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Linguistic Landscapes of Social Media Discourse: Exploring Language Practices and Identities on Jordanian Online Platforms

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Abstract—The present research is designed to investigate the language practices and identities of Jordanian users on the selected social media platforms of Facebook and Twitter. A total of 400 posts and tweets were selected from both social media platforms. Based on the Systemic Functional Linguistics theory, the study found that the users demonstrated various language practices on social media like code-switching, emojis, localized expressions, and identity affiliations like racism, patriotism, and feminism. Consequently, the study established that Jordanian Arabic is the most frequently-used language style, while the use of English and MSA as secondary language styles was considerably less popular. Additionally, code-switching was the most prevalent language practice. The study recommended educational policies to advocate bilingualism, while for social media, the strategies need to reflect linguistic characteristics to increase reach and engagement.

Index Terms—linguistic landscapes, language practices and identities, social media platform, Jordan, systemic functional linguistics

I. INTRODUCTION

Language is a means of communicating that conveys meaning through a recommended plan of sounds, movements, or symbols. Spolsky (1998) states that language enables humans to interact and exchange motives, emotions, and thoughts in a personal setting. Weedon (1987) adds that language is the vehicle for understanding ourselves and our individuality. Norton (2013) suggests that language helps us define ourselves as it is a way of expressing thoughts and presenting ourselves and others. Moreover, this particular interaction of language with identity reflects and reinforces social identity and group membership as a mark of collective experience and cultural heritage (Holmes, 2000).

Language is treated as a means for expressing language practices and identities. In this regard, Villanueva-Mansilla (2017) considers digital rhetorical devices and their effects on language dissemination and identity construction in internet environments, where language forms online interactions and virtual personas. Likewise, Hussein and Aljamili (2020) also discuss how language practices on social media reflect and strengthen cultural identities and how they might support languages in digital spaces.

It is especially true nowadays that people usually present their language practices and identities through technology. Accordingly, Crystal (2000) states that digital technology provides unparalleled possibilities for language preservation and promotion. Technological ways of expressing identities and language practices include Facebook, LinkedIn, Snapchat, Instagram, WhatsApp, Twitter, and so on.

The role of language in social media identity is complicated because electronic spaces permit people to build linguistic identities. This is backed by Crystal (2011) and Danescu-Niculescu-Mizil et al. (2013), who discuss just how electronic communication builds linguistic identity, arguing that social media is a collective space where users collectively write an electronic narrative.

In Jordan, social media platforms have altered contemporary interaction and cultural expression. They allow information sharing and impact social norms and linguistic identity exploration (Al Rawi, 2019; Al Sulaiti et al., 2021). Studies indicate Jordanian social media users generally use colloquial and slang language reflecting cultural norms and diversity (Al Amarnih et al., 2024). Regional dialects, idiomatic expressions, and vernacular language assert identity (Hasan et al., 2022). Furthermore, alongside colloquial language and hashtags, which produce social contacts and electronic subcultures (Alwagait et al., 2015), Arabic remains the main language used in Jordan on social networks (Al-Rabayah, 2019). Indeed, social media is a digital space where linguistic practices develop and reflect cultural identities in Jordan (Al-Sulaiti et al., 2021).

As language practices and identities amongst Jordanians on social media platforms span a multitude of linguistic expressions reflecting cultural specifics and community dynamics (Al-Amarnih et al., 2024), the present study concentrates on the prevalence and interaction of Arabic and English among social media users in Jordan. It also investigates precisely how cultural expressions, particularly hashtags, code-switching, emojis, and localized expressions, show up on social networks in Jordan.

A. Statement of the Problem

In today's digitally dynamic and quickly changing technological atmosphere, social media is a key medium for interaction, cultural expression, and social engagement. The interaction of Arabic with English on these platforms offers a linguistic landscape that Jordan must examine closely. Regardless of the increasing access to social media platforms, little is known regarding language usage by Jordanian users, with a specific emphasis on Arabic along with English use and interaction. Moreover, how cultural expressions take the form of hashtags, code-switching, emojis, and localized expressions is underexplored. This particular knowledge gap has implications for communication methods and the protection and social engagement of cultural resources in the digital world. Lack of precise insights into these linguistic and cultural trends may hinder effective communication and engagement strategies and risk cultural identity and heritage erosion. To solve this particular issue, this particular analysis examines language use patterns amongst Jordanian social media users, analyzes cultural expressions on these platforms, and evaluates the implications of these trends for communication methods, cultural preservation, and social engagement. Checking out the linguistic landscapes of social media discourse in Jordan, this research informs communication methods, promotes social engagement, and also preserves cultural resources in the digital age.

B. Objectives of the Study

This study seeks to achieve the following objectives:

1. To identify the patterns of language use among social media users in Jordan, particularly in terms of the prevalence and interaction between Arabic and English.
2. To analyze how language practices and affiliations manifest on social media platforms in Jordan.

C. Questions of the Study

This study aims to answer the following research questions:

1. What are the patterns of language use among social media users in Jordan, particularly in terms of the prevalence and interaction between Arabic and English?
2. How do language practices and affiliations manifest on social media platforms in Jordan?

D. Significance of the Study

This study is important for stakeholders, including researchers, teachers, policymakers, and social media strategists, who will find this study of practical and theoretical interest. Practically, the findings are beneficial for teachers and policymakers looking for effective communication methods and instructional programs that embrace Jordanian society as bilingual. Furthermore, the insights culled by this study can be utilized by social media strategists and marketers to produce much more culturally resonant and engaging content for better personal interaction. Theoretically, it promotes the current knowledge of sociolinguistics and electronic communication by examining just how social media platforms in Jordan utilize language and cultural expressions. Moreover, researchers will gain a greater understanding of just how Arabic interacts with English and how cultural identities are built online.

E. Theoretical Framework

This study adopts a Systemic Functional Linguistics (SFL) approach, which is defined as a concept of language that concentrates on how language is a means of social interaction. SFL was created by Michael Halliday in the 1960s and maintains that language is a network of systems (or choices) that speakers and authors make sense of. Unlike structuralist approaches that concentrate on language forms and structures, SFL concentrates on language functions and purposes in daily speech and writing environments. Halliday and Matthiessen (2014) emphasize that language is a social semiotic system, a resource for making meaning in a social context. This theory offers a framework for understanding language, from clauses to entire texts.

An advantage of using Systemic Functional Linguistics (SFL) is the provision of a contextual evaluation of language usage. SFL might discover features and meanings in various situations by evaluating the cultural and social contexts in which language is spoken. Such a context-based approach is especially suitable for the analysis of complex texts and interactions because it takes both situational and linguistic factors into account (Eggs, 2004).

Another advantage is the attentiveness to textual cohesion and coherence. SFL offers tools to examine texts for structure and how elements of a text link in ways needed for understanding the content in its entirety (Martin, 1992). In addition, SFL concerns multimodal texts and is thus an accessible tool for contemporary communication studies. Kress and Van Leeuwen (2001) suggest that SFL's ideas might be extended to include interactions of language, pictures, and other semiotic sources in multimodal texts and therefore could contribute to the making of meaning in communication modes.

Systemic Functional Linguistics (SFL) has two uses. SFL teaches youngsters how language makes sense in numerous texts. Christie (2005) concludes that SFL-based techniques might enhance students' critical reading and writing by having students examine a language's functions in texts. Discourse analysis has discovered ideology and power structures in political speeches, media writings, and daily encounters with SFL (Fairclough, 2013). This application will be helpful to critical discourse analysts studying political and social language shaping. SFL has also been applied to translation research on meaning formation and maintenance. SFL offers a framework for evaluating translators' decisions and their influence on the translated text (Matthiessen, 2001).

II. LITERATURE REVIEW

The role of social media platforms is manifested in shaping discourse methods, facilitating interactions between users, and expressing language identity and practices. Hussein and Aljamili (2020) note the role of social media in language expression and identity negotiation.

As indicated earlier, there are a variety of social media platforms, such as Facebook, WhatsApp, Snapchat, and so on. However, this study is concerned with only two of those social media platforms, namely, Facebook and Twitter. First, Facebook began as an internet directory for Harvard students in February 2004 and has developed to be a worldwide social media website with several features for extensive social interaction and group membership (West, 2015). Initially restricting its actions to "Like," Facebook now has "Sad", "Love", and other reaction choices that boost user engagement by providing more nuanced ways to interact with content (West, 2015). Scientists have called Facebook crucial in sociolinguistic studies due to its ongoing prominence and the variety of interactions it hosts. Moreover, the platform enables members of interest to connect and exchange ideas in groups (Boyd & Ellison, 2007). Finally, the nature of Facebook communication follows Habermas' theory of communicative action, where truthfulness and social norms are deemed crucial to user interactions (Aboh & Ezeudo, 2020).

Twitter, in turn, is a microblogging service where users post 280-character messages (Bailey, 2018). Its design helps with quick and widespread dissemination of information and, as a result, is a preferred tool for public figures looking to connect with a wide audience and develop followers for causes (Alvidrez & Rodriguez, 2016). Twitter's qualities, including the fact that most tweets are publicly available to anyone, even non-users, make it an appealing source for researchers documenting social interactions and public discourse (Alaslaa, 2018). Research shows that Twitter users often engage in strategic communication that exploits the platform to influence public opinion and rally support for social or political movements (Ezeudo & Aboh, 2020). These qualities highlight Twitter's place in contemporary sociolinguistic research involving electronic communication traces and also reflect societal norms and behaviors.

The affordances and user base of Twitter and Facebook shape language identity and practices. Facebook users frequently generate identities via group affiliations and detailed profile information, reflecting a far more general social context where personal and community identities are linked (West, 2015). This particular type of platform's extensive code-switching, emojis, and localized expressions enables users to alternate between linguistic requirements and cultural references to develop a web of interaction reflecting their offline reality (Ibe-Kalu, 2016). The strategic and instrumental use of language on Facebook also reveals how users conform their interactions to social norms and expectations and how they use language to assert themselves throughout social groups (Ezeudo & Aboh, 2020).

Twitter, with its character limitations and quick information exchange, encourages language practice and identity. Twitter users frequently employ impactful and succinct language to influence public opinion or mobilize support for causes (Alvidrez & Rodriguez, 2016). The public nature of the platform and usage of hashtags create temporary communities around certain topics or events, allowing linguistic innovation and identity expression (Bailey, 2018). Local languages and bilingual practices on Twitter further illustrate how users cross-pollinate between linguistic communities, occasionally merging languages to reflect their diverse identities and reach an audience (Kim et al., 2014). This practice makes local languages more noticeable in worldwide conversations and reinforces the users' cultural identity in the digital world.

In Saudi Arabia, Koka et al. (2023) studied the linguistic setting of Saudi Arabia's social media in terms of language use, cultural expressions, and social changes. Their study was conducted in Saudi Arabia using a sample of 1,000 users of social media. In a mixed-methods design, questionnaires, face-to-face interviews, and social media content analysis were utilized to gather quantitative and qualitative information. Instruments were descriptive statistics, cross-tabulations, chi-square tests, and theme evaluation. The theoretical framework dealt with virtual discourse in Saudi Arabian society. Results demonstrated that Arabic is used by 80% of social media users, and cultural expressions are mediated via memes and hashtags. These outcomes highlight the significance of social media for cultural identity and societal involvement in Saudi Arabia.

In the Jordanian context, Khasawneh et al. (2024) investigated how regional dialects shape social media in Jordan. The study targeted Jordan and used a stratified random sample to represent all Jordanian regional dialects. With a quantitative research technique, the researchers gathered information from the social networking platforms Twitter, Facebook, and Instagram. They utilized systematic data collection methods, including hashtags, geotags, and user-generated content, to construct an immense dataset. The theoretical framework was anchored in linguistics, ethnolinguistics, and information and communication technologies. Findings revealed that despite the disparate local dialects, social media users in Jordan display a degree of electronic linguistic homogeneity where formal pronouns, colloquial phrases, and hashtag usage reflect a common digital identity across local boundaries. The present study demonstrates that regional dialects connect with electronic communication spaces and that social media spaces are spaces for negotiation and the building of linguistic identities.

Abu-Irmies and Al-Khanji (2019) analyzed precisely how social media keeps the Chechen language in Jordan. The objective of the research was to discover what drives Chechen individuals in Jordan to use their indigenous language on social media and their attitudes toward using it. It was conducted in Jordan with 340 Chechen people living in the cities of Al Suknah, Sweileh, and Az Zarqa. In a mixed-methods design, the researchers gathered information with a sociolinguistic questionnaire and open-ended interviews. The theoretical framework was grounded in language

maintenance and identity theories. The study discovered Chechens use social media websites like Facebook and WhatsApp to communicate within Chechen, building up their dialect and language identity. Chechens in Jordan were usually positive about using their language on social media to conserve their linguistic and cultural heritage.

The reviewed studies all address how social media influences language use and cultural identity. Koka et al. (2023) and Khasawneh et al. (2024) both address the linguistic landscape in social media. In Saudi Arabia, Koka et al. addressed language and cultural expressions, while in neighboring Jordan, Khasawneh et al. (2024) investigated regional dialects and electronic communication. The primary focus of Abu-Irmies and Al Khanji (2019) is on keeping the Chechen language as part of a linguistic and cultural heritage in Jordan via social media. Meanwhile, Al-Amarnih et al. (2024) rated language usage and identity formation in Jordanian internet forums.

Compared to the research studies on the language usage of social media users in Jordan, in the interaction between Arabic and English, this study examines just how language practices and affiliations present themselves in examples of feminism, localized expressions, racism, patriotism, emojis, and code-switching on social media (specifically Twitter and Facebook). Finally, this method draws together linguistic and broader socio-cultural themes to present a holistic view of digital communication in Jordan.

III. METHODOLOGY

This study adopted a descriptive-analytical approach that Grove et al. (2012) referred to as one that describes and interprets information to uncover patterns. Additionally, data was examined by a mixed-methods technique, which Creswell and Creswell (2017) define as an approach that includes both quantitative and qualitative data collection along with analysis methods, including one analysis for describing a research issue. Moreover, the quantitative data was analyzed by identifying frequencies and percentages of language practices and identities among Jordanian users on the social media platforms Facebook and Twitter.

A total of 400 language practices (200 from Facebook and 200 from Twitter) were gathered. The data was identified through a purposive sampling technique. According to Palinkas et al. (2015), a purposive sampling technique is one in which the researcher picks subjects according to their characteristics or qualities.

Only posts and tweets indicating language styles like Arabic, English, and Modern Standard Arabic (MSA) were chosen in this study. This follows Koka et al. (2023), who examined language preferences on social media platforms in Arabic and English. This particular study contributes to this particular taxonomy because MSA and JV are widespread. Moreover, posts and tweets suggesting language practices and affiliations were collected using Ibe Kalu's (2016) three language practices and identities on social media: code-switching, localized expressions, and emojis. The present study includes taxonomy, racism, feminism, and patriotism.

The data analysis process followed a mixed-technique approach combining quantitative and qualitative techniques. The quantitative data were represented by percentages and frequencies of identified language practices and identities. Qualitative analysis clustered the posts and tweets by language and affiliations. The quantitative data was examined based on the taxonomies in Tables 1 and 2 below:

TABLE 1
LANGUAGE STYLES ON SOCIAL MEDIA

Language Style	Description
Jordanian Arabic	Use of Arabic language in posts/tweets
English	Use of English language in posts/tweets
MSA	Use of Modern Standard Arabic

(Source: Koka et al., 2023)

TABLE 2
LANGUAGE PRACTICES AND AFFILIATIONS ON SOCIAL MEDIA

Language Practice	Description
Code-switching	Switching between two or more languages in communication
Emojis	Use of emojis to convey meaning
Localized Expressions	Use of expressions unique to a specific locale
Racism	Language that conveys racial prejudice
Patriotism	Language that conveys national pride
Feminism	Language that conveys feminist ideology

(Source: Ibe-Kalu, 2016)

IV. RESULTS

This section presents the results of language practices and affiliations among Jordanian users on the social media platforms Facebook and Twitter and provides answers to the research questions.

A. RQ1: Language Styles on Social Media

This section presents the findings of the first research question. Understanding that the analysis is anchored on Koka et al.'s (2023) framework of language styles, such as Arabic and English, the researcher added MSA. In this study, 400

language styles posted and tweeted by Jordanian speakers on social media platforms were collected, as shown in Table 3 below:

TABLE 3
LANGUAGE STYLES ON SOCIAL MEDIA

Language Style	Frequency	Percentage
Jordanian Arabic	300	75%
English	60	15%
MSA	40	10%
Total	400	100%

As shown in Table 3 above, at 75%, Jordanian Arabic is the most preferred language used on social media among Jordanians, followed by English at 15% and MSA at 10%.

B. RQ2: Language Practices and Affiliations on Social Media

This section presents the findings of the second research question. The analysis is anchored on Ibe-Kalu's (2016) framework of language practices, including code-switching, emojis, and localized expression. Along with those, the present research includes racism, patriotism, and feminism. In this study, the researcher collected 400 language practices posted and tweeted by Jordanian speakers on social media platforms, as shown in Table 4 below:

TABLE 4
LANGUAGE PRACTICES AND AFFILIATIONS ON SOCIAL MEDIA

Language Practices and Affiliations	Frequency	Percentage
Code-switching	110	27.5%
Emojis	80	20%
Localized Expressions	70	17.5%
Racism	60	15%
Patriotism	50	12.5%
Feminism	30	7.5%
Total	400	100%

Table 4 above reveals language practices and affiliations on social media platforms. Code-switching occupied the highest rank at 27.5%. On the other hand, feminism occupied the lowest rank at 7.5%. Other language practices fell in between, namely, emojis at 20%, localized expression at 17.5%, racism at 15%, and patriotism at 12.5%, respectively.

V. DISCUSSION

This section presents the examples and answers to the research questions. It further links the findings with systematic functional linguistics (SFL) and the previous studies:

A. Language Styles on Social Media

This section constitutes an answer to the first research question regarding the language styles that are commonly used among Jordanian speakers on the social media platforms Twitter and Facebook. The theoretical framework used for analyzing the data was adopted from Koka et al. (2023) and expanded by the researcher.

(a). Jordanian Arabic

The Jordanian dialect is a subset of Levantine Arabic and has three types: Urban, Bedouin, and Rural. These dialects reflect Jordanian cultural and historical diversity. First, Urban Jordanian Arabic follows Modern Standard Arabic with influences from English, Turkish, and French. Second, Bedouin Jordanian dialects retain features of classical Arabic and also have a thicker accent. Third, Rural Jordanian dialects in Jordanian and Palestinian possess distinct phonetic and lexical characteristics (Mashaqba et al., 2023). Revisiting the data in Table 3, it is clear that JA occupies the first rank among Jordanian social media users at 75%. The following example illustrates the use of JA among Jordanian speakers, as shown in this example:

Example 1: الله يحمي شعبنا في غزة

Transcription: *Allāh yaḥmī sha'banā fī Ghazza.*

English: "May God protect our people in Gaza."

Explanation

As evidenced above in Example 1, Jordanian Arabic is widely used by social media users in Jordan for prayers and solidarity. This shows a close cultural and religious bond, indicating the importance of local dialects in collective and personal expressions, particularly during a crisis. This particular finding might be explained by Jordanian Arabic being the native dialect and having cultural and emotional resonance. It allows users to talk more directly and to a broader audience in the region who share the same feelings and cultural values. Additionally, the usage of Jordanian Arabic in these kinds of situations reflects Jordanian identity and solidarity as Jordanians and their relationships to other regional issues.

Halliday's Systemic Functional Linguistics (SFL) proposes a framework for examining language in social contexts that

considers function over structure (Halliday & Matthiessen, 2014). This approach is particularly relevant when considering Jordanian Arabic on social media as a means of social interaction, identity, and expression (Egins, 2004). For instance, the ubiquitous use of Jordanian Arabic in calls for solidarity across social media could be analyzed through SFL to explore the ways in which language choices articulate cultural and communal identities (Martin, 1992). In addition, SFL's focus on context, as compared to its variables of field, mode, and tenor, provides for a more nuanced evaluation of just how certain language uses in social media posts reflect underlying social relations, cultural norms, and communicative purposes (Halliday & Hasan, 1989). Hence, applying SFL to language study on Jordanian social media offers insights into how language operates as a tool for cultural and social engagement.

(b). English

Jordanians frequently use English words like “comment”, “like”, “share”, “tag”, and “mention” in Arabic interactions on Facebook. This is due to the absence of Arabic equivalents and the fact that Facebook promotes English use in online interactions among Jordanians (AbuTayeh, 2021). Table 3 clearly shows that English language style ranks second in use by Jordanians on social media at 15%. The following example illustrates the use of English among Jordanian speakers:

Example 2: “I am fighting a battle that you know nothing about.”

As Example 2 above illustrates, English is used to describe personal struggles and emotions among social media users in Jordan. This suggests a pattern in which English is used for particular kinds of discourse, such as expressing individuality or even addressing an audience of possibly international size. This finding might be attributed to the simple fact that English is a global language and is, therefore, considered a means to reach an audience outside the local setting. It also reflects globalization and the education level of many Jordanians who speak English well enough to have the ability to join worldwide conversations on social media, including Facebook and Twitter.

Based on SFL theory, the usage of English by Jordanian social media users could be contextualized within the framework of language as a tool for social interaction (Halliday & Matthiessen, 2014). English phrases such as “comment”, “like”, and “share” in Arabic interactions, along with the use of English to describe personal struggles, suggest just how language operates as a means of interaction with a worldwide audience and a digital representation of individual identity (Halliday & Hasan, 1989). This linguistic phenomenon reflects globalization-influenced language practices and demonstrates how Jordanians move between local and international communicative spaces using English as a means to expand their social circle and participate in larger conversations (Martin, 1992).

(c). Modern Standard Arabic

Modern Standard Arabic (MSA) may be the structured Standard Arabic used in official documents, literature, media, and education environments around the Arabic-speaking world. It is derived from Classical Arabic, the language of the Qur'an, but it has contemporary phrasing and simplified grammar (Alahmari et al., 2024). By revisiting the data in Table 3, it is clear that MSA language style ranks third at 10%. The following example illustrates the use of MSA among Jordanian speakers.

Example 3: الحمد لله الا يذكر الله تطمئن القلوب

Transcription: Alhamdulillah, illa bidhikrillah tatma'inn al-quloob.

English: “Praise be to Allah; only with the remembrance of Allah do hearts find peace.”

Explanation

This example demonstrates the use of MSA on social media, particularly Twitter. MSA is the formal Arabic used in the Arab world's formal speech and writing, and its adoption on social media platforms reflects users' preferences for a consistent and easily understood version of Arabic that is understandable and clear in a variety of Arabic-speaking countries. Furthermore, MSA also signals formality and respect, particularly for a tweet with important or religious topics.

As shown in Example 3 above, the tweet uses MSA to convey religious content. This usage demonstrates the prevalence of MSA for cultural and religious subjects among Jordanian social media users. This particular finding might be explained by the fact that Modern Standard Arabic is usually associated with authority, respectability, and formality, and therefore, it is usually used to convey messages meant to reach wider audiences in Arabic-speaking communities. Moreover, in such contexts, MSA also makes the message available to non-local dialect speakers.

According to the Systemic Functional Linguistics (SFL) theory, social media usage of MSA reflects the language as being a form of authoritative and formal communication in various Arabic-speaking communities (Halliday & Matthiessen, 2014). MSA's function in expressing cultural and religious meaning (shown in the example) corresponds with SFL's emphasis on context, specifically the field and tenor of language use. The field in terms of content of communication here refers to religious expressions demanding universality and respect, and the tenor to the formal relation between the speaker and also the big audience (Halliday & Hasan, 1989). Hence, MSA's usage on platforms like Twitter demonstrates its ability to keep a formal tone and allow clear communication across dialectal groups.

B. Language Practices and Affiliations on Social Media

This section constitutes an answer to the second research question concerning the language practices and affiliations that are widely employed among Jordanian speakers on Twitter and Facebook. The theoretical framework used for analyzing the data is adopted from Ibe-Kalu (2016) and was expanded upon by the researcher.

(a). Code-Switching

Code-switching is the switching between one or more languages or dialects in either a phrase or discussion. This happens frequently in multilingual communities and is utilized by speakers for purposes including conveying a meaning, fitting in a cultural context, or helping interaction when a phrase or term is better conveyed in an additional language (Pharamita et al., 2021). By referring to the data in Table 3, it is clear that it is the most commonly used language practice at 27.5%. The following example illustrates the use of code-switching among Jordanian speakers:

Example 4: I did it الحمد لله انجحت

Transcription: I did it alhamdulillah anja7t.

English: I did it. Thank God I passed.

This example illustrates code-switching, where the speaker switches between English and Arabic in a single sentence. This demonstrates how Jordanian social media users switch between English and Arabic to express themselves, typically with English being the very first line of the statement and Arabic being the religious or culturally related factor.

In Example 4, the user starts the phrase in English and then switches to Arabic, mainly to express the religious term الحمد لله (“thank God”) and the verb نجحت (“I passed”). This pattern reflects the user's linguistic flexibility and the possibility to communicate with several linguistic resources. This particular finding might be justified by the fact that Jordanians are bilingual or even multilingual, and code-switching enables them to convey nuanced meanings and identities. English also implies modernity and global connection, whereas Arabic generally carries cultural and religious authenticity, particularly in religious contexts. This combination allows users to appeal to both worldwide and local audiences while expressing an intricate social-cultural identity.

In line with Systemic Functional Linguistics theory, the code-switching observed among Jordanian social media users might be viewed as a strategic linguistic choice that serves particular social and expressive functions (Halliday & Matthiessen, 2014). This particular switching between English and Arabic shows just how language functions as a system of options in social situations that enable speakers to articulate their cultural identities and affiliations. In terms of its parameters of field, tenor, and mode, SFL's focus on contextual use of language may explain Jordanians' use of language to communicate globally in English as well as in cultural and religious authenticity via Arabic (Halliday & Hasan, 1989). This dual engagement demonstrates that language functions as a dynamic agent for regulating collective and personal identities across several interactional spaces.

(b). Emojis

Emojis are a visual language commonly used on social media platforms, particularly when chatting, posting, or commenting on social media (Arafah & Hasyim, 2019). Looking back at the data in Table 3, it is the second most commonly used language practice at 20%. The following example illustrates the use of emojis among Jordanian speakers:

Example 5: ❤️ مبروك التخرج

🎉🎓 # انجحت

Transcription: ❤️ ma 'bru:k al-ta 'xarudʒ!

🎉🎓 'andʒaht!

English: “❤️ Congratulations!”

“🎉🎓 # I succeeded!”

Explanation

As shown in Example 5 above, emojis can be used to express celebratory emotions with Arabic text. The heart emoji (❤️) and party popper (🎉) alongside the graduation cap (🎓) complete the congratulatory message and also give the message a far more festive, joyful feel than the text alone would otherwise properly convey. This integration of text and emojis enables users to express emotion more completely and psychologically reach their target market. This particular finding might be attributed to the simple fact that emojis are a common, visceral application that crosses linguistic barriers and are, thus, especially helpful in multilingual settings like Jordan. Emojis bridge language gaps by providing a common visual and semiotic language for discerning and emotional connection. Emojis are a way to convey subtle effects and affiliations in a culturally diverse society where electronic communication usually mixes Arabic and English.

Emoji usage by Jordanian social media users may be viewed as a multimodal element of language that enhances textual interaction by adding emotional expression and meaning (Halliday & Matthiessen, 2014). Emojis are visual choices within the SFL framework that augment communicative intent and cross linguistic and cultural boundaries. This particular practice is consistent with SFL's emphasis on the social context in which language operates (mode) and texts are constructed (tenor) (Halliday & Hasan, 1989). Emojis enable users to express thoughts and nuance that words cannot adequately convey, improving interaction and connecting speakers.

(c). Localized Expressions

In the Jordanian Facebook usage context, localized expression is referred to as utilizing colloquial and culturally specific language that reflects Jordanian social and cultural life. These expressions employ unique metaphors and idiomatic phrases well-known to the local population, as opposed to standard Arabic or other dialects (Madanat, 2022). Referring once again to Table 3, it is clear that it is the third most commonly used language practice at 17.5%. The following example illustrates the use of localized expressions among Jordanian speakers:

Example 6: الله يعطيك العافية أخوي غلبتك حالك بس حاب سولف وأقول لكل واحد بتدخل شوف حالك بالأول بعدين انتقلسف

Transcription: ʔalla:h jʃa:ʔi:k il-ʃa:fje: ʔaxu:j ʔalabtak ha:lak bas ha:b sa:lif wa ʔa:qu:l likul wa:hid bitdaxal fu:f ha:lak bil-ʔa:wal baʃde:n itfalsaf.

English Translation: "May God strengthen you, brother. I appreciate your effort, though I wanted to chat and say to everyone who intervenes in my life look at yourself first and give yourself advice."

Explanation:

The above example implies the use of localized expressions that exist within Jordanian social media communication. The use of phrases like *الله يعطيك العافية* ("May God strengthen you") and also *غلبتك* ("I appreciate your effort") are phrases that are deeply inherited in Jordanian culture. Explicitly, they imply politeness and appreciation, along with a sense of community, reflecting Jordanian values in addition to social norms. However, their occurrence in this example has an implicit and negative meaning that is inferred from the occurrence of such phrases in the context.

This finding might be attributed to the fact that localized expressions, though culturally rich and usually polite at first glance, might also be used to subtly suggest criticism or disapproval in social media interactions. In Jordanian communication, they permit speakers to imply politeness while implicitly criticizing and addressing social behaviors they find objectionable. This double function makes localized expressions an effective instrument for navigating social nuance online where confrontation might be culturally inappropriate. Hence, their usage of social media reflects a wider reach toward cultural norms and social dynamics, where users can efficiently communicate both complex feelings and social commentary.

In SFL theory, localized expressions of Jordanian Arabic speakers on social media have functional purposes in their communicative contexts (Halliday & Matthiessen, 2014). These expressions, employing culturally specific idioms and metaphors, reflect the mode of interactions of the dynamic field tenor within SFL. The field here refers to the social setting and thematic content of the communication, while the tenor suggests the interactions and social roles of interlocutors and therefore social expectations and norms. The mode is about the form and function of the message, where localized expressions encourage clarity and cultural resonance in communications (Halliday & Hasan, 1989). Hence, such expressions conform to the communicative goal but also reflect the deep coupling of language to cultural identity to help speakers deal with complicated social issues.

(d). *Racism*

Shardaghly and Abdullah (2021) define racism as a complex social phenomenon that could occur in either implicit or explicit forms. Racism describes discriminatory behaviors and attitudes toward people or organizations based on race. Referring once again to Table 3, clearly, the fourth most commonly used language practice is racism at 15%. The following example illustrates the use of racism among Jordanian speakers:

Example 7: الحراشة وبس

Transcription: al-ħa 'ra:h/ħa wa bæš

English: "Al-Harahsha only"

In Example 7, the term "الحراشة" ("Al Harahsha") indicates a tribe or ethnic group in Jordan. The expression *وبس/wa bas* means "and only them", which denotes a kind of marginalization or even inferiority. This example shows just how localized expressions may subtly imply racist feelings by claiming the superiority (or exclusivity) of one group over another.

The example above highlights a social bias that shows preference for one group while ignoring others. This finding can be attributed to Jordanian tribe affiliations in addition to social structures. These kinds of affiliations frequently manifest themselves online as individuals expressing loyalty or superiority with such exclusive language. This particular behavior speaks to general social interactions and status, where tribal and ethnic identities are driving factors.

The use of racially charged expressions on Jordanian social media, shown in the example above, can be examined in terms of SFL theory as a social semiotic system that communicates information but also constructs social identities and power relationships (Halliday & Matthiessen, 2014). The expression reflects the dynamic of the field with social action and subject matter of tribal or ethnic allegiance, while the tenor reflects the interactions and social roles with some form of superiority or exclusion. The mode, concentrating on the organization of language and its function, reveals the text's function to perpetuate tribal identity and marginalize others. This usage illustrates just how language encodes and reinforces social biases in a communicative context (Halliday & Hasan, 1989). Hence, SFL offers a theoretical framework for considering just how language practices on social media perpetuate social inequalities.

(e). *Patriotism*

Patriotism is described as a deep love for and devotion to one's nation, typically expressed through loyalty, help, and the willingness to protect it from aggression (Mahmudova, 2023). Referring to Table 3 again, it shows that patriotism is the fifth most commonly used language practice at 12.5%. The following example illustrates the use of patriotism among Jordanian speakers:

Example 8: الأردن أولاً

Transcription: al.ʔur 'dun 'ʔaw.wal.ʔan!

English: "Jordan First!"

As indicated above, the phrase *الأردن أولاً/ al.ʔur 'dun 'ʔaw.wal.ʔan* means "Jordan First". It is sometimes used in social and political situations to encourage unity and devotion to the nation. This example reflects an overall sentiment that the

country's well-being and interests come first. This particular finding might be explained by the prominence of national identity in Jordanian society, particularly in times of local conflicts and political instability. Jordanians use such phrases to demonstrate solidarity and a united front for their nation. This is especially prevalent on social networks where people can share and amplify their patriotic messages and create a sense of belonging and shared identity.

According to SFL theory, when "Jordan First" is used in Jordanian social media, it could be viewed as a linguistic practice with certain social and cultural functions expressing patriotism and national unity (Halliday & Matthiessen, 2014). This usage is consistent with SFL's view of language as a resource for meaning in particular contexts where the field may be the national identity and patriotic sentiment, the tenor is the relationship between citizen and state, and the mode is the serious intent and communal appeal of the message (Halliday & Hasan, 1989). Such expressions produce a collective identity, increase social cohesion, and therefore demonstrate just how language can act to mobilize and strengthen national solidarity.

(f). Feminism

Feminism is an ideology that grants women the same social, political, and economic equality as men. It includes movements and efforts that give women equal rights, treatment, and opportunities in all areas of society (Mohajan, 2022). As shown in Table 3, Feminism is the sixth most commonly used language practice, coming in at 7.5%. The following example illustrates the use of feminism among Jordanian speakers:

Example 9: *يجب على المرأة ان تحظى بكافة الحقوق التي يحظى بها الرجل #حقوق المرأة*

Transcription: 'ja.ḏʒi.bu ʕa.læl.'mar.ʔa ʔæn tʃaħ.'ðʕa: bi'kæ:fæet əl.hu'qu:q æl.læ.tʃi: jæħ.'ðʕa: bi'hæ: ær.'ra.ḏʒul
#hu'qu:q æl.'mar.ʔæ

English: "Women should enjoy all the rights that men enjoy. #Women's_Rights"

The above-mentioned example represents a call for gender equality, equal rights, and the same opportunities for women as for men. The hashtags "#حقوق المرأة" and "#women's_rights" underscore the feminist message.

The expression demonstrates how Jordanian social media users engage in feminist discourses for female rights in addition to opportunities. This finding might be attributed to the increased visibility and influence of worldwide feminist movements that resonate with Jordanian women's issues and challenges. Social media enables activists and everyday individuals to voice gender equality, exchange stories, and organize for societal change. This particular engagement reflects wider social movements towards acknowledging gender differences.

According to SFL theory, the use of feminist expressions in Jordanian social media, as seen in the advocacy for women's rights, can be understood through the lens of language functioning as a resource for identity and social action (Halliday & Matthiessen, 2014). This approach views the language of the feminist hashtag as a strategic choice within the social context, reflecting the field of gender equality, the tenor of the advocacy relationships, and the mode of digital communication. SFL's analysis shows how these expressions serve not only as communication but also as tools for societal change, emphasizing the systemic nature of language in constructing social realities and power dynamics (Halliday & Hasan, 1989). Thus, feminist language on social media leverages SFL's parameters to effectively mobilize support and foster community among advocates, highlighting the dynamic interplay of language, culture, and social structure.

VI. CONCLUSION

This study investigated the language practices and identities among Jordanian users of Facebook and Twitter by analyzing 400 posts and tweets. Findings indicated that Jordanian Arabic was most commonly used, followed by English and Modern Standard Arabic (MSA), respectively. Code-switching is prevalent, along with the use of emojis and localized expressions. These results align with Khasawneh et al. (2024), who noted a strong regional accent presence, but contrast with Al-Amarnih et al. (2024), who found English more dominant. Using the Systemic Functional Linguistics (SFL) framework, the study highlights how language serves social interaction and identity construction, urging educators and policymakers to support bilingualism in Jordanian society. However, limitations include the small sample size and platform restrictions. Future research should expand participant numbers and social media platforms to provide a broader understanding of Jordanian language practices online.

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Uncovering Linguistic Strategies in Kuwaiti Doctor's Patient-Directed Communication

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Abstract—The current study explores linguistic strategies used by Kuwaiti Doctors in their interactions with patients. By examining the language used in standard doctor-patient interactions, it provides preliminary insights into the communication practices of Kuwaiti healthcare professionals. Due to practical and ethical considerations, twenty-six family doctors participated in a Discourse Completion Task featuring six different scenarios to identify preferred linguistic strategies. The findings reveal a tendency towards indirect requests and questions indicating obligation or possibility when advising patients. Doctors frequently offered help using inclusive first-person plural 'we' inflections, especially with apprehensive patients. In supportive contexts, multiple communicative functions were often utilized simultaneously. These insights are valuable for linguists and healthcare providers, contributing to cross-cultural and inter-language communication research. The findings also inform subsequent investigations into patient preferences, enriching the understanding of effective communication in healthcare settings in Kuwait.

Index Terms—doctor-patient interactions, communication strategies, Kuwaiti Arabic, linguistic practices, Discourse Completion Test

I. INTRODUCTION

A. Speech Acts and Communicative Functions

Speech acts (henceforth SA)—using language to instruct, advise, comfort, offer help, and explain — are widely discussed in pragmatics literature (Félix-Brasdefer, 2010; Wijana, 2021). Searle (1976) proposes a threefold classification of SA into locutionary, illocutionary, and perlocution acts. Locution involves the linguistic strategies of saying something, illocution conveys the speaker's intention, and perlocution concerns the effect on the hearer (see Sadock, 2006). This study focuses on locution and illocution, examining how linguistic strategies express specific communicative functions.

Searle (1976) classifies illocutionary acts into five categories based on semantic and functional properties: a) representatives are speech acts that express a speaker's commitment to the truth of an expressed proposition (e.g., explaining, stating); b) directives are acts that direct the hearer toward a certain action (e.g., instructing, requesting); c) commissives are acts that show a speaker's commitment to do something (e.g., promising, offering); d) expressives are acts that express the speaker's psychological or emotional attitude or state (e.g., apologising, condoling); e) declarations are acts used by the speaker to change the status of some entity (Huang, 2014; Leech, 2014; Levinson, 2009; Wijana, 2021). These categories rely on the relationship between propositional content (P) and illocutionary force (F), which indicates the act's direction of fit. In this sense, if F indicates that P matches the world, the speech act in question belongs to the category 'representatives'. If F indicates that the hearer must change the world such that it matches P, the speech act in question belongs to the category 'directives'. If F indicates that the speaker will change the world such that it matches P, the speech act in question belongs to the category 'commissives'. However, this word-world relation is not always present throughout all SA, as F may not have a relation to the world in the first place; the speaker could associate an emotion with P and presuppose that P is true (Borchmann, 2020).

Most research on speech acts utilises Discourse completion tasks (DCTs) as a foundational data collection tool. However, critics of speech act theory argue that it often neglects the complex, emergent nature of social interaction by relying on predefined, context-independent speech acts. Recent approaches within pragmatics, especially discursive perspectives, focus on the dynamic nature of communication, which is usually context-dependent (Couper-Kuhlen & Seltling, 2018). These perspectives prefer conversational data analysis that takes into account context, participant roles and sequential organisation in addition to defining speech acts. Although the analysis of conversational data is highly valuable, its collection may be impractical in certain contexts. Consequently, while DCTs are not without limitations,

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they provide a necessary and appropriate foundation for initial research, particularly in underexplored areas such as doctor-patient communication in Kuwait (see sections I.C. and II).

Research on Arabic SA covers various dialects and illocutions, but none address doctor-patient communication. Studies include ‘requests’ in Kuwaiti Arabic (Alduaij, 2014), ‘congratulating’ in Kabyle and Jordanian Arabic (Alghazo et al., 2021), ‘complementing’ in Yemeni Arabic and American English (Al-Mansoob et al., 2019), ‘promising’ in Jordanian Arabic (Al-Omari & Abu-Melhim, 2013), ‘thanking’ in Egyptian Arabic (Morsi, 2010), ‘apologising’ in Iraqi Arabic versus English (Ahmed, 2017), ‘criticising’ in Jordanian Arabic (Al Kayed & Al-Ghoweri, 2019), ‘greeting’ in Saudi Arabic versus American English (Almegren, 2017), to name a few. Studies on standard Arabic usually focus on classical texts such as the Holy Quran (as in Al-Saaidi et al., 2013, and Amin et al., 2017). However, the context of doctor-patient communication remains unexplored.

B. *The Context of Doctor–Patient Communication*

Matusitz and Spear (2015, p. 872) define doctor–patient communication as ‘the exchange of messages in a medical or health care context, between a doctor and a patient whereby communication processes are performed’. The purpose of such exchanges is mainly to gather information, provide explanations, and make decisions regarding the treatment plan.

Effective communication is crucial for patient receptiveness to treatment (Kurtz, 2002). In fact, it is considered a basic clinical skill that is not only attained by experience but must be taught to medical students and practising doctors. It requires systematic observation, corrective feedback and targeted training (Kurtz, 2002).

Studies focusing on SA in doctor–patient context are underrepresented. Ahmed and Ahmed (2019) applied the Politeness theory to examine and compare ‘advice’ in two culturally diverse televised healthcare programs (one in the Middle East and the other in the U.S.). Poel and Brunfaut (2010) compared syntactic modifiers used by Swedish and Belgian doctors. The present study aims to perform a systematic linguistic analysis of recurrent communicative functions in patient-directed discourse, such as instructing, advising, offering help, explaining, and sympathising. The goal is to establish linguistic conventions in Kuwaiti Arabic (henceforth KA) that can be integrated with training programs to enhance the communicative potential of prospective doctors.

C. *Kuwaiti Arabic and Doctor–Patient Linguistic Interactions in Kuwait*

KA is the first language of Kuwaiti-born individuals and shares the core linguistic system of Modern Standard Arabic (henceforth MSA) – the official written language in the Arab World (Khalifa et al., 2016) – but differs slightly at various linguistic aspects (see for example: Al-Bahri, 2014, and Al-Qenaie, 2011). KA is used in informal communication, including doctor-patient interactions, while MSA is reserved for formal functions.

Doctor-patient communication in Kuwait is linguistically diverse. The current study focuses on the family medicine sector because it has the highest number of specialised Kuwaiti doctors. Nevertheless, more than 50% of doctors in the family medicine public sector in Kuwait are non-Kuwaitis, whether from other Arab countries (such as Egypt, Jordan, Syria, Palestine, Lebanon, etc.) or non-Arab countries, such as Pakistan and India. Furthermore, approximately 50% of the patients are non-Kuwaitis, especially domestic helpers (Al-Duwaisan, 2023). Doctors in Kuwait are expected to master both English and Arabic to successfully communicate with patients.¹

This study examines the linguistic strategies employed by native Kuwaiti doctors in interactions with KA-speaking patients, with the aim of establishing a reference for KA language conventions that can assist non-Kuwaiti doctors. The anticipated outcome is to improve doctor-patient communication and, consequently, patient responsiveness to treatment. Additionally, these conventions may inform the development of training materials for medical staff at various levels. According to Al-Duwaisan (2023), communication-oriented training materials in Family Medicine in Kuwait are continually updated, and practising doctors are required to complete regular questionnaires to assess their communication skills for practice management and quality assurance.² Al-Duwaisan indicates that collecting natural conversational faces bureaucratic hurdles due to the necessity of obtaining multiple levels of ministry approvals, making it a complex and time-consuming process. Additionally, doctors are generally reluctant to participate in recorded interactions due to time constraints, social discomfort, or concerns about potential ethical breaches. In contrast, using DCTs and questionnaires is typically more accepted and less intrusive.

This current study does not conduct a systematic review of existing training materials but focuses on identify the preferred linguistic strategies used by KA doctors. It marks the first phase of an ongoing research project undertaken by the authors. The findings will be validated in a subsequent paper that will integrate patient’s perspective and preferences in doctor-patient communication. The primary objective of this research project is to define effective communication strategies within Kuwaiti doctor-patient interactions. The current paper addresses the following research questions:

1. What are the linguistic strategies used by doctors to express the elicited communicative functions illustrated by each of Searle’s SA categories—directives, commissives, representatives and expressives—in patient-directed

¹ In fact, being substantially competent in English is a prerequisite to admission to College of Medicine in Kuwait since the medium of instruction is English.

² The Head of Kuwaiti Association of Family and General Practitioners testifies to the difficulty in obtaining written data from MD/GP doctors (Al-Duwaisan, Dec. 11th, 2023). In a private interview with the authors (recorded via TEAMS), on the language setting in healthcare clinics and communication-skills training for GP doctors in Kuwait, Dr. Al-Duwaisan explains that doctors are regularly required to complete multiple-choice questionnaires (mostly electronic) as part of their practice management.

speech in KA?

2. What are the conventionalised, language-specific features for expressing the elicited communicative functions in KA?

II. METHODOLOGY

This study examines two communicative goals in doctor-patient communication: providing information (in e.g., instructing or explaining) and decision-making (in e.g., proposing treatment plans). Data were collected from Arabic-speaking Kuwaiti doctors in the family medicine sector using Discourse Completion Tasks (henceforth DCT), which elicited single-turn responses focusing on the doctor's perspective.

In the context of Kuwaiti Arabic doctor-patient interactions, collecting naturalistic data poses significant challenges. These include obtaining multiple consent forms, securing approvals from various authorities, and dealing with the reluctance of doctors to participate in recorded interactions. Given these constraints, the Discourse Completion Task (DCT) method offers a practical and effective alternative for gathering linguistic data. Open questionnaires, like DCTs, provide situational prompts for participants to respond, effectively capturing their pragma-linguistic and socio-pragmatic knowledge (Félix-Brasdefer, 2010). While DCTs have limitations, such as the lack of real-time interactional data, they allow for the elicitation of specific speech acts and linguistic conventions, providing valuable insights that are otherwise inaccessible. This study employs DCTs as a starting point for understanding the communication strategies used by doctors in Kuwaiti Arabic, with the aim of complementing this data with naturalistic studies in future research as circumstances allow.

Based on Poel and Brunfaut's (2010) study, the DCT included 16 scenarios targeting common communicative functions in clinical visits, such as advising, apologising, explaining, reassuring, and requesting. The DCT was adapted and modified in two stages: the pilot study and the mail research.

A. Pilot Study DCT

The pilot questionnaire comprised 10 scenarios from the 16 in Poel and Brunfaut's (2010) DCT. Prior All scenarios were validated by a family medicine doctor (with five years of experience in the diabetic clinic of a state primary care centre in Kuwait City) and then administered to 20 Kuwaiti family medicine doctors in October 2022. Participants, mainly women with 5-7 years of practice, found the questionnaire lengthy and often responded in English or described their actions instead of their words. This was a setback since the aim was to collect responses in KA.

B. Instrument: The Modified DCT

To improve responses, the phrase 'What do you say...?' was added to each situational prompt, and participants were clearly instructed to respond in KA, using English only for medical terms (see Appendix).

The modified DCT was reduced to six scenarios: three eliciting directives (instruction, advice, referral) as seen in Scenarios 1, 2 and 5, and three covering the remaining speech act categories (examining a reluctant patient, revealing bad news, comforting a patient) as seen in Scenarios 3,4 and 6. Table 1 summarises each scenario's target communicative function and exact wording.

TABLE 1
TARGET COMMUNICATIVE FUNCTION OF EACH SCENARIO IN THE MODIFIED DCT

Situational prompt	Communicative function elicited (illocutionary act)
Scenario-1	Instructing the patient
DCT Q1: 'What do you say when directing a patient to undress for an examination?'	
Scenario-2	Advising the patient
DCT Q2: 'What do say as advice to a follow-up patient to ensure they start a particular diet due to some concerning test results?'	
Scenario-3	Examining the reluctant patient
DCT Q3: 'You are replacing a patient's regular doctor who has been called away to an emergency. The patient is very apprehensive about having been referred to you. What do you say to put them at ease at the beginning of an examination?'	
Scenario-4	Delivering news of a bad test result to the patient
DCT Q4: 'What do you say to support a follow-up patient who has received a bad test result?'	
Scenario-5	Referring the patient for a future visit
DCT Q5: 'You have spent a considerable amount of time on a new patient and are running very late. What do you say when the patient reveals a significant symptom or asks a critical question towards the end of the consultation?'	
Scenario-6	Supporting the apprehensive patient
DCT Q6: 'What do you say to a hypochondriac expressing the fear of having serious illness such as cancer, hypertension, or diabetes?'	

C. Coding Scheme

The research team designed their own coding scheme based on Searle's classification of illocutionary acts, by focusing on syntactic and pragmatic properties. While a manual for analysing Arabic doctor-patient communication exists (Al-Mashhadani, 2019), it was adapted for audio-recorded conversation. Al-Mashhadani's manual includes categories similar

to this study: statements, directives, expressives, and commissives, and adds category fillers common in natural speech.³ For this study's controlled DCT data, lacking hearer feedback, Searle's categories suffice for utterance-level analysis.

The coding was done manually by the authors – since they represent native speakers and linguists from three domains: pragmatics, semantics, and syntax – dividing utterances by syntactic form (locution) and function (illocution). Interrogatives ask, declaratives state or confirm, and imperatives instruct or request (Levinson, 2009). However, most language-use instances do not abide by such direct form-function relation. In fact, the utterances in our data mostly illustrated conventionally indirect strategies where the linguistic form bears another communicative function than the one assigned by its sentence type. Thus, utterances were coded based on the perceived illocution considering syntactic form and linguistic context. For example, in Scenario-2, responses ranged from the more obligatory form '*You must do X*' to the less compelling suggestory form '*What do you think of doing X?*'. Passive statements were coded as directives if they implicitly aimed to advise.

Searle's SA theory helps outline possible illocutions that can fit under the five categories directives, commissives, representatives, expressives, and declarations, based on their effect on the world. The six communicative functions in the current study fall under the first four categories. This study aims to set structural criteria for pairing illocutions with their SA categories, considering syntactic properties and native speaker conventions. This process was challenging as illocutions often overlap. Functional strategies were identified based on the most dominant illocutions for discussing results (see figures in section III). The coding scheme, with ample examples, can aid other researchers in analysing SA data across languages and contexts.

Directives in the coding manual include imperatives, performative statements like '*I request/advice/suggest*', conventionally indirect strategies like inquiries about the hearer's ability or permission, and statements of the hearer's needs or wants. Conventional phrases for suggestions or advice and passive statements leading to the proposed action were also coded as directives. Commissives include declaratives indicating future actions, indirect offers to help, and conditional imperatives. Representatives cover statements explaining or confirming states-of-affairs. Expressives include statements showing empathy or support. The table below summarises examples for each speech act category in the data.

TABLE 2
EXAMPLES OF SENTENCE TYPES REPRESENTING EACH SPEECH ACT CATEGORY IN THE DATA

Speech Act Category	Sentence Type		Examples
Directives	Interrogatives	Possibility/Ability questions	'Can I/You/We do X?'
		Opinion-seeking questions	'What do you think of doing X?'
	Declaratives	Obligation statements: Hearer-oriented or inclusive 'we'	'You/We must do X'
Commissives	Declaratives	Future-action statements	'I will do X'
	Interrogatives	Speaker-oriented questions offering to help	'What can I do to help?'
	Imperatives	Offering to help	'Let me know if there's anything I can do for you'
Representatives	Declaratives	Statements that explain or confirm	
Expressives	Declaratives	Statements that express empathy towards the patient	

D. Participants

The DCT was completed by 26 doctors in KA, 8 were completed by male and 18 by female doctors. Regarding years of experience, 1 doctor reported 0–2 years, 4 doctors 2–5 years, 4 doctors 5–7 years, and 17 doctors reported 7+ years.

Participants were also asked to select the age range of patients they often encountered in their practice from 20–40 years, 40–60 years and 60+ years. 16 doctors (61.5% of the participants) specified that their patients mostly fell into the age group (20–40 years).

III. RESULTS

This section presents a general descriptive account of the linguistic strategies used in KA to address patients in public healthcare clinics. Data (i.e. participants' written responses to the DCT situational prompts) were manually coded into strategies. Each strategy included utterances or locutions that share prominent syntactic and pragma-semantic features, including sentence mood and primary illocution in context. Each utterance bearing the linguistic characteristics of a particular strategy was counted as a single token, and the percentage of use was calculated accordingly. Thus, a single response could bear more than one strategy simultaneously.

It should be noted that the coded strategies represent the core speech act that carries the target illocution and not pragmatic modifiers whose omission does not cancel out the successful performance of the core speech act. Modifiers are optional lexical and syntactic elements that are added to enhance the illocutionary function, making speech acts more socioculturally appropriate (Salgado, 2011; Poel & Brunfaut, 2010). A classic example of a pragmatic modifier in English is the politeness marker *please*, a lexical item that can be added before, after, or within a request or instruction (for a detailed account of external vs. internal modification in requests (see Sifianou, 1999).

³ Al-Mashhadani (2019) detaches questions from directives into a separate category that includes three types of questions: yes/no, information, and confirmation.

In our data for example, the modifier *lilasaf* ‘sadly’ was occasionally used to preface the speech act of explaining as a means to intensify the doctor’s solidarity with the patient. This modifier does not compromise the positioning of the speech act under the category, ‘representatives’.

The results are presented below in order of the scenarios, and within each scenario the main linguistic strategies for performing each speech act type are discussed and explained with some representative examples.

A. Scenario [1]:

In Scenario [1], exemplifying directive SA whereby the doctor instructs the patient, most doctors used the conventionally epistemic modality via indirect permission or possibility questions, starting with *mumkin* ‘is it possible’. Such constructs occurred in 75% of the responses. Examples include speaker-oriented (2) and hearer-oriented (1) indirect requests:

(1)
ممکن تفصیح مالبسک بافحصک
mumkin tifs^{ax} mala:bs-ik baffhis^{-ik}
‘**Could** you remove your clothes? I want to examine you.’

(2)
ممکن أفحصک ورا الستارة
mumkin ?affhis^{-ik} wara: s-sita:rah
‘**Could** I examine you behind the curtain?’

The second-most used strategy in Scenario [1] was the speaker-oriented need statement using first-person volition modal verbs such as *?ahta:dʒ* ‘I need’ or *?abi*: ‘I want’:

(3)
أبي/أحتاج أفحصک
?abi:/ ?ahta:dʒ ?affhis^{-ik}
‘I **want/need** to examine you...’

This percentage contrasts with the findings of Olorunsogo (2020), who observed a dominance of direct bald-on-record strategies (i.e. imperative) when giving instructions to patients in a private hospital setting. Figure 1 shows the percentages of each strategy in Scenario [1].

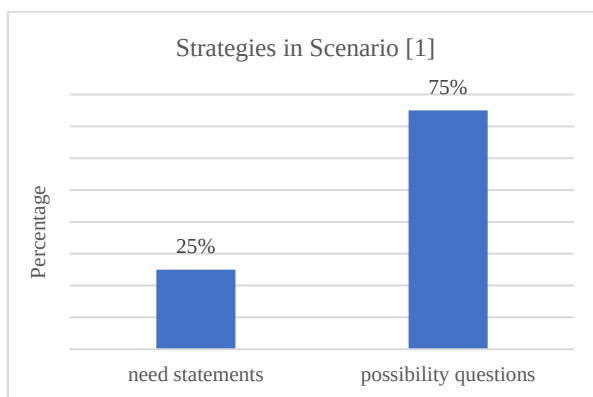


Figure 1. Most Used Strategies in Scenario [1]

B. Scenario [2]:

In Scenario [2], exemplifying another directive speech act whereby the doctor advises the patient to do something, three linguistic strategies were observed: (a) obligation statements, (b) suggestory questions, and (c) passive. Strategies (a) and (b) clearly fall under directive SA, as the speaker explicitly directs the hearer to follow their advice. In strategy (c), however, the speaker merely explains the predicament, and advice is inferred implicitly using a passive voice construction. Figure 2 shows the percentage of use of each strategy in Scenario [2]. Evident from graph, the obligation statements strategy appeared in more than half of the answers, followed by the passive and suggestory questions.

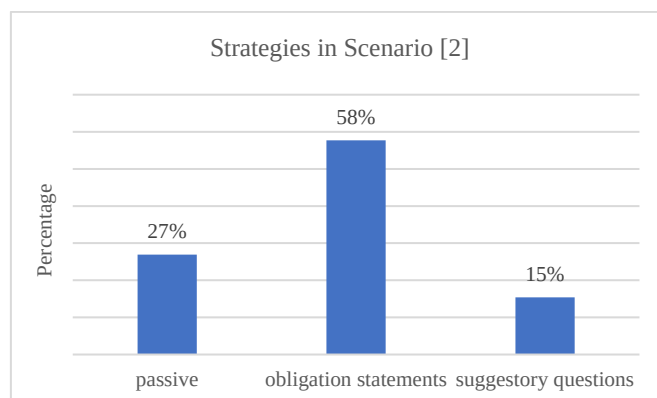


Figure 2. Strategies in Scenario [2]

(a). *Obligation Statements:*

Compelling the hearer to perform the target action was conveyed in KA using three different linguistic constructions. The first and predominantly used construction was the second person modal auxiliary *tihta:dʒ* 'you.need' as in example (5) or by using the first plural person modal verb *nihta:dʒ* 'we.need' to include both speaker and hearer as in example (4).

- (4)
 نحتاج نبتدي حمية نبتعد فيها عن السكريات والحلويات...
nihta:dʒ nibtidi: himja: nibtiʕid fi:ha: ʕan s-sukkarijja:t wi-l-ħalawijja:t
 'We need to start a diet where we avoid sugars and desserts.'
 (5)
 نحتاج إلى ممارسة الرياضة والأكل الصحي...
tihta:dʒ ʔila: muma:rasat r-rijadʕah w-l-ʔakil sʕ- sʕihhi:
 'You need to exercise and eat healthily.'

Interestingly, out of the total obligation statements counted in our data, 67% were formulated using the inclusive 'we' as opposed to 33% using hearer-oriented declaratives (as shown in Figure 3). The inclusion of both doctor and patient in the proposed activity is commonly used among doctors (Ahmed & Ahmed, 2019; Skelton et al., 2002).

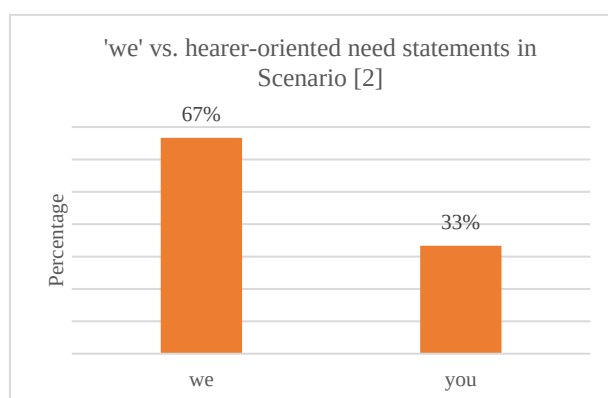


Figure 3. Percentage of 'We' Versus 'You' Hearer-Oriented Need Statements

The second-most used construction in obligation statements was the deontic modal participle *la:zim* 'it is obligatory', especially in KA, which is the equivalent to modal verb *jadʒib* 'you must' in MSA. *la:zim* indicates some sort of external authority that must be obliged, which shifts the power from the doctor's authority to a larger external power that implies its necessity or urgency. The following statement is an example from our data.

- (6)
 لازم تلتزم بالحمية
la:zim tiltizim b-il-himjah
 'It is obligatory that you follow the diet.'

The third construction used to make the hearer oblige in Scenario [2] comprised inclusive-we commissives that left little room for negotiation or refusal. Commissives here were expressed using motion verb *ra:h* 'gone' which is grammaticalised into a future marker in most Arabic dialects (Khalifa et al., 2016) and has a volitional modal sense equivalent to 'will' or 'shall' auxiliary in English (Alotaibi, 2019).

- (7)
 راح نبتدي بالحمية
ra:h nibtidi: b-il-himjah

‘**We will** start the diet’.

(b). *Suggestory Questions*

Projecting advice as a suggestion that the hearer can choose to follow is common in doctor–patient interactions. Ostermann (2023) surveyed the distribution of recommendations in doctor–patient interactions in the U.K. and U.S., finding that the use of suggestions was the second-most common strategy in her audio-recorded data. Examples from our data include the use of question marker *fra:j-ik* ‘what do you think’, used customarily to propose a suggestion or solicit the hearer’s opinion in KA.

(8)
 اشرايك نبيدي نظام غذائي عشان يساعدنا؟
fra:j-ik nibtidi: niðʕa:m yiða:ʔi: ʕaʕa:n ijsa:ʕid-na?
 ‘**What do you think** about starting a new diet to help us?’

The doctor suggests a diet to help the patient, formulating his advice as a question headed by the interrogative phrase *fra:j-ik* ‘what do you think’.

(c). *Passive Voice*

Projecting advice as a general rule is a common practice (Leech, 2014) that serves to minimise the imposition of the directive on the speaker’s personal space (Sadock, 2006). In example (9), the doctor uses a need statement but in a passive construction to create a general rule.

(9)
 العلاج يحتاج إلى تعديل النظام الغذائي
 ʔil-ʕla:dʒ **jihta:dʒ** ʔila: taʕdi:l n-niðʕa:m il-yiða:ʔi:
 ‘The treatment **needs** a modification of the diet’.

The verb *jihta:dʒ* ‘need’ is neither expressing obligation from the doctor himself nor the patient; rather, it indicates that modification of the diet is needed without compelling the hearer.

C. *Scenario [3]:*

In Scenario [3], wherein the doctor receives a reluctant patient who is referred to them because their regular doctor is on leave, three linguistic strategies were observed: (a) expressing sympathy, (b) offering help, and (c) seeking patient consent. While strategy (a) clearly illustrates an expressive speech act (as the speaker is expressing empathy regarding the hearer’s concerns), sub-strategies (b) and (c) are representative of the commissive speech act type. The doctor minimises the patient’s apprehension by committing themselves to helping the patient in the present or near future. It should be noted that many responses featured a combination of more than one strategy; for instance, doctors expressed sympathy as they offered help. The deployment of different linguistic strategies in a single turn reflects a feature of natural communication. Figure 4 shows the three strategies frequently used in Scenario [3], clearly illustrating that offering help is the most preferred by our sample of doctors, occurring in more than half of the responses, followed by seeking patient consent; the least used was expressing empathy.

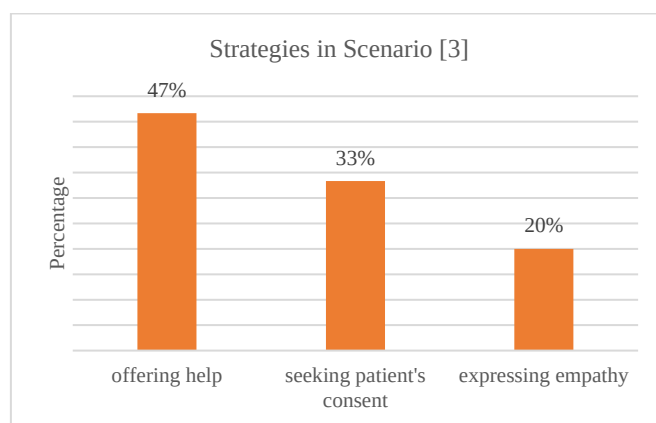


Figure 4. Strategies in Scenario [3]

(a). *Expressing Empathy*

The doctor expresses their understanding of the inconvenience that the patient is experiencing (10) and, in some cases, apologises for it (11).

(10)
 ما عليه أذيناك
 ma: ʕali:h ʔaðði:-na-k
 ‘It’s okay, pardon us for troubling you.’

(11)

شكك متضايق من اللي حصل وأنا مالومك. أي تغيير أو تأخير فعلا يضايق.

ʃakl-ik mitðʕa:yig min illi ʔasʕal w-ʔa:na ma-lu:m-ik. ʔaj tayji:r ʔaw taʔxi:r fiʕlan jðʕajig

‘You seem upset about what happened, **and I do not blame you**. Any change or delay is indeed upsetting’.(b). *Offering Help*

Offering help was most frequently used in this scenario, expressed using motion verb *ra:h* ‘will’, as seen in example (12) followed by the lexical verb *ʔasa:ʕd-ik* ‘I.help-you’.

(12)

وراح اساعدك وأكون بخدمتك

ew-**ra:h** ʔasa:ʕd-ik wa-ku:n ib-xidmit-ik‘And **(I) will help** you and be at your service’.⁴

Commissives in Scenario [3] were also expressed in the present tense, as in the following example, wherein the doctor indicates that they are here to ‘serve’ their patient *xidmit-ik*.

(13)

أنا موجودة عشان خدمتك.

ʔa:na: mawdʒu:da ʕaʕa:n **xidmit-ik**‘I am here to be **at your service**’.(c). *Seeking Patient’s Consent*

To ease the apprehension of the patients toward having a new doctor follow up on their case, the doctors sought the consent of the patient using declarative conditionals such as *ʔiða: ha:b* ‘if you like’ or (14) or permission questions like ‘would you mind if?’ as in (15).

(14)

إذا حاب أقدر أشوفك هذي المرة بداله.

ʔiða: **ha:b** ʔagdar ʔaʕu:f-ik haði l-marrah bida:l-ah‘**If you would like**, I can see you this time instead of him (your doctor)’.

(15)

هل عندك مانع إنني أفحصك بداله؟

hal ʕind-ik ma:niʕ ʔinni ʔafʕisʕik bida:l-ah‘**Would you mind if** I examined you instead of him?’

