over them in that situation.

C. The Effect of Verbal Abuse on the Victims

i. **Guilt:** Verbal abuse causes feelings of guilt and shame to build up in the victim. We see this come to play between Shylock, Bassanio and Antonio. Bassiano begins to feel guilt when Shylock comes to demand his pound of flesh.

ii. **Acquiescence and Submission:** Verbal abuse also leads to reluctant agreement, when the victim agrees to do the bidding of the abuser even when it hurts them or what they stand for.
Stress: Verbal abuse also intensely stresses the victim and causes them to misbehave.

V. CONCLUSION

In our analysis of the text, we discovered the following:

i. Verbal abuse usually begins behind the victim and it comes in the form of criticisms before the abuser goes on to do it to the victim's face. We saw this pattern play out in the cases of Shylock, Portia and Bassanio who started off bad-talking their victims with other parties before summoning the courage to do it directly to their innocent victims.

ii. Verbal abusers often hold control over their victims as we can see from the case of Shylock and Antonio. We saw Shylock's money and the oath Antonio made to him as a true Christian who would not tell lies according to the dictates of the bible. His overbearing power came to play at the court sessions where he vehemently demanded his pound of flesh be paid even after he was offered double the amount he was owed.

iii. We observed that in the text, there were only a few occurrences of certain forms of verbal abuse. Namely:

- Judging and criticizing
- Trivializing
- Undermining
- Threatening
- Name-calling
- Abusive anger

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Investigating the Effects of Online English Film Dubbing Activities on the Intelligibility and Comprehensibility of Chinese Students' English Pronunciation

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Abstract—**Intelligibility and comprehensibility in English learners' pronunciation plays a vital role in effective communication. Empirical studies show that Chinese English learners have difficulties achieving a high level of intelligibility and comprehensibility in their English pronunciation, one possible cause being the lack authentic context for pronunciation practice. Mobile-assisted Language Learning (MALL), i.e., language learning assisted or enhanced through the use of a handheld mobile device, is reported to provide a more authentic and therefore robust learning environment for EFL learners. This research explored the impact of online English film dubbing activities using mobile phones (MALL) on the intelligibility and comprehensibility of Chinese English learners' English pronunciation. We recruited two classes of first-year college students, one as the experimental group and the other the control group. Recordings of the two classes were collected before and after the online English film dubbing activities, and a questionnaire was administered to the experimental group. The findings show that online English film dubbing activities positively influenced the performance of the EG's English pronunciation in intelligibility and comprehensibility. The results from the questionnaires showed general positive attitudes towards the online English film dubbing activity.**

Index Terms—**online dubbing, intelligibility, comprehensibility, English pronunciation**

I. INTRODUCTION

Good pronunciation plays a vital role in effective communication, as it leads to messages being correctly understood by the recipients, enhances the speakers' confidence in speaking the language, increases their use of the target language, and ultimately improves their overall language skills (Prashant, 2018). While it is generally agreed that it is very difficult, therefore unnecessary for EFL learners to eliminate their accent, it is nonetheless important to focus on achieving a higher level in the intelligibility and comprehensibility of their English pronunciation so as to promote and ensure successful communication. However, empirical studies show that Chinese English learners have difficulties achieving a high level of intelligibility and comprehensibility in their English pronunciation (Munro & Derwing, 1995), and one of the crucial reasons is that they have not mastered the supra-segmental phonetic features of English pronunciation such as stress, tone, intonation, weak forms, rhythm, etc. (Pei, 2012). A possible cause may be the lack of authentic context for pronunciation practice, which is not always found in the teaching and learning in traditional classrooms (Tian & Jin, 2015).

With the development of mobile technology, Mobile-assisted Language Learning (MALL) has come to the attention of researchers and practitioners of pronunciation instruction. MALL refers to language learning assisted or enhanced through the use of a handheld mobile device. The main characteristics of MALL are recognized as the potential for the learning process to be personalized, spontaneous, informal, and ubiquitous (Miangah & Nezarat, 2012), thus providing a more robust learning environment for EFL learners. However, the limited number of studies which produced statistically reliable learning outcomes from MALL focused on reading, listening, and speaking (Burston, 2015; Sung et al., 2016), and the effects of MALL on English pronunciation are relatively underexplored. Therefore, this research aims to investigate the effects of MALL on the learning outcome for English pronunciation, specifically how the incorporation of online English film dubbing activities into English Phonetic Lessons influences Chinese English learners' English pronunciation in intelligibility and comprehensibility.

II. LITERATURE REVIEW

Intelligibility and comprehensibility in pronunciation are not strictly distinguished in the early stages. For example, intelligibility is defined as a principle that the speaker should be understood or comprehended (Levis, 2005). Later, intelligibility was defined as the extent to which the speaker's intended pronunciation can be recognized (Pickering, 2006), and comprehensibility as the degree to which the speaker's speech is understood or comprehensible (Derwing & Munro, 2009). Intelligibility in pronunciation is affected to a greater extent by the accuracy of segmental phonemes such as vowel, consonant, or semivowel sounds (O'Neal, 2015), while comprehensibility in pronunciation mainly depends on the supra-segmental phonetic features such as stress, tone, intonation, weak forms, rhythm, etc. (Pickering, 2006).

Exploratory research was carried out to investigate how L2 English learners can improve intelligibility and comprehensibility in their English pronunciation. Most of these studies focus on imitating the native speakers, such as listening and imitation practice (Hieke, 1981), role-playing in drama (Galante & Thomson, 2017), prosody training (Hardison, 2005; Munro et al., 2015), or shadowing practice (Lima, 2016). These empirical studies find that imitation practices have positive effects on EFL learners' oral fluency, speech intelligibility, word stress, sentence stress, etc. However, most of these studies were carried out in traditional learning context, and the target language was presented in traditional media such as recording or video playback, using applications such as My English Tutor (Hsieh et al., 2013), Connected Speech (Levis, 2005) or Streaming Speech (Pickering, 2005), and the focus of imitation is mostly on a single phoneme (Hamada, 2016; Munro et al., 2015) or the acquisition of pure accents (Bardovi-Harlig & Sprouse, 2018; Hardison, 2005).

Generation Z college students grew up with the development of the Internet and are recognized as "digital natives". Internet-based e-learning, mobile learning, and ubiquitous learning models have become the norm. Easy access to online resources and various imitation practice software make it convenient for them to do MALL. So far, empirical investigations into the effects of MALL on L1 Chinese learners' English pronunciation are still lacking. Therefore, our research aims to explore the impact of online English film dubbing activities using mobile phones on the intelligibility and comprehensibility of their English pronunciation. We specifically aim to answer the following questions:

1). What are the effects of online English film dubbing on the intelligibility of Chinese English majors' English pronunciation?

2). What are the effects of online English film dubbing on the comprehensibility of Chinese English majors' English pronunciation?

3). What are Chinese English majors' attitudes towards online English film dubbing activity?

III. METHODOLOGY

A. Participants

Two classes of first-year college students in the College of International Studies at Southwest University were recruited for this study from September 2021 to December 2021. The participants were fresh students and presumed to be at the same level of English proficiency as they were randomly assigned by the school to different classes when they were enrolled. One class was designated as the experimental group (EG), and the other class the control group (CG). Both classes were required to take the "English Phonetics" Course.

B. The Intervention

(a). The English Dubbing Activity

The online English dubbing activities were incorporated into the "English Phonetics" Course for the participants in the EG. During the lesson in the first week, the researchers provided an explanation on the English dubbing activity, including why this activity was arranged, how this activity was to be carried out, how the English Fun Dubbing application could be downloaded, how the dubbing activity would be performed, and how this task would be evaluated. Then starting from week two, the researchers chose two videos each week, each lasting about 60 seconds, one in American English, the other one in British English, so that the students could choose an accent to practice. They were also required to stick to practicing one accent. A complete list of the dubbing videos was provided in Appendix A.

After the dubbing, the students were required to download their dubbing videos and submit their videos to the researchers. The researchers would choose three or four videos to play in the English Phonetics class, comment on the merits and demerits of their dubbing practice, and propose strategies for improvement. It was made sure that each student would be able to share their dubbing video at least twice in class.

(b). The Interventional Procedure

The experiment was conducted in the participants' regular classroom during regular class hours, which were scheduled for English Phonetics Course. The eight sessions for the online English film dubbing activity were organized by the researcher who was also the participants' instructor of the English Phonetics course.

For this study, data were collected twice: once before the online English film dubbing activities, and once after the English film online dubbing activities. All the participants were asked to record with their cell phone while they read

aloud two English passages, one before the experiment (totaling 137 words) and one after the experiment (totaling 140 words), provided by the researchers. They were allowed to practice the passage no more than three times. The two passages are provided in Appendix B and Appendix C. Then the online English film dubbing activities were incorporated into the English Phonetics course for the participants in EG, lasting eight weeks. At the end of the experiment, a questionnaire was given to the participants in EG.

C. Instruments

(a). The Dubbing Software

The dubbing software used in this study is *English Fun Dubbing*. It can be downloaded in all the major App Stores such as Google Play Store or Apple App Store for free. Developed by Tracxn Technologies Limited, this App provides practice in English pronunciation and speaking, with short videos lasting from dozens of seconds to a few minutes, featuring films, animations, documentaries, story books, etc. The users can imitate the original voice sentence by sentence, and their imitation is recorded. After they finish the online dubbing practice, their recording will be automatically generated, evaluated and scored.

(b). The Questionnaire

After the online dubbing activities, a questionnaire was administered to the participants in the EG. Drawing on the mobile learning framework of Sharples (2009) and the TAM technology acceptance model of Davis (1993), the questionnaire was to investigate how the participants felt about the online dubbing experience, specifically, the feasibility of the dubbing software, the effectiveness in improving their English pronunciation, and their underlying experience of feeling and emotion during the online dubbing activities.

The questionnaire included both closed and open questions. The closed questions adopted a five-point Likert scale (strongly agree/agree/do not know/disagree/strongly disagree). And the open question was designed to encourage participants to write down their perception of the online dubbing activities with specific examples and reasons. The questionnaire was conducted in Chinese because of the consideration that Chinese college students would feel more comfortable and could express their ideas more clearly in their mother language. The questionnaire was filled in anonymously, and a copy of the questionnaire in English was provided in Appendix D.

D. Data Analysis

(a). The Analysis of Pronunciation Intelligibility and Comprehensibility

Before and after the online English dubbing activities, both the CG and EG were asked to record their reading of one English text. Their recordings were then rated in terms of intelligibility and comprehensibility. The intelligibility of the recording was evaluated by the proportion of words that the raters could write down, and the comprehensibility of the recording was decided by the raters using the 1-10 Likert scale: 1 indicated that the pronunciation was very difficult to understand, and 10 indicated that the pronunciation was very easy to understand. Independent t-tests and paired-samples t-tests were conducted to determine whether there were significant differences in intelligibility and comprehensibility between the CG and the EG before and after the experiment.

(b). The Analysis of the Questionnaire

The analysis of the questionnaire involved two parts: the answers to thirteen closed questions and the answers to the open question. The answers to the closed questions were analyzed using quantitative methods. First, the proportion of the students choosing score 5, score 4, score 3, score 2, and score 1 to each of the questions were calculated. Then the mean scores and standard deviation of the answers for each question were also calculated. The answers to the open question were processed using qualitative methods looking for possible themes.

IV. FINDINGS AND DISCUSSION

We found that online English film dubbing activities positively influenced the performance of the EG's English pronunciation in intelligibility and comprehensibility: there were significant differences in the scores of their intelligibility and comprehensibility before and after the intervention, while no significant differences were found in CG's English pronunciation in either aspect. The results from the questionnaires showed general positive attitudes towards the online English film dubbing activity.

A. The Effects of Online English Film Dubbing Activities on Intelligibility

As can be seen from Table 1, the pre-tests show no significant differences between the control group and the experimental group in intelligibility of their English pronunciation: M $_{experimental}$ =72.4, SD=7.79, M $_{control}$ =77.6, SD=11.28, $t_{(50)}$=-1.85, p = .07. Before the experiment, the control group and the experimental group had similar performance in intelligibility in their English pronunciation. It is worth noticing that the experimental group had a lower mean score in the intelligibility performance.

TABLE 1
MEAN SCORES AND T-TEST RESULTS FOR INTELLIGIBILITY IN PRE-TESTS

Group	N	Mean	SD	t	df	Sig
EG	24	72.41	7.79	-1.85	50	.07
CG	26	77.60	11.28			

Significant differences were not found between the control group and the experimental group in intelligibility of their English pronunciation (Table 2): M $_{experimental}$ =81.64, SD=2.85, M $_{control}$ =79.63, SD=4.41, $t_{(50)}$=1.86, p = .06. After the experiment, the control group and the experimental group also had similar performance in the intelligibility in their English pronunciation. However, the experimental group had a higher mean score in intelligibility performance.

TABLE 2
MEAN SCORES AND T-TEST RESULTS FOR INTELLIGIBILITY IN POST-TESTS

Group	N	Mean	SD	t	df	Sig
EG	24	81.64	2.85	1.86	50	.06
CG	26	79.63	4.41			

Significant differences were found in the pre-tests and post-tests for the intelligibility of the experimental group: M $_{pre}$ =72.4, SD=7.79, M $_{post}$ =81.64, SD=2.85, $t_{(50)}$=-6.66, p = .00, as can be seen in Table 3. Significant differences were not found in the control group. This means that the experimental group made significant progress in their intelligibility in English pronunciation after the experiment.

TABLE 3
MEAN SCORES AND T-TEST RESULTS FOR INTELLIGIBILITY IN PRE- AND POST-TESTS

Group	N		Mean	SD	t	df	Sig
EG	24	Pre-	72.41	7.79	-6.66	50	.00
		Post	81.64	2.85			
CG	26	Pre-	77.60	11.28	-1.34	50	.19
		Post	79.63	4.41			

B. The Effects of Online Film Dubbing on Comprehensibility

As can be seen from Table 4, the pre-tests showed no significant differences between the control group and the experimental group in comprehensibility of their English pronunciation: M $_{experimental}$ =80.72, SD=3.68, M $_{control}$ =81.20, SD=5.65, $t_{(50)}$=-.34, p = .73. Before the experiment, the control group and the experimental group had similar performance in the intelligibility in their English pronunciation.

TABLE 4
MEAN SCORES AND T-TEST RESULTS FOR COMPREHENSIBILITY IN PRE-TESTS

GROUP	N	MEAN	SD	T	DF	SIG
EG	24	80.72	3.68	-.34	50	.73
CG	26	81.20	5.65			

Significant differences were found between the control group and the experimental group in the comprehensibility of their English pronunciation (Table 5): M $_{experimental}$ =80.36, SD=3.95, M $_{control}$ =75.83, SD=4.59, $t(50)$=3.72, p = .00. After the experiment, the experimental group performed significantly better in their post-test in the comprehensibility.

TABLE 5
MEAN SCORES AND T-TEST RESULTS FOR COMPREHENSIBILITY IN POST-TESTS

Group	N	Mean	SD	t	df	Sig
EG	24	80.36	3.95	3.72	50	.00
CG	26	75.83	4.59			

Significant differences were found in the pre-tests and post-tests for the comprehensibility of the control group: M $_{pre}$ =81.20, SD=5.56, M $_{post}$ =75.83, SD=4.59, $t(50)$=7.09, p = .00, as can be seen in Table 6, which shows that the control group gave poorer performances in the comprehensibility in post-tests. Significant differences were not found in the experimental group, which means that the experimental group maintained their level of comprehensibility in English pronunciation after the experiment.

TABLE 6
MEAN SCORES AND T-TEST RESULTS FOR COMPREHENSIBILITY IN PRE- AND POST-TESTS

Group	N		Mean	SD	t	df	Sig
EG	24	Pre-	80.72	3.68	.343	50	.74
		Post	80.36	3.95			
CG	26	Pre-	81.20	5.65	7.09	50	.00
		Post	75.83	4.59			

C. The Participants' Attitude Towards Online English Film Dubbing Activities

Twenty-three participants in the EG returned completed questionnaires. The questionnaire for the students in the experimental group showed that learners have positive attitudes to the online English film dubbing activity in terms of the feasibility, effectiveness and affect. And they provided concrete suggestions for the online dubbing activity in their answers for the open question.

(a). Findings From the Closed Questions

Table 7 shows the mean scores and standard deviation for the closed questions. The first three questions focused on the feasibility the online dubbing activity, and the average score of each sub-item is greater than 4.4: the participants believed that the time they spent on this activity was affordable, and the APP used for this activity was easy to operate and user-friendly.

TABLE 7
MEAN SCORES AND STANDARD DEVIATION FOR THE CLOSED QUESTIONS

		Strongly agree			Strongly disagree			
		5	4	3	2	1	Mean	SD
1	Affordable amount of time	65.22% (15)	30.43% (7)	0% (0)	4.35% (1)	0% (0)	4.57	0.73
2	APP user-friendliness	56.52% (13)	30.43% (7)	13.04% (3)	0% (0)	0% (0)	4.43	0.73
3	Functionality	43.48% (10)	56.52% (13)	0% (0)	0% (0)	0% (0)	4.43	0.51
4	Attention to supra-segmental features	60.87% (14)	26.09% (6)	8.7% (2)	4.35% (1)	0% (0)	4.43	0.84
5	Evaluation usefulness	43.48% (10)	30.43% (7)	26.09% (6)	0% (0)	0% (0)	4.17	0.83
6	Improve oral English	56.52% (13)	34.78% (8)	8.7% (2)	0% (0)	0% (0)	4.48	0.67
7	Improve autonomous learning	56.52% (13)	39.13% (9)	4.35% (1)	0% (0)	0% (0)	4.52	0.59
8	Improve learning efficiency	47.83% (11)	34.78% (8)	13.04% (3)	4.35% (1)	0% (0)	4.26	0.86
9	Improve fluency	47.83% (11)	34.78% (8)	17.39% (4)	0% (0)	0% (0)	4.30	0.76
10	Enhance interest in pronunciation	52.17% (12)	43.48% (10)	4.35% (1)	0% (0)	0% (0)	4.48	0.59
11	Enhance self-confidence	47.83% (11)	34.78% (8)	17.39% (4)	0% (0)	0% (0)	4.30	0.76
12	More merits than demerits	69.57% (16)	21.74% (5)	8.7% (2)	0% (0)	0% (0)	4.61	0.66
13	Willingness to continue online dubbing	69.57% (16)	30.43% (7)	0% (0)	0% (0)	0% (0)	4.70	0.47

The second dimension involved six questions (questions 4 to 9), focusing on the effectiveness of the online dubbing activity on the English pronunciation learning. The results show that over 90% of the participants agreed that this activity was very helpful by assigning a 5 or 4 to the question 4 (attention to supra-segmental features), question 6 (improving oral English), question 7 (improve autonomous learning). Over 80% of them found this activity was helpful by assigning a 5 or 4 to question 8 (improve learning efficiency) and question 9 (improve fluency). And less than 75% of the participants agreed that the evaluation provided by the APP was very helpful.

The last four questions focused on the learner's interest, confidence, enthusiasm, and willingness to continue online dubbing practice. The response indicates a positive impression of online dubbing practice activity. The vast majority of learners believed that the advantages of online dubbing practice outweigh the disadvantages and can improve their confidence and interest in learning English. Everyone liked this activity and wanted to keep using it. The participants stated that the online dubbing activity helped enhance their interest in pronunciation as well as self-confidence, that they found more merits than demerits in this activity, and that they were willing to participate in this type of activity in future learning.

(b). Findings From the Open Question

The open question provides an opportunity for the participants to make further comments on and give suggestions to the online English film dubbing activity. More than half of the participants commented that their experience with this activity was very good and would like to do more dubbing activities, e.g., three or four time each week. Four participants proposed that more individualized evaluation and comments were needed for them to make more progress. Two participants suggested that the videos chosen for the dubbing activities be more tailored to the English proficiency level of the participants.

V. CONCLUSION

The findings reveal that online English film dubbing activities positively influenced the participants' English pronunciation in both intelligibility and comprehensibility, and they also have positive attitudes towards this activity.

We found that online English film activities could help the participants improve their intelligibility and maintain their comprehensibility in English pronunciation. In terms of intelligibility, significant differences were found in the scores of the EG group before and after the intervention, and no significant differences were found in the scores of the CG group. In terms of comprehensibility, significant differences were found between the control group and the experimental group in the comprehensibility of their English pronunciation after the intervention: the EG performed significantly better in their post-test in comprehensibility than the CG. The findings from the questionnaire showed that the participants in the EG enjoyed this activity: they found that the App was easy to operate and use, that the activity was effective and helpful in improving their pronunciation and English learning and that their experiences promoted their confidence and interests in English.

Regarding the online English film dubbing activities, improvements could be made in choosing videos that are more appropriate for the English learners' language proficiency, providing instructions on supra-segmental features in English pronunciation before the dubbing activity, and delivering more individualized evaluation and feedback after the dubbing activity. There are also some limitations to this study: the size of the sample and the lack of interviews with the participants. The size of the sample was too small, and future research may include more participants. And the inclusion of structured or semi-structured interviews in the research design could also provide more in-depth knowledge and a more profound understanding of the effects of online English film dubbing activities on the participants' English pronunciation.

APPENDIX A. A LIST OF THE DUBBING VIDEOS

Week 1
Zootopia
https://moive3.qupeiyin.com/home/share/original_video/app/1/course/MDAwMDAwMDAwMLF3sqqBe6rb/uid/MDAwMDAwMDAwMLGdpmOBoaaUsad4cg
Peppa Pig
https://moive2.qupeiyin.com/index.php?m=home&c=share&a=original_video&course=MDAwMDAwMDAwMLF3smSBi7re&uid=MDAwMDAwMDAwMLGtpqqCi76W&code=081Bx00w3c965W28yg3w3JOuek2Bx00L&state=eb226ec383c02c5a6f4f3433a5fd1974

Week 2
The Little Prince
https://moive2.qupeiyin.com/home/share/original_video/app/1/course/MDAwMDAwMDAwMLCHomaBoczc/uid/MDAwMDAwMDAwMLGdpmOBoaaUsad4cg
Beauty and Beast
https://moive2.qupeiyin.com/home/share/original_video/app/1/course/MDAwMDAwMDAwMLCdpqyBe9Db/uid/MDAwMDAwMDAwMLGtpqqCi76W?code=031qE8ll24gS574lI4ol22WKHa1qE8lW&state=a4497a996f85c3b74d06e35034401382

Week 3
The Perks of Being a Wallflower
https://moive2.qupeiyin.com/index.php?m=home&c=share&a=original_video&course=MDAwMDAwMDAwMLCdrmKCi9CX&uid=MDAwMDAwMDAwMLGdpmOBoaaUsad4cg
Maleficent: Mistress of Evil
https://moive2.qupeiyin.com/index.php?m=home&c=share&a=original_video&course=MDAwMDAwMDAwMLCHqmOBi66h&uid=MDAwMDAwMDAwMLGtpqqCi76W

Week 4
Frozen
https://moive3.qupeiyin.com/index.php?m=home&c=share&a=original_video&course=MDAwMDAwMDAwMLF3sqyAob6X&uid=MDAwMDAwMDAwMLGdpmOBoaaUsad4cg
The Love Book
https://moive2.qupeiyin.com/home/share/original_video/app/1/course/MDAwMDAwMDAwMLCdoquBobLd/uid/MDAwMDAwMDAwMLGtpqqCi76W

Week 5
The Croods
https://moive2.qupeiyin.com/home/share/original_video/app/1/course/MDAwMDAwMDAwMLCdxGOAnqKh/uid/MDAwMDAwMDAwMLGHzGWCi7LcsN2acg
Peppa Pig
https://moive2.qupeiyin.com/home/share/original_video/app/1/course/MDAwMDAwMDAwMLF3uqqBe6qh/uid/MDAwMDAwMDAwMLGHzGWCi7LcsN2acg

Week 6
Zootopia
https://moive3.qupeiyin.com/home/share/original_video/app/1/course/MDAwMDAwMDAwMLCdomeAobaW/uid/MDAwMDAwMDAwMLGHzGWCi7LcsN2acg

Guess How Much I Love You

https://moive2.qupeiyin.com/home/share/original_video/app/1/course/MDAwMDAwMDAwMLGHsqmCi6ah/uid/MDAwMDAwMDAwMLGHzGWCi7LcsN2acg

Week 7

The Ocean

https://moive2.qupeiyin.com/home/share/original_video/app/1/course/MDAwMDAwMDAwMLCHuqyBob6h/uid/MDAwMDAwMDAwMLGHzGWCi7LcsN2acg

Snow White

https://moive2.qupeiyin.com/home/share/original_video/app/1/course/MDAwMDAwMDAwMLCdpmSBsaaV/uid/MDAwMDAwMDAwMLGHzGWCi7LcsN2acg

Week 8

Wonder

https://moive2.qupeiyin.com/home/share/original_video/app/1/course/MDAwMDAwMDAwMLCdsqyCi9Dc/uid/MDAwMDAwMDAwMLGHzGWCi7LcsN2acg

Pride and Prejudice

https://moive2.qupeiyin.com/home/share/original_video/app/1/course/MDAwMDAwMDAwMLCdqqqBi6aY/uid/MDAwMDAwMDAwMLGHzGWCi7LcsN2acg

APPENDIX B. THE FIRST RECORDING

Dear all,

Thank you very much for taking part in this **English Phonetics Teaching and Learning Research project** of the College of International Studies, funded by **Southwest University**.

You are kindly asked to hand in **TWO** recordings for this project, the first time at the beginning of this term in October, 2021, and the second time at the end of this term in December, 2021. Your recordings will be used to evaluate your progress in pronunciation. The following week after each recording, you are welcomed to come to **Office 303** in Teaching Building No. 5 for suggestions on how you can improve your English pronunciation. The suggestions will be provided by **Dr. Wei**, the project host.

Please record with your cell phone while you read the following passage aloud, and hand in the recording to your teacher of English Phonetics A, with your English name as the file name. Before you start recording, you can practice the passage for no more than **THREE** times.

Thank you very much!

The passage for recording

Have you ever seen a forest fire? It is a terrifying thing to see the flames run along the ground, licking up the leaves and dead branches. No wonder those whose homes are near gather quickly to fight the fire. If the fire cannot be stopped, these people will lose everything. Water can seldom be used to put out a forest fire, for most of the time water is not available. Instead of using water, the men fight fire with fire. With hoes, shovels, and rakes, they make a broad, clean path through the forest some distance ahead of the fire. Then they set "backfires" along that side of this clean path which lies toward the coming fire. These backfires burn slowly toward the main fire. When they meet, both must die out for lack of fuel.

APPENDIX C. THE SECOND RECORDING

Dear all,

This is the second recording for the **English Phonetics Teaching and Learning Research Project** of the College of International Studies, funded by **Southwest University**.

Please record with your cell phone while you read the following passage aloud, and hand in the recording to your teacher of English Phonetics A, with your English name as the file name. Before you start recording, you can practice the passage for no more than **THREE** times.

Thank you very much!

The passage for recording

Most of us like to eat potatoes. But most people do not know what part of the potato is best for food. Take a sharp knife and cut from middle of the potato a slice as thin as paper: Hold the slice between your eyes and the light. You will see that the potato has a skin, an outside rim, and an inside part. The outside rim which is immediately beneath the skin of the potato is the most valuable part of all. This is often thrown away with the skin. Even the skin itself is better for food than the inside. When eating a baked potato, if you scoop out the inside and leave the outside you are wasting the best part of it. If you cannot eat the whole potato, eat the outside rim and leave the inside.

APPENDIX D. THE QUESTIONNAIRE

Dear all,

This is the last part for the **English Phonetics Teaching and Learning Research Project** of the College of

International Studies, funded by **Southwest University**.

Since you have completed all the dubbing practice, now you are kindly required to fill in the following questionnaire. The questionnaire contains **THIRTEEN** closed questions and **ONE** open question, so we can acquire your opinion on the online English film dubbing activities in the pronunciation classroom. About the closed questions, each includes five options, in which "**SA**= strongly agree; **A**= agree; **N**=do not know; **D**=disagree; **SD**= strongly disagree", and you can circle one of them. The questionnaire was anonymous, and only researchers themselves have access to it. Your honest opinion is very important for our further analysis and research, so please answer carefully and truthfully.

Thank you so much!

The questionnaire

1. The time required for online dubbing practice activity is within my acceptable range.

SA   A   N   D   SD

2. This online dubbing practice activity is easy to operate, (learning how to do online dubbing is easy).

SA   A   N   D   SD

3. The software used in online dubbing practice activity has relatively complete functions (different speech speed, pronunciation, imitation order, etc.).