Using the declarative sentence mood, the yes/no questions commit the doctor to the patient’s preferred course of action. The doctor expresses their willingness to act according to the patient’s response to the question (interrogative). Therefore, this strategy is also grouped under commissive SA. However, syntactically speaking, polarity questions (particularly in 15) have the surface structure of a conditional declarative but rely heavily on the speaker’s intonation to be interpreted as questions (see Sadock, 2006).

D. *Scenario [4]:*

In Scenario [4], wherein the doctor is delivering some bad news to the patient, the most prominent speech act types detected were expressives, commissives, and representatives. The doctors expressed their understanding of the patients’ concerns, explained the procedure in such cases and what to expect, offered help in any possible way and positively reassured the patient. Such responses are similar to those from Scenarios [3] and [6] due to the nature of the situational prompts. Figure 5 shows the three strategies most used in Scenario [4].

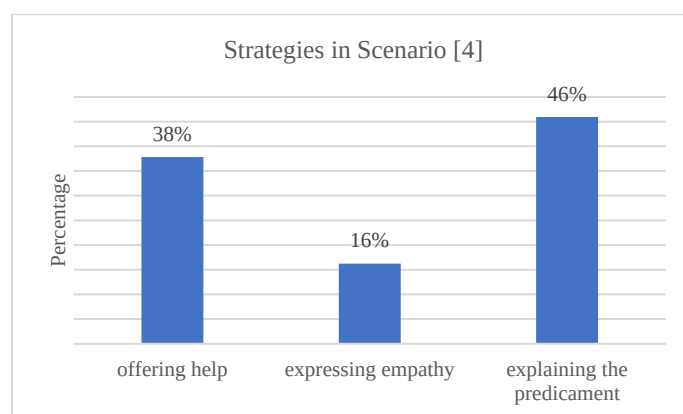


Figure 5. Strategies in Scenario [4]

⁴ The first person singular pronoun in the subject position can be omitted before auxiliary *ra:h* ‘will’ in this sentence, because the main verb after the auxiliary carries the subject inflection. This is a property of PRO-drop languages including Arabic and KA.

(a). *Expressing Empathy*

Expressing empathy is usually achieved in sentences which start with a form of evidential modality, such as ‘I see’ *fa:jif*, ‘I understand’ *fa:him*, or ‘I know’ *ʔadri*., acknowledging the patients concerns.

(16)

انا شاييف إنك تحتاتي وفاهم قلقتك

ʔa:na: **fa:jif** inn-ik tha:ti ew-**fa:him** qalaq-ik

‘I **see** (that) you are worried, and I **understand** your concern’.

(17)

أدري إن هذا الشي وايد صعب.

ʔadri: ʔinna haða f-fajj wa:jid sʕaʕib

‘I **know** this is very difficult’.

Expressions of empathy for the patient were often combined with the doctor’s offer to help and/or some explanation of the predicament (see Scenario [3] for a similar pattern).

(b). *Explaining the Predicament*

Given that Scenario [4] involves delivering bad news (abnormal test results), most doctors’ responses employed a statement that either explained the current situation or the protocolled course of action to be followed next (see Figure 5 above). The doctors used declaratives to reassure the patients that their condition is manageable with a proper treatment plan and modified lifestyle, and that there is always a solution. Furthermore, almost all declaratives used in response to Scenario [4] employed inclusive ‘we’, suggesting a relationship between the use of this form and maximising solidarity.

(18)

الحمد لله انا اكتشفنا هالشي اللحين عشان نقدر نعالجه

il-ḥamdillāh ʔin-na iktifaf-na ha-f-faj il-hi:n ʕafa:n nigdar nʕa:ldʒa-h

‘Thank God, **we** have discovered it now so **we** can treat it immediately’.

(19)

عندك نتيجة هالتحليل مرتفع لكن ممكن إحنا نسيطر عليه بالأدوية والعلاج.

ʕind-ik nati:dʒat ha-t-tahli:l mirtifiʕ la:kin mumkin ihna nsajfʕir ʕali:h b-il-adwijah wi-l-iʕla:dʒ

‘You have a test result which is high, but **we** can control it with medication and treatment.’

(c). *Offering Help*

Help offers were usually formulated as interrogatives, as in (20), or conditionals, as in (21).

(20)

شلون حاب أساعدك؟

ʃloun ha:b ʔasa:ʕd-ik?

‘How would you like me to help you?’

(21)

إذا في شي أقدر أسويه عشان اساعدك بلغني.

ʔiða: fi: fajj ʔagdar ʔasawwi:-h ʕafa:n ʔasa:ʕd-ik balliy-ni:

‘If there is something I can do to help you, let me know’.

E. *Scenario [5]:*

In Scenario 5, wherein the patient reveals significant symptoms or asks crucial questions at the end of the consultation after spending a considerable amount of time with the doctor, the doctors seemed to prioritise the patient’s interest and showed a willingness to help, despite the high imposition involved in this situation. However, some explicitly expressed their perception of such a high imposition in their responses by blaming the patient for not highlighting this important detail sooner in the allocated consultation period, as in the following example:

(22)

كان المفروض تقولي هذا العرض من البداية.

Ka:n il-mafaru:ʕʕ tgu:l-li haða el-ʕaraʕ min il-bida:jah

‘You should have mentioned this symptom to me at the beginning [of the consultation]’.

Overall, the doctors’ responses indicated what must be done next or suggested what could be done in the future. The responses were grouped into two strategies depending on the sentence mood. The responses collected showed doctors used strategy (a) commitment statements much more than strategy (b) suggestory questions as indicated in Figure 6.

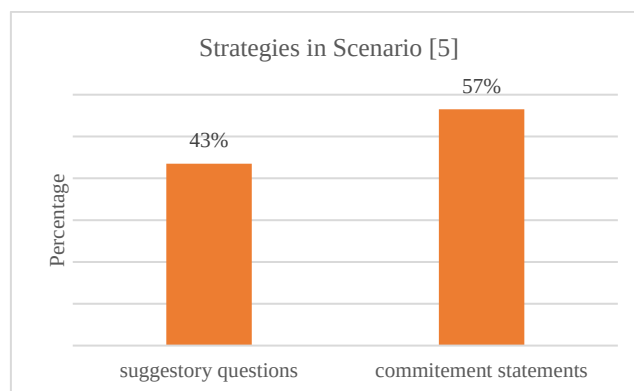


Figure 6. Strategies in Scenario [5]

(a). *Suggestory Questions*

The doctor suggests an upcoming consultation visit using the conventional suggestion marker in KA *f-ra:j-ik* ‘what do you think’ as in (23), or possibility questions headed by *mumkin* ‘is it possible/Could’ as in (24). Such questions fulfil the criteria for directives SA and vary in form from hearer-oriented to those that include both speaker and hearer through the inflectional verb prefix *na-* indicative of ‘us’.

(23)

شرايك تأخذ أقرب موعد معاي عشان نتناقش أكثر بالموضوع؟

f-ra:j-ik ta:xið ʔagrab mawʕid maʕa:j ʕaʕa:n nitna:qaf ʔakθar bi-l-mawðʕu:ʕ

‘**What do you think** about taking another appointment with me so we can discuss it further?’

(24)

ممکن نقعد في وقت ثاني ونجاوب باجي الأسئلة؟

mumkin nigʕad fi wagt θa:ni wi-ndʒawib ba:dʒi l-asʔilah

‘**Could** we sit together at another time and address the remaining questions?’

(b). *Commitment Statements*

Expressing the doctor’s willingness to continue the consultation either in the present progressive tense (25), or using future modal verb *ra:h* ‘will’ (26):

(25)

ممکن نتابع الاستشارة على الرغم من ضيق الوقت

mumkin nta:biʕ l-istiʕa:rah ʕala r-raym min ðʕi:g il-wagt

‘**We could resume** the consultation despite lack of time.’

(26)

راح احتاج أقعد معاك زياده.

ra:h ʔahta:dʒ ʔagʕad maʕa:k izja:dah

‘**I will need** to stay with you for some more time.’

F. *Scenario [6]:*

In response to Scenario [6], wherein a hypochondriac patient expresses fear of having a serious illness such as cancer, hypertension, or diabetes, doctors used at least one of the three linguistic strategies. They responded by enquiring about the source of the patient’s fear, advising the patient on how to handle that fear, and showing support to the fearful patient by ruling out negative outcomes given the present medical data. In fact, distinguishing between linguistic strategies in this scenario was particularly difficult because the nature of the scenario called for increased effort to put the patient at ease. Furthermore, reference to religious grounding while supporting the patient was more prominent in this scenario than in others. Examples of such pragmatic modifiers in our data include phrases such as *ʔinshalla* ‘if God wills’ and *bi-ʔiðn-alla:h* ‘God willing’, synonymously used to confirm the happening of a future event.

(27)

لا تحاتي، الله ببشافيك ان شاء الله واحنا معاك.

la: tha:ti:, Allah b-jaʕfi-ik **inʕa:llah** wi-ħna maʕa:k

‘Do not worry, God will heal you [**Inshallah**] if **God wills** and we are with you’.

Figure 7 illustrates the three strategies identified in the doctors’ responses to Scenario [6]. Statements of reassurance were clearly the most utilised strategy, followed by advice and questions.

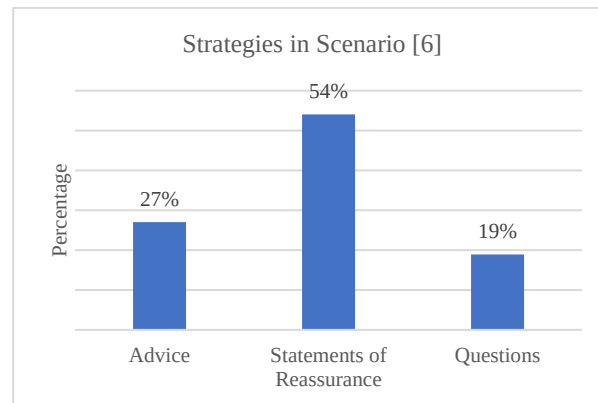


Figure 7. Strategies in Scenario [6]

(a). *Questions: Asking for Specification*

The doctor's questions were used to either guide the patient in a certain perceptual direction or enquire about the trigger for their fear, thus illustrating the speech act 'directives'. Such questions are often used to preface another strategy, such as advice or statements of reassurance:

(28)

ممکن اعرف بالضبط انت خايف من شنو؟ هل انت خايف من مرض السرطان مثلا؟ لأن التفكير بالشئ ممكن يزيد من الأعراض وتتدخل بدوامه بسبب القلق والخوف.
 mumkin ?aʕarf b-ðə-ðəbtʕ ?int xa:jif min ʃinu? Hall ?inta xa:jif min maraðʕ is-ʕaratʕa:n maθalan?
 la?anna t-tafki:r b-ʃ-fajj mumkin jzi:d min il-ʔaʕra:ðʕ w tidxal b-dawwa:mah b-sabab il-qalaq w-il-xouf

'May I know what exactly you are afraid of? Are you afraid it is cancer for example? Because overthinking could increase the symptoms and drag you into an endless cycle of fear and anxiety'.

(b). *Advice*

The doctors mostly formulated their advice using declaratives:

(29)

اللي تفكر فيه خطأ وما في إلا العافية وهذا القلق مضر لك أكثر من نفعه.

?illi tfakkir fi:-h xatʕa? w-ma-fi ?illa l-ʕafjah w haða muðʕirr lik ?akθar min naʕʕa-h

'What do you think is wrong? Everything is alright, and this fear is doing more harm to you'.

Furthermore, many doctors suggested psychological factors, as opposed to physical, and some proposed a referral to a psychiatric clinic:

(30)

وأيضاً اقترح إنك تزور عيادة الصحة النفسية عندنا، شرايك؟
 ew ?ajðʕan ?aqtiriḥ ?inn-ik tzu:r ʕija:dat is-ʕiḥha n-nafsijjah ʕindina, ʕra:jik?

'I also advise you to visit our **psychiatric clinic**, what do you think?'

(c). *Statements of Reassurance*

The doctors used facts from the patient's medical history to dismiss any feared negative outcomes or reassure the patient about the effectiveness of the treatment plan.

(31)

انا حاب أطمئنك ان أنت ماعندك أي مرض خطير وكل الفحوصات تثبت ذلك فلا تخاف ولا تفكر زيادة.
 ?a:na ha:b ?atʕamn-ik ?inna int ma:-ʕind-ik ?aj maraðʕ xatʕi:r w kill il-fuḥu:sʕa:t taθbit ða:lik fa-la:
 tfakkir izja:dah

'I would like to assure you that you do not have any serious illness, and all the tests confirm that, so do not worry or overthink it'.

IV. DISCUSSION

This study investigates how common patient-directed communicative functions – such as instructing, advising, reassuring, comforting, and offering help – are expressed in KA during visits to state healthcare clinics. Using Searle's SA theory, we identified linguistic strategies illustrating for directives, commissives, expressives, and representatives. Doctors' responses to the six scenarios in the DCT were classified based on their pragma-semantic and syntactic features, including sentence type and illocution force. Complex scenarios often saw overlapping illocutions, such as empathising while advising. In this section, the results are discussed according to the four SA categories.

Directives: when instructing patients, doctors preferred conventional indirect strategies, dominated by possibility questions headed by the epistemic modal marker *mumkin* ‘Can you/I do X?’. Imperatives were nearly absent – despite being the standard form for giving instructions, both verbally and in writing⁵ – suggesting a negative-politeness strategy to minimize imposition (Olorunsogo, 2020). It is likely that the written format of DCT responses influenced the preference for indirect strategies, as non-verbal cues were missing.

When advising patients, another directive illocution, doctors often employed obligation statements with the auxiliary *la:zim* ‘it is obligatory’, akin to ‘must’ in English. These statements were softened by the ‘we-’ verb inflection, reflecting Arab positive-politeness and collectivistic communication (see Olorunsogo, 2020; Schouten et al., 2006). Another common advice indicator *f-ra:j-ik* ‘what do you think?’ is used to frame advice as an opinion-seeking question.

Commissives: These functions included offering help or reassuring the patient about future actions, predominantly appeared using the future modal *ra:h* ‘I/We will do X’. The doctors often included both speaker and hearer in the action using ‘we-’ verb prefixes to emphasise solidarity and collectivistic communication preferred in Arab societies.

Representatives and Expressives: These often prefaced other speech acts, like commissives or directives, indicating overlapping illocution. Doctors provided explanations for the current unfavoured situation while expressing empathy and understanding of the patient’s discontent. Doctors then provided solutions by offering help (commissive) or advice (directive) to the patient.

Religious expressions, though not the focus of this study, frequently appeared in representatives and expressives to provide comfort and assurance. Phrases like *ʔinʔa:lla* ‘if Allah may’ and *bi-iḏni-llah* ‘Allah permits’ – equivalent to English ‘God willing’ – emphasised desired future actions, while *al-ḥamdillāh* ‘praise to God’ expressed a range of emotions from gratitude to acceptance of an unfavourable situation. Future research could explore the pragmatic functions of religious expressions in more detail.

V. CONCLUSION

This study provides a preliminary analysis of the linguistic strategies used by native KA doctors in patient-directed communicative functions. Using Searle’s Speech Act (SA) we categorised and analysed these linguistic strategies, revealing that directives, commissives, expressives, and representatives are all utilised in doctor-patient interactions, each with preferred linguistic strategies. Indirect requests via possibility questions dominated when giving instructions. Advice was modified by the deontic modality marker *la:zim* ‘must’ (indicating necessity) or projected as an opinion-seeking question with *f-ra:j-ik* ‘what do you think’. Commissives were often expressed in the first-person plural ‘we’, indicating maximised solidarity. Representatives and expressives overlapped with other SA, including explanations, advice, and offers of help, often coupled with religious expressions for reassurance and positivity.

These findings indicate KA doctors’ preferences in doctor–patient interactions, likely influenced by their training or experience as native speakers interacting with native Kuwaiti patients. The use of Speech Act theory proved effective in uncovering and categorizing these linguistic conventions, allowing for the analysis of most preferred strategies that enhance patient responsiveness. These results can inform training programs for general practitioners, both native and non-native speakers of KA. Future research – currently conducted by Authors - will validate these findings by examining KA patient’s preferred communication strategies to achieve maximum cooperation and improve treatment-related outcomes in healthcare.

APPENDIX (THE MODIFIED DCT)

Dear doctor,

The following is a questionnaire adapted from a study on doctors’ medical communication in European countries. Please complete the questionnaire in **Kuwaiti Arabic**. You are free to express medical terms in English. For each scenario depicted below, your response should reflect the exact words you would use when encountering a similar situation in your practice. You need not concern yourself with grammatical/structural correctness, for we are mainly seeking the communicative (pragmatic and semantic) elements.

I hereby consent to participate in the study conducted by the below mentioned researchers.

Signed: _____ Date: _____

(Authors)

Before completing the questionnaire, kindly provide the following information:

1. Years of experience in the practice:

() 0 – 2 yrs. () 2 – 5 yrs. () 5 – 7 yrs. () 7+ yrs.

2. Gender:

() Male () Female

3. What is the age group of the patients you often receive?

⁵ The imperative ‘Do X’ was used only once in Scenario [1]. On the other hand, negated imperatives such as ‘Do not worry’ occurred a few times and were treated as the most explicit form of advice.

() 20 – 40 yrs. () 50 – 60 yrs. () 60+ yrs.

4. Do patients prefer to receive the bad news of an unfavourable diagnosis themselves or have a relative present?

() Patient themselves () Patient's Relative

الرجاء الإجابة باللهجة العامية (الكويتية) التي تستخدمها كطبيب لمخاطبة مريضك:

Scenario-1: What do you say when directing a patient to undress for an examination?

الطبيب:

Scenario-2: What do you say as advise to a follow-up patient to encourage them to start a specific diet due to some concerning test results?

الطبيب:

Scenario-3: You are replacing a patient's regular doctor who has been called away to an emergency. The patient is very apprehensive having been referred to you, what do you say to put them at ease at the beginning of an examination?

الطبيب:

Scenario-4: What do you say to support a follow-up patient who has received a bad test result?

الطبيب:

Scenario-5: You have spent a considerable amount of time on a new patient and are running very late. What do you say when the patient reveals a significant symptom or asks a critical question towards the end of the consultation?

الطبيب:

Scenario-6: What do you say to a hypochondriac expressing the fear of having serious illness such as cancer, hypertension, or diabetes?

الطبيب:

Thank you very much for your time and cooperation.

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Semantic Features of the Word *Qonyr* (Brown): Conceptual Analysis of Two Separate Works

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Abstract—It is known that the Aesopian language was used in the works of many writers to convey the parable. This article shows how and why Kazakh writers used the Aesopian language during the Soviet era. The study analyzes the contextual and symbolic meanings of the word *qonyr*, one of the most important concepts of Kazakh cognition. The research material was taken from O. Bokey's novel *Kajdasyn, Kaska Kulynym?* (*Where Are You, My Foal with a Star on His Forehead?*), and a poem by Zhumeken Nazhimedenov titled "Kyran-Kiya" ("Mountain Eagle"). A conceptual research method in modern linguistics was chosen for data analysis. As a result, new implicit meanings of the word *qonyr* ("brown") were revealed, such as "longing", "sadness", and "nobility". The juxtaposition of these meanings with Soviet ideology is presented. The results and conclusions of the study are a kind of contribution to studies in cognitive linguistics and decolonization.

Index Terms—semantic features, conceptual analysis, symbolic meanings, color vocabulary, color space

I. INTRODUCTION

One of the most important episodes in the history of the Kazakh people is the establishment of Bolshevik power throughout all of the Russian Empire, starting with the October Revolution of 1917 and the creation of the Union of Soviet Socialist Republics on December 30, 1922. The USSR, which possessed the existing power and authority, became the largest country in size and a great power, equivalent to the United States. The Bolsheviks, who now held all four branches of government in their hands, considered it a clear manifestation of the revolution, which led to radical changes in the system of power. Accordingly, they explained the new system of power to the world using all spheres for its formation (i.e., literature, art, education, science, film, radio, the army, and so on). It may have taken centuries to form a model of the world, but the Soviets took only twenty years to create their idea of the world. During that allotted time, propaganda developed rapidly as society committed itself to forming a new point of view. While propaganda covered up unpleasant incidents, censorship forbade talking about them at all, and in Soviet times, propaganda and censorship were at all-time highs as the totalitarian system oppressed freedom of speech and freedom of thought (Pocepcov, 2019).

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However, popular poets, writers, scientists, and public figures of the time immediately began to openly oppose censorship. On November 26, 1917, Soyuz Russian citizens published a special one-day protest newspaper, “In the Protection of the Fatherland”. The delegates of the first All-Russian Congress of Soviet Journalists, held in November 1918 in Moscow, also expressed their dissatisfaction (Zhirkov, 2001). After such initiatives, the number of people who resisted censorship continued to grow day by day. At a time when the Marxist-Leninist doctrine was mandated not to exceed the norm, those who openly opposed censorship were severely punished by emigration or expulsion from the country for good.

The researchers of the current study note that objections to politics and arbitrariness on the part of the authorities were expressed in different ways. Some, like those noted above, openly joined the battle. Others expressed their dissatisfaction anonymously, bypassing censorship through methods like the Aesopian language (allegory, irony, periphrasis, and allusion), *samizdat*, contraband, and foreign publication (*tamizdat*). In addition, this list can include literary hoaxes, examples, underlining, and conveying thought through humor (Zhirkov, 2001). In the midst of censorship, some Kazakh writers were able to express their thoughts and objections only through a work of fiction. Through certain characters (for example, Yesenberlin's image of Baytursinuly in *Malignant Crossing*) and through certain concepts (for example, “brown”), they opposed Soviet politics and ideology. The current researchers believe that the opposition to ideology through the concept of “*qonyr*” is represented in the works of Z. Nazhmedenov and O. Bokey in a hidden, gestural form. Such gestures and parables are observed in the conceptual analysis in the frames (semantic branches) of the concept “*qonyr*” (or, in English, “brown”).

According to this idea, the main purpose of the present research is to reveal the subtext of the word “brown” in works of art. That is, to determine the subtext reflected in the semantic branches of the word *qonyr* or “brown” in relation to some ideological principles in the Soviet government and to present “brown” as a subtext of resistance to Red politics and decolonization. For this reason, this article attempts to reveal the cognitively symbolic nature of the word *qonyr*, or “brown”. The works of Kazakh poets and writers consider the subtext of *qonyr*, or “brown”, the opposition of censorship and propaganda, and in particular, the concept of *qonyr*, or “brown”, from a new perspective.

II. LITERATURE REVIEW

The symbolism of colors and their meaning, including the semantics and cognitive nature of the word “brown”, have been studied by many scientists and researchers. In the works of Kaydar (1992), there are many descriptions of the literal and translational meanings of the word *qonyr*, or “brown”. In Akhmetov's (2015) study of taboos and euphemisms, the color brown is associated with clothing. For example, the Mongolian Kazakhs called the mountain goat of the genus *Argali kulzha*, meaning “sacred animal” or “brown animal”.

In their work “Stable Phrases Related to Color”, Akhmetzhanova and Kairbayeva (2000) specifically focused on several colors, among which is brown. In the section “Stable Expressions Related to the Color”, the meaning of the brown color is a natural phenomenon and period. However, brown is also associated with singing and the degree of human condition and life, and the researchers provide various examples from works of art. They reveal the secret behind the sound of the word *qonyr* / “brown” and quote a scientific source about the word *qonyr* / “brown”, which is found in geographical names. Also in their research, the authors collected additional phraseologisms related to the word *qonyr* / “brown”.

Furthermore, the scientist Kondybay (2008) focused on two caves in Bayanaul and Chingistau, which are called “Qonyr Aulie”, and studied the reasons why the caves are called *qonyr* / “brown”. Additionally, the second name of the large Aulie caves located in the latitude of Saryarka is *qonyr* / “brown”. According to Kondybay, the name *qonyr* / “brown” in the name of the cave is associated with the pro-form *qonyr*; that is, if we look at the etymology of *qonyr*, it can mean “cave” or an “isolated, closed space”. In Turkic mythology, the cave is the abode of the “lonely sun”. It also turns out that the names of the legends Ergenekon and Utuken also contain the name of the “Kong-Ken” pro-form. What is more, according to the first versions of these two legends, “the place of origin of the ancestral people is the Abak-cave.” In addition, the researcher also considered the names of places and waters located in the Kazakh lands that feature the word *qonyr* in the name.

In Nazhmedenov's work “Qonyr Dombyra” (Brown Dombra) (2008), he writes that the brown sound is made by a string that is made of sheep's intestines and horse mane, and this is a sound close to nature. He also believes that the Buri tone contains all the Kazakh musical instruments that possess the most beautiful sounds, and when the Kazakh predecessors living in the Buri house heard it, they called it “the Buri tone”. At the same time, it is noted that if such an unfriendly sound can kill people, then in a cordial tone it can kill people. The main result of the scientific work is the opening of the acoustic range of national singing of the Kazakh dombra “Konyr”.

An article by Mankeeva (2015) examines the association of the color brown in accordance with the Kazakh worldview, how this color manifests itself in Kazakh culture in the context of nomadism, and the spatial perception of the world of the Kazakh people.

Additionally, in an article by Kasym, Zhunusova, and Bakbergenova titled “Semantic and Structural Meaning of the Word Qonyr in the National Worldview” (2019), we can find information about the history of the origin of the word *qonyr* and its semantics, as well as various semantic features in the poems of Abai Kunanbayuly.

Khassenov (2021), who defended his doctoral dissertation on the topic “Archetypal Character of the Sounds of the Kazakh Language” in the chapter titled “Mythical-Linguistic Reading Model of a Symbol With a Dot Inside a Circle” (Khassenov et al., 2020) based on the idea of Kondybay's (2008) “abak” symbol (a circle with a dot in the middle), defines the relationship of the word qonyr with the concepts of “navel” and “middle” (Khassenov et al., 2022a; Khassenov et al., 2022b). The basis of the word qonyr provides for the abstinence and development of the form of qonyr. The Scientist reports that its original meaning meant the concepts of navel and middle, and over time, it acquired its colorful meaning.

In the end, what distinguishes the current study from these studies is that the researchers present the concept of qonyr as a sign of opposition to Soviet ideology.

III. METHODOLOGY

One of the main categories of cognitive linguistics is “concept” (translated from the Latin *conceptus*, or “thought”). The relationship between language and human thought takes place through this “concept”. One of the first to introduce the term “concept” was Askoldov-Alekseev (1986). According to him, the concept is the link between the word “concept” and its essence. Kubryakova (2008) points out that “concept is a term that serves to explain the units of the mental or mental resources of our consciousness and the information structure reflecting the knowledge and experience of a person, while Frumkina (1992) notes that concept is the culturally defined ideas of a person about the world. However, a concept is more of a representation than an idea. In fact, Islam (2004) states that “a concept is a structure that is preserved in the ethno-cultural consciousness and expresses a centuries-old understanding of the essence and national cultural values of a particular nation, a compact and deeply meaningful reality transmitted from generation to generation. The main function of the concept is to name the main elements of the linguistic picture of the world”.

Concepts in language directly depend on the culture of the nation, its people, their past history, their religion, their literature, their science, and their general life experience. It is also clear that it changes in time and space on the basis of the culture of the nation.

That is, the concept has the function of collecting information about the world that appeared in the mind in the process of cognition of the world, conceptualizing it, grouping it into a single system, and determining the nature of the reflection of the world in the mind and its transmission in the language. Additionally, the image of the language world reflects the main elements of the image of the conceptual world and reveals the image of the conceptual world through language tools.

For the purpose of this study, the researchers used the method of “conceptual analysis”. According to Kubryakova (2008), “conceptual analysis is the search for common concepts that are collected along a single character and determine the existence of a character as a well-known cognitive structure”. One of its main roles is to describe a particular concept by identifying its conceptual features. Through the method of description, we get information about the ethnospecificity of the reflection of the knowledge and experience of language owners in the culture of a particular nation. The main goal of this conceptual analysis was to identify and analyze the additional values of the concept of qonyr arising from the main, derivative meanings associated with the association.

Exploring Zhumeken Nazhmedenov's poem “Kyran-Kiya”, first published in the magazine “Zhalyn” in 1984, the researchers considered the new sema/concept of “nobility” given to the word qonyr in Kazakh and Oralkhan Bokey's work *Kajdasyn, Kaska Kulynym?* (Where are You, My Foal with a Star on His Forehead?) published in 1973 by the writer's publishing house in Almaty, where Bokey used qonyr/“brown” to convey melancholy and sadness and to explain the semantic features of the word qonyr through conceptual analysis.

IV. RESULT AND DISCUSSION

Modern linguists often encounter the idea of a concept as a formative element of the linguistic picture of the world. Language connects people through the concept of a nation (Maslova, 2008). A native speaker is a native speaker, a distributor of a certain conceptual system. Moreover, a concept is a mental complex. In each concept, human knowledge and understanding of the world merge into one channel, then recognizable and understandable things become the norm, begin to understand each other, and, thus, are formed as a nation. The concepts include national knowledge and rational cognition in shaping the image of the world, or at least the concept of it. It belongs only to this nation. Indeed, the culture of a nation cannot be imagined without a concept (Adilova et al., 2023).

The word qonyr has a special place in the Kazakh people's knowledge. The word qonyr in the Kazakh language, in addition to the expression of color, has such meanings as “medium” and “simple”. At the same time, from the combination of this word with other words, concepts related to music (qonyr/“brown” tone, qonyr/“brown” state), life (qonyr/“brown” life), and the seasons arose. In the course of this study, it was found that the associative values of the word qonyr reflected new values in the context, and in these values, it was emphasized that the music, origin, and traditions of the Kazakh nation were abused. In this way, the writers' opposition to the politics of the period in which they lived was observed.

TABLE 1
THE TRADITIONAL MEANING AND SYMBOLISM OF THE COLOR BROWN (*QONYR*) IN KAZAKH CULTURE

№	Word	Traditional Meaning	In the Works
1	qonyr topyraq ("brown soil")	Color	The color symbolizes the origin of mankind, and the subtext refers to its emergence from the soil.
2	qonyr un ("brown tone")	Pleasant Tone	A sign of sadness. The end of the music and the last tone. This illustrates the tragedy of the traditional <i>kuy</i> (music) of the Kazakh people.
3	qonyr un ("brown tone")	Pleasant Tone	Another meaning was defined in Bokei's work. Nostalgia for the image of a woman in a traditional Kazakh society because the image of a woman in Soviet times and a woman in traditional Kazakh society are two different images.

A. *Qonyr Topyraq (Brown Soil) – Nobility (of Origin)*

As soon as the Soviet Union was formed, the Bolsheviks intended to create a "new man". Gorky (1917) wrote, "The Bolsheviks, with Lenin at their head, will produce a strong scientific experience that will live in Russia, the Russian people, and the Russian proletariat. The purpose of the 'experience' is to remake living human matter". This "new man" was first called homo socialisticus by Bulgakov (1918) in his book "At the Feast of the Gods", and the widespread use of this term was facilitated by the work of Zinoviev, who called the new man "Homo soveticus" (1982).

As Kalchakhtyan (1976) explained, "'Soviet people' and 'Soviet man' had a negative meaning in the West (drinking, not appreciating his work), while in the Soviet Union this man expressed positive meanings, such as strength and resilience." He goes on to explain, "The Soviet people... a historical, social, and international community of people with a single territory, economy, socialist culture, a union state, and a common goal of building communism; it arose... as a result of socialist transformations and the rapprochement of working classes and strata, and all nations and nationalities".

That said, the "Soviet man" is a group of people with a common territory and a common nation. All these common values belonged to the Russian nation because everyone had a common language – Russian. The assimilation of many peoples and the changes in surnames were facilitated by the Russian language. Many people have forgotten their last names because they were discriminated against because of them. For example, in the USSR, it was mandatory to write the nationality of a citizen, usually taken from the mother or father, in the passport. However, if their surname was of German or Jewish ancestry, for example, they could not take the surname of their parents because the authorities treated the persecuted and deported from nations other than Russia with distrust. Since their nationality greatly hindered their employment and admission to study, representatives of other nationalities within the USSR were forced to write their nationality as "Russian". The authorities themselves did the same. Because of such political and social conditions, the ironic name of a representative of an "unfit" nation "disabled a person of the fifth group" (Kudryac, 1999).

The policy of Russification, which originated in the Tsarist Russian Empire and took place intensively even in the days of the multinational USSR, was aimed at destroying national identity, and various actions were carried out for this purpose. It was obvious that such circumstances were artificial – the Soviet Union wanted to destroy the nations under its control and become a single world. It can even be clearly seen from the results of the population census. According to the census, the decline of the Russian population is because of the Bolsheviks who considered it necessary to effectively reduce the number of "promising" nations, such as the Kazakhs. Mekentas Myrzakhmetuly (1991) stated this in his article in the newspaper *Zhalyn* with clear arguments: "If, in 1926, there were 194 nationalities in the Soviet Union, then in 1991 there were only 101 nationalities; 93 nationalities were absorbed and assimilated - this is the continuation of the traditional cruel colonial policy of Russia with a thick neck".

Therefore, it is about this abuse of the policy of the USSR against the peoples under its control that Nazhimedonov writes in his saga in the form of an allegory as follows:

*Butkpin dep maqtanbasa taý uly,
maqtanbasa myqtymyn dep daýyly,
Ún qatpaıdy qyran tapqan topyraq,
al kórshiniń qyt-qyttaıdy taýyǵy.
Sodan bizde qustar ósti jetim kil –
bárin týǵan inkýbator sekildi,
minezi joq, qus úisi joq, joq tegi.*

A mountain son who is not proud of being tall,
Does not brag about the storm that is strong,
Does not brag about the soil in which the eagle gave birth,
And the neighbor has chickens.
Then we grew birds.
Everything is like a native incubator.
Without character. Without the smell of a bird. Without a surname.

These verses describe the lack of character of the Soviet man and his immunity to birds born in an incubator. However, this was not openly said; rather, it was brought to attention. An incubator is an apparatus for artificially hatching birds. While this same incubator was Soviet, the birds that emerged from it were Soviet people. That is, such a person does not have any human, much less national, qualities. The text reads, "Without character. Without smell. Without origin." Still, one person remained, although not disjointed by his human nature but by national origin. This man is the main character of the poem "Kyran-Kiya" by Bauyrzhan Momysheuly. During the Soviet era, B. Momysheuly was the only person who called his surname Momysheuly in Kazakh. The text below symbolizes the nobility of Momysheuly through the "brown soil":

*Baýyrjandy tapqan ana kóp onsha
maqanbasa ne áielshe, adamsha,
bolǵandyǵy onyń naǵyz uly ana,
topyraqtıń ózi-syndy ǵulama:
Emendi de tǵan topyraq qop-qonyr,
ebelekti tǵan jer de qop-qonyr;
qonyr muńmen, qonyr oimen ótti ómir,
ainalayıń, halqym meniń, aq kóńil!*

The mother who gave birth to Bauyrzhan
Does not brag a lot,
So she is a really great mother.
Like the soil (earth).
The oak also emerged from the brown soil.
And grass (*ebelek*), it also appeared from the cinnamon soil.
The lives of the people passed
With brown sadness,
With a brown thought,
My good people.

Here, the hero's mother is depicted as calm, intolerant of boasting, and modest as *brown soil*. Further, the parallelism depicts both oak, considered a strong tree for Kazakhs, and *ebelek*, a plant with deep roots, as well as a native brown earth. "Earth" and "Mother" are both creators, bringing life to life. In the text of Zhumeken, the phrase "premature" is also a symbol of a Soviet person from the same incubator, and Bauyrzhan Momysheuly is a symbol of a national person, that is, a person who has not abandoned his nation.

The Kazakh people have the phrase "similar to the soil". The meaning of this phrase can be understood as a similarity to the ancestors. Since their ancestors first settled in the area, the Kazakh people have always been stable, and there, in the soil where cattle grazed and seeds germinated, customs related to the climate, flora, and fauna of the native land developed. For this reason, soil is a sign of the ancestors.

In addition, races that do not resemble each other live in terrestrial geographical zones with their own racial characteristics. In general, the differences between the three large groups of races are noticeable in appearance. The differences are related to the geographical location of the population. Even if we single out the region, district, or village, then the people of one village differ from another in appearance, in words, and in character. This means that a person is singled out and divided depending on their living area. A person who ate this plant separately, a person who drank milk and ate animal meat, also has its own nature. Therefore, attraction to the soil means attraction to nature. The Kazakh word *topyragyna tartu* means "a real Kazakh", or moreover, "a real Kazakh who has not departed from the Kazakhs". This, of course, took into account the properties of the soil. Indeed, Kazakh nobility, national identity, and national nature can be traced through the "brown soil".

B. Qonyr Un (Brown Tone) is a Sign of Sadness

For the Kazakh nation, *kui* is a sacred concept. In the country, the history, the traditions, the culture, the values, the character, the customs, and even the music, the Kazakh people valued both the nation and the nationality. Speaking about the philosophical meaning of the word *qonyr*, which is the sacred field of the Kazakh people, it is impossible not to mention *qonyr un*, or the "brown tone". The sound is always very pleasant to the ear and makes one feel closer to nature. It is a feature of the sound of all Kazakh clay instruments, including the *dombra*, *sybyzgy*, and *kylkobyz*.

In the twentieth century, the Kazakh people were threatened with the loss of two national factors: language and voice. In Soviet times, for those who viewed it from the point of view of Marxist-Leninist ideology and literature, there were not so many shortcomings in the field of music. In those periods, the beautiful songs and melodies of the Kazakh people were included on the "Black List", and they were categorically forbidden to listen to, sing, or play them. This is exactly how the manifestation of national chauvinism took place. Soviet censorship in the second half of the 20th century is considered in the work of Musagulova (2010). The scientist dwells on the conditions from 1956 to 1991, providing evidence from historical documents: "In 1951-1953, many folk songs and songs of composers were removed from the repertoire on charges of 'old, due to ideological instability.'" He emphasizes the need to create a commission to revise some of these songs and include them in the repertoire. Thus, a commission of nine people was created to review the lyrics of 102 banned songs, and they were instructed to change the lyrics of even more. Then there were folk songs that were forbidden because of the danger of words in the texts, poor artistic taste, and lack of ideas: "*Zheldirme*" (the words are folk), "*Ahau tender*" ("half a month"), "*Balymsha*", "*Hararau Kalkhash*", "*AI Kerim*", "*Alai Kok*", "*Kamshat Burik*", and "*Sumbil Kash*" by Akimerei, "*Aidem Land*" by Kokbai, "*Sixteen Daughters*" by Kurmanov Ali, and so on" (p. 56).

In Oralkhan Bokey's *Kajdasyn, Kaska Kulynym? (Where are You, My Foal with a Star on His Forehead?)*, such a difficult situation and picture of Kazakh national art are described. The author conveyed the problems that could not be said in the Times of the USSR in the "brown tone" (*qonyr un*) but came from the flute. Using this passage, the writer skillfully circumvented Soviet censorship, and "the murder of music" is decoded in this passage. The character of Sarqyndy Shal is a descendant of Korkut and Ketbuga, the founding fathers of music (*kui*). Through the image of Sarqyndy Shal, the author hinted that he was the last representative of the Kazakh national singing *kui* during the time of the Soviets in the 20th century.

Zamanalar kýágeri kári sybyzǵy Sarqyndy aqsaqaldyń ernine tigende, bebeylep qoia berdi. Shal qai kúdi tartatynyn aitqan joq, sol jaq ústińgi ernin kere tisine tiredi de, yildete jóneldi. Sybyzǵydan eń áyeli qonyr un shyǵyp, talaıǵa deın maida, alańsyz, mamyra halden habar berip, óñeshten bolar-bolmas gújildep turatyn jyan un sybyzǵynyń ózinen shyǵatyn ádemi áyenge qosylyp, beıbit te jomart ómirdiń jaisań beinesin aldymyzǵa jatyp saldy. (Bokey, 1973, p. 15)

The Witness of the Ages continued to perform when the old flute touched the elder's lips. The old man did not say what kind of music he would play, put his left upper lip to the flute, and began to perform. First of all, a brown sound came from the flute; this sound conveyed a message of carefree farewell, then he added a beautiful melody coming from the flute itself, sounding from the chest, and spread before us an alarming image of a peaceful and generous life. (Bokey, 1973, p. 15)

Here, the “brown tone is a pathetic tone” is a sign of sadness, the end, and the tragedy of Kazakh brown art. Together with *Shal* (the old man) and the *dombra* and *sybyzgy*, they were buried in earthly embraces, which indicates that the Kazakh *kuj* art, which had developed over many centuries, became a victim of Soviet policy, and the end of traditional music came.

It was also not for nothing that the hero was called “Exhaust”. In the Explanatory Dictionary of the Kazakh language, the following definition is given to the word *Sarqyndy* (“exhaust”): “1. depleted liquid substance; 2. finite residue of something, final exhaust” (2010). As we have already mentioned, *Sarqyndy Shal* is the last representative of the sacred *Kui* art of the Kazakh nation. It is now known that this art would be absorbed by the Soviet Union. Oralkhan Bokey made this hero unpleasant, which is apparent by the name he gave the protagonist, *Sarıştır*.

It should be understood that one of the ways Kazakh writers bypassed censorship was through a negative image. The author, through the exhausted old man, hinted that the national brown tone was disappearing. When the yolk dies, the whole “brown tone”, “brown voice”, and “brown state” disappear. Here, too, it seems correct to understand that brown tone refers to the writer's opposition to the penetration of the sound and voice of Soviet singers of that time into the Kazakh consciousness at the unconscious or conscious level.

C. *Qonır* / “Brown” – Longing

In connection with the change of times, Soviet policy also influenced the change in the nature of female humanity. The historical and political conditions that have taken place in the Kazakh steppe over the past century—the transformation from a free nomadic life without worries to a colonial state, world wars, famine, virgin lands, and stagnation—all this caused a change in the nature of human existence, and especially in the nature of Kazakh women. During difficult winters, men went to war one after another. The families of one received the “black paper” from the front, and the other returned from the front, losing their health and becoming incapacitated. During this period, it was women who kept the country's economy afloat and took on the role of guardians. The ideological policy of the Soviet Union was also working in accordance with such changes, conducting various propaganda campaigns for women. Even in the years after the end of the war, this posture continued. A woman who obeyed the laws of such a life lost not only her fragility but also the image of a Kazakh woman in general. In such situations, neither the personality nor the manners of Kazakh beauties were the same. The new way of life created a new society.

Professor Kundakbaeva's monograph, “Modernization of the Soviet Era in the History of Women in Kazakhstan, 1920-1930” (2017), shows the ultimate goal of the political project “Female Inequality”, established by the Bolsheviks in Kazakh society, in what ways it was implemented, and how effective the image of the “new Soviet woman” was for the authorities. The formation of a new female identity was part of an integral project of social modeling by the Bolsheviks. This project was based on the struggle against customs and traditions, as well as the values and stereotypes of behavior of people of the pre-Soviet period, and the formation of new attitudes in accordance with the new ideology.

First of all, through the press, agitation, and propaganda, the stereotypical image of a Kazakh woman as the mother of a large family, whose household she skillfully managed, breaks down. The woman of the past is now shown humiliated, disenfranchised, and crushed by everyday life. She is contrasted with the image of a new one—a free, liberated, working, educated woman. By breaking the symbols and rituals of marriage and family, which were regulated by customary law and the norms of Islam, the Soviet government forcibly imposed Soviet rituals, which it used as an excuse to promote a new ideology. By changing the reproductive behavior of women, the Bolsheviks tried to establish their right to control the fertile potential of women. Using the discourses of hygiene and culture, as well as the discourse of state care for motherhood, the Soviet government introduced the collective ideals of a new life and used this discourse as an introduction of the mother to the ‘Soviet’ view of the world. By introducing new institutions for the socialization of children other than the family, the Bolsheviks transformed the values and lifestyle of a significant group of the population, not just mothers. The Soviet emancipation project destroyed the very essence of relations between men and women in Kazakh society. That is, the introduction of the concept of “female inequality” is part of the insidious policy established by the Bolsheviks. The establishment of a favorable communist order for such power not only changed the Kazakh way of life but also led to a complete rejection of the Kazakh nation's ideas about traditions, customs, family values, and female tenderness.

When the policy achieved its goal and the “Menta woman” became the “new Soviet woman”, the people missed their mothers, who raised unbroken Kazakh women who went on to be great scientists and heroines. In O. Bokey's *Kajdasyn, Kaska Kulynym?* (*Where are You, My Foal with a Star on His Forehead?*), the researchers formulate the idea that with the help of the image of the *qonır un* (brown voice), *Analyk*, the writer wanted to show his own nostalgia as well as the nostalgia of his people:

As the latest, sweetest sarcasm of Kazakh girls, described in fairy tales and folk songs, and demonstrated the most noble manners of Kazakh girls, reflecting today's life, today's generation. My conclusion was interrupted

by the brown voice of Analyk, who invited us home. That voice was so warm and nostalgic; maybe it was just me. (Bokey, 1973, p. 38)

Jung (1991), while talking about science with one of his students, passes by a farm. At some point, he starts talking about his hometown. It was the smell that caused this. That is, it was probably the smell of the farm that influenced him to start talking about his childhood and the environment in which he grew up. The images and emotions in his unconscious were released into the consciousness of only one smell. *The Brown Sound of Analyk* was recreated in the unconscious of Oralkhan as the “old, illegitimate, out of state” in his mind, just as the smell of the farm in Jung’s case. The brown tone of motherhood did not mean sadness; it was the color of the clay of longing. That is, we can also consider the feeling of “longing” as one of the associative meanings of the concept of *qonyr*.

V. CONCLUSION

In short, *qonyr* for our Kazakh nation is considered a color that has ethnic identity and ethnorelevance; that is, *qonyr* is the color of the Kazakh people. It fully describes the character and personality of our nation. In psychology, the color brown symbolizes peace of mind, the desire for harmony, and the avoidance of disagreements and misadventures. The meaning of this word is broad in our knowledge; brown is color, tone, calmness, simplicity, Kazakh character, sadness, security, love, *mayazhai* vitality, holiness, kindness and breadth, beauty and nobility, time, poetry, and writing. Moreover, in Soviet times, the word *qonyr* acquired a completely new meaning and was reflected in the works of Zhumeken and Oralkhan as a sign of nobility, nostalgia, and sadness. Within the framework of one word, the writers skillfully conveyed all the life and national character of the Kazakhs formed from the time of their ancestors.

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Reading Comprehension Questions in Fourth Grade Arabic Language Textbooks in Oman: An Analysis From the Perspective of Progress in International Reading Literacy Study

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Abstract—The study aimed to determine the extent to which the reading comprehension questions in the book, *I Love My Language for the Fourth Grade, Part One and Two*, consider the reading comprehension processes. It also measured the level of consideration of the reading comprehension questions for the reading comprehension processes by the international study Progress in International Reading Literacy Study (PIRLS). The descriptive analytical method was used, and its tool was a content analysis card, which included four processes with 237 questions. The results showed that the book *I Love My Language* for the fourth grade included the four reading comprehension processes and carefully analyzed most of its sub-processes. It is recommended to reconsider the balance of processes in the book. This is important in light of the reading comprehension processes and the diversity of reading comprehension questions. It is necessary to take into account the four comprehension processes and their sub-processes in the two parts measured by the international study "PIRLS".

Index Terms—reading comprehension processes, Progress in International Reading Literacy Study, Arabic, Oman, fourth-grade

I. INTRODUCTION

The Progress in International Reading Literacy Study (PIRLS) is a comprehensive global assessment and research initiative that primarily aims to evaluate students' reading proficiency and examine the educational environment's impact on their reading abilities. It specifically focuses on the quality of students' reading skills during a critical transitional phase in their cognitive and literary development as they acquire the ability to read. Additionally, PIRLS investigates the influence of both the school environment and family dynamics on students' reading experiences. The test is implemented at the same time for all participating countries. To achieve fairness and objectivity, it is based on a comparison between students' abilities in reading skills in their mother tongue. The test uses a set of tools represented by test booklets in addition to questionnaires.

The PIRLS uses two types of questions in the test booklets: open-ended questions and multiple-choice questions. It addresses four comprehension processes: focusing on the information contained in the text and recalling it clearly, making direct inferences from the reading text, integrating and interpreting ideas and information, and examining and evaluating content and other text elements (Mullis et al., 2015; Al-Shanqeeti, 2020). The process of focusing on the information contained in the text and recalling it does not require inference or interpretation, but the meaning is clear. It is declared in the text, and the focus remains on the sentence or phrase formulation. In the process of forming direct conclusions, readers need to link two or more ideas from the information. Thus, the reader infers ideas and information that are not directly stated, and it requires thinking beyond the existing ideas. Some of these conclusions are direct and based on information found in the real world. For the process of interpreting and integrating ideas and information, the reader needs to understand the text. The reading is available for a set of interpretations according to the reader's perspective, and it needs his experience and cognitive and cultural backgrounds to be more than direct conclusions. As for the process of examining and evaluating the content, language, and textual elements, the student's focus in this type of process shifts to an interest in criticizing the text.

From the content side, the focus is on interpreting and measuring what has been understood. In exchange for understanding the practicality by rejecting, accepting, or remaining neutral, the reader examines the text and evaluates it through his personal opinion. As for the elements of the text, such as structure and language, the student examines how the writer presents the meaning. Also, when evaluating the elements of the text's structure and language, he resorts to his information about the use of language and the general features of the text. The text depends on all of the ideas, feelings, and information (Bruggink et al., 2022).

Educational curricula have an essential influence in fostering students' good attitudes towards reading and developing their reading comprehension and proficiency (Duke et al., 2011). For this reason, it has to use effective instructional practices and strategies. Both Zayer and Hashim (2016) and Al-Suwaifi (2022) have advocated these practices. They have shown that achieving these outcomes in the educational process should be according to visions based on employing active learning forms in the educational curricula and relying on applications of modern educational theories, in addition to integration into international test lists. This gives an accurate picture of the actual level (Al-Suwaifi, 2022; Zayer, 2016).

Based on its policy of making the most of every opportunity for international cooperation and linking its educational system with global experiences, the Sultanate of Oman participated in the study in 2011. The results showed low levels of students compared to the international average achievement. The national report of the international study indicated that the low performance of Omani students is mainly due to their lack of knowledge of the types of questions and their wording. Following the release of the 2011 study's findings, the Ministry of Education (MoE) made a number of recommendations. It included the addition of enrichment activities in the subjects where students' average was low. It also suggested the modification of the first set of curricula in the Arabic language subject to include questions of higher abilities in light of the reading comprehension processes in international studies.

A. Study Problem

The Sultanate of Oman is similar to other nations. It has difficulties in improving the teaching and development of reading skills, particularly within the context of international assessments that measure reading proficiency among participating countries. This assertion is substantiated by the outcomes of the PIRLS assessment designed to evaluate reading proficiency among fourth-grade students. These findings revealed subpar performance among kids in the Sultanate. The study examines the impact of reading skills and processes on the quality of results in the Programme for International Student Assessment (PISA). It highlights certain deficiencies in the reading level of students in the Sultanate of Oman, as observed across different educational categories (El Shorbagi et al., 2017).

Therefore, Oman paid attention to the results of the 2011 international study and extracted statistical data and indicators from it. Analysis of these data and indicators contributed to identifying the important elements that control the teaching and learning process. It had a direct impact on the school curricula in Oman, as it introduced many improvements to the first set of curricula, especially the Arabic language (MoE, 2019). The amendments made to the Arabic language curricula contributed to improving some reading levels, and the results of PIRLS, 2016 confirmed this. In the third session, the Sultanate of Oman achieved a higher level of achievement than it achieved in 2011, as it obtained 418 points compared to 391 in 2011 (PIRLS, n. d). There was a difference of 27 points, which is statistically significant, but it is still less than the average of 500 points, which means that the student's achievement results are still below what is required. This was confirmed by the study of restructuring the education system conducted as part of the National Education Symposium in the Sultanate of Oman: The Way Forward. The study revealed the aspects related to the quality of education and student performance remain below international performance standards. Among the study's recommendations is a focus on the Arabic language in developing education and curricula (Education, 2014), which requires the continuation of the process of evaluating and developing aspects of the educational process. Therefore, this research problem sheds light on the questions of the book; *I Love My Language*, for the fourth grade to analyze the processes it addresses. Also, it compares them in light of the reading comprehension processes of the PIRLS to reveal the extent to which the presence of these processes is taken into account in the book after the amendments made by the MoE.

B. Study Questions

- To what extent do the reading comprehension questions in *I Love My Language* take into account the reading comprehension processes measured by the PIRLS?
- What is the level of consideration of reading comprehension questions for reading comprehension processes in the PIRLS in the book *I Love My Language* in Parts One and Two?

C. Objectives of the Study

- Revealing the extent to which the reading comprehension questions in *I Love My Language* take into account the reading comprehension processes measured by PIRLS.
- Revealing the level of consideration of reading comprehension questions for reading comprehension processes in the PIRLS in *I Love My Language* in Part One and Two.
- Reaching a number of findings, recommendations and proposals that could benefit the educational field in developing reading processes.

D. Significance of Study

- This study will serve as a foundation for future research in the field. It will explore various aspects of reading comprehension processes and their application in constructing questions. This research aims to measure the level of reading comprehension.
- Designing Arabic language books for the fourth grade and planning them well can help achieve advanced levels in the results of upcoming international study courses. This also applies to improving reading comprehension of reading texts in general.

- This study will provide a tool for reading comprehension processes that can be used in preparing reading comprehension questions.
- For curriculum planners and developers, the results of the analysis are expected to benefit those responsible for developing the I Love My Language books for the fourth grade in the Sultanate of Oman.

II. LITERATURE REVIEW

Muhammad (2017) aimed to evaluate the level of reading performance in light of the PIRLS (Mohamed, 2017). The study was implemented on 377 male and female students in the fourth grade of primary school, and the study adopted the PIRLS test models 2016 while relying on an average of 60% as a reference indicator for each skill to indicate mastery. The results of the study showed that students in the fourth grade of primary school possess weak reading skills as compared to international study skills. One of the most prominent recommendations of this study was to reconsider the nature of the reading activities provided to fourth-grade students in a way that is consistent with the requirements of the PIRLS. The research suggested conducting another study to demonstrate the effectiveness of reading activities in the books.

Al-Zaabiya and Al-Mahrazi (2019) also conducted a study that aimed to identify the data of the Sultanate of Oman in the booklets for PIRLS (Al-zaabi et al., 2019). Using the graded response model, treating it with international standardization, and examining its psychometric properties, the study used the PIRLS 2011 test as its tool. The test consisted of 146 test items, 74 items with binary responses, and 72 items representing multiple responses. It was applied to 13 groups of fourth-grade students in the Sultanate of Oman, with a total sample of 10,394 male and female students. The results of the study revealed that all test items fit the expectations of the graded response model, with the exception of 8 items, representing 5% of the test items. This indicates that the test has good psychometric properties. One of the most prominent recommendations of this study is developing the vocabulary of the fourth-grade textbook in line with the requirements of the PIRLS.

Hawass (2020) conducted a study through which she aimed to evaluate reading comprehension skills in the reading program for Arabic language textbooks in the classroom (Youssef Youssef Hawas, 2020). The study came up with a list that included the skills necessary for reading comprehension among first-year secondary school students, which are retrieving information, integrating ideas, interpreting information, evaluating content, language, and elements, and forming inferences. 25 sub-skills emerged from these main skills. One of the most prominent results of the study is that reading comprehension skills came in varying proportions. The skill of retrieving information attained the highest level.

In contrast, the skill of integrating ideas, interpreting information, and the skill of evaluating content, language and elements came in at a weak rate. As for the skill of forming inferences, the book was devoid of them. In light of this, the study recommended the necessity of paying attention to special activities and training with reading comprehension included in the Arabic language book for the first year of secondary school.

Mustafa (2021) conducted a study that aimed to identify the reading skills necessary for fourth-grade female students to achieve reading in the Kingdom of Saudi Arabia (Mustafa, 2021). The study employed a questionnaire to determine reading skills necessary for fourth-grade female students, in addition to a proposed experimental program. The study came up with a list of reading skills necessary for fourth-grade female students, including focusing on and retrieving information contained in the text, building direct inferences from the text, interpreting and integrating ideas and information, and evaluating and criticizing the text's elements and content. The study recommended re-planning the fourth-grade curricula in light of the reading skills needed for the PIRLS tests.

Foy et al. (2011) showed that the Sultanate of Oman is among the countries in which test vocabulary items, whether binary or multiple, are characterized by high difficulty factors compared to the global average (Pierre Foy, 2011). This was determined by comparing the results of students' responses to binary and multiple vocabulary items. The binary vocabulary obtained an average using the Arch model equal to 0.37 compared to the global average of 0.17. In contrast, the multi-response vocabulary received an average of 1.14 compared to the global average of 0.90. The study also showed that the results of the discrimination coefficients were good and positive and less than the global average. For binary vocabulary, they were 0.48 and for multi-response vocabulary, they were 0.61. Therefore, the study recommended conducting further modifications in the curricula and teaching methods in order to address the averages of difficulty and discrimination to be within the limits of acceptable international levels.

Tunmer et al. (2013) conducted a study in New Zealand that aimed to find out the reasons for the low level of students' reading comprehension skills and determine appropriate strategies to raise it by comparing students' results in the PIRLS cycles (conducted in 2001, 2006, and 2011) (Tunmer et al., 2013). The study employed the descriptive analytical approach and revealed in its results that students' reading knowledge is affected by many factors, the most prominent of which is the economic and cultural environment in which the student lives, which affects the level of acquiring reading comprehension skills. Therefore, the study recommended replacing the curricula used in teaching reading with other curricula with higher efficiency in their educational contents.

In the same context, Zimurman (2014) conducted a study that aimed to compare the performances of high and low-achieving schools according to the PIRLS scale in South Africa (Zimmerman, 2014). The study relied on a case study approach, where six cases were studied. The results revealed a discrepancy in methods that are used in teaching to develop reading comprehension skills. The study recommended improving the interactive teaching strategies that teachers employ

in their teaching methods in a way that helps to develop good reading comprehension skills.

Ratri (2015) aimed to study the influence of factors surrounding the student, namely at home, parental practices, student attitudes towards reading, reading practices outside school, and the use of modern technology in developing reading comprehension skills in light of test skills (Ratri, 2015). The PIRLS 2011 tests were used as a tool for the study, and the study sample was 4779 students. The study used a quantitative approach for students from 158 primary schools. The results showed that there was a statistical significance for the influence of the factors surrounding the students in the study sample. As recommended, the study seeks to conduct further research that reveals other variables related to the development of reading comprehension skills, such as analyzing school curricula.

III. METHODOLOGY

The current study employed the descriptive approach (content analysis), as it is an approach that studies the phenomenon and describes it accurately in terms of quantity and quality. This approach is characterized by a method that aims to issue objective judgments regarding the extent to which curricula are consistent with some general and specific standards. It also determines the degree of availability of these standards in those curricula (Mayring, 2021).

A. Study Population and Sample

The study population included the book *I Love My Language* for the fourth grade - Part One, Second Edition 2017, and Part Two, Second Edition 2014 in Oman. The sample included all the reading comprehension questions that followed the reading text that appeared in the book under the title *I develop my language, answer, delve deeper, and express my opinion*, and numbered 237 questions in the two books: 117 in the first and 120 in the second part.

B. Study Variables

- Reading comprehension processes in the PIRLS International Study Test (the independent variable).
- Reading comprehension questions for the reading topics in the book *I Love My Language* for the fourth grade (dependent variable).

C. Study Tool

A content analysis card represented the study tool, and the analysis categories and units were determined in light of the study variables. The categories of analysis in the study tool are the reading comprehension processes in international studies, which are divided into four categories. These are focusing on clearly stated information, retrieving it and composing direct conclusions, integrating and interpreting information and ideas, and examining and evaluating language content and text elements. The units of analysis are questions that follow the reading text, which is mentioned under the title: *I develop my language, answer, delve deeper, and express my opinion*. The reliability of the arbitrators determined the validity of the tool, while the reliability of correlation was used to determine the accuracy of the tool. The copper equation calculated the percentage between two examples of analysis, which is a reliable percentage of 89.6%.

D. Accreditation of Analysis

The analysis controls were represented in the following points:

- Exclude the questions contained in the text navigation card because they are related to the goal of the first reading, which is to prepare the student for the reading text.
- Excluding questions related to review and free reading lessons because the study is related to reading comprehension questions in reading texts.
- Coding the questions and arranging them sequentially without separating them. This is for ease of reference and counting.
- Accurately defining the reading comprehension process so the question is classified into the sub-processes of the four reading comprehension processes.
- Tabulating the results in such a way that repetitions can be easily obtained for each reading comprehension process.

E. Statistical Methods in the Study

- The “Copper” equation was employed to detect the stability of the tool analysis (stability of analysts).
- Quantitative statistics of the answer to the first question through measures of central tendency to measure frequencies and percentages of reading comprehension questions in book *I Love My Language* in light of the reading comprehension processes in the PIRLS.
- To answer the second question, measures of central tendency were used to measure frequencies and percentages to reveal the level of consideration of comprehension questions reading comprehension processes in the PIRLS in book *I Love My Language* in its first and second parts.

IV. RESULTS AND DISCUSSION

To answer the first question, the author used the content analysis card prepared for this purpose to determine the processes measured by the reading comprehension questions contained in *I Love My Language*, which are shown in **Table**

1.

TABLE 1
FREQUENCIES AND PERCENTAGES OF PROCESSES MEASURED BY READING COMPREHENSION QUESTIONS

Processes measured by reading comprehension questions	I Love My Language	
	Repetition	Ratio (%)
Reading comprehension questions in PIRLS		
Focus on clearly stated information and retrieving	65	27.4
Forming direct inferences	43	18.1
Interpreting and integrating ideas and information	88	37.1
Examining and evaluating content, language, and textual elements	28	11.8
Other operations	13	5.4
Total	237	94.5

It is clear from Table 1 that the percentage of reading comprehension processes measured by the international study that appeared in *I Love My Language* for the fourth grade is 94.5%, which is a very high percentage. It shows the attention and consideration of the curriculum authors to the four reading comprehension processes measured by the PIRLS and the extent of the MoE's interest in building the Arabic language curriculum for the fourth grade in accordance with international standards. This is reflected in the results of the development processes which the book *I Love My Language* for the fourth grade underwent. This is especially true since the book was written after the authors took two international study courses that changed the way the school's curriculum was organised and what it covered. The writing experts also used what they learned from the PIRLS tests in 2011 and 2016 to improve their knowledge of the four processes of reading comprehension and identify texts that improve them.

Table 1 reveals that the reading comprehension process with the highest percentage is the interpretation and integration of ideas and information, accounting for 37.10%. This percentage is notably high. Following closely in second place is the process of focusing on clearly stated information and retrieving it, with a rate of 27.40%, which is also a considerably high percentage. Lastly, forming direct inferences ranks third with a rate of 18.10%, representing an average rate. The fourth position was allocated to the task of examining and assessing the content, language, and textual components, with a rate of 11.8%, representing an average rate. Maybe the reason for the complex process of interpreting ideas and information is that authors prioritise understanding the external world through the text. They delve into questions about synonyms, antonyms, and other verbal aspects, all falling under this process. As for students, the process of examining and evaluating content, language, and textual elements received a lower percentage among the four processes. The lower percentage of the process of determining the reader's point of view in the curriculum may be attributed to the author's perspective that this particular process necessitates advanced cognitive abilities.

Additionally, the exclusion of questions pertaining to the reader's point of view, as mentioned in the book, may have contributed to this lower percentage. This process is categorised as a sub-process within the broader framework of analysing and evaluating content, language, and textual elements. It primarily focuses on the student's perspective rather than the writer's viewpoint. Table 1 also shows that despite the MoE's efforts in developing the book, there is still a need for more development inputs to take into account to reach the percentages set by the International Association for the Evaluation of Educational Achievement (IEA). This includes taking into account the percentage of forming direct conclusions so that it is greater than the percentage of focusing on clearly stated information and retrieval. Also, the content, language, and textual elements must be examined and assessed more carefully than usual in both books. Comparing this result with the results of previous studies, it is noted that it is consistent with the results of the study (Hawass, 2020; Al-Azaabia & Al-Mahrzi, 2019). These showed the percentage of mental skills in assessment activities with variance. At the same time, it differs from the results of Muhammad's (2017) that fourth-grade students possess reading skills at a weak level compared to the PIRLS (Al-zaabi et al., 2019; Mohamed, 2017; Youssef Youssef Hawas, 2020).

The comparison of percentages of reading comprehension processes in *I Love My Language* and reading comprehension processes determined by IEA is shown in **Table 2**.

TABLE 2
COMPARISON OF THE PERCENTAGES OF READING COMPREHENSION PROCESSES IN *I LOVE MY LANGUAGE* WITH THE READING COMPREHENSION PROCESSES IDENTIFIED BY THE IEA

Reading comprehension processes	% as determined by the IEA	% as described in book
Focus on clearly stated information and retrieving	20	27.4
Forming direct inferences	30	18.1
Interpreting and integrating ideas and information	30	37.1
Examining and evaluating content, language, and textual elements	20	11.8

It is noted that the percentage of focusing on and retrieving clearly stated information in the book is higher than what was determined by the IEA. It is also the second most common activity, with 27.4%. The third most common activity was forming inferences, with 18.1%. This is inconsistent with the four processes in the PIRLS. The process of forming inferences is less than what is specified by the IEA. This is perhaps due to the fact that one of the aspects needs to be amended in the written preparation of the book. The process of interpreting and integrating ideas and information had the highest percentage of 37.1%, which is slightly higher than what was determined by the IEA. This aspect of the book is

often recognised as it challenges students to engage in the complex task of interpreting and integrating ideas and information. This process demands twice the mental effort compared to simply focusing on straightforward information and drawing direct conclusions. However, it requires mastery in forming direct conclusions, which confirms the lack of the methodology for building the book.

To answer the second question, the author used the content analysis card prepared for this purpose, and **Table 3** shows the details.

TABLE 3
FREQUENCIES AND PERCENTAGES OF READING COMPREHENSION PROCESSES IN GENERAL IN *I LOVE MY LANGUAGE*

Processes measured by reading comprehension questions		Part one		Part two	
Reading comprehension		Repetition	Ratio (%)	Repetition	Ratio (%)
	Focus on clearly stated information and retrieving	24	20.5	41	34.1
	Form direct conclusions	26	22.5	17	14.1
	Interpreting and integrating ideas and information	45	38.4	43	35.8
	Examine and evaluate content and language and textual elements	15	12.8	13	10.8
	Other processes	7	5.9	6	5
Total		110	94	114	95

Table 3 showed that the percentage of consideration of reading comprehension questions was higher in the second part (95%) as compared to the first part (94%). Despite this, the percentage between them is close. This may be due to the authors carefully taking into account reading comprehension processes in the second part. The reason for this may be due to the higher number of questions in the second part compared to the first part. Regarding the order of reading comprehension processes in the first part, interpreting and integrating ideas and information came first, followed by forming direct conclusions, then focusing on and retrieving clearly stated information, and finally examining and evaluating content language and textual elements. As for the second part, interpreting and integrating ideas and information came in the first place, then focusing on clearly stated information and retrieving, followed by forming direct conclusions, and in the fourth place, examining and evaluating the content, language, and textual elements. It can be concluded from this that the first part was better at taking into account the proportions and order of the four processes of reading comprehension. Perhaps the reason is that the authors of the curriculum realized the importance of distributing the operations in the two parts as a result of the development processes that the first part underwent. The version that was analyzed is from the first part of the 2017 edition, while the second part is from the 2014 edition, which makes it necessary to reconsider it.

The skills of each process were reviewed and discussed as follows:

A. The Process of Focusing on and Retrieving Clearly Stated Information

TABLE 4
THE EXTENT OF FOCUSING ON CLEARLY STATED INFORMATION AND RETRIEVING IT

Sub processes of focusing on and retrieving clearly stated information	Part one		Part two	
	Repetition	Ratio (%)	Repetition	Ratio (%)
Know the information relevant to the specific purpose of reading	17	70.8	24	58.5
Find specific ideas in the text	5	20.8	14	34.1
Finding definitions for words and phrases	0	0	1	2.4
Knowing the elements of the story (time, place, characters)	1	4.1	2	4.8
Find the main idea stated in the text	1	4.1	0	0
Total	24	20.5	41	34.1

From **Table 4**, it became clear that the percentage of focusing on clearly stated information and retrieving it in the second part is greater than its percentage in the first part. Its percentage in the first part reached 20.5%, which is a high percentage and is consistent with what was determined by the IEA. As for the second part, the percentage is much higher than what the association specified (34.1%). Thus, the second part was better in taking into account the process of focusing on clearly stated information and retrieving it. Perhaps this is due to the accuracy of tracking the translation of this process and its sub-processes in the second part. It included a greater number of questions that represent this process and its sub-processes. It may be attributed to the presence of two scientific texts that are considered rich with facts, knowledge and information. Therefore, the percentage of questions increased in this process. As for the first part, all the texts contained in it are literary, and thus, the percentage of questions about interpreting ideas and information and integrating them increased at the level of focusing on clearly stated information and retrieving it. The highest percentage of sub-processes in the first part was the process of knowing relevant information definitions of words relevant to the specific goal of reading, with a frequency of 17 and a percentage of 70.8%. The first part did not pay attention to the process of searching for words and phrases; this is due to the authors' view of its weak importance compared to other processes. Any questions related to this process are presented in the first part according to the researchers' analysis. Perhaps it is due to other reading comprehension because it relies on explicit retrieval from the text. As for the second part, the highest percentage in the sub processes was in identifying information related to the specific goal of reading, with a frequency of 24 and a percentage of 58.5%. The second part should have addressed the process of identifying the main idea in the text. It failed

to establish relevant questions, possibly indicating the authors' need for more emphasis on the importance of balance in the sub-processes of the focusing process.

B. The Process of Forming Direct Inferences

TABLE 5
THE EXTENT OF FORMING DIRECT INFERENCE

Subprocesses of forming inferences	Part one		Part two	
	<i>Repetition</i>	<i>Ratio (%)</i>	<i>Repetition</i>	<i>Ratio (%)</i>
Explaining the cause and effect relationship in events	2	7.6	4	23.5
Inferring the main idea in the text through a series of evidence	19	73	13	76.4
Infer generalizations made in the text	3	11.5	0	0
Describe the relationship between two characters in the text	2	7.6	0	0
Total	26	22.2	17	14.1

It was clear from **Table 5** that the total number of forming direct inferences was 22.2% in the first part, while in the second part, the percentage of the process was 14.1%. Thus, it is concluded that the first part was better at the level of taking into account the process of forming direct inferences than the second part; this may be due to taking into account the sub-processes. There were questions in reading comprehension that measured it at a higher rate in the first part than what was stated in the second part. In part one, the highest percentage was of inferring the main idea in the text through a series of evidence, with a frequency of 19 and a percentage of 73%. Most of the book's lessons included this sub process in the form of reading comprehension questions. The lowest percentage for the two processes was of explaining the cause and effect relationship in events and describing the relationship between two characters in the text, with two repetitions, at a rate of 7.6% for each. As for the second part, the highest subprocess was inferring the main idea from the text through a series of evidence with a frequency of 13. Its percentage is 76.4%. The second part did not care about the process of inferring the generalizations contained in the text and describing the relationship between two characters at the level of forming direct inferences. Perhaps this is because the authors of the method focus on the process of deducing the main idea more than other processes. They seem to strongly believe in the importance of this process above all others and that reaching it guarantees access to the rest of the sub-processes in the deduction process. It provides room for thinking and solving problems, thus enabling the student to adapt to the difficulties he faces.

C. The Process of Interpreting and Integrating Ideas and Information

TABLE 6
THE EXTENT OF INTERPRETING AND INTEGRATING IDEAS AND INFORMATION

Subprocesses of interpreting, integrating and retrieving ideas and information	Part one		Part two	
	<i>Repetition</i>	<i>Ratio (%)</i>	<i>Repetition</i>	<i>Ratio (%)</i>
Distinguish the general meaning or significance of the text	4	3.4	2	1.6
Find alternatives to characters' actions	1	0.85	0	-
Compare and contrast information contained in the text	5	4.2	13	10.8
Deducing the type (scientific/literary) of the story/style	0	-	2	1.6
Interpreting the phenomena of the external world based on the information contained in the text	35	29.9	26	21.6
Total	45	38.4	43	35.8

Table 6 shows that the level of consideration of interpreting and integrating ideas and information in the first part is higher than in the second part. Its frequency reached 45 in the first part with 38.4%, while in the second part, its frequency reached 43 and its percentage is 35.8%. The percentage between them is close, and it is higher than what was determined by the IEA in the PIRLS. This may be due to the accuracy of tracking the translation of this process and its sub processes in both parts of the book or the interest of the authors in including a larger percentage of this process in proportion to its importance. In the first part, the process of interpreting the phenomena of the external world based on the information contained in the text was highest (29.9%). The first part neglected the process of inferring the type of story/style (scientific-literary). As for the second part, the same subprocess remained higher at 21.6% but is less as compared to the first part. This may be due to the authors focusing their greater attention at this age on training the student to link between the external world and its phenomena, the facts, ideas and events mentioned in the text and a vision based on connecting the student to his environment and community.

D. Examination and Evaluation of Content, Language and Textual Elements

TABLE 7
THE EXTENT TO WHICH THE PROCESS OF EXAMINING AND EVALUATING CONTENT, LANGUAGE, AND TEXTUAL ELEMENTS

Subprocesses of interpreting, integrating and retrieving ideas and information	Part one		Part two	
	Repetition	Ratio (%)	Repetition	Ratio (%)
Making a judgment about the completeness and clarity of information in the text	7	5.9	9	7.5
Evaluating the possibility of the events mentioned in the text occurring on the ground	0	-	1	0.83
Evaluate the extent to which the writer's evidence is likely to change what people think and do	3	2.5	0	-
Making a judgment about the reflection of the title of the text on its main meaning	1	0.85	0	-
Appreciate the impact that aesthetics of language and style have on text	4	3.4	3	2.5
Determine the writer's point of view in the text	0	-	0	-
Total	15	12.8	13	10.8

Table 7 shows that the percentage of examining and evaluating content, language, and textual elements in the first part was higher than its percentage in the second part. Its frequency reached 15 with 12.8%, while its frequency was 13, and the percentage was 10.8% in the second part. The two percentages are considered less than what the IEA has set (20% in the PIRLS tests). This means paying attention to this matter when developing the curriculum is required. This entails more reading comprehension questions that measure the process of evaluating the possibility of the events mentioned in the text occurring in reality, determining the writer's point of view in the text, and evaluating the extent to which the writer's evidence might change what people think and do. The highest percentage in the sub processes in the first part was making a judgment about the completeness and clarity of information in the text, with a frequency of 7 and a percentage of 5.9%. The book did not pay attention to the processes of evaluating the possibility of the events mentioned in the text and determining the writer's point of view in the text. As for the second part, the highest percentage was for the same sub process as in part one, with a frequency of 9 and a percentage of 7.5%. The second part was not concerned with evaluating the extent to which the writer's evidence might change what people think and do and making a judgment about the reflection of the title of the text on its meaning. It is noted that there is little interest in examining and evaluating content, language, and textual elements in general and most of the sub-processes. The reason may be due to the weak reliance on a reference such as assessment and assessment skills in the Arabic language standards document for the fourth grade. Perhaps the authors' view is that it is not important to achieve a balance in the sub-processes and that focusing on a group of students is sufficient to enable them to achieve their goals, which are drawn up by education policy. This might be due to the overlapping of these processes and the difficulty of separating them, as they are mental processes that cannot be separated. Therefore, their appearance in this way is not intended because students see the difficulty of developing examination and evaluation skills at this stage. However, it is considered a higher thinking process, which is a basic requirement. Especially in the era of the knowledge explosion and the information revolution, this requires an avid reader.

V. CONCLUSION

Studying and analysing levels of reading comprehension on a large scale are gaining interest due to its importance in empowering students with various reading comprehension skills. These skills include direct comprehension, gustatory comprehension, deductive comprehension, applied comprehension, critical comprehension, and creative understanding. Previous research supported the current study in developing a study tool to analyse the reading comprehension questions in an Arabic language book for fourth-grade students in the Sultanate of Oman in light of the reading comprehension processes in the international study PIRLS.

This study concluded by examining the correspondence between "I Love My Language" reading comprehension questions and PIRLS reading comprehension processes. An in-depth analysis of Parts One and Two of the curriculum indicates the degree to which the reading comprehension questions in "I Love My Language" account for the subtleties of the PIRLS. The outcomes shed light on the extent to which curricula adhere to international reading comprehension standards.

Our objective in investigating reading comprehension processes is to offer valuable insights that could potentially improve reading education, curriculum, and pedagogical approaches. Educators and curriculum developers should be able to utilise these findings to improve literacy processes and education.

VI. LIMITATIONS OF STUDY

A. Objective Boundaries

The current study was limited to analyzing the levels of questions related to reading comprehension only, which were mentioned in the book, and deals with treating the reading text from its various aspects under the title: *I develop my language, answer, delve deeper, and express my opinion.*

B. Spatial Boundaries

Sultanate of Oman.

C. Time Limits

Academic year 2022-2023.

VII. RECOMMENDATIONS

- Taking into account the relative balance in the distribution of reading comprehension processes in the Arabic language book, parts one and two.
- Reconsidering the diversity of reading comprehension questions to take into account the four comprehension processes and their sub processes in the book *I Love My Language*, its first and second parts.
- Directing the process of building the Arabic language curriculum for the fourth grade in light of the list of reading comprehension processes identified by the international study.
- Reconsidering the degree of consideration given to the process of forming direct inferences in the book *I Love My Language*, both parts it is higher than the process of focusing on and retrieving clearly stated information.
- Taking into account the process of examining and evaluating the content, language, and textual elements to a greater extent than in the book *I Love My Language* in its first and second parts.

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PL-SKT Loanwords in NE Thai Dialect Dictionary: A Case Study of Sound Changes in Vowels and Consonants

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Abstract—The Northeastern (NE) Thai dialect dictionary compiled by the National Cultural Council is one of the best NE dialect dictionaries. Pali and Sanskrit (PL-SKT) loanwords used in the spoken and written language and in NE literature were collected from the dictionary. Some words were very different from the original Pali and Sanskrit words because of sound changes in vowels and consonants. The objectives of this study were to explore the sound changes in vowels and consonants of PL-SKT loanwords in the Northeastern (NE) dialect dictionary compiled by the National Cultural Council. The conceptual framework of this study consists of usage of PL-SKT words through sound change theories. A qualitative method was employed and the data collection was done from the Northeastern (NE) dialect dictionary compiled by the National Cultural Council. It was found that there were 3,022 PL-SKT loanwords. Two kinds of sound change in vowels and consonants were found: intentional sound change and unintentional sound change. Seven types of vowel sound change and fourteen types of consonant sound change were found. Surprisingly sound changes in vowels and consonants with analogy in PL-SKT declension were found. The types of sound change in PL-SKT words seem to have occurred because they were more convenient to pronounce and beautiful in the spoken and written language including NE dialect literature.

Index Terms—PL-SKT, loanwords, vowel, consonants, dialect dictionary

I. INTRODUCTION

Pali and Sanskrit entered Thailand through Indian religions such as Buddhism, and Indian people also played an important role in introducing Pali and Sanskrit in Thailand through culture and beliefs. Pali and Sanskrit words were borrowed in the Thai language in large numbers. It has been found that there are more words derived from Sanskrit than those derived from Pali in the King Ramkhamhaeng inscription (Prapanvidya, 1979). Through the impact of Pali and Sanskrit on Thai language, some elements of the Thai language such as sound, word etc., were changed.

Thai people feel very close to both Pali and Sanskrit because they have been employed from the Sukhothai period up through the Bangkok period in a variety of ways, namely, in writing, speaking, transliterating, coining new terminology in many fields, and in literature. Historically, in southern Thailand, Pali and Sanskrit words were found in literary works (Wipolchai, 2015, p. 17). It can thus be stated that Thai language and Thai dialects have been greatly influenced by Pali and Sanskrit. As a result, Pali and Sanskrit loanwords have been compiled in dictionaries of dialects such as the Northeastern (NE) dialect dictionary etc., (National Cultural Council, 1994). More importantly, many of them have been collected in the dictionaries of the Royal Institute from the earliest volumes up to the most recent ones.

The sound system of the Pali language is similar to that of the Sanskrit language, but the two are dissimilar from the sound system of the Thai language because while Pali and Sanskrit are in the same language family, Thai is in a different language family. Given the differences in the sound systems of Pali-Sanskrit and Thai language, it is interesting to study the Pali and Sanskrit words in the NE Thai dialects, especially in terms of vowel and consonant sound changes, for NE Thai dialects have the phonemes of vowel and consonant sounds that are different from those of Pali and Sanskrit obviously. NE Thai people have borrowed Pali and Sanskrit words to use in their dialects, and the sound changes in these words appeared in the Northeastern (NE) dialect dictionary compiled by Somdej Phramahaweerawong (1972) and organizations such as the National Cultural Council (1994).

In the light of the above, Jarumetheechon (2016, p. 45) stated that when Thai people borrowed Pali and Sanskrit words, these words not only contributed semantically to the dialects, but also affected their sound systems. There are two kinds of sound change, namely, sound change according to the nature of language and sound change for the benefit of language use, i.e., obtaining words that are convenient in language use and using words that are beneficial in linguistic beauty. This is seen in the work entitled Kwam Phook Khaen Kamsorn Poo Ya Ta Yai Phai Khoei [Words of Blessings of the Wrist Tying Ceremony: Teachings of Grandfathers, Grandmothers, Daughters-in-law and Sons-in-law] of a Northeastern scholar Boonjerm (1999), in which there seem to be many Pali and Sanskrit loanwords in NE Thai dialects.

Interesting research questions addressed here are how many kinds of vowel and consonant sound change of Pali and Sanskrit words are there in the Thai language? and how did these Pali and Sanskrit words change sound in vowel and consonant? Therefore, the researcher intended to make an analytical study of vowel and consonant sound changes of Pali

and Sanskrit words that appeared in the Northeastern (NE) dialect dictionary compiled by the National Cultural Council in order to answer these questions and thus benefit the field of Pali and Sanskrit loanwords study.

II. REVIEW OF LITERATURE

According to the review of literature as conducted before making a study in this research, the previous data including the researches as conducted in relation to the present research will be reviewed and taken into account.

A. *Theory of Language Change and Sound Change*

Hale (2007) stated that the nature of change is ultimately rooted in acquisition, the primary linguistic data (PLD) used in constructing G1 and G2 are crucially different; hence inevitably language changes. A general theory of change must provide an account for any change (innovation), regardless of whether or not it diffuses (Hale, 1998, p. 6). Generally, linguists have been more successful at describing what happened than why it happened. Some people claim (Lass, 1980) that 'language change is simply not amenable to explanation.' While Postal's (1968) position is that 'change is simply the result of the general tendency of human cultural products to undergo nonfunctional stylistic change'.

Jufrizal and Refnaldi (2017) stated that languages always change in day-to-day communication; however, this may not be easily apparent or obvious. As for the causes of language change, Aitchison (2004) gives four general causes of language change: (i) fashion and random fluctuation, (ii) foreign elements, (iii) social needs, and (iv) politeness while Kullavanijaya (1999, p. 384) stated that language change is due to many causes such as sound change, comparison, and borrowing from other languages.

Kullavanijaya (1999) and Khanithanan (1983) stated that sound change found in languages is of two kinds: these are 1) conditioned sound changes and unconditioned sound changes. The first kind means a sound changes in certain circumstances only. There are six kinds of sound change of this kind, namely, assimilation, dissimilation, metathesis, deletion, insertion and epenthesis. On the other hand, unconditioned sound change means a certain sound in a language changes to be another sound in all circumstances. Unconditioned sound change is found less frequently than conditioned sound change.

B. *Sound Change in Pali and Sanskrit*

Sound change of Pali and Sanskrit words in Standard Thai has been studied by many Thai scholars such as Phunthumedha (1975) and Pengphala (2000). Phunthumedha (1975) stated that pronunciation of Pali and Sanskrit words is unlike that of the Thai language. There will be two kinds of sound change in Pali and Sanskrit language; intentional sound change and unintentional sound change. Pengphala (2000) also explained the issue of sound change between Pali and Sanskrit on the one hand compared with the Thai language on the other saying "the sound system of Pali and Sanskrit is very different from that of the Thai language because Pali-Sanskrit and the Thai language are different in terms of the language families to which they belong. Therefore, sounds of Pali and Sanskrit words were changed when they came to be used in the Thai language." Especially, this was done to make it easy for Thai people to pronounce.

Not only this, Buaphanngam (2017) who studied vowel changes of Pali and Sanskrit words in the Thai language on the-basis of historical-comparative linguistics, also stated that this phenomenon was a result of language contact between Pali-Sanskrit and Thai, all of which have been around for over a thousand years. He found the process of the phonological change in Pali and Sanskrit loanwords in the Thai language to be systematic.

Furthermore, Pimpuang (2023), who studied sound change of Pali and Sanskrit loanwords in an important old epic entitled Thao Hung or Cheuang stated that the vowel and consonant sound changes were made for the sake melodiousness of the poetry of the work.

C. *Pali and Sanskrit Loanwords in NE Dialects*

Regarding Pali and Sanskrit loanwords in Northeastern Thai dialects, Jarumetheechon (2016), who conducted research on Pali and Sanskrit loanwords in these dialects stated that the original forms and words in Pali and Sanskrit were borrowed into the dialects through religious influences and beliefs, especially Buddhism. In this process, there were many types of changes such as sound stretching, sound reduction, sound cutting, sound pranks and sound conversion, as well as coining new words. Many Pali and Sanskrit loanwords entered NE dialects.

The Royal Institute has also compiled dictionaries related to Pali and Sanskrit words in literature, namely, The Dictionary of the Vocabulary in the Northeastern Thai Literary Work Thao Hung or Thao Cheuang, Volume 1 (2005); The Dictionary of the Vocabulary in the Northeastern Thai Literary Work Thao Hung or Thao Cheuang, Volume 2 (2008); the Dictionary of the Vocabulary in the Northeastern Thai Literary Thao Hung or Thao Cheuang, Volume 3 (2013); and the Dictionary of the Vocabulary in the Northeastern Thai Literary Work Thao Hung or Thao Cheuang, Volume 4 (2019). It should be noted that in addition to a great number of Lao words, there are many Pali and Sanskrit words used in this literary work.

Considering Pali and Sanskrit loanwords in NE dialects, the researcher has found many of Pali and Sanskrit loanwords which NE Thai people used in ways different from the ways they were originally used. For example; *ເຣັງໂຍ* /ren-jo:/ means the king; however, it can be stated that both marked vowel and consonant sound changes have occurred.

A review of literature regarding the documents and researches related to sound change of vowels and consonants helped researcher to devise the conceptual framework of research to be applied and studied in this research, especially, the important matters, namely, sound change theories, sound changes of Pali and Sanskrit in the Thai language, and the way in which Pali and Sanskrit entered NE Thai dialects.

III. RESEARCH METHODOLOGY

This study is based on documentary data and descriptive writing of the research findings. In conducting the research based on its objectives, the researcher proceeded according to the research methodology as follows:

The important population studied in the research was the 3,022 Pali and Sanskrit words in the Northeastern dialect dictionary compiled by the National Cultural Council.

Surveying of data related to the research was done and literature concerning the sound change theories in vowels and consonants was reviewed. This included sound change theories of Pali and Sanskrit loanwords in the Thai language and in Northeastern dialects in order to be understood and applied in the conceptual framework of the study.

Data collection and recording of all the data related to the sound changes of Pali and Sanskrit loanwords in the Thai language were done by the Northeastern (NE) dialect dictionary compiled by the National Cultural Council.

Classification of Pali and Sanskrit loanwords in the Northeastern (NE) dialect dictionary compiled by the National Cultural Council was done according to sound change theories in vowels and consonants.

Data analysis based on the conceptual framework of sound change theories in Pali and Sanskrit words in Thai language was done in order to help understand clearly the sound changes according to the objectives of the research.

Results, conclusion and discussion about the research results were presented through the thorough descriptive writing in order to help understand all the contents of the research and for the benefit of future research in this field.

IV. RESEARCH RESULTS

The research results found after the researcher completed the study on the sound changes in vowels and consonants of Pali and Sanskrit loanwords in the Northeastern (NE) Dialect Dictionary compiled by the National Cultural Council were as follows:

A. Vowel Sound Changes of PL and SKT Words in the NE Dialect Dictionary

Sound change means the process in which sounds in one language becomes other sounds in another language. This change may occur due to the nature of the languages or it may be done intentionally by users in order to make words beautiful. Phanthumedha (1975) stated that the following two aspects of sound change were found: conditioned sound change and unconditioned sound change. The first one can occur through the intention of users in order to make the Pali and Sanskrit words melodious and beautiful. Contrarily, the latter means the sound change can occur according to the nature of language. The vowel sound changes were as follows:

(a). Lengthening of Vowels

Lengthening of vowels means the linguistic phenomenon based on an unintentional lengthening of a short vowel sound in a syllable having neither an aspirated consonant nor a syllable final stop. It probably occurred for convenience in pronunciation. Examples of this lengthening from the Northeastern (NE) dialect dictionary compiled by the National Cultural Council are:

PL-SKT Words		PL-SKT Words in NE Thai	
สมรุธ	<u>samartha</u>	สามรุธ	<u>sǎ:-mā:t</u> (NE, p. 306)
มฤตยู	m ^a tyu	มฤตยู	má-rút-ta- <u>ju:</u> (NE, p. 224)
ราตรี	r ^a <u>tri</u>	ราตรี	ra:- <u>tri:</u> (NE, p. 251)

(b). Shortening of Vowels

Shortening of vowels means the linguistic phenomenon in which there is the unintentional sound change to shorten the long vowel sound, and make the final consonant to be a spelling. Examples of this shortening found in the Northeastern (NE) dialect dictionary compiled by National Cultural Council include:

PL-SKT Words		PL-SKT Words in NE Thai	
นీล	níla	นึล	<u>nin</u> (NE, p. 164)
ฐกร	sÚkara	ฐกร	<u>sù</u> -kə:n (NE, p. 311)
นิติ	níti	นิติ	<u>ní</u> -ti? (NE, p. 164)

(c). *Shifting of Vowels*

Shifting of vowels is an unintentional sound change in which a vowel sound in a PL-SKT word in a NE Thai dialect is changed to another vowel sound. Some examples of such vowel shift in the Northeastern (NE) dialect dictionary compiled by the National Cultural Council are:

PL-SKT Words		PL-SKT Words in NE Thai	
อุศล	ku <u>ḍ</u> ala	โศล	<u>ko</u> :-sǒn (NE, p. 26)
พีช	bíja	พีช	<u>pū</u> :t (NE, p. 212)
วชร	vajra	เพชร	<u>pét</u> (NE, p. 213)
กมล	kamala	กมล	kà- <u>mon</u> (NE, p. 2)
ลิจฺจ	liÉga	ลิจฺจ	<u>lu</u> ṇ (NE, p. 262)
กุญฺชร	kuṇjara	กุญฺชร	kun- <u>chō</u> :n (NE, p. 24)
ปริกฺษา	<u>prík</u> ÒÁ	ปริกฺษา	<u>pru</u> ṅk-sǎ: (NE, p. 184)
สุม	súmÁ	สุม	<u>sě</u> :-ma: (NE, p. 314)
PL-SKT Words		PL-SKT Words in NE Thai	
พิกุล	biku <u>la</u>	พิกุล	phí- <u>kun</u> (NE, p. 210)
วิคาน	<u>vit</u> Ána	เพชราน	<u>phe</u> :-da:n (NE, p. 213)

(d). *Diphthongization*

Diphthongization is the linguistic phenomenon based on the unintentional sound change where a simple vowel sound in a PL-SKT word is replaced by a diphthong in NE Thai dialects. Examples of this diphthongization given in the Northeastern (NE) dialect dictionary compiled by the National Cultural Council are:

PL-SKT Words		PL-SKT Words in NE Thai	
ศฺธิร	sathira	เสถียร	sà-th <u>īan</u> (NE, p. 313)
ฐิร	Ḍira	เตียร	<u>sīan</u> (NE, p. 280)
ฐิรจฺฉาน	<u>tiracch</u> Ána	เตียรจฺฉาน	<u>dia</u> -rát-chǎ:n (NE, p. 124)

(e). *Monothongization*

Monothongization means the linguistic phenomenon based on an unintentional sound change whereby a diphthong sound in a PL-SKT word is replaced by a simple vowel sound in NE Thai dialects. Monothongization was found in the Northeastern (NE) dialect dictionary compiled by the National Cultural Council in these examples:

PL-SKT Words		PL-SKT Words in NE Thai	
ไสนฺย	Ḍainya	แสนยา	sǎ:n-ja: (NE, p. 317)
ไวย	vaiḌya	แพย	ph <u>ē</u> :t (NE, p. 215)
ไวย	vaidya	แพย	ph <u>ē</u> :t (NE, p. 215)

(f). *Consonantization*

Buaphanngam (2017) described consonantization as the linguistic phenomenon based on an unintentional sound change in which a vowel sound becomes a consonant; it occurs when vocalic sounds available in only Sanskrit like the trill, tap or flap sounds in PL-SKT words are replaced vowel sounds such as /w/, /w:/, /i/ or /ə:/ in loanwords received in NE Thai dialects. Examples of this sort of consonantization found in the Northeastern (NE) dialect dictionary compiled by the National Cultural Council are:

PL-SKT Words		PL-SKT Words in NE Thai	
ฤทธิ	^a ddhi	ฤทธิ	<u>rít</u> (NE, p. 253)
ฤณี	^a Ōi	ฤณี	<u>rū</u> :-sí: (NE, p. 253)

อุก	^a kÒa	อุก	(NE, p. 254)
		ร๊ะ:k	(NE, p. 253)

(g). *Sound Loss*

Sound loss is the linguistic phenomenon based on the unintentional sound change wherein a vowel sound in a final syllable of a PL-SKT is lost, leaving only the consonants in loanwords received in NE Thai dialects. Examples of such sound loss found in the Northeastern (NE) dialect dictionary compiled by the National Cultural Council are:

PL-SKT Words		PL-SKT Words in NE Thai	
นรก	nara <u>ka</u>	นรก	ná- <u>rók</u> (NE, p. 159)
อาศรม	ÁĐ <u>rama</u>	อาศรม	?a:-s <u>óm</u> (NE, p. 350)
หฤทัย	h ^a day <u>a</u>	หฤทัย	hà-rúu- <u>thai</u> (NE, p. 327)
วรัณ	varÒ <u>a</u>	พรัณ	phát (NE, p. 205)
พรม	brah <u>ma</u>	พรม	ph <u>rom</u> (NE, p. 205)
พกตร	bak <u>tra</u>	พกตร	phák (NE, p. 208)
ศาสตร	ĐÁ <u>stra</u>	ศาสตร	sà:t (NE, p. 278)
กาวย	kÁv <u>ya</u>	กาพย์	kà:p (NE, p. 21)
ศูนย	ĐÚu <u>ya</u>	ศูนย	sũ:n (NE, p. 280)
กรรม	kar <u>ma</u>	กรรม	kam (NE, p. 3)

B. *Consonant Sound Change of PL and SKT Words in the NE Dialect Dictionary*

According to the consonant sound change of Pali and Sanskrit in the Northeastern (NE) dialect dictionary, the following 14 categories; 1) sound change of grouped consonant for the same group 2) sound change of ungrouped consonant for the grouped consonant 3) sound change of consonant ๗ (p) to ๗ (p) and ๖ (b) 4) sound change of consonant ๓ (t) to ๓ (t) and ๓ (d) 5) sound change of ฤ (Ô) to become ฤ (t) and ฤ (d) 6) sound change of ๖ (v) to become ๖ (w) and ๗ (ph), 7) epenthesis 8) metathesis, 9) sound deletion 10) wrong sound deletion, 11) sound insertion, 12) wrong analogy, 13) popular etymology of PL-SKT in Thai word and 14) popular etymology of Thai word in PL-SKT, were found obviously. They are as follows.

(a). *Sound Change of Grouped Consonant for the Same Group*

Sound change of grouped consonants (*vargas*) for the same group is to change the grouped consonant sounds based on the unintentional change in order to put a consonant into the same consonant group. Sound change sometimes can occur in different consonant groups, but it must be same or similar at the place of sound. Examples of this change found in the Northeastern (NE) dialect dictionary compiled by the National Cultural Council are:

PL-SKT Words		PL-SKT Words in NE Thai	
กนิษฐา	<u>k</u> aniÒÔhÁ	กนิษฐา	<u>kh</u> à-nít-thă: (NE, p. 2)
สกุลฉาป	sakul <u>ch</u> Ápa	สกุลฉาป	sà-kun-lá- <u>cà</u> :p (NE, p. 282)
กปา	<u>k</u> apaÔa	กปา	<u>kh</u> à-bòt (NE, p. 33)

(b). *Sound Change of Ungrouped Consonant for the Grouped Consonant*

Sound change of ungrouped consonants for the grouped consonant is to change the ungrouped consonant sounds based on the unintentional change in order to put a consonant in the grouped consonant. Examples of this change found in the Northeastern (NE) dialect dictionary compiled by the National Cultural Council are:

PL-SKT Words		PL-SKT Words in NE Thai	
ฉิมพลี	<u>s</u> imbalÍ	ฉิมพลี	<u>ch</u> īm-phá-li: (NE, p. 95)
ฉลาก	<u>s</u> alÁka	ฉลาก	<u>ch</u> à-là:k (NE, p. 293)

(c). *Sound Change of the Consonant ɲ (p) to ɲ (p) and ɲ (b)*

Change of the consonant sound ɲ (p) to be pronounced ɲ (p) or ɲ (b) is a process in which Pali and Sanskrit words are changed based on an unintentional sound change. This change of Pali and Sanskrit sound is partially influenced by the Khmer language and also Pali and Sanskrit has the impact to the Thai language directly. Examples of this change found in the Northeastern (NE) dialect dictionary compiled by the National Cultural Council are:

PL-SKT Words		PL-SKT Words in NE Thai	
ປຣກ	prabhÁ	ປຣກ	prà-pha: (NE, p. 181)
ປຸປ	puÒpa	ປຸບ	bùt-sà-ba: (NE, p. 174)
ປໂຣາ	porÁÆa	ໂປຣາ	bo:-ra:n (NE, p. 176)

(d). *Sound Change of the Consonant ʈ (t) to ʈ (t) and ʈ (d)*

Change of the consonant sound ʈ (t) to be pronounced ʈ (t) or ʈ (d) is a process in which Pali and Sanskrit words are changed based on an unintentional sound change. This change of Pali and Sanskrit sound is partially influenced by the Khmer language, and also Pali and Sanskrit has the impact to the Thai language. Examples of this change found in the Northeastern (NE) dialect dictionary compiled by the National Cultural Council are:

PL-SKT Words		PL-SKT Words in NE Thai	
ທຸ	t̪Æa	ທຸ	trin (NE, p. 128)
ກນຸທາ	kant̪Ára	ກັນທາ	kan-da:n (NE, p. 18)
ທຸຸຸ	tuÒÒi	ທຸຸຸ	dùt-sà-di: (NE, p. 123)

(e). *Sound Change of the Consonant ʈ (Ô) to ʈ (t) or ʈ (d)*

Change of the consonant sound ʈ (Ô) to be pronounced ʈ (t) or ʈ (d) is also a process to change Pali and Sanskrit words based on an unintentional sound change. This change of Pali and Sanskrit sound is partially influenced by the Khmer language, and also Pali and Sanskrit has the impact on the Thai language directly. Examples of this change found in the Northeastern (NE) dialect dictionary compiled by National Cultural Council are:

PL-SKT Words		PL-SKT Words in NE Thai	
ວັສຸສາ	vaÔÔasaÉsÁra	ວັສຸສາ	wát-tà-sòŋ-să:n (NE, p. 270)
ປິຸກ	piÔka	ປິຸກ	pì-dòk (NE, p. 190)
ຸຸກ	ÔÍÁ	ຸຸກ	dii-ka: (NE, p. 112)

(f). *Sound Change of the Consonant ɹ (w) to ɹ (w) or ɹ (ph)*

Change of the consonant sound ɹ (v) to ɹ (w) or ɹ (ph) is also a process to change Pali and Sanskrit words based on an unintentional sound change. This change of Pali and Sanskrit sound is partial influenced by Khmer language, and also Pali and Sanskrit has the direct impact on the Thai language. Examples of this change found in the Northeastern (NE) dialect dictionary compiled by the National Cultural Council are:

PL-SKT Words		PL-SKT Words in NE Thai	
ວິຸຸ	viññÁÆa	ວິຸຸ	win-ja:n (NE, p. 271)
ວິຸຸ	viÐÆu	ພິຸຸ	pít-sà-nú? (NE, p. 275)
ວຸຸຸຈິກ	va³Ðcika	ພຸຸຸຈິກ	prút-sà-cik (NE, p. 206)

(g). *Epenthesis*

Kullavanijaya (1999) stated that epenthesis means the process of inserting a sound in a word based on the unintentional sound change to make pronunciation easier. Examples this change found in the Northeastern (NE) dialect dictionary compiled by the National Cultural Council are:

PL-SKT Words		PL-SKT Words in NE Thai	
ອມາຕຸ	amÁtya	ອັມມາຕຸ	am-mà:t (NE, p. 351)

ยมนบาล	yamap Ála	ยมนบาล	jom- phá -ba:n (NE, p. 238)
มายา	m ÁyÁ	มายา	ma:n -ja: (NE, p. 230)

(h). *Metathesis*

Metathesis means the process in which the positions of Pali and Sanskrit consonants are changed when employed in Thai based on an unintentional sound change. An example of this change found in the Northeastern (NE) dialect dictionary compiled by the National Cultural Council is:

PL-SKT Word		PL-SKT Word in NE Thai	
จากรวาก	cak rav Ála	จากพรวาก	cà:k-kà- phrá:k (NE, p. 85)

(i). *Sound Deletion*

Makchaeng (1982) stated that sound deletion means the process of omitting or removing a specific sound or phoneme from a Pali and Sanskrit word based on an intentional sound change. Examples of this change found in the Northeastern (NE) dialect dictionary compiled by the National Cultural Council are:

PL-SKT Words		PL-SKT Words in NE Thai	
กโปร	kappara	กโปร	kà -po:n (NE, p. 2)
กกวาล	cak kavÁla	กवाल	kà-wa:n (NE, p. 6)
กษมา	k ÒamÁ	ขมา	sà-ma: (NE, p. 281)

(j). *Wrong Sound Deletion*

Wrong sound deletion is the process of omitting or removing a partial sound or phoneme from a word based on an intentional sound change. An example of this change found in the Northeastern (NE) dialect dictionary compiled by the National Cultural Council is:

PL-SKT Words		PL-SKT Words in NE Thai	
จีวิตกษย	jí vítaksya	ดักขัย	tàk-sǎj (NE, p. 131)

(k). *Sound Insertion*

Sound insertion means the phonological process in which a sound is added to a word based on an intentional sound change. Examples of this change found in the Northeastern (NE) dialect dictionary compiled by the National Cultural Council are:

PL-SKT Words		PL-SKT Words in NE Thai	
ลีลา	lí lÁ	ลีลา	li:- lâ:t (NE, p. 262)
กุล	kul a	กุล	sà -kun (NE, p. 282)
กมล	kam alā	กมล	kà-má- lê:t (NE, p. 2)

(l). *Wrong Analogy*

Mattiello (2016) stated that analogy can be defined as the process whereby a new word is coined that is clearly modeled on an already existing word or on a set of words constituting a word family. A new analogical word is commonly called the 'target', whereas the source word/set of words it is based on is referred to as either the 'model' or 'trigger'.

Here, wrong analogy means the process to insert any sound into Pali and Sanskrit words based on an intentional sound change. It can be noticed that the newly inserted sounds were not available in Pali and Sanskrit. Examples of this change found in the Northeastern (NE) dialect dictionary compiled by the National Cultural Council are:

PL-SKT Words		PL-SKT Words in NE Thai	
वासुकि	vÁsu ki	วาสุกี	wa:-sù- kri: (NE, p. 271)
पुत्रहित	pu rohita	ปุระโรหิต	prà -ro:-hìt (NE, p. 182)
खग	kha±ga	ขกรัก	khǎn (NE, p. 34)

(m). *Popular Etymology of PL-SKT in Thai Word*

Srimannarayana (2016, p. 289) stated that popular etymology means any change in the written form or pronunciation of a word in order to make it look or sound similar to a more familiar word with little or no regard to similarity in meaning or derivation. Here, popular etymology of PL-SKT in Thai words means pronunciation of Pali and Sanskrit words based on the intention of users was made the same as Thai sounds that Thai people knew and could pronounce easily. Examples of this change found in the Northeastern (NE) dialect dictionary compiled by the National Cultural Council are:

PL-SKT Words		PL-SKT Words in NE Thai	
ปาลิเลยยก	p Ālileyyaka	ปาลิโลก์	pà :-le:-laj (NE, p. 190)
กนธรว	g andharva	กนธรรพ	khon -than (NE, p. 52)
กฉป	kac chapí	กะฉับ	kà-càp-pì: (NE, p. 8)

(n). *Popular Etymology of Thai Words in PL-SKT*

Srimannarayana (2016) stated that popular etymology is the process based on the intention of users to ascribe the sound changes of Pali and Sanskrit words to words of another language in this case of Thai so that they appeared to be Pali and Sanskrit words, even if they never appeared in Pali and Sanskrit. Examples of this change found in the Northeastern (NE) dialect dictionary compiled by the National Cultural Council are:

Thai Words		PL-SKT Words in NE Thai	
พัน	phan	พรวณ, พันธุ์	phan (SKT-varĀa, bandhu) (NE, pp. 205, 209)
सान	sā:n	สาข	sā:n (PL & SKT-sĀra) (NE, p. 307)

C. *Vowel & Consonant Sound Changes With PL-SKT Declension Analogy*

Sound changes in vowels and consonants can occur together in the same Pali and Sanskrit words. Surprisingly, this thing was found in this Northeastern (NE) dialect dictionary compiled by the National Cultural Council. It is to use the Pali and Sanskrit words with analogy of the form of PL-SKT word declension. It is noticed that the word analogy with ‘nominative’ or the first case of the masculine (male gender) and the first case of the feminine (female gender) was found. Furthermore, it seems to have a word analogy and with ‘dative,’ or the fourth case, of the masculine (male gender) that was found the most.

However, it is true that only the word formation derived from the PL-SKT word declension analogy was brought to employ, but the grammatical cases namely; ‘nominative’ or ‘dative’ do not used at all. Examples of this change found in the Northeastern (NE) dialect dictionary compiled by the National Cultural Council are:

PL-SKT Words		PL-SKT Words in NE Thai	
รณโณ	raññ ^o	เร้งโณ	reñ- ioo (NE, p. 250)
กณญ	kaññ ^Ā	เก้งญา	keñ- iaa (NE, p. 27)
กุกกุ	kukku ^{Ōa}	กุกโก	kùt- too (NE, p. 25)

V. DISCUSSION AND CONCLUSION

To sum up, Pali and Sanskrit loanwords as collected in the NE Thai dialect dictionary by the National Cultural Council were studied in terms of sound changes in vowels and consonants. It can be stated that most of Pali and Sanskrit words used in this dictionary are similar to those in other dictionaries in the following two categories of change, namely, intentional sound changes and unintentional sound change, according to the sound change theories as expressed by the linguistic scholars.

According to the first category of intentional sound change of Pali and Sanskrit words, there seem to be an obvious purpose to use Pali and Sanskrit words in communication to the receivers. Application of Pali and Sanskrit words in the Thai language depended upon the writers or composers and it will not occur itself. On the contrary, the second category of unintentional sound change of Pali and Sanskrit words will be employed in the communication without the intention of the writer, but it is the nature of language use and change.

As elaborated the two categories of sound change as found in the above, there were two categories of sound change in vowels and consonants. Both of them follow the theory of the intentional and unintentional sound change, and they obviously have the sound change when Pali and Sanskrit loanwords were employed in NE Thai dialect dictionary by the National Cultural Council. For this sound change of vowels and consonants, there seem to be similar to others. However, it can be said that some Pali and Sanskrit words used are not similar the most due to the different system of NE dialect as compared with other dialects in Thailand. There will be two kinds of vowel and consonant change as follows.

For the vowel change of Pali and Sanskrit loanwords in the dictionary, the following 7 categories of sound change: lengthening of vowels, shortening of vowels, shifting of vowels, diphthongization, monothongization, consonantization, and sound loss were found. With respect to the consonant change of Pali and Sanskrit loanwords in the dictionary, it was found that there were 14 categories of consonant sound change. They are as follows: 1) sound change of the grouped consonant for the same group 2) sound change of the ungrouped consonant for the grouped consonant 3) sound change of consonant ɲ (p) to ɲ (p) and ɲ (b) 4) sound change of consonant ɲ (t) to ɲ (t) and ɲ (d) 5) sound change of ɲ (Ō) to become ɲ (t) and ɲ (d) 6) sound change of ɲ (v) to become ɲ (w) and ɲ (ph), 7) epenthesis 8) metathesis, 9) sound deletion 10) wrong sound deletion, 11) sound insertion, 12) wrong analogy, 13) popular etymology of PL-SKT in Thai word and 14) popular etymology of Thai word in PL-SKT.

To discuss, sound changes in vowels and consonants can occur together in the same Pali and Sanskrit words. In the Northeastern (NE) dialect dictionary compiled by the National Cultural Council, the Pali and Sanskrit words with analogy of the declension in form the first and fourth case were found, but they were used as the subject in the first case. There seem to be in the same line with Kullavanijaya (1999) who stated that according to this aspect, the word must frequently be used until it was brought to be analogy.

As mentioned in the above, Pali and Sanskrit words used in the Thai language are under the theory of intentional sound change and unintentional sound change. This seems to be in line with Khanithanan (1983), who stated that when talking about the sound change of words in the world, there are two categories of sound change: conditioned sound change and unconditioned sound change. This theory was also supported by other scholars such as Kullavanijaya (1999).

Considered the vowel sound change of Pali and Sanskrit words, it is very similar to that of Phanthumetha (1975), and Pengphala (2000), who stated that the changes in the sounds of vowels of Pali and Sanskrit words by lengthening, shortening, vowel shifting etc., were due to the features of words. With respect to this issue, there seems to be similar to Buaphanngam (2017), who studied vowel change in Pali and Sanskrit words in the Thai language on the basis of historical-comparative linguistics and stated that this phenomenon was a result of language contact between Pali, Sanskrit and Thai.

When studied this changing of vowel and consonant sounds with the inflected forms found in the NE Dialect Dictionary by the National Cultural Council, the researcher found this changing of Pali and Sanskrit words analogous to the forms of the cases in the first and fourth declensions. They were the same as that found in the Dictionary of the Vocabulary in the Northeastern Thai Literary Work Thao Hung or Thao Cheuang compiled by the Royal Institute (2019). It is noteworthy that such words were found only in dialect languages, as employed in NE literature; they did not appear in Standard Thai because when the NE people borrowed Pali and Sanskrit words, they applied them according to their convenience and beauty in NE Thai dialects.

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Exploring the Metaphorical Use of TEMPERATURE Domain in Character Descriptions in Susan Cooper's *The Dark Is Rising* Sequence: A Cognitive Linguistic Approach

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Abstract—This study investigates the metaphorical use of the TEMPERATURE domain in character descriptions within Susan Cooper's *The Dark Is Rising* series, adopting the framework of Conceptual Metaphor Theory. Despite extensive scholarly attention to the series from literary and cultural studies perspectives, there is a notable gap in cognitive linguistic analysis. Concerning the TEMPERATURE domain, though it is essential to human experience and metaphorically rich in daily thought and language, there has been limited research on the role of this domain in literary discourse. To fill these research gaps, this study adopted the mixed-methods approach, combining (1) content analysis to examine the relationship between the TEMPERATURE domain, specifically WARMTH and COLDNESS domains, and character types and (2) thematic analysis to explore how these domains describe good and evil characters throughout the series. The findings reveal that both WARMTH and COLDNESS domains are used to describe good and evil characters, with no distinctive domain exclusive to each character type. This challenges the conventional association of warmth with goodness and coldness with evil. Such complexity can be attributed to the deceitful nature of evil characters and the emotional detachment of virtuous characters for the greater good, as demonstrated in the novel series. This study contributes to a deeper understanding of the creative use of temperature-related metaphors in literature, offering insights into their role in character construction and thematic development.

Index Terms—conceptual domain, conceptual metaphor, good and evil, temperature domain, *The Dark Is Rising*

I. INTRODUCTION

The battle, or the relationship in general, between good and evil has attracted not only writers, readers, and audiences but also scholars from various fields, including linguistics (e.g., Howe, 2006; Johnson, 1993; Robinson, 2016; Stack, 2020; Yu, 2022). This fascination has extended to understanding how good and evil characters are described in the literature from the perspective of cognitive linguistics (e.g., Fornalczyk & Biela-Woloncej, 2012; Hansson & Norberg, 2016; Sullivan, 2013). Adopting the Conceptual Metaphor Theory, the current study aims to explore how these different character types are metaphorically portrayed through the specific domains of WARMTH and COLDNESS within the broader TEMPERATURE domain in *The Dark Is Rising* pentalogy.

The TEMPERATURE domain is an interesting and useful research topic due to its “universal, ubiquitous, crucial and embodied” nature (Koptjevskaja-Tamm, 2015, p. 2). Temperature phenomena are fundamental to human experiences, for they are critical for all living beings and are relatively easy to perceive. Additionally, the embodied nature of these experiences makes temperature a rich source for metaphorical language. This is the reason why the TEMPERATURE domain has been extensively studied in cognitive linguistics, particularly in research exploring the universality of temperature-related metaphors (e.g., Grady, 1997; Kövecses, 2005; Lakoff & Johnson, 1999) and the variations of these metaphors across languages (e.g., Juvonen & Nikunlassi, 2015 on Finnish; Xiugui, 2022 on Chinese; Treis & Doyiso, 2019 on Kambaata compared with Highland East Cushitic languages of Ethiopia; Coschignano, 2020 on Italian; Liljegren & Haider, 2015 on Indo-Aryan Palula, Pakistan). These prior studies commonly examine how the TEMPERATURE domain contributes to the conceptualization of abstract concepts in everyday discourse. Up till now, there is still a significant gap in research on how this domain is manifested in literary discourse to enhance character construction and thematic development. Exploring this area can provide deeper insights into the creative use of the TEMPERATURE domain in literature, offering a richer understanding of how the metaphors with this domain shape the reader's perceptions of characters and themes.

The Dark Is Rising pentalogy, written by Susan Cooper and published between 1965 and 1977, was selected for analysis in this study due to its rich metaphorical language, particularly its significant use of the TEMPERATURE

domain in character descriptions. While this series has received extensive scholarly attention from the perspectives of literature and cultural studies (e.g., Bryan, 2017; Carroll, 2012; Drout, 1997; Fimi, 2017; Plante, 1986; Veeder, 1991), there has been minimal research analyzing it through the lens of linguistics, especially cognitive linguistics. Notably, Hansson and Norberg (2016) conducted a study exploring the construction of good and evil through cold imagery in the second book of the series. Despite their thorough analysis of the contribution of cold imagery to the novel's macrostructure, their findings are limited to this single installment and do not address the broader use of the TEMPERATURE domain across the entire series. This research gap highlights the potential value of a comprehensive linguistic analysis of the entire series, particularly examining the WARMTH and COLDNESS domains in character descriptions from a cognitive linguistic perspective.

To fill in these gaps in the literature, this study aims to delve into the metaphorical use of WARMTH and COLDNESS domains in character descriptions within Susan Cooper's *The Dark is Rising* (DR) series. By focusing on these two temperature-related domains, the research seeks to examine whether these domains align with common human patterns of emotions, behaviours, and moral judgments and uncover how they contribute to the portrayal of good and evil characters in the DR series. These aims are specified in the following research questions:

- 1) Is there a statistically significant association between the TEMPERATURE domain and the character type in *The Dark is Rising* Sequence?
- 2) How is the TEMPERATURE domain employed to describe good and evil characters in the sequence?

II. LITERATURE REVIEW

A. Conceptual Metaphor Theory

Conceptual Metaphor Theory (CMT) was initially presented by George Lakoff and Mark Johnson in their influential book *Metaphors We Live By* (1980). Since then, it has been expanded upon by these authors and other key figures such as Mark Turner, Raymond Gibbs, Vyvyan Evans, and Zoltán Kövecses. CMT posits that metaphors are not simply ornamental elements of language but are integral to the human cognitive system, affecting how one thinks, speaks, and acts (Kövecses, 2010; Lakoff & Johnson, 1980). To distinguish these metaphors from linguistic ones, the term “conceptual metaphor” is used, emphasizing their role as “metaphorical concepts” that form part of the human mind for understanding the world (Lakoff & Johnson, 1980, p. 6).

The major function of conceptual metaphors is to facilitate the understanding of one concept that is typically abstract through another that is typically concrete (Lakoff & Johnson, 1980; Kövecses, 2010, 2020). In CMT, a conceptual metaphor is defined as “a systematic set of correspondences between two domains of experience,” specifically between elements of the source and target domains (Kövecses, 2020, p. 2). These metaphors are formatted as TARGET-DOMAIN IS SOURCE-DOMAIN or TARGET-DOMAIN AS SOURCE-DOMAIN. Small capital letters are used to indicate a conceptual metaphor, while italics are chosen to present a metaphorical linguistic expression, i.e., “the surface realization of such a cross-domain mapping” (Lakoff, 1993, p. 203). For instance, the conceptual metaphor ANGER IS HEATED FLUID IN A CONTAINER or ANGER AS HEATED FLUID IN A CONTAINER can be instantiated by several linguistic metaphors such as *to be filled with anger*, *to reach boiling point*, *to flip one's lid*, and *to simmer down*.

B. Conceptual Domain

Because the focus of conceptual metaphors is not on language but on the conceptualization of one domain of experience in terms of another, it is of great importance to understand what a domain is.

According to Evans (2007), conceptual domains, also known as experiential domains or simply domains, in CMT are “relatively complex structures which relate to coherent aspects of experience” (p. 61). Supporting this definition, Kövecses (2010) defines a conceptual domain as “our conceptual representation, or knowledge, of any coherent segment of experience” (p. 324). Demonstrating their foundation in everyday life and recurring human coherences, Lakoff and Johnson (1980) assert that conceptual domains are “natural kinds of experience,” being the product of human bodies and interactions with the physical environment and with other people (p. 3).

In CMT, each metaphor consists of a source domain and a target domain. Source domains are concrete concepts that humans experience through direct, sensory, and motor interactions with the world and are, therefore, cognitively more easily accessible to be used for defining other concepts (Johnson, 2017; Lakoff & Johnson, 1980; Littlemore, 2019). Target domains involve more abstract concepts that lack clear delineation or physical characteristics, so they are more difficult to understand or discuss in their own terms. For instance, in the conceptual metaphor ANGER IS HEATED FLUID IN A CONTAINER, the conceptual domain of ANGER is relatively more abstract and complex; therefore, it needs metaphorical conceptualization in which it is understood or talked about through a more concrete and familiar domain as HEATED FLUID IN A CONTAINER.

Some common source domains include ANIMALS, BUILDINGS, DIRECTION, FORCES, GAMES and SPORT, HEAT and COLD, HUMAN BODY, LIGHT and DARKNESS, MONEY, PLANTS, etc. (Deignan, 1995; Kövecses, 2010). In comparison with the source domains, the target domains include higher-level concepts related to psychological and mental states, social processes, as well as personal experiences such as COMMUNICATION,

EMOTION, HUMAN RELATIONSHIPS, LIFE and DEATH, MORALITY, SOCIETY, THOUGHT, TIME, etc. (Kövecses, 2010).

C. TEMPERATURE Domain in Character Descriptions

TEMPERATURE is a fundamental human experience and a common source domain in CMT (The capital letters represent concepts instead of words). Exploring its metaphorical use in descriptions of good and evil characters or moral behaviours can provide valuable insights into common human patterns of emotions, behaviours, and experiences related to morality.

Humans experience temperature through the air around them and the objects they touch on a daily basis; therefore, it is unsurprising that people use the TEMPERATURE domain metaphorically to express attitudes, reason about situations, or describe the emotions and behaviours of others (Kövecses, 2010). Deignan (1994) elaborates on the specific linguistic choices related to temperature, highlighting how language tends to associate warmth with positive attributes and cold with negative ones. For instance, warmth is frequently linked to friendliness and caring, traits that are socially and morally valued (e.g., “warm personality”, “a person who radiates *warmth* and kindness”), while cold is often related to unfriendliness or a lack of emotion, which are viewed as socially and morally negative (e.g., “cold-hearted”, “a *cold*, unwelcoming place”) (Deignan, 1994, pp. 161, 164).

According to Lakoff (2009), the connection between physical sensations and moral judgments is deeply rooted in the neural pathways of the human brain, particularly in the prefrontal cortex, which governs moral reasoning. The brain's mechanisms for moral judgments are intrinsically linked to those for positive emotions like joy and satisfaction, as well as negative emotions such as anxiety and fear. This explains why warmth and cold often serve as source domains for discussing moral behaviours. Specifically, we tend to feel uneasy and threatened in the dark or cold, just as we do when encountering immoral behaviours, while we feel comfortable and safe in light and warmth, much like when we experience acts of kindness and fairness. These experiences underpin the use of the WARMTH domain for virtuous behaviours and the COLDNESS domain for less virtuous or cruel actions, highlighting how human moral judgments are deeply influenced by their innate responses to physical conditions.

Due to its limited scope, this study only focuses on the source domains of WARMTH and COLDNESS within the broader TEMPERATURE when analyzing the linguistic manifestations of moral judgments. This selective approach is justified by the direct opposition these domains exhibit when used to describe moral character and behaviour. For instance, a “warm-hearted” person is commonly understood as compassionate and caring, whereas a “cold-hearted” individual is perceived as lacking empathy and kindness, which are typically associated with moral deficits. This binary opposition is less apparent when comparing other terms within the TEMPERATURE domain, such as “hot” (in comparison with “cold”) and “cool” (compared to “warm”), which do not carry as straightforward moral implications. As observed in both everyday language and scholarly research (e.g., Deignan, 1994), the WARMTH and COLDNESS domains are frequently employed to metaphorically delineate moral good and evil respectively, and they function as antonyms in this case. Therefore, by focusing on WARMTH and COLDNESS, this study aimed to provide clearer and deeper discussion on how these two opposite domains are employed to describe good and evil characters in the DR series.

III. METHODOLOGY

This research adopted the mixed-methods approach to combine the strengths of both quantitative and qualitative approaches, thereby addressing the research questions more effectively.

A. Quantitative Approach for Research Question 1

To investigate the association between TEMPERATURE domain and character type, this study employed content analysis. Metaphorical expressions related to the WARMTH and COLDNESS domains were systematically collected from the entire *The Dark is Rising* sequence by Susan Cooper.

Below is the information on this series, including five books and the abbreviations used for each book in the sequence:

TABLE 1
OVERVIEW OF *THE DARK IS RISING* SEQUENCE

Book number	Book title	Original publication year	Abbreviation
1	<i>Over Sea, Under Stone</i>	1965	DR 1
2	<i>The Dark is Rising</i>	1973	DR 2
3	<i>Greenwitch</i>	1974	DR 3
4	<i>The Grey King</i>	1975	DR 4
5	<i>Silver on the Tree</i>	1977	DR 5

To minimize subjectivity in identifying linguistic metaphors, this study followed the Metaphor Identification Procedure of the Vrije Universiteit Amsterdam (MIPVU), as proposed by Steen et al. (2010). This procedure involves using dictionaries to verify the basic meanings of lexical units, which are then compared with their contextual meanings to determine metaphorical use. According to Steen et al. (2010), not all metaphors in discourse are expressed indirectly; metaphors can also be conveyed through direct language, typically using similes. The authors refer to these comparison-related phrases as “direct expressions of metaphor” (p. 93). Supporting this view, Sullivan (2013) asserts that, although similes and metaphors differ in form, both evoke nearly similar images in the minds of readers or listeners, so both of them are relevant for a study on conceptual metaphors, or metaphors of thought. Dorst’s (2015) research further shows that these direct metaphors are prevalent in novels and become a distinctive feature of the genre. Due to these reasons, this study includes both similes and metaphors as linguistic forms of conceptual metaphors in its analysis, thereby broadening and deepening the dataset.

After all the metaphorical expressions related to the TEMPERATURE domain were collected, they were grouped into four categories: (1) Descriptions of good characters using the WARMTH domain, (2) Descriptions of evil characters using the WARMTH domain, (3) Descriptions of evil characters using the COLDNESS domain, and (4) Descriptions of good characters using the COLDNESS domain. The frequency of metaphorical expressions in each category was then counted. A Chi-square test was conducted after that to determine if there was a statistically significant association between two categorical variables, i.e., character type (good vs. evil) and TEMPERATURE domain (WARMTH vs. COLDNESS).

B. Qualitative Approach for Research Question 2

To explore how TEMPERATURE domain is employed to describe good and evil characters, the study conducted a thematic analysis with the following steps:

Firstly, for each category, the target domains were identified. This involved interpreting what each metaphorical expression referred to in the context of the novel series. For example, in the expression “This is a *cold* battle we are in, Will, and in it we must sometimes do *cold* things,” the first “cold” refers to the harsh and unemotional nature of the battle, which is instantiated by the conceptual metaphor UNFEELINGNESS IS COLDNESS, while the second “cold” refers to the necessity for rational and detached actions, based on the conceptual metaphor RATIONALITY IS COLDNESS.

Secondly, themes and patterns in the use of these temperature-related metaphors were identified and analyzed. This included understanding how WARMTH and COLD domains are associated with various traits and behaviors of good and evil characters, e.g., friendliness, kindness, inhumanity, detachment, or rationality. By examining these patterns, the study could explore how the TEMPERATURE domain contributes to the character construction and thematic development in the series.

By combining content analysis and thematic analysis, this study offers a comprehensive understanding of the role of temperature-related metaphors in the DR series, addressing both the statistical associations and the descriptions of different character types via temperature-related domains.

IV. RESULTS AND DISCUSSION

A. Statistical Analysis of the Association Between TEMPERATURE Domain and Character Type

To investigate the association between the TEMPERATURE domain and character type, a Chi-square test was performed. Table 2 displays the frequency of metaphorical expressions related to the source domains of WARMTH and COLDNESS used to describe good and evil characters in each book of the DR sequence. Table 3 summarizes the crosstabulation of these frequencies and percentages across different temperature-related domains and character types, and Table 4 presents the Chi-square test results for the association of these two categorical variables.

TABLE 2
FREQUENCY OF METAPHORICAL EXPRESSIONS RELATED TO THE TEMPERATURE DOMAIN IN CHARACTER DESCRIPTIONS IN THE DR SEQUENCE

Book	Title	Evil characters		Good characters	
		WARMTH domain	COLDNESS domain	WARMTH domain	COLDNESS domain
1	<i>Over Sea, Under Stone</i>	1	5	0	0
2	<i>The Dark is Rising</i>	0	7	7	10
3	<i>Greenwitch</i>	0	7	0	6
4	<i>Grey King</i>	1	4	3	16
5	<i>Silver on the Tree</i>	9	12	16	12
	Total	11	35	26	44

TABLE 3
CROSSTABULATION OF CHARACTER TYPE AND TEMPERATURE DOMAIN

			TEMPERATURE domain		Total
			WARMTH	COLDNESS	
Character type	Good characters	Count	26	44	70
		% within Character Type	37.1%	62.9%	100.0%
		% within TEMPERATURE Domain	70.3%	55.7%	60.3%
	Evil characters	Count	11	35	46
		% within Character Type	23.9%	76.1%	100.0%
		% within TEMPERATURE Domain	29.7%	44.3%	39.7%
Total		Count	37	79	116
		% within Character Type	31.9%	68.1%	100.0%
		% within Temperature Domain	100.0%	100.0%	100.0%

TABLE 4
CHI-SQUARE TEST RESULTS FOR THE ASSOCIATION BETWEEN CHARACTER TYPE AND TEMPERATURE DOMAIN

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)	Point Probability
Pearson Chi-Square	2.237 ^a	1	.135	.157	.097	
Continuity Correction ^b	1.669	1	.196			
Likelihood Ratio	2.286	1	.131	.157	.097	
Fisher's Exact Test				.157	.097	
Linear-by-Linear Association	2.217 ^c	1	.136	.157	.097	.054
N of Valid Cases	116					

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 14.67.

b. Computed only for a 2x2 table

The results in Table 3 reveal no statistically significant association between the TEMPERATURE domain and character type ($\chi^2(1) = 2.237$, $p = .135$). This indicates that, contrary to common belief, the WARMTH domain is not necessarily associated with good characters, and the COLDNESS domain is not necessarily associated with evil characters in the novel series. In other words, the WARMTH and COLDNESS domains appear to be commonly used for both types of characters, rather than having a distinctive domain for each type. This statistical result will be clarified and explained in the following sections. Due to the length limitations of this article, it is not possible to present all instances where the WARMTH and COLDNESS domains are used to describe different characters, so only a few significant cases have been selected for analysis.

B. Textual Analysis of the Contribution of TEMPERATURE Domain to Character Descriptions

(a). Use of WARMTH Domain in Character Descriptions

1. Use of WARMTH Domain in Describing Good Characters

The WARMTH domain is used 26 times throughout the pentalogy to depict the good characters, with key characters being Gwion Bach (6 instances), King Arthur (5 instances), and Merriman (2 instances). The following are some examples:

(1) “The second voice [of King Arthur] was almost as deep, but lightened by a *warmth* of feeling, like a profound amusement.” (DR 5, p. 32)

(2) “His [Gwion Bach’s] voice was *warm* and ringing, but there was still wariness in it.” (DR 5, p. 169)

(3) “The strong grey-bearded face [of Gwion Bach] broke into its *warm*, illuminating smile. ‘Go well, my friends.’” (DR 5, p. 207)

(4) “His [Gwion Bach’s] eyes were *warm*, and there was love and patience in his voice, as if he spoke to a troubled child.” (DR 5, p. 243)

(5) “‘Hawkin,’ Merriman said, and there was no command in the tone but only *warmth* and entreaty.” (DR 2, p. 222)

All these characters are advisors and helpers to the hero characters at various stages. They provide spiritual support and serve as moral exemplars, especially when the heroes face difficult decisions. Their qualities are conveyed through their voices (1, 2), manner of speaking (5), eyes (4), and smiles (3). Motivated by the conceptual metaphor POSITIVE EMOTIONS ARE WARMTH, the metaphorical expressions (in italics) in the quotes express the good characters’ enthusiasm, friendship, and/or love via the pleasant temperature.

The WARMTH domain helps both readers and the main characters identify the moral standing of a new character and reinforce their perceptions of his/her goodness. For example, when Will Stanton, a main character in the series, overhears a conversation between two men on the other side of a wall, one voice familiar to him and the other, although unfamiliar, “lightened by a *warmth* of feeling” (1), Will feels reassured about the goodness of the strange person, despite not having seen him. That person turns out to be King Arthur, a legendary leader of medieval Britain, who represents justice and righteousness in the series. Similarly, in examples (2), (3), and (4), thanks to his portrayal as closely associated with the domains of LIGHT and WARMTH, Gwion Bach gains Will and Bran’s trust, even though they have just met for the first time, and later becomes a guide and protector for the children in the Lost Land. Even when betrayed by those they deeply love and trust, the good characters still show tolerance and compassion. In example

(5), Merriman Lyon, an immortal and powerful Old One dedicated to protecting the good side, pleads with Hawkin, his betrayed servant and confidant, to return to the Light with the love and forgiveness of a father.