SA   A   N   D   SD

4. Watching the original video is very helpful for me, which makes me pay attention to the intonation, stress, pause, burst, schism, linking, rhythm, and prosodic of English pronunciation, and improves my understanding of the supra-segmental features.

SA   A   N   D   SD

5. The scoring and evaluation function after each dubbing can help me find and correct my English pronunciation problems in time.

SA   A   N   D   SD

6. Following online original audio videos on this app can help me improve my pronunciation intelligibility and comprehension, and thus improve my oral expression ability.

SA   A   N   D   SD

7. This online dubbing practice activity has cultivated my self-learning ability and improved my ability to complete English tasks independently.

SA   A   N   D   SD

8. Compared with the built-in recording function of the mobile phone, this online dubbing practice activity can improve my learning efficiency and help me finish the task faster.

SA   A   N   D   SD

9. Online dubbing practice activity makes me more fluent in reading and speaking.

SA   A   N   D   SD

10. Online dubbing practice activity further stimulates my interest in learning English pronunciation and improves my learning enthusiasm.

SA   A   N   D   SD

11. Online dubbing practice activity can improve my confidence in speaking English.

SA   A   N   D   SD

12. In general, online dubbing practice activity has more advantages than disadvantages.

SA   A   N   D   SD

13. I like to practice English pronunciation with online dubbing practice activity, and I am willing to continue to use this method in my future pronunciation learning.

SA   A   N   D   SD

14. If we continue to use online dubbing practice activity in the future pronunciation learning, what aspects do you think can improve the learning effect of this teaching activity?

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Of Castration Anxiety and Hypersexualized Female Bodies: A Critical Assessment of the Objectifying Gaze in *Batman: Arkham* Video Game Series

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Abstract—This article builds upon Laura Mulvey's idea of the Male Gaze to conduct a feminist reading of the video game series *Batman: Arkham* (2009-2015). It does so by using Bechdel Test to analyze the depiction of the major female characters appearing in the series. The article investigates why portrayal of the women characters in video games is always problematic and how *Batman: Arkham* franchise becomes yet another transmedia text that fails in showing its female characters accurately. The textual analysis of the games confirms that the video game industry protects and perpetuates male privilege through the hypersexualization and objectification of female characters. As a result, the study further identifies a noticeable lack of compelling female characters in the video game series. Thus, the investigation calls for the necessity of a neutral and unbiased counter gaze for the legitimate portrayal of the women characters in the video game narratives as well as proper gender representation in the fast-growing game industry.

Index Terms—transmedia storytelling, gender inequality, critical game studies, Batman franchise, castration anxiety, Gaze Theory

I. SEXISM IN THE VIDEO GAME INDUSTRY: AN INTRODUCTION

The video game is a fascinating, powerful, and widely popular medium. They are arguably the best technology-based teaching tool in terms of how a gamer must stick to the proposed 'behavioral script' of the game to make decisions instantaneously. The video game industry is more profitable than both the global box office and the music business combined. However, video games are still a man's game when it comes to the number of women who play them. According to a recent survey performed by the C. S. Mott Children's Hospital among parents of 13-18 years old children, 41% of boys play video games every day compared to 20% of girls (Clark et al., 2020). Another survey conducted by ESA finds that among a hundred and fifty million people who play video games only 41% are female gamers (Yanev, 2022). Moreover, while male gamers overpoweringly gravitate towards multiplayer action-based games, female players are much more likely to be interested in puzzles and party games (2020). Very often, just a sound of a female voice or a hint that a girl might be on the team ignites the primal sense of excitement and oddness in a large section of the male players (McLean & Griffiths, 2019). This gives an outcast identity to female gamers around the world.

Similarly, there are only 19% of female workers in the gaming industry. Unfortunately, they are prone to face the repercussions of the video game industry's notorious crunch culture (Snider, 2019). The workers behind the screen including the game developers, artists, coders, animators, and engineers are put for inhumane working hours to finish their assignments. They are put under enormous pressure to work overtime to meet the game launch deadlines. Once the game is ready for release many workers must face layoffs and mainly women workers face the consequences here. Female workers face huge mental health issues such as "emotional exhaustion, reduced persona accomplishment, and feelings of hopelessness" (Snider, 2019, p. 1). World Health Organization marked its concern over the mental health of those who work in the gaming industry by recently adding gaming disorder to its ICD-11. However, the abuse of power and coercion mainly affects the marginalized including women. From a broader perspective, this may lead to the over-sexualization and production of misogynistic attitudes in the gaming culture. This lack of opportunity and representation reflects in the content of the games as well. Women avatars and their stories are almost invisible in the game narratives.

Though gaming was first derived by targeting adult players, the goal was not to draw any specific gender. Early video games such as Tic-Tac-Toe, Checkers, and Centipede targeted adult players irrespective of their gender or age. But, during the 1980s video games switched from electronic aisle to marketing as a toy because of the great video game

recession that happened during the same time. Due to the availability of the excess number of video games, marketers tried to revamp the video game industry. Thus, they targeted boys who fall between the ages of 10-15. Subsequently, game trailers and advertisements started to aim at young boys for whom game stations and gaming tools were easily accessible.

During the Golden Age of arcade games in the 1970s and 80s video games have long been considered part of the masculine culture. Most of the video games produced by the industry are narratives that center on the exploits of brave masculine avatars. Whether it is as the damsel in distress cliché or as sex objects that feed masculine power fantasies, women play minor roles in the narrative (King & Douai, 2014). Eventually, however, video games introduced female protagonists and they began to make their debuts through the portrayal of brave female combat though their roles remained sexualized to appeal largely to the male spectators. The most iconic of these early videogame heroines is the Tomb Raider herself Lara Craft. Not only was Lara's busty character model supposed to attract male gamers, but the advertising campaign set forward by her developers worked hard to highlight her feminine features earning Lara the reputation of being one of the most prominent sex symbols in the popular culture. Though Lara Croft no longer wears a crop top and shorts in her most recent iteration, which takes place more than twenty years after her debut. She now has less exaggerated and more natural body proportions. This de-hyper sexualization of Lara Croft can be seen as an example of a larger growing trend to humanize female characters in video games. In a study that analyzed the appearances of the female characters in videogames across the last 31 years, researchers found that the portrayal of female videogame characters like Lara Croft getting less sexualized. There is a noticeable decline in the sexualized portrayal of women characters in video games after 2006. The study asserts that the rise of female gamers and the growing criticism of the industry's ostensibly male hegemony are to blame for the fall (Lynch et al., 2016, p. 566).

A study documenting the effect of sexist media has on the viewpoint of developing teenagers states that, the stereotypical depiction of masculinity and femininity also encourages a sexist social structure. Given that video game portrayals are aimed at a young audience who are actively building social schemas, particularly concerning gender, this is extremely disturbing (Dill & Thill, 2007, p. 853). Videogames have been recently trying to evolve in their representation of gender stereotypes surrounding them. Therefore, remakes of games that had problematic representation in the past can show whether or not the game industry has evolved at all from its more toxic past. A study that discusses how video games have stuck to an extremely rigid portrayal of women in video games concludes that, the building of character representations that are formed in these games needs to be addressed as well, as video games continue to become a part of everyday life. More than ever, studies on how gender is entwined with all aspects of videogames, especially their interactivity, are required as new technology and the new medium of interactivity emerge daily" (Snider, 2019, p. 2).

Though there is a slight increase in the number of female gamers, the sexual objectification of the female characters in the game is still prevalent. Even amidst the trend of showing the female characters sensibly, a few female avatars still appear without any strong back story and fulfill the function of satisfying the male gamers and empowering the male characters. This makes the whole video game industry a sexist platform that spreads toxicity and fallacy regarding gender among the players. However, some people still argue that it is traditional for female characters in video games to look sexy and appealing, for it makes them more interesting to male gamers. Games that feature highly sexualized characters or ones with over-the-top physical proportions are seldom addressed for their appearance, especially the legacy characters with said traits. One such depiction can be seen in Rocksteady Studios' most popular and successful transmedia versions of Batman Universe, *Batman: Arkham* (2009-2015) video game series. Being one of the most popular and influential transmedia story worlds, adapting the Batman Universe to a new medium is always problematic. Though, *Batman: Arkham* series borrows from and contributes to a broad and varied Batman mythos, the series offers excellent quality on a large narrative scale (Arnott, 2016, p. 4). With gender representation and portrayal still being hot issues for games worth discussing, the study proposes Bechdel Test to analyze the series and reinforces the objectifying gazes present in the games. In 1987, the American cartoonist Alison Bechdel proposed the Bechdel Test, which examines the representation and depiction of women in fiction. It inquires as to whether a video/film has two ladies conversing about topics aside from topic concerning men ("Bechdel Test"). It fails if it revolves around a man or if a man participates in it. Further, the test result complements the concept of the male gaze proposed by Laura Mulvey.

II. Male Gaze, Gaze Theory, and Bechdel Test: Theorizing The Gaze

The Male Gaze is a concept put forth by the British feminist film theorist Laura Mulvey in her breakthrough work *Visual Pleasure and Narrative Cinema* in 1975. It is the practice of sexualizing female characters in various artistic and media representations. Women are consequently solely depicted in the media as objects for male lust. These images of objectified women are shown in various movie advertisements and comic books of popular culture. Hence, the notion of the male gaze, emphasizes the idea of patriarchy, while also continuing to reinforce the ways that men have power and control over women in films and other media (Mulvey, 1975). While using the concept of the male gaze to analyze any visual text, one must view it from three viewpoints that the man who works behind the camera, the male characters who are already there within the text, and the male spectators looking at the image of the female characters. The male gaze essentially says that when a heterosexual male tries to film a woman and represent her on screen, the result will be an exaggerated sexually pleasing image of the woman. One of the typical features of the male gaze in visual media is with

the camera ankle focuses on women from the bottom to top while slowing down and focusing on the more erotic areas of the female body. This both objectifies the woman, while also highlighting the areas of her body that are sexually desirable. Showing women as such, makes them seem more submissive and powerless to men. Due to this objectification and misrepresentation, a piece of common knowledge is established that the body is the main feature of interest in a woman (Mulvey, 1975). Other than the gazes, dialogues, and storyline that demean the existence of female characters also impact the spectators' awareness.

The male gaze theory has also made its way into other disciplines and schools of thought such as queer studies, literary and cultural studies, transmedia storytelling, critical race studies, postcolonial studies, holocaust studies, and black/whiteness studies.   In general, the concept of gaze is used to help describe the hierarchical power dynamism and the classified relations between two or more groups or, alternatively, between a class and an object. Researchers from various domains recently developed a bunch of phrases associated with gaze such as the heterosexual and homosexual gaze, the transatlantic gaze, tourist gaze, color gaze, and the meta-fictional gaze, to name but a few (Manlove, 2007, p. 92). Michael Foucault in his works on power uses the concept of the gaze to describe different types of power and coercion that discipline and control society (Foucault, 1995). According to Slavoj Zizek, the difference between what an eye of a character sees versus what a gaze of a character sees is that "the eye viewing the object is on the side of the subject, while the gaze is on the object. When I look at an object, the object is already gazing at me, and at a point from which I cannot see it" (Zizek, 2009, p. 35).

In this field, Laura Mulvey's concept of the male gaze, which is rooted in the discipline of Psychoanalysis has been widely adopted as theory and criticism across a variety of cultural and humanist fields. The conclusion of her thesis is that the pleasure found in one person gazing at another can be employed to study the gender power dynamics of the visual media. Gender power irregularity is an inevitable trait of visual media, and it primarily is constructed for the satisfaction of heterosexual white male viewers. The whole idea is deeply rooted in white patriarchal ideologies (Mulvey, 1975). The concept has the potential for broader applications despite the steady criticism and revision by many of her colleagues in feminist and film studies. The ideology of the male gaze is still being used today to analyze the films, video games, advertisements, and other visual media representations of women. While, since the mid-1990s, pragmatic and psychoanalytical approaches to culture and visual media may claim to be on the ascendancy, Mulvey's concept of the gaze has retained its significance precisely because it examines the notion of vision that cannot certainly "be measured, counted, or even seen" (Manlove, 2007, p. 95). Lecturer of Screen and Cultural studies Janice Loreck explains, "classical Hollywood film is constructed in a way that supports or serves the repressed psychic needs of a presumed male spectator; particularly his repressed fear of women and the need to feel empowered over women" (Loreck, 2016, p. 1). Mulvey, on the other hand, believes that white heterosexual white male particularly is the main targeted audience and because of this, their needs are met first. Because the heterosexual white men have the universalist image of the ideal Vitruvian and the ultimate power center (Braidotti, 2018).

Mulvey considers cinema as the reflection of everyday life. She uses psychoanalysis to study cinema to reflect on life through it. This goes beyond what is seen on the screen that is the content but also the form of the cinema itself. So, what happens on the screen can be easily understood as a reflection of certain societal norms. One of the points she makes is how the act of viewing the cinema on the screen that is sitting almost isolated in a huge dark room and peeping into the lives of the people on the screen produces a certain type of ecstasy and satisfaction. She draws this idea called scopophilia from Freudian psychoanalysis which is a desire to look. This desire is augmented when it is the act of looking into somebody's private life. Because the viewer is being streamlined into something that s/he is supposed to be and that elicits excitement. And this leads to a desire to understand and control. Because when someone puts something under their gaze, they make it intelligible to others. The viewer holds the total command over it. So, the cinema satisfies the viewers' desire for scopophilia (Praitis, 2017). Mulvey further borrows the concept of castration anxiety from psychoanalysis to explain the reason behind men's treatment of the female identity in visual culture. According to Freud, castration anxiety is the result of childhood experience. It intensifies during the socialization phase of a child from factors such as the child's relationship with the parents (Taylor, 2016).

The content of the cinema satisfies another desire, and this desire reflects the interest of men. So, what is seen on screen is going to appeal primarily to men within a socio-economic setting in which men hold dominance. On the screen, this can be reduced to two distinct kinds of personalities. There are either women presented on the screen as objects to be looked at by male viewers or there are strong male characters that the men can see and try to become. In psychoanalytic terms, these men on the screen occupy the role of the ego ideal. So, men watch an image of what they want themselves to be like, and then the image is going to be fostered by certain strong characters being presented on the screen that serve as their own ideal who they can try to emulate and become. On the screen, men would often be the ones occupying very active roles. On the other hand, women would often be occupying passive roles as just objects for men on the screen. This can be accessed using Bechdel Test. The Bechdel Test is a test applied to films to see if two women within the film sustain a conversation together for more than a minute, where the conversation does not talk about a man and see how well a visual text follows it.