Overall, the WARMTH source domain is frequently used to depict the friendly, caring, and tolerant nature of good characters. This consistent application of the WARMTH domain in portraying good characters enhances the narrative's coherence and deepens the reader's understanding of these characters' moral position and inclination.

2. Use of WARMTH Domain in Describing Evil Characters

Although the WARMTH domain is typically used to describe good characters, there are 11 instances (nearly 30% of all instances involving the WARMTH domain in character descriptions) where it is applied to depict evil characters in the pentalogy. This phenomenon occurs when some evil characters have not yet revealed their true nature and are behaving as friends (example 6), or even as family members (examples 7-10) to the good characters:

(6) "Ah yes, Dr. Drew was telling us about your painting," Mr. Withers said *warmly*. (DR 1, p. 45)

(7) "My Blodwen has a *warm heart* and a good ear." (DR 4, p. 117)

(8) "Jane liked her instantly; it was a face like the voice, gentle and *warm* and beautiful all at once, with a glow of kindness." (DR 5, p. 90)

(9) "'Lovely up there,' Mrs. Rowlands said *warmly*." (DR 5, p. 90)

(10) "'Slowly, now!' The voice was *warm*, relaxed, amused;" (DR 5, p. 131)

Out of the 11 specific instances, 10 cases describe the wife of John Rowlands, i.e., Mrs. Blodwen Rowlands. Mr. Rowlands is an ordinary farmer who is wise, kind, and wholeheartedly helps Will with his difficult tasks for the good side. He deeply loves his wife and believes she is a kind person. In example 7, the figurative expression "warm heart" in Mr. Rowlands' compliments to his wife is created from the combination of the metaphor KINDNESS IS WARMTH and the metonymy THE HEART STANDS FOR HUMAN EMOTIONS. The remaining 8 instances revolve around Mrs. Rowlands' interactions with the Drew children, Will, and Bran, who undertake dangerous missions for the forces of good. To them, she appears gentle and caring (examples 8-10), thanks to the pleasant expressions on her face (3 instances) and her voice/manner of speaking (5 instances) understood through the WARMTH domain. It is not until the final chapters of the fifth book in the series that Mrs. Rowlands' betrayal is revealed.

In summary, the WARMTH domain is often used to describe good characters in the novel series. This aligns with the common belief that pleasant and warm temperatures are typically associated with friendly, caring, and positive emotions and behaviours. However, in the pentalogy, the WARMTH domain is also used to portray evil characters when they pretend to be virtuous to approach and exploit the good side. This highlights the deceitful nature of the evil characters and emphasizes that benevolence is exclusively inherent to good characters.

(b). Use of COLDNESS Domain in Character Descriptions

1. Use of COLDNESS Domain in Describing Evil Characters

The DR pentalogy features numerous descriptions of the antagonists through the COLDNESS domain (35 instances). Some examples include:

(11) "Mrs Rowlands' laughter was *cold*, and her voice was all at once oddly different" (DR 5, p. 291)

(12) "there was a reason for his [Grey King's] hard *cold* grip on this part of the land," (DR 4, p. 94)

(13) "he [The White Rider] seemed indefinably more dangerous than before. 'Go back,' said the soft hissing voice *coldly*." (DR 5, p. 226)

(14) "the Rider smiled, but the eyes stayed *cold as ice*." (DR 5, p. 181)

(15) "his [the Black Rider's] face was twisted in fury and dread and *frozen* malevolence," (DR 2, p. 273)

Continuing from previous examples regarding Mrs. Rowlands, it is evident that she is portrayed through both domains of WARM (examples 7-10) and COLDNESS (example 11). Contrary to her outward appearance and feigned kindness, Mrs. Rowlands is an agent of evil, with her laughter revealing her true nature after a long period of concealment. Her unkindness in exploiting and deceiving her loved ones, which is understood in terms of the low temperature, sends her husband into the depths of despair, akin to the torment of enduring bitter winter weather.

By combining the metaphors UNKINDNESS IS COLDNESS and BODY IS A CONTAINER FOR EMOTIONS in examples (11-15), evil seems not only to exist within but also to manifest outwardly as a pervasive coldness expressed through the eyes (example 14), face (example 15), hands (example 12), voice (example 13), and laughter (11). The extreme coldness is illustrated by the comparison to "ice" when the Black Rider, one of the Dark Lords, tries to threaten and demoralize Will (14), and by the "frozen" state of malevolence when facing defeat against the forces of Light (15). "Frozen" is selected to describe the Black Rider's malevolence instead of "freezing" to highlight that his state of inhumanity is no longer a process influenced by external factors but has become a characteristic deeply ingrained in his soul.

2. Use of COLDNESS Domain in Describing Good Characters

The COLDNESS domain is used not only to describe evil characters but also to portray virtuous characters. In fact, the DR sequence features an unusually high number of instances – 44 in total – where good characters are depicted with

the domain of COLDNESS. This is 9 more instances than the descriptions of evil characters with the same source domain.

Unlike the WARMTH domain used to describe the good characters' emotions and behaviours towards their family, friends and others in general, the COLDNESS domain is employed to portray these characters when they face and fight against evil forces. Specifically, in difficult situations, especially when quick decisions are required, good characters need to stay calm and think clearly:

(16) "[Merriman's voice] was soft, but *cold as winter stone*. 'Wait. If you saw the shape of the poor sad dog, you would be greatly surprised.'" (DR 2, p. 55)

This example is part of a conversation between Merriman Lyon, the first Old One of the Light, and Will Stanton, the youngest Old One. The Old Ones are an ancient, immortal, and powerful group of beings dedicated to combating the forces of the Dark. In this instance, Merriman, whose wisdom and power surpass those of later Old Ones, is warning Will about the deceit of the Dark. Exploiting Will's love for all beings and filial affection, the Dark creates the painful whimper of an abandoned puppy, followed by the pleading cries of his mother, to manipulate his mind. When Will hastily responds to these calls of compassion and kinship, forgetting his caution, Merriman reminds him with a voice "soft but cold as winter stone." Merriman's voice combines seemingly opposing qualities: while he empathizes ("soft") with Will's compassion for loved ones and vulnerable creatures, his voice is also filled with harshness, which reflects his calm and firm judgment ("winter stone") about the lurking danger. Unlike Will, Merriman has faced life and death numerous times, so he tends to maintain his composure even in perilous situations, not allowing emotions or inappropriate feelings to interfere with his thoughts and judgments. His calmness and rationality, as a mentor and guide to Will, are crucial in times of danger because this attitude causes Will to pause and consider the situation more carefully. In other words, the COLDNESS domain is used not to indicate Merriman's lack of humanity, but rather the absence of negative emotions such as anger, fear, anxiety, and despair when confronting evil.

Unlike the use of the WARMTH domain to convey kindness and compassion, the COLDNESS domain represents the detachment and uncompromising attitude of the forces of good towards evil. Some examples include:

(17) "Will said *coldly*, 'How do you do?'" (DR 2, p. 163)

(18) "Will said, *cold as winter fish*, 'That has nothing whatsoever to do with you.'" (DR 4, p. 183)

In these instances, Will maintains a distance and remains highly vigilant against the temptations or provocations of villains like the Black Rider (example 17) and Caradog Prichard, a servant of the Dark (example 18). The conceptual metaphor DETACHMENT IS COLDNESS is elaborated in example (18), where coldness is compared to a "winter fish." Fish are typically cold-blooded animals, and the English idiom "a cold fish" refers to an emotionally detached person. Thus, "winter fish" underscores an extreme level of emotional detachment and highlights the necessity for the forces of Good to remain unyielding and dispassionate when confronting the most dangerous elements of evil. The kindness, care, and love associated with the WARMTH domain seem inappropriate in these situations. Not only distancing themselves from the villains, the good characters also firmly oppose evil by exposing their wrongdoings and passing strict judgment:

(19) "'Cowardly it is,' he [Bran] said in a *cold* adult voice, 'to shelter behind those who love you, without giving love in return.'" (DR 5, p. 290)

For those who have fallen to temptation, they are still given the opportunity to return to the path of righteousness, as in example 5 when Merriman tries to persuade his servant and confidant Hawkin to return to the side of good. However, if they resolutely choose the evil forces, the virtuous will not show leniency, regardless of previous bonds of kinship or friendship:

(20) "His [Merriman's] voice was *cold*, accepting the inevitable; the pain was gone." (DR 2, p. 138)

(21) "The strong, bony face of Merriman, his [Will's] master, first of the Old Ones, *cold* in judgment of a much-loved figure [Hawkin] who, through the frailty of being no more than a man, had once betrayed the cause of the Light." (DR 2, p. 138)

After his failed attempt, Merriman accepts the truth and suppresses his pain. He shifts from the pleading tone of a father (example 5) to the judging tone (examples 20, 21) with "terrible sternness" and "implacable, condemning" expression of "a judge's face" (DR 2, p. 139). Despite the pain from Hawkin's betrayal and the guilt of having contributed to his fall, Merriman still prioritizes the greater good and the mission of the Old Ones over his personal feelings and relationships. This is also what he teaches Will in the battle against evil:

(22) "This is a *cold* battle we are in, Will, and in it we must sometimes do *cold* things." (DR 2, p. 134)

The critical detachment of the Old Ones, when faced with the choice between personal bonds and the greater good of humanity, reaches its peak when Will, the youngest Old One, steadfastly refuses to surrender the Things of Power to the Lord of the Dark, even though his sister is being held hostage. Unlike his earlier impulsiveness (16), Will has now become calm and acts purely on reason:

(23) "He [Will] said *coldly*: 'She is not here. You're not going to catch me with a silly trick like that.'" (DR 2, p. 251)

Even when he sees his sister in the hands of the Black Rider and feels the pain of knowing she could be killed at any moment, Will does not give in to the demands of the Dark. To the Old Ones, the superhuman beings born to fight Evil and protect Good, "in this sort of war, it is not possible to pause, to smooth the way for one human being, because even that one small thing could mean the end of the world for all the rest" (DR 4, p.138).

John Rowlands also expressed his views on life and the harsh choices faced by the Old Ones: (24) “It is a *cold* world you live in, bachgen. I do not think so far ahead, myself. I would take the one human being over all the principle, all the time.” (DR 4, p. 139)

John Rowlands himself recognized “the coldness at the heart of the Light” (DR 4, p. 192) and compared it to the center of the Dark:

(25) “At the centre of the Light there is a *cold* white flame, just as at the centre of the Dark there is a great black pit bottomless as the Universe.” (DR 4, p. 137)

Merriman's eyes were also described as containing “the light behind them like a *cold* fire that never went out” (DR 4, p. 5). Like Merriman, Will does not deny the necessary coldness of the forces of Good when facing enemies and the harsh choices of the Old Ones, who may have to sacrifice one person, even a loved one, to save the world from the Dark:

(26) “If that [the Dark will take the world to itself] should happen, then there would be no question ever, for anyone, either of warm charity or of *cold* absolute good, because nothing would exist in the world or in the hearts of men except that bottomless black pit.” (DR 4, p. 138)

For the Old Ones, even their loved one count as just one person in the world, and they will not endanger everyone else for the sake of that one person. In all situations, good characters must prioritize the greater good of humanity above all else, even familial bonds. This impartiality towards loved ones demonstrates fairness, which is one of the foundations of morality according to the Moral Foundation Theory proposed by Haidt and Joseph (2004).

The frequent use of the COLDNESS domain in descriptions of the forces of Good, as part of the conceptual metaphors DETACHMENT IS COLDNESS, JUDGMENT IS COLDNESS, and RATIONALITY IS COLDNESS in the pentalogy, underscores one of its key themes: alongside kindness and compassion towards people in general, critical detachment, objective judgment, and moral rationality in the fight against evil are essential traits of a hero. It is important to note that the COLDNESS domain used for describing good characters differs from the one used for describing evil characters. Specifically, the coldness attributed to evil characters signifies a lack of humanity, contrasting with compassion and benevolence, whereas the coldness of virtuous characters is associated with fairness, rationality, and calmness in the face of danger, which differs from impulsiveness, sentimentality, and lack of control. Thus, the coldness of good characters allows for decisions that minimize harm to the majority without the influence of personal emotions and relationships.

This finding is consistent with Hansson and Norberg (2016), but it extends their results significantly. Instead of focusing solely on the cold imagery within a single book of the DR sequence, this study examined all five books of the series to gain a deeper understanding of both the COLDNESS and WARMTH domains used in character descriptions. Additionally, unlike Hansson and Norberg (2016), which adopted a qualitative approach to investigate the construction of good and evil through cold imagery, this study employed a mixed-methods approach. This allowed for the use of statistical tests, revealing no statistically significant relationship between the TEMPERATURE domain and the descriptions of different character types throughout the entire series. The results challenge conventional assumptions by demonstrating that the WARMTH domain is not invariably linked to virtuous characters, nor is the COLDNESS domain consistently associated with immorality or malevolence. This discrepancy suggests a more complex and less deterministic relationship between temperature-related metaphors and moral characterizations within the series, indicating that the author employs these metaphors in a more versatile and context-dependent manner.

V. CONCLUSION

This study examined the use of TEMPERATURE domain to describe good and evil characters in *The Dark Is Rising* sequence. Through a combination of statistical analysis and detailed textual analysis, it was found that both WARMTH and COLDNESS domains are not exclusively tied to good or evil characters. Although the WARMTH domain is often used to describe good characters in the novel series, it is also used to portray evil characters who feign virtue in order to infiltrate and exploit the forces of good. Similarly, the COLDNESS domain is used to describe both evil and good characters with different meanings: While coldness in evil characters signifies a lack of humanity, in good characters, it is associated with detachment, objectivity, and rationality. A striking finding of this study is that the COLDNESS domain is employed the most frequently to describe good characters, which highlights the theme of “cold heroism” in the entire series: Heroes need to prioritize rationality and the greater good over personal emotions and relationships in the battle against evil to protect humanity.

This research highlights the complex nature of moral character and its metaphorical portrayal in literature. Despite its valuable insights, the scope of this study is confined to a single novel series. Future research could broaden this investigation by examining additional literary series and comparing the use of various temperature-related domains, including not just WARMTH and COLDNESS, but also COOLNESS and HOTNESS, possibly across different genres. Moreover, further studies could explore how temperature-related metaphors are used to depict a broader spectrum of character types, including morally ambiguous or complex characters, rather than focusing solely on categorically good or evil characters. These expanded approaches would offer a more comprehensive understanding of how conceptual metaphors with the TEMPERATURE source domain contribute to character construction and thematic development in literature.

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Persuasive Speech Act Strategies of Online Fashion Sellers in Live E-Commerce: A Cyberpragmatics Approach

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Abstract—Through cyberpragmatics outlook, this study explores the persuasive speech act techniques utilized by online fashion vendors during live e-commerce sessions. The study investigates how sellers utilize persuasive strategies in digital communication to influence consumer behavior and increase revenue. A mixed-methods approach is employed so that the research combines qualitative content analysis of live selling sessions with quantitative measures of engagement and conversion rates. Important discoveries show that sellers frequently use a combination of assertive, expressive, directive, commissive, and phatic speech acts, which are adapted to the dynamic and interactive nature of real-time e-commerce platforms. The implications for both sellers and digital marketing strategists underscore the importance of adaptive communication techniques in enhancing consumer engagement and optimizing sales outcomes. Furthermore, the persuasive strategies emphasize the importance of using visual aids, real-time client engagement, and personalized marketing tactics. This research contributes to the understanding of digital persuasion in e-commerce and offers insights into the evolving landscape of online retail communication.

Index Terms—persuasive, speech act, cyberpragmatics, online seller, live e-commerce

I. INTRODUCTION

The rapid development of digital communication contributed a massive influence on how people communicate, do shopping, and start a business. The digital marketplace allows consumers to access the online store with a simple click and a fast scroll. Among the most dynamic changes in this landscape is the rise of live e-commerce, particularly within the fashion industry. In live e-commerce, online sellers leverage real-time interactions to engage with potential buyers, blending traditional salesmanship with modern technology to create a compelling shopping experience. E-commerce has undergone significant evolution since its inception. Early online shopping was primarily a static platform, with consumers browsing through product listings and purchasing based on descriptions and images. However, the limitations of this model soon became apparent, especially in sectors like fashion, where tactile and visual elements are crucial to the purchasing decision. When live e-commerce exists, consumers experience a dynamic and interactive online platform that combines the immediacy of in-store shopping with the convenience of online transactions. Online shopping platforms, then, had to offer a live e-commerce program as a result of the requirement to view the product in real time in order to replace direct sightseeing. Live e-commerce platforms facilitate sellers to broadcast live video streams showcasing their products. Viewers can ask questions in real-time, receive immediate feedback, and even see products demonstrated on models or hosts. This immersive experience gives sellers a powerful tool to persuade and convert potential buyers. The real-time interaction creates a sense of urgency and excitement, often leading to impulse purchases.

A significant aspect of successful live e-commerce is the ability of sellers to effectively persuade their consumers. Persuasive speech acts are verbal actions that aim to influence the attitudes or behaviors of others. In the context of live e-commerce, these speech acts can take various forms, such as providing information, making recommendations, offering discounts, and building rapport with the audience. In other words, persuasive speech acts motivate others to do

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some actions or perform particular behaviors. Motivational speech acts are not only linguistic actions, but they are also cognitive tools that can be a trigger to motivate the addressee (Al-Shboul et al., 2024).

In this research, persuasive speech act strategies utilized by online sellers in live e-commerce are analyzed based on the cyberpragmatics theory which is the study of language use in digital communication contexts. Understanding these strategies through the lens of cyberpragmatics raises a deeper appreciation of how traditional persuasive techniques are adapted for the online environment with particular modified strategies. Cyberpragmatics focuses on the importance of context, interactivity, and the multimodal nature of online communication, all of which are crucial in live e-commerce settings. This article discusses the persuasive speech act strategies employed by fashion online sellers in live e-commerce, using the framework of cyber-pragmatics to understand their impact and effectiveness toward potential buyers.

The previous research that analyzed the significance of speech acts in online shopping transactions confirmed that speech acts in internet conversations and behaviors can contribute to ideal and effective communication among participants in online shopping (Han & He, 2012). In light of this statement, this study aimed to explore more about the persuasive speech acts used in live shows in e-commerce. Another study proves that an in-depth analysis of discursive strategies in e-commerce shows that e-commerce live streaming, as a new form of online shopping, uses more interactive and personalized persuasive discourse than traditional shopping (Huang et al., 2020). These findings call for a closer examination of online sellers' persuasive speech act strategies that intensify the persuasive force in live e-commerce.

Previous research on speech acts in internet tourism advertisements identified the illocutionary acts present as assertive, commissive, and directive speech acts, characterized by pragmatic elements such as information, news, statements, suggestions, offers, and invitations (Dewi et al., 2024). Another study on social media speech acts found that directive, expressive, and assertive acts are commonly used in abusive comments or hate speech (Mubarok et al., 2024). This study, however, focuses on different aspects of speech acts used in online business.

II. THEORETICAL FRAMEWORK

A. Cyberpragmatics

Cyberpragmatics is the appropriate theoretical framework for data analysis since the study involves virtual texts. The study of cyberpragmatics focuses on the pragmatic analysis of internet-mediated communication (Yus, 2011). This field specifically examines the sender's intentions and the addressee's interpretative quality in an online interaction context (Locher, 2013; Yus, 2011). Cyberpragmatics explores how individuals create meaning in cyber media, ranging from context-rich environments like video conferencing and internet-enabled phone calls to context-limited text-based media like traditional chat rooms, email, and instant messaging. Cyberpragmatics shifts the basis and concern of sociolinguistic studies from the social community to the virtual community (Yus, 2016). The study aims to analyze text-based media data taken from the online interactions of fashion sellers and their customers in a live e-commerce context within this theoretical framework.

Analyzing conversational data within the cyberpragmatics framework requires consideration of external elements such as smileys, emojis, emoticons, avatars, GIFs, and stickers (Widiana, 2022). These typographical tokens help netizens fulfill the need for physical contact during online interactions. Virtual communication's unique characteristics are tied to specific contexts, which are crucial for speakers to interpret meaning in conversations (Bauler, 2019). However, shifting elements and context functions can alter speech intentions' meaning in cyberpragmatics (Rahardi et al., 2024). This study uses the cyberpragmatic context and its external elements to explain online sellers' persuasive speech act strategies in live e-commerce interaction.

The analytical procedure in this study adapts relevance theory within the cyberpragmatics framework (Sperber & Wilson, 1995; Yus, 2011). Relevance theory examines how online utterances are produced by senders and interpreted by addressees through the context and its external elements. The process is illustrated in Figure 1.

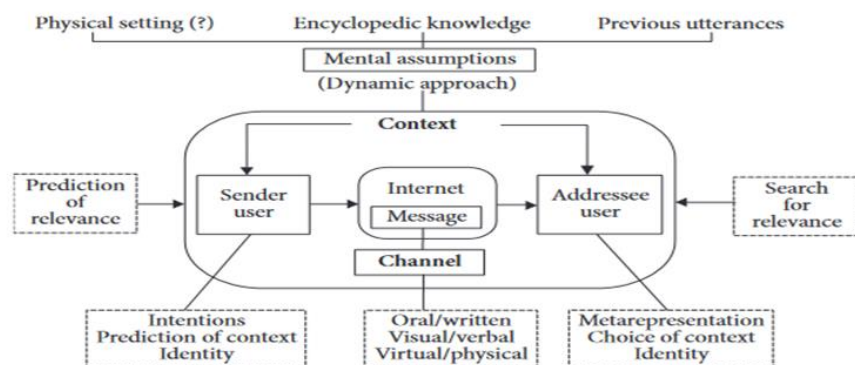


Figure 1. Relevance Theory in Cyberpragmatics Framework (Yus, 2011)

B. Speech Act

One of the main discussions in pragmatics is the concept of speech acts. Our utterances are typically interpreted as speech acts, including assertions, conjectures, testimonies, orders, requests, pleas, threats, offers, and promises (Kissine, 2013). Essentially, speech acts denote the actions performed through spoken or written utterances. Thus, speech act theory focuses on the actions executed by the speaker and/or the listener during a conversation.

Speech acts comprise utterances that function analogously to actions (Aitchison, 2000). The speaker aims to elicit specific effects through their words, effects that could otherwise be achieved through alternative actions. Consequently, a speech act is both an utterance and an action. Producing speech acts involves communicative actions executed via spoken or written language. Effective communication occurs when the listener understands or responds as the speaker intends, since speech acts encompass not only utterances but also interactions and practical language use.

Kreidler (1998) categorizes speech acts into assertive, performative, verdictive, expressive, directive, commissive, and phatic types based on the speaker's general purpose. Assertive speech acts are speech acts that express a belief or a claim about something while performative speech acts are a speech act that brings about the state of affairs. A verdictive speech act is a speech act in which the speaker makes an assessment or judgment about the acts of another, usually the addressee. Directive speech acts are those in which the speaker tries to get the addressee to perform some act or refrain from performing an act. On the contrary, commissive speech acts are speech acts that commit a speaker to a course of action. Next, a phatic speech act is to establish rapport between members of the same society.

This study examines the types of speech acts used in online interactions within live e-commerce settings. The functions of speech acts vary depending on the context and cultural norms. For instance, in Javanese face-to-face communication, phatic speech acts serve functions such as initiating conversation, strengthening camaraderie, pleasing others, expressing happiness, and offering consolation (Rahardi, 2022; Widiana et al., 2020). In line with these findings, one of the functions of humor in Javanese is creating enthusiasm to intensify camaraderie (Rahardi et al., 2024). It is plausible that speech acts in live e-commerce possess specific functions related to persuasive strategies, warranting further investigation to enrich cyberpragmatic theory.

This research falls under the broader field of pragmatics and the more specialized area of cyberpragmatics. Analyzing the research data necessitates consideration of context. In cyberpragmatics, contextual elements are crucial as participants' social relations transition from direct to indirect interactions due to changes in communication media. Current classifications of cyberpragmatic contexts include social, societal, cultural, and situational contexts (Rahardi, 2023). External virtual elements, such as typographical tokens in social media communication, significantly influence pragmatic meaning (Widiana, 2023; Widiana & Prajoko, 2021; Yus, 2011). Therefore, emojis in live e-commerce communication may be essential in determining the meaning of interactions.

C. Politeness Maxims

The concept of virtual politeness is a significant aspect of the cyberpragmatics approach, as politeness maxims play a crucial role in online communication. Adhering to these maxims in communication can foster social bonds within a speech community. The effectiveness of persuasive speech acts in demonstrating politeness within the cyberpragmatics context is a compelling area for investigation, given the lack of established guidelines for their use. Politeness maxims, in particular, serve as strategies to please others.

Politeness maxims differ across cultures. Brown and Levinson (1987) made a significant contribution to politeness studies by introducing the theory of negative and positive politeness. While this theory shares similarities with Javanese politeness maxims, it does not encompass all aspects of politeness in Javanese culture. Javanese politeness strategies are closely tied to traditional concepts such as *Kurmat* (respect), *Tepa Selira* (tolerance), *Andhap Asor* (humility), and *Empan Papan* (self-awareness) (Gunarwan, 2007; Widiana et al., 2018). The *Kurmat* maxim requires speakers to show great respect to their addressees, choosing appropriate speech levels and terms of address according to the listener's social status. The *Tepa Selira* maxim expects speakers to empathize with their addressees, understanding their feelings in given circumstances. The *Andhap Asor* maxim encourages modesty and discourages showing off. The *Empan Papan* maxim requires speakers to be mindful of the environment and the social status or position of the addressee to behave appropriately. Additionally, Poedjosoedarmo (2017) proposed the important Javanese maxim of *Semanak* (friendliness), which expects individuals to be friendly and treat their interlocutors as relatives, fostering close relationships and harmony in communication, irrespective of status and power.

Politeness maxims serve as an unwritten guide for Javanese people to avoid conflict. In the context of Brown and Levinson's theory, the *Kurmat* and *Tepa Selira* maxims align with the concept of negative politeness, where the speaker is considerate of the listener's feelings. The *Kurmat* maxim necessitates respect for the listener, while the *Tepa Selira* maxim requires the speaker to empathize with the listener. However, Brown and Levinson's theory does not explain the alternate use of Javanese speech levels in terms of politeness. Brown and Levinson's positive politeness, which focuses on the listener's situation, appears to correspond with the *Andhap Asor* and *Empan Papan* maxims. The *Andhap Asor* maxim expects speakers to praise the listener more than themselves, while the *Empan Papan* maxim prompts speakers to consider the listener's social status to choose an appropriate mode of expression and speech level. This aspect of Javanese politeness, involving the selection of appropriate speech levels and expressions, is not covered by Brown and Levinson's positive politeness theory. The Javanese politeness maxims should guide the pragmatic persuasive strategies

used by female fashion online sellers in live e-commerce. The research's methodology and techniques are thoroughly described in the section that follows.

III. METHODOLOGY

The study is structured within the framework of cyberpragmatics, as the data were sourced from internet-mediated interactions. Specifically, the data were collected from live e-commerce sessions on Shopee Indonesia, focusing on women's fashion in Shopee Live. An observational method was employed for data collection (Sudaryanto, 2016). The study gathered 117 conversations featuring persuasive speech acts from 5 Shopee Live sessions hosted by three different online shops. Each live session lasted approximately two hours. The conversations were recorded and transcribed for textual analysis. The final step involved classifying the persuasive speech acts and politeness strategies attached to them. In examining the persuasive speech acts in e-commerce live sessions, the four elements of the cyberpragmatics context—participants, setting, ends, and instrumentalities—are considered to identify the functional strategies of the speech acts used by online fashion sellers (Rahardi, 2023). The transition from conventional to virtual social contexts impacts the quality of communication in online business transactions.

The analysis and discussion of the data were guided by the relevant theory (Sperber & Wilson, 1995) adapted in cyberpragmatics (Yus, 2011), taking into account the cyberpragmatic context. The contextual elements of cyberpragmatics are essential for analysis, as the shift from direct to indirect communication media alters social relationships among participants. The current classification of cyberpragmatic contexts includes social, societal, cultural, and situational contexts (Rahardi, 2023). External virtual elements, such as gestures, facial expressions, and body language observed during live e-commerce sessions, are considered crucial in determining pragmatic meaning.

IV. RESULT AND DISCUSSION

The types of persuasive speech acts used by online sellers in Shopee Lives are phatic speech acts, expressive speech acts, assertive speech acts, commissive speech acts, and directive speech acts. Each type represents a specific strategy to perform persuasion. Table 1 illustrates the types and functions of speech acts in Shopee Lives.

TABLE 1
PERSUASIVE SPEECH ACT STRATEGIES

Types	Strategies	Σ
Phatic, Expressives	Engaging the audience	22
Assertives	Demonstrating product	34
Commissives	Offering Incentives	10
Directives	Creating Urgency and Scarcity	21
Assertives	Building Trust and Credibility	30
TOTAL		117

Fashion online sellers employ a range of persuasive speech act strategies to capture and maintain the attention of their customers. These strategies are carefully crafted to address the unique challenges and opportunities presented by the live e-commerce format. A detailed explanation of each strategy is provided in the next part.

A. Engaging the Audience

Interaction is a crucial element of live e-commerce so that successful sellers actively engage with their audience through specific strategies by using persuasive speech acts. The phatic speech act is one of the types mostly used to engage with the audience. The following interaction shows how greetings which are included in phatic speech acts are employed to commence the live show.

(The participants in the conversation are the female fashion online seller and her customers. She opens the live e-commerce with greetings.)

S2: *Assalamu'alaykum. Selamat pagi. Yuk kita mulai aja ya Bunda karena yang nonton sudah seratusan lebih.*
'Assalamu'alaykum. Let's begin the show, Ladies because the viewers had already been more than a hundred.'

C1: *Atasan Bun.*

'Top, please.'

C2: *Setcel Crinkle.*

'Crinkle Top and pants set.'

The seller initiated the live broadcast with the Islamic salutation in Arabic, *Assalamu'alaykum*. This distinct greeting is used due to the seller's identity as a Muslim woman, which is evident from her traditional Islamic attire, including the hijab. The greeting functions as a signal indicating the commencement of the show, eliminating the need for a response

from the audience. This approach successfully attracted viewers, prompting them to actively comment on the products being showcased, with remarks such as *Atasan Bun* 'Top, please' and *Setcel Crinkle* 'Crinkle top and pants set'.

Expressive speech acts are commonly employed to interact with the audience. The following excerpt from a Shopee Live program illustrates how the seller expresses gratitude to the customers for their participation in her live show.

(In this conversation, S1 takes the opportunity to respond to C29's request and concludes with an expression of gratitude. The seller ends the live show by uttering expressions of gratitude and prayers for the customers who have made purchases during the live session.)

C29: *Mohon perkenalkan produk no. 5.*

'Please Introduce product number 5.'

S1: *No. 5 ga ada sampel nya ya kak, langsung di cek di keranjang aja.*

'We don't have any sample for no. 5. Please check it out in the basket.'

C29: *Segera CO.*

'I will check it out immediately.'

S1: *Ya sekali lagi aku sampai jam 5 temen-temen ya. Untuk kakak - kakak yang uda like, follow, uda share, uda kasih tau ke temen-temen, ke saudara kalian, aku ucapin terima kasih banyak, semoga kebaikan kalian dibales sama Allah SWT, terutama buat temen-temen yg uda checkout, uda beli ditunggu paketnya, semoga memuaskan ya, dan semoga rejeki kita selalu lancar dan diberikan kesehatan ya. Terima kasihh. Jangan lupa tonton live ini ya karena banyak produk-produk best seller dengan harga yang wow gitu. Terima kasih banyak.*

'Yes, once again, I'll be here until 5 PM, friends. **To those who have liked, followed, shared, and informed their friends and relatives, I want to say thank you very much. May Allah SWT reward your kindness, especially to those who have checked out and made purchases. Please look forward to receiving your packages, and I hope they are satisfactory. May our sustenance always be plentiful, and may we be granted good health. Thank you...** Don't forget to watch this live show because there are many best-selling products at amazing prices. Thank you very much.'

Phatic speech acts, including greetings and expressions of gratitude in the form of prayers, not only foster a sense of appreciation and engagement among viewers but also offer the seller critical insights into the audience's preferences and concerns.

Another significant strategy to engage with the audience performed by fashion online sellers in Shopee Lives is addressing viewers through certain calls. The following online interaction excerpt shows sellers and customers addressing each other with specific calls.

(S5 is the seller. She uses the familiar term 'Kak' or 'kakak' followed by the Shopee user account name who posted the comment. S5 requests that customers participating in the live session provide their weight (BB) and height (TB) to facilitate the estimation of the appropriate size for each customer.)

C1: *BB 57-58 TB 160*

'Weight 57-58 Height 160'

S5: ***Kakak** Intan BB 57 atau 58 TB 160 ambil size 31 ya.*

'**Kakak** Intan, with a weight of 57 or 58 kg and a height of 160 cm, you should take size 31.'

The other example of a specific call between seller and customer is provided in the following online conversation excerpt.

(The online fashion seller offers a shirt to her customers. She explains the details of the product. The customer responds by asking about the size of the shirt.)

C3: *LDnya berapa **Bunda**?*

'How many centimeters is the bust, **Bunda**?'

S9: *LDnya 105.*

'The bust is 105 cm.'

The term *Kakak* is employed by the seller when addressing consumers watching her live e-commerce sessions. This term is chosen based on the assumption that the audience is young, given that the fashion products target of selling are young women. Conversely, consumers refer to the seller as *Bunda*, reflecting her mature appearance. All address forms used during these live sessions are feminine, aligning with the fact that the products being promoted are women's apparel.

Addressing the audience with specific calls and responding to their comments in real-time can create a sense of personal connection and loyalty between sellers and customers. To perform this strategy in live e-commerce, fashion sellers employ phatic speech acts and expressive speech acts to build rapport with the consumers and keep engaging with them.

B. Demonstrating Product

Visual demonstrations hold significant efficacy in the fashion industry. Sellers frequently model clothing items, showcase various styling methods, and highlight their features and strengths. This approach enables viewers to envision how the products might appear on them and offers a more concrete sense of the items' quality and usability. In live e-commerce, however, sellers often wear the fashion products themselves rather than displaying them on mannequins.

During these demonstrations, sellers describe the material, color, price, and quality of the products. In this context, fashion sellers use assertive speech to explain their products.

The following excerpt of interaction in Shopee Live shows how sellers utilize assertive speech acts for product demonstration.

(The female seller, ST, displays the product called Hago Slingbag to her customer, C11. She explains the strength of the product in detail.)

C11: *Mohon perkenalkan produk no.11 Hago Slingbag.*

'Please introduce product no. 11 Hago Slingbag.'

ST: *Aku lanjut ke si Hago. Aku kasih lihat Hago di warna cream nya. Ini bahannya aman, lentur, gk kaku sama sekali, jahitannya rapi, talinya juga bisa di adjust, bisa dipanjang pendekin juga, ini uda pake magnet, ada resleting, ada furing, ada zippernya juga ya (memperlihatkan task e kamera), Dalemannya ini muat di hp, bedak, lipstik, emmm sunscreen juga (menunjukkan bagian dalam tas). Ini muat bagus banget, untuk diwarna cream nya ini warna best seller. Jadi kalau masih ada di etalasenya, silahkan di checkout payment sebelum kehabisan.*

'I moved on to Hago. I spill Hago in the cream color. **The material is safe, flexible, not stiff at all, the stitching is neat, the strap can be adjusted, can be lengthened or shortened too, it already uses a magnet, there's a zipper, and there's the lining. There's also a zipper (displaying the bag on camera). The inside can fit a phone, powder, lipstick, ummm sunscreen too (showing the inside part of the bag). It fits very well, and for the cream color, this is a best seller.** So, if it's still in the display, please check out and make the payment before it runs out.'

Providing a comprehensive product description is essential in online shopping transactions because customers cannot physically see or touch the item. Through assertive speech acts, the seller confidently asserts and claims the product's quality. Thereby, it could address and satisfy the customer's curiosity.

C. Offering Incentives

Incentives such as discounts, free shipping, and gift-with-purchase offers are powerful motivators. Sellers frequently use these incentives to encourage hesitant viewers to make a purchase. Limited-time coupons and exclusive offers for live viewers can also enhance the appeal of the live shopping experience. The most used speech acts to conduct this strategy are the commissive and directive speech acts. The strategy to offer incentives is seen in the following excerpt of the online interaction in Shopee Live program.

(C18, a customer, asks SB, the female seller, to display the clothes in a dark grey color. Then, SB displays the product to her customer, C18. She offers a discounted price for the product during the live program.)

C18: *Dark grey, Kak.*

'Dark grey, Sis.'

SB: *Boleh. Dark grey nya seperti ini (sambil mengambil produk berwarna dark grey), hayuk checkout PO nya 3 – 7 hari aja. Nanti kalau uda close PO uda ga buka lagi ya, panjangnya di 135, warna taupe warna dark grey, **harga khusus live, harga aslinya di 398 ribu.** Ambilnya sekarang aja sayangku.*

'Sure. The dark grey is like this (while picking up a dark grey product), let's go ahead and check out, the pre-order is just 3-7 days. Once the pre-order closes, it won't open again, okay? The length is 135, the colors are taupe and dark grey, **special price for the live, the original price is 398 thousand.** Get it now, my dear.

In an attempt to convince the customer, C18, to buy her fashion product, SB offers a discount that is only available during the live program. SB urges C18 to purchase quickly to take advantage of the reduced price. The strategy of providing a discount is implemented through a commissive speech act. In this case, the seller assures her customers that they will benefit from purchasing a high-quality product at a lower price.

D. Creating Urgency and Scarcity

One of the most common tactics is to create a sense of urgency or scarcity. Sellers often highlight limited-time offers, exclusive deals, and low stock levels to encourage immediate purchases. Phrases like "only a few left in stock" or "buy now before it's too late" are designed to trigger a fear of missing out (FOMO) among viewers. This strategy employs a directive speech act. An example of this strategy is in the excerpt of the following conversation between the female seller and her online customer.

(C21, a customer, enquires about the material of the product from SB, the female seller. SB provides a detailed explanation of the material and also mentions that the product has limited stock.)

C21: *Bahan apa kak?*

'What material is it, Sis?'

SB: *Bahannya pakai crinkle airflow grade A, adem, jatuh, lembut, menyerap keringat, dipakai sayang mantull, ini bordir-bordir (sambil menunjukkan motif bordir), kancing sampai bawah. Ayo cepetan checkout. **PO-nya kurang lebih seminggu. Nanti kalau udah close PO udah ga buka PO lagi ya. Ambil sekarang. Kalo kehabisan pasti nyesel.***

'The material is made of Grade A crinkle airflow, cool, draping, soft, and sweat-absorbing. It's wonderful to wear, my dear, really excellent. These are the embroideries (while showing the embroidery patterns), and

buttons go all the way down. Come on, hurry up and check out. **The pre-order takes about a week. Once the pre-order closes, it won't open again, okay? Get it now. If it runs out, you'll definitely regret it.'**

In this conversation, the seller emphasizes the product's scarcity by saying, *PO-nya kurang lebih seminggu. Nanti kalau udah close PO udah ga buka PO lagi ya. Ambil sekarang. Kalo kehabisan pasti nyesel* 'The pre-order takes about a week. Once it closes, it won't open again, okay? Get it now. If it runs out, you'll definitely regret it.' This creates a sense of exclusivity, making the customer feel that the product is only available in limited stock. To instill a sense of urgency and scarcity, the seller employs a directive speech act to prompt buyers to quickly make a payment for the product.

E. Building Trust and Credibility

Trust is crucial in online transactions. Therefore, fashion sellers use certain speech acts to establish their credibility and build consumers' trust. This can include providing detailed information about the products, sharing personal endorsements, and highlighting customer reviews and testimonials. The use of professional terminology and references to certifications or brand affiliations also helps to reinforce the seller's authority and reliability. The assertive speech act is used to perform this strategy. The example of this strategy is as follows.

(C12, a customer, asks the seller, SW, to explain the aquamarrier product. SW provides a detailed explanation of the product and informs C12 that the premium version is in display case 1.)

C12: *Kakak spill warna aquamarrier.*

'Sis, please spill the aquamarrier color.'

SW: *Ini untuk aquamarriernya, sayang (menunjukkan produk), warnanya seperti baby blue atau warnanya biru cerah. Kalau mau yang bahannya premium ada di etalase 1 ambil warna sky blue ya kakak Dinda. Yang premium itu best seller, sudah banyak yang CO. Semua review-nya bintang lima.*

'This is for the aquamarrier one, dear (showing the product), the color is like baby blue or bright blue. **If you want the premium material, it's in display case 1, choose the sky blue color, okay, Sis Dinda. The premium one is a best seller, many have already checked out. All the reviews are five stars.'**

The seller, SW, explains the premium material of the product that she offers to establish trust and credibility for the product. Additionally, SW shares testimonials from previous buyers about the product. This strategy is intended to assure customers that they are purchasing a high-quality item. In this case, the seller implements assertive speech acts to build the customers' trust in the product.

Assertive speech acts are the most generally utilized by salespeople because they fulfill two functions: showcasing products and increasing buyer trust and credibility. Commissive speech acts, on the other hand, are employed less frequently and usually solely in exchange for rewards. Similar speech acts are also used in online travel marketing; these are distinguished by pragmatic components that convey news, information, offers, invites, suggestions, and comments (Dewi et al., 2024). According to earlier research, phatic speech acts are utilized to start a conversation, foster a sense of camaraderie, delight others, communicate happiness, and comfort people (Widiana et al., 2020). However, in live e-commerce, phatic speech acts are used to indicate to the audience when the show is about to start and conclude as well as to keep them interested in the live performance. Fashion internet retailers use phatic and expressive speech acts to engage with the audience by addressing the customers specifically, thanking them, offering prayers, and even complimenting the audience. The findings corroborate earlier studies that show that, in comparison to typical online buying, e-commerce live streaming employs more participatory and tailored persuasive rhetoric (Huang et al., 2020).

The persuasive strategies performed by the specific speech acts are employed in an effort to keep customers loyal while also increasing sales. Along with the strategies, non-verbal cues like smiling, applying a lot of cosmetics, dressing nicely, and even making amusing movements are used as well. The combination of verbal and nonverbal cues makes for a really engaging live performance. An additional discovery indicates a change in the function of the phatic speech act.

V. CONCLUSION

The study describes the persuasive speech acts—phatic, expressive, assertive, and directive—that Shopee Indonesia live e-commerce vendors use to interact with customers. Every type has a specific function in persuasion. At the beginning, middle, and finish of the live program, the audience is engaged via phatic and expressive speaking acts. The most common type of speech act is the assertive one, which is used to promote products and establish credibility with customers. Directive speech acts produce a sense of scarcity and urgency that encourages quick buying. However, because online interactions between merchants and buyers are flexible, each type of persuasive speech act may serve several purposes.

The persuasive speech act strategies used by fashion online sellers in real-time e-commerce provide an intriguing look at how traditional sales techniques might be updated for a modern digital context. By leveraging the concept of cyberpragmatics, sellers can enhance their capacity to connect with and persuade their customers by creating engagement and driving sales in this rapidly evolving marketplace. As live e-commerce continues to grow, understanding the nuances of these strategies will be essential for sellers looking to thrive in the competitive world of

online fashion business. Further research on persuasive speech acts in a range of online media is essential to provide diverse insights into cyberpragmatics and the evolution of its theories. Future studies should particularly explore the topics of cyber-implicature and cyberpoliteness, which present fascinating areas for further research.

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Delving into the Syntactic and Semantic Aspects of Verb Phrases in a Comparative Context

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Abstract—This research paper aims to investigate and analyze the syntax and semantics of verb phrases in both English and Bangla, with a view of identifying their major similarities and differences. Though English and Bangla verb phrases have a lot of likenesses, they vary in their structure, function and meaning. The term ‘verb’ is often considered to be a most vital syntactic and semantic component of any language. It is, both in English and Bangla, defined as a linguistic unit expressing some ‘action’ or ‘state’. Syntactically, the verb appears as a part or constituent of a phrase and is usually modified or complemented in some way(s): the verb complemented by noun(s), adjective(s), adverb(s), adverb participle(s), infinitive(s) etc. and the main verb is the ‘head’ accompanies other verbs, generally the copula(s), verb(s) to have, modal(s) etc. The verb phrase also involves the so-called concept which is traditionally termed a ‘predicate’. Moreover, in order to examine the verb phrase semantically too, this research attempts to study the internal structure of the verb phrase consisting of the auxiliary verb and the main verb, where the role of main verbs is to convey the semantic content of the verb phrase and set up various relationships with all the other elements in the sentence. Here, the auxiliary verb often indicates aspect, tense, mood, voice, etc. So, this research is intended to provide readers and learners of both languages with necessary information about the similarities and differences in the verb phrases of English and Bangla.

Index Terms—verb phrase, head(word), operator, modification, (in)direct object, complementation

I. INTRODUCTION

Despite having the same origin—the Indo-European family of languages—the English and Bangla languages differ in various aspects and areas, most importantly and essentially in their verb patterns. In English, verbs play a more significant role than they do in Bangla—both syntactically and semantically. There is a saying that the English sentence is verb-oriented, whereas the Bangla sentence is affix-based. The term ‘verb’, both in English and Bangla, is defined as a linguistic unit having some meaning either expressing a ‘state’ or an ‘action’ (i.e. stative verbs and action verbs). The ‘verb phrase’ or the ‘VP’ could be defined as a distinct word group comprising of a verb root or stem and any of its dependents, such as complements, arguments, or certain kinds of adverbial modifiers, for example instrumental, locative, temporal, and aspectual modifiers. The verb determines the category or type of the phrase as its ‘head’. The well-known transformational division of the linguistic unit ‘sentence’ is into noun phrases (NPs) and verb phrases (VPs), which actually involves around the fundamental distinction to be the ‘subject’ and ‘predicate’, usually extends the idea of the VP to more than one phrase. The transformational grammarians (i.e. TG grammarians) principally promoted this approach to view the ‘verb phrase’ as a dissection of syntax—the verb and its complementation. This deals with the external relations of the verb, they also support that the VP can, in general, be subdivided into two more components, the verb (realised by a VP) and its complement (usually realized by a NP, an Adj. Phr. or an Adv. Phr.). Huddleston (1984) terms this as an extended *verb phrase*, while Allerton (1979) prefers the term to be a *predicate phrase*. They are external because these elements are not morphologically related to the structure they modify. Although some linguists not affiliated with TG grammar recognize this unit, they differentiate between the VP proper and the VP with its complements. A further analysis limits the term VP to just the verbal component of the sentence, ignoring any potential complements. Specifically, this term refers to what is known in other grammars as a verb or verbal group, consisting of two elements, such as the *main verb* and the *auxiliary system*. The first analysis favours a

syntactic approach, whereas the second takes a morphological perspective. The first focuses on the external relationships of the verb, while the second emphasizes its internal relationships. So far as our knowledge goes, the topic we have chosen would be very interesting and new.

II. LITERATURE REVIEW

English and Bangla are from two dominant branches of the Indo-European family of languages. As stated by Rahman (2008), they belong to two different subgroups, Indo-Germanic and Indo-Aryan, of the same language family. Akan et al. (2023, p. 2376) state, “Usually, maximum languages emerging from or a member of the same origin or family function in a similar way”. However, they don't follow the same syntactic and semantic patterns at all times. Some structuralists like Wells (1947), view every sentence as a construction where the relationship of words with one another is not arbitrary. So, every word or even every phrase or clause in a sentence is a constituent of that structure or of that sentence. But to compare and contrast between the characteristics and properties of the grammatical term *verb*—the vital part of language—is the most challenging job for the expert. Akan (2018, p. 78) says, “The sentence is broadly divided into subjects and predicates or noun phrases (NPs) and verb phrases (VPs)”. The VPs of English and Bangla have a lot of changes both in functions and meanings. The major differences are found, such as in auxiliaries, tenses and aspects. Ahmed (2022, p. 16) says, “There is no direct use of auxiliary verbs in Bangla sentences”. As much as we know, enough research in this field of comparative study seems to be insufficient till now.

III. METHODOLOGY

The method that is followed here is the comparative analysis through applying the theories of Immediate Constituent Analysis (ICA), Phrase Structure Grammar (PSG) and Minimalist Theory of Syntax (MTS) etc. The historical backgrounds of the two languages are also considered, specially for Bangla to establish the link of the VPs of the two languages. As we need the help of a number of primary and secondary sources, various books, journals, periodicals, newspaper articles, and interviews with different people etc. are part of our resources. We believe we have been able to work with the available material to finish our work. We have read some works on the syntax as well as semantics of the English and Bangla languages and have some material on the production. We had close contact with teachers and researchers of English and Bangla, and while working on the project, we received full support from them. Throughout this research paper, the VP will be taken as a multiple word, not as a single unit.

IV. DISCUSSION

The term ‘syntax’ came originally from Greek and literally meant an ‘arrangement’. In our study, this arrangement or the basic syntactic models for analyzing the VP are the Immediate Constituent Analysis and the Phrase Structure Grammar. The Immediate Constituent Analysis can help resolve ambiguity in the sentence by using Structuralism Bracketing. As stated in Phrase Structure Grammar (Morley, 2000, p. 53), “The phrase is regarded as a grouping of one or more words which focus around a headword element and which together perform the grammatical role which in other circumstances could be expressed by a single word”. So, a phrase very often involves the expansion around a headword or head element. A phrase consists of multiple words, with the phrasal head serving as the central element that drives the entire structure of the word group. That is to say, phrases are classified according to the kind of word that functions as the head. For instance, a nominal phrase has a nominal head, while a verbal phrase has a verbal head, and so on. The English VP is placed after the subject while the Bangla VP is placed at the end of the sentence. But in some cases, the VP in Bangla is redundant or implied, specially with linking verbs in present simple tenses. Akan (2018) says that we have English verbs as a mandatory component for the sentence but in Bangla, the verb is not always necessary to be present for the construction of a correct sentence. There have been a large number of researches on some aspects of the English verb phrase though in Bangla, the quantity of research is not adequate. This study will show the functions and meanings of the VP and their components to understand these two languages both syntactically and semantically.

V. RESEARCH FINDINGS

It is widely accepted that the sentence of any language revolves around its verbs, indicating that the verb is the central part of a sentence. As an obligatory element in a sentence, the main verb predominantly determines the structure of the rest of the sentence. This suggests that a sentence functions as a verbal expansion, with the verb phrase (VP) serving as its central element, while all other phrases are considered subordinate to it. Downing and Locke (2006) state that the verb phrase is the syntactic unit through which we most characteristically convey our perception of events where the term ‘event’ is used in the representation of all types of process, including ‘states’ and ‘activities’. The VP may have more than one dependent. Here, the two most vital dependents are the ‘subject’ and the ‘complement’ which are normally realised by noun phrases. In addition to their different syntactic functions and semantic roles, subjects and complements differ in their positions. Subjects usually complement the VP in prior positions, whereas complements usually appear in post-positions. In their relationship to the VP, subjects but not complements control the forms of the VP, whereas in Bangla, there is no change in subject-verb concord. e.g.

English: *Fariha likes Namira. vs. People like Namira.*

Bangla: ফারিহা নামিরাকে পছন্দ করে। vs. লোকেরা নামিরাকে পছন্দ করে।

|| fariha namirake poṭṭhondo kore || vs. || lokera namirake poṭṭhondo kore ||

Again, we have,

English: *Fariha likes Namira. vs. Fariha likes people.*

Bangla: ফারিহা নামিরাকে পছন্দ করে। vs. ফারিহা লোকদের পছন্দ করে।

|| fariha namirake poṭṭhondo kore || vs. || fariha lokder poṭṭhondo kore ||

We can apply the concept of Downing and Locke (2006) that the structure of the VP can be simple consisting of only one or a single word acting as the phrasal headword, or the ‘extended’ VP consisting of more than one word which focuses on a headword element. An extended verbal phrase structure in English includes a lexical verb as the head, which can be preceded by up to four auxiliaries, or five if we count the lexical passive auxiliaries, whereas the Bangla VP has up to four components including the passive structure. The function of the auxiliary verbs in English is to modify the main verb. But Bangla has no such auxiliary verbs. Unlike Bangla in English, the primary verbs *be*, *have* and *do* can serve as both auxiliary and lexical components of the verb phrase (VP) as shown in the following table:

Functioning as Auxiliary Verbs	Functioning as Lexical (Main) Verbs
The election <i>is</i> approaching.	The election <i>is</i> imminent.
Fariha <i>didn't</i> do anything about it.	Fariha <i>did</i> nothing about it.
Namira <i>has</i> had nothing to eat.	Namira <i>has</i> nothing to eat.

Apart from its function as a main verb, *be* therefore has three auxiliary functions. It is used as an aspect auxiliary in the progressive: *is taking*; as a passive auxiliary: *is taken* and as the basis of the lexical auxiliaries that take *be* i.e. any of its forms like *am*, *is*, *are*, *was* and *were* as the main or only verb in a sentence.

Every language has its own fixed structures. English and Bangla have much in common regarding the structures of the VP. However, they vary in some areas, such as the structure of the verb, position of the verb in a phrase, modal, participle, infinitive, operator etc. Downing and Locke (2006) explain that the internal structure of the verb phrase incorporates a lexical verb (e.g. *play*) or a primary verb (a form of *be*, *have* or *do*) which is regarded as the main verb (V) and which either functions alone, whether in finite or non-finite form, or more grammatical elements—the auxiliaries (Aux). The first auxiliary has a special status and is usually called the ‘operator’ (Opr). As per Downing and Locke (2006), the constituent elements of the English and Bangla VPs can, therefore, be shown and exemplified here as:

English vs. Bangla VPs: (Opr) (Aux₁) (Aux₂) (Aux₃) (V)

V: *plays*

He *plays*. vs. সে খেলে। || se kʰæle ||

Opr, V: *is playing*

He *is playing*. vs. সে খেলছে। || se kʰelʃhe ||

Opr, Aux₁, V: *has been playing*

He *has been playing* for an hour. vs. সে এক ঘন্টা ধরে খেলছে। || se æk gʰonta dʰore kʰelʃhe ||

Opr, Aux₁, Aux₂, V: *will have been playing*

He *will have been playing* for an hour. vs. সে এক ঘন্টা ধরে খেলতে থাকবে। || se æk gʰonta dʰore kʰelte tʰakbe ||

Opr, Aux₁, Aux₂, Aux₃, V: *will have been being played*

Football *will have been being played* by him for an hour. vs. তার দ্বারা এক ঘন্টা ধরে ফুটবল খেলা হয়ে যেতে থাকবে।

|| tar dara æk gʰonta dʰore futbol kʰæla hoe dʒete tʰakbe ||

Here, the Bangla verb phrase does not show any differences regarding tense (i.e. progressive and perfect progressive), aspect, modality, voice etc. but it can be made clear only by looking at the adverbials, for example, এক ঘন্টা ধরে /æk gʰonta dʰore/ which has the English equivalent ‘for an hour’.

In English, the primary auxiliary verb carries grammatical features (e.g. tense, aspect, person, number, voice, mood etc.), and modal auxiliary verbs convey modal meanings (i.e. as possibility, ability, obligation, probability, necessity, etc.) rather than lexical or grammatical meanings. In contrast, the lexical component of the VP reflects both lexical and grammatical meanings. The primary verbs i.e. *be*, *have*, and *do* can function both as auxiliary and as lexical components of the VP. But Bangla has no such verbs like *be*, *have*, *do* or modal auxiliary verbs, such as *shall*, *may*, *can* etc. Morley (2000) claims that the further elements which can occur in the verbal phrase are the following: (a) the ‘particle’, which is used in preference to the ‘extension of the verb’ or ‘qualifier’ (e.g. *flying*) since none of these point to any sense of similarity between a verbal particle and a preposition; (b) the ‘infinitive’ (e.g. (to) *fly*), and (c) the ‘negative’ (e.g. *not/n't*). Now the comparison of English and Bangla VPs can be illustrated in the following way:

English: NP₁ + VP + NP₂: The boy *is flying* a kite.



Bangla: NP₁ + NP₂ + VP: ছেলেরা একটা ঘড়ি উড়ছে। || ʃhelela ækta gʰuṛi uṛʃhe ||

Tenses and the VP: The tense denotes the correspondence between the time and the form of the verb. Although English has only two major tenses, Bangla has three. English two tenses are—the *present tense* (*play/plays*) and the *past tense* (*played*), whereas Bangla three tenses are—the *present tense* (খেলে), the *past tense* (খেললো) and the *future tense*

(খেলবে). These are all about simple present, simple past and simple future tenses in English and Bangla. There are other classifications of tenses, such as perfective, progressive and perfective progressive tenses. Both in English and Bangla, the VP can be viewed as finite and non-finite verbs but not in the same way:

Finite verb forms: A verb, in both languages, that changes its form according to the number, person, tense etc. and must have a subject is called a finite verb form. It is also termed a tensed verb as it denotes the time of the action. e.g.

- plays* vs. খেলে/k^hæle/ (present indicative) – He *plays* tennis every day. vs. সে প্রতিদিন টেনিস খেলে। || je protidin tennis k^hæle ||
- play* vs. খেলে/k^hæle/ (present indicative) – They *play* tennis in the evening. vs. তারা সন্ধ্যায় টেনিস খেলে। || tara jonghaer tennis k^hæle ||
- played* vs. খেললো/k^hello/ (past indicative) – He *played* in the garage. vs. সে গ্যারেজের ভিতরে খেললো। || je gaeredzer bhogore k^hello ||

Non-finite verb forms: A verb, in both the languages, that does not change its form in accordance with the number, person, tense etc. and has no subject is called a non-finite verb form. It is called a non-tensed verb too as it does not indicate the time of the action. e.g.

- to play* vs. খেলতে/k^helte/ (to-infinitive) – He went *to play* with friends. vs. সে বন্ধুদের সাথে খেলতে গেলো। || je bondhudor jathe k^helte gælo ||
- play* vs. খেলতে/k^helte/ (bare infinitive) – They won't let you *play* all the time. vs. তারা তোমাকে সর্বদা খেলতে দেবে না। || tara tomake sarboda k^helte debe na ||
- playing* vs. খেলে/k^hele/ (present participle) – *Playing* this morning, I got tired. vs. সকালে খেলে আমি ক্লান্ত হলাম। || jokale k^hele ami klanto holam ||
- played* vs. খেলে/k^hele/ (past participle) – *Played* a lot at night, he was more tired. vs. রাতে প্রচুর খেলে সে অধিক ক্লান্ত হলো। || rate profur k^hele se odhik klanto holo ||

Finite verb phrases: A finite verb phrase is usually a group of words—a verb accompanied by other verbs or complements where the finite form of verb is limited by the person, number or tense etc. in a sentence and may often act as a main verb. There are three kinds of finite verbs in English as in Bangla. e.g.

- is playing* vs. খেলছে/k^heljhe/ – He *is playing* tennis. vs. সে টেনিস খেলছে। || je tennis k^heljhe ||
- was playing* vs. খেলছিলো/k^heljhi/ – He *was playing* tennis. vs. সে টেনিস খেলছিলো। || je tennis k^heljhi ||
- will be playing* vs. খেলতে থাকবে/k^helte thakbe/ – He *will be playing* tennis. vs. সে টেনিস খেলতে থাকবে। || je tennis k^helte thakbe ||

The comparison between English and Bangla finite verb phrases illustrates that the first verb in the phrase is finite, whereas in non-finite verb phrases, no verb is finite.

Non-finite verb phrases: A non-finite verb phrase is usually a group of words—a verb accompanied by other verbs or complements where the non-finite form of verb is not limited by the person, number or tense etc. in a sentence and cannot act as a main verb. Non-finite verb phrases lack the complete range of sequences present in finite verb phrases because they do not convey the grammatical meanings of tense, mood, or modality. Lexical auxiliaries can also be included in non-finite structures, resulting in even longer combinations that can be formed spontaneously as needed. There are three kinds of non-finite verb phrases in English along with Bangla. e.g. infinitive phrases, gerund phrases, present and past participle phrases

Infinitive phrases: An infinitive phrase is a non-finite verb that is made up of 'to' and the base form of a verb or only the verb base and sometimes accompanied by other words. e.g.

to sleep a lot. vs. অধিক ঘুমাতে/odhik ghumatte/

However, there are certain verbs, such as bid, let, make, need, dare, see, help, hear etc. which follow other verbs without 'to' and those forms are called bare infinitives. e.g.

Let him *go* alone. vs. তাকে একা যেতে দাও। || take aka dzete dao ||

Gerundial phrases: A gerund phrase is a form of non-finite verb that is made up of by adding '-ing' at the end of the base form of a verb and sometimes accompanied by other words. e.g.

going alone vs. একা যেতে/aka dzete/

Participial phrases: A participle phrase is a verbal and works as an adjective. Participles can be of the following types as such,

Present participle phrases: Present participle phrases are made up of by adding '-ing' to the base form of a verb and sometimes accompanied by other words. e.g.

flying bird vs. উড়ন্ত পাখি/uronto pakhi/

Here, both gerunds and present participles are made up of by adding '-ing' to the base form. But the difference between them is gerunds function as a noun and present participles function as an adjective. e.g.

Running is good for health. (Here, *running* is a noun)

I saw a *running* train. (Here, *running* is an adjective)

Past participle phrases: Past participle phrases are made up of by adding '-ed', '-d' or '-t' to the base form of a regular verb, and by changing vowels in the middle of irregular verbs, such as trained, looked, slept, broken etc. e.g.

faded flower vs. শুকনো ফুল/jukno phul/

It is to be noted here that to express the perfect aspect as well as the passive voice, the past participle can be preceded by have, has and had.

Perfect participle phrases: Perfect participle phrases are the non-finite VPs which are constructed with ‘-ing’ form of ‘have’ and ‘past participle’ of the ‘main verb’. e.g.

Having been done the work *vs.* কাজটি শেষ করে || kadʒti ʃeʃ kore ||

There is a term for all non-finite verb forms, commonly called a *verbal*, which includes any verb forms functioning as modifiers, objects, or complements. So, we have three types of verbal phrases: participial, gerundial and infinitive.

In terms of the tense and aspect, English and Bangla VPs have the differences that are shown in the following tables:

TABLE 1

English VP (Present Tense)		Bangla VP	
Simple Present	play/s football	Simple Present	ফুটবল খেলে /futbɔl kʰæle/
Present Perfect	have/has played football	Present Perfect	ফুটবল খেলেছে /futbɔl kʰelɔʰe/
Present Continuous	am/is/are playing football	Present Continuous	ফুটবল খেলছে /futbɔl kʰelɔʰe/
Present Perfect Continuous	have/has been playing football	Present Perfect Continuous	ফুটবল খেলেছে /futbɔl kʰelɔʰe/

TABLE 2

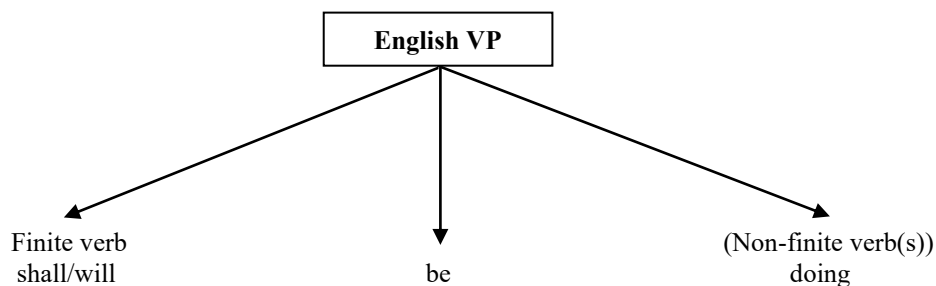
English VP (Past Tense)		Bangla VP	
Simple Past	played football	Simple Past	ফুটবল খেলো /futbɔl kʰello/
Past Perfect	had played football	Past Perfect	ফুটবল খেলো /futbɔl kʰello/
Past Continuous	was/were playing football	Past Continuous	ফুটবল খেলছিলো /futbɔl kʰelɔʰilo/
Past Perfect Continuous	had been playing football	Past Perfect Continuous	ফুটবল খেলছিলো /futbɔl kʰelɔʰilo/

TABLE 3

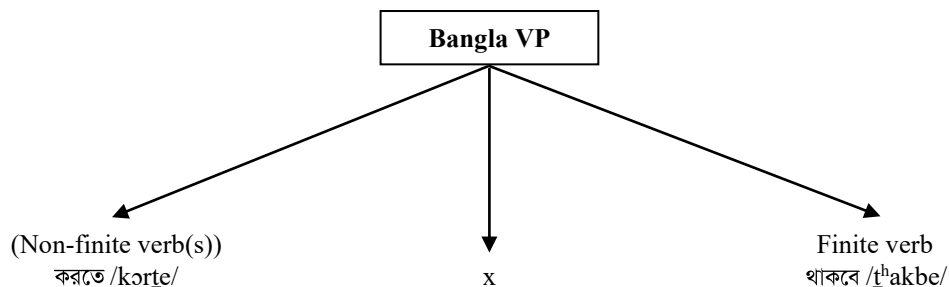
English VP (Future Tense)		Bangla VP	
Simple Future	shall/will play football	Simple Present	ফুটবল খেলবে /futbɔl kʰelbe/
Future Perfect	shall/will have played football	Present Perfect	ফুটবল খেলে থাকবে /futbɔl kʰele tʰakbe/
Future Continuous	shall/will be playing football	Present Continuous	ফুটবল খেলতে থাকবে /futbɔl kʰelte tʰakbe/
Future Perfect Continuous	shall/will have been playing football	Present Perfect Continuous	ফুটবল খেলেতে থাকবে /futbɔl kʰelte tʰakbe/

It is to be noted that in Bangla, both continuous and perfect continuous tenses seem to be the same if there are no adverbials of time. However, the structures of English sentences show the tense distinction even without such adverbials.