Although ample studies have been conducted on the representation of female bodies in visual media including films and animations, only a little attention has been given to such portrayals in video games. The article examines the

depiction of female characters in the *Batman: Arkham* videogames series in the light of Mulvey's concept of the male gaze and further reinforces the inference with the result of the Bechdel Test.

III. OF STRONG MEN AND EYE CANDY GIRLS: MISOGYNY IN BATMAN: ARKHAM

A franchise can be considered transmedia if it has more than one visionary involved in it. Bill Finger and Bob Kane were the first two visionaries of the *Batman franchise*. However, since then there have been many visionaries who collaborated with the Batman franchise to turn it into the transmedia universe that it is now. The latest addition to this transmedia narrative world is the *Batman: Arkham* video game series. The most popular are the games *Arkham Asylum* and its sequel *Arkham City* which are launched in 2009 and 2011, respectively. Later, Arkham Origin (2013) was released as an experimental multi-player game, and followed it in 2015 *Arkham Knight* got released from the same production house. The whole series takes place mainly in and around *Arkham Asylum* and *Gotham City* where the billionaire turned vigilante chases his enemies including Joker, Scarecrow, Killer Croc, Red Hood, etc. to safeguard the state. According to a study, the series is a totalizing Batman text and is a modern epic for its plot intricacies and characterization (Arnott, 2016). Thus, *Batman: Arkham* strengthens the literariness of video games.

It is often said that a video game is made three times that is when it is written, produced, and edited. What we see as a video game is the result of all these steps. In other words, all these steps end up characterizing women as feasible for the male gaze. The gaming landscape, while still, a male-dominated locker room utopia is one of the symptoms of a larger social issue outside the gaming. Nick Yee writes, "our offline politics do not change when we enter the virtual worlds. It is also about how things beyond our control end up altering how we think and behave" (2014, p. 45). The proposed theoretical framework contributes to an understanding of the intricate and complex ways in which media shapes and reinforces current gender dynamics in our culture. *Arkham* series in this way deals with a lot of serious topics such as capitalism and its repercussions, the inevitable social hierarchy, the treatment of asylum seekers and criminals, etc. However, its treatment of the female characters as merely imperceptible figures is a less explored area.

In the series, Batman's enemy turned ally Catwoman aka Selina Kyle is one of the major female characters. More than her involvement and contribution to the progression of the game, the Catwoman is remembered for her luscious body and seductive movements. A character's animated physique and exaggerated movements contribute to who they are. And as any other characteristic of a character, the game designers make use of body movements to express certain specifications about them in the game narrative. Movements are a powerful element of video games. In fact, movements are the main feature that takes a game forward. People who play video games often can appreciate the significance of a timely run or dodge in a platformer or a well-executed jump in an action-adventure game. However, these relatively unremarkable gestures can occasionally reveal the most about a character. This includes how they perform everyday activities like sitting down, running, and walking. Movement can be used in ways that defy or reinforce gender preconceptions, just like any other aspect of a character. In Bungie's wildly popular online shooter *Destiny*, players start by creating their own avatars—guardians who fight to preserve the final vestiges of mankind. Players can select from many genders in this character customization tool, just like in other games. *Destiny* treats its female characters in most respects the same as it does its male counterparts. For instance, when you play as a female character, your equipment is not sexualized, yet it nevertheless appears to be just as functional and fashionable as the gear worn by male characters. The only way the male and female characters can be distinguished by gender, though, is through their gestures that include all the body movements (Sarkeesian, 2016).

Though there have been many versions of Catwoman in multiple media, the character still represents the epitome of the perfect female physique. She wears a skintight catsuit with a zipper top that highlights her cleavage and hourglass body shape. Apart from the physique, Catwoman's character is not as complex as Batman's or any of the major male protagonists in the games. The character can be read along with Mulvey's observation that when women are watched from the perspective of the male gaze they are dehumanized and viewed as only objects of desire, beauty, and sex appeal, losing all their agency in humanity. It does not present women as real but as the idealized sexualized version of a woman that is in a typical heterosexual male's head (Mulvey, 1975). Though Catwoman is a skilled martial art fighter, she always ends up using her sex appeal to confront her enemies. While Batman and other male characters use different gadgets to combat the enemies Catwoman is left with no other options but to use her body to seduce and deceive the opponents. In *Batman: Arkham Knight*, the character is further shown as someone with no opinion or decision-making skill. Here, Catwoman ends up joining Scarecrow's criminal group to destroy Batman and ultimately Gotham. The game portrays the character as a puppet while extensively adding frames that focus on her body. Even though Catwoman and Batman work together to rescue the people, the glorification goes to the bravery of the Caped Crusader. Catwoman hardly receives any recognition for her heroic deeds. Moreover, in a scene, Selina is tied to a chair waiting for Batman to rescue her. This scene barely contributes to the whole narration but adds a few more shots where the character's physique is again highlighted.

Joker's sidekick Harley Quinn aka Dr. Harleen Frances Quinzel is another major female character appearing in the video games. Later the character performed in the 2016 spin-off *Suicide Squad* in which she got major screen time along with other leading characters. In both the film and video games she is portrayed to be sexy to the male gaze. From the outset, Quinzel was assigned to treat Joker. However, during the treatment, she becomes obsessively fixated on Joker and soon starts to identify herself as his love interest. She then helps Joker to escape the prison and plots against

Batman. Here, Quinzel suffers a personal identity crisis and sticks with Joker's decisions, and obeys his commands. However, this reinforces Joker's character as destructive and powerful. In the video game industry where patriarchal culture is prevalent, its products tend to be signifiers of male fantasies and obsessions. And this is mostly expressed through the linguistic commands the male characters impose over the silent female images (Mulvey, 1975). In the *Arkham* game, when they first show her, the camera stays at the ground level and shows her legs and high heels before they even show her face. Here, Quinn is the object of collective gazes from both the spectators and also the male characters who are part of the game. She is sexualized, alienated, glitzy, and on display (Mulvey, 1975, p. 12). Most of the shots focus to highlight her physical attributes, and her dialogues are centered around other male characters. In the video games, Quinn is merely seen as an object to appeal to both the male characters as well as the male gamers. Quinn, most of the time empowers Joker and gives the gamers a feeling that Joker is immensely powerful and that she is just a puppet in his hands. Her character makes sure that Joker's masculinity shines through. This gives Joker the needed potential to be an equal rival to Batman. In all four series, Quinn appears as a plaything of Joker. She is addressed with many nicknames such as "sweety" and "honey" by the male characters. Harley Quinn's relation to the Joker is obvious, but most of the time she acts as Joker's property and slave. She is never in a scene by herself, and this brings the idea of the female character's only purpose is to empower the men. In many instances in the game, she serves no purpose other than to be observed. This supports Mulvey's view that women's bodies are all too frequently shown as things created to appeal to men and fulfil conventional notions of femininity (Mulvey, 1975, p. 5). Thus, Harley Quinn and Catwoman's characters are prime examples of what Mulvey explains. In these visual texts, men are depicted to be powerful and dominant, whereas women are shown as vulnerable love interests. Mulvey writes,

> As the narrative progresses, she loses her outer glamorous traits, generalized sexuality, and showgirl overtones as the story unfolds and becomes the primary male protagonist's property. Her sexiness is then restricted to the male star alone. The audience can indirectly possess her by identifying with him and engaging in his power. (1975, p. 12).

In the series, like the character of Catwoman, Harley Quinn is presented with highly exaggerated hip sway while she walks. All of this is designed to draw the player's attention to her extremely sexualized butt through the use of her outfit, the game's visual angles, and other elements. Male heroes on the other hand are allowed to simply walk like normal human beings. The visual angle shifts from medium-long to long shots while showing the Batman character's actions. Even when the players are engaged in combat, motion-captured animations of female characters frequently make them appear as though they are walking down a runway at a fashion show on heels. Most of the cutscenes focus on Quinn's sexualized body parts and mannerisms. In *Arkham Asylum*, she appears wearing a short skirt that highlights her sexualized legs and a tight corset that shows her cleavage. She has heavy make-up on her face that gives a rather funny look. Quinn looks much rougher in Arkham city. However, her clothing remains almost the same. Quinn appears slightly different in *Arkham Knight*. Though she wears the same mini skirt and corset, there are leather straps with metal studs around her body that give a much more sexualized image to the character. This contrasts with Batman and other male characters who appear perfectly dressed and well presented.

Poison Ivy aka Dr. Pamela Isley is another antagonist in the series who turns into a plant-human hybrid after a failed science experiment. Though the character has a strong backstory, Ivy is objectified in the game series with her skill in seducing her enemies. Ivy's introduction scene in the *Arkham Asylum* where she pleads for Batman's help establishes her character as a feeble-minded miserable being. Ivy pleads, "Stop! Stop! Batman Please! You have got to help my babies" (Arkham Asylum, 2009). Ivy in her minimal dressing appears almost naked showing her forest green skin. Her red lipstick, luxuriantly grown curly hair, small waist, and wide hips make her a perfect object of seduction. However, Ivy's power to control others' minds and her seduction power fail in front of Batman. This complements Batman's machismo personality. In *Arkham Knight*, Ivy gets some longer screen time compared to other female characters. However, this is ruined as the character is introduced as a victim. She waits for Batman to come and rescue her while hardly using her power to confront the enemies. Batman takes her from cell to cell until he uses her ability to destroy the poison cloud. All this time she appears almost naked and weak. The character ends up powering up the Caped Crusader.

Oracle aka Barbara Gordon is an outside informer to Batman. She constantly updates Batman with all the necessary information he needs. Oracle physically appears in *Arkham Knight* although she speaks to Batman in all the other games. Being inspired by *The Killing Joke* comic book, *Arkham Knight* adds scenes with the extreme graphic depiction of abuse and sexual assault that Oracle faces. In the gameplay, this scene exists only to trigger the anger and vengeance of the male characters including Batman, Gordon, and Robin. Oracle appears as a weak person who hardly can physically confront the villains.

Tracey Buxton and Candy are the other two female characters who appear in *Arkham Origin*. They both have criminal backgrounds and later allied with criminal leader Penguin. Both the characters are presented as very attractive with their curvaceous bodies. Most of the time, the camera gives low and high-angle shots focusing on the almost naked legs and busts of the characters. Tracy and Candy obey Penguin and take all his orders. This strengthens his image of a powerful thug leader and cultivates a sense of authority over the other criminals. The vagueness in revealing the ultimate fate of the characters also points to the careless portrayal of the characters. Because "women are the bearer of meaning, not the maker of meaning" (Mulvey, 1975, p. 12). In other words, women have no relevance to the scene

other than to be observed. However, the game gives ample screen time and space to highlight the physique of the characters. Loreck states,

> The Male Gaze indicates a sexualized mode of gazing that empowers men and objectifies women by invoking the sexual politics of the gaze. The woman is sexually positioned as the "object" of heterosexual male desire in the Male Gaze. Her own sexual desires, feelings, and thoughts don't matter as much as how she is "framed" by male desire. (2016, p. 2).

These two female characters who are intellectually less demanding serve as eye candy images that attract male gazes. The dialogues between Tracey and Candy are mostly about Penguin and Batman. Tracy's words serve as a general introduction to the Batman character in the game, "I'm tellin' you-he's not some ponce in a fancy suit. He's naughty. An 'es moppin' the floor with our best 'n brightest. Not that that's sayin' too much" (Arkham City, 2011).

Why are these women doing combat roles dressed in high heels? Considering the amount of fighting, racing, and jumping these women must accomplish, choosing to dress them in stiletto and tight pants rather of anything more realistic seems highly sexualized. In fact, one way the male gaze manifests in gameplay is by animating so many female characters to adopt this extremely sexist and fetishizing walk pattern. The male gaze, as proposed by Mulvey claims that women in visual media are too often shown as the passive objects of a male heterosexual gaze (Mulvey, 2009). In all these instances the gamers get pleasure and satisfaction from the exaggerated images of the female characters they see on the screen. This erotic desire or pleasure one gets while viewing *sexual objects* such as an objectified woman on media is excessively used in the game (Popa & Cristian, 2019). According to Mulvey, "a woman signifies castration, inducing voyeuristic or fetishistic mechanisms to circumvent her threat" (1975, p. 15). Freud's concept of *castration anxiety* is the fear of emasculation (Clarke, 2022). This causes men to objectify women and place them secondary in visual media.   The theory suggests that the male characters and the audience will take pleasure in the act of looking at women on screen. Because the men feel powerful and dominant while seeing the women on screen as mere objects of desire. As a result, the female characters are the object of all three gazes: the gaze of the camera, the gaze of the male gamers, and the gaze of the male characters. For this reason, it is possible to argue that the game series obviously sexualizes its female characters. When considering the promotional posters of the games, only Harley Quinn and the Catwoman appear on the covers along with Batman and Joker. All the promos focus on highlighting the female bodies and the characters seem to throw sensual looks at the camera. The images on the game posters either focus on the naked legs of Quinn or the cleavage of the Catwoman.

More men than women produce, code, animate, and develop video games, which often leads to a male-driven point of view. According to a recent study conducted by the International Game Developers Association (IGDA), there are only 30% of women game developers whereas the number of male game developers is 61% (Conocchiari, 2022). Although lately many women are trying their luck in the video game industry, the imbalance in gender diversity still remains. Mulvey writes, "in a world ordered by imbalance, pleasure in looking has been divided between active/male and passive/female. The female figure is designed in accordance with the fantasy that the deciding masculine gaze casts upon it" (Mulvey, 1975, p. 9). The appearance of women in conventional exhibitionist roles is polished for great visual erotic impact so that they can be considered to connote being looked at while they are also being looked at. Sometimes the camera *gazes* as a stand-in for the audience. The gaze is not always overtly sexual, but the woman is still treated as an object to be looked at. Sometimes the gaze focuses on fragmented body parts, which leads to the dehumanization of the person being looked at. The players are presumably assumed to be heterosexual males, placing an inevitable masculine filter to show sexualized body parts through dismembering shots. Besides, the submissive tone and camera angle encourage the players to maneuver the camera to peek up the female characters' skirts and blouses despite their in-game demands not to. However, when male characters are shown to be shirtless or with minimal clothing on, this emphasizes their strength and power rather than branding them as sensual playthings. There is a ton of untapped potential for female characters that are not animated in ways that define them as sex objects but who instead get to just be stealthy or strong, fast or imposing, clumsy or graceful. Male characters can move in ways that accentuate all kinds of attributes and personality traits (Sarkeesian, 2016).

Further, the relationship between the female characters of the games can be analyzed through the Bechdel Test. The Test analyses films and other visual media based on the conversations between two female characters. To pass the test, a film needs to evaluate in three aspects; the film should have more than one named female character, these two characters should talk to each other, and that conversation should be about something other than men. The test is widely used to find out if one visual text is misogynistic or sexist. It received wide acceptance among media people when *Sweden* introduced a Bechdel film rating system in 2013. This test gives an idea of how complex the female friendships and relationships are within a visual text. Thus, it is useful in bringing attention to the inequalities in gender representations in visual media.

Some games pass the traditional Bechdel Test, but many do not, partially because many games are overwhelmingly male-centric, but also because games are fundamentally different than films. However, it is useful in addressing the lack of meaningful women's stories in games thus encouraging the game developers more responsible. *Table 1* shows the results of the Bechdel Test conducted on the four main games of the *Batman: Arkham series*. The test analyzes the female characters and their conversations to validate if they talked about anything other than the male characters in the games.

<div align="center">

TABLE I
BECHDEL TEST RESULTS

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Video Games	Two Female Characters	Female Conversations	About Men
Batman: Arkham Asylum (2009)	✓	✓	×
Batman: Arkham City (2011)	✓	✓	×
Batman: Arkham Origin (2013)	✓	×	×
Batman: Arkham Knight (2015)	✓	✓	×

Most of the female characters in the series are antagonists except Batman's allies like Catwoman and Oracle. Thus, there are enough female characters to conduct the Bechdel Test. However, the test result shows that they exchange minimal dialogues, and all these dialogues are about the major male characters, specifically Batman and Joker. They converse in a way that empowers their male counterparts. Therefore, the women characters are constantly reminded in dialogues that their characters are objects to be desired before one becomes an agent of action.

Works like this called to consider the various cases of the representation of women in our socio-cultural discourse, continually depicting them through a restrictive, limiting, and eventually repressive repertory of depictions. For instance, it was found that in cinemas, the contradiction between the mother and the whore frequently shaped the alternatives for depicting (Manlove, 2007, p. 95). In video games, it can be as easy as having the camera focus on a female character's bottoms, breasts, or both. It can be as simple as how a female character moves around the game environment, the cut scenes that focus on a woman's bottom, the small skirt that she is wearing, or the way she walks. Thus, the idea that men are watching, and the women are being watched is emphasized by the male gaze theory. Or as the art critic Jon Berger expounds in his 1972 book *Ways of Seeing*, "men perform, and women show-up. Men scrutinize the women. And women observe their own images being looked at. This affects not only the majority of relationships between men and women but also how women define themselves" (1972, p. 32).

IV. SUBVERTING THE MALE GAZE: AN APPEAL FOR A COUNTER GAZE

Media often mirror society and vice versa. Now that there is a sharp increase in the number of female game developers. Only a female developer can produce a game from the viewpoint of a woman. Thus, it is vital to make sure that enough women get represented in the video game industry. This not only leads to the proper depiction of female characters but also encourages more women to play video games. As a result, the problem with the male gaze can be addressed. The male gaze is about framing the women on screen as an object of desire. In other words, often the male gaze is more specifically the straight white man's gaze. The male gaze can be far more subtle than just blatantly sexual pans at the woman's body. It also intersects with how much nuance and backstory the female characters are given. The male gaze and commodification of women go beyond their bodies. It is also about dehumanization by using women to facilitate men's stories. Therefore, it is important to promote a different perspective in the gaming industry.

Furthermore, the male gaze often alienates those who belong to the intersectional category. These people face multiple forms of oppression from the dominating white male groups. This includes people of color, queer people, trans people, and the disabled who suffer from being otherization by the dominating male category (Strolovitch, 2012). So, it is important to make sure that everyone irrespective of their gender and class is getting equal representation in the gaming industry. Neither the male gaze nor the female gaze can do justice in bringing out a legitimate portrayal and representation of characters from all classes or genders. Power relationships, according to Foucault, can physically permeate the body deeply without even needing to go through the subject's own representation as a mediator (1980, p. 1973). Thus, as part of the resistance, primarily the women should know that their bodies are being objectified in video games. Secondly, women should try to reject that conditioning of female body representation. The only way one can tackle this issue is by using the difference as a tool to harness the mainstream and assuring the proper representation in the field.

V. CONCLUSION

It is not as simple as adopting a counter-female view that hypersexualizes and objectifies males to eradicate the male gaze (Sarkeesian, 2016). Not simply because it is not the solution, but also because it is not equal opportunity sexual objectification. One strengthens established repressive notion about women that are long-standing and difficult for women in their day-to-day lives while hardly reinforces anything. Nor the two are substitutable.

It is clear from the inception of the video games that the characters such as Catwoman, Harley Quinn, Poison Ivy, and others have been portrayed as objects marketing primarily towards young men. Women in video games very much up to this day are meant to occupy only passive roles. They are meant to accompany men and to be looked at and not heard. This misrepresentation of the female characters as mere eye candy figures may affect the minds and thoughts of the male gamers and leads to the production of a collective understanding that women are secondary. Therefore, proper representation is important in modern times. All video games are played by younger teens, and this makes representation even more vital as these kids are still developing their understanding of the world through these games.

And if these representations are harmful or toxic, they will grow up having toxic mindsets. Mulvey's film theory is once again clear through these works as the point of these characters is to empower the men and to objectify the women for men's pleasure. The result of the Bechdel Test indicates that the male gaze is a prominent aspect of the chosen video games. All four main series failed the test, thus proving that misogyny and sexism are dominant in the game scripts. These sexualized depictions of women are not a new thing, but in any way, they have not improved. The male gaze in video games, therefore, is highly influenced both by society's accepted gender roles as well as the lack of gender representation in the gaming industry. Thus, the only way to subvert the misogynistic culture of the video gaming industry is by confirming diversity and representation.

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L1 Poetry and Moral Stories as a Factor Affecting Acquisition of L2 Oracy Skills in EFL Settings

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Abstract—The current study works on the belief that literature (poetry and moral tales) can be a powerful tool for acquisition of oracy in an EFL setting and studies the impetus given to L2 learning as a factor of exposure to poetry and meaningful stories in L1. It aims to investigate whether students' L1 can play a positive role in reasonable L2 oral output on the premise of using literature in the classroom. The study also compares whether or not the students' scores develop significantly as a result of the intervention. It adopts a quasi-experiment design in which 75 level 1 Saudi EFL students at the Department of English and Translation participate by enrolling in a listening-speaking test in with evaluation is based on an ASL descriptors rubric. The intervention follows a version of Ochi's (2009) practice of Interpreting Training Method (ITM) using Quick-Response Practice and Sight Translation (Ochi also uses Shadowing and Summarization in addition to these). Findings show that using L1 literary genre can help in developing EFL students' oracy skills. Furthermore, the study reports that students gain in all the four elements as 2.7 points in comprehension and 3.8 in coherence, and 1.8 points in pronunciation and 1.4 in grammar/ vocabulary on a scale of 1-10, however, in comprehension and coherence the enhancement is significant, p =0.000. It recommends EFL teachers to integrate the use of L1 literature in EFL classroom as inputs in facilitating L2 output.

Index Terms—L1 input, L2 Oracy skills, ITM, quick-response

I. INTRODUCTION

Poetry, tales, and fables have always been a part of the L1 user's repertoire and one that takes the learners to another amazing and fascinating world of imagination. The moral storytelling class and the genre of poems are activities greatly enjoyed by all age groups. The very significant idea behind their inclusion in the language curriculum is to sensitize the young minds to a wide range of human emotions that are believed to greatly contribute to building their social resilience, emotional stability, empathy towards fellow creatures, and literacy (Khatib & Askari, 2012). Quite certainly, the learning objective at this stage is not language acquisition (though it happens as an automatic process) but getting the learners acquainted with an entire spectrum of what may be called 'noble' abilities of the human race. They enrich their very existence, inspiring them to unearth 'selves' that help them as adults and enable them to co-exist fruitfully and symbiotically with their fellow human beings.

By extension, 'higher' training in these literature genres shows the universality of human emotions, sufferings, aspirations, and hopes. The current study is anchored on the Reader-Response-Theory in literature learning, which suggests that the reader constructs work and re-enacts the author's creative role. To reiterate, literature works provide clues or verbal symbols in a linguistic system, widely accepted by everyone who shares the language, but everyone reads their own life experiences and situations into them. The significance of words depends on the reader, even if they have a typical relationship. In every reading, there is an interaction between the reader and the text. The process of reading is an experience in which the reader tries to comprehend the literary work, which surpasses its full potential since it provides emotional and intellectual reactions that are not anticipated from the document but cannot be affirmed just by the reader as a part of the text. The idea is that the text forms the basis of a unifying experience. The reinterpretation of the literary text may transform it into a guiding principle to respond to actual experiences and personal memories.

The impulses delivered to the reader vary according to poetry or texts; nevertheless, the readers differ considerably even with the same materials. Literature, in general, imparts a supporting environment to the English learner that results in a stronger understanding of the language (Hişmanoğlu, 2005). Additionally, Khoiri and Retnaningdyah (2011) stated that EFL learners enhance their language proficiency when they supplement their language resources with literary texts. Short stories, fables, and drama play an equally important role in helping learners place the cultural and social aspects of different historical and social settings and interpret their significance. Collie and Slater (1987) affirmed that students shift from focusing on automated aspects of literature to relying more on features closer to their interests and cultures. Similarly, Zhen (2012) supported the observation by saying that the instructors can use literature as a tool that enlightens learners about the culture and civilization of a country so that they may learn to appreciate the differences between them. Khoiri and Retnaningdyah (2011) added that the literary texts support a learning environment where acquiring cultural and linguistic competencies are beneficial for the EFL learners.

Anyachebelu et al. (2011) stated that literature engages and involves EFL learners in the process of reading, which in turn boosts their reading and writing skills, augmenting their linguistic competencies. It is the process of understanding the factors involved in creative writing such as different settings, characters and plots that assist the EFL learners in developing problem-solving skills (Hişmanoğlu, 2005).

Van (2009) viewed literature as essential for students' exposure to texts with annotative language and compelling characters. Although integrating literature into the EFL teaching curriculum has multidimensional benefits (Alderson, 2000), there still seems to be a lot of ambiguity and differences among foreign language instructors on the ways to assimilate literature into EFL classroom instruction (Lima, 2005). No previous study investigates the role of poetry and moral stories in developing Saudi EFL learners' oral proficiency.

II. LITERATURE REVIEW

Educators have been using literature as a model in the past for teaching various features of the English language to EFL learners, and over the years EFL students have shown an appreciation for literary texts by understanding the writer's intentions behind a piece and articulating the language used in those texts (Khoiri & Retnaningdyah, 2011). Moreover, learners benefit by browsing through various literary texts in order to gain a better understanding of the human condition (Hişmanoğlu, 2005). According to Khoiri and Retnaningdyah (2011), using literature as a teaching medium not only provides pleasure and appreciation for aesthetic values but creates an environment where learners experience these life-size lessons individually or in groups of individuals. This is corroborated by Khatib and Askari (2012), who added that the main purpose of literature is involving the readers in living the experiences they read about in the texts.

Brindley (1980) found that the biggest obstacle in using poetry as a medium is its connotative and metaphorical language which makes it less favourable to classroom instruction. Zelenkova (2004) added that the cultural and rhetorical ambiguity surrounding the use of poetry for teaching EFL learners could be problematic for the EFL instructors. Lack of proper guidance in how to use poetry as the instructional medium also leads to the reluctance of its application (Štulajterová, 2010). EFL teachers need to use poetry not only to facilitate learning but also to help learners express themselves using all the poetic forms available to them (Brindley 1980). Instructors can use poetry, which is considered an individual form of expression, and treat it as a synergetic and concerted effort at bringing the learners together to generate their ideas together, read, and listen to the poems in pairs or groups and become connected with the shared human experience (Moore, 2002). Hedge (2000) added that authentic poems enhance the receptive skills of the readers whereas reproducing a given poem develops the critical writing skills which may not be easy to teach otherwise (Alber-Morgan et al., 2007). Poems can also weave in universal themes such as love, happiness and grief which can create an environment of healthy discussion and interaction among the language learners (Maley & Duff, 1989). According to Riverol (1991), the appropriate choice of literary text to teach language, either through poem or short story, depends on the students' interests, knowledge and maturity level.

Researchers (e.g., Carroli, 2008; Cook, 1994; Hanauer, 2001; Shanahan, 1997), advocated the need to follow a content-based curriculum which has literary components (Liddicoat, 2000; Kramsch, 2013). Literature based curriculum enhances knowledge of words, phrases and expressions (Frantzen, 2002); knowledge of grammar (Tayebipour, 2009), and awareness of language used (Carroli, 2008). Also, a curriculum that promotes the reading of culturally supported literature is essential to the EFL instruction (Swaffar, 1999). Latest studies recommend that language teachers design a curriculum with a focus on language, literature and culture in the same expanse (Foreign Languages and Higher Education, 2007). Recent studies support the fact that literary texts are crucial to the EFL teaching programs, but they also allow for the fact that the learning process could be an onerous task for the instructor as well as the learner (Lima, 2010; Rice, 1991; Van, 2009).

Despite the wide consensus among the educators on the need to incorporate literature into their school curriculum, it has yet to be accepted as an established mode of instruction (Lima, 2010). Educators who do incorporate literature in their teaching plans face key hurdles in the form of lack of adequate preparedness, insufficient skills and knowledge in the field of literature, and a dearth of teaching material in the related fields (Edmonson, 1997; Lima, 2010; Khatib & Nourzadeh, 2011). Apart from that, the issues pertaining to the selection of text and syllabus for the literature curriculum in the EFL classrooms continue to influence learning of English as a global language (Carter, 2007).

In drawing a distinction between studying literature and using it as a method to study foreign language, Maley (1987, cited in Carter & Walker, 1989) asserted that literature is language that can be used for learning purposes. In this regard, literature could work as the essential tool that develops the reading ability and provides the experience that other interpretive texts cannot (Kramsch, 1993; Hess, 1999). Ample research is underway, identifying the impact of using literature in EFL teaching curriculum and syllabi, thus redefining the role of culture and literature for the learners of foreign language and establishing their connection to the literature of target language (Hanauer, 2001; Kramsch, 2013; Liddicoat & Crozet, 2000).