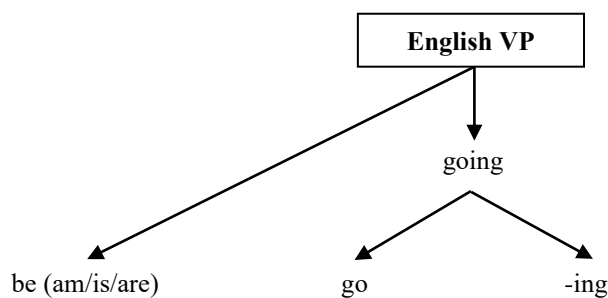
The English verb phrase (VP) can be represented using Phrase Structure Grammar in the following Diagram 1:



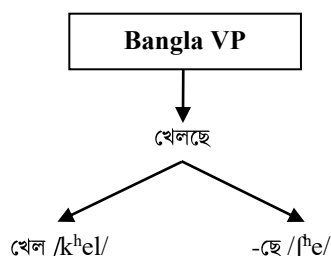
In a similar manner, the structure of the Bangla verb phrase (VP) can also be illustrated below in Diagram 2:



From the view point of Immediate Constituent Analysis, the English verb phrase (VP) could be displayed below in Diagram 3:



Correspondingly, the structure of the Bangla verb phrase (VP) can be demonstrated too in the following Diagram 4:



According to the number and type of objects and complements, verb phrases are divided into two types: intensive and extensive.

Intensive verb phrases: This category of verb phrases necessitates a subject complement and/or a predication adjunct. e.g.

Fariha *seemed* restless; the kitchen *is* downstairs. **vs.** ফারিহাকে অস্থির মনে হলো; রান্নাঘরটা হয় নিচে। | farihake ṁstʰir mone holo, rannagʰorta hɛ niʃe |

Extensive verb phrases: These verb phrases are of two types, for example, intransitive and transitive. Intransitive verb phrases don't need any objects or complements but transitive verb phrases need some objects or complements. The latter type can be subdivided in the following ways:

Transitivity of the verb phrases: This verb phrase can be of three types. e.g. mono-transitive, di-transitive and complex transitive. e.g.

Mono-transitive verb phrases: A verb phrase that takes only one object is called a mono-transitive verb phrase. e.g.

I *saw* your picture in the paper here just last week. **vs.** আমি ঠিক গত সপ্তাহে এখানে সংবাদপত্রে তোমার ছবি দেখলাম। | ami tʰik goʃto ʃoptʰahe ekʰane ʃɔnbadpɔtre tomar tʰobi dekʰlam |

Di-transitive verb phrases: Di-transitive verb phrases are those verb phrases that take two objects, where one is a direct and the other is an indirect object. e.g.

Namira *sent* me a card. **vs.** নামিরা আমাকে একটা কার্ড পাঠালো। | namira amake ækta kard paʈʰalo |

Or, a Direct and a Predicator Object, for example:

I *encouraged* the English boy to move in one evening after he had taken me to a pub. **vs.** সে আমাকে একটি মদের দোকানে নিয়ে যাওয়ার পর এক সন্ধ্যায় আমি ইংরেজ বালকটিকে ভিতরে যেতে উৎসাহিত করলাম। | je amake ækti mɔðder dokane nieɛ dʒawar por æk ʃondʰæ ami iɳredʒ baloktike bʰitɔre dʒete utʃahito korlam |

Complex transitive verb phrases: A complex transitive verb phrase is that verb phrase which takes an object and an object complement. e.g.

Nicole *appointed* him a fellow of the Shakespeare Institute in 1953. **vs.** নিকল ১৯৫৩ খ্রিষ্টাব্দে তাকে শেক্সপিয়ার ইন্সটিটিউটের একজন সহকর্মী নিযুক্ত করলো। | nikol 1953 kʰristabde tʰake ʃekspiær institju:ter ækdʒɔn ʃɔhokormi nidʒukʰto korlo |

Or, an Object and an Adverbial Complement, for illustration:

Daniel *put* the book on the table. **vs.** ডেনিয়েল বইটা টেবিলের উপর রাখলো। | dænial boita tebiler upor rakʰlo |

Verb 'to Be' vs. Verb 'to Have'

These two verbs 'to be' and 'to have' often create problems both in English and Bangla. For example, the first one denotes *state*, whereas the second one expresses *possession* for both present and past simple tenses. e.g.

English: I am. **vs.** I have.

Bangla: আমি হই। | ami hoi | **vs.** আমার আছে। | amar aʃʰe |

Again, we have,

English: I was. **vs.** I had.

Bangla: আমি ছিলাম। | ami ʃʰilam | **vs.** আমার ছিল। | amar ʃʰilo |

VI. CONCLUSION

A comparative study of English and Bangla verb phrases (VPs) is small-scale exploratory research that focuses on the semantic and syntactic analyses of both languages within the field of linguistics. Being small-scale exploratory research, this very study usually contains many limitations. Thus, a rigorous study on this topic is required in the near future to aid the learners of either English or Bangla aptly. Further research in this area is needed in both aspects to gain a clearer understanding of verb morphological categories and to conduct a more thorough examination of the semantic elements related to the VP. Nevertheless, we are sure that, if we want to understand the structure, function and meaning of VPs of both the languages, this is a possible line of research to carry out. For developing any analyses on the English and Bangla VPs, some questions must be answered and come under consideration, such as what are the similarities and dissimilarities between the VPs, what are the components of the VPs, how are they integrated into a structure, what is the syntactic position of the VPs in a sentence, how can this integration or word order affect the meaning of a sentence etc. So, all these issues are tried to resolve in this very limited extent of work like ours but further scope to fill in the gaps are open for the upcoming researchers.

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Revisiting Kabardian Phonology: A Syllabic Analysis

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Abstract—This paper provides an autosegmental analysis of phonological alternations in Kabardian, an Abkhaz-Adyghean language¹. It illustrates how several phonological re-write rules, postulated in Colarusso's (1992) phonological analysis of Kabardian which, in some cases, lacks adequate explanation, may be uniformly reinterpreted as instances of mapping between the segmental tier and the skeletal tier in an autosegmental approach. In doing so, this paper illustrates a case where the skeletal make-up of a language may be dominant over underlying segments and be crucial in determining the output forms of a language, a process which may be translated into high-ranking constraints under a constraint-based framework. This paper, therefore, provides a more economical and explanatorily adequate analysis of Kabardian phonological alternations.

Index Terms—Kabardian, autosegmental phonology, skeletal tier, phonology

I. INTRODUCTION

This paper advocates for a reexamination of Colarusso's (1992) Kabardian study. The autosegmental approach requires fewer assumptions and proves more effective in explaining diverse phonological alternations, aligning with the trend in linguistic theory favoring economy (Inkelas & Orgun, 1995; Gouskova, 2003; Clements, 2003; Beguš, 2020). The study explores the significant influence of skeletal formation on language output in non-linear phonology, presenting robust findings. The following sections cover Kabardian skeletal facts, a reanalysis of Colarusso's approach, skeletal mapping processes, and the dominance of the skeleton.

II. THE BASIC SKELETON FOR KABARDIAN

Kabardian falls under the Abkhaz-Adyghean (Northwest Caucasian) language family (Vamling, 2018). Kabardians are the easternmost Abkhaz-Adyghean people (Matasović, 2010, p. 6). Kabardian is rich with respect to its consonants; it has 48 consonants (Colarusso, 1992). In autosegmental phonology, features extending beyond individual segments are organized into separate tiers, with the crucial skeletal tier representing segment length and arrangement in a word (Goldsmith, 1976; Clements & Hume, 1995; Broselow, 1995). Our analysis for Kabardian identifies the skeletal structure as CV(C) in monosyllabic words and repeats unchanged in non-monosyllabic words (CVC + CVC = CVCCV(C)), with the final C slot being optional.

A. Word Initial and Word Final Skeletal Elements

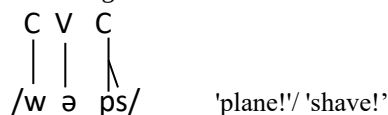
All Kabardian Words Must Start with a Consonant

Kuipers (1960) boldly asserts that all Kabardian words begin with a consonant (c.f. Halle, 1970), challenging the apparent presence of vowel-initial words, particularly those starting with the sound /a/. Drawing on Troubetskoy's (1922) and Yakovlev's (1923) research, Kuipers posits that the initial long /a/ sound actually represents a sequence of the glide /h/ followed by the low vowel /i/ (i.e., /ha/). In sequences of two low vowels, it is /ah/, not a long vowel. Kuipers contends that all Kabardian syllables uniformly possess a consonantal initial (1960, p. 33). Matasović (2010, p. 9) supports this, specifying that only long [a:] occurs word-initially, analyzing it as /ha/ following Kuipers. According to Matasović, /a:/ is not a distinct phoneme but a sequence of the short [a] and glide /h/, except at a word's beginning, where it is analyzed

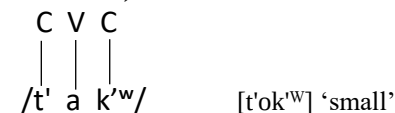
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¹ Glottocode: Kaba1278 (glottolog.org)

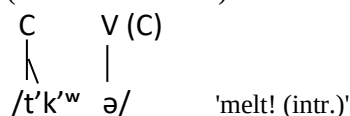
- (4) CVC (Illustrating how Clusters are one unit)



- (5) CVC (No Clusters)

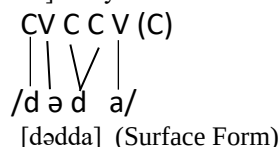


- (6) CV(C) (No final consonant)



If this environment does not exist, i.e. if a C-slot cannot find a consonant in the correct position to map onto, the empty C-slot maps onto a consonant that is already linked to another C-slot, causing gemination, as the following example illustrates.

- (7) /dəda/ → [dədda] 'very'



The direction of skeletal mapping in our analysis is from right to left. The following sections will illustrate greater evidence for this claim, but we can illustrate support for this claim with two phonological processes that Colarusso (1992) suggests for Kabardian; namely, 'Coda Filling by /a-a/ Nucleus' and 'Full Grades'.

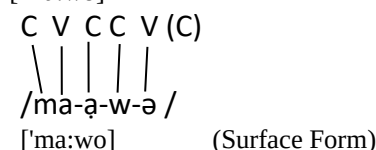
Coda Filling by a-a Nucleus (Colarusso's 1992:24 Rule 1)

This rule renders the rightmost vowel in an /-a-a-/ sequence non-syllabic and assigns it to the coda of the syllable to its right, essentially creating a long /a:/, surfacing as [-aa-]. This rule applies to morphemes which carry primary stress.

- (8) /ma-a-w-a/ → [ma:wo] 'It is tumult. / It hurts.'
3-pres-strike-in

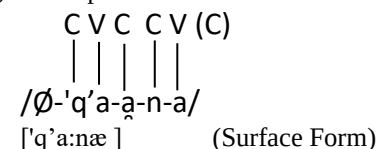
Under the skeletal approach, such an alternation can be accounted for based on the assumption that a C slot can map onto a vowel only if mapping does not result in the loss of the sole vowel available for the V slot and only when that morpheme carries primary stress.³ Examples (9-10) below illustrate how this reasoning accounts for Colarusso's 'Coda filling by /a-a/ nucleus' rule. For now, it suffices to point out that the C-slot takes a vowel as is permitted by the system we are building, given that the syllable is stressed, and there is another vowel to the left of the vowel in question.⁴ This renders the C mapped vowel [-syllabic].

- (9) /ma-a-w-a/ → [ma:wo]



- (10) /Ø-'q'a-a-n-a/ → [q'a:næ] 'Stay (in) here !'

You(imperative)-hor-imp-remain-in



As previously mentioned, this rule only applies with stressed syllables. This example illustrates that the direction of mapping must be from right-to-left, not the other way around⁵. If it were left-to-right, for instance, the surface form arrived

³ Kabardian is known for its stress placement system. Stress falls only on the last stem morpheme in nouns and pronouns (Colarusso, 1992, p. 16). For example, the Kabardian word for 'a girl' is *psaasa* where stress falls on the initial syllable *-psaa*. On the other hand, stress on verbs is recessive if the affixes have purely verbal character.

⁴ This suggests that the skeletal mapping process may have the power to see the end-product (the surface form) and perhaps the syllable structure and required stress assignment locations, however, as pointed out by a reviewer, this is highly unlikely. Future research may wish to pursue an OT analysis in explaining such a phenomenon.

⁵ As our present analysis is concerned with autosegmental approaches, we leave for future research the investigation of whether this direction of mapping may be an OT constraint.

at would include a geminate /-nn-/ and no long vowel, but that is not the case as shown in the surface form taken from Colarusso (1992).

-a-a- Reduction in Unstressed Syllables (Colarusso's (1992, p. 25) Rule 2)

If the morpheme is not stressed, the leftmost vowel is deleted in favor of the rightmost vowel (Colarusso, 1992, p. 24).

(11) /-a-a-/ Reduction in Unstressed Syllables (Colarusso's (1992) Rule 2)

aa → a / C _____ C {₂ V C₂}
 {₁ [+C.P.]₁} [-stress] [-stress]
 ('<1>...<2>' = 'if 1, then 2') (Colarusso, 1992, p. 25)

The following is an illustration. Stress is indicated by the diacritic "ˈ" at the initial position of the stressed syllable; in the following example it is the second syllable which is accented.

(12) /Ø-q'a-a-n-aʒə/ → [q'ən'nɛʒ] 'Stay (in) here again/for good!'

You (imperative)-hor-dat-remain-in-again/finally

a. Final schwa deletion → /Ø-q'a-a-n-aɖz/

b. C VCC V C
 | | | |
 /Ø-q'a-a-n-a ɖz/

c. [q'ən'nɛɖz] (Surface Form)

Though our analysis requires stress for the C slot to be able to map onto a vowel, it goes further to explain why in a [-stressed] syllable, geminate consonants are realized, as can be seen from the previous example. Because the C-slot may not take up a vowel, it must map onto the same consonant mapped by the previous C. This also explains the deletion of one vowel in a VV sequence.

Vowel Deletion in Verbs (Colarusso's (1992, p. 25) Rule 3)

Colarusso (1992) mentions that the low vowel /a/ is dominant, a phenomenon he refers to as 'the dominance of /a/', meaning if a sequence of two dissimilar vowels arise in verbal morphology, then the vowels are simplified in favor of the low vowel /a/ i.e. the low vowel /a/ remains, and the other vowel is deleted. Colarusso only cites one example for this rule, however, as we will see throughout the analysis, its effects are evident in other places. Essentially, it is the same phenomenon occurring in verbs and nouns which Colarusso's (1992) analysis requires two separate rules to explain.⁶ This is captured in the following rule.

(13) Vowel Deletion in Verbs (Colarusso's (1992, p. 25) Rule 3)

ə → Ø/%____-a
 (where '%' stands for 'before or after' and '-' refers to a morpheme boundary)

(14) /Ø-y-ha-ə-ʃxə-aɣ-ɛ/ → [jɑʃ'xɑɛ]
 3 pl-non pres-eat-past-aff
 'They ate it.'

(15) /Ø-y-ha-ə-ʃxə-aɣ-ɛ/ → [jɑʃ'xɑɛ]
 3 pl-non pres-eat-past-aff
 'They ate it.'

a. /Ø-y-ha-a-ʃxə-aɣ-ɛ/ (after Vowel Coloring, to be discussed)

C V C C V (C)
 | | | | |
 /Ø-y-ha-a-ʃxə-aɣ-ɛ/

b. [ja:ʃ'xɑɛ] (Surface Form)

The skeletal approach in Kabardian phonology, focusing on right-to-left mapping, is exemplified in the past tense morpheme /-aɣ-/. The mapping process prioritizes the skeletal structure, leaving unconnected codas like /-ɣ/ to not surface. Consonant clusters, such as /ʃx/, are treated as single consonants. Vowels become non-syllabic to fulfill C-slots, supporting the proposed skeletal model. When searching for a consonant in the morpheme /-ha-/, if not found, the glide /y/ at the periphery is considered.⁷ Reverse mapping yields incorrect surface forms, emphasizing the importance of right-to-left mapping.

Vowel Deletion in Nouns (Colarusso's (1992, p. 26) Rule 4)

⁶ See Arkadiev & Testelefs (2015) and Lander (2017) for more on nominals in Kabardian.

⁷ Considering it as /ha/ or /a-a/ underlyingly makes no difference for mapping in this situation. However, in what follows we will demonstrate that, in a word medial position, /-ha-/ is merely /-aa-/ underlyingly, except on the periphery as suggested in Section 2 above. We will return to a more detailed discussion of glides on the peripheries in the following section.

These rules will all need to apply under Colarusso's analysis to account for the alternations as follows.

- (22) /sə-q'a-k'wə-a- aɤ - aɤ - ʃ/ → [səq'q'ok'w'k'w'a:kaʃ] 'I came long ago.'
 I-hor-move-intr-past-past-aff
- /sə-q'a-k'wə-a- aɤ - aɤ - ʃ/ (by R5)
 - /sə-q'a-k'wə-a- a ɰ - a ɰ - ʃ/ (by R6)
 - /sə-q'a-k'wə-a-ʃ/ (by R1, R3, and R18)
 - [səq'q'ok'w'k'w'a:kaʃ] (Surface Form)

Under our analysis, however, we can arrive at the surface forms without any further stipulations/rules, as follows.

- (23)
- | | | | | | | | | |
|---|---|----|---|----|---|----|---|---|
| C | V | CC | V | CC | V | CC | V | C |
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |
- / s ə q' a - k'w ə - a - aɤ - aɤ - ʃ / → [səq'q'ok'w'k'w'a:kaʃ]

The boldfaced vowel is rendered [-syllabic] (with vowel coloring as an independent operation) as per our analysis so far. This is possible, since it is stressed, as discussed previously. Colarusso (1992, p. 36) states that stress is recessive in verbs. It falls before the last filled coda of purely verbal suffixes (no plural or participial endings). They are basically stressed as if /a/ ended in a glide or consonant, as in our previous discussion of /-ah/ following Kuipers (1960). The second example, likewise, follows our analysis as is. No further stipulations are required and the two rules required by Colarusso's analysis are hence rendered redundant.

- (24)
- | | | | | | |
|---|-----|---|----|---|---|
| C | VCC | V | CC | V | C |
| | | | | | |
| | | | | | |
| | | | | | |
- / s ə - q' a - k'w ə - a - aɤ - ʃ / → [səq'q'ok'w'k'w'aʃ]

In summary, the analysis reveals that the skeleton's influence is evident in surface forms through segmental alterations, deletions, and additions. Six rules from Colarusso (1992) are found unnecessary, with a total of 18 out of 24 rules becoming redundant as the analysis progresses. The next section will explore instances where the skeleton adds or replaces segments to maintain fidelity, further underscoring its dominance.

Operations Independent of the Skeleton

We start by discussing some rules given in Colarusso's (1992) analysis that operate independent of the skeleton. These rules will be necessary to understand the operations that will be discussed in the next section. In particular, Colarusso cites two rules that are responsible for schwa-deletion in verbs and nouns, and two rules responsible for alternations regarding the glides.

- (25) *Final /ə/-deletion in long verbal forms* (Colarusso's 1992, p. 42 Rule 21)
- $$ə \rightarrow \emptyset / \sum \sum C \_\_ \# \quad (\text{Where } \sum = \text{sonorant syllable})$$

This rule is responsible for omitting a final /ə/ of a verb if the original form would have been longer than two syllables. According to Colarusso, this rule applies optionally. A second rule deletes the final schwa in nouns and adjectives to produce monosyllabic words, as follows.

- (26) *Final /ə/-Deletion in Nouns and Adjectives* (Colarusso's 1992, p. 43 Rule 22)
- $$ə \rightarrow \emptyset / \sum C \_\_ \# \quad (\text{Where } \sum = \text{sonorant syllable})$$

These two rules are responsible for the omitted final schwa in the following examples.

- (27) In Verbs
- /Ø-q'a-s-a-w-ʃçə/ → [q'ezzyʃç] * [q'ezzyʃçə] 'I always eat it.' Or 'I am eating it (my food).'
- 3-hor-I-pres-prog-eat
- (28) In Nouns and Adjectives
- /na-p'ʔs'ə/ → /na-p'ʔs'/ → [nɛp'ʔs']
 eye-falsehood
 'false'
 - /na-g'wə/ → /nag'w/ → [nog'w] 'face (around the eyes)'
 eye-zone

In summary, the rules discussed will be universally applicable without additional stipulations, operating consistently across various environments and crucially preceding skeletal mapping. This approach is essential to prevent potential discrepancies, such as incorrect gemination of final consonants, that could arise if mapping were conducted prior to final-schwa deletion, as indicated by surface forms in Colarusso (1992). For instance, if skeletal mapping applies to /na-p'ʔs'ə/ before final schwa deletion, we would be forced to geminate (represent twice) the consonant cluster /p'ʔs'/ to arrive at a surface form as in *[na-p'ʔs'p'ʔs'], which is not the correct surface form and obviously does not fit the skeleton we postulated for Kabardian. No example from the data presented in Colarusso (1992) or Kuipers (1960) indicate a geminate consonant followed by a word final schwa. Moreover, Colarusso's analysis includes two rules pertaining to the glides

which must work in tandem to arrive at the so-called ‘fused forms’ shown below (Kuipers, 1960, p. 36; Colarusso, 1992, p. 37).

(29) /mə-ya/ → /m-ya/ → [mey] ‘wild apple tree’
wild apple-one of

(30) /da-ya/ → /d-ya/ → [dey] ‘nut tree’
nut-one of

The two rules responsible for the previous alternations are listed in Colarusso (1992, p. 37) as follows:

(31) *Vowel Deletion Before Glide Onset* (Colarusso’s Rule 7)

CVG(G)V → CG(G)V

(32) *Glide-Vowel Metathesis After Non-syllabic* (Colarusso’s Rule 10)

CGV → CVG (applies recursively starting before the verb root
and working left-ward across the verbal indices)

These two rules will also have to apply before skeletal mapping. Our analysis will have to keep four of Colarusso’s (1992) rules (R7, R10, R21, and R22) to be ordered with respect to skeletal mapping by the end of our analysis.

C. The Skeleton Can Add/Replace Segments

We now shift to cases where mapping may add/replace segments. Another example of the application of Colarusso’s Rule 7 (vowel deletion before glide onset) in effect is shown in the following example.

(33) /Ø-y-a-y-ə-tə-ak-ś/ → [yirri:tas] ‘He/she gave it to him/her.’
3-3-dat-3-non pres-give-past-aff

Other than R7, Colarusso (1992) mentions two more rules to account for the alternations in the previous example.

(34) *r-Intercalation in Sequences of Verbal Indices* (Colarusso’s 1992, p. 38 Rule 9)

Ø → r / y (h) ____y

(35) *Schwa-Epenthesis for Initial Glide* (Colarusso’s 1992, p. 39 Rule 11)

Ø → ə / # [-consonantal] ____ [+consonantal]

The effects of these rules can be observed together in Colarusso’s analysis of the previous example as illustrated in the following.

(36) /Ø-y-a-y-ə-tə-ak-ś/

3-3-dat-3-non pres-give-past-aff

‘He/she gave it to him/her.’

- /Ø-y-a-y-ə-t-af-ś/ by ‘Vowel deletion in Verbs (R3)’ & ‘sonorization of past tense coda (R6)’
- /Ø-y-y-ə-t-af-ś/ by ‘Vowel deletion before glide onset (R7)’
- /Ø-y-r-y-ə-t-af-ś/ by ‘r-intercalation (R9)’
- /Ø-y-r-ə-y-t-af-ś/ by ‘Glide-Vowel Metathesis (R10)’
- [yirri:tas] by R11, Vowel Coloring (R14), and Glide Coda Loss (R18)

In Colarusso’s analysis, a vowel /a/ between glides /y/ is deleted by Rule 7, implying syllabification precedes rule application. Our analysis retains the surface form with skeletal mapping, modifying Colarusso’s /r/-Intercalation rule. Instead of inserting /r/ between glides, we suggest /r/ insertion where the skeleton expects a consonant but finds none, aligning with our observation of the skeleton’s dominance. This process, replacing a glide with /r/ on the segmental tier, is a demonstration of the skeleton’s power, as illustrated in the example below.

(37) /ya-yə-tə-ak-s/ → [yirritas] ‘He/she gave it to him/her.’

3-3-dat-3-nonpres-give-past-aff

(38) Partial representation of mapping

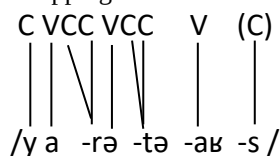
CVCC	V	CC	V	(C)
/ya	-yə	-tə	-ak	-s/

When mapping seeks a consonant in the same morpheme but finds none, the logical move is to the next morpheme. However, if the next morpheme has a vowel, bypassing the CC slots on the skeleton is not permitted. To address this, the skeleton inserts an /r/ to replace the glide. Currently, we propose glide replacement, as no examples show the glide on the surface form along with the intercalated /r/.

(39) /r/-intercalation (replacing glide)

CVCC	VCC	V	(C)
/ya	-rə	-tə	-ak -s/

(40) Continue mapping



(41) Surface Form = [yirittas]

What about the word initial /y/? Since it appears in the surface form provided in Colarusso (1992) then it must be the case that the skeleton maps the peripheral C-slot onto glides if no consonant is present. We say on the periphery due to the following example which shows a non-replaced glide /y/ in a word medial position that appears in its original underlying position in the surface form, again, so far giving additional evidence for the replacement of the glide /y/ by the r-intercalation mapping process i.e. since /y/ appears in the surface form of this example but not in the former, then suggesting that /r/-intercalation *replaces* is not so far-fetched.

(42)

- a. /s-əy-q'ahrəw-ər/
my-poss-strength-abs
'my strength'

Colarusso (1992, pp. 204, 208)

- b. [s-əy-q'q'aaəww-ər] (surface form as per gemination suggested by Matasovic (2010))

In the previous example, mapping takes place from right to left as usual without the need for our version of /r/-intercalation to take place. Therefore, the glide /y/ is merely skipped, but recall that we suggested that skipped segments do not surface. The following example shows the loss of the glide i.e. not appearing in the surface form.

(43) /Ø-q'ə-s-a-y-ə-tə-aʁ-ə/

3-hor-me-dat-3-nonpres-give-past-aff

'He gave it to me.'

- a. /Ø-q'ə-z-a-y-ə-t-af-ə/ (by R3, R6, R24 (Voice Assimilation))
b. /Ø-q'ə-z-y-ə-t-af-ə/ (by R7)
c. /Ø-q'ə-z-ə-y-t-af-ə/ (by R10)
d. [qizzittæ] (by R14 and R18)

Why, then, is the glide allowed to surface in the former example (42), but not in the latter (43)? The answer, and the difference between later and the former is the fact that in the former (42), the glide /y/ was part of a morpheme that has a segment mapped onto the skeleton, but the latter example (43) has a lone glide /y/ which perhaps may be skipped over. Therefore, we can suggest the following: within the same morpheme/affix, the vowels and glides will form an inseparable bond i.e. glides are not mapped word medially and just like any other segment that is not mapped, they will not surface, unless the glide is part of a morpheme where one segment of the morpheme is linked.

An evident question arises here. What would happen if a morpheme has a vowel connected to the skeletal tier and a consonant, not a glide, that is not connected? Will that consonant be allowed to surface like a glide in the same position? The answer is no. This can be seen from the example mentioned on the past tense morpheme above (18) repeated here as (44).

(44) /sə-q'a-k'wə-a- aʁ - aʁ- ʃ/ → [səq'q'ok'w'k'w'a:kaʃ] 'I came long ago.'

I-hor-move-intr-past-past-aff

In summary, glides, not represented in the skeletal tier, have an inseparable connection with vowels in the same morpheme. In contrast, consonants, present in the skeletal tier, require a separate connection to a C-slot to appear in the surface form. This aligns with Kuipers' (1960) analysis, suggesting that glides like /h/ and low vowel /a/ in the same morpheme are essentially merged, supporting our conclusion. The special relationship between glides and vowels within the same morpheme is logical in our analysis, as glides rely on vowels for representation in the surface form due to their absence in the skeletal tier.

D. The Skeletal Mapping Process

The skeletal mapping process proceeds by starting from the right, assigning the consonant to the C-slot, searching within the same morpheme/affix for a vowel. If not found, move to the next morpheme, connecting to the first vowel found and skipping other segments like glides or consonants not part of that morpheme. Glides in a morpheme with a vowel are allowed to surface independently. The process continues in the search for a C in subsequent morphemes. We have mentioned above that /ha/ word medially is essentially /aa/ word medially. Recall the Vowel-Deletion rule (Colarusso's Rule 3) discussed above. The following from Colarusso (1992, p. 26) is given as an example to this rule.

(45) /Ø-y-**ha**-a-ʃxə-aʁ-ə/ → [ja'xæ] 'They ate it.'

3-3 pl-non pres-eat-past-aff

Why didn't the glide /h/ surface in the boldfaced morpheme? According to Kuipers (1960), sequences like /-ha-/ in Kabardian are treated as a long low vowel /a/, meaning the underlying form represents vowels without the glide /h/. One more step is needed to get a good grasp on the order of application. The examples in question are repeated below.

- (46) /Ø-q'ə-s-a-y-ə-tə-ak-ε/
 3-hor-me-dat-3-nonpres-give-past-aff
 a. /Ø-q'ə-z-a-y-ə-t-af-ε/ (by R3, R6, R24 (Voice Assimilation))
 b. /Ø-q'ə-z-y-ə-t-af-ε/ (by R7)
 c. /Ø-q'ə-z-ə-y-t-af-ε/ (by R10)
 d. [q'izzitt^has] (by R14 and R18) 'He gave it to me.'
- (47) /Ø-q'ə-y-a-s-tə-ak-ε/
 3-hor-3-dat-I-give-past-aff
 a. /Ø-q'ə-y-a-s-t-af-ε/ (by R3 and R6)
 b. /Ø-q'-y-a-s-t-af-ε/ (by R7)
 c. /Ø-q'-a-y-s-t-af-ε/ (by R10)
 d. [q'est^hæ] (by R14 and R19) 'I lent it to him.'

In addressing the absence of the glide /y/ and the issue of /r/-intercalation, we identified Rule 7, which deletes vowels before a glide onset. We proposed that this rule occurs before skeletal mapping, as the glide /y/ is not connected to the skeleton. Ordering Colarusso's (1992) rules, independent of skeletal mapping, becomes crucial for understanding these phenomena, a task to be tackled in the next section.

Vowel-Deletion Before /r/-Intercalation

We return now to the suggestion we made in the previous section that R7 must apply before skeletal mapping and more specifically, before /r/-intercalation mapping. The previous example is repeated here, which we will use to illustrate the justification for this particular order under Colarusso's (1992) terminology and analysis.

- (48) /Ø-q'ə-y-a-s-tə-ak-ε/
 3-hor-3-dat-I-give-past-aff
 'I lent it to him.'
 a. /Ø-q'ə-y-a-s-t-af-ε/ (by R3 and R6)
 b. /Ø-q'-y-a-s-t-af-ε/ (by R7)
 c. /Ø-q'-a-y-s-t-af-ε/ (by R10)
 d. [q'est^hæ] (by R14 and R19)

In the terms set forth by our analysis, skeletal mapping would proceed as follows. Mapping begins from right to left, as usual. We reach a glide /y/ where the skeleton would expect a consonant. The glide /y/ is not part of a closed morpheme (one including a mapped vowel with the glide, which would prevent /r/-intercalation from replacing the glide and force mapping to search in the next morpheme for a consonant). Therefore, our version of /r/-intercalation must now take place and continue with the mapping process till the end. As a reminder, /r/-intercalation will need a vowel to the left of the targeted glide to apply, which is the case we have here. If it was a consonant, then there would be no need for /r/-intercalation in the first place; the glide is merely skipped over to connect to the available consonant to the left of it. Below is an illustration of applying our skeletal mapping without applying R7 first.

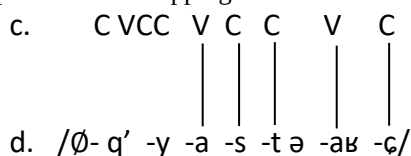
- (49)
- | | | | | | | | |
|-----|-----|----|----|----|-----|-----|-----|
| C | V | CC | V | C | C | V | C |
| | | | | | | | |
| /Ø- | q'ə | -y | -a | -s | -tə | -ak | -ε/ |

- (50)
- | | | | | | | | |
|-----|-----|----|----|----|-----|-----|-----|
| C | V | CC | V | C | C | V | C |
| | | | | | | | |
| /Ø- | q'ə | -r | -a | -s | -tə | -ak | -ε/ |

- (51) Illicit Surface Form = *[q'ə-rr-a-s-t-a-ε] (not correct surface form mentioned in Colarusso (1992, p. 38))

If Vowel deletion before glide onset (R7) does not take place first, then by virtue of our /r/-intercalation mapping process, we will end up with /r/ in the surface form, and that should not be the case. The correct order of application, however, does give way to the desired surface form.

- (52) Step 1: Apply R7 (Vowel Deletion Before Glide Onset)
 a. C V CC V CC V C
 b. /Ø-q' -y -a -s -tə -ak -ε/

(53) Step 2: Skeletal Mapping⁹

The next step is to search for a consonant. We skip the glide /y/ as usual and search for a consonant (note: /r/-intercalation occurs when the search leftward reached a vowel before finding a consonant. The mapping process, in such case, returns and applies /r/-intercalation where it left off). The first consonant, without a vowel intervening, happens to be the final consonant in the word. The original skeleton does not allow for gemination at the periphery (recall CV(C) is the original skeleton which reiterates). Therefore, the C-slot in line maps onto the consonant /q'/ and ends the process there.

(54) Illustration



The skeletal tier will delete extra skeletal material if the basic skeleton is not violated i.e. if the final skeleton is permissible as a licit skeleton, then all extra skeletal material on the periphery can be deleted.¹⁰

(55) Illustration of deletion in skeletal tier



Vowels which are not attached to the skeleton are omitted from the surface form, as usual. Also, glides which are not part of a morpheme which includes one segment that is attached to the skeleton will not surface.

(56) Correct Surface Form Achieved = [q'estʰas]

It is clear, then, that vowel deletion before glide onset (R7) must occur across-the-board before skeletal mapping. This is certainly the case. However, the following example illustrates that, in some cases, we require a rule to replace the deleted vowel. Recall the following example from the previous section.

(57) /Ø-ya-yə-tə-aʁ-s/ → [yirritʰas] 'He/she gave it to him/her.'

3-3-dat-3-nonpres-give-past-aff

Our skeletal analysis for this example had no problems above. However, we now have a rule which was confirmed in the previous example to apply before skeletal mapping; namely, the vowel deletion before glide onset rule (R7)¹¹. If this rule is applied, then we will lose the leftmost vowel. Colarusso's analysis using his rules is repeated below.

(58) /Ø-y-a-y-ə-tə-a ʁ -ɕ/

3-3-dat-3-non pres-give-past-aff

'He/she gave it to him/her.'

- /Ø-y-a-y-ə-t-afi-ɕ/ by Vowel deletion in Verbs and sonorization of past tense coda
- /Ø-y-y-ə-t-afi-ɕ/ by Vowel deletion before glide onset
- /Ø-y-r-y-ə-t-afi-ɕ/ by r-intercalation
- /Ø-y-r- ə-y-t-afi-ɕ/ by Glide-Vowel Metathesis
- [yirritʰaɕ] by (R11), Vowel Coloring (R14), and Glide Coda Loss (R18)

In this analysis, Colarusso (1992) makes use of a rule called the Schwa-Epenthesis for Initial Glide (R11), a rule needed for Colarusso due to the fact that his analysis applies the Glide-Vowel Metathesis rule and therefore, another epenthesis rule is needed to reverse the effects of losing the leftmost vowel in its original position, which is needed to arrive at the correct surface form. As stated, we also find ourselves in a similar predicament. Our analysis must now reverse the effects of the Vowel-deletion before glide onset in one particular place, the left edge, to arrive at the correct surface form. Below is an illustration.

⁹ /-s-/ followed by /-t-/ is not a cluster due in part to the fact that they are separate morphemes, but /-st/ is a cluster. See Kuipers (1960) and Colarusso (1992) for a discussion of what is and what is not considered a cluster. This is important because if the sequence /-s-t-/ were considered a cluster then we would end up with a geminate i.e. /st-st/ in the surface form, which is not correct.

¹⁰ Another suggestion is to have the skeleton determine at first how many reiterations of the basic CVC are required. This will be a difficult task to imagine since the only possible way the skeleton will predict this is by counting vowels/syllables. However, as our analysis has shown so far, Kabardian vowels are not so stable. Therefore, it makes sense that the process of adding another reiteration of the basic skeleton to the left is an online process which adds a CVC group to the left as mapping proceeds leftward if there remains a vowel to the left of the last connected vowel.

¹¹ This 'ordering' may be due to different levels of morphology being added on par with lexical phonology or Stratal Optimality Theory. As this is out of the scope of this research, we leave such investigations for future research.

(59)

- a. /ya -yə -tə -aɣ -ɛ / (Underlying Form)
 b. /y -yə -tə -aɣ -ɛ / (by R7 (vowel deletion before glide onset))
 c. Skeletal Mapping (with /r/-intercalation)
- | | | | |
|------|------|-----|----------|
| CVCC | V CC | V | (C) |
| | | | |
| | | | |
| | | | |
| / | y-yə | -tə | -aɣ -ɛ / |
- d. *[y-yə-tt^h-a-ɛ]

/r/-intercalation will not take place since there is no vowel to the left of the position where we would like /r/-intercalation to take place. Instead, we have taken the leftmost glide /y/ as that consonant and ended the mapping there since, as discussed above, the periphery glide is not invisible to the skeleton and is mapped onto a C-slot just like consonants. As discussed before, extra skeletal material is deleted. As illustrated, we will arrive at an illicit surface form *[y-yə-tt^h-a-ɛ]. The application of R11 (schwa-epenthesis for initial glides) will automatically solve the problem for the /r/-intercalation rule. In essence, it feeds it. Schwa-epenthesis, therefore, must apply before skeletal mapping (i.e. before the need for /r/-intercalation arises). Below is an illustration.

(60)

- a) /ya -yə -tə -aɣ -ɛ / (Underlying Form)
 b) /y -yə -tə -aɣ -ɛ / (by R7 (vowel deletion before glide onset))
 c) /yə -yə -tə -aɣ -ɛ / (by R11 (schwa-epenthesis for initial glide))
 d) Skeletal Mapping (with /r/-intercalation)
- | | | | | |
|------|------|--------|------|-----|
| CV | CC | VCC | V | (C) |
| | | | | |
| | | | | |
| | | | | |
| / yə | -r ə | -tə-aɣ | -ɛ / | |
- e) [yiritt^has] (Correct Surface Form)

V. CONCLUSION

In conclusion, our Kabardian Phonology analysis refines five rules from Colarusso's (1992), emphasizing a proposed order of application. The skeletal model effectively accounts for 6 assimilation rules, 7 skeleton-related rules, and 4 glide-related rules, rendering 14 rules redundant. This parameterized model simplifies mapping choices and direction, requiring only one rule: C-slot mapping onto a stressed syllable vowel. Overall, applying a skeletal model to Kabardian provides a more economical and unified account of alternations, supporting the efficacy of autosegmental phonology.

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Service Awareness in Translation: A Case Study of English and Portuguese Translation of Mo Yan's *Fengru Feitun*

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Abstract—"Service awareness" refers to translators' clear understanding of who they are serving, how they are supposed to serve, and what they are serving for during the translation process. This paper, based on first-hand examples, examines Goldblatt's English translation and Martins' Portuguese translation of Mo Yan's masterpiece *Fengru feitun* [*Big Breasts and Wide Hips*] from the perspective of "service awareness in translation". The present paper finds that both the English translator and the Portuguese translator have good "service awareness" in their translations. Their "service awareness" is mainly reflected in the abridgments and rewritings of the source text at the structural, cultural, and lexical levels. These modifications have improved the readability of the translations. In other words, the translators have offered good "services" to their readers. This study analyzes the reasons behind the abridgements and rewrites.

Index Terms—service awareness, translation, Mo Yan, *Big Breasts and Wide Hips*, *Peito Grande*, *Ancas Largas*

I. INTRODUCTION

"Service awareness" refers to a translator's awareness of service during his or her translation process; in other words, translators, when they offer their translations, are supposed to have a clear understanding of what their clients need, what their service modes are, and what purposes their services are to achieve, and so on. The clients include readers, sponsors, publishers, original author(s), etc.; The service is to provide translation products that should fully meet the needs of readers' requirements including their reading habits, aesthetics, ethics, customs, etc.; The purpose of service is to satisfy the clients. "In general, a translator's service awareness consists of three parts: a) service consciousness towards the original author, b) service consciousness towards the reader, and c) service consciousness towards the client" (Li, 2015).

Theoretically, service awareness in translation is closely related to Chesterman's "ethics of service", in which Chesterman says,

Ethics of service. A very different kind of approach is based on the concept of translation as a commercial service, performed for a client. This is the kind of ethics that underlies (usually implicitly) much of the thinking on functional models of translation, especially those of Holz-Mänttari (1984) and the *Skopos* theorists. (Chesterman, 2001)

It is worth pointing out that what Chesterman refers to as "client" still needs to be expanded to include potential clients in the minds or imaginations of employers and translators. Adhering to service ethics means that translators must follow the client's requirements and achieve the goals set by the client. That is to say, translators should serve customers and be responsible to them. We need to find ways to achieve the practical function of the translation and satisfy the client. Translators who stick to service ethics usually take "customer's satisfaction" as their highest criterion for translation.

Fengru feitun (*Big Breasts and Wide Hips*) is one of the most famous novels by Mo Yan, the Chinese winner of the Nobel Prize for Literature in 2012. In his preface to *Fengru feitun*, Mo Yan says "You don't need to read all my works, but if you want to get to know me, you should read my book *Big Breasts and Wide Hips*" (Mo, 2012). Mo's winning of the Nobel Prize is mainly due to the creative English translations by Howard Goldblatt, the famous American sinologist and translator. "One of the striking characteristics of Goldblatt's English translations is his deletion, abridgement and rewriting of Mo Yan's works" (Jiang, 2016), which can be widely detected in his translation *Big Breasts and Wide Hips*. When talking about his deletion, abridgement and rewriting of Mo's works, Goldblatt says, "some changes and

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rearrangements were effected during the translation and editing process, all with the approval of the author” (Goldblatt, 2004: xii).

In other words, the “changes and rearrangements” in *Big Breasts and Wide Hips* reflect Goldblatt’s good sense of service as well as that of the publisher. Goldblatt’s service awareness is mainly reflected in his reader-oriented translation strategy (Jiang, 2016).

In 2007, three years after *Big Breasts and Wide Hips* was published, João Martins published his Portuguese version of *Fengru feitun* (*Peito Grande, Ancas Largas*) in Lisbon. The Portuguese version in our hands is a reprint in 2012. Martins says that his Portuguese translation is based on the English translation (Martins, 2012, p. 5). Thus, except for a few differences, the translation service awareness of the two translations is basically the same.

What is unusual is that very limited existing materials about the translator João Martins can be detected. We searched online and even sought help from friends abroad, but ended up with the following scant information: “Em Portugal foi publicado em 2007 o livro “Peito grande, ancas largas”, traduzido por João Martins e editado pela Ulisseia mas atualmente esgotado” (In Portugal, the Portuguese version of *Big Breasts and Wide Hips* was published in 2007; it was translated by João Martins, edited and published by Ulisseia Press. All books are now sold out). Information from the 2012 reprint: “Já agora a tradução portuguesa é feita do inglês por João Martins” (The Portuguese version of *Big Breasts and Wide Hips* was translated by Martins from English).

Up to now, very few studies have been made on this Portuguese version (Cheng, 2020, pp. 74-75; Heilbronn, 2000, p. 14; Casanova, 2004, p. 20). Such being the case, João Martins’ translation is worth an examination in translation studies.

II. SERVICE AWARENESS AT TEXTUAL ASPECT

At the textual aspect, the Portuguese and English translations are basically the same, we can see many textual modifications, such as chapter adjustments, paragraph abridgments, and deletions, which reflect the translators’ translation service awareness.

A. Chapter Adjustment

The original *Fengru feitun* consists of eight chapters, i.e., seven chapters plus an “extra chapter”: Chapter I (Sections 1-9), Chapter II (Sections 10-18), Chapter III (Sections 19-27), Chapter IV (Sections 28-37), Chapter V (Sections 38-46), Chapter VI (Sections 47-54), and Chapter VII (Sections 55-63), and the “extra chapter” is made up of seven supplementary sections: Sections i-vii (cf. the Chinese version published by *Shanghai Literature & Art Publishing House* in 2012).

Chapter VII is a flashback narrating the Shangguan Lu family’s background and how the nine children of the family came from. In the English and Portuguese version, the original Chapter VII was adjusted to Chapter II, aiming to telling the readers in advance the main characters’ backgrounds to offer a better readability for them.

B. Paragraph Abridgment

The first part of the original Chapter VII, i.e. Section 55, starting from “dà qīngcháo guāng xù èr shí liù nián 大清光緒二十六年，是公元一九〇〇年” to “yòu pāi dǎ le bàn tiān tā cái āi yīn yā de kǔ chū le shēng 又拍打了半天，她才啞啞地哭出了聲”，has a total of 3642 Chinese characters (Mo, 2012, pp. 541-545), where the author narrates in detail how the “maternal grandfather” Lu Wuluan, a martial arts master, and his family members including “my mother” Lu Xuan’er (later Shangguan Lu) had a narrow escape from death during the German invasion of Shandong in 1897-1914, and the anti-German fights led by “maternal grandfather” and Du Xieyuan, the leader of the Red Guns.

In the English version, this part is abridged into three short paragraphs consisting of 228 words, which is only a synopsis of the original (Han & Jiang, 2021, p. 143).

The Portuguese translation is basically the same as the English, but the paragraph arrangement is a little different: the English version is a paragraph while the Portuguese is divided into four paragraphs (Martins, 2012, p. 69).

Compared with the original, the descriptions of the anti-German battles led by “maternal grandfather” and the leader of the Red Guns are omitted in the translations, which quickens the narrative speed and better suits the target readers.

C. Omissions

All those that are not very relevant to or very close to the development of the novel’s plots are omitted in the English version (Liu, 2014). For example, the original 38-page long “extra chapter” is not very close to the development of the novel’s plots. It is completely removed in the English and Portuguese translation. Another example, Section 39 in Chapter 5, which describes in detail the saga of Birdman Han, who was captured by Japanese invaders and then sent to Hokkaido in Japan, forced to do painful labor, and finally escaped into a deep, dense forest, where he lived hard for thirteen years, resembles an independent episode that has little to do with the development of the novel’s plots and is also completely omitted in the English and Portuguese translation.

These omissions make the narration of the novel more coherent and the development of the main plots faster, fostering better readability.

In addition to the above-mentioned omissions, there are many other small omissions in the English and Portuguese translation, for example:

(a).

Original text:

wǒ men jiāo huàn le zhào piàn zài hēi bái zhào piàn shàng nà tā shā dèng zhe yǒu xiē chī jīng de dà yǎn jīng fān juǎn zhe mào mì de jié máo kàn zhe wǒ shàng
我们交换了照片。在黑白照片上，娜塔莎瞪着有些吃惊的大眼睛、翻卷着茂密的睫毛看着我。上
guān jīn tóng de xīn zàng yí zhèn jù liè de tiào dòng tā gǎn dào rè xuè chōng shàng le tóu lú ná zhe zhào piàn de shǒu bù yóu de wēi wēi chàn dǒu nà tā shā
官金童的心脏一阵剧烈地跳动，他感到热血冲上了头颅，拿着照片的手不由地微微颤抖。娜塔莎
fēng mǎn de zuǐ chún wēi juē qǐ chún féng lǐ tòu lù chū yá chǐ de yín guāng wēn xīn de sǎn fā zhe lán huā yōu xiāng de qì xī zhí pū tā de yǎn jīng yí
丰满的嘴唇微噉起，唇缝里透露出牙齿的银光，温馨的、散发着兰花幽香的气息直扑他的眼睛，一
zhèn tián mì de gǎn jué shǐ tā de bí zǐ suān liū liū de
阵甜蜜的感觉使他的鼻子酸溜溜的。(Mo, 2012, p. 358)

English translation:

We exchanged photos. She gazed out at me with a slight look of surprise in her staring eyes, and lush, curling lashes. Shangguan Jintong felt his heart race and the blood rush to his head; the hand holding the photo trembled uncontrollably... (Goldblatt, 2004, p. 393)

Portuguese translation:

Trocámos fotografias. Ela olhou para mim com um ligeiro brilho de surpresa nos seus olhos muito abertos, semeados de exuberantes pestanas curvas. Shangguan Jintong sentiu o coração disparar e o sangue afluir-lhe à cabeça; a mão que segurava a fotografia tremia descontroladamente. (Martins, 2012, p. 448)

In this example, the first half of the original has already described how “her” fresh carnal eyes and lush curling lashes made Jintong feel “his heart race and the blood rush to his head; the hand holding the photo trembled uncontrollably”; in what follows, i.e., in the underlined parts, the author goes on describing how “her” sexy lips, teeth and even “her physical smell” gave Jintong some fatal attractions. The underlined parts seem to be more sentimental than necessary, and they are omitted in the English and Portuguese translation.

(b).

Original text:

wài xiāng rén zài shā liáng zǐ xià dā qǐ le jǐ shí gè wō péng zhēng de le lì zú zhī dì shí jǐ nián hòu zhè lǐ biàn chéng le yí gè cūn zhuāng yòu guò
外乡人在沙梁子下搭起了几十个窝棚，争得了立足之地。十几年后，这里便成了一个村庄。又过
le jǐ shí nián zhè lǐ biàn chéng le yí gè fán huá de dà zhèn fáng wū yǔ dà lán zhèn jī hū lián chéng yí piàn zhōng jiān zhǐ gé zhe yí gè dà chí táng
了几十年，这里变成了一个繁华的大镇，房屋与大栏镇几乎连成一片，中间只隔着一个大池塘，
yì tiáo xiǎo lù jiǔ shí nián dài dà lán zhèn chè zhèn shè shì shā liáng zǐ zhèn biàn chéng le dà lán shì de wān xī qū dào nà shí zhè lǐ huì yǒu yí gè yà
一条小路。九十年代，大栏镇撤镇设市，沙梁子镇变成了大栏市的湾西区。到那时这里会有一个亚
zhōu zuì dà de dōng fāng niǎo lèi zhōng xīn xǔ duō zài guó jiā dòng wù yuán lǐ dōu nán mì zōng yǐng de zhēn xī niǎo lèi kě yǐ zài zhè lǐ mǎi dào dāng rán
洲最大的东方鸟类中心，许多在国家动物园里都难觅踪影的珍稀鸟类，可以在这里买到。当然，
mǎi mài zhēn xī niǎo lèi de huó dòng shì bàn mì mì de jìn xíng de niǎo lèi zhōng xīn de chuàng shǐ rén jiù shì niǎo ér hán de ér zǐ yīng wú hán tā yī kào
买卖珍稀鸟类的活动是半秘密地进行的。鸟类中心的创始人，就是鸟儿韩的儿子鹦鹉韩，他依靠
sì yǎng fán zhí péi yù xīn pǐn zhòng yǐng wù fā jiā zhì fù bìng zài tā lǎo pó gēng lián lián de bāng zhù xià dà chū fēng tóu rán hòu lǎng chēng rù yù
饲养、繁殖、培育新品种鹦鹉发家致富，并在他老婆耿莲莲的帮助下大出风头，然后银铛入狱。
niǎo ér hán zài shā liáng shàng máo zàng le mǔ qīn tí zhe dàn gōng cǎo zhe yì xiāng kǒu yīn zài dà jiē shàng mà le liǎng gè lái huí
鸟儿韩在沙梁上埋葬了母亲，提着弹弓，操着异乡口音，在大街上骂了两个来回。(Mo, 2012, pp. 113-114)

English translation:

The outsiders threw up dozens of tents on the sandy ridge, making it their own. Birdman Han buried his mother on the sandy ridge, then picked up his slingshots and walked up and down the street twice, cursing in his unfamiliar accent. (Goldblatt, 2004, p. 144)

Portuguese translation:

Os forasteiros armaram dezenas de tendas na Serra de Areia, fazendo-a sua. Han Passarinheiro enterrou aí a mãe, depois pegou nas físgas, subiu e desceu a rua duas vezes, praguejando com o seu estranho sotaque. (Martins, 2012, p. 173)

In the original, the underlined parts are in the middle of the text, which describes the historical changes in the village of Shaliangzi and the bond between Shaliangzi and Birdman Han’s son. They are not very helpful for the development of the plots of the story, and they are removed in the English and Portuguese translation. The removal results in a more compact translation with faster plot development.

III. SERVICE AWARENESS AT A CULTURAL ASPECT

The cultural differences between China and the West pose a challenge to translation. If the translator handles the cultural factors improperly, the translation will cause reading difficulties for readers and affect their reading interest; If they are handled properly, the translation can bring readers a sense of novelty from foreign cultures, stimulating their curiosity for further reading. Moreover, the translation may enrich the expressions of the target language. Handling cultural differences properly is a manifestation of good translation service awareness.

Fortunately, the English and the Portuguese translator of *Fengru feitun* did a good job in this regard. We will explore the service awareness at cultural aspect in the Portuguese and English translation from four dimensions: cultural simplification, cultural interpretation, cultural supplementation, and cultural substitution.

A. Cultural Simplification

If some cultural factors in the original text are difficult to understand through direct translation, or if the cultural loss is great for readers when the cultural factors are not translated, simplifying these cultural factors to a level that the target readers can understand is a good choice. For example:

(c).

Original text:

liú dé zhù yǒu nǐ zhè kē líng zhī cǎo wǒ hái yào dào nǎ lǐ qù ne
“留得住。有你这棵灵芝草，我还要到哪里去呢？” (Mo, 2012, p. 68)

English translation:

“Why would I go anywhere else, when you, my grass of miracles, are right here?” (Goldblatt, 2004, p. 93)

Portuguese translation:

– Chega – respondeu com emoção o pastor – Para que havia eu de ir para outro lado, quando tu, pastagem dos meus milagres, estás aqui mesmo? (Martins, 2012, p.117)

In the original, the Swedish Pastor Maloya compares Shangguan Lu to Lingzhi (*Ganoderma lucidum*), a long-cherished magic herb in traditional Chinese medicine, to show his love for her. Since ancient times, the Chinese have deified *Ganoderma lucidum* and regarded it as a herb of good luck and immortality. For example, Chinese classics such as *The Commentary on the Water Classic* (水经注) and the *Records of the Xiangyang Elders* (襄阳耆旧记), record that Yaoji, daughter of Emperor Yandi, died before she could walk and was buried on Mount Wushan, where her spirit was transformed into a *Ganoderma lucidum*; and *The Nine Songs: Mountain Ghosts* (九歌·山鬼), *Poetry of the Capital Xijing* (西京赋) and *Poetry of Goddess Luoshen* (洛神赋) are among the many literary works that deify *Ganoderma lucidum*. In some Chinese medical classics, such as *Shennong Classic of Materia Medica* (神农本草经) and *Compendium of Materia Medica* (本草纲目), the living surroundings, ecological characteristics and medical functions of *Ganoderma lucidum* are recorded.

Because of the differences in “ecological culture” and “social culture” (Nida, 1993:91), Westerners don’t take *Ganoderma lucidum* as a magical herb. If it is translated directly, the target readers may feel confused; if it is omitted, the cultural factors are lost. Such being the case, cultural simplification is a good choice.

Goldblatt translates *Ganoderma lucidum* as “grass of miracles”, which retains to some extent the cultural image of the herb, however, without a footnote, the cultural factors underlying the original are significantly reduced. The Portuguese translation “*pastagem dos meus milagres*” (meaning “pasture of my miracles”) differs from the English. It also simplifies the original cultural factors.

(d).

Original text:

wū yā men yòu lái le tā men xiàng gāng gāng xǐ yù guò yí yàng yǔ máo xīn xiān shǎn shuǒ zhe wǎ lán de guāng máng
乌鸦们又来了。它们像刚刚洗浴过一样，羽毛新鲜，闪烁着瓦蓝的光芒。(Mo, 2012, p. 60)

English translation:

Then the crows returned. Their wings were bathed a shiny blue black. (Goldblatt, 2004, p. 85)

Portuguese translation:

Então voltaram os corvos. As suas asas tinham um lustro negro-azulado. (Martins, 2012, p. 108)

“瓦蓝” (literally: tile blue) is a China-specific term to describe a color similar to cerulean blue. For instance, in his famous essay “江南瓦” (Jiangnan Tiles), Chen Zhihong writes “The mossy Jiangnan tiles look like darkish jades. Looked from a distance, the tiles change from ink-green, deep green to blackish green. This kind of special green is similar to cerulean blue. Thus, a new colour was coined: tile blue”¹ (Chen, 2009). The term first appeared in the 1960s. For example, in a short story “山鹰” (Mountain Eagle) by Jun Qing² in 1962, he writes “I looked at the sky through the window, the sky was tile blue”³. In Portuguese-speaking and English-speaking countries, Jiangnan tiles are rare to find, it is difficult for readers in these countries to understand what exactly “tile blue” is. Thus, Goldblatt simplifies it into

¹ Original text: “长苔的江南瓦，神似一块碧玉，墨绿，深绿，暗绿，远远地看上去，绿意摇曳，这种绿，透着深蓝。于是，人们创造出个新词：瓦蓝” (Chen Zhihong, 2009).

² Jun Qing (峻青, 1922-2019), a well-known contemporary Chinese writer and painter.

³ Original text: “我抬头望了望窗外的天空，天空瓦蓝瓦蓝的” (Jun, 1981).

“blue black”, which is also similar to the original color; in the Portuguese translation, it is translated into “*negro-azulado*” (black-blue), which is close to the English, but emphasizes the blue nature of the color and is closer to the original meaning.

B. Cultural Interpretation

Cultural interpretation means to translate the original cultural elements through explanation. E.g.

(e).

Original text:

lǐng dì mǔ qīn shuō zán bù néng zài chī rén jiā de niǎo le sān jiě zhí zhe yǎn wèn wèi shén me tā dǎ zhǐ niǎo ér bǐ zhuō gè shī zǐ hái róng yì mǔ qīn shuō zài róng yì yě shì rén jiā zhuō de nǐ nán dào bù zhī dào chī rén jiā zuǐ ruǎn ná rén jiā shǒu duǎn de dào lǐ
“领弟，”母亲说，“咱不能再吃人家的鸟了。”三姐直着眼问：“为什么？他打只鸟儿比捉个虱子还容易。”母亲说：“再容易也是人家捉的。你难道不知道吃人家嘴软，拿人家手短的道理？” (Mo, 2012, p. 114)

English translation:

“Lingdi,” she said, “we can’t keep eating somebody else’s birds.” “Why not?” Lingdi asked. “For him, shooting down a bird is easier than catching a flea. “But they’re still his birds, no matter how easily he comes by them. Don’t you know that people expect favors to be returned?” (Goldblatt, 2004, p. 145)

Portuguese translation:

– Lingdi – disse –, não podemos continuar a comer aves que não são nossas.
– Porque não? – perguntou Lingdi. – Para ele, caçar uma ave é mais fácil que apanhar uma pulga.
– Mesmo assim, continuam a ser as aves dele, por muito pouco que lhe custe apanhá-las. Não sabes que as pessoas esperam sempre a paga dos favores que fazem? (Martins, 2012, p. 174)

Idioms, aphorisms, and proverbs belong to what Nida calls “linguistic culture” and “social culture” (Nida, 1993, p.

91). The proverb “吃人家嘴软，拿人家手短” (literally: After eating someone’s food, your mouth turns soft; after taking someone’s gift, your hands become shorter) figuratively means “you need to give the favor in return for what someone has given you”. Because of the great gap of “linguistic culture” and “social culture” between China and the West, the proverb should not be translated literally if the translator doesn’t want to confuse the readers. Goldblatt’s “people expect favors to be returned” is a good cultural interpretation of the original, and Martins’ “*as pessoas esperam sempre a paga dos favores que fazem*” (people always hope their efforts can be rewarded) is close to the English interpretation.

(f).

Original text:

shàngguān lǚ shì shàngguān fú lù zhī qī shàngguānshòu xǐ zhī mǔ yīn fū sǐ zǐ wáng tòngduàncháng zǐ ér sǐ
“上官吕氏，上官福祿之妻，上官寿喜之母，因夫死子亡，痛断肠子而死。” (Mo, 2012, p. 56)

English translation:

“Shangguan nee Lv has died of broken heart”. (Goldblatt, 2004, p. 80)

Portuguese translation:

—Shangguan, nascida Lü, esposa de Shangguan Fulu, mãe de Shangguan Shouxi, morreu de desgosto pela morte do marido e do filho. (Martins, 2012, p. 103)

The original idiom “痛断肠子而死” (literally: to die from broken intestines) is also a metaphor meaning “to die from extreme grief”. If the idiom is translated literally, the target readers may not be able to connect “broken intestines” with “extreme grief”, and feel confused. Goldblatt explains “broken intestines” with an English idiom “broken heart”; Martins interprets it with “*morreu de desgosto*” (died of grief). In both translations the original cultural element is conveyed in an interpretative way.

C. Cultural Supplementation

“Cultural supplementation” refers to making a note or annotation of the original cultural factors in the translation. However, this annotation is not a footnote, not an endnote, but a supplementary explanation similar to an interlinear note. E.g.:

(g).

Original text:

guān jiā de qī gè nǚ ér — lái dì zhāo dì lǐng dì xiāng dì pàn dì niàn dì qiú dì
官家的七个女儿——来弟、招弟、领弟、想弟、盼弟、念弟、求弟…… (Mo, 2012, p. 19)

English translation:

The seven daughters of the Shangguan family – Laidi (Brother Coming), Zhaodi (Brother Hailed), Lingdi (Brother Ushered), Xiangdi (Brother Desired), Pandi (Brother Anticipated), Niandi (Brother Wanted), and Qiudi (Brother Sought) ... (Goldblatt, 2004, p. 17)

Portuguese translation:

As sete filhas da família Shangguan—Laidi (Irmão Vindouro), Zhaodi (Irmão Saudado), Lingdi (Irmão Anunciado), Xiangdi (Irmão Desejado), Pandi (Irmão Almejado), Niandi (Irmão Aguardado), e Qiudi (Irmão Procurado) ... (Martins, 2012, pp. 35-36)

Since ancient times, China has had a bad tradition of giving preference to sons over daughters, especially in rural areas. The same applies to the Shangguan family in the original of this example, and is reflected in the names of the seven daughters in the family. The seven names, if merely transliterated, are not able to reflect this bad tradition (which is part of the feudal culture), nor are they able to suggest that “I” (Shangguan Jintong, the only son in the family) enjoy a special status in the family, and that “I” will later be pampered by “my” mother. In other words, the seven names not only reflect a bad tradition, but also serve as a foreshadowing for the upcoming plot development. To effectively convey the cultural functions of these names, Goldblatt complements the transliterations with explanations of names. This processing provides convenience for readers’ further reading. Martins follows the suit of Goldblatt in the Portuguese translation.

(h).

Original text:

wǒ jiā xuán ér fēi jià gè zhuàngyuán bù kě de dà gū fu shuō
我家璇儿，非嫁个状元不可的！”大姑父说。(Mo, 2012, p. 548)

English translation:

Our Xuan’er will marry a zhuangyuan, top scholar at the Imperial Examination,” he announced. (Goldblatt, 2004, p. 49)

Portuguese translation:

– A nossa Xuan’er há-de casar com um zhuangyuan, um grande sábio do Exame Imperial – Proclamava ele. (Martins, 2012, p. 71)

zhuàngyuán

The cultural term “状元” originally refers to a person who ranks first in the Imperial Examination in ancient China, later it is used to refer to the most skilled person in a certain field. This term not only suggests the over-1000-year long history of Imperial Examinations in China, but also reminds Chinese readers of many famous historical stories, legends, and literary works including poems. It is very rich in cultural connotations. As there is no equivalent in English or Portuguese for “状元”, the two translators respectively add a complementary explanation after the transliteration (see the underlined parts) to convey some basic the cultural elements.

zhuàngyuán

D. Cultural Substitution

“Cultural substitution” is the replacement of the original cultural elements with those of the target language, which is what Nida refers to as “dynamic equivalence” (Nida, 1964, p. 159).

(i).

Original text:

yǒu qián néng shǐ guǐ tuī mó
“有钱能使鬼推磨” (Mo, 2012, p. 43)

English translation:

“money can make the devil turn a millstone” (Goldblatt, 2004, p. 40)

Portuguese translation:

Até no inferno o dinheiro faz do diabo um moleiro. (Martins, 2012, p. 61)

yǒu qián néng shǐ guǐ tuī mó

The original proverb “有钱能使鬼推磨” (literally: Money can make a ghost turn a millstone) is translated into “*Até no inferno o dinheiro faz do diabo um moleiro*” (meaning: Even in hell, money makes the devil a mill worker) in the Portuguese version, in which the Chinese “鬼” (ghost) is replaced by a Portuguese “diabo” (devil). The Western “diabo” or “devil” is somewhat different from the Chinese “ghost”, which is clearly explained in a long footnote in a well-known essay “魔鬼夜访钱钟书先生” (“The Devil Visits Mr. Qian at Night”) written by Qian Zhongshu (钱钟书, 1910-1998), a very famous Chinese scholar and writer. According to the note, Western devils are not only wise and knowledgeable, but also humanitarian. On the other hand, in terms of the arguments of Neo-Confucian philosophers in China’s Song Dynasty, a Chinese “ghost” is essentially a kind of “气” (air) (Hu, 1983, pp. 608-611; Zhu, 2021), it is usually evil and scary.

mó guǐ yè fǎng qián zhōng shū xiān shēng

qiánzhōngshū

shū

IV. SERVICE AWARENESS AT LINGUISTIC ASPECT

The language of *Fengru Feitun* is typical of Mo Yan’s literary language; it is characterized by carnivalesque narrations, which are manifested in his exaggerated or dramatized narrations. Some Chinese readers like this style, some don’t. In a questionnaire survey among 24 undergraduate students in my comparative literature course, I selected 20 relatively typical passages from *Fengru Feitun*, asking students to pay special attention to the linguistic style of carnivalesque narrations and then make a choice among “like it”, “dislike it”, and “cannot decide”. The results show that 34% of the informants “like it”, 64% “dislike it”, and 2% “cannot decide”. From the English and Portuguese translation, we can see that Goldblatt and Martins put their target readers in the category of “dislike it” and, consequently, abridged or modified the original texts.