Another research argument advocates for the essential integration of literary texts as part of language teaching exercise (Bagherkazemi & Alemi, 2010; Carroli, 2008). While the teacher facilitates the learning process, it is the student who is in control of their learning through literature in order to develop their reading, writing, speaking and listening skills (Belcher, 2000; Nasr, 2001). As it is pointed out, students' literary readings help kindle their

imaginations, enhance their core skills and develop their emotional intelligence (Lazar, 1993); the implementation of literary texts supports EFL instruction (Collie & Slater, 1987).

In instances where it is impossible to stay or visit the place where the target language is spoken, literature is arguably the best platform to familiarize oneself with the traditions and culture of the place. Literary texts help the EFL learners acknowledge and appreciate the cultural and ideological differences between their own and those of the target language (Carter, 1991). According to Van (2009) and Tayebipour (2009), literature is responsible for facilitating cross-cultural consciousness. Tayebipour (2009) noted that all forms of literary texts including novels, plays, short stories and moral fables share the universal demands and ease the communication contexts in the target language. Although the literary texts portray situations and settings that are largely fictitious, the descriptions of the settings and backdrops draw the readers into the other world. At the same time, the social, political and cultural circumstances taking place at a particular time in the society bring an added awareness in EFL.

Apart from the educational and instructional advantages of studying literature in an EFL setting, Ghosn (2002) asserted that learners develop emotional intelligence when reading literary texts. So also, Khatib et al. (2011) agreed with the assertion that literature nurtures sensitivity among the EFL learners, thus leading to emotional empathy and the capability to regulate learners' emotions (Averil, 2001).

While researchers (e.g., Gajdusek, 1988; Ghosn, 2002; Van, 2009) viewed literature as essential to improving critical thinking abilities in EFL learners, Ghosn (2002) added that literature guides students to observe, question, expound and cogitate on their own lives in context. All of this introspection and reflection might bring attitudinal changes among the EFL learners in how they view the world. In the face of all the advantages literature brings to the EFL classrooms, there are also multiple challenges in the instruction phase such as selecting texts and passages that are culturally appropriate (Lima, 2005; McKay, 2001; Savvidou, 2004).

At times, literature can also disrupt the learning process by providing examples that might be riveting for the native speakers but misleading and confusing for the EFL learners (Widdowson, 1982). According to McKay (2001), some cultural references in the literature might be frustrating for the inexperienced learner. Duff and Maley (1990) added that some objectionable cultural references might restrict their use for learning purposes (Collie & Slater, 1987). Tomlinson (2001) advocated for humanizing English textbooks by adding L1 concepts, Lima (2005) concurred that selecting the right kind of literary text for EFL learners can be a monumental task for language instructors as several factors such as age, gender and fluency level influence these decisions (Khatib et al., 2011). Duff and Maley (1990) also stated that the length of the texts, whether long or short, can cause hurdles without the right contextual support.

Many scholars consider the limiting nature of literature reading in meeting the demands of the EFL curriculum for higher education but they still affirm the importance of literature in motivating EFL readers in expounding a wide variety of texts for their reading purposes (Maley, 1989). With an understanding of the best approaches to use literature, EFL teachers can effectively integrate literature in classroom EFL instruction (Shang, 2006). Recent decades have seen literature in EFL classrooms shift from investigating at a syntactic level to promoting cross-cultural consciousness among the EFL learners and helping them view situations from a different perspective (Oster, 1989). This shift has led to researchers supporting the integration and incorporation of literary texts into EFL instruction (Dhanapal, 2010). Timucin (2001) used the traditional approach for teaching literature to Turkish undergraduate EFL learners and finds that the students resorted to memorizing texts and became dependent on books and teachers for help. On the other hand, when he used the integrative approach, he was able to bring in a lot of motivation and engagement to the learning process.

In order to incorporate literature into EFL teaching, students need to be exposed to authentic texts and not only a partial context offering a point of reference (McRae, 1991). Teacher's experience in interacting with EFL learners can be valuable in highlighting the usefulness of integrating literature in the teaching curriculum (Paran, 2008). In order to see whether the learning experience was not a set of different experiences but a wholesome experiment with the use of literature for the classroom instruction, Lattimer (2003) built her case over different models of teaching. She supported this with a set of six prototypes from different genres of literature. In these models of research, Cranston (2003) shared testimonials of several lessons where she used poetry in the classroom for EFL learners while Rosenkjar (2006) showed how an aesthetic analysis of the poem worked with her learners. Hess (2006) shared how short stories can be integrated to teach all four skills of reading, writing, speaking and listening while Völz (2001) narrated how she used the same short fiction over a number of years to see how the pattern changes. It is clear that all the activities contributed to the experiment with literature successfully. The combination of efforts such as student involvement, level of eagerness for the content, and the degree of pleasure they find in the learning task makes for the successful acquisition of literature-based language class (Crook & Schmidt, 1991).

Statement of the problem

Since the establishment of the communicative approach to language teaching-learning and the criticism of the grammar translation approach, use of mother tongue or L1 in second or foreign language classrooms has seen a southward trend. At the same time, the researcher's experience has shown that it is Utopian to expect a total exclusion of the mother tongue or L1 in an L2 classroom as class dynamics, including the motivation quotient and learning pressures make it imperative for the former to be employed, though the question of 'how' and 'how much' is open to debate and research. Moreover, L2 classrooms in Saudi Arabia do rely on the MT in English instruction: The problem

lies in the unformatted and uninformed manner of its inclusion. Further, the language education policy does not lay down any guidelines for English education and only broadly states its aim as the preparation of the Saudi learners to take their place in the global arena. Taking from this, teachers are wary of acknowledging the use of L1 stating that the communicative approach to language teaching does not make room for it. The researcher, however, feels certain that using the L1 in a systematic manner is likely to have positive impact on learners' motivation to learn in addition to enabling them to express in L2 as their cognitive abilities will be better utilized in an environment that nurtures their thoughts and feelings in L1 and gives them the tools of expression in L2.

Research objective
Deriving from the review of literature and the statement of the problem above, the study has a lone objective:

Evaluate if the inclusion of literary content in the MT enhances the oracy skills of the undergraduate learners in English (L2).

Research questions
1. Can L1 literary content in the form of poems and moral stories enhance learners' oracy skills in English?
2. In which of the four ASL descriptors do students score higher?
3. Is the change in learners' output after exposure to the intervention statistically significant?

III. METHODS

This is a quasi-experimental study conducted in the first semester of the academic year 2021-22. The study duration was six weeks totalling to 18 hours of class time fully devoted to the intervention. The study compares students' scores in the pre and post-tests (N= 75) for the academic year, 1443 AH, 2022 at a Saudi university. Students' performance on listening-speaking tests in a one-group pre-post-test design (conducted simultaneously for all participants in a Language Lab) was assessed. The intervention follows a version of Ochi's (2009) practice of Interpreting Training Method (ITM) using Quick-Response Practice and Sight Translation (Ochi also uses Shadowing and Summarization in addition to these).

A. Participants

The study comprises a convenience sample of 75 level 1 learners of EFL at the department of English language and translation, at a university in Saudi Arabia. The global language abilities of these learners are ranked at Intermediary with the GPA scores of the group skewed towards lower-intermediary. The sample is mostly homogenous; gender is not a considered variable in this study. The study recruited the intake class as sample. All participants are aged between 20-22 years with the group median age being 21.7 years. They share an equal number and nature of EFL education background and have had mostly urban exposure in their previous student years. The researcher got permission from the approval committee to conduct this research.

B. Intervention

The study takes from Ochi's (2009) ITM model, a method that was first applied with native Japanese learners of English. The model was tested over two years by Ochi in 2005 to improve learners' global language skills in English in senior high school. The method is composed of four components: Quick response practice, shadowing, summarization, and sight translation. The current study, however, only uses two of these components viz., *quick response practice and sight translation*. The reason for using only two of these was the shorter duration of the experiment as compared to Ochi's and the limited language ability of the participants. The researcher also appended English versions of these Arabic materials for participants to evaluate their performance in the Sight Translation activity. The activities were impromptu for the most part with the researcher pausing the text reading and discussion randomly and launching the class into two-minute quiz activities with part of the credits going into their university cumulative scores.

Four Arabic moral stories and two poems were chosen for the activities and the participants were familiarized with the methodology at the beginning of the experiment. The aim behind this was motivated by Widdowson (1982) who said that different opinions and ideas created by reading literary texts prompt students to stay motivated and engaged with other EFL students and teachers in the classroom. This is also reiterated by Brumfit (1986) who opined that the literature-led classrooms find the learners in an active role, interacting with others and trying to make sense out of the text and its language in a meaningful way. Carter (1991) voiced a similar view by pointing out that literature not only empowers the learner into a state of autonomy but also helps them evolve as an independent being and engage in relationships with others. In the current study's approach of using native language literature, it is ensured that the views of these linguists are fulfilled since literary pieces in the mother tongue had the learners more engaged, motivated, and autonomous. Finally, the pieces chosen were such that were part of the popular folklore, but the researcher ensured that he led the participants to explore their content more deeply as befitted their age and stage in learning.

In the class time, the researcher timed the content in such a way that the short stories were amply discussed in the class in English with built-in quizzes to create opportunities for *quick-response practice*. Similarly, sight translation was encouraged wherever the content needed cultural awareness for translation to be coherent and meaningful. Every time a participant volunteered a response, the researcher noted it on a balance sheet whose cumulative score was later

converted into grace marks that went into the participants' internal assessment for the semester.   This positive reinforcement was found to be a big hit with the participants.

IV. DATA ANALYSIS AND RESULTS

Instrument 1: Pre and Post Tests

The researcher used SPSS to compute the descriptive data and found significant difference between the pre and post-tests, computing the p values in a paired samples t-test for each of the four descriptors to determine the significance of the gains in each case. Lower values would indicate that H_0 (the intervention is not helpful in improving learners' performance in the descriptors) is fit to be discarded. Comparison of p values obtained from the t-test show that gains are most significant in two of the four descriptors.

EFL learners in Saudi universities are required to take at least two Assessments in Listening and Speaking (ASL) tests. *Open Forum 1* course book is used for this purpose. The duration of these is forty minutes each and the content on which they are tested is a pre-recorded spoken description of a place or a person with questions meant to be answered orally at the end of the test. The responses are recorded electronically and assessed for oracy skills on a scale of 1-10. The pre-test comprised a description of a winter evening in New York City in authentic language, which means that the selection of language and syntax was not graded to suit the level of the participants. The questions at the end were based on general comprehension, appreciation, analysis, inference, and extrapolation. The post-test followed an identical pattern but with a different passage this time: A literary passage from Jerome's classic, *Three Men in a Boat*. But for the passages, the pre and post-tests were similar in terms of level of difficulty of language and variety and types of questions asked. The assessment rubric descriptors for the ASL are summarized in Table 1 below.

TABLE 1
ASL RUBRIC FOR LEVEL 02-10

Marks allotted	10	08	06	04	02 and below
Comprehension	Can answer appropriately	Can answer but needs occasional teacher's prompts	Needs frequent prompting	Passive in answering	Very limited output
Pronunciation	Fully comprehensible with correct intonation	Articulate but with very few phonological errors	Mostly articulate with occasional errors	Frequently unintelligible with major communication errors	Very poor communication due to many errors and poor pronunciation
Coherence	Fluent with minimal hesitation and repetition	Speaks with a little repetition	Willing to speak but with noticeable hesitation and occasional loss of coherence	Poor coherence in complex formations, often hesitates, poor logicity	Frequent self-correction and hesitation, several breakdowns of logical speech
Grammar and Vocabulary	Uses complex syntax with variety of words and constructions	Can form complex syntax and vocabulary is adequate	Has limited flexibility and appropriacy of grammar and vocabulary	Rarely uses complex syntax, limited vocabulary, poor expression of ideas	Scarce flexibility, poor vocabulary, expression is very basic

Given the exhaustive nature of the rubric, the researcher spent almost three weeks to score the test data obtained. Both the tests were scored in one go after the completion of the experiment to ensure maximum neutrality of the researcher during the conduct of the intervention. It may be noted that in the usual course, one EFL teacher assesses a group of 25 learners in the ASL whereas the researcher single-handedly completed the assessments for all of the 75 participants.

Table 2 below shows the comparison of the actual group means for the assessment descriptors obtained in the pre and post-tests, along with group gains. In the pre-test the students scored an average score (4.625) in all the four elements. Their scores in the post-test showed hike in the average score (7.05) with a gain of (2.425). According to Table 2, students showed enhancement in comprehension as the gain score was 2.7 and coherence where the gain score was 3.8. Such gain in comprehension and coherence is significant because the p value was 0.000, which is considered statistically significant. Despite the gain achieved by the students in pronunciation (1.8) and in grammar and vocabulary (1.4), such gain is not significant because the P values scored 1.79 and 1.63 respectively.

TABLE 2
MEAN AND GAIN VALUES AND T-TEST IN PRE AND POST TESTS

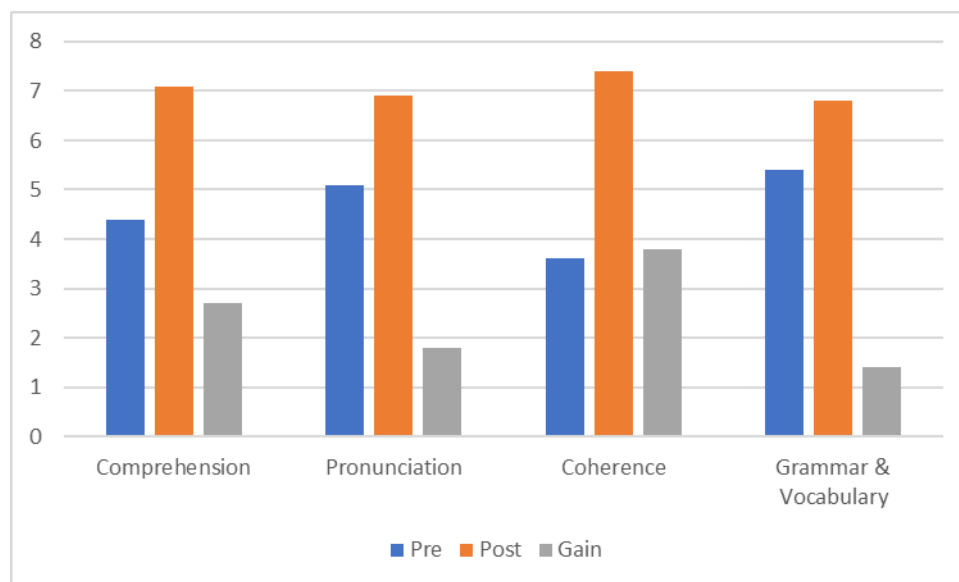|	Comprehension	Pronunciation	Coherence	Grammar & Vocabulary	Average
Pre-test	4.4	5.1	3.6	5.4	4.625
Post-test	7.1	6.9	7.4	6.8	7.05
Gain	2.7	1.8	3.8	1.4	2.425
p values	0.000	1.79	0.000	1.63	

The above data depicted graphically in Figure 1:

Figure 1. Pre-post Tests and Gains Scores

V. DISCUSSION

The study asked whether the use of L1 literary fiction develops EFL students' speaking and listening comprehension. Three questions led this study. They will be answered one by one.