A. Weakening of Exaggerated or Dramatized Narrations

Literary language is sometimes supposed to be exaggerated or dramatized. But how much of it is appropriate for readers to feel happy or comfortable? Or how much can readers accept? Generally speaking, every head has its own judgement. Goldblatt feels that Mo Yan's language in *Fengru Feitun* is over-exaggerated or over-dramatized and weakens it in his translation by abridgment, and Martins follows suit. E.g.:

(j).

Original text:

tā de shēnhòu gēn suí zhè yí gè bǐ lǚ shèng lì hái yào gāo dà de hùn xuè zhōng nǚ rén shēnshēn de yǎn wō xuè pén dà de zuǐ nà nǚ zǐ bái dé
.....他的身后，跟随着一个比鲁胜利还要高大的混血种女人。深深的眼窝血盆大的嘴，那奶子白得
rú xuě liáng dé rú shuāng huá dé rú chóu yí bù sān duǒ suǒ nǚ tóu què xiǎoqiǎolínghóng xiàngliǎng zhī jiǎn jiān de xiū xiū dì chuǎn xī zhe de cì
如雪，凉得如霜，滑得如绸，一步三哆嗦，奶头却小巧玲珑，像两只尖尖的、咻咻地喘息着的刺
wèi xiǎo jiǎn zuǐ
猬小尖嘴儿。

liàngliàng tè bié cháng dà de jiāo chē cóng xīn xiū de mò shuǐ hé dà qiáo nà biān yǎo zhe wěi bā kāi guò lái yì liàng hóng de yì liàng bái de jiǎn zhí xiàng yì
两辆特别长大的轿车从新修的墨水河大桥那边咬着尾巴开过来，一辆红的，一辆白的，简直像一
gōng yī mǔ qì chē jiāo pèi shēng chū yì liàng xiǎo qì chē shì shén me yán sè ne
公一母。汽车交配，生出一辆小汽车，是什么颜色呢？

lǚ shèng lì bù shí dì duì tā zhuǎn guò yǎn qù tā nà yí guān dì bà qì shí zú de liǎn shàng jìng shí lù chū mèi xiào
鲁胜利不时地对他转过眼去，她那一贯地霸气十足的脸上竟时露出媚笑。(Mo, 2012, p. 495)

English translation:

...Right behind him came a woman of mixed blood who was both taller and bigger than Lu Shengli. She had deep-set eyes and blood-red lips. Lu Shengli kept glancing at the man, a bewitching smile creasing her customary stern expression. (Goldblatt, 2004, p. 509)

Portuguese translation:

Logo atrás do indivíduo da gravata larga, desceu uma mulher mestiça, mais alta e incorporada que Lu Shengli. Lu Shengli não parava de lançar olhadelas ao homem, com um sorriso encantador a quebrar a austeridade costumeira da sua expressão. (Martins, 2012, p. 577)

The underlined part of the original carnally describes the body shape of the tall mixed-blood woman: first, the author presents an exaggerated portrayal of her eye sockets, mouth, breasts, and nipples; then, by describing two cars on the bridge, a red one and a white one, he imagines what color will it be if the two cars get married and have a baby car. These exaggerated and dramatized descriptions reflect the uniqueness of this mixed-blood woman. These descriptions, though very literary, appear over-exaggerated or over-dramatized to Goldblatt, who removes them in his translation, thus making the English version much easier to read and the narration pace much quicker. The Portuguese translation is very close to the English, but the latter retains the description of her eye sockets and mouth while the former does not. Therefore, the Portuguese version is even more diluted in exaggeration and dramatization.

(k).

Original text:

dú jiǎoshòu rǔ zhào dà shì jiè shēng yì xīnglóng chéng shì zài kuài sù péngzhàng yòu yì zuò dà qiáo fēi jià zài jiǎolóng hé shàng zhǐ yǒu bǎ rǔ fáng cì
“独角兽乳罩大世界”生意兴隆。城市在快速膨胀，又一座大桥飞架在蛟龙河上.....只有把乳房伺
hòu shū fù le rén lèi cái huì shū fu xiǎoxiǎo rǔ zhàoyòng chù dà nán rén nǚ rén dōu lí bù kāi tā yào ràng rǔ zhàomǎntiān fēi bǎ dà lán shì
候舒服了，人类才会舒服.....小小乳罩用处大，男人女人都离不开它。要让乳罩满天飞。把大栏市
jiàn chéng ài rǔ shì měi rǔ shì fēng rǔ shì bǎ liù yuè biàn chéng ài rǔ yuè bǎ nóng lì qī yuè qī biàn chéng rǔ fáng jié zài dà lán shì rén mín
建成爱乳市、美乳市、丰乳市。把六月变成爱乳月，把农历七月七变成乳房节.....在大栏市人民
gōng yuán jìn xíng fēng rǔ dà sài rǔ zhào dà zhǎnxiāo fēng rǔ dà sài fēn děng jí fēn nián líng duàn rǔ fáng dǎ tái jīng jì chàng xì shén me
公园进行丰乳大赛，乳罩大展销。丰乳大赛分等级，分年龄段.....乳房搭台，经济唱戏.....什么
guó jì xié zǐ jié guó jì mǎ zhà jié guó jì dòu fǔ jié guó jì pí jiǔ jié dōu bǐ bú shàng wǒ men de guó jì rǔ fáng jié yě kě yǐ jiào guó jì
国际蝎子节、国际蚂蚱节、国际豆腐节、国际啤酒节.....都比不上我们的国际乳房节，也可以叫国际
nǚ tóu jié
奶头节..... (Mo, 2012, p. 508)

English translation:

Business was booming at Unicorn: The World in Bras. The city was expanding rapidly... the area was now a celebrated textile district. (Goldblatt, 2004, p. 516)

Portuguese translation:

Os negócios floresciam na «Unicórnio: o mundo dos sutiãs». A cidade expandiu-se rapidamente ... Dalan era agora uma conhecida região têxtil. (Martins, 2012, p. 584)

The underlined part in the original describes breasts and bras in a carnivalesque style. According to my above-mentioned survey, 64% of the informants “dislike it” because they feel the descriptions are over-exaggerated or over-dramatized. And, from the English translation, we can infer that Goldblatt also feels the same way because he omitted the underlined part, i.e., the original exaggerated or dramatized narrations are weakened, and the narrative pace is quickened. The Portuguese translation is basically the same as the English.

B. Reduction of Excessive Psychological Descriptions

Mo Yan's literary language style was influenced by two Nobel Prize-winners for literature: American writer William Faulkner (1897-1962) and Colombian writer Gabriel José de la Concordia García Márquez (1927-2014) (Zhu, 2006, pp.

10-11). “In all of Mo Yan’s novels, we can see Faulknerian-style ‘internal monologues’, ‘hallucinations’, and Marquesan-style literary symbols and metaphors” (Chen, 1988). Both “internal monologues” and “hallucinations” belong to psychological activity description. In this regard, Mo is more influenced by Faulkner.

However, Mo’s style of psychological description differs greatly from Faulkner’s. The differences are mainly manifested in Mo’s carnivalesque style, which, though very popular among certain readers, may pose two reading difficulties for average readers: firstly, they may feel that this style slows down the development of the storyline, and secondly, it makes the language wordy or verbose. To speed up the pace of the story and improve readability, Goldblatt and Martins significantly reduced the original psychological descriptions. For example:

(1).

Original text:

shàngguān jīn tóng zhàn le qǐ lái guō píng ēn zhǐ huī zhe hóng wèi bīng gùn bàng duì hé luó gǔ duì yā jiè zhe niú guǐ shé shén zài jí shì shàng zhòng yòu kāi
上官金童站了起来。郭平恩指挥着“红卫兵”棍棒队和锣鼓队，押解着牛鬼蛇神，在集市上重又开
shǐ yóu xíng shàngguān jīn tóng huàn xiǎng zhe zài yí gè huī huáng de rì zǐ lǐ tā shǒu chí zhe chuán shuō zhōng de lóng quán bǎo jiàn bǎ guō píng ēn
始游行……上官金童幻想着：在一个辉煌的日子里，他手持着传说中的龙泉宝剑，把郭平恩、
zhāng píng tuán fāng hào zǐ liú gǒu zǐ wū yún yǔ wèi yáng jiǎo guō qiū shēng tǒng tǒng de yā dào nà ge gāo gāo de tǔ tái zǐ shàng ràng tā
张平团、方耗子、刘狗子、巫云雨、魏羊角、郭秋生……统统地押到那个高高的土台子上，让他
men yī pái pái de guì xià rán hòu tā shǒu tí zhe shǎn shuǒ zhe lán sè guāng máng de jiàn yòng jiàn jiǎn dī zhe shàngguān dà xiá nín lǎo rén jiā dà
们一排排地跪下，然后，他手提着闪烁着蓝色光芒的剑，用剑尖抵着……上官大侠，您老人家大
rén bù jì xiǎo rén de guò zāi xiāng dù zǐ lǐ pǎo lún chuán bù shì yì bān de chuán shì wàn dùn jù lún chéng cháng fēng pò jù liú zhí shí tài píng
人不记小人的过，宰相肚子里跑轮船，不是一般的船是万吨巨轮，乘长风，破巨流，直驶太平
yáng nín de xiōng huái bǐ tài píng yáng hái kuāng guǎng rú cǐ qiǎo zuǐ huá shé shí zài kě wù zhì jí shàngguān qiú dì zhū lèi gūn gūn de shuō hǎo xiōng
洋，您的胸怀，比太平洋还宽广。如此巧嘴滑舌实在可恶至极……上官求弟珠泪滚滚地说：好兄
dì nǐ gēn běn bù dǒng nǚ rén de xīn
弟，你根本不懂女人的心……

“回去！”一个“红卫兵”小将对着上官金童的肚子捅了一拳，骂道，“混蛋，你想逃跑？！” (Mo, 2012, pp. 429-430)

English translation:

Meanwhile, Jintong stood there caught up in a fantasy: A sunlit day. Armed with the legendary Dragon Spring sword, he has Guo Pinggen, Zhang Pingtuan, Mouse Fang, Dog Liu, Wu Yunyu, Wei Yangjiao, and Guo Qiusheng dragged up onto the stage, where he forces them to kneel and face the glinting tip of his sword...

“Get back there, you little bastard!” one of the little Red Guard generals growled as he drove his fist into Jintong’s belly. “Don’t you dare think of running away!” (Goldblatt, 2004, p. 452)

Portuguese translation:

Entretanto, Jintong sonhava acordado: num dia de sol, armado com a lendária espada das Nascentes do Dragão, mandava arrastar para uma plataforma de terra batida Guo Pinggen, Zhang Pingtuan, Fang Rzinho, Liu Gao, Wu Yunyu, Wei Yangjiao e Guo Qiusheng; obrigava-os então a ajoelharem-se e a verem de perto a ponta cintilante da sua espada...

– Volta já para o teu lugar, canalha! – rosnou um dos guardas vermelhos enterrando o punho na barriga de Jintong. – Nem penses em fuga! (Martins, 2012, pp. 513-514)

The underlined part in the original is a carnivalesque description of Shangguan Jintong’s dream-like psychological activity, which is typical of exaggerated or dramatized narration. The translators regard it as over-exaggeration or over-dramatization or more than necessary, they significantly reduced the psychological descriptions in the English and Portuguese translation, which results in a higher readability, quicker narrative pace and, consequently, a faster development of the storyline.

C. Refinement of Vulgarism

A vulgarism is a vulgar or inelegant word or term. In literary works, vulgarisms are sometimes used to portray the characteristics or personality of a character. Translators, however, are generally cautious about the need to convey vulgarisms in translations because they worry that direct translations of vulgarisms may affect the reader’s perception or cause language pollution. For example, in Shakespeare’s play *Romeo and Juliet* there are some vulgarisms, and Zhu Shenghao, a very famous Chinese translator, refined all of them in his translation, making them sound elegant. Later, another famous translator Liang Shiqiu refined most of them in his translation of the same play (Yao, 2018). Similar examples are not rare in English translations, e.g., in *Lysistrata*, a famous play written by ancient Greek playwright Aristophanes, when the female protagonist asked the “peace” messenger, played by a naked beauty, to bring up the male Spartan peace messenger, she said a famous line “En me dido ten cheira, tes sathes age” (meaning: if he doesn’t give you his hand, lead him by the penis), which is also a typical vulgarism. Its English translations are all refined: a) If he doesn’t give you his hand, lead him by the nose; b) If they don’t give a hand, a leg will do; c) If hands are reused, conduct them by the handle; d) But if they don’t give you their hands, take them and show them politely, by their... life lines; e) Take them by the hand, or by anything else if they seem unwilling (Lefevere, 1992, pp. 41-42; Han & Jiang, 2021, p. 159). In Mo Yan’s *Big Breasts and Wide Hips* there are also some vulgarisms. Goldblatt and Martins also refined them in their translations. For example:

(m).

Original text:

mǎ luò yà shuō tā yào bú shì nǐ gū fu wǒ bá le tā de jī bā
 马洛亚说：“他要不是你姐夫，我拔了他的鸡巴！” (Mo, 2012, p. 67)

English translation:

“If he weren’t your uncle,” Pastor Malory said, “I’d relieve him of his manhood.” (Goldblatt, 2004, p. 93)

Portuguese translation:

– Se não fosse teu tio – tornou o pastor –, aliviava-o da virgindade. (Martins, 2012, p. 117)

The underlined original is a typical vulgarism, and a direct translation would be unpleasant for readers. Therefore, both the English and Portuguese translation are refined. And we find the English translation “relieve him of his manhood” is a more natural and fluent expression than the Portuguese “*aliviava-o da virgindade*” (relieved him of his virginity). The two refinements echo with and reinforce the argument that translators are generally cautious about the need to convey vulgarisms in translations.

V. CONCLUSION

The above analyses show that both Goldblatt and Martins have demonstrated their clear awareness of translation service, and that their good sense of translation service enabled them to have removed many reading barriers for TT readers, bringing them reading convenience, which is a good protection of their reading interest. The translator’s awareness of translation service mainly comes from three sources: a) the translator’s self-cultivation or self-consciousness, b) pressure from market or social needs, and c) explicit requirements from the publisher or sponsor. It should be noted that, in today’s world, European and American literature is the predominant literature, and that “Chinese literature only holds a ‘marginal’ or ‘minor’ position in the sea of world literature” (Fu & Zhang, 2008). To help Chinese literature attract more readers outside China, translators should overcome not only the linguistic, narrative, aesthetic, and cultural barriers, but also the huge differences in reading habits (Jiang, 2016). To achieve these goals, translator’s good service awareness is indispensable. Moreover, in Europe and America, “the operation mode in which literary works are taken as a kind of commercial product undoubtedly affect publishers and readers” (Lü, 2011, p. 235). Translated literary works are also commercial products, and, in the same vein, are also greatly influenced.

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Multimodal Representations of the American Dream Theme: A Comparative Analysis of *The Great Gatsby* in Film and Novel

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Abstract—This research analyzes the film adaptation of *The Great Gatsby* and its written text. It aims to examine the film adaptation through the perspective of multimodal analysis to determine how it expands or contracts the viewers' comprehension of the complex themes and characters from the source material. Another goal is to determine the effect of the use of multimodal elements in the film on viewers' engagement compared to the capacity of text to achieve the same function. According to this research hypothesis, the film adaptation of *The Great Gatsby* relies heavily on multimodal modes of communication to convey themes, character development, and emotions, influencing its viewers more than the textual descriptions do. Bateman and Schmidt's (2011) model, which includes paradigmatic and syntagmatic analysis, underpins the evaluation of the film. A thematic sample was selected for the multimodality analysis to compare the novel by F. Scott Fitzgerald to the film version directed by Baz Luhrmann in 2013, featuring Leonardo DiCaprio and Carey Mulligan. This research finds that the film adaptation presents a distinct interpretation of the American Dream compared to that of the novel. Fitzgerald's work conveys ideas through introspective narration and lush, descriptive language, allowing for a more nuanced and personal understanding of the American Dream.

Index Terms—different interpretations, multimodal text, multimodality, written text

I. INTRODUCTION

The idea of multimodality permeates our entire existence. Life, communication, and society are undeniably becoming more complex every year. Our lives are increasingly multimodal as a direct outcome. While multimodal communication was evident in some classical artistic practices, the proliferation of mass media and technological advancements has made it pervasive in modern life (Constantinou, 2005). Multimodality is an interdisciplinary field that studies how meaning is produced and interpreted through various modes of communication in different contexts (Dai Sl., 2013). These modes include words, gestures, facial expressions, and more. Multimodality is a technique for constructing and integrating multiple semiotic modes when making sense of something (Kress & Leeuwen, 2001). The main point is that when we communicate, we engage with multimodal media, encompassing not only spoken words but also images and sounds. All texts can be considered multimodal structures incorporating words, images, sounds, and music. As a result, multimodality has become a crucial framework in fields concerned with textual analysis, including linguistics, semiotics, media studies, and film studies. In particular, the maximum use of semiotic modes is making them one of the most studied multimodal text types in these domains.

II. METHODOLOGY

The data chosen for the present research analysis is collected from F. Scott Fitzgerald's (2013) novel and the film adaptation directed by Baz Luhrmann, featuring Leonardo DiCaprio and Carey Mulligan. The data is qualitative in nature. The researchers selected a depiction of the American Dream in both the film and the text to support the major themes of the novel and ideas. The model employed in this study, proposed by Bateman and Schmidt (2011), utilizes multimodal film evaluation. It examines films as multimodal texts that include visual, aural, spatial, and linguistic components rather than solely as visual narratives. The goal of this method of film analysis, based on multimodal film analysis, is to understand how films convey meaning through mediums other than language. Bateman and Schmidt (2011) propose that language and semiotic models influence films' unseen underlying structures. Thus, both language and multimodality are represented in this paradigm. This model employs various language theories to address its syntagmatic and paradigmatic components.

It has two axes: syntagmatic and paradigmatic. Layers of the syntagmatic axis include film units, modes, iconic representation, perceptual realism, layout structure, and cultural background. Shot selection, editing, visual motifs, and sound design are crucial to the paradigmatic axis. This model recommends dissecting scenes, shots, frames, and transitions

as the filmic unit. In this concept, 'filmic unit' refers to film components. To understand how visuals affect the story, the film can be broken down into scenes, shots, frames, and transitions. The arrangement and sequencing of these cinematic elements must be examined to understand the director's method and its impact on the tale. Mode identification is the second level on the syntagmatic axis and the first step in recognizing film modes. This level examines how various modes interact and contribute to meaning. Next, iconic representation can be analyzed by examining how the shot is usually portrayed. The model then advances to perceptual reality. Film analysis uses "perceptual realism" to characterize depictions of situations or people that match our perceptions. The term "layout structure" refers to placing visual and audio elements within the frame, such as performers and camera angles. Body postures affect this structure, demonstrating how visual structure creates meaning. Cultural context is essential when assessing a film's multimodality, as it must be understood within its cultural context.

On the other hand, the paradigmatic axis emphasizes multiple options. It allows for various story possibilities and enables filmmakers to express concepts with the captured content. Bateman and Schmidt (2011) define the paradigmatic level in film analysis as the organizational axis that deals with alternatives. Different viewpoints or visual motifs chosen for the film sequence are examined. At the paradigmatic level, we examine filmmakers' options, which allow them to make critical decisions that shape the story and convey ideas to the viewer. The paradigmatic axis includes shot selection, editing techniques, visual motifs, and sound design. Filmmakers decide which shots to use in a sequence through shot selection. They use shot selection to choose shots for a sequence. Researchers then investigate editing techniques that involve more intricate editing and transitions (cuts, fades, dissolves). Editing combines these shots to convey story meaning and flow. Another critical aspect of the paradigmatic axis is visual motifs, which are filmic elements or patterns with symbolic or thematic significance. Motifs may include objects, colors, camera angles, or framing that convey the film's theme. The last stage of cinematic sound design integrates music, sound effects, ambient noise, and chat. Sound designers create and adjust sounds to enhance the story, evoke emotions, and immerse viewers in the film's world. The analysis aims to answer the following research questions:

1. What impact does *The Great Gatsby's* visual and auditory treatment have on the interpretation of the American Dream, compared to Fitzgerald's evocative writing in the novel?
2. How does multimodal analysis compare and contrast the depictions of the green light as a symbol of the American Dream's impossibility in the novel and film?
3. Compared to the novel's description, how does the film's use of multimodal components (such as lighting, sound, and framing) impact the viewer's perceptions of Gatsby's character and dreams?

Consequently, this research intends to analyze the film adaptation using multimodal analysis to determine whether it enhances or hinders the viewer's understanding of the complex characters and concepts from the original text. Additionally, we compare the textual version to the film adaptation to see how including multimodal features affects the viewer's investment in the plot.

III. DATA ANALYSIS

Both *The Great Gatsby* and the film depict the American Dream, including the pursuit of material success, personal fulfillment, and creativity. The green light scene in *The Great Gatsby* illustrates this concept of the American Dream (Ismael & Sulieman, 2018). Standing between Daisy's mansion and the green light across the lake, Gatsby reflects his fantasies' elusiveness. Fitzgerald uses the novel to explore how the American Dream is corrupted. The quest for wealth and prestige leads many characters to moral deterioration, egotism, and superficiality. Gatsby's dream remains elusive because it is based on an idealized and nostalgic past (Tredell, 2011). The green light symbolizes the dream's allure and its inherent impossibility. Gatsby's inability to be with Daisy and achieve his happiness, despite his efforts, illustrates the elusive nature of the American Dream. His dream is perpetually unattainable due to its foundation in an idealized past. This scene encapsulates the novel's critique of the American Dream as an ideal that promises much but ultimately fails to provide true, long-term satisfaction. To illustrate the impact of multimodality on understanding this theme in both the film and the novel, the researchers will analyze the scene from the multimodality perspective.

The analysis of the American Dream theme will proceed as follows:

Syntagmatic Axis:

A. *Filmic units:* the filmic units of this scene are as follows:

(a). Scene and Shots: The scene opens with a wide shot of Gatsby's home and the bay separating it from Daisy's house. This illustration provides Gatsby with a spatial perspective on crossing a physical boundary. Next, the camera pans to Gatsby alone in the dark, facing the river with his back to the viewer. The scene emphasizes Gatsby's seclusion and the green light. To highlight the green light, the camera uses a close-up shot that sweeps across the bay, focusing on Gatsby's dream partner. The camera then pans over his shoulder to capture the green light from Gatsby's perspective. This imagery brings the viewer closer to Gatsby, increasing his sense of yearning. Nick observes Gatsby standing by the sea, illuminated by green light. Nick acts as both a viewer and a narrator in this scene. The shots are arranged logically to tell the story. Medium and close-up views of Gatsby and the green light build the mood and evoke emotion, while Nick's perspectives add a contemplative and observational layer. All the shots emphasize despair and unfulfilled dreams. The multi-view of the green light underscores its symbolic relevance. This focus and the empathy evoke intensify the viewer's sense of Gatsby's loneliness and longing, revealing his inner life.

(b). *Frames*: Bateman and Schmidt's (2011) frame analysis examines the scene's narrative, thematic composition, and visuals. The establishing shot likely includes Gatsby on one side and the bay with the green light in the background; therefore, its placement is crucial. Lighting and color play an important role as the atmosphere is likely dreary, making the green light stand out. This contrast emphasizes the light's symbolic significance. The sharp difference between the scene's gloom and the light's brilliant green highlights its relevance and appeal. The medium shot places Gatsby in the center, facing the water. Possibly with his hands in his pockets or with slightly extended arms, Gatsby's posture conveys yearning and seclusion. The soft lighting highlights Gatsby's presence against the darkness of the night. The dark tones around him emphasize his isolation, while the distant green light draws attention. The close-up focuses on Gatsby's head and shoulders, with the green light dominating the frame. This perspective immerses viewers in Gatsby's experience. This scene's sharp focus on Gatsby and the green light connects him to his fantasy. As an observer, Nick directs the viewer's attention toward Gatsby while observing his surroundings within the frame. The contrast between Nick's dark surroundings and Gatsby's green light and figure highlights Nick's role as a reflective narrator. The medium or close-up perspective reveals Nick's thoughts, adding depth to the story. Finally, the camera focuses on Gatsby's face, capturing every detail. This personal framing enhances the emotional impact of Gatsby's desire.

(c). *Transitions*: The scene features several transitions as the following:

- The transition from establishing shot to medium shot effectively shifts the viewer's focus from the setting to Gatsby. The scene's backdrop and focus on Gatsby underscore the scene's emotional depth and his isolation. The camera gently pans or tilts over the landscape, capturing Gatsby's mansion and green light.
- A cutaway from the medium shot of Gatsby to the close-up of the green light shifts the focus from Gatsby to his desire. The scene highlights Gatsby's dreams, goals, and wishes tied to the green light. The frame either moves to show Gatsby's emotions or body language or remains still to emphasize his concentration.
- Gatsby's perspective shifts as the green light transitions from close-up to overhead, indicating its evolution from a symbol to an intrinsic part of his experience. This change deepens Gatsby's symbolic and emotional connection to the green light, drawing viewers into his worldview. By adjusting the depth of field, the frame emphasizes both Gatsby and the green light.
- Switching from the shoulder shot to Nick's observation shot introduces a new perspective, either by cutting directly to Gatsby or alternating between his viewpoints and those of the main character. This transition enhances the scene by contrasting Gatsby's internal experience with Nick's external observation, highlighting the difference between the dreamer and the observer.

B. *Identify Modes*: various modes in this scene are as follows:

(a). *Visual modes*: "Lighting" stands out in the scene's visuals. In contrast to Gatsby's melancholy, the bright green light is prominent. This emphasizes Gatsby's loneliness and desire. The green light symbolizes Gatsby's unattainable dreams and represents his aspirations and future. Gatsby must strive to reach the green light. Mystery and grief are enhanced by the darkness. Scene composition and framing are critical. Gatsby is often seen alone, silhouetted against the night, underlining his solitude and the distance between him and his ideal. The space between Gatsby and the green light indicates his inaccessibility to Daisy. Additionally, the movements of the camera and positioning reflects The American Dream in an artistic way. Long shots capture the green light in the distance, highlighting the separation and setting. Close-up shots of Gatsby's facial expressions reveal his inner emotions and states. When viewed from a low angle, Gatsby appears fragile, but from a high angle, he seems ambitious. Gatsby's eyes beam with desire as he gazes at the green light. He exudes hope and expectation while standing still and looking outside. He wears a suit to casual events to demonstrate his devotion and seriousness, always prepared to meet Daisy. Lastly, the pier and water symbolize the separation of Gatsby and Daisy, while the faint silhouette of Daisy's dock adds to the sense of longing.

(b). *Auditory Modes*: Gatsby's disappointment and desire are heightened by the soundtrack of scene somber, which emphasizes visual loneliness and longing and sets an emotional tone. The subtle sound of water lapping on the pier, the faint rustle of trees, and the distant sound enhance the scene. The score and sound effects evoke intense emotions. The melancholy melody accentuates Gatsby's desire and sense of disappointment. Ambient noises emphasize Gatsby's quiet vigil. Nature sounds and music draw viewers into the environment and evoke emotion. Nick's narration dominates the audio, as his knowledge of Gatsby's past and emotions brings depth to the plot. Therefore, the narrator sets the tempo and tone.

(c). *Linguistic Modes*: Nick narrates and guides the language in this scene. The Nick Carraway's story provides context, deepened by his descriptive words and serious tone. He explains the green light and Gatsby's optimism, indirectly defining Gatsby's internal emotion through storytelling. Nick's acute sense and expanding understanding of Gatsby's inner world are evident in the phrase "something told me" reflecting intuition or instinct. This gut feeling adds depth to Gatsby's description of "reaching something in the dark," which is pregnant in meaning. In linguistic terms, "reaching" signifies yearning and desire, while "the dark" represents uncertainty, ambiguity and lost. These phrases illustrate Gatsby's feelings about Daisy and his challenging aim. Another key linguistic concept is "contrast". The green light at Daisy's dock symbolizes optimism, while Gatsby's ambitions are set in a dark world. This contrast highlights the disparity between Gatsby's fantasy world and his reality. Nick speaks contemplatively and lyrically throughout the piece, often referencing the complexities of the American Dream through imagery and metaphor.

(d). *Gestural Modes*: The important aspect of this situation is Gatsby's extended hand toward the green light. The hand Gatsby raises shakes slightly, emphasizing his intense longing for Daisy. By reaching for something in the dark, Gatsby is pursuing his fleeting aspirations. His dreams and uncertain future with Daisy are portrayed in shadows. Gatsby's slightly bent posture or forward lean indicates his initiative and ambitions as he tries to break through an invisible barrier between himself and Daisy. For Gatsby, placing his hand in his pocket signifies various meanings, such as control or calmness, as he grapples with his inner turmoil. He is nervous because he doesn't know how to manage his emotions. Gatsby is isolated in the darkness, reflecting his solitude and struggle. He must overcome this darkness to reach Daisy and his dreams since this darkness represents the main obstacle between them. Nick's vulnerability, optimism, and longing make Gatsby tragic and lovely, showing gestural modality.

To convey the scene's significance, these gestures must be linked to the American dream. Gatsby's hand in pocket represents a display of control, reflecting of the ideals American Dream of independence and hard work. By keeping his hand in his pocket, Gatsby aims to protect his dreams and wealth, which he believes are essential for success. Gatsby's reaching for something in the dark represents his relentless pursuit of perfection. The darkness signifies the unknown and his challenges, while his reaching out demonstrates his persistence. The darkness around Gatsby symbolizes his loneliness and the pursuit of the American Dream, highlighting the disappointment and solitude that can accompany the promise of wealth and happiness. Gatsby's fixation on the green light showcases his determination, even as he hides behind a facade. The green light symbolizes hope and the future. Like the American Dream, Gatsby's slightly leaned-over posture conveys his eagerness and belief that success is tantalizingly close despite its elusive nature. In a sense, when Nick watches Gatsby, it illustrates that the American Dream deserves scrutiny. Gatsby is often cited as a cultural symbol of the pursuit of success.

C. *Analyze Iconic Representation*

Undoubtedly, this scene depicts the American Dream emphasizing the green light and Gatsby's gestures which symbolize his desire for success and happiness. The surroundings and Gatsby's behavior highlight individuality and the merit of hard work (Smith, 2020). However, the critique of the assumption that anyone can achieve their goals through sufficient effort underscores the elusiveness and isolation that can accompany these desires. This imagery reflects the Roaring Twenties, a period marked by social upheaval and disappointment amidst the U.S. economic boom. Gatsby's desires and failures mirror his sadness and doubt about the American Dream, emotions shared by many during that era. The light at Daisy's dock symbolizes the American Dream, representing Gatsby's aspiration, hope, and uncertain future. It embodies the cultural yearning for happiness and success. Gatsby's reaching for the green light signifies the relentless pursuit of the American Dream. It represents the desire to achieve seemingly attainable goals, though it remains challenging. This practice reflects the widespread belief in perseverance and hard work as the keys to success. As Gatsby stands before the green light, the darkness surrounding him symbolizes the struggles and uncertainties one must face to achieve their goals. This image highlights the challenges and unknowns inherent in the American Dream. Lastly, Gatsby's hand in his pocket symbolizes the American Dream of freedom and self-sufficiency. It signifies that Gatsby is a self-made man, striving to reach his goals through his efforts.

D. *Perceptual Realism*

Lighting and color play a crucial role in the scene. The darkness adds a sense of time and locale authenticity. The strong contrast between the black surroundings and the distant green light creates a focal point. The color and lighting add artistic touches to the realism of the scene, making the green light seems as a symbol of hope amid the darkness. The slight sound of water lapping, distant sounds from Daisy's home, and nocturnal ambient noises further immerse viewers, adding more sense of realism. These sound effects make the characters more lifelike and relatable. Viewers can recognize the pier, lake, and distant green light, allowing them to empathize with Gatsby and understand his choices. Camera angles and movements are carefully selected to convey Gatsby's perspective, creating a sense of intimacy. The camera steadily captures Gatsby alone or gently zooms on the green light, emphasizing the emotional connection. The scene composition, with Gatsby, the dock, and the green light, tells a cohesive visual story. The juxtaposition of Gatsby in the foreground with the green light in the background underscores the gap between his ambitions and reality.

The scene pacing, along with Gatsby's gaze and movements, creates a genuine sense of time. This timing allows viewers to feel the emotion, enhancing their overall impression. The combination of movement, music, and lighting creates a compelling and fluid scene. Integrating visual, audio, and gestural elements creates an emotional experience that keeps viewers grounded in reality. Viewers sympathize with Gatsby as he reaches for the green light, heightening the emotional impact of the scene.

E. *Layout Structure*

Gatsby's placement in the foreground creates a visual hierarchy, making him the focal point and highlighting his loneliness and emotional state. The background green light is always visible when Gatsby appears, emphasizing his distance from his dream. This placement underscores his isolation and longing. The contrast between Gatsby's presence and the distant green light emphasizes his sense of unrealized dreams. The order of shots creates a logical and emotional narrative, with establishing shots and close-ups of Gatsby's gestures building an emotional story. The visual-auditory coherence of the scene, with ambient sounds and consistent lighting, makes it immersive. The combination of Gatsby's gesture and the green light crafts a multimodal narrative, shedding light on Gatsby's aspirations and the American Dream.

F. *Cultural Context*

Amid darkness, Gatsby reaches for the green light, a symbol with different meanings across cultures. The green light is a cultural icon essential to the plot, representing Gatsby's future goals, including reconciling with Daisy. It symbolizes The American Dream, which is achieved through perseverance and success. This imagery also reflects the cultural context of the Nineteen-twenties, highlighting poverty and the pursuit of The American Dream. The green light at Daisy's dock across the bay from Gatsby's mansion signifies a physical and social barrier. Despite his wealth and efforts, it emphasizes the class division and seemingly unattainable nature of Gatsby's aspirations. This illustrates how class and social status can render the American Dream elusive. The stark contrast between the green light (hope) and the blackness (reality) reflects cultural disillusionment with material success.

Paradigmatic Axis

A. Shot Selection

One of the most important aspects of filmmaking is shot selection, which involves choosing specific frames to convey emotions and build a narrative. Different camera angles can evoke unique feelings and reactions in viewers. The process and outcomes of shot selection are described as follows:

Firstly, Wide-angle shots cover a large area, often used to establish the scene and show how characters interact with their surroundings. In *The Great Gatsby*, the wide-angle shot of Gatsby alone by the water emphasizes his isolation and the vast distance to the green light, symbolizing his unattainable goals. *Secondly*, close-up shots focusing on a character's facial expressions convey more dramatic and emotional effects in the viewers. A close-up of Gatsby's face gazing at the green light can effectively show his yearning and commitment. *Thirdly*, a medium shot at the waist level shows Gatsby reaching for the green light, capturing both his mental state and physical action (stretching out). This shot balances his environment with his struggle, focusing more on his longing than the wide-angle view. *Fourthly*, a tracking or dolly shot that progressively moves closer to Gatsby or the green light can immerse viewers in his world, making them more emotionally invested in his pursuit and conveying a sense of movement towards his goal. *Fifthly*, a static shot emphasizes Gatsby's stillness against the vast distance. The immobility of this shot highlights how Gatsby's dreams remain steadfast despite the ever-changing reality around him.

B. Editing Techniques: Editor's choices shape the scene in several ways:

Shifting from a broad view of Gatsby at the pier to a close-up of his face and then to the green light, the editor uses straight cuts. Straight cuts advance the narrative and focus on the viewer's emotions. This editing method emphasizes Gatsby's desire and the object he seeks, keeping the sequence simple. The camera cross-cuts between Gatsby and the green light, creating a visual dialogue between his longing and distant ideals. This strategy builds suspense and emotion by reminding viewers of Gatsby's distance, reflecting his inner anguish. The dissolve technique suggests a union of thoughts and ambitions, accentuating Gatsby's yearning by smoothing the transition from him to the green light. Finally, slow motion enhances the scene and Gatsby's emotions as he reaches for the light, elongating the moment to make it more dramatic and helping viewers understand Gatsby's deep emotions and longing.

C. Visual Motifs

Visual motifs provide narrative connections, emotions, and themes like the American Dream. Gatsby's dreams, particularly his quest for Daisy, are symbolized by the green light. It powerfully represents aspiration and the American Dream (Smith, 2020). Its pervasiveness underscores Gatsby's preoccupation and the gap between his dreams and reality. Green means "go," reflecting Gatsby's determination to achieve his goals, and symbolizes renewal or regeneration. The contrast between Gatsby's darkness and the distant green light highlights hope versus despair and truth versus illusion. The juxtaposition of light and dark illustrates how far Gatsby's desires are from his reality, yet how enticing they are. The water separating Gatsby from the green light symbolizes his struggles to reach his goals and evolving objectives. The recurring visual element of water emphasizes Gatsby's solitude and the obstacles he faces, highlighting his longing and unattainability of his dreams. This scene also uses visual cues to show the class division between Gatsby's world and Daisy's, with his mansion and her house representing different social strata. This motif underscores Gatsby's pursuit of wealth, the foundation of his American Dream.

D. Sound Design: Several components make up the sound design of the scene:

- E.* - A lot of real-life noises are utilized. Soft sounds, like water lapping or the rustling of the forest, may be included. These sounds immerse Gatsby in his environment and emphasize his loneliness by establishing time and place.
- Auditory components are essential. Amplification of Gatsby's breath or the dock's creaking can underscore his isolation and the night silence. Isolating small noises enhances the personal and emotional impact. Conversation—or lack thereof—is critical. The sound design is highlighted because Gatsby is calm in this scene. The quiet sounds and melodies reveal his sorrow and desire, while his silence reveals much.
- The scene is not complete without the score, which usually has a somber, introspective soundtrack. The music accentuates Gatsby's yearning and the emotional distance between him and the green light, symbolizing his unattainable dreams.

The following excerpt analyzes how the written word differs from the film in its depiction of the American Dream:

He was content to be alone—he stretched out his arms toward the dark water in a curious way, and far as I was from him I could have sworn he was trembling. Involuntarily I glanced seaward—and distinguished nothing except a single green

light, minute and far away, that might have been the end of a dock.

Understanding how this excerpt embodies the American Dream, it is significant to dissect it: The use of descriptive words, such as "Stretched Out Arms" to convey a feeling of desire and longing, "Trembling" to indicate a profound emotional reaction, and "Green Light" to represent Gatsby's hopes and dreams, especially his future with Daisy, demonstrates the intensity of his aspirations. It stands for the American Dream, a goal people always strive for but seldom achieve. This highlights that Nick Carraway narrates this excerpt offer an outside perspective on Gatsby's inner conflict. Such technique of external narration made by Nick, makes the situation more conducive to contemplation and evaluation. The theme of this passage is that the light depiction as "minute and far away" highlights the difficulty and distance involved in realizing one's ambitions. Gatsby's shakiness and outstretched arms convey optimism, and the crushing disappointment of knowing hope is elusive. Much like the American Dream, Gatsby's quest for the green light represents the unattainable potential for joy and prosperity that is always out of reach. The calm at the end of the dock represents this never-ending push. Gatsby's idealism and devotion are hinted at by his actions and feelings in this scene. His nearly frantic grasp of the light shows how he will not give up on his aspirations, no matter how unlikely his success may seem.

It is now possible to compare the film and the written text to demonstrate how multimodality impacts the comprehension of the American Dream concept, as explained in Table 1:

TABLE 1
A COMPARISON BETWEEN FILM AND NOVEL

No.	Film	Written Text
1	Visual & Aural Elements	Descriptive Language
	- The film depicts green light as a bright beacon in the dark. This visual cue grabs attention and highlights its importance. The contrast between the darkness and the green represents hope and longing. - Gatsby's constant motion toward the light symbolizes his yearning and hopelessness throughout the film. His nonverbal cues and behavior are more expressive and suggestive than words could ever be. - The scene soundtrack can enhance emotion. A poignant or dramatic musical score induces longing, despair, or hope, further emphasizing Gatsby's actions. - The midnight sounds of water lapping or faraway sounds might immerse the observer in Gatsby's world and his yearning.	Fitzgerald describes the scene in the novel with exquisite words. "He stretched out his arms toward the dark water" and "a single green light, minute and far away," create powerful mental images but still require the reader to visualize the scene.
2	Techniques	Narrative Insights
	- The scene's shot can convey meaning. A close-up of Gatsby's face can depict his intense focus and emotions, while a wide shot of him alone in the darkness can illustrate his loneliness and his dreams. - Shots tempo and transitions can generate tension and emphasize the effect of the green light. Slow cuts can accentuate Gatsby's heavy dreams and prolonged gaze.	Through Nick's narrative, Gatsby's thoughts and feelings are revealed. This introspective method allows readers to grasp Gatsby's dreams more deeply.
3	Symbolism & Theme	Symbolic Ambiguity
	- The green light throughout the film can emphasize its symbolism. Each appearance reinforces its significance, strengthening the viewer's awareness of Gatsby's infatuation. - Gatsby's dreams can be visually grounded in a specific time and place through the film setting, costumes, and production design.	Fitzgerald's language is often vague and ambiguous. As a result, readers can interpret the green light in various ways based on their analysis.

IV. CONCLUSIONS

1. The Great Gatsby as a film offers a different take on the American Dream compared to the novel due to its use of multimodality. The film creates a more immersive, sensual, and emotionally intense experience by integrating visual components, sound design, cinematography, and symbolic motifs.
2. The green light glows in the darkness as a visual representation, highlighting its allure and unattainability. Gatsby's body language, captured in close-ups and meticulous camera movements, conveys his overwhelming desire for solitude better than words. The scene music and ambient sounds add much dramatic effects to the melancholy and hope within Gatsby's experience.
3. Fitzgerald's novel uses rich, descriptive language and introspective narrative to communicate the same concepts. The abstract and symbolic prose allows for a more nuanced and personal interpretation of the American Dream, delving into Gatsby's mind and societal critique. The story shows Gatsby's idealism and the American Dream's weaknesses, demonstrating its eternal but elusive promise.



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Systematic Literature Review of Ecological Discourse Analysis From 2014 to 2023

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Abstract—One of the crucial foci of contemporary linguistics is upon the complex human-nature relationship within the Anthropocene. An essential methodology of eco-linguistics is Ecological Discourse Analysis (EDA), a field which combines linguistics and ecology. The philosophical underpinning of EDA is rooted in an ecological thematic framework, emphasising the significance of biodiversity and sustainability in the natural world. Despite gaining attention over the past decade, EDA still lacks a comprehensive explanation to adequately and accurately explain the fundamental assertion of its philosophical framework: it gives undue prominence to language biodiversity and sustainability. This systematic literature review, conducted using the PRISMA 2020 paradigm, covers studies from 2014 to 2023. It examines 38 works on EDA across several genres. Further clues illustrate the application of EDA to various genres, often informed by theoretical frameworks associated with systemic functional linguistics, cognitive linguistics, and corpus linguistics. EDA research concentrates on ecological discourse and advocating for protection, exposing the lack of nomenclature, analytical framework, application domain, theoretical framework, and objectives. Furthermore, EDA faces challenges in effectively addressing ecological issues within discourse construction because it does not have a sound theoretical paradigm or enough systematicity. Furthermore, the texts analysed using EDA predominantly focus on ecological discourse, with only a few studies incorporating non-ecological literary texts. This underscores the necessity of expanding the scope of ecological linguistic research.

Index Terms—applied linguistics, Ecological Discourse Analysis, EDA, sociolinguistics, systematic literature review

I. INTRODUCTION

Critical Discourse Analysis (hereafter CDA) is an analytical approach that aims to interpretively link linguistic details to strategic political functions (Chilton & Schäffner, 1997; Stubbe, 2001). Van Dijk (1993) announced that CDA is an analytical discourse approach that primarily studies how social power abuse and inequality are enacted, reproduced, legitimated, and resisted by text and talk in a social and political context.

With ecology becoming a pan-disciplinary topic, the CDA approach has recently been suggested for discourse analysis related to the ecosystem and natural world (Frayne, 2015). Goatly (2002) adopted CDA to investigate the representation of nature on BBC World Service radio. Zunino (2009) employs CDA to discuss the multiplicity of meanings of ‘biodiversity’. Alexander (2008) combines CDA with corpus linguistic techniques, empirically showing how specific linguistic features uphold discourse processes.

As research advances, it becomes evident that the theoretical frameworks and methodologies inherent in CDA are no longer sufficient to meet the analytical demands of ecological discourse. O’Halloran (2011) stated that CDA is concerned with expressing, implementing, and constructing social ideology through discourse. It also explores social injustice and irrationality, which does not go beyond “anthropocentrism”. Stubbe (2014) pointed out that eco-linguistics tended to use traditional CDA as a normative framework, while eco-linguistics considers not just the relationships of humans with other humans but also with larger ecological systems that all life depends on. Xin and Huang (2013) stated that analysing natural and ecological discourses with the CDA approach is inappropriate, and eco-linguistic discourse analysis is not a sub-area of CDA.

Based on the previous research, Alexander and Stubbe (2014) put forward the term “ecological discourse analysis (hereafter EDA)” or “the ecological analysis of discourse”—stating that EDA is a central approach in the discipline of eco-linguistics. According to Stubbe (2015), EDA examines the influence of language on the life-sustaining relationships of humans with each other, other organisms, and the natural environment. Stubbe (2015) proposed potential ecosophy sources of EDA, including Sustainable Development, Social Ecology, Ecofeminism, and Deep

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Green Resistance. The analytical methodology of EDA comprises four distinct steps—namely, the collection of prototype texts, the analysis of language patterns, the exposure of latent ideologies, and the ultimate ecological judgment (Stibbe, 2015; Zhou, 2016). As the central approach in eco-linguistics, EDA has an inseparable investigation of the close correlation between language symbols and nature (Steffensen & Fill, 2014; Zhou, 2022). Eco-linguistics studies language's impact on life-sustaining relationships among humans, other organisms, and the physical environment (Alexander & Stibbe, 2014).

Stibbe (2014) underscored a noteworthy correlation between EDA and CDA, with similarities observed in their characteristics—excluding the ecological dimension. On the other hand, Stibbe (2015) contends that the breadth and depth of research in EDA are unparalleled by CDA because it encompasses the entire ecological system of nature.

Due to the indirect nature of language in influencing social reality, there has been intense debate regarding the extent and efficacy of linguistic contributions to ecological conservation. Halliday (1990; 2001) held a pessimistic view towards using grammar in language to protect the environment. Conversely, Stibbe (2015) stated that eco-linguistics primarily directs its attention to the level of discourse, as it is at this level that change is feasible—unlike the more overarching and relatively unalterable grammar of a language in the short term. Likewise, Nash (2016) critically asserted that eco-linguistics can contribute value to linguistics and environmental studies. Simultaneously, Paşcalău et al. (2021) asserted that language inherently reveals the core of human-nature relationships—suggesting that ecology preservation can be accomplished through linguistic means.

As put by Alexander and Stibbe (2014), the approach seeks to investigate the implicit ecological meaning of speech through the analysis of the characteristics of the language, examine people's ecological consciousness as evident in speech, and describe verbal and predictive speech from the speech of incompatible ecosystems. The primary and foremost question the EDA seeks to answer is “What is it about the abstraction of language and the realities that it creates that is implicated in ecological destruction?” (Stibbe, 2012, p. 4). Over the past ten years, EDA has become an emerging approach used in different fields and works. However, although it is increasingly being used, no systematic literature review exists to show domain, objective, theory, and how other approaches converged with EDA. This emphasises the need for a comprehensive and systemic literature review from 2014 to 2023. Hence, the research questions this study intends to answer are as follows:

1. How did past studies use EDA as an analytical method?
2. What are the existing gaps in EDA research that necessitate further investigation?

In order to cover the two questions mentioned above, we implemented a Systematic Literature Review on EDA studies. This SLR was undertaken to explore and identify the trend of research, the gap from the prospected research, application domains, research objectives, theoretical developments, and analysis approaches in EDA. SLR is a secondary study method with minimal bias and a maximum degree of reliability (Page et al., 2021; Haddaway, 2022). It is conducted with a more rigorous, scientifically defined, and systematic approach under the guidance of PRISMA to collect literature and answer research questions. Therefore, this SLR is essential for a clear literature review of EDA studies.

II. METHODS

A. Data Collection and Processing

Since its inception in 2014, EDA has undergone a decade of continuous development (Alexander & Stibbe, 2014). This study conducted a Systematic Literature Review to summarise the application of EDA and identify gaps in its research over the past ten years (from 2014 to 2023). Preset inclusion and exclusion criteria were employed while screening titles, keywords, and abstracts (Liu et al., 2022). Full-text reading was also utilised in the evaluation to address any potential omissions.

The literature search was conducted in ProQuest Central, Scopus and China National Knowledge Infrastructure (CNKI) databases due to the diverse coverage of databases. ProQuest is the largest multidisciplinary full-text database, and its ability to search was used to recover as many of the published research papers on EDA as possible at this stage. The process of recovering the papers with the inclusion of Scopus, which is acknowledged as the most extensive database of peer-reviewed literature for social science (Steinhardt et al., 2017). It can provide a thorough perspective as well as a variety of options for refining global research output (Zhong et al., 2023). In addition, Chinese was used to broaden the depth of research. CNKI was also included in the review, for it is acknowledged as the “world's largest academic Chinese full-text database covering various disciplines” (Li, 2020, p. 41; Lin et al., 2021, p. 2655).

This study conducted preliminary searches in December 2023 using Boolean logic, employing the following search terms: (EDA) OR (eco-discourse AND analysis) OR (ecological AND discourse AND analysis) OR (eco-linguistic AND discourse AND analysis) OR (eco-critical AND discourse AND analysis). The literature retrieved from ProQuest Central, Scopus, and CNKI using the specified Boolean logic was directly exported and linked to Zotero and Microsoft Excel for further analysis.

B. Inclusion and Exclusion Eligibility Criteria

Since its inception in 2014, EDA has undergone a decade of continuous development (Alexander & Stibbe, 2014). This study conducted a Systematic Literature Review to summarise the application of EDA and identify gaps in its

research over the past ten years (from 2014 to 2023). Preset inclusion and exclusion criteria were employed while screening titles, keywords, and abstracts (Liu et al., 2022). Full-text reading was also utilised in the evaluation to address any potential omissions.

To ensure both the quality and accuracy of the selected articles, this study established the following inclusion and exclusion criteria (cf. Table 1) and reviewed each paper to determine its suitability for the analysis presented in this paper.

TABLE 1
INCLUSION AND EXCLUSION CRITERIA

Inclusion Criteria		Exclusion Criteria	
a.	Include EDA in their titles, abstracts, or keywords	1)	Without EDA in their titles, abstracts, or keywords
b.	Publication dates should fall within the range of 2014 to 2023.	2)	Publication dates outside the range of 2014 to 2023.
c.	Publications that utilise EDA in the field of eco-linguistics.	3)	Publications that utilise EDA but fall outside the field of eco-linguistics
d.	Research papers	4)	Literature reviews, commentaries, or meta-analyses

The inclusion criteria are developed based on the following reasons. Firstly, the articles included must mention EDA in the title, summary, or keywords because EDA is the central focus of this paper. Secondly, the works should be written between 2014 and 2023, as the EDA was introduced in 2014, and this article was written in December 2023. Thirdly, the articles in ecological philosophy, ecological ethics, and ecological literature will be excluded due to their distinct developmental stages compared to eco-linguistics. Fourthly, this paper is a comparative study of theoretical frameworks, research objectives, and research domains. Therefore, only research articles will be included; reviews, commentaries, and meta-analyses will be excluded.

C. Screening Result

The process of PRISMA 2020 (Preferred Reporting Items for Systematic Reviews and Meta-Analyses) review is illustrated in Figure 1 and represents the stages of identification, screening, eligibility assessment, and analysis. Specifically, during the identification step, a total of 358 articles were first retrieved and extracted using keyword queries. Then, 56 articles identified by titles and DOI numbers were automatically excluded as duplicates in Microsoft Excel. Further, the screening of the titles/abstracts led to the exclusion of 163 articles. Out of the 139 articles that were supposed to be retrieved, seven papers could not be retrieved. In parallel, a full-text review of 132 articles was conducted. The eligibility assessment excluded 79 irrelevant articles and 15 non-research papers. The final list of included papers consisted of 38 papers.

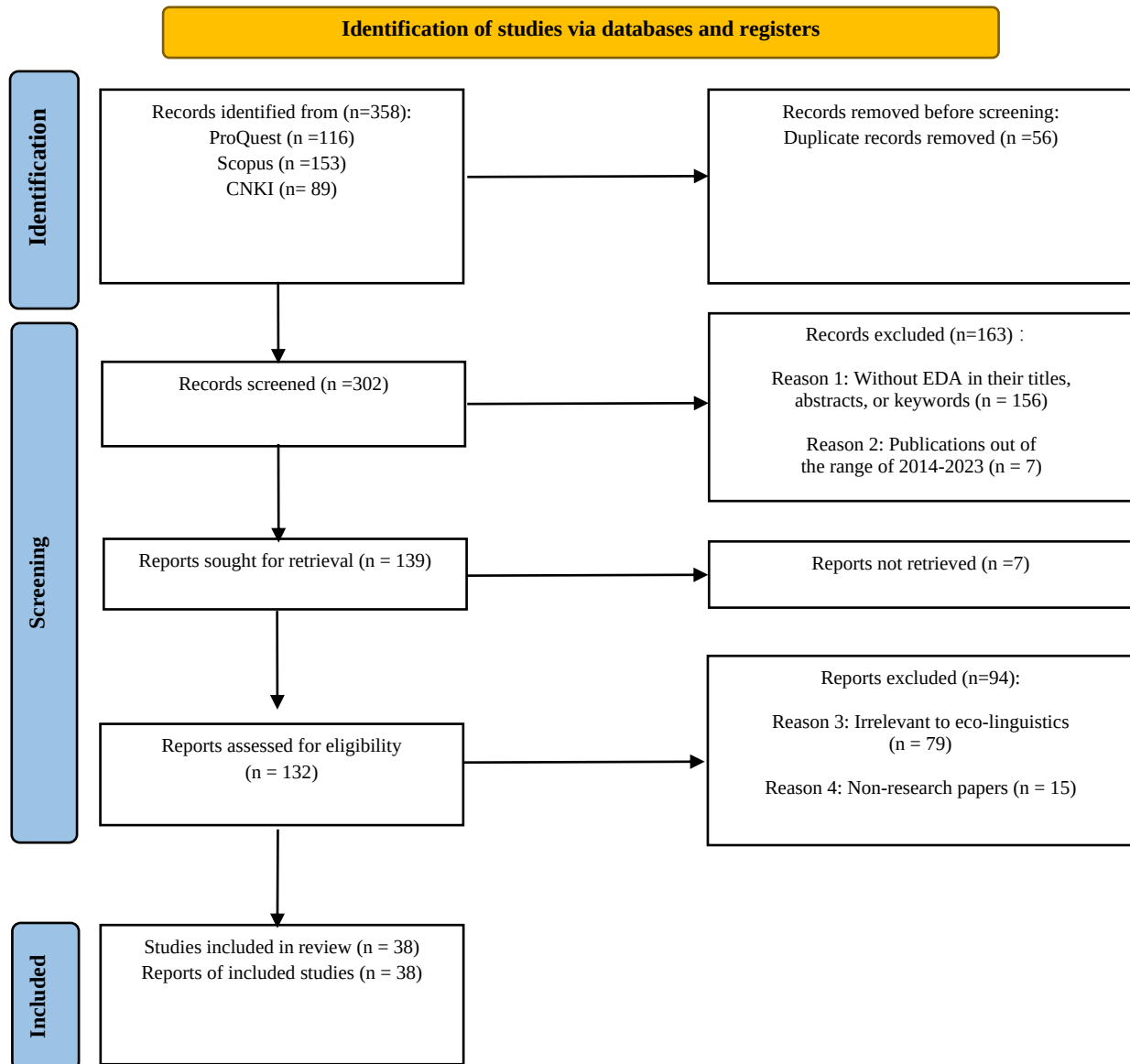


Figure 1. PRISMA 2020 Flow Diagram for EDA SLR (Page et al., 2021; Haddaway, 2022)

III. RESULTS AND INTERPRETATIONS

After analysing all 38 included articles, research domains, research objectives, and theoretical foundations supporting the analysis approach were meticulously documented and analysed. The specific details are as follows.

A. Research Domains

Alexander and Stibbe (2014) indicated that EDA should not be confined to the analysis of “ecological discourse” but can instead be applied to various discourses that may impact the ecosystem.

Based on the research of the past decade, we can observe that EDA involves various domains, primarily including political discourse (Talebi-Dastenaee, 2015; Zuo, 2019; Wang et al., 2019a; Wang et al., 2019b; Cheng & He, 2022; Drury et al., 2022; Franklin et al., 2022; Wei, 2022; Ma & He, 2023), news (Ebim, 2016; Yang & Yang, 2018; Ali, 2019; Fouad, 2019; Xue & Xu, 2021; Acha, 2022; Zhang et al., 2023), poetry (Abdullah, 2022; Pan, 2022; Wang, 2022; Janjua, 2022), novels (Liu, 2019; Wang, 2021; Sheng, 2021; Abdullah, 2022; Fashal, 2022; Luo, 2022; Awany, 2023; Gu & Guo, 2023; Zhang, 2023), and advertisements (Wang, 2018; Fernández & Sancho, 2020; Stibbe, 2023).

Additionally, the research domains extend to include positive ecological discourse (Guo, 2019), Quranic Discourse (Hameed, 2021), Lexicon (Prastio, 2021), Greta Thunberg's Speech (Naz, 2022), and Green Discourse (Masitoh, 2022; El-Zouka, 2023). For further details, refer to Figure 2 below.

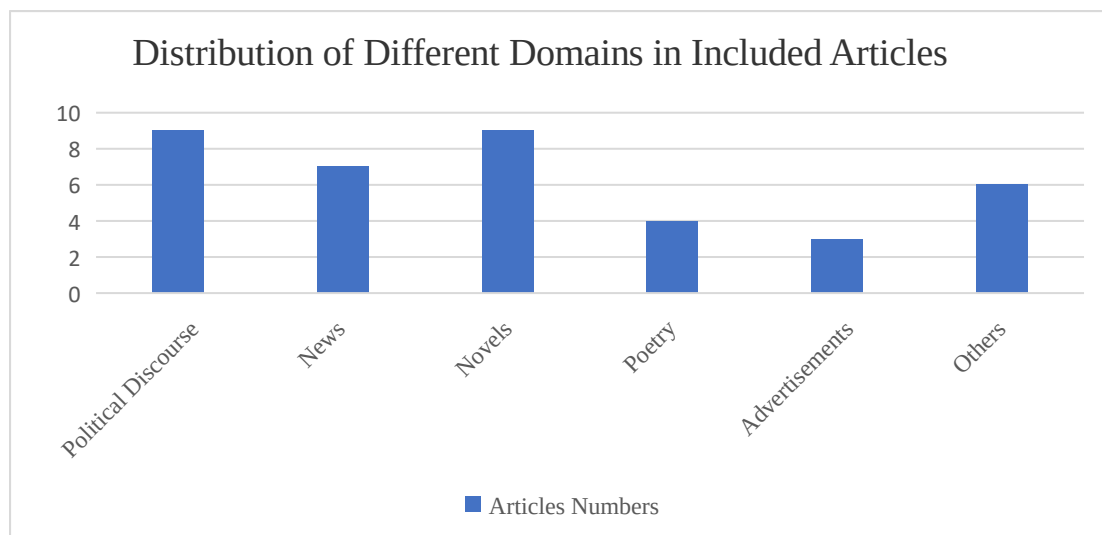


Figure 2. Distribution of Different Domains in Included Articles

Among them, political discourse and news related to ecology are the primary domains that are analysed. This analytical emphasis has been present since the inception of EDA and has persisted up to the present day. This suggests that the focus of EDA remains on “ecological discourse”. The analysis of poetry emerged as a new trend in 2022. The utilisation of EDA for novel analysis commenced in 2019 and has since evolved into a prominent domain for EDA analysis spanning from 2021 to 2023. Notably, the exploration of EDA in analysing advertising texts commenced in 2018 but has not received substantial attention. Stibbe's (2023) ecological discourse analysis of Coca-Cola advertisements provides a unique viewpoint on the role of language use in contributing to ecological conservation.

In summary, EDA's research domains encompass a diverse range, including political discourse, news, novels, poetry, advertisements, ecological discourse, and green discourse. This finding suggests that EDA has found applicability in diverse textual domains. While not every domain has received similar levels of attention, it underscores the broader scope of EDA's applicability.

B. Theoretical Foundations

Due to the interdisciplinary nature of eco-linguistics, scholars employing EDA for identification, classification, and analysis typically draw from various theoretical foundations. The distribution of different theoretical foundations used in EDA is illustrated in Figure 3.

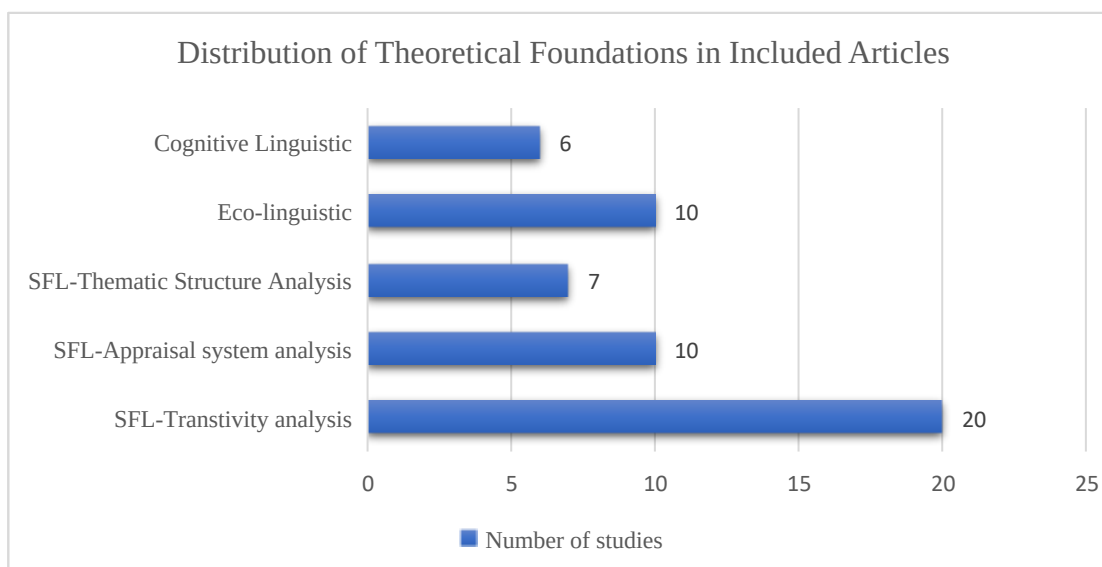


Figure 3. Distribution of Theoretical Foundations in Included Articles

It is worth mentioning that, while EDA was formed in the framework of eco-linguistics, not all included publications followed the eco-linguistic concept. As an emerging interdisciplinary field intersecting linguistics and ecology, there remains room for further enhancement and refinement of the theoretical frameworks and methodologies.

Among the included studies, Systemic Functional Linguistics (hereafter SFL) theory had the highest frequency. SFL provides a theoretical foundation for EDA, offering practical approaches for problem identification, analysis, and resolution, as well as tools for handling specific language details (Zhao, 2016). Transitivity analysis is the domain mostly applied, accounting for 20 articles out of 38 (Wang, 2018; Ali, 2019; Fouad, 2019; Guo, 2019; Liu, 2019; Wang et al., 2019a; Zuo, 2019; Wang et al., 2019b; Wang, 2021; Sheng, 2021; Abdullah, 2022; Acha, 2022; Pan & Yuan, 2022; Naz et al., 2022; Janjua, 2022; Wang & Fang, 2022; Wei, 2022; Awany, 2023; Gu & Guo, 2023). The applications of appraisal system analysis and thematic structure analysis are less—accounting for 10 and 7 articles, respectively.

Although SFL was regarded as the most widely utilised theoretical foundation in the included articles, some studies considered other theories or concepts. Detailed information on the distribution of other theories is shown in Figure 3. Over a decade of exploration and development, Stibbe proposed eight patterns for ecological storytelling, including ideology, evaluation, erasure, salience, identity, narrative, framing, and metaphor (Ma & Stibbe, 2022). Additionally, theories revolving around Cognitive Linguistics have been applied in the practice of EDA. Both schema and frame theories were employed to analyse the cognitive functions in EDA (Hameed, 2021; Prastio et al., 2021; Abdullah, 2022; Drury et al., 2022; Franklin et al., 2022; Fashal, 2022). Corpus Linguistic theory has been introduced as a novel approach in EDA research.

In sum, the linguistic theoretical foundation of EDA is centred primarily around the classic linguistic theories of systemic functional linguistics and cognitive linguistics, as well as the growing eco-linguistic theory. While not all research outcomes converge on a singular theoretical framework, this diversity aligns with the developmental trends of emerging analytical approaches. The eco-linguistic theory has been a prevalent lens in the studies under consideration. Simultaneously, ongoing research papers are actively contributing to the continual refinement and deepening of the theoretical underpinnings of eco-linguistics. It is important to note that theoretical foundations are not established overnight but evolve and solidify through practical validation processes.

C. Research Objective

Due to the intersection of eco-linguistics and EDA, the foundational question posed was, “What is it about the abstraction of language and the realities it creates that is implicated in ecological destruction?” (Stibbe, 2012, p. 4). Addressing this question has been an ongoing process—with scholars offering diverse perspectives. In the literature, these perspectives manifest as research objectives.