The first query was, "Can L1 literary content in the form of poems and moral stories enhance learners' oracy skills in English?" As stated earlier, the only intervention for the group was the inclusion of L1 moral tales and poems, which were such as are part of any young person's repertoire in the country. In the pre-test of listening and speaking the students scored 4.625 in the four assessed elements, comprehension, pronunciation coherence, and grammar. These were again assessed after being exposed to the intervention reflecting 7.05 in the post-test. The gain achieved between the pre and post-tests was 2.425. Judging by the statistical data, it can be said that L1 literary content in the form of poems and moral stories can enhance learners' oracy skills in English. This finding urged EFL teachers to try the use of literary genre while teaching English to EFL students. This finding is confirmed by the beliefs of many scholars and researchers in the importance of integrating literature in the EFL classroom (Liddicoat, 2000; Kramsch, 2013). Likely, Foreign Languages and Higher Education (2007) called EFL teachers to include in their curriculum both language, literature and culture in the same expanse.

The second research question was, "In which of the four ASL descriptors do students score higher?"

According to the students' average scores in the post test and the gain achieved, it can be said that students achieved the highest scores in both coherence and comprehension. On the contrary, they gained lower in pronunciation and grammar and vocabulary. These findings show us that due to the long exposure to L1 prose and stories, which are based on narration, students' ability in comprehending the events and their ability to compose natural and logical utterances were developed. This finding is in line with (Alkhodimi & Al Ahdal, 2019; Carroli, 2008; Frantzen, 2002; Tayebipour, 2009). Frantzen (2002) stated that literature-based syllable develops students' knowledge in vocabulary. Similarly, Tayebipour (2009) stated that indulging in literature in EFL classroom enhanced students' grammar. Moreover, Carroli (2008) reported that using literature develops students' awareness and language use. Hauner (2001) found that poetry reading was beneficial when used in EFL classrooms comprising advanced students. It not only facilitates students' grammar, but it can open doors for attaining cultural knowledge as well.

Finally, the third research question was, "Is the change in learners' output after an intervention statistically significant?" Statistical analysis above showed that the success of the intervention with significant gains achieved in two of the four oracy descriptors, i.e., comprehension and coherence for both of which the p values were significant, $p < 0.05$ justifying the use of the ITM method in the L2 classroom as contributory to oral language enhancement. Further, these descriptors are the foundations of not only oracy but also, writing skills in a foreign language. Not only at the level of scores, learners volunteered on the last day of the intervention to share their views about the new L1 in L2 class approach. This finding is supported by the many claims of previous research. Völz (2001) narrated that all the activities connected with using literature in the EFL classroom contributed to the experiment with literature successfully. Similarly, Crook and Schmidt (1991) asserted that the acquisition of literature-based language can be motivated by the combination of student involvement, level of eagerness for the content, and the degree of pleasure.

About the importance of integrating literature in EFL classroom for developing students' oral competency, Akyel (1995) affirmed that when a poetry component was added to the teacher training course, it was found that poetry-centered activities added a new dimension to teaching and created a positive vantage point for the instructors involved. Nasr (2001) reported that using literature was useful in teaching all four skills, regardless of the age and maturity level of the EFL learners. However, Ur (1992) reported that this indicated that more research is needed to ascertain whether the selected poetry was influential in their understanding of the thoughts implicit in the text

VI. CONCLUSIONS

The questions of 'how' and 'how much' of L1 in the L2 classrooms have long haunted foreign language teachers. The plus point is, however, that general agreement prevails on the constructive role of literature in language acquisition. The current study set out to examine the efficacy of Ochi's Interpreting Training Method (ITM) which brings L1 literature into the L2 classroom as an effective learning tool. The literary items used were short stories and poems in the mother tongue to enhance learners' oracy skills. Such inclusions have been supported by earlier literature. The results obtained from the ITM intervention in this study and the evidence of previous studies thus, supports the approach that takes a midway between Grammar translation on the one hand and Communicative language teaching on the other. However, the choice of materials and classroom methods need to be tailor made to suit learner needs.

VII. RECOMMENDATIONS

Despite much research conducted on the role and importance of literature in language learning, linguists such as Edmonson (1997) question the conceptual usefulness of promoting foreign language literature for classroom teaching. There is scope for more empirical evidence and class-based research to back the findings on using literature for EFL classroom teaching, there is a wide consensus on conducting further empirical research from both the supporters (Shanahan, 1997; Hanauer, 2001) and the opponents (Edmonson, 1997) of the use of literature in EFL instruction that will support the existing studies and promote the use of literature in EFL classrooms. Based on this discourse, the present study recommends a formatted inclusion of L1 literary texts in the EFL classrooms. This would also bring in the offing orienting the prevalent pedagogies and classroom philosophies and gearing them towards a more judicious use of the L1 in the EFL environment.

VIII. LIMITATIONS AND FUTURE RESEARCH

The study worked with a reasonable number of 75 participants with gender not being a considered variable. However, it may be more pertinent for future research to take into account factors in addition to gender, such as, data across urban and rural universities in the country, existing proficiency of the participants, intrinsic factors such as motivation to learn, learning strategy preferences etc.

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Analyzing Toni Morrison's *The Bluest Eye* in Terms of Bakhtin's Notion of "Heteroglossia"

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Abstract—**This study aims at investigating the nature of Bakhtin's concept of heteroglossia, in Toni Morrison's novel, *The Bluest Eye,* and how heteroglossia is achieved in Pecola Breedlove's interaction with others in terms of beauty and personal aspiration in the novel. Pecola is the protagonist of the novel, *The Bluest Eye*. The study's main argument is whether heteroglossia has a significant role in revealing the hidden and implied intentions and meaning in Toni Morrison's *The Bluest Eye* in terms of beauty and personal aspiration. In order to prove the main argument of this paper, the researcher discusses Bakhtin's notion of heteroglossia and attempts to apply it to Toni Morrison's *The Bluest Eye*. The study illustrates Bakhtin's celebration of the novel as a genre defined by its dimensions to include verified and multiple meanings best expressed in Toni Morrison's novel *The Bluest Eye* due to the novel's Chapterization, the narrators' voice, and Pecola's recognition of beauty standards. The paper also shows how Toni Morrison's *The Bluest Eye* is being categorized as a dialogic novel according to its heteroclite structure, and the narrator's voice.**

Index Terms—**Bakhtin, Heteroglossia, *The Bluest Eye*, Toni Morrison, polyphony**

I. INTRODUCTION

The aim of this study is to investigate how Heteroglossia can emerge in the interactions between the characters of different races in Toni Morrison's *The Bluest Eye*. This study attempts to explore the role of Heteroglossia in Pecola Breedlove's interaction with others in terms of beauty and personal aspiration in the novel.

The term Heteroglossia concerns about the coexistence of distinct varieties within one language. Originally, the term is taken from the Greek language, ετερογλώσσια: *hetero (*ετέρο *means* 'different' and *glossa* means tongue or language). Heteroglossia literally means, 'varied-speechedness'. It was firstly introduced in 1934 by the Russian well-known literary theorist Mikhail Bakhtin in his paper [Slovo v romane] that was published in 1973. The essay was edited by Michael Holquist; translated into English in 1981 by Caryl Emerson and Michael Holquist under the book title *Discourse in the Novel*. The Dialogic Imagination*: Four Essays by M.M. Bakhtin* (Holquist & Emerson, Trans., 1981).

Mikhail Mikhailovich Bakhtin (1895-1975) was a Russian literary theorist and philosopher of language whose wide-ranging ideas significantly influenced western thinking in cultural history, linguistics, literary theory, and aesthetics. After graduating from the University of St. Petersburg (now St. Petersburg State University) in 1918, Bakhtin taught high school in western Russia before moving to Vitebsk (now Vitebsk, Belarus), a cultural center of the region, where he and other intellectuals organized lectures, debates, and concerts. There, Bakhtin began to write and develop his critical theories (Britannica, T. Editors of Encyclopedia, 2022, March 3. Mikhail Bakhtin. Encyclopedia Britannica. https://www.britannica.com/biography/Mikhail-Bakhtin).

Having a remarkable impact by introducing several theories on various levels, Bakhtin was considered an influential 20th-century critic, whose works inspired scholars in many disciplines including linguistics, Political and Social Theory, Philosophy, Sociology, Anthropology, and even Psychology.

The fact that he was born in Orel, Russia, made it possible for Bakhtin to join the Russian Formalists; a school of literary criticism that emphasized the functional role of literary devices. Although Western academic circles have become familiar with the intellectual work of Mikhail Bakhtin only a decade after his death in 1975, his great influence and achievements are still remarkable and considerable even in our present times (Britannica, T. Editors of Encyclopedia, 2022, March 3. Mikhail Bakhtin. Encyclopedia Britannica. https://www.britannica.com/biography/Mikhail-Bakhtin).

According to Rivkin and Ryan, Heteroglossia is the base and the main factor dominating the function of meaning in any utterance. It is an effort to conceptualize the reality of living discourse. Many linguistics believe that heteroglossia plays a great role in systematizing language, regardless of the fact of the reality of things (Rivkin & Ryan, 2004).

Heteroglossia is an attractive and thoughtful literary concept to get to the main heart of the novel. The Russian linguist Mikhail Bakhtin explains the concept of Heteroglossia in his book *Discourse in the Novel*. Bakhtin identifies heteroglossia as "another's speech in another's language, serving to express authorial intentions but in a refracted way" (Bakhtin, 1981. p. 324).

The notion of Heteroglossia created critical arguments in many literary works. According to Bakhtin, Language is not a neutral medium that directly goes and matters one's property of the speaker's objectives; it is generalized and over-generalized with the objectives of others. Requisitioning it, forcing it to adopt one's objectives and accents, is a hard and complicated method (Bakhtin, 1994).

According to Bakhtin (1994), Heteroglossia benefits two speakers at the same time and achieves two different purposes: the direct intention of the character who is speaking and the refracted intention of the author.

The main argument of this study is to prove the crucial role of heteroglossia in revealing the stated and implied intentions and meaning in Toni Morrison's *The Bluest Eye* in terms of beauty and personal aspiration.

II. QUESTION OF THE STUDY

Q1. How Heteroglossia is illustrated in Toni Morrison's *The Bluest Eye*?

Q2. How Heteroglossia is used in Pecola Breedlove's interaction with others in terms of beauty and personal aspiration in Toni Morrison's *The Bluest Eye*?

III. SIGNIFICANCE OF THE STUDY

Unlike previous studies that studied the diversity of literary concepts and opinions in Toni Morrison's novels in general and *The Bluest Eye* in particular, this study is limited to analyzing the heteroglossia in Pecola Breedlove's interaction with others in terms of beauty and personal aspiration and how heteroglossia can develop in the interactions between characters of different races in Toni Morrison's *The Bluest Eye*. Simply, earlier studies investigated the basic ethics: Bakhtin and dialogic identity construction in four Morrison novels (De Voss & Kangira, 2019).

Mankhia and Alhusseini tried their best to simplify stylistically how polyphony is contextualized in Morrison's *The Bluest Eye*. Jiang (2007) discussed Toni Morrison's Body Beauty in The Bluest Eye. Smith (2000) examined Irony, metaphor, and whiteness in The Bluest Eye (Mankhia & Alhusseini, 2020).

IV. LITERATURE REVIEW

Mankhia and Alhusseini (2020) investigated stylistically some of the linguistic characters and values of Morrison's *The Bluest Eyes*. The central purpose is to consider stylistically contributing a voice to the restrained and controlled reality of depression for both black men and women. Moreover, to explain stylistically how polyphony is contextualized in Morrison's *The Bluest Eye*.

According to Mankhia and Alhusseini, the novel's main focus is that black people are useless and worthless because they lack beauty standards. Pecola Breedlove, the protagonist of the f novel falsely believes that if she has blue eyes, her life will be better and less complicated. Pecola Breedlove thinks that only the bluest eyes will make her desirable and adorable. She is quite sure that these blue eyes will enable her to be respected and dignified by her family, relatives, friends, and society (Mankhia & Alhusseini, 2020).

De Voss and Kangira studied Bakhtin and dialogic identity construction in four Morrison novels. The value of this article is marked by its studying of Morrison's fiction as an alternative to inequality by testing the self's "self-interest". The main goal of this research is to articulate Morrison's depiction of self's identity creation as an inevitable dialogism that functions as the basic means for a theory that explains the notion of humaneness, arguing that the other is not distinct from, but rather central to the self (De Voss & Kangira, 2019).

According to Rachel, Bakhtin's dialogism arises as a philosophical idea about the nature of meaning rather than as a linguistic concept. Dialogism focuses on the two-sided aspect of meanings, but not in any sense naturally about two people. Dialogism could be perceived differently as a relationship between utterances; the dual or multivoicedness of a single utterance; or a relationship between different intentions, values or ideologies (Rachel, 2008).

Oudija argues that the novel is not restricted by the authority of one language, which is precisely and simply translated into the novelist, but multilingualism is based on the multiplicity of narrative characters and the different points of view everywhere. The levels of linguistic pluralism, in the sense Bakhtinian, are not effective and procedural in the language of the novel, unless they are uttered and spoken in a conversational way and style, i.e. by conveying the voices of others and reproducing the prevailed languages of society. What is active in the style of the novel is when the novel reveals the words of narrative characters, or is interspersed with expressive species, it enables the novelist to complete the narration of the sound, which achieves the narrative of the monologue narration voice and tone (Oudija, 2019).

Zbinden mentions that Bakhtin discusses the different ways in which other 'dialects' have been suppressed. He keeps on believing that centripetal and centrifugal forces are at work within a single natural language. He assumes that the case within one natural language is comparable to and can be characterized by the clash between the various dialects or languages in a polylingual society. Thus a single natural language is not only stratified into dialects proper but also into social-ideological languages. This heterogeneity of one natural language is called heteroglossia. Heteroglossia thus stands both for the common social nature of language as a shared code and for the individual appropriation of language

in use. The notion of speech genres further progresses the concept of heteroglossia and adopts the notion of stability y in the language (Zbinden, 2006).

Omari and Jum'ah employ Bakhtin's concept of "Heteroglossia" in Margaret Atwood's The Penelopiad. The results showed how Bakhtin appreciates the genre of the novel for its extent to include documented and variety of meanings, and how Atwood's The Penelopiad is a dialogic novel because of its foregrounding of dialogic relations between its heteroglot structure, the narrators' voices and perspectives, and the social reaction of the authorial context (Omari & Jum'ah, 2014).

Toni Morrison is an American novelist and college professor. Her first well-known novel *The Bluest Eye* was firstly published in 1970. Toni Morrison got internationally reputed when was awarded the Nobel Prize in Literature in 1993. Her *The Bluest Eye* was published at the height of the Black Arts Aesthetic Movement of the 1960s and 1970s (Jimoh, 2002).

Toni Morrison's novels focused on the process of storytelling in establishing the development of subjects. He believes that the competence to relate stories is significant to an individual's survival (Ortega, 2011).

In American literature, the characterization and image of blackness and black people have historically held a marginal and lower status, while the characterization and image of white people and whiteness held a high and upper status. Therefore, Morrison's fiction changes this representation, placing white people in the role of the other. Morrison successfully could present Pecola Breedlove's black issues in light of this shift and transition. Meanwhile, white readers are somehow obliged to witness the consequences of being positioned as others. To place white characters as others, Morrison's fiction employs irony, metaphor, stereotyping, pronoun use, and argumentum hominem (Smith, 2000).

Cabrera evaluated James Joyce's Ulysses from a Bakhtinian point of view to bring out the implications of Joyce's wide use of "heteroglossia". The results assured and proved that analyzing all the voices engaged in the narrative shows the different mechanisms and meaningful connotations and implications of the dialogical interaction throughout the text (Cabrera, 1996).

V. METHODOLOGY

The current study adopts an argumentative approach. To achieve the aims of this study, the Bakhtinian notion of "Heteroglossia" will be applied to Toni Morrison's *The Bluest Eye* in a trial to get a clear understanding of the novel depending mainly on linguistic evidence.

VI. FINDINGS AND DISCUSSIONS

The Bluest Eye (1970) is Toni Morrison's first published novel. The setting of the novel takes place in the 1940s in the industrial northeast of Lorian, Ohio, and narrates the story of Pecola Breedlove, a young African-American woman who is ignored and marginalized by her community and the larger society. Wholly and apparently, people regard Pecola and her dysfunctional family as collapsing outside the limitations of what is natural and, thus, as not preferable.

According to Bereuter, in Bakhtin's thought, it is the notion of heteroglossia that characterizes language as intrinsically stratified into various socio-ideological languages. These languages, and, every letter in heteroglossia, definitely target two opposing forces (Bereuter, 2017).

It is worth saying that the context of heteroglossia is accomplished in Toni Morrison's *The Bluest Eye* by employing the following criteria: firstly, the characterization of the novel; secondly, the narrators' voices. Thirdly, Pecola's consideration of beauty standards.

The Bluest Eye is divided into four parts; the name of each part is connected with a particular season. The opening chapter in the novel *The Bluest Eye* begins with autumn and ends with summer. Moreover, these four parts of the novel are divided into 11 chapters. The division of the novel into four parts for seasons serves, with no doubt, to build Pecola's tragedy in a year duration. It also foreshadows the cycle that occurred repeatedly in their town: the opening chapter of the novel begins in the Autumn season of the year when Pecola was raped. The MacTeer sisters planted the marigolds the next Fall and it happened that both Pecola's baby and the flowers died and could not survive. This reoccurrence of tragedies may have happened because their community was still respecting and appreciating the beauty standard. The painful circle of self-hate had not been broken. In a heteroglot reading, such kind of chapterization would help the reader to realize the importance of the plot (Gomes, 2016).

In *The Bluest Eye*, the characters associate their message with readers through long conversations regardless of the fact that they may have different attitudes. On one hand, in *The Bluest Eye*, Morrison uses a variety of voices and narrators who collaborate and associate with each other to introduce their life experiences, adding to the novel a kind of real feeling and a good sense of touch. On the other hand, Morrison focuses on the great influence and profound impact of race and sexism on black females through these multiple voices and narrators. Black females in their quest to be acknowledged by white society lose their own identity. Morrison assumes that black females are torn apart between their dissolved and lost black community and the illusion of the standards and values of the whites who overwhelm the blacks and disturb their minds.

The accomplishment of beauty standards is compared and measured by the African American tradition, which is considered a likely healthier alternative. Claudia declares that she did not want white dolls for Christmas, and if anyone had asked her what she really wanted, she would have said:

> I wanted rather to feel something on Christmas day". The real question would have been, "Dear Claudia, what experience would you like on Christmas?" I could have spoken up, "I want to sit on the low stool in Big Mama's kitchen with my lap full of lilacs and listen to Big Papa play his violin for me alone." The lowness of the stool made for my body, the security and warmth of Big Mama's kitchen, the smell of the lilacs, the sound of the music, and since it would be good to have all of my senses engaged, the taste of a peach, perhaps, afterward (Morrison, 1970, p. 21-22).

In the novel, heteroglossia is identified as a structure of different planes or layers of narrative that interfere with one another. Claudia MacTeer is the main narrator in Morrison's *The Bluest Eye* (Claudia is a fighter who stands and rebels against adults' cruelty and violence over children and against the black community's idealization and admiration of white beauty standards). Apparently, other secondary narrators tell readers about their own life experiences of displacement, such as Cholly (Pecola's father), Geraldine (A middle-class black woman), and Pecola (The protagonist of the novel). (Blackledge & Creese, 2014).

Pecola's story is narrated through the eyes of multiple narrators. The main narrator is Claudia MacTeer, a childhood friend with whom Pecola once lived. Claudia narrates from two different perspectives: the adult Claudia, who concentrates on the events of 1940–41, and the nine-year-old Claudia, who tells the events exactly as they happen (Martin, 2020).

According to the various mechanisms, such as a new narrator or a sudden change in focalization, *The Bluest Eye* maintains on changing the point of view of the narration. If the first half of the novel concentrates mostly on Claudia and an omniscient narrator's point of view, the second part of the novel is less inadequate to use these kinds of devices, since we (as readers) are fully aware of both of Pecola's parents' stories (Bakhtin, 1993).

The Bluest Eye is sectionalized and fragmented not only in its structure; but also in its narrative voices. We have the voices of Claudia as a little girl, Claudia's adult insights, and a third-person narrator who narrates stories of the Breedlove family and the community around them. Moreover, we have these characters' points of view, Soaphead Church, Cholly, and Pauline, the presence of Pauline's first-person narration by the end of the novel, a dialogue (or monologue) of a descended-into-madness Pecola and her imaginary friend (Gomes, 2016, p. 29).

> Why don't you look at me when you say that? You're looking drop-eyed like Mrs. Breedlove.
> Mrs. Breedlove look drop-eyed at you?
> Yes. Now she does. Ever since I got my blue eyes, she looks away from me all of the time. Do you suppose she's jealous too?
> Could be. They are pretty, you know.
> I know. He really did a good job. Everybody's jealous. Every time I look at somebody, they look off.
> Is that why nobody has told you how pretty they are? (Morrison, 1970, p. 195).

In such dramatic speech, says Bakhtin, "there are two voices, two meanings, and two expressions" and heteroglossia serves as "another's speech in another's language" (Bakhtin, 1981, p. 324).

Two voices are in dialogue: Pecola and an imaginary friend, whose voice is written in italics. The friend harshly rebukes Pecola scrutinizes her face in the mirror closely and regularly, and therefore she cannot stop admiring her new blue eyes. The imaginary friend is always eager to go out and play, and Pecola charges her for being jealous. Then Pecola agrees to go outside, though, brags that she can look at the sun without blinking. Pecola cheerfully tells her friend that now, with no doubt, she has got the blue eyes, no one notices and looks at her, not even her mother (Moses, 1999).

> Me neither. Let's talk about something else.
> What? What will we talk about?
> Why, your eyes.
> Oh, yes. My eyes. My blue eyes. Let me look again.
> See how pretty they are.
> Yes. They get prettier each time I look at them.
> They are the prettiest I've ever seen.
> Really?
> Oh, yes.
> Prettier than the sky?
> Oh, yes. Much prettier than the sky. (Morrison, 1970, p. 201).

Pecola's conversation with her imaginary friend shows her realization and awareness of what has happened to her. As a result, the novel successfully obtains its dialogical frame in both Pecola's and an imaginary friend's voices, which are divided into two layers, external and internal (Jocuns, 2018).

According to Omari and Jum'ah Bakhtin argues that this type of dialogic conflict is regarded as an extraordinary and valuable feature of the novel. That is what makes the representation of heteroglossia in the novel special and

distinguished, mainly by employing together multiple languages in the novel's capacity. To be a heteroglot, the novel basically depends on both the authorial context and the narrators (Omari & Jum'ah, 2014).

The novel's principal concept is that black people are ineffective and useless because they lack beauty standards. This belief or assumption was inherited by the blacks from their ascendants.

"Adults, older girls, shops, magazines, newspapers, window signs all the world had agreed that a blue-eyed, yellow-haired, pink-skinned doll was what every girl child treasured" (Morrison, 1970, p. 20).

In this quote in the novel, Claudia identifies the exact meaning of what is called the ideal beauty for everyone: a white girl with blue eyes and yellow hair. These characteristics and merits are supported not only by commercials but also by Claudia's family and the local community. Frieda and Pecola are both admirers of Shirley Temple and enjoy playing with dolls that come up with this characterization and identity. Accepting such attributes as the only characteristics that define beauty as something rooted in culture leads to the fact that there is no doubt that someone else can be beautiful.

Mankhia and Al-Husseini point out that Morrison assumes that racism is the primary source of domination and its disastrous and harmful effects on black society in general and on black families, in particular, are great. She argues that the black's preoccupation with American standards of beauty leads them to self-hatred and self- prejudice (Mankhia & Al-Husseini, 2020).

Joannou mentions that Morrison has a different concept about identifying beauty and about measuring whether we are beautiful or not. She believes that the idea of concentration on a way of evaluating self-worth is silly and totally white, Morrison declares, "The concept of physical beauty as a virtue is one of the dumbest, most pernicious and destructive ideas of the western world" (Joannou, 2000, p. 167).

One might inquire why Pecola regards herself to be so unattractive, Morrison answers:

"Long hours she sat looking in the mirror, trying to discover the secret of the ugliness, the ugliness that made her ignored or despised at school by teachers and classmates alike" (Morrison, 1970, p. 39).

Morrison's mirror reflects white society, which causes her to suffer and feel inferior in front of other attractive young girls. Only one thing will help her undergo and forget her feeling of inferiority:

It is "a miracle, she would never know her beauty. She could see what there was to see. The eyes of other people" (Morrison, 1970, p. 40).

> At some fixed point in time and space, he senses that he need not waste the effort of a glance. He does not see her, because for him there is nothing to see. How can a fifty-two-year-old white immigrant storekeeper with the taste of potatoes and beer in his mouth, his mind honed on the doe-eyed Virgin Mary, his sensibilities blunted by a permanent awareness of loss, see a little black girl? Nothing in his life even suggested that the feat was possible, not to say desirable or necessary (Morrison, 1970, p. 48).

In *The Bluest Eye*, Pecola neither can be seen nor can be heard by the candy seller:

"He does not see her, because for him there is nothing to see". "But her blackness is static and dread. And it is the blackness that accounts for, that creates, the vacuum edged with distaste in white eyes" (Morrison, 1970, p 49).

What is not seen in this novel, is connected with the importance of sight, it is as important as what is seen. In the case of Pecola, her self-perceived lack of beauty and because others see her as ugly as well, she dreams desires, and even prays, to become absent, to vanish away:

"Please, God," she whispered into the palm of her hand".

"Please make me disappear." She squeezed her eyes shut (Morrison, 1970, p. 48).

As a result, the novel successfully achieves its dialogical model in both Pecola's voice and Morrison's voice within two layers, external and internal. Such a model concentrates on Bakhtin's rare form of discourse called dialogized heteroglossia. In such discourse, says Bakhtin, "there are two voices, two meanings, and two expressions" and therefore, heteroglossia serves as "another's speech in another's language" (Bakhtin, 1981, p. 324).

Throughout the novel *The Bluest Eye*, the damaging direct impact of the construct of physical beauty overpowers the self-esteem of almost every character. Pecola's story describes the complex structure of the black community's self-esteem system in the face of dominant white cultural norms. Pecola believes that if her eyes were blue, she would be more attractive and charming and that she would have a new perspective on the world (Coupland, 2007).

Pecola hides behind her insanity. She repeats Claudia's words:

"We were not free… We were not compassionate … Not good … We courted death to call ourselves brave, and hid like thieves from life" (Morrison, 1970, p. 203).

According to Jiang, the lie of body beauty colluded by the gender discourse and race discourse in the patriarchal system damages Pecola's fragile and feeble heart and anesthetizes the delicate mind of the black community members (Jiang, 2007).

VII. CONCLUSION AND RECOMMENDATIONS

It's worth mentioning that *The Bluest Eye*, according to both Bakhtin and Toni Morrison, represents language as a social phenomenon rather than an abstract system. The present study has enabled us to have a comprehensive and clear understanding of the nature of Bakhtin's concept of Heteroglossia, in Toni Morrison's novel, *The Bluest Eye,* and how Heteroglossia is employed in Pecola Breedlove's communication with others in terms of beauty and personal objective

in Toni Morrison's *The Bluest Eye*. Bakhtin's appreciation of the novel as a genre identified by its extent and scale to add certified and multiple meanings are best expressed by Toni Morrison's novel *The Bluest Eye*.

The significance of this study lies in the fact that it opens the door to applying Bakhtin's concept of Heteroglossia in other novels. Moreover, this study recommends that further research is needed to investigate and analyze this novel in terms of other Bakhtin concepts such as polyphony, and chronotope.

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