Over the past decade, research objectives have primarily fallen into several categories: 1. Discursive Level: To distinguish the attributes of ecological discourse. 2. Awareness Level: To reveal the ecological awareness of a specific subject (country/enterprise) and to compare the ecological awareness of different countries. 3. Advocacy Level: To call for attention to ecology and to guide and advocate for ecological protection actions 4. Behavioural Level: To build channels for language use to solve ecological problems.

The included studies exhibit diverse research objectives with varying frequencies (cf. Table 2).

TABLE 2
PUBLICATIONS WITH DIFFERENT RESEARCH OBJECTIVES

Research Objective Categories	Research Objective	Number of studies	Percentage of studies
Discursive Level	To distinguish the attributes of ecological discourse	18	47%
Awareness Level	To reveal the ecological awareness of a specific subject (country/enterprise)	14	36%
	To compare the ecological awareness of different countries	7	18%
Advocacy Level	To call for attention to ecology	8	21%
	To guide and advocate for ecological protection actions	8	21%
Behavioural Level	To build channels for language use to solve ecological problems	11	29%

The construction of anthropocentric discourse is often an unconscious act. EDA can reflect the relationship between language and other ecological phenomena; furthermore, it has the potential to awaken, guide, and alter human understanding of the environment and nature (Yang & Yang, 2018).

At the discursive level, there is one objective—namely, “To distinguish the attributes of ecological discourse”. This objective appears to be the most emphasised, with 47% of studies published in the past decade aiming to solve this objective—reflecting a predominant focus on EDA analysis at the discursive level.

At the awareness level, some noteworthy observations were made by analysing the percentages. Firstly, “To reveal the ecological awareness of a certain subject (country/enterprise)” is the most frequently mentioned research objective ($p=36\%$), which is determined by the philosophical foundation of EDA. Secondly, “To compare the ecological

awareness of different countries” is less mentioned ($p=18\%$)—reflecting the scholarly attempts and demands for comparative studies in this domain.

At the advocacy level, “To call for attention to ecology” and “To guide and call for ecological protection actions” represent the advocacy of ecological protection, which aligns with the principles of EDA. However, both objectives remain at the level of appeal and advocacy. In the included literature, these two objectives often appear as the second research objective of certain studies.

At the behavioural level, it is noteworthy that “To build channels for language use to solve ecological problems” is considered. Analysing the years, this research objective primarily appeared in studies from 2021 onwards. As the primary research objective proposed by Stibbe (2015), it is beneficial to have such a level of recognition. This means that the exploration of language use as the meta-goal of solving ecological problems by unpacking them is achieved.

In summary, the studies included in this SLR consistently target four specific levels: discursive level, awareness level, advocacy level, and behavioural level. The foundational discursive level is emphasised because EDA operates as an approach to scrutinising discourse. The levels of awareness, advocacy, and behaviour represent distinct attempts to impact societal realities through changes in language use. Based on the findings, it is possible to conclude that there is little research that investigates the behavioural level. However, the observed tendencies show that over the decade, increased attention has been paid to the aspect. It also could be concluded that as a product of social development, further exploration and validation could be an issue for research.

IV. GAPS AND FUTURE AGENDA

Despite the considerable progress achieved by EDA over the last decade, there are gaps in the existing nomenclature and analytical frameworks as well as the application fields. That is why the present SLR has to explore these research gaps from the perspective of a nomenclature gap, an analytical framework gap, and an application field gap. In addition, exploring the research domains, the theoretical foundation, and the research objectives is beneficial so that future research can address these gaps and fill the current voids.

A. Gaps in Nomenclature

The findings of the SLR indicate that the use of EDA as an analytical method is becoming more common. However, EDA still lacks a standardised nomenclature. According to Alexander and Stibbe (2014), who first proposed EDA, it was initially called Ecological Discourse Analysis. However, Stibbe’s (2015) later proposal advocated for an alternative designation for EDA - namely Eco-linguistic Discourse Analysis. The research examined how the opposing naming approaches reflected diverging perspectives on EDA in relation to analytical methodology and eco-linguistics. While disparities persist between the two names, their spheres of application and burgeoning lines of inquiry appear virtually indistinguishable. Meanwhile, Acha (2022) adopted a reasonably comparable analytical methodology yet termed the scrutiny as Ecocritical Discourse Analysis, or EcoCDA for short.

This study asserts that the limited widespread adoption of the nomenclature for ‘Eco-linguistic Discourse Analysis’ and ‘Ecocritical Discourse Analysis (EcoCDA)’ can be attributed to inherent issues. On the one hand, Eco-linguistic Discourse Analysis emphasises its application within eco-linguistics—the utility of EDA extends beyond this domain to encompass the analysis of texts in various other fields. On the other hand, the nomenclature Ecocritical Discourse Analysis (EcoCDA) subsumes EDA as a subset of Critical Discourse Analysis (CDA)—potentially hindering the independent development of EDA.

Therefore, to further advance and promote EDA as an analytical approach, future research endeavours should prioritise establishing a standardised nomenclature for EDA. Upon comparison of the three naming strategies, this study concludes that “Ecological Discourse Analysis” seems to be the most apt choice. A standardised nomenclature contributes to positioning EDA as an analytical approach that garners systematic attention in future research—preventing the dispersion of focus resulting from inconsistent naming practices. Simultaneously, the studies included in this SLR have exhibited a trend over the past decade, primarily adopting the nomenclature ‘ecological discourse analysis’—further highlighting the importance of nomenclature conventions in shaping research focus. However, this proposition requires further validation through subsequent developments in the field.

B. Gaps in Analytical Frameworks

In the included studies, EDA is employed as an analytical approach. However, not all studies exclusively adopt EDA as the sole analytical method, as is shown in Figure 4. Simultaneously, supplementary approaches—such as Critical Discourse Analysis (CDA) ($p=36.84\%$), Political Discourse Analysis ($p=2.63\%$), and Multimodal Discourse Analysis ($p=10.53\%$)—are also utilised. According to Huang (2022), the primary distinction between EDA and CDA lies in their respective philosophical foundations. EDA’s primary philosophical underpinning is “de-anthropocentrism”, with a focus on analysing issues related to the interaction between humans and ecology. In contrast, CDA’s primary philosophical foundation is “anthropocentrism”—exploring issues associated with discourse power distribution. He (2021) points out that EDA, along with PDA and MDA, entails a relationship of mutual inclusion—embodying both a whole and a part. Consequently, the concurrent and complementary use of these analytical approaches has become a trend in research.

However, as an independent analytical approach, EDA should not only rely on philosophical foundations but also develop a more independent theoretical basis and analytical framework.

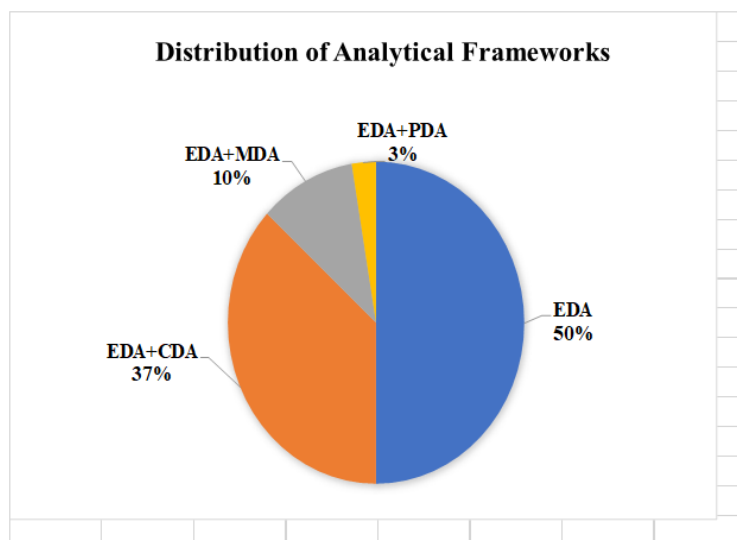


Figure 4. Distribution of Analytical Frameworks in Included Articles

In sum, researchers adopted EDA as an analytical approach in 2014. However, based on the research articles included in this SLR, EDA is seldom employed as the sole analytical approach. Instead, it is commonly utilised in conjunction with other approaches—such as 'EDA + CDA,' 'EDA + MDA,' or 'EDA + PDA.' This study acknowledges that such combinations align with the developmental trajectory of emerging analytical approaches. Nevertheless, after a decade of development, the absence of a distinct and independent research paradigm prompts contemplation about the current state of EDA's evolution. Questions arise, such as whether EDA is suitable as a standalone analytical approach and how it can be refined to better contribute to discourse analysis.

Therefore, future research should focus on three key aspects: firstly, exploring whether EDA can serve as an analytical approach for ecological texts. Secondly, deducing exclusive theoretical foundations and analytical frameworks for EDA. Lastly, continuous validation is necessary to ascertain whether these theories and frameworks adequately support EDA's role as an independent analytical approach. Further research is warranted to delve into these considerations and potentially shape the future direction of EDA.

C. Gaps in Application Domains

Based on the previous analysis, the current applications of EDA span a wide range of domains; it extends from ecological texts to political texts, ecological poetry, news, advertising, and literary works. Existing research papers demonstrate the rich application domain of EDA, which serves as evidence for its utility. As articulated by Wu (2018), EDA advocates for the analysis of all discourses within an ecological framework, thereby constituting a comprehensive ecological analysis. These findings corroborate our earlier assertion that EDA is gradually becoming a primary analytical method for ecological discourse.

However, despite the richness of its application domains, the overall usage of EDA as an analytical approach in discourse analysis deserves more exploration. Simultaneously, expanding the usage of EDA across various domains to validate its versatility is needed. This study attributes the emergence of this situation—on the one hand—to the ongoing refinement process of the analytical framework of EDA, which has yet to reach an advanced stage. On the other hand, it is also associated with the awakening process of linguists' ecological awareness.

Moving forward, researchers can take on the societal responsibility of linguists advocated by Halliday (2001) to focus more on the relationship between humans and ecology. Moreover, future research endeavours should broaden their scope to encompass diverse content domains—such as social media texts, educational materials, legal documents, social movements texts, and other domains. Additionally, researchers can delve into specialised branches within each content domain—integrating ecological concepts and analyses into discourse analysis across various fields.

D. Gaps in Theoretical Foundations

According to previous research, EDA, as a central analytical approach in eco-linguistics, has made significant strides in the cross-disciplinary utilisation of theories. Remarkably, the analysis incorporating Systemic Functional Linguistic and Cognitive Linguistic theories has gradually shifted the focus of linguistic analysis toward an ecological perspective (Zhao, 2016; Wang, 2018; Ali, 2019). These research findings validate the broad applicability of EDA—affirming its usability in various domains of sociolinguistics.

However, research into eco-linguistics remains in the field—lacking a systematic theory and framework. It continues interpreting the relationship between language and ecology using various linguistic theories. This study contends that

EDA, as an independent analytical approach that mutually reinforces the development of eco-linguistics, can potentially contribute to the advancement of eco-linguistics. The exploration of a more comprehensive eco-linguistic theory is both deserving and feasible.

Therefore, future research directions could focus on constructing an independent research paradigm and theoretical framework for eco-linguistics. This would further enrich the theoretical architecture of EDA. This objective is emphasised by Stibbe (2015; 2022) as one of the overarching goals that EDA should achieve (refer to Section 4.1).

E. Gaps in Research Objectives

Based on the discussion in the third section of this paper, the research objectives included in this SLR still focus on the discursive analysis level; they primarily distinguish the ecological significance attributes of discourse into positive, contradictory, or harmful ecological discourses. The studies of awareness level and advocacy level are also widely mentioned. The results indicate that research papers employing EDA have oriented their research objectives toward the relationship between human society and ecology. These papers strive to analyse discursive behaviour from an ecological perspective and have verified the widespread existence of attribute differences in ecological discourse within past discursive practices.

However, as an analytical approach that macroscopically considers the relationship between ecology and discourse, more studies on the behavioural level are needed. Given that “language” and “language use” are distinct, Paşcalău et al. (2021) argue that the relationship between humans and nature is fundamentally manifested through language. This study posits that, from a sociolinguistic perspective, the impact of language use on societal beliefs and behaviours, though implicit, is not beyond concretisation and in-depth analysis. This, precisely, is an area where contemporary linguists can direct their efforts.

Future research should investigate how EDA intervenes in reality through language and verify its feasibility (Stibbe, 2015). The academic community can explore how language use influences reality. Additionally, researchers can investigate to what extent ecological issues are weakened or strengthened in the process of language use and how this weakening or strengthening is achieved. Furthermore, EDA studies involving cross-country and cross-language usage comparisons should receive more attention.

V. CONCLUSION

This systematic literature review examines EDA publications from its inception in 2014 to 2023—aiming for an impartial overview of the research status and gaps. The study intends to summarise the trends in EDA over the past decade and uncover disparities in EDA regarding research domains, theoretical foundations, and research objectives. Moreover, the study identifies gaps in nomenclature, analytical framework, application domain, theoretical foundations, and research objectives.

Key findings include: 1) EDA's research domains have expanded to include various domains such as political discourse, poetry, advertising, novels, and green discourse. However, the overall research volume remains inadequate; 2) The theories predominantly used in EDA are Systemic Functional Linguistics, Cognitive Linguistics, and Corpus Linguistics. Nevertheless, there is a lack of a systematic eco-linguistic framework and theory; 3) Current research objectives in EDA predominantly focus on analysing the ecological attributes of discourse and advocating for ecological protection. Exploration of how language use constructs ecology and the comparative study of ecological languages is still needed; 4) There remains a lack of standardised nomenclature for EDA—ecological discourse analysis is most widely used; and 5) EDA, as an analytical approach, shares an inclusive relationship with other approaches such as CDA, PDA, and MDA. Deducing exclusive theoretical foundations and analytical frameworks for EDA is necessary.

This study provides a 10-year systematic review of research articles utilising EDA since its inception in 2014. Employing a scientific methodology within the framework of SLR, it summarises existing research and identifies gaps in the field. Through this systematic literature review, the study summarised the usage of EDA in past research articles, attempted to delineate research gaps, and proposed recommendations for future research. For linguistic researchers, this study may help in understanding the developmental status of EDA as an analytical approach, thereby expanding research perspectives. For researchers in other ecological domains, this study may showcase some of the linguistic efforts within the ecological realm.

Regarding the limitations of this study, firstly, the research conducted searches exclusively in Scopus, ProQuest, and CNKI—omitting other databases such as Web of Science, Google Scholar, and Pub Scholar. Including these databases could have enriched the scope of coverage. Secondly, the samples are not tested reliably. Different reviewers should examine the retrieval and screening procedures and results to enhance the article's validity and reliability. Furthermore, EDA can be examined from various viewpoints, including narratology, sustainable development, environmentalism, and possibly some multidisciplinary perspectives in the future.

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The Effect of Convenience, Attractiveness, and Motivation on the Effectiveness of Online and Offline BIPA Learning Based on Teacher Perceptions

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Abstract—Teachers must create an engaging, convenient, and motivating learning environment to ensure the effectiveness of both online and offline BIPA learning. This research aims to identify the characteristics of BIPA (Indonesian Language for Foreign Speakers) teachers and analyze the differences in the levels of effectiveness, attractiveness, motivation, and convenience experienced by teachers during offline and online learning. Furthermore, this research examines the impact of Convenience (ease of access and flexibility), Attractiveness (appeal of content and methods), and Motivation (strategies to inspire engagement) on the overall Effectiveness of BIPA learning based on teacher perceptions. The study finds that Convenience, Attractiveness, and Motivation significantly influence the overall Effectiveness of both online and offline BIPA learning. Additionally, this study seeks to identify strategies teachers employ to foster interest and motivation among BIPA students in both learning modes. This study employs a cross-sectional research design with 100 BIPA teachers as respondents. Data were analyzed using descriptive statistics and partial least squares structural equation modeling (PLS-SEM). The findings indicate that BIPA teachers are generally Indonesian citizens with less than one year of online teaching experience. The study reveals that the attractiveness, convenience, and effectiveness levels are higher offline than online learning. Moreover, attractiveness has a significant positive effect on effectiveness. Field trips are vital activities that generate interest and motivation in offline learning, while simple materials and applications are pivotal in online learning. This research highlights the positive aspects and activities undertaken by BIPA teachers to enhance the effectiveness of online and offline learning.

Index Terms—BIPA online, effectiveness, influence, perceptions of BIPA teachers

I. INTRODUCTION

The teacher is one of the determining factors in the success of learning. The role of the foreign language teacher increases with additional valence and value, such as a mediator, critic, mentor, or adviser (Anca, 2013). Teachers must have personality competence. Teacher openness and friendliness significantly affect student FLE (Ahmadi-Azad et al., 2020). Teachers must have an interactive approach, open communication, and tolerance for the views of others; teachers must inspire and motivate in learning (Anca, 2013). Engaging teaching, clear explanations, a convenient and supportive learning environment, emotional support, and teacher-friendly behavior are essential for students learning foreign languages (Zare et al., 2022). Interest is needed as a positive energy in foreign language learning (Boudreau et al., 2018). Students judge that teachers play an essential role in learning with their attitude, humor, organization, respect, and praise for outstanding performance (Dewaele & Dewaele, 2020). For this reason, teachers can maintain the positive energy of their students.

Learning during a pandemic is carried out online. Teachers who teach adjust to the existing situation. The challenges faced by teachers are different. Teachers experience problems: (1) connection with students, (2) connection with colleagues, (3) digital opportunities and threats to the student learning process (online student feedback, online interaction,

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structured learning materials, flexibility in space and time), (4) changes in the teacher's role, (5) tension due to time pressure, and (6) support problems (Bruggeman et al., 2022). Teachers must have motivation in teaching. However, sometimes, motivation is not fixed; it changes. Teachers' motivation to teach online varies from lesson to lesson (Sak, 2022). Effective teaching methods can influence these changing motivations (Song & Kim, 2016).

This change in a situation certainly makes teachers continue to develop skills so that learning is carried out effectively. However, teachers have limited online learning training, so they must learn how to engage students remotely (Le et al., 2022). Teachers with knowledge still need to improve using digital technology (applications) and can experience technical difficulties that interfere with their teaching (Meirovitz et al., 2022). The lack of ICT infrastructure and student involvement means that teachers must be able to create opportunities for flexibility in the timing and pace of teaching and learning, as well as increased student content interaction (Jebbour, 2022). Therefore, teachers must design high-quality education programs, maximize the potential of ICT interactions in virtual learning environments, adapt teaching methods to distance learning environments, and monitor and assess student progress (Markova et al., 2017). Teachers must have motivation in teaching. However, sometimes, motivation is not fixed; it changes. Teachers' motivation to teach online varies from lesson to lesson (Sak, 2022). Effective teaching methods can influence these changing motivations (Song & Kim, 2016). So, in online teaching, teachers must be able to motivate and design learning methods and techniques so that learning is effective.

The teacher's age is essential in developing his professionalism (Arrafii, 2021). Teacher age and high teacher fidelity have challenges and problems with fewer students (Tamimy et al., 2023). Not only that, happy and tenacious teachers who enjoy their profession are the foundation of student progress because the positive emotional atmosphere they build in class is a prerequisite for linguistic and psychological growth (Ergün & Dewaele, 2021). Meanwhile, even though online learning was carried out during the pandemic, face-to-face learning could not be eliminated after the pandemic. This is because the role of the teacher in face-to-face learning and learning cannot be replaced by online learning (Klimova, 2021).

One of the learning subjects is Indonesian for Foreign Speakers (BIPA). In internationalizing the Indonesian language, the Government of Indonesia has also sent BIPA sellers abroad before and during the pandemic. It is just that BIPA was held online during the pandemic, and post-pandemic, some were held online, blended, or offline. Therefore, the effectiveness, motivation, attractiveness, and convenience BIPA teachers create during online and offline learning are unknown. In this regard, the purposes of this study are 1) to identify the characteristics of BIPA Online and Offline developers; 2) to analyze the differences in the level of effectiveness, attractiveness, motivation, and convenience of developers during the offline and online learning process; 3) to analyze the influence of characteristics, attractiveness, motivation, and convenience of policymakers regarding the effectiveness of online and offline learning based on the perceptions of BIPA providers; and 4) to identify things employers do to create interest and motivation for BIPA students in online and offline learning.

II. METHOD

This study used a cross-sectional research design conducted during the post-Covid-19 pandemic. Data were collected from June to October 2022. The population in this study were Indonesian language teachers for foreign speakers (BIPA) who had taught BIPA online and offline. Some of them are in Indonesia, and some are abroad. Some of them are Indonesian citizens, and some are foreigners. There are BIPA teachers in Indonesia, and there are also teachers abroad who teach BIPA. The sampling technique is a voluntary sampling method. The number of respondents who filled in was 100 teachers.

Data is collected using Google Forms. In addition, they distributed questionnaires on Google Forms via WhatsApp (WA). There are two ways to distribute the questionnaire: 1) formally request assistance from the Head of the Language Strengthening and Empowerment Center, Language Development and Development Agency, Ministry of Education and Culture for BIPA teachers whom the institution has assigned; 2) ask for direct assistance from a BIPA teacher who is in the WA group of the BIPA family.

In this study, the variables measured include Convenience, Attractiveness, Motivation, and Effectiveness in the context of online and offline BIPA learning. Convenience refers to the ease with which teachers and students can engage in the learning process, including access to materials, smooth communication, and flexibility in learning schedules. Attractiveness assesses the appeal of the learning experience, which includes the use of engaging methods, content, and activities such as games or interactive media that capture students' interest. Motivation describes the ability of teachers to inspire and encourage student participation, whether through intrinsic or extrinsic factors that drive the desire to learn. Lastly, Effectiveness reflects the overall success of the learning process in achieving educational goals, measured by student participation, the quality of interactions, task completion, and the attainment of learning outcomes. These four variables are analyzed to examine their impact on the effectiveness of both online and offline BIPA learning.

Research highlights the importance of convenience in learning. For instance, students value convenience in the learning environment (Sanford et al., 2017), as a focus on convenience fosters open communication and reduces barriers, anxiety, and constraints (Anca, 2013). The methods and techniques employed by teachers contribute to student interest in learning foreign languages (Li et al., 2018). Additionally, the assignments and class activities provided by teachers play a crucial role in engaging students (Chen, 2016). Tests also positively influence online learning motivation, which indirectly

enhances the effectiveness of online learning (Hongsuchon et al., 2022). In language learning, a teacher's preparation—including approaches, methods, materials, textbooks, teaching style, assignments, and time management—significantly impacts the learning process (Brown, 2006). Lastly, the use of games is an effective motivational tool that enhances learning outcomes (Platz, 2022).

Teacher characteristics are unique identities consisting of name, age, gender, place of teaching BIPA, length of time teaching BIPA online and offline, country of origin (nationality), disciplinary background, whereabouts when teaching BIPA online, several meetings per week in online learning and offline, and teaching time duration per online and offline meeting. Apart from that, the characteristics section also has open questions regarding the level of BIPA being taught, the online learning platform used, and the facilities.

Effectiveness in teaching online and offline is seen from 1) holding discussion activities, 2) teaching materials that have been prepared and given, 3) assignments given, 4) techniques/methods of teaching, 5) games given, 6) implementation of tests/exams, 7) learning implementation time, and 8) learning implementation duration. The attractiveness and motivation of online and offline learning can be seen from 1) discussion activities, 2) teaching materials, 3) assignments, 4) techniques or how to teach lecturers/instructors, 5) playing games, and 6) tests/exams. Convenience and ease in learning can be seen from the beginning, when learning takes place, and when learning ends.

The questionnaire consists of closed and open questions. For closed questions, there are four groups of questions, namely 1) effectiveness, 2) motivation, 3) attractiveness, and 4) convenience. The scale is 1 = strongly disagree, 2 = disagree, 3 = neutral, 4 = agree, and 5 = strongly agree. Open questions on the teacher questionnaire were given to all teachers. Open questions are 1) interesting things to do in online and offline teaching and 2) things to do to motivate students in online and offline learning.

This study studies five variables: teacher characteristics (X1), convenience (X2), attractiveness (X3), motivation (X4), and effectiveness (Y). Researchers developed the instrument using a five-point Likert scale based on definitions and research objects. Before it was used, it was tested on 30 respondents with essential criteria to produce a reliable and valid instrument.

After the survey data was processed using Microsoft Excel, the data was then analyzed using the Statistical Package for Social Science (SPSS) 25.0 for Windows and SmartPLS 4.0. Data analysis carried out in this study was descriptive analysis and partial least squares structural equation modeling (PLS-SEM). Descriptive analysis was used to identify the characteristics of the instructor and the distribution of different tests for each variable based on the learning process (offline and online) and the gender of each variable. SEM analysis is used to measure the direct effect between variables. For example, on the convenience, attractiveness, motivation, and effectiveness variables, the data from each indicator are summed beforehand to calculate the index and categorized based on the cut-off according to Khomsan (2000), namely low (<60), medium (60-80), and high (>80).

III. RESULT AND DISCUSSION

A. Result

(a). Characteristics of Respondents

In this study, almost all respondents (99.0%) were teachers from Indonesia or Indonesian citizens. Of the 100 respondents involved, more than two-thirds (67%) of the respondents were female, while only 33% were male respondents. Furthermore, in the age category, the average age of the respondents was 40.42 years, with the most significant proportion (35%) of respondents falling into the early and late adult categories. Regarding the place of teaching BIPA, almost two-thirds (63.3%) of respondents became teachers at a university in Indonesia. More than half (58%) of respondents have been online BIPA developers for 1—11 months (less than one year), while the most significant proportion of respondents (38%) have been offline BIPA developers for <5 years. More than half (56.0%) of the respondents came from an educational/literary background in Indonesia.

When teaching online, the most significant proportion (84.0) of respondents were in Indonesia, while the rest (16.0%) were abroad when teaching BIPA online. Regarding the number of BIPA teaching friends, the most significant proportion (32.0%) of respondents took two meetings a week to teach BIPA online, with the proportion teaching duration of two hours per meeting (46.0%), while teaching BIPA offline was 22.0% percent of respondents took two meetings in one week with the most significant proportion (30.7%) taking two hours per guest (Table 1).

TABLE 1
CHARACTERISTICS OF BIPA TEACHERS

CHARACTERISTICS OF BIPA TEACHERS		
Teacher Characteristics	Total	Percentage
Gender		
Man	33	33.0
Woman	67	67.0
Age		
Early Adulthood (26–35)	35	35.0
Late adulthood (36-45)	35	35.0
Early Old Age (46-55)	25	25.0
Final Old Age (56-65)	5	5.0
Min-Max	23-58	
Mean±SD	40.42±8.646	
BIPA Teaching Place		
University in Indonesia	63	63.0
Universities Abroad	12	12.0
Language Institute in Indonesia	12	12.0
Indonesian Embassy	7	7.0
Independent/Private	6	6.0
Length of Teaching BIPA Online		
1-11 months	20	20.0
12-23 months	58	58.0
24-35 months	14	14.0
36-47 months	5	5.0
>48 months	3	3.0
Length of Teaching BIPA Offline		
<5 years	38	38.0
6-10 years	31	31.0
11-20 years	24	24.0
21-30 years	5	5.0
>30 years	1	1.0
Citizenship		
Indonesian citizen (WNI)	99	99.0
Foreign Citizens (WNA)	1	1.0
Discipline background		
Indonesian Education/Literature	56	56.0
Outside Education/Indonesian Literature	44	44.0
Presence when teaching online		
In Indonesia	84	84.0
Abroad	16	16.0
Number of BIPA Online teaching meetings in one week		
1	16	16.0
2	32	32.0
3	14	14.0
4	10	10.0
5	14	14.0
6	11	11.0
7	2	2.0
>7	1	1.0
Number of BIPA Offline teaching meetings in one week		
1	16	16.0
2	22	22.0
3	14	14.0
4	17	17.0
5	21	21.0
6	6	6.0
7	2	2.0
>7	2	2.0
The duration of teaching BIPA online is one meeting		
One hour per meeting	22	22.0
One hour and a half per meeting	20	20.0
Two hours per meeting	46	46.0
Three hours per meeting	10	10.0
Four hours per meeting	2	2.0
More than 4 hours per meeting	22	22.0
The duration of teaching BIPA offline is in one meeting		
One hour per meeting	4	5,3
One hour and a half per meeting	11	14,7
Two hours per meeting	23	30.7
Three hours per meeting	21	28.0
Four hours per meeting	6	8.0
More than 4 hours per meeting	10	13.3

Regarding the BIPA level attended, 72.0 percent of respondents participate in BIPA 1 (Basic Level 1), while only 13 out of 100 teach online BIPA at BIPA level 7 (Advanced Level 3). Likewise, with the offline BIPA level, the largest percentage (82.0%) of respondents taught BIPA level 1 (basic Level 1), the order after BIPA 2 (basic Level 2) (Table 2).

TABLE 2
DISTRIBUTION OF BIPA LEVELS ATTENDED DURING ONLINE AND OFFLINE LEARNING

BIPA Level	Followed		Not Followed	
	n	%	n	%
BIPA Online Levels				
BIPA 1 (Basic Level 1)	75	75.0	25	25.0
BIPA 2 (Basic Level 2)	67	67.0	33	33.0
BIPA 3 (Intermediate Level 1)	53	53.0	47	47.0
BIPA 4 (Intermediate Level 2)	46	46.0	54	54.0
BIPA 5 (Advance Level 1)	33	33.0	67	67.0
BIPA 6 (Advance Level 2)	27	27.0	73	73.0
BIPA 7 (Advance Level 3)	13	13.0	87	87.0
BIPA Offline Levels				
BIPA 1 (Basic Level 1)	82	82.0	18	18.0
BIPA 2 (Basic Level 2)	81	81.0	19	19.0
BIPA 3 (Intermediate Level 1)	69	69.0	31	31.0
BIPA 4 (Intermediate Level 2)	58	42.0	42	42.0
BIPA 5 (Advance Level 1)	46	46.0	54	54.0
BIPA 6 (Advance Level 2)	38	38.0	62	62.0
BIPA 7 (Advance Level 3)	25	25.0	75	75.0

When teaching online, almost all respondents (90.0%) use the Zoom application as a platform that assists in the teaching process after WAG (30.0%) and G-meet (30.0%). Furthermore, regarding teaching facilities, almost all respondents (99.0%) already use laptops, and only one percent use iPads and tablets (Table 3).

TABLE 3
DISTRIBUTION BASED ON ONLINE TEACHING PLATFORMS AND FACILITIES

Online Teaching Platforms/Facilities	Use		Do not use	
	n	%	n	%
Online Teaching Platforms				
Zoom	90	90.0	10	10.0
WAG	30	30.0	70	70.0
G-meet	30	30.0	70	70.0
Canvas	11	11.0	89	89.0
LMS	9	9.0	91	91.0
Microsoft Team	4	4.0	96	96.0
Skype	3	3.0	97	97.0
VOOV	3	3.0	97	97.0
Google Classroom	2	2.0	98	98.0
Cisco-Webex	2	2.0	98	98.0
G-form	1	1.0	99	99.0
G-sites	1	1.0	99	99.0
Padlet	1	1.0	99	99.0
Worwall	1	1.0	99	99.0
Facebook	1	1.0	99	99.0
Ding Talk	1	1.0	99	99.0
Online Teaching Facilities				
laptops	99	99.0	1	1.0
Mobile phone	33	33.0	67	67.0
PC	2	2.0	98	98.0
Tablet	1	1.0	99	99.0
ipads	1	1.0	99	99.0

(b). Index Category

Overall, the variables of convenience, attractiveness, and motivation are rated higher in offline learning compared to online learning. In the high category based on teacher assessments, these variables significantly contribute to the overall effectiveness of offline learning, reaching up to 40 percent in some cases. Based on Table 4, the most significant percentage (38.0%) of respondents has a convenience level in the high category with an average of 76.50. This means that in online learning, before and during the lessons, teachers consistently ensure that the learning activities are made more accessible and convenient for students. However, only 12.0 percent of respondents reported a high level of

effectiveness, with an average score of 65.36. As a result, only 12 percent of teachers feel that the learning process, including discussions, teaching materials, assignments, and teaching methods, is highly effective.

Furthermore, it differs from offline learning; almost two-thirds (60.0%) of respondents have an effectiveness level in the high category with an average of 83.69. Only 40 percent of teachers feel that the learning process, which consists of discussions, teaching materials, assignments, and teaching techniques/methods, still needs to be highly effective. However, the motivation variable has the smallest percentage when viewed from the lowest percentage. Namely, only 49 percent of teachers are in the high category. Therefore, only 49 percent of teachers feel that their discussions, teaching materials, assignments, and teaching techniques/methods have motivated students.

TABLE 4
THE VARIABLE CATEGORIES OF THE TEACHER'S LEARNING PROCESS DURING ONLINE AND OFFLINE

Variable	Category						Min-Max	Mean±SD
	Low		Medium		High			
	n	%	n	%	n	%		
Online Learning								
Effectiveness	33	33.0	55	55.0	12	12.0	25.00-100	65.36±14.22
Attractiveness	24	24.0	59	59.0	17	17.0	25.00-100	68.67±14.65
Motivation	17	17.0	55	55.0	28	28.0	45.83-100	75.79±13.14
Convenience	16	16.0	46	46.0	38	38.0	50.0-100	76.50±14.03
Offline Learning								
Effectiveness	9	9.0	31	31.0	60	60.0	5.56-100	83.69±16.43
Attractiveness	6	6.0	35	35.0	59	59.0	17.86-100	84.67±15.12
Motivation	6	6.0	45	45.0	49	49.0	25.0-100	84.04±14.94
Convenience	12	12.0	29	29.0	59	59.0	8.33-100	85.75±19.21

(c). *Test the Difference in the Learning Process During Online and Offline Learning*

Based on Table 5, the value of Sig. (2-tailed) on the variables effectiveness, attractiveness, motivation, and convenience is 0.000. There is a very significant difference between the effectiveness, attractiveness, motivation, and convenience during the online and offline learning processes, with the highest average score in the offline learning process.

TABLE 5
DIFFERENT TESTS OF PAIRED T-TESTS OF THE VARIABLE OF THE TEACHER'S LEARNING PROCESS DURING ONLINE AND OFFLINE LEARNING

Variable	Average		P-value
	Online	Offline	
Effectiveness	65.36	83.69	0.000
Attractiveness	68.67	84.67	0.000
Motivation	75.79	84.67	0.000
Convenience	76.50	85.75	0.000

Table 6 shows that the test scores on the variables of effectiveness, attractiveness, motivation, and online and offline convenience based on gender are more than 0.05. This means there is no significant difference between men and women in these variables.

TABLE 6
DIFFERENT TEST INDEPENDENT T-TEST OF TEACHING-LEARNING PROCESS VARIABLES BASED ON GENDER DURING ONLINE AND OFFLINE LEARNING

Variable	Online Average		P-value	Offline Average		P-Value
	Men	Women		Men	Women	
Effectiveness	64.73	65.67	0.758	85.43	82.83	0.460
Attractiveness	66.55	69.72	0.312	85.49	84.27	0.706
Motivation	76.01	75.68	0.908	84.72	83.70	0.751
Convenience	77.52	75.99	0.611	85.35	85.94	0.886

(d). *Test the Effect of Offline and Online Learning*

1. *Test Results of the Measurement Model (Outer Model) of Offline and Online Learning*

The measurement or outer model with reflective indicators is evaluated with the indicators' convergent and discriminant validity. Convergent validity is considered valid and acceptable; the loading factor value for each indicator must be ≥ 0.7 . For example, in the offline learning model, Affecti1 (Effectiveness Indicator Number 1) has a loading factor of $0.824 > 0.70$, which means that this item is valid for measuring the effectiveness variable. Any change in the effectiveness variable will be reflected in the Affecti1 variation of $(0.824 \times 0.824 = 67.8\%)$. In the offline learning model, two variable motivation items (Motiva6 and Motiva7) and five items on characteristic variables (Gender, Age, Discipline, Length of

Teaching, and Duration of Meetings) were omitted. Likewise, several items in each variable are omitted from the online learning model. It is done because the value of the loading factor is < 0.70 .

After the evaluation process, each item that measures the variable has a loading factor > 0.70 (valid). Furthermore, the composite reliability of the offline learning model demonstrates that each variable effectiveness (0.965), convenience (0.984), attractiveness (0.956), and motivation (0.966) has a composite reliability (CR) value greater than 0.7, indicating that the reliability of all variables is acceptable. Similarly, in the online learning model, each variable namely effectiveness (0.906), convenience (0.926), attractiveness (0.910), and motivation (0.906) also has a composite reliability (CR) value greater than 0.7, indicating that the level of reliability of all variables is acceptable. Overall, the items are consistent and reliable in measuring effectiveness, convenience, attractiveness, and motivation.

In the offline learning model, the AVE value of the effectiveness variable is 0.778, which means that the variation in the Affecti1–Affecti9 measurement items contained by the effectiveness variable is 77.8%, likewise with the AVE values of convenience (0.969), attractiveness (0.777), and motivation (0.847). Furthermore, in the online learning model, the AVE value of the effectiveness variable is 0.670, which means that the magnitude of the variation in the Affecti1–Affecti7 measurement items contained by the effectiveness variable is 67.0%, likewise with the AVE values of convenience (0.920), attractiveness (0.636), and motivation (0.692). Therefore, all variables in the offline and online models have shown $AVE > 0.50$. So, the convergent validity requirements have been met very well. Furthermore, the Heterotrait–Monotrait ratio (HTMT) value for each pair of variables is less than 0.90. So, it can be said that the discriminant validity evaluation is fulfilled. Furthermore, as seen by Fornell Lacker, discriminant validity for the correlation variable is fulfilled because of the root of the AVE variable $>$ correlation between variables.

2. Structural Model Test Results (Inner Model) of Offline Learning

The structural model is evaluated after passing the outer model test and obtaining good (acceptable) results. The parameters used to evaluate the inner node in smartPLS are the determinant coefficient (R^2 test) and the path coefficient or t-value. The value of R^2 measures the degree of variation in the independent variables. For example, the R^2 value for the variable effectiveness of the offline learning model is 0.834.

The coefficient of determination (R^2) is used to calculate the Goodness of Fit (GOF) or model feasibility test because SmartPLS does not provide a special menu for calculating GOF. GOF values are used to indicate and describe the suitability of a model. GOF reflects how much the independent variable (X) can explain the dependent variable (Y).

Based on the calculation results, the resulting Q^2 value is 0.828. Therefore, it means that the independent variable (X) consisting of teacher characteristics (number of meetings), convenience, attractiveness, and motivation can explain 83.4 percent of the effectiveness of offline teaching, and the remaining 16.6 percent is explained by other variables not included in the models. Thus, this research model is suitable for use because of the value of $Q^2 > 0$. Furthermore, the $Q^2 > 0$ shows predictive relevance (the resulting observation value).

After calculating the goodness of fit (GOF), the subsequent analysis tests the hypothesis with the path coefficient. The path coefficient indicates the level of significance in hypothesis testing. The hypothesis used in this study is one-tailed. The hypothesis is accepted if it has a t-statistic value of more than 1.96. The structural model image of the bootstrapping results is shown in Figure 1, and the results of the path coefficient values are in Table 7.

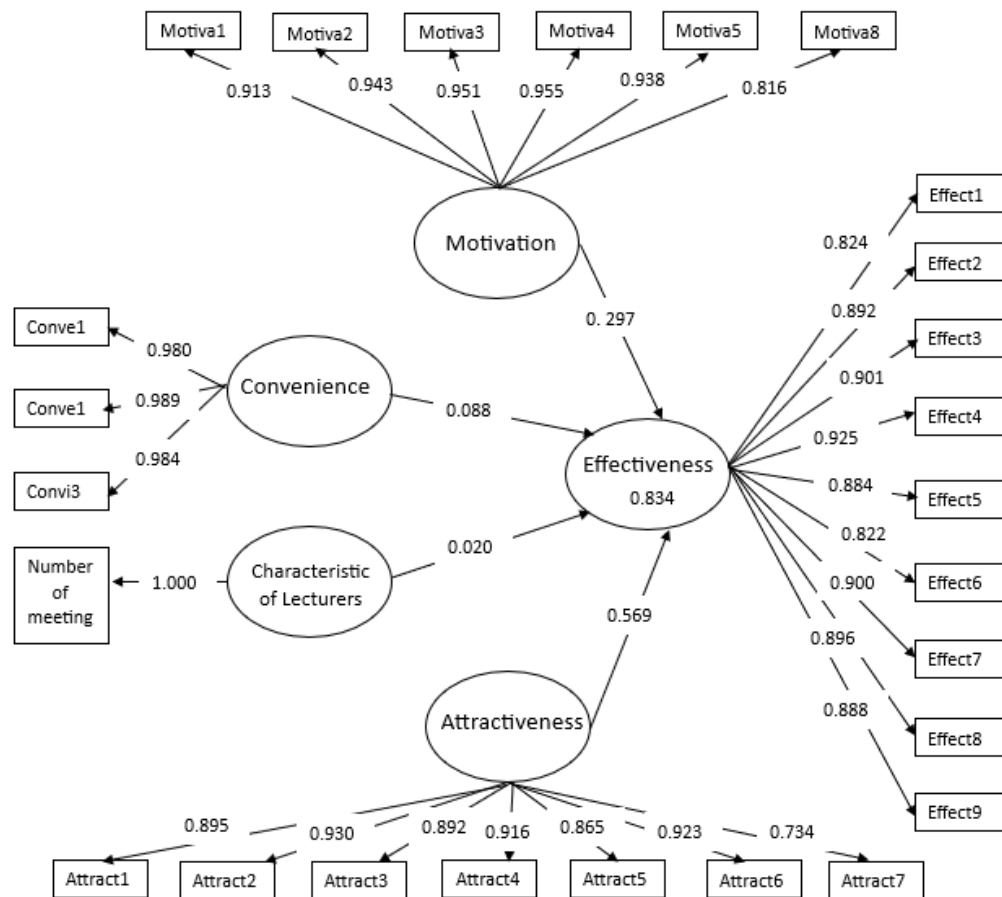


Figure 1. Offline Research SEM Model

TABLE 7
THE RESULTS OF THE PATH COEFFICIENT AND T-TEST

Variable	Original sample (O)	Sample mean (M)	Standard deviation (STDEV)	T statistics (O/STDEV)	P values
Characteristic-> Effectiveness	0.020	0.024	0.033	0.604	0.546
Convenience-> Effectiveness	0.088	0.098	0.086	1.023	0.306
Attractiveness-> Effectiveness	0.569	0.559	0.163	3.493	0.000
Motivation-> Effectiveness	0.297	0.297	0.153	1.939	0.053

The results of the direct effect hypothesis test between variables (Figure 1 and Table 7) explain that attractiveness ($\beta = 0.569$, $t = 3.493$) or p-value ($0.000 < 0.05$) has a significant positive effect on effectiveness. It means that a beautiful teacher will increase or strengthen the effectiveness of the offline learning process. Furthermore, the characteristics, convenience, and motivation variables do not significantly affect the teacher's effectiveness in the offline learning process. It is evidenced by the t-statistic value, which is less than 1.96.

3. Structural Model Test Results (Inner Model) of Online Learning

In the online learning model, the R^2 value measures the degree of variation in the independent variable changes. For example, the R^2 value on the effectiveness variable is 0.623. Based on the calculation results, the resulting Q^2 value is 0.623. It means that the independent variable (X), which consists of the characteristics of the employer (number of meetings), convenience, attractiveness, and motivation, can explain 62.3 percent of the effectiveness of offline learning readers, and the remaining 37.7 percent is explained by other variables that are not included inside models. Thus, this research model is suitable for use because of the value of $Q^2 > 0$. The $Q^2 > 0$ shows predictive relevance (the resulting observation value). The structural model image of the bootstrapping results is shown in Figure 2, and the results of the path coefficient values are in Table 8.

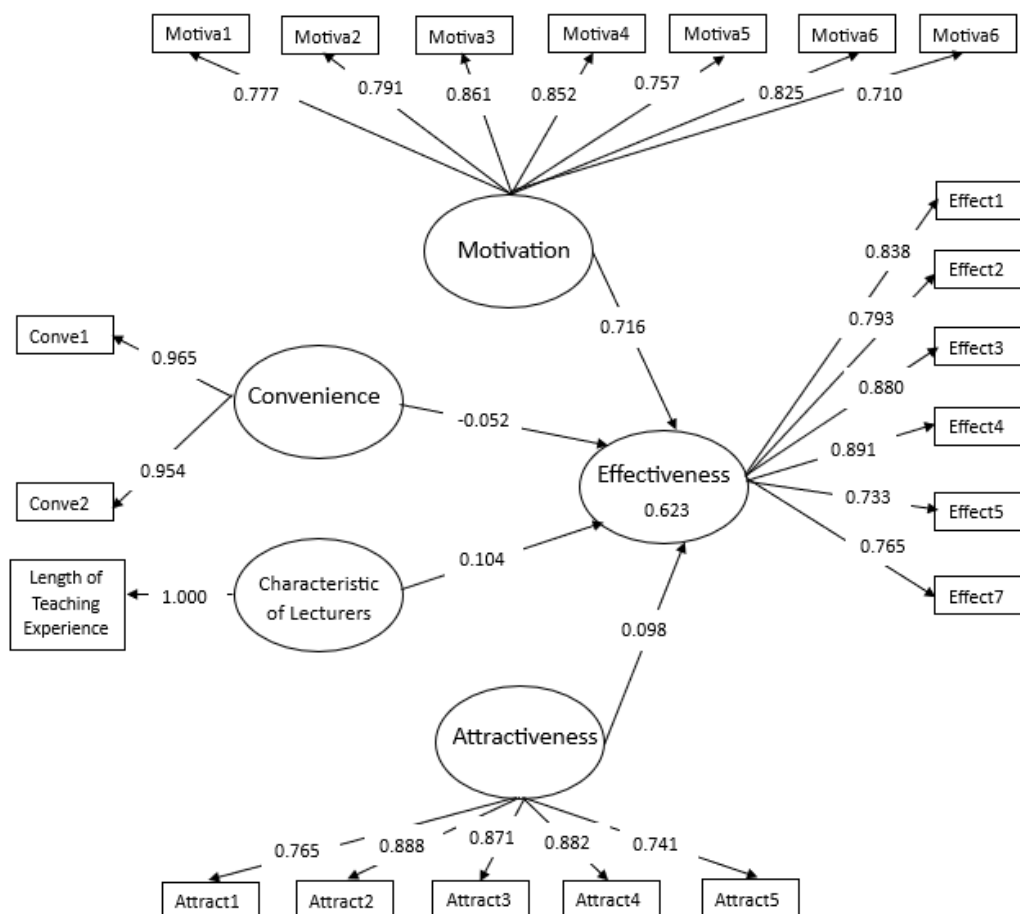


Figure 2. Online Research SEM Model

TABLE 8
RESULTS OF THE PATH COEFFICIENT AND T-TEST

Variable	Original sample (O)	Sample mean (M)	Standard deviation (STDEV)	T statistics (O/STDEV)	P values
Characteristic-> Effectiveness	0.104	0.104	0.056	1.842	0.066
Convenience-> Effectiveness	-0.052	-0.048	0.078	0.672	0.502
Attractiveness-> Effectiveness	0.716	0.716	0.087	8.244	0.000
Motivation-> Effectiveness	0.098	0.099	0.092	1.057	0.291

The results of the hypothesis test for the direct effect between variables (Figure 2 and Table 8) explain that attractiveness ($\beta = 0.716$ $t = 8.244$) or p-value ($0.000 < 0.05$) has a significant positive effect on effectiveness. It means that lovely teachers will increase or strengthen the effectiveness of the online learning process from the teachers themselves. Furthermore, the characteristic variables (long teaching), convenience, and motivation do not significantly affect teachers' effectiveness in online learning. It is evidenced by the t-statistic value, which is less than 1.96.

(e). The Things That Teachers Do in Online and Offline Learning

Based on the results of an open questionnaire from 50 respondents who filled it out, the most exciting thing teachers do in online learning is make creative and simple teaching materials. After that, they use various online learning applications. To motivate students, most teachers create a fun atmosphere by holding games and quizzes. According to the teacher, the things that have motivated students are simple and exciting practice assignments and questions, unique cultural videos about Indonesia, and the practice of seeking cultural similarities.

In contrast, in offline learning, for the teacher's answers regarding exciting things that the teacher does most, things that can motivate, and things that motivate students, the teacher answers the same thing, namely learning outside the room, such as holding workshops and field trips. Furthermore, communicating directly with Indonesians is the second thing teachers do to motivate students, and it also motivates students. Finally, games and games are the second exciting thing teachers do in offline learning.

B. Discussion

Not all BIPA teachers have a background in Indonesian language or literature education; some have backgrounds in foreign language or literature education, while others lack a language education background entirely. This differs from the findings of Tamimy et al. (2023), which indicate that teachers of English as a foreign language are graduates of English-related disciplines. Meanwhile, according to Anca (2013), foreign language teachers must also possess linguistic skills in the foreign language they teach. Almost all BIPA teachers are Indonesian citizens with an average age of 40.42 years, and nearly two-thirds of BIPA teachers teach at a university in Indonesia. Some have less than one year of online teaching experience, while their offline teaching experience averages around five years. More than two-thirds of them are in Indonesia while teaching online, with both online and offline learning consisting of more than two meetings per week, each lasting 2 hours. In general, the BIPA level taught is primarily BIPA 1, both online and offline. Generally, the platform used for online learning is Zoom. Nonetheless, the WA Group platform remains the second choice. The extensive use of the Zoom platform in online learning was also noted by Hongsuchon et al. (2022).

Overall, the learning aspects are more in the high offline category than online learning. Likewise, the different tests show a very significant difference in effectiveness, attractiveness, motivation, and convenience between online and offline learning process, with the highest average scores in the offline learning process. However, there were no significant differences between male and female teachers' effectiveness, attractiveness, motivation, and convenience online and offline. Meanwhile, Kulal and Nayak revealed that teachers believe in the effectiveness of their online classes. However, teachers would prefer the training and support provided by the institution (Kulal & Nayak, 2020). In contrast, Rahayu and Wirza (Rahayu & Wirza, 2020) revealed that more than half of teachers disagreed with the effectiveness of online learning during the COVID-19 pandemic due to the need for more quality communication and interaction between teachers and students.

Meanwhile, teacher-student and student interaction and convenience are the main attractions for students in an online course (Sanford et al., 2017); teachers and prospective teachers have negative feelings about online learning and prefer face-to-face teaching (Çamlıbel-Acar & Eveyik-Aydın, 2022). Teachers continue to develop themselves to explain material acceptably and efficiently so that students are interested in learning and motivated (Wicaksono & Setyowati, 2022). Therefore, offline learning is much more effective and convenient. The findings of Müller and Mildenberger illustrate that blended learning is less effective than traditional classroom learning (Müller & Mildenberger, 2021). Likewise, Sanford et al. found that although online is convenient, traditional face-to-face learning is far more comfortable. (Sanford et al., 2017). Therefore, offline learning remains a more effective solution for improving student achievement by enhancing convenience, attractiveness, and motivation, which contribute significantly to overall learning effectiveness (Basyiroh et al., 2022). Thus, even though teachers consider online learning adequate, effectiveness—including convenience, attractiveness, and motivation—is much higher in offline learning.

In both online and offline learning, attractiveness has a significant positive effect on effectiveness. Therefore, lovely teachers will increase or strengthen the effectiveness of offline and online learning processes. The importance of the role of the teacher in creating attractiveness in learning foreign languages is also supported by the findings of Li et al., namely that of the three aspects that can create attractiveness for students in learning foreign languages is the role of the teacher (support, recognition, and teaching techniques/methods, such as games, singing, and multimedia) compared to the students' personalities and the learning atmosphere (Li et al., 2018). The teacher must create attractiveness through activities students like, such as games and singing. This game and singing can be done in online and offline learning.

Educators do different things to create fun in online and offline learning. Teachers create creative and simple teaching materials for online learning and use various applications. Using applications, such as games (such as i2istudy), can implement all the components of spoken communication needed to practice spoken foreign language skills (Osipov et al., 2016). To create fun in learning, teachers can also use the TikTok platform as a widespread communication practice (Vizcaíno-Verdú & Abidin, 2023). TikTok teachers can also use Facebook in their language teaching practice because this platform is rich in text and provides unique opportunities for language teachers to interact with various texts (Woodford et al., 2023). Application as a new medium in learning English motivates students, turning dependent and passive learners into active and independent learners, making them participatory, involved, and enthusiastic in learning (Hasan et al., 2020).

On the other hand, in offline learning, because students and teachers are present at the same time, teachers can also carry out outdoor learning, such as field trips. These outdoor activities serve to motivate students, and teachers recognize that they have a positive impact on students. Field trip activities motivate more effective study habits (Houser et al., 2011). According to Doan's findings, the outdoor activities created by English teachers in Vietnam can motivate students (Doan, 2020). Therefore, learning content outdoors in English is also effective (Alcântara, 2016).

IV. CONCLUSIONS

Foreign nationals have yet to occupy the online and offline BIPA teaching profession widely. Individuals with any educational background can become BIPA teachers; a degree in Indonesian language and literature education is not a requirement. BIPA teachers with minimal online teaching experience but substantial offline teaching experience can also transition to online teaching. Zoom is a platform that is currently considered essential and irreplaceable for online learning.

Furthermore, offline learning can only be partially replaced by online learning. Therefore, traditional face-to-face learning is still the most effective. This is evidenced by all aspects of learning studied, which show higher effectiveness

in offline learning than online learning. The tests also reveal significant differences in effectiveness, attractiveness, motivation, and convenience between online and offline learning, with offline learning consistently scoring higher. Attractiveness has a significant positive effect on the effectiveness of learning in both online and offline settings.

The limitations of this study include the small number of respondents, most of whom are Indonesian citizens residing in Indonesia while teaching online. Only one foreign BIPA teacher from Japan teaches online and offline from their home country. Furthermore, the small sample size and non-probability sampling method limit the generalizability of the findings.

Based on the findings and limitations, the following suggestions are made for BIPA teachers: 1) Teachers should create enjoyable online and offline learning experiences. This can be achieved through the use of games in both settings. For offline learning, interest can be generated through field trips. 2) BIPA teachers without a background in Indonesian language and literature education should receive special training in Indonesian linguistics, such as morphology and syntax. Authorized institutions can organize this training. 3) The Language Development and Cultivation Agency, Ministry of Education and Culture, which has organized a program for sending BIPA teachers abroad (where teaching was conducted online during the pandemic), should continue to enhance teachers' skills in developing simple teaching materials and using applications. 4) Post-pandemic BIPA learning should be conducted partially online; offline components must also be included. This is because the experience of BIPA teachers in online teaching still needs improvement.

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The Impact of Using YouTube on EFL Learners at University of Bisha

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Abstract—English language has been used for centuries as a Lingua Franca. Students who speak English as a foreign language are exposed to it through different techniques, and YouTube is one of them. By using this application, EFL learners will be able to experience the language helpfully. Therefore, students will be exposed to the culture of the native speakers, practice all language skills, and develop new vocabulary in different contexts. As a result, students will improve their language skills, especially listening skill, and use different vocabulary in different situations. In addition, YouTube provides a reliable aid for students to learn the language meaningfully.

Index Terms—EFL learners, target language (TL), culture of the native speakers, language skills

I. INTRODUCTION

Currently, with the development of technology and the rise of the internet in the 21st century, the process of learning a new language has become more valid for EFL learners around the world. Remarkably, the emergence of YouTube helps learners of foreign languages to develop their language skills and to improve their vocabulary. YouTube is an application from Google that allows its users to watch, upload, share, like and comment on video clips. Stimulation and authenticity on YouTube are crucial factors for the success of EFL learners nowadays. However, many learners at some colleges struggle with regression in their level of learning a new language. Learners in this century trust technology, which creates a gap in their learning process in the classroom due to many teachers still sticking to the traditional teaching strategy, and this problem prevents the learners from succeeding in learning a new language. According to Bardakcı (2019), “participants will be more likely to use YouTube for educational purposes if they perceive learning through this digital resource would improve their academic performance” (p. 271). As a result, when learners use these authentic video clips, they will be more active and recall the information quickly.

Also, as an attractive tool that contains miscellaneous video clips proposing cultural, linguistic, historical, and entertaining knowledge for its users. YouTube increasingly become a widespread interest for researchers due to its impact on learning foreign languages. On top of that, this decade is likely to witness a considerable rise in using technology in learning a foreign language. As a result, the researcher in the present research focused on answering the following questions:

- 1) What is the impact of using YouTube on EFL learners at University of Bisha?
- 2) Which skills in a foreign language improved by using YouTube?
- 3) What are the features that distinguish YouTube from other social media platforms for learning English as a foreign language?
- 4) How far do YouTube videos help Vocabulary development?

In this paper, the researcher used a questionnaire requesting 44 students of level 6 and above to demonstrate the impact of using YouTube for EFL learners in the English department at University of Bisha. Therefore, the study aimed to identify the effect of using YouTube, provide crucial information about YouTube and its influence on the education process of foreign languages, and show how YouTube provided a real-life context to help English learners at the University of Bisha practice their language in an authentic environment.

II. LITERATURE REVIEW

Over the years, learning a foreign language has been a complex process requiring high concentration. With the emergence of artificial intelligence during this century, learning and teaching a foreign language is no more difficult. Moreover, integrating technology with learning a foreign language facilitates the learners' development in learning a new language. Students become more familiar with technology due to the excessive use of it. As a result, their lives are now associated with doing things that technology suggests, even learning a new language. Selwyn (2012) stated that “it should be of no surprise that digital technology is seen by most commentators as being an essential element of contemporary educational arrangements” (p. 5). The last 15 years have witnessed the intrinsic standing of YouTube, leading to a new phase of digital video clips on the internet for educational purposes.

YouTube is an effective tool to become proficient in EFL classrooms. Its role in learning and teaching a foreign language contributes to developing the learner's level in the target language (TL) and the teacher's strategy in teaching.

Moreover, foreign language students need to practice the language with native speakers to master it, but it is difficult due to spatial and financial issues. YouTube is a good solution for these issues since it is free and combines different videos with different languages made by native speakers simultaneously. By watching everyday language and recognising the cultural aspects of a foreign language on YouTube, students' performance will improve, and they will engage in the society of native speakers. The exposure to the life and culture of the native speakers gives EFL learners a complete overview of the language used. Nothelfer argued that "language and culture seem to be closely interrelated. Language itself could be considered an essential part of culture" (2020, p. 13). In learning a foreign language, it is necessary to know that there is a hidden meaning depending on the culture or tradition of the native speakers. As Stempleski argued "Through viewing films and other programs intended for native speakers, students may see how people in the target language culture live their values, customs, clothing, food, and how the people in that culture interact with one another" (1987, p. 6). As a result, students get a complete understanding of the importance of the target culture in learning a new language, and they have a rich source of authentic and cultural materials through English language videos on YouTube that enhance their ability to communicate and experience their language. Chung and Huang (1998) mentioned "As more complete video instructional packages are made available to foreign language teachers, they search for ways to make students' learning experience more active and interesting, similar to those that occur in the real world" (as cited in Mekheimer, 2011, p. 7). Learning through practising the language tends to overcome language skills difficulties and helps the students to be aware of all aspects of language.

Using YouTube inside and outside the classroom as an educational aid is a valuable technique that helps to improve language skills such as listening, speaking, and pronunciation. Even reading and writing skills can be enhanced by using this application. When a teacher plays a video in the classroom and asks the students to take notes and then read their ideas about the video, this way, the student works to assimilate the skills of listening, writing, and reading at the same time. Watkins and Wilkins (2011) did some YouTube activities that can be used in EFL classrooms in the scope of language skills. The first activity is "conversation analysis"; the learner acquires a potential awareness of conversation techniques and problems in this activity. The second activity is "vlogging" which is a spoken activity that can be performed by any student and displays the ability to converse and pretend any topic. Then, "note-taking and summarizing" asks students to listen to lectures on YouTube and write down and summarise the main points. Finally, the "How-to writing" activity depends on the outlines and the chosen video by the teacher with the appropriate complexity and length. These activities show the usefulness of YouTube inside the classroom and its role as a helping aid for the teacher. Furthermore, while the processes of acquiring a foreign language are different, the scales of language skills are also different and essential for mastering the target language (TL). According to Fehlman "Without equally developing viewing skills along with reading, writing, and speaking, it seems that the notion of whole language is fragmented and incomplete" (1996, p. 43).

Learning a new language is a different process from one individual to another. Knowing the concepts and vocabulary of the language is the most vital part of mastering a foreign language. Moreover, YouTube has a sufficient role in developing vocabulary. When students are exposed to YouTube videos, they are dealing with a new vocabulary, leading them to search for its meaning, or simply the meaning will be apparent due to the sounds, images, and colours in front of them. Also, many EFL learners learn new vocabulary on YouTube because of the difficulty they face in their courses. Baiou and Dehmeche (2020) claim that "videos can support language learners who face many obstacles in language learning, especially vocabulary" (p. 9). YouTube has an attractive way to catch viewers' attention, and this is one reason to use it as an aid for learning vocabulary in a meaningful manner. Understanding the importance of vocabulary in an EFL learner's life is the starting point to achieving the intended goal of mastering the language. Susanto (2017) argued that "Vocabulary acquisition plays an important role in mastering a language. A learner with insufficient vocabulary size will not perform well in every aspect of language itself" (p. 183).

Besides, YouTube has numerous characteristics that distinguish it from other platforms in learning a foreign language. According to Kelsen (2009), YouTube provides authentic inputs for English language learners throughout their life experience in language learning. Moreover, motivation and fun materials on YouTube helped the learners to engage in the learning process effectively. In any learning process, authenticity in learning materials should be included to get high-quality outputs, which YouTube provides its users. "Each student has a different interest. Furthermore, YouTube provides many videos which allow students to choose based on their interest" (Nofrika, 2019, p. 62). Also, stimulation on YouTube plays a vital role for EFL learners to integrate learning with entertainment. As Yusuf (2020) argued "By using YouTube, learning becomes more interesting and increases the positive stimulation of students to learn English" (p. 32). With the multiple features of YouTube, its usefulness makes it one of the prominent educational platforms worldwide.

To sum up, some research studies indicate that using YouTube in the EFL classroom shows a positive recognition of the learning process. Furthermore, these studies explain how the students use YouTube to improve their language skills and vocabulary and simulate real situations when practising their language. Many features distinguish YouTube from other platforms nowadays, attracting EFL learners to consider it as an aid to improve their target language (TL). Moreover, YouTube's flexibility helped foreign language learners adopt it as an education aid or use it to engage in the native community. Finally, YouTube is a big world of knowledge, not only for EFL learning but also for researching many areas.

III. DATA COLLECTION AND ANALYSIS

A. Data Collection

The population of this study consisted of the female section at level 6 and above in the English department at University of Bisha. The age range of the participants was 21,22,23 and 24 or above years old. Moreover, the sample was composed of 44 random responses of female students. Due to the pandemic, the researcher could not collect more than 44 responses, which resulted in a lack of communication with the participants. The study concerned the high levels at the English department of University of Bisha. The reason behind the choice of high levels was that they were required to find practical techniques to help them develop their foreign language. Because of the excessive use of information and communications technology resources in their studying life, which allows them to stay informed of the evolution of the language learning process.

The 44 participants responded to the questionnaire that the researcher designed. The questionnaire had close-ended items according to the quantitative method. The researcher created 13 items in the questionnaire, which automatically answered the research questions. It took two weeks to design and publish the questionnaire to complete the study. The responses were collected over two days, and then the data was organised into three tables and one pie chart.

This research was built on a quantitative method. To collect comprehensive data, the researcher used a questionnaire as an appropriate research tool to investigate the students' perspectives and attitudes towards the impact of using YouTube for EFL learners in EFL classrooms at the University of Bisha. The researcher used 13 items in the questionnaire to answer the research questions. Each research question has multiple items in the questionnaire which answer it. The items followed the Likert scale except for one item that allowed the participants to choose more than one answer. The researcher chose the questionnaire on Google Forms as a tool due to its usefulness and accuracy in presenting data and because of the pandemic that prevented the researcher from meeting the participants. The questionnaire was sent to the participants from level 6 and above and to some teachers in the English department, a female section who taught level 6 and above, to help the researcher get more responses.

The results collected from 13 items in the questionnaire were presented in tables for most of the items except one item shown in the pie-chart form. Percentages of the results were collected from Google Forms except for one item, whose percentage was calculated from a Microsoft Excel sheet. All these items were organised and analysed to answer the research questions. Moreover, the percentages were calculated for each response and compared with the related items in the questionnaire. After that, the researcher turned these percentages logically into an analysis that answered the research questions.

B. Presentation of Data

RQ1) What is the impact of using YouTube on EFL learners at University of Bisha?

TABLE 1
THE IMPACT OF USING YOUTUBE ON EFL LEARNERS AT BISHA UNIVERSITY

Item	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
1. YouTube enhances your motivation and participation during classes.	45.5%	47.7%	6.8%	0%	0%
2. I use YouTube as an aid to increase my knowledge of the specific course material.	40.9%	52.3%	2.3%	0%	4.5%
3. YouTube brings the foreign language culture context into the classroom.	25%	38.6%	27.3%	4.5%	4.5%
4. Your teachers help you like YouTube videos in EFL learning.	15.9%	40.9%	36.4%	6.8%	0%
5. Incorporating YouTube as a teaching method for EFL learning in the classroom improves language development.	31.8%	43.2%	20.5%	4.5%	0%
6. Do you use YouTube for educational purposes at university?	Always	Often	Occasionally	rarely	never
	43.2%	36.4%	9.1%	9.1%	2.3%

RQ 2) Which skills in a foreign language improved by using YouTube?

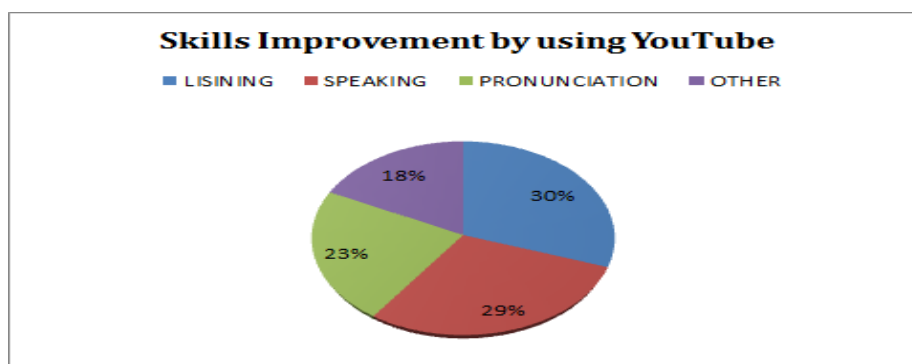


Figure 1. Skills Improvement by Using YouTube

RQ 3) What are the features that distinguish YouTube from other social media platforms for learning English as a foreign language?

TABLE 2
FEATURES DISTINGUISH YOUTUBE FROM OTHER SOCIAL MEDIA PLATFORMS

Item	Strongly Agree	Agree	Neutral	Disagree	Strongly disagree
8. YouTube explains information in a reliable way more than any social media platform.	38.6%	36.4%	18.2%	2.3%	4.5%
9. YouTube displays the academic and everyday language of native speakers.	31.8%	40.9%	18.2%	2.3%	6.8%
10. YouTube is easier to use than any language learning application.	29.5%	52.3%	11.4%	4.5%	2.3%
11. Using YouTube helps you reduce the costs of learning a foreign language.	31.8%	43.2%	13.6%	9.1%	2.3%

RQ 4) How far do YouTube videos help Vocabulary development?

TABLE 3
VOCABULARY DEVELOPMENT ON YOUTUBE

Item	Strongly Agree	Agree	Neutral	Disagree	Strongly disagree
12. YouTube raises your interest in developing your vocabulary.	38.6%	29.5%	20.5%	9.1%	2.3%
13. YouTube helps me practice new words' meanings in a natural context.	43.2%	36.4%	11.4%	9.1%	0%

C. Analysis

This research examined the impact of using YouTube on EFL learners at University of Bisha. It is based mainly on quantitative method design to support the study with accurate data; the researcher used a closed-end questionnaire on Google Forms and shared it with the students of level 6 and above in the English department. The researcher used six items in the questionnaire to answer the first research question. As shown in Table 1 above, all items explained the impact of using YouTube on EFL learners at University of Bisha. The results of the analysed data proved that nearly 88.7% of respondents said that YouTube was for educational purposes. And 93.2% of the respondents claimed that the impact of using YouTube in EFL classrooms increases their motivation and participation during classes. And 93.2% of the students agreed that YouTube increases their knowledge of specific course materials. Also, approximately 63.6% of the respondents to the questionnaire proved that YouTube brings the foreign language culture context into the classroom. Incorporating it as a teaching method improves language development, according to 75% of the responses. Moreover, the status of teachers in teaching a foreign language played a vital role by 56.8% as YouTube helped the students to evolve their language.

In Figure 1, the researcher used one item in the questionnaire to answer the second research question. The participants in this item were able to choose more than one answer to help the researcher get more accurate results at the end. As shown in the figure. 1, the answer to the second research question was the skill that the participants used on YouTube to improve their language and it was listening skill by 30% of the participants' choices. The interesting part of this item in the questionnaire was that the researcher supposed that many students would choose speaking skill but they chose listening skill instead. The speaking skill had 29% of responses, while pronunciation took 23% of the responses, and other skills had 18% of the responses. Others referred to language skills such as reading, writing, or learning grammar. Most participants chose the listening skill, which they improved by using YouTube. According to Alqahtani (2014) "Using YouTube videos as a tool for improving listening comprehension will provide real-life listening with plenty of information that students can relate to their life experience" (p. 22). As a result, this explains the role of YouTube in developing the listening skill of the EFL learners at University of Bisha.

The results of the items of the third research question in Table. 3 displayed the features of YouTube that distinguish it from other social media in learning a foreign language. It showed the reliability of YouTube in explaining information more than other platforms by 75% of the responses. Also, 72.7% of the participants claimed that YouTube provides a native's everyday language context and academic language in many fields. YouTube is for all ages because of its ease of use and the ability to search for any information, so it is an easy tool in EFL learners' hands, as they agreed on by 81.8%. It is a free application, so as a result, it reduces the costs of the learners by 75%, as the participants showed, and it helps others who cannot pay for language courses.

Learning vocabulary in a new language is crucial because it impacts the whole learning process. The last research question focused on vocabulary development by using YouTube. The results in Table. 3 showed that YouTube raised the EFL learners' interest in developing their vocabulary by 68.1% of the responses. Also, it helped them by 79.6% of the responses to practice the meanings of vocabulary in a natural context.

IV. CONCLUSION

The present research successfully identifies the impact of using YouTube on EFL learners at University of Bisha by answering all the research questions. The research discussed the impact of YouTube on language learners and on

developing language skills, especially listening and vocabulary development. It also showed YouTube's features, which made it more beneficial than other social platforms. The study's results revealed the impact of YouTube on students of 6 level and above in the English department at University of Bisha in the second semester of the academic year 2021. The researcher faced difficulties collecting data due to the pandemic and the lack of communicative aids with participants. In light of the results of the study, the researcher recommended conducting further research on the impact of YouTube on EFL learners by using different tools such as interviews and tests or by replicating the study by using a more significant number of participants or by conducting the same research but on the first-year students.

APPENDIX A. FINAL FORM OF THE QUESTIONNAIRE

The Impact of Using YouTube on EFL Learners at University of Bisha

This questionnaire contributes to investigating the impact of using YouTube on EFL learners at the University of Bisha, which is part of the research project. Your responses will help the researcher achieve the aim of this study. All responses will be used for research purposes only, which are very important for the study. The questionnaire consists of 13 items, and the target participants are level six and above from the English department, Female section at the University of Bisha. The questionnaire will last for approximately five minutes. Your responses are very appreciated. Thanks in advance.

Name:

Age:

- ☐ 21
☐ 22
☐ 23
☐ 24 or above

Level:

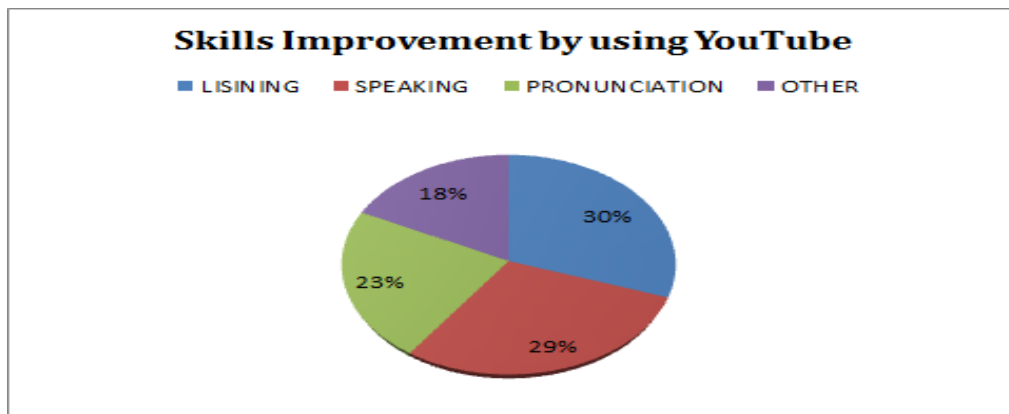
- ☐ 6
☐ 7
☐ 8

	Item	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
1	YouTube enhances your motivation and participation during classes.					
2	I use YouTube as an aid to increase my knowledge of specific course material.					
3	YouTube bring the foreign language culture context into the classroom.					
4	Your teachers help you like YouTube videos in EFL learning.					
5	Incorporating YouTube as a teaching method for EFL learning in the classroom improves language development.					
6	YouTube explains information in a reliable way more than any social media platform.					
7	YouTube displays the academic and everyday language of native speakers.					
8	YouTube is easier to use than any language learning application.					
9	Using YouTube helps you reduce the costs of learning a foreign language.					
10	YouTube raise your interest in developing your vocabulary.					
11	YouTube helps me practice new words' meaning in a natural context.					
12	Do you use YouTube for educational purposes at university?	Always	Often	Occasionally	Rarely	Never
13	Which of the following skills do you use YouTube to improve?	Listening	Speaking	Pronunciation	Other	

APPENDIX B. PERCENTAGES OF THE IMPACT OF USING YOUTUBE ON EFL LEARNERS AT UNIVERSITY OF BISHA

Item	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
1. YouTube enhances your motivation and participation during classes.	45.5%	47.7%	6.8%	-	-
2. I use YouTube as an aid to increase my knowledge of the specific course material.	40.9%	52.3%	2.3%	-	4.5%
3. YouTube brings the foreign language culture context into the classroom.	25%	38.6%	27.3%	4.5%	4.5%
4. Your teachers help you like YouTube videos in EFL learning.	15.9%	40.9%	36.4%	6.8%	0%
5. Incorporating YouTube as a teaching method for EFL learning in the classroom improves language development.	31.8%	43.2%	20.5%	4.5%	0%
Item	Always	Often	Occasionally	Rarely	Never
6. Do you use YouTube for educational purposes at university?	43.2%	36.4%	9.1%	9.1%	2.3%

APPENDIX C. PERCENTAGES OF LANGUAGE SKILLS IMPROVEMENT BY USING YOUTUBE



APPENDIX D. PERCENTAGES OF FEATURES THAT DISTINGUISH YOUTUBE FROM OTHER SOCIAL MEDIA PLATFORMS

Item	Strongly Agree	Agree	Neutral	Disagree	Strongly disagree
8. YouTube explains information in a reliable way more than any social media platform.	38.6%	36.4%	18.2%	2.3%	4.5%
9. YouTube displays the academic and everyday language of native speakers.	31.8%	40.9%	18.2%	2.3%	6.8%
10. YouTube is easier to use than any language learning application.	29.5%	52.3%	11.4%	4.5%	2.3%
11. Using YouTube helps you reduce the costs of learning a foreign language.	31.8%	43.2%	13.6%	9.1%	2.3%

APPENDIX E. PERCENTAGES ON VOCABULARY DEVELOPMENT BY USING YOUTUBE

Item	Strongly Agree	Agree	Neutral	Disagree	Strongly disagree
12. YouTube raises your interest in developing your vocabulary.	38.6%	29.5%	20.5%	9.1%	2.3%
13. YouTube helps me practice new words' meanings in a natural context.	43.2%	36.4%	11.4%	9.1%	0%

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Conceptual Metaphor BUSINESS IS A JOURNEY in Business Terminology

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Abstract—Departing from the conventional understanding that metaphor is merely a component of rhetorical and poetic expression, the Theory of Conceptual Metaphor provides linguistic evidence that metaphor plays a crucial role in creating new specialized vocabulary. The present study attempts to apply the Conceptual Metaphor Theory to analyze the metaphor BUSINESS IS A JOURNEY in nominating business terminology. The corpus of the study comprises 179 metaphorical business terms collected from business dictionaries and textbooks. It is discovered in the study that certain attributes of the “journey” source domain are mapped onto those of the “business” target domain, resulting in four derivative metaphors in business terms, namely companies are conventionally viewed as travelers, business tools are metaphorically described as vehicles, business growth is conceptually viewed as the roadmap and distance covered, and business challenges are metaphorically described as obstacles encountered. The research findings highlight metaphorization as an effective method of business term nomination.

Index Terms—metaphorical term, business term, journey domain, conceptual metaphor

I. INTRODUCTION

The central claim of cognitive linguistics posits that metaphor is pervasive in everyday verbal and cognitive processes, indicating that our conceptual system is also metaphorical in nature (Cameron, 2003; Bogdanović, 2023). The Theory of Conceptual Metaphor provides linguistic evidence that metaphorization - one of the most significant cognitive processes in contemporary language science - provides a productive semantic source for enriching specialized vocabulary (Sherizatova, 2019; Gkalitsiou & Kotsopoulos, 2023). Therefore, the most effective method to replenish the dictionary is through the utilization of metaphors, which involve the metaphorization of frequently used words and phrases (Celiešienė & Juzelėnienė, 2019; Khachmafova et al., 2021). As such, numerous researches have been carried out to gain more insight into the interrelatedness of metaphors that transpire within the lexicon of a specific domain of experience, i.e. to trace metaphorical cognitive models (Temmerman, 2002; Lakoff & Johnson, 2003; Kövecses, 2010).

Previous studies on conceptual metaphors in business discourses have been conducted through the lens of numerous theoretical approaches and conceptual frameworks. Investigating multimodal metaphors in corporate branding messages, Koller (2009) declares that the brand is made understandable through its conceptualization as an ideal individual possessing the qualities that are favorably assessed in corporate discourses: growth, flexibility, dynamism, and connectivity. Silaški and Đurović (2010) discover that the economy is metaphorically viewed as a person who is afflicted with a range of ailments, which is illustrated in such terms as "catching flu", "catching pneumonia", or even being "in cardiac arrest". Silaški and Kilyeni (2014) find out various conceptual mappings on which the metaphor MONEY IS SOLID relies. Studying the metaphor cycle in a term-formation process, Alekseeva et al. (2020) suggest a four-stage approach that incorporates several perspectives in the formulation of specialized concepts and terms. Makhmaraimova (2020) explores the cognitive processes involved in the transfer of meanings from everyday language to more abstract terms. However, the study does not specifically examine the mapping schemes or metaphorical models in a scientific field. Ferrando (2021) examines metaphorical words and expressions in English for Specific Purpose contexts, and found multiple conceptual models applied in research papers and press articles.

Overall, a review on literature has made it clear that existing studies highlight the use of metaphors in nominating specialized vocabulary. However, less attention has been paid to research on metaphorical business terms projected from the source domain of “journey”, which needs to be fulfilled. Consequently, this study aims to fill this gap by investigating the conceptual metaphor BUSINESS IS A JOURNEY in nominating business terminology in English.

The following two research questions are addressed:

- 1) What are the mapping principles between the “journey” source domain and target domain of “business”?
- 2) How frequent are business terms metaphorically nominated from the “journey” source domain?

The structure of the paper is as follows: Section 2 presents the theoretical framework of the study - the Theory of Conceptual Metaphor and metaphorization in terminology. In Section 3, we describe the research methodology, including research design, research corpus compilation and metaphor identification procedures. The findings on mapping schemes and metaphorical salience of business terms activated from the metaphor BUSINESS IS A JOURNEY are presented in Section 4. In the last section, we sum up the main research findings.

II. THEORETICAL BACKGROUND

In this section, we first outline the Theory of Conceptual Metaphor which is the basic theoretical framework for analysis in this study. We then briefly present some research on conceptual metaphor in terminology nomination.

A. The Theory of Conceptual Metaphor

Metaphor is defined as “a figure of speech in which a word or phrase is applied to an object, person, or action that it does not literally denote” (APA, 2023). A metaphor is the mapping of concrete and tangible concepts onto abstract and intangible concepts, enabling the expression and comprehension of abstract ideas with the help of concrete ideas (Zhu et al., 2023) based on the similarities between the two domains (Holyoak & Stamenković, 2018). Meanwhile, Kövecses (2010) defines conceptual metaphor as a systematic set of correspondences, or mapping, between two conceptual domains, the source and the target. The central claim of the Theory of Conceptual Metaphor is that people conceptualize abstract domains (target) metaphorically in terms of more concrete or well-understood domains (source) (Lakoff & Johnson, 2003; Kövecses, 2010). The source and target are aligned so that constituent elements of the source correspond to constituent elements of the target (Nguyen & Nguyen, 2024). Linguistic synesthesia exhibits several mapping relations that adhere to distinct mapping principles and are anticipated by ontological knowledge. Establishing image schemata through mapping from the source domain to the target domain makes it easier to understand and interpret the source domain (Pham & Nguyen, 2024). One target domain is characterized by several source domains. Additionally, a single conceptual domain can serve as the source of numerous metaphors that are expressed in various linguistic structures inside a language (Ahrens, 2010; Khatin-Zadeh et al., 2023).

The source and target domains possess various dimensions of experience, including purpose, manner, cause, function, control, shape, size, and others, which Kövecses (2010) refers to as “aspects of domains”. Given the properties that participate in a metaphorical mapping, we can map as much knowledge from the source onto the target that aligns with the image-schematic attributes of the target. For example, in the metaphor ARGUMENT IS WAR, we describe an argument by means of “war” as realized by the expressions like “Your claims are *indefensible*”. “If you use that *strategy*, he'll *wipe* you out”. “He *shot down* all of my arguments”. “He *attacked* every weak point in my argument” (Lakoff & Johnson, 2003, p. 5), etc. The assumption is that we conceptualize, talk, and act in arguments as though they were wars because the attack, defense, counterattack, and other elements of the conceptual framework of a battle heavily influence the concept of an argument (Lakoff & Johnson, 2003). The linguistic expressions like *strategy*, *indefensible*, *attacked*, *shot down*, etc. in the above-mentioned examples illustrate how terms literally denote physical combat can be utilized to describe verbal combat. The mapping between the source and target domain occurs not only at the linguistic level but also at the cognitive level, influencing our comprehension of the universe and the surrounding phenomena (Ptiček & Dobša, 2023).

Every metaphor is a product of the creative cognitive process that is directly influenced by language and depends on how the reality is conceptualized in culture (Khachmafova et al., 2021). Metaphors arise from clear, intuitive, concrete experiences, and they endow abstract concepts with intelligible connotations (Xie, 2023). To put the same thing differently, metaphor comprehension is based on extensions of the same processes that underlie thinking and language comprehension in general (Holyoak & Stamenković, 2018). In fact, metaphors play a crucial part in our cognitive process, conceptual system, and behavioral patterns. A metaphor's foundation lies in the parallels that already exist between entities. In addition, it generates new alignments by a gestalt of perceptions and meanings. Much of our experience is metaphorical in nature; we use metaphors to define reality, and we act upon metaphors (Xie, 2023).

B. Conceptual Metaphor in Terminology

New metaphors emerge daily, and language is a dynamic organism that undergoes ongoing evolution (Ptiček & Dobša, 2023). Metaphors serve the purpose of enhancing the clarity and memorability of a message, exerting influence on others, shaping the perception of the world in specific ways, and perhaps manipulating listeners (Gkalitsiou & Kotsopoulos, 2023). Therefore, metaphorization is considered to be a valuable tool for generating new vocabulary due to its ability to convey a large amount of information in a concise way (Mio, 2009).

In specialized terminology, there are situations where new concepts cannot be adequately described using existing vocabulary. Metaphors, in such instances, help to convey new ideas. For example, BCG's Growth-Share Matrix utilizes animal-based words such as “cow” and “dog” to describe a four-square matrix representing a company's distinct categories of products and services. Metaphorical terms nominate specific concepts based on particular associations such as function, form or other correspondences (Celiešienė & Juzelėnienė, 2019; Zibin et al., 2024). Metaphorization helps to convey new concepts within a specific domain of expertise by utilizing existing linguistic resources (Gorokhova & Kubysenko, 2020). Therefore, the contemporary perspective on term designation regards metaphors as a cognitive tool that enhances our comprehension of abstract concepts by providing more explicit language (Khachmafova et al., 2021).

III. RESEARCH METHODS

A. Research Design

This study utilizes the Theory of Conceptual Metaphor introduced by Lakoff and Johnson (2003) to examine the conceptual metaphor BUSINESS IS A JOURNEY in nominating business terminology. The qualitative content analysis approach is applied in the study to analyze the mappings between “journey” attributes (source domain) and business concepts (target domain). The decision to allocate a metaphorical term to a particular source domain is determined by the basic definition of term elements found in dictionaries and a lexical database (Krennmayr, 2013; Kövecses et al., 2024). Therefore, we utilize the *lexical approach* proposed by Kövecses et al. (2024) to analyze the collected data. The lexical approach focuses on conventionalized expressions associated with the concept under analysis, encompassing synonyms, related words and phrases which are commonly found in dictionaries or collections of words and phrases. Additionally, the framework of the Conceptual Mapping Model suggested by Ahrens (2010) implies that mapping principles can be identified by analyzing the frequency of mapping patterns between the source and target domains that occur for a specific conceptual metaphor. According to Kövecses et al. (2024), the measurement of metaphorical salience might be based on the following criteria: 1) the quantity of mappings, or correspondences, in a conceptual metaphor; 2) the frequency of occurrence of linguistic expressions that belong to a conceptual metaphor; and 3) the token frequency of linguistic expressions that belong to a conceptual metaphor. Consequently, by utilizing the aggregate values, we are able to establish a hierarchy of metaphorical significance. In categorization, journey attributes which are closely and loosely related to the business domain are categorized according to certain metaphorical mappings or entailments.

In brief, descriptive analysis, categorization and statistics are employed in order to achieve the objectives of the present study. The following steps are involved in the process of analyzing the compiled corpus:

- (i) Identify metaphors in business terms in English;
- (ii) Categorize metaphorical terms into groups according to attributes mapped from the journey domain onto business domain;
- (iii) Clarify metaphorical salience.

B. Research Corpus

This research employs the purposeful sampling technique with the corpus mainly compiled from business dictionaries, namely “Oxford Advanced Learner’s Dictionary of Current English” (Hornby, 2015), “Cambridge Business English Dictionary” (Combley, 2011), and “A Dictionary of Business and Management” (Law, 2009). Furthermore, additional data were collected from business textbooks in English (Kim & Mauborgne, 2005; David, 2014; Porter, 1998; among others). Utilizing the Metaphor Identification Procedure proposed by Pragglejaz (2007), the study collected 179 metaphorical business terms which are projected from the source domain of “journey”. The contextual meaning employed in the study is the “minimal context”, which derives from business terms themselves. It is important to note that no previous research has been done from this specific standpoint on the chosen corpus.

C. Metaphor Identification Procedure

Recently, various procedures for metaphor identification have been developed, such as MIP - the Metaphor Identification Procedure proposed by Pragglejaz (2007), VISMIP - the extended version of MIP for Image suggested by Šorn and Steen (2018), DMIP - a method for identifying potentially deliberate metaphor by Reijnierse et al. (2018), MIPVU - the Metaphor Identification Procedure Vrije Universiteit proposed by Steen et al. (2010), and MSDIP - the Method for Coding Source Domains in Metaphor Analysis introduced by Reijnierse and Burgers (2023). The present study's identification technique is based on MIP (Pragglejaz, 2007) to ensure the consistency and comprehensiveness of the research.

The adaptive metaphor identification procedure is as follows:

- (1) looking up words and phrases in books and dictionaries and identifying terms that could be nominated as metaphors;
- (2) identifying metaphorical elements terms, determine if they fit in the journey source domain and business target domain;
- (3) naming metaphorical terms - those that consist of one or more metaphorical elements.

The study adheres to cognitive linguistics norms by using small capitals for the statement of conceptual metaphors, and italics for metaphorical terms. A large number of metaphorical terms in business consist of one metaphorical element like “driving”, “follower”, and “niche” in *market driving*, *price follower*, *niche retailing*, ... whereas there exist a lower number of business terms such as *exit barrier*, *entry barrier* in which all term elements are metaphorical.

IV. RESULTS AND DISCUSSION

Through our analysis of metaphorical words and phrases in the corpus, we discover that business is conceptualized in terms of a journey, in which certain attributes of a journey are activated and projected to those of business activities. The constituent mappings of the metaphor BUSINESS IS A JOURNEY can be visualized through the mappings between the source domain and target domain as presented in Table 1.

TABLE 1
MAPPINGS OF THE METAPHOR BUSINESS IS A JOURNEY

Source domain's attributes (Journey)	Correlates to	Target domain's attributes (Business)	Number of terms	Frequency (%)
Travelers	→	Companies	36	20.11
Vehicles	→	Business tools	57	31.84
Roadmap and distance covered	→	Business growth	74	41.34
Obstacles encountered	→	Business challenges	12	6.7
Total			179	100

As can be seen from Table 1, numerous attributes from the journey source domain are mapped onto characteristics of business. This mapping schema is derived from our empirical knowledge in the real world. Overall, “roadmap and distance covered” is the most salient attribute to be mapped onto business growth, with 74 metaphorical terms nominated according to this mapping, accounting for 41.34%. In contrast, the “business challenges” attribute which is projected from “obstacles encountered” in the journey is the least significant in metaphorizing business terms, with only 12 terms created from this mapping schema, making up only 6.7%. “Vehicles” feature takes the second place while “travelers” attribute fills the third slot in creating business vocabulary, which nominate 57 and 36 metaphorical terms respectively. We will now have a closer look at each particular sub-metaphor.

A. Metaphor COMPANIES ARE TRAVELERS

Research results indicate that companies are metaphorically viewed as participants in the journey. The abstract concept of different types of companies participating in the market can be comprehended with the help of words and phrases literally used to denote concrete ideas of travelers like “newcomer”, “partner”, “pioneer”, “entrant”. This mapping can be illustrated through such metaphorical terms as *newcomer*, *business partner*, *pioneer firm*, *late entrant*, etc. *Pioneer firms* look for untapped marketplace with new opportunities for improving on current industry offerings. Organizations that are at the forefront of the market or are the first to introduce new products are commonly referred to as *market leaders* who guide the industry (lead the journey) and have *first mover advantages*. Consequently, it is not surprising that *pioneer firms* tend to become the *market leaders*. On the other hand, organizations that imitate and *follow* the market are often associated with being left behind, referred to as *market followers* who employ a *follower strategy*. As being illustrated in these examples, words and phrases basically characterizing travelers or participants in a journey such as *lead*, *leading*, *leader*, *mover*, *follower*, etc. are employed to describe companies participating in the business market, for instance, *follow-the-leader pricing strategy*, *first mover disadvantage*, *second-mover advantage*, *price leadership*, *price leader*, *price follower*, *product leadership*, *leading brand*, *brand leader*, *market pioneer*, *industry newcomer*, *industry leader*, *loss leader pricing*, etc.

The following examples reflect that companies are conventionally viewed as travelers:

- (1) Being a *slow mover* (also called *fast follower* or *late mover*) can be effective when a firm can easily copy or imitate the *lead firm*'s products or services (David, 2014, p.152).
- (2) New *entrants* to an industry bring new capacity, the desire to gain market share, and often substantial resources (Porter, 1998, p. 7).
- (3) *Price leadership* occurs when a *leading firm* in a given industry is able to exert enough influence in the sector that it can effectively determine the price of goods or services for the entire market. This type of firm is sometimes referred to as the *price leader* (Tardi, 2024).

As presented in these examples, *new entrants*, *slow mover*, *fast follower*, *late mover*, *lead firm*, *price leadership*, *leading firm*, *price leader* are metaphorical terms describing companies which are conventionally viewed as travelers in a journey.

B. Metaphor BUSINESS TOOLS ARE VEHICLES

When companies enter the market, they need to select the most optimal business tools to fulfill their company goals, similar to vehicles that travelers need to reach their destination. Therefore, the attribute of business tools is projected from “vehicle” features, which effectively facilitates organizations in attaining their business objectives. Words originally used to characterize actions to do with vehicles or vehicle movement like *driving*, *driven*, *standstill*, *move*, *access*, *return*, etc. are metaphorically utilized to describe business tools that companies employ in their business operations, resulting in such metaphorical terms as *market access*, *return on investment (ROI)*, *strategic move*, *market-leading move*, *market-driven organization*, *competition-driven pricing*, *market driving*, etc. In addition, the projection of terms related to the vehicle's motion properties in the source domain (slow, fast, backward, cross, ...) onto the corresponding attribute in the target domain facilitates the comprehension of ideas linked to business operations. As a result, common business activities of enterprises are often described using vocabulary units such as *backwardation*, *backflip takeover*, *backward integration*, *market-oriented*, *fast-moving consumer goods*, *cross-sell*, *cross-licensing agreement*, *backward integration strategy*, *slow-growing market*, etc. Furthermore, the firm needs to have a *market orientation* and have astute decision-making skills like to that of a discerning traveler. Opting for the right direction when entering *intersections* and *turnarounds* helps companies to improve their competitiveness and gain more market share.

The mapping of vehicle features onto business tools is illustrated in the following examples:

- (4) Other types of *cooperative* arrangements include research and development *partnerships*, *cross-distribution* agreements, *cross-licensing* agreements, *cross-manufacturing* agreements, and joint bidding consortia (David, 2014, p. 149).
- (5) *Product-driven strategies* build unique products and then look for gaps in the market that their product can fill. In contrast, *market-driven strategies* use research to identify gaps in the market and develop products to fill those gaps. A *market-driven organization* uses market knowledge and customer research to guide its overarching corporate strategy (Pragmaticinstitute.com).

As can be overserved from example (4), collaborative companies are metaphorically described as “*partnerships*” in a journey. The term element “cross” in *cross-distribution*, *cross-licensing*, and *cross-manufacturing* indicates way companies cooperate with each other through different channels of agreement. While metaphorical terms *product-driven strategies*, *market-driven strategies*, *market-driven organization* in example (5) imply that companies can “drive” a market or “drive” products so as to achieve their business goals, similar to the way travelers drive their vehicles to reach their destination.

C. Metaphor BUSINESS GROWTH IS THE ROADMAP AND DISTANCE COVERED

Another typical attribute that makes up the metaphor BUSINESS IS A JOURNEY is the “roadmap and distance covered” in the journey with a significant number of metaphorical terms created from this mapping. The large number of metaphorical terms in the collected corpus denoting business growth demonstrates that the growth in business can be understood as the roadmap and distance that travelers have covered. Business can be likened to a genuine journey, starting from the departure stage and culminating at the finish line, where the objective is either accomplished or not, and the destination is either reached or not. The destination of the journey is projected onto business objectives, for instance, increasing market share, increasing profits, and becoming the *market leader*. The travelers need to decide on their “path”, “orientation”, “journey”, “journey map” so as to reach their destination. Similarly, in order to achieve business objectives, companies need to identify their *market orientation*, decide on a *product roadmap*, *business roadmap*, understand the *customer journey*, and simultaneously develop a *customer journey map*. Otherwise, their business may loss, which is similar to an unsuccessful trip.

In addition, the organization's market position is determined by the perception of the participants' position in the journey, as indicated by metaphorical terms such as *strategic position*, *competitive brand positioning*, *corporate positioning*, etc. The majority of companies carry out strategic management process in which they manage to implement the best business strategies to maintain their *position* and viability within their industry. However, in many cases, if a firm is experiencing a period of poor performance, they change their strategies to make *business turnarounds*. As we can see from these metaphorical terms, words literally used to talk about a journey like *position*, *turnaround*, etc. are utilized in describing business growth, which can help to enrich business vocabulary and make business concepts become more concrete and easier to understand.

Here are some examples of the mapping of “roadmap and distance covered” onto “business growth” characteristics:

- (6) *First mover* advantages refer to the benefits a firm may achieve by *entering a new market* or developing a new product or service prior to rival firms (David, 2014, p. 152).
- (7) In the business of *corporate positioning*, the perception of *leadership* is something you can cash at the bank (Ries & Trout, 2001).

In these instances, business terms *first mover*, *entering a new market*, *corporate positioning*, and *leadership* are designated from metaphorizing words and phrases literally denoting a journey, reflecting that business is similar to a journey.

D. Metaphor BUSINESS CHALLENGES ARE OBSTACLES ENCOUNTERED

According to commonly held opinions, a road is not consistently level and direct towards the destination, but rather contains numerous tangible barriers and obstacles that can impede progress or slow down the journey. Similarly, in the realm of business, organizations frequently face challenges and hurdles that resemble impediments along their business path. Basically, the word “barrier” refers to an object like a fence that prevents people from moving forward from one place to another (Hornby, 2015, p. 108). In business, this word is utilized in enriching business vocabulary, resulting in new metaphorical terms such as *entry barrier*, *barrier to exit*, *switching barrier*, *trade barrier*, *market challenger*, etc. to illustrate the challenges and barriers associated with business activities. These metaphorical terms aid in comprehending the difficulties and obstacles encountered in the voyage, as well as the challenges in business operations.

Let us now see some representative examples for the perceived structural similarities between the concept of obstacles in a journey and business challenges:

- (8) The factors that lead to a low-cost position usually also provide substantial *entry barriers* in terms of scale economies or cost advantages (David, 2014, p. 15).
- (9) A blue ocean strategy brings with it considerable *barriers to imitation* (Kim & Mauborgne, 2005, p. 185).
- (10) A company can avoid confronting competitors with high *exit barriers* and can thus sidestep involvement in bitter price cutting, or it can lower its own *exit barriers* (Porter, 1998, p. 22).

As can be seen from the above examples, different types of *barriers* like *entry barriers*, *barriers to imitation*, *exit barriers* collectively illustrate the complexity, difficulty, and numerous obstacles in business activities in which business

managers - as drivers - play an important role throughout the journey. It is evident that travelers can fall behind their companions for many reasons, as they have failed to overcome obstacles along the journey. Similarly, enterprises must devise strategies to surmount challenges in the realm of their business journey.

As illustrated by the examples and mappings above, the extensive knowledge we have about a journey helps us to utilize the mapping from this source domain to understand the abstract concept of business. Table 2 serves to demonstrate the frequency of the metaphorical terms belonging to the conceptual model BUSINESS IS A JOURNEY.

TABLE 2
METAPHORICAL ELEMENTS ACTIVATED IN THE CONCEPTUAL MODEL BUSINESS IS A JOURNEY

Source domain	Metaphorical element	Number of terms	Metaphorical element	Number of terms	Target domain
Travelers	entrant	4	leader	12	Companies
	mover	5	leadership	7	
	newcomer	1	pioneer	3	
	follower	4			
	Total	36			
Vehicles	move	3	driving	1	Business tools
	movement	1	driven	7	
	fast-moving	1	back	7	
	return	4	standstill	1	
	forward	4	follow	2	
	backward	3	access	1	
	backwardation	1	cross	10	
	leading	4	approach	3	
	fast	1	pioneering	1	
	slow	2			
	Total	57			
Roadmap and distance covered	end	5	position	8	Business growth
	startup	2	positioning	16	
	orientation	5	repositioning	1	
	oriented	10	penetration	8	
	roadmap	3	compass	1	
	turnaround	2	delivery	1	
	narrow	2	entry	4	
	niche	4	exit	2	
	Total	74			
Obstacles encountered	barrier	10	challenger	2	Business challenges
	Total	12			
Total				179	

As can be seen in Table 2, we may utilize our extensive understanding of a journey to develop business terminology. The data presented in Table 2 demonstrate numerous lexical units that describe various aspects of a journey, including people participating in the journey, the vehicles and their movements, the roadmap and distance covered in the journey, and obstacles encountered along the way. In reality, many people have a rather vague understanding of business activities, which might be considered an abstract notion. Thus, by envisioning business activities as a journey, readers and listeners can readily imagine a protracted, challenging, and laborious path in the business operations of enterprises.

From this discussion, it is clear that the abstract business terms are understood by words and phrases denoting the concrete journey domain because there were preexisting similarities between the elements in the two domains, which is derived from people's experience in the physical world. Devoid of these metaphors, individuals find it challenging to engage in logical thinking regarding business features. At the linguistic level, when words representing concepts from one domain are used in another domain, they become polysemous and establish a consistent meaning in the business target domain. Certain lexical concepts are well-established within the specific field of business, while other lexical items may lose their initial meanings in the general journey after they have developed a solid meaning inside the business context. These terms have become specialized jargon in the business field, and their meanings cannot be deduced by referring back to their original journey contexts. A deep understanding of "journey" knowledge is necessary to comprehend them.

V. CONCLUSION

Utilizing the Theory of Conceptual Metaphor (Lakoff & Johnson, 2003), and the Metaphor Identification Procedure proposed by Pragglejaz group (2007) to analyze the compiled corpus, the present study examines the cognitive mechanism of metaphorization in business terminology mapped from the journey source domain. The study has clarified the metaphor BUSINESS IS A JOURNEY with sub-metaphors grouped into categories: travelers, vehicles, roadmap and distance covered, and obstacles encountered, the attributes of which fall into categories distinguished by Lakoff and Johnson (2003) and Kövecses (2010). These attributes are mapped onto the target domain of business, helping to nominate terms describing companies, business tools, business growth, and business challenges respectively. The results of the study also

show that the “roadmap and distance covered” attribute in a journey is the most salient which is transferred to the business target domain to describe business growth while “obstacles encountered along the journey” is the least prominent in nominating business terms.

A closer look at mapping schemes in the metaphor BUSINESS IS A JOURNEY and the large number of metaphorical terms created from metaphorizing words and phrases projected from the source domain of “journey” implies that the notion of a journey is such a good and natural source domain for the abstract concepts of business activities. We can more clearly visualize the nature of business activities thanks to the application of the “journey” source domain to the business domain, which helps to enrich business vocabulary. Accordingly, these results solidify previous findings by Alekseeva et al. (2020) and Makhmaraimova (2020) that conceptual metaphors serve as a useful means for creating new terms and expanding specialized vocabulary. It is expected that the findings of the study will help businesspeople, researchers, learners, and teachers gain useful insight into the metaphorical nomination of business terminology.

The current study has certain limitations that may open up new avenues for investigation in the future. In fact, “sport”, “competition” or other source domains can help to designate business terms which is not described in the present study. Therefore, it is hoped that future scholars would examine the mappings projected from these domains in nominating business terminology.

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Can Translation Alter Political Persona? The Case of the Rhetorical Repertoire of Obama and Trump Translated From English to Indonesian

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Abstract—As rhetoric in political speeches represents a particular persona that political figures strive to cultivate, that rhetoric should project the same image as the original when translated. Therefore, this study aims to explore the shifts in rhetorical strategy categories as seen in the translation of the political speeches of former U.S. Presidents Barack Obama and Donald Trump from English to Indonesian, how they affect message correctness, and how they may change the orator's political character. In multiple case studies covering the acceptance and inauguration speeches of both Obama and Trump, some rhetoric maintains their original identities. Moreover, there are five different shifts found in the rhetoric of their speeches: 1.) a shift from rhetoric to non-rhetoric; 2.) a shift from rhetoric to lost or deleted rhetoric; 3.) a shift from a particular type of rhetoric strategy to another; 4.) lessening rhetorical power or degree of the same strategy; and 5.) a shift of propositional message. Furthermore, the study reveals that retaining rhetorical categories in the translation results in higher accuracy, whereas any shift has the opposite effect, as it changes the original rhetorical message. As a result, this raises the possibility that a particularly rhetorical-style political identity may change if a large number of alterations occur.

Index Terms—rhetorical strategy, political persona, accuracy, shift

I. INTRODUCTION

Other than to prompt people for certain causes or to generally persuade them to believe in certain issues (Borgstorm, 1982; Walton, 2007; Schaffner, 2014), politicians also make use of their rhetorical repertoire in political speeches to forge and polish their political persona (Cockroft & Cockroft, 1992). Hence, every politician has their own style of persuasion, or, in other words, their own rhetoric-based political persona. This type of image is important for them since it distinguishes them from other politicians, resulting in more people supporting their causes and voters on their side (Knudsen, 2014; Haoming, 2019). For example, Barack Obama is said to speak of logic in his speech and to use aesthetically pleasing syntactic order as a rhetoric tool (Knudsen, 2014), while Donald Trump is portrayed as someone who stirs emotion when he delivers his speeches and is known to make a great number of repetitions in his speech as his trademark rhetoric strategy (Haoming, 2019).

Considering the importance of the rhetoric-based political persona they exhibit and maintain in public, it has never been more important for the specific sets of rhetoric in their speeches to remain in the target text when translated. Along with properly translating the propositional message to the target text, the expressive type of message known as the rhetorical message is equally important to render (Baker, 2018). This means that rhetoric is a message to be sent in political speeches as well, both as an expressive and a propositional message, and ignoring the importance of one can compromise the translation's veracity (Nababan, 2012; House, 2015; Baker, 2018; House, 2021). However, the consequence of this goes far beyond simple inaccuracy; it even goes so far to the extent that an alteration in the rhetorical message may ultimately change the category of rhetorical strategy, which in turn may affect the orator's rhetorically based political identity.

As a result, this study attempts to unfold the shifts in the rhetorical strategy of Obama and Trump in both their presidential victory acceptance and inauguration speeches in their translation from English to Indonesian, along with their impact on the accuracy of the translation and their effect on the possible political persona alteration in the target text.

II. LITERATURE REVIEW

For this study, rhetoric refers to the art of influencing others and is determined by communication skills (Knudsen, 2014). Furthermore, it reveals itself in rhetorical approaches and strategies (Cockroft & Cockroft, 1992). Methods of rhetoric are determined by the basis upon which the rhetoric is presented; for example, they may be based on the audience's personality (ethos), emotion (pathos), or reasoning (logos). Rhetorical strategies are the linguistic realizations that involve lexical choices (literary lexis and functional lexis), sound patterning, figurative language (metaphor, metonymy, synecdoche, irony, and catachresis), and schematic language (antithesis, syntactic device, repetition, and amplification). Of the two categories, strategies of rhetoric are deemed to be clearly distinguishable in terms of frequent use by the orators. Since they are manifested in linguistic representations, it is easier to track and note which strategies are often used by a political figure that reflect his political persona (Cockroft & Cockroft, 1992; Barucello, 2015). As a result, analyses of rhetorical strategies in texts have been conducted several times; still, they are holistically analyzed as they only focus on particular strategies in a text (Kulo, 2009; Hidayat, 2014; Phelan, 2014; Baruchello, 2014; Gruber, 2016; Fengjie et al., 2016; Heracleous & Klaering, 2017; Taping et al., 2017; Haoming, 2019; Ross & Caldwell, 2019; Yang, 2019; Ruiz dan Ibanez, 2020). As such, partial analysis fails to capture the whole phenomenon of rhetoric within a text and cannot meet what it takes to reconstrue the rhetoric style of the text or of the orator of a speech. Therefore, this study aims at a more thorough analysis by incorporating all types of strategies and their sub-strategies into the analysis.

Rhetorical translation must adhere to the definition of translation, which is the transfer and re-expression of a message from the source text to the target text with the closest natural equivalency in terms of message or meaning and linguistic style (Nida & Taber, 1962). As rhetoric contains two types of messages, namely proposition and expressive (Baker, 2018), their translation must convey and retain those messages in the target text. The propositional message in rhetoric is the semantic meaning or factual and actual meaning of the clause, while the expressive message is the rhetorical strategy identity included in the clause of the rhetoric. Missing or changing one of the messages can reduce the level of translation accuracy. Hence, keeping the rhetoric message as it is in the source text is fundamental, as the rhetoric in a text does not only speak for itself but may also be a collective rhetoric that construes the rhetoric style of a figure, or, in this case, a political persona based on the rhetoric style of a politician. Translation analysis of rhetoric in texts has been previously carried out by the likes of Valentino et al. (2017), but, as discussed earlier, they are reserved for only a particular type of strategy discussion. On top of that, the analysis only goes as far as how the rhetoric is conveyed in the target text without discussing how it impacts the translation quality. Therefore, this study will answer the leftover question as to how the retention or alteration of rhetoric identity in the target text affects the translation quality, especially the level of accuracy.

In discussing the quality of translation in this study, the theory proposed by Nababan et al. (2012) is applied. According to their theory, there are three aspects of quality in assessing the translation: accuracy, acceptability, and readability. Accuracy deals with how precisely the message is transferred and conveyed in the target text. Acceptability is about the naturalness of the language of the translation, adhering to the target culture and target linguistic behaviors. Readability is the level of ease with which the translation can be understood by target readers. Every aspect has three categories of assessment that are realized in scoring that are scored from three to one, with three being the most accurate and one being the least accurate. For instance, when a translation has a score of three for its accuracy level, it means that it is accurate; the whole message is transferred and conveyed perfectly. If a translation is rated a two, it means that it is less accurate; there are some messages that are not conveyed or have mistakenly been conveyed in the target text. When a translation is rated a one, it means that it is inaccurate; the whole message was not conveyed or was mistakenly conveyed in the target text. This also works with the other two aspects. Overall, this theory adheres to some other theories concerning translation quality assessment (House, 2015). However, this theory is more structured by explicitly pointing to three aspects of quality and the method to assess them. In addition to that, this theory is more practical as it adopts scoring that helps in the assessment itself.

Based on the above, this study aims to answer the following research problems:

- (1) What types of rhetorical strategies are used by Obama and Trump in their victory acceptance and inauguration speeches?
- (2) What types of rhetorical strategy shifts are found in the translation of the victory acceptance and inauguration speeches of Obama and Trump after they are translated from English to Indonesian?
- (3) How do the rhetorical strategy shifts affect the accuracy of the translation and the political personas of Obama and Trump in the target text?

In order to close the research gap, this study maps the shifts and maintenance of the original rhetoric in the target text, analyzes all of the rhetorical strategies used by both Obama and Trump in their inauguration and victory acceptance speeches, explains how these strategies affect the accuracy of the translation, and finally investigates how these strategies changed the rhetoric-based political personas of the two former US presidents.

III. METHODOLOGY

This research is guided by a multiple-case study methodology within a qualitative paradigm. Furthermore, according to Saldanha and O'Brien (2014), there are also both participant- and product-oriented translation studies. It is a multiple-case study because this study employs four document data sources: the victory acceptance and inauguration speeches of Obama and Trump. After careful consideration, these four speeches were selected for a couple of reasons: first, they are comparative, showing how Obama and Trump practice their rhetoric in similar contexts. Second, as they are political texts in nature, they contain a lot of rhetoric, which is the main data of this study.

Next, this study is product-oriented translation research because it deals with the product of the translation of the four speeches. Furthermore, it is participant-oriented translation research, as this study involves three raters or informants to assess the quality of rhetorical translation. The informants were required to score the translation accuracy of the rhetoric to avoid bias in personal assessment and, at the same time, to strengthen the triangulation of the data sources. Because the three informants were chosen for their specific knowledge in translation studies—particularly in the area of translation quality assessment—their ratings were considered to be more reliable. Moreover, they were all experienced in using the translation model proposed by Nababan et al. (2012).

The methods of collecting data are document analysis and focus group discussion. Document analysis was used to gather linguistic data—the rhetoric of Obama and Trump in their victory acceptance and inauguration speeches after their Indonesian translation. A focus group discussion was held to get data concerning the scoring of the translation accuracy of rhetoric. It should be noted that informants were involved in the focus group discussion as well.

Additionally, Spradley's method of analysis was used in this study. It consists of domain analysis, taxonomy analysis, componential analysis, and finding cultural values. The domain of the data, such as which speech and to whom the rhetoric belongs, was identified in domain analysis. Subsequently, a taxonomy analysis was conducted to classify different types of rhetorical strategies, score translation accuracy, and determine rhetorical shifts. The categorization of rhetorical strategies is based on the theory of rhetoric (Cockcroft & Cockcroft, 1992). Determining the shifts in rhetorical strategies is based on translation notions (Baker, 2018) and rhetoric categorization (Cockcroft & Cockcroft, 1992). In this step, the rhetoric of the source text is compared to the translation in the target text. Finally, the scoring of rhetorical translation accuracy is based on the translation quality assessment theory (Nababan et al., 2012).

IV. RESULTS

A. Types of Rhetoric Used by Obama and Trump

Based on the categorization of rhetoric using the theory of rhetoric (Cockcroft & Cockcroft, 1992), the tables below display the results:

TABLE 1
THE TYPES OF RHETORICAL STRATEGIES USED IN OBAMA'S VICTORY ACCEPTANCE SPEECH

No.	Rhetoric Strategy	Sub-Strategy	Sum	%
1	Schematic Language	a) Syntactic Device	28	36.84
		b) Repetition	25	32.89
		c) Antithesis	16	21.05
		d) Amplification/Hyperbole	2	2.63
2	Figurative Language	Metaphor	3	3.95
3	Sound Patterning	-	2	2.63
Total			76	100

TABLE 2
THE TYPES OF RHETORICAL STRATEGIES USED IN TRUMP'S VICTORY ACCEPTANCE SPEECH

No.	Rhetoric Strategy	Sub-Strategy	Sum	%
1	Schematic Language	a) Repetition	48	72.72
		b) Syntactic Device	15	22.73
		c) Anti-thesis	1	1.51
2	Figurative Language	Metaphor	1	1.51
3	Sound Patterning	-	1	1.51
Total			66	100

TABLE 3
THE TYPES OF RHETORICAL STRATEGIES USED IN OBAMA'S INAUGURATION SPEECH

THE TYPES OF RHETORICAL STRATEGIES USED IN OBAMA'S INAUGURATION SPEECH				
No.	Rhetoric Strategy	Sub-Strategy	Sum	%
1	Schematic Language	a) Repetition	48	41.38
		b) Syntactic Device	42	36.21
		c) Antithesis	6	5.17
		d) Amplification/Hyperbole	2	1.72
2	Figurative Language	Metaphor	9	7.76
3	Sound Patterning	-	6	5.17
4	Lexical Choice	a) Functional Lexis	2	1.72
		b) Literary Lexis	1	0.08
Total			116	100

TABLE 4
THE TYPES OF RHETORICAL STRATEGIES USED IN TRUMP'S INAUGURATION SPEECH

No.	Rhetoric Strategy	Sub-Strategy	Sum	%
1	Schematic Language	a) Repetition	40	43.48
		b) Syntactic Device	26	28.26
		c) Antithesis	15	16.30
		d) Amplification/Hyperbole	3	3.26
2	Figurative Language	Metaphor	3	3.26
3	Sound Patterning	-	3	3.26
4	Lexical Choice	Functional Lexis	2	2.17
Total			92	100

The four tables above show the frequency of the appearance of rhetorical strategies used by former U.S. presidents Barack Obama and Donald Trump in their presidential victory and inauguration speeches. Both Obama and Trump tend to frequently use schematic language strategies in their victory and inauguration speeches. These are followed by other strategies such as figurative language, sound patterning, and lexical choice as the least used strategies.

In his victory speech, Barack Obama most often used the syntactic device sub-strategy, while Donald Trump most often used repetition in his victory speech. Meanwhile, in their inauguration speeches, it is interesting to note that both Barack Obama and Donald Trump used the repetition sub-strategy most often. The variety of sub-strategies they use in both speeches is almost the same, only differing in the level of frequency of use.

In their victory speeches, the difference lies in the discovery that the amplification/hyperbole strategy was used by Obama but not by Donald Trump. Meanwhile, in his inauguration speech, Barack Obama was found to have used literary lexis, whereas Donald Trump was not found to have used it.

Thus, it can be concluded that, in general, the use of rhetorical strategies for the two figures in the two different speeches is almost the same, only differing in the level of frequency of appearance, as well as the existence of one rhetorical strategy that is only used by Obama and was not used by Trump in either of his speeches. The following are examples of data that represent the use of this rhetorical strategy.

The two phrases in bold in the data above are phrases that have a schematic language relationship with the syntactic device type. Both phrases have the same structural sequence, namely question word, predicate, and object, followed by a complement. The similarity and equal order of the constituent elements make this sentence have similar syntax, which was used as a rhetorical strategy by Obama in his inauguration speech.

(a). *Schematic Language: Syntactic Device*

This type of rhetorical strategy occurs if the syntactic structure in several sentences is the same.

Example: **"What makes us exceptional—what makes us American—**is our allegiance to an idea, articulated in a declaration made more than two centuries ago."

The two phrases typed in bold in the data above are phrases that have a schematic language relationship and fall under the syntactic device type. Both phrases have the same structural sequence, namely question word, predicate, and object, followed by a complement. The similarity and equal order of the constituent elements make this sentence have similar syntax, which was used as a rhetorical strategy by Obama in his inauguration speech.

(b). *Schematic Language: Repetition*

Repetition is the repetition of words, phrases, or clauses that aim to emphasize or strengthen the statement of a proposition.

Example: "We are **very, very, very** ready to tackle what is ahead of us."

The repetition of the adverb "very" in the data sentence is a form of repetition. The purpose of this repetition is to strengthen the proposition conveyed by the speaker, Donald Trump. Such repetition is done to emphasize or strengthen the message conveyed. As a result, Trump's audience increasingly believed that Trump was very ready to face America's challenges at that time. Trump is known as a politician who often uses this repetition strategy in giving speeches.

(c). *Schematic Language: Antithesis*

Antithesis is the use of opposing concepts in stating a proposition.

Example: **"Washington flourished – but the people did not share in its wealth."**

The first and second statements in the data above are the opposite; in other words, they have an antithetical strategy. An antithetical statement between the people in power in Washington who reportedly said they were getting ahead and reaping the benefits while, on the contrary, most of the civilians did not enjoy these benefits at all. This antithesis was used by Trump to attack the government and convince the masses that their situation was not good in the hands of the previous administration, namely the Obama administration. Trump creates a narrative that the people are suffering by using the antithesis of the situation between government and society.

(d). *Schematic Language: Amplification/Hyperbole*

Amplification means stating a proposition excessively. One realization of amplification is the use of hyperbole.

Example: “**You came by the tens of millions** to become part of a historic movement the likes of which the world has never seen before.”

Donald Trump used amplification in the form of hyperbole when conveying the number of Americans who came to his inauguration as President of the United States. He said that there were tens of millions of people present at his inauguration who supported his inauguration as president. In reality, the number present was far from the stated number. The hyperbole used by Trump is intended to enhance his persuasion about the amount of support he receives. This hyperbole strengthened his image as a figure supported by many Americans.

(e). *Figurative Language: Metaphor*

This type of rhetorical strategy uses figurative language to compare one entity with another.

Example: “Our brave men and women in uniform, **tempered by the flames of battle**, are unmatched in skill and courage.”

This data is a statement delivered by Obama in his presidential inauguration speech. Obama used the metaphor “tempered by the flames of battle” to describe the strength of the United States military. The meaning of the “forged by the fire of war” metaphor means that the United States military is strong because it has experienced many fierce wars and risked many lives. The fire aspect of this metaphor refers to the fierceness and extraordinariness of the war that these soldiers have gone through. As a result, the use of this metaphor strengthens the proposition conveyed by Obama.

(f). *Sound Patterning*

This rhetorical strategy is a persuasive language style that utilizes alignment or plays on the sounds of words used in persuasive sentences.

Example: “And to those who have wondered if America's beacon still burns as bright: Tonight, we proved once more that the true strength of our nation comes not from the might of our arms or the scale of our wealth, but from the enduring power of our ideals: **democracy, liberty, opportunity**, and unyielding hope.”

Obama uses the /-y/ sound pattern in the words “democracy”, “liberty”, and “opportunity”. The use of this sound pattern makes the proposition conveyed by Obama stronger and easier to remember for the audience that listened to his victory speech. This repetition of sounds with the same pattern also makes people more interested in the speech delivered by Obama.

(g). *Lexical Choice: Functional Lexis*

This rhetorical strategy uses specific and technical lexis in a specific field.

Example: “For the American people can no more meet the demands of today’s world by acting alone than American soldiers could have met the forces of **fascism** or communism with muskets and militias.”

Obama used a functional lexis in his inauguration speech as president. The word is “fascism” in both English and Indonesian. This word means the principles or ideology of extreme nationalist groups that advocate authoritarian government. This word is a technical term used in the field of nationalism and politics. Its use is specific to the political context. The use of political technical terms like this is useful for increasing Obama’s political persuasion power in his speech.

(h). *Lexical Choice: Literary Lexis Example*

This rhetorical strategy is a strategy that uses lexis that is literary or has beauty in form and use.

Example: “We hold these truths to be self-evident, that all men are created equal, that they are **endowed** by their Creator with certain unalienable rights, that among these are life, liberty, and the pursuit of happiness.”

In his inauguration speech, Barack Obama used the literary lexis term “endowed”. The word means given or gifted, but the form is a literary word. This case is the same as the word “snake” which has a literary form, namely “serpent”. The use of this literary form gives the power of persuasion to the proposition conveyed. The use of the word “endowed” is mainly because the subject who gives rights to humans is God. Therefore, the terms used are grand and literary.

B. *Shifts in the Rhetoric of Obama and Trump in the Indonesian Translation of the Speeches*

The translation of the rhetorical repertoire in Barack Obama’s and Donald Trump’s victory and inauguration speeches was not carried out without obstacles. The results of the analysis show that there are problems in maintaining the rhetorical repertoire, as indicated by the shift in rhetorical strategy found in the four cases of speech translation.

The shifts seen in the four speech translation scenarios generally involved multiple shifts. First, the changes from rhetoric to non-rhetoric included changes from syntactic devices to non-rhetoric, from repetition to non-rhetoric, from antithesis to non-rhetoric, from metaphor to non-rhetoric, from sound patterning to non-rhetoric, and from literary lexis to non-rhetoric. Secondly, there were shifts made in the rhetoric that involved the deletion or loss of syntactic devices and repetitions. Third, changes occurred within the rhetorical strategies, such as changes from syntactic devices to repetition, sound patterning to syntactic devices, and repetition to syntactic devices. Fourth, changes occurred in the case of a reduction in the degree of rhetorical strategy in translation; for example, there was a reduction in the degree of syntactic devices, repetition, and sound patterning in translation. Finally, changes occurred in the propositional message of the rhetorical repertoire from the source language into the translation.

TABLE 5
SHIFT OF RHETORICAL STRATEGIES IN OBAMA'S VICTORY ACCEPTANCE SPEECH

No	Type of Shift	Sub-Type of Shift	Sum	%
1	Rhetoric – Non-rhetoric (12)	<i>Syntactic Device</i> – Non-rhetoric	4	16
		<i>Repetition</i> – Non-rhetoric	3	12
		<i>Antithesis</i> – Non-rhetoric	3	12
		<i>Sound Patterning</i> – Non-rhetoric	1	4
		<i>Metaphor</i> – Non-rhetoric	1	4
2	Reduction in the Degree of Rhetoric (7)	<i>Syntactic Device</i> – <i>Syntactic Device</i>	4	16
		<i>Repetition</i> – <i>Repetition</i>	3	12
3	Shift of Propositional Message (4)	-	4	16
4	Rhetoric – Rhetoric (Different Strategy) (1)	<i>Syntactic Device</i> - <i>Repetition</i>	1	4
5	Rhetoric – Deleted (1)	<i>Repetition</i> - Deleted	1	4
Total			25	100

TABLE 6
SHIFT OF RHETORICAL STRATEGIES IN TRUMP'S VICTORY ACCEPTANCE SPEECH

No	Type of Shift	SUB-TYPE of Shift	Sum	%
1	Rhetoric – Non-rhetoric (30)	<i>Repetition</i> – Non-rhetoric	19	48.72
		<i>Syntactic Device</i> – Non-rhetoric	9	23.08
		<i>Sound Patterning</i> – Non-rhetoric	2	5.13
2	Rhetoric – Deleted (7)	<i>Repetition</i> - Deleted	6	15.39
		<i>Syntactic Device</i> - Deleted	1	2.56
3	Rhetoric – Rhetoric (Different Strategy) (1)	<i>Sound Patterning</i> – <i>Syntactic Device</i>	1	2.56
4	Reduction in the Degree (1)	<i>Repetition</i> - <i>Repetition</i>	1	2.56
Total			39	100

TABLE 7
SHIFT OF RHETORICAL STRATEGIES IN OBAMA'S INAUGURATION SPEECH

No	Type of Rhetoric	Sub-type of Rhetoric	Sum	%
1	Rhetoric – Non-Rhetoric (20)	<i>Syntactic Device</i> – Non-rhetoric	8	33.33
		<i>Sound Patterning</i> – Non-rhetoric	6	25
		<i>Repetition</i> – Non-rhetoric	4	16.67
		<i>Metaphors</i> – Non-rhetoric	1	4.17
		<i>Literary Lexis</i> – Non-rhetoric	1	4.17
2	Rhetoric – Rhetoric (Different Strategy) (2)	<i>Repetition</i> – <i>Syntactic Device</i>	2	8.33
3	Reduction of Degree of Rhetoric (2)	<i>Repetition</i> - <i>Repetition</i>	1	4.17
		<i>Sound Patterning</i> – <i>Sound Patterning</i>	1	4.17
Total			24	100

TABLE 8
SHIFT OF RHETORICAL STRATEGIES IN TRUMP'S INAUGURATION SPEECH

No	Type of Shift	Sub-type of Shift	Sum	%
1	Rhetoric – Non-Rhetoric (10)	<i>Repetition</i> – Non-rhetoric	4	30.77
		<i>Syntactic Device</i> – Non-rhetoric	3	23.07
		<i>Sound Patterning</i> – Non-rhetoric	2	15.38
		<i>Metaphor</i> – Non-rhetoric	1	7.69
2	Shift of Propositional Message (1)	-	6	46.15
3	Rhetoric – Rhetoric (Different Strategy) (1)	<i>Repetition</i> – <i>Syntactic Device</i>	1	7.69
4	Rhetoric – Deleted (1)	<i>Repetition</i> – Deleted	1	7.69
Total			13	100

The tables above illustrate variations in rhetorical strategy shifts that occurred in the four cases of speech translation. It can also be concluded that shifts were found in all cases of translation. In the case of the translation of Barack Obama's victory speech, 25 shifts were found, or 29.41% of the total rhetorical data found (85 data). In the case of the translation of Donald Trump's victory speech, 39 shifts were found, or 56.22% of the total rhetorical data found (69 data). In the case of the translation of Barack Obama's inauguration speech, 24 shifts were found, or 20.51% of the total rhetorical data found (117 data). Then, in the case of the translation of Donald Trump's inauguration, 13 shifts were found, or 14.13% of the total data found (92 data).

It can be concluded that the most shifts were found in the case of the translation of Donald Trump's victory speech at 56.22%. This was followed by the case of the translation of Barack Obama's victory speech at 29.41%. Next came the case of the translation of Barack Obama's inauguration victory speech at 20.51%, and finally, shifts in the translation of Donald Trump's inauguration speech came in at 14.13%.

The following explains the shift in rhetorical strategy that occurred in the four translation cases, summarized in the tables above:

(a). *Rhetoric – Non-Rhetoric Examples*1. *Syntactic Device – Non-Rhetoric Example*

ST: “Hillary has worked **very long** and **very hard** over a long period of time, and we owe her a major debt of gratitude for her service to our country.”

TT: “Hillary telah bekerja **berjam-jam** dan bekerja **keras** untuk waktu yang lama, dan kita harus berterima kasih padanya untuk segala yang dilakukannya pada negara kita.”

Actual Translation: “Hillary has worked **in hours** and worked **hard** over a long period of time, and we owe her a major debt of gratitude for her service to our country.”

In the source language, there is a syntactic device strategy of “very long” and “very hard”. These two words are translated without maintaining their rhetorical strategy. The word “very long” is translated by means of particularization, namely as “hours”, while the word “very hard” is translated as only “hard” with the removal of the adverb “very”. As a result, the formation of syntactic devices failed in the translation, resulting in a shift from the source language to the target language.

2. *Repetition – Non-Rhetoric Example*

ST: “We’re going to dream of **things** for our country, and beautiful **things** and successful **things** once again.”

TT: “Kita akan memimpikan **hal-hal** indah untuk negara kita dan kembali sukses.”

Actual Translation: “We’re going to dream of **things** for our country and regain success.”

There is a repetition of the word “things” three times in the rhetorical sentence of the original. However, the word is only translated once as “things” in the target language, so that the sentence construction loses its repetition as a rhetorical strategy. Such a reduction makes the translation lose its identity as a rhetorical repertoire due to the loss of its rhetorical strategy.

3. *Antithesis – Non-Rhetoric Example*

ST: “And to all those watching tonight from beyond our shores, from parliaments and palaces to those who are huddled around radios in the forgotten corners of our world — **our stories are singular, but our destiny is shared**, and a new dawn of American leadership is at hand.”

TT: “Dan untuk semua yang malam ini menyaksikan dari luar pantai-pantai kita, dari gedung-gedung parlemen dan istana-istana, bagi mereka yang mendengarkan dari radio di sudut dunia yang terlupakan, **cerita kita satu dan nasib kita saling terhubung**. Fajar baru kepemimpinan Amerika sedang menyingsing.”

Actual Translation: “And to all who watch tonight from beyond our shores, from the halls of parliament and palaces, to those who listen on the radio in forgotten corners of the world, **our stories are one and our fates are intertwined**. A new dawn of American leadership is dawning.”

Here, the researchers found the use of an antithesis strategy in the source language: “our stories are singular, but our destiny is shared”, which shows that there is an antithesis between the different stories of each person, but the goal to be achieved is the same. However, this aspect is translated literally so that the message does not match the context, to “our story is one and our fates are connected.” The loss of context results in the loss of the contrastive aspect or antithesis between the initial part of the clause so that its rhetorical power is lost in the translation.

4. *Metaphor – Non-Rhetoric Example*

ST: “And to those who have wondered if **America’s beacon still burns as bright**.”

TT: “Dan untuk mereka yang masih bertanya-tanya apakah **pemancar-pemancar Amerika masih menyala terang**.”

Actual Translation: “And to those who still wonder if America’s transmitter still shines bright.”

The metaphor strategy “American’s beacon still burns as bright” is used in the original. The meaning of this metaphor is that the spirit of the American people is still burning. However, the translation of the metaphor is mistaken. It is literally translated.

5. *Sound Patterning – Non-Rhetoric Example*

ST: “It’s the answer that led those who have been told for so long by so many to be **cynical**, and **fearful**, and **doubtful** of what we can achieve to put their hands on the arc of history and bend it once more toward the hope of a better day”.

TT: “Jawaban ini diberikan oleh mereka yang selalu dipandang dengan **sinis** oleh banyak orang, dianggap **penakut**, dan **peragu** tentang apa yang bisa kita raih, untuk meletakkan tangan mereka di atas gerbang sejarah dan sekali lagi menuju harapan hari yang lebih baik”.

Actual Translation: “This answer is given by those who have always been viewed with **cynicism by many**, **considered timid, and doubtful** about what we can achieve, to lay their hands on the gates of history and once again head towards the hope of better days.”

The translation fails to recreate the sound patterning in the target text, so it loses its rhetoric message.

6. *Literary Lexis – Non- Rhetoric Example*

ST: “We hold these truths to be self-evident, that all men are created equal, that they are **endowed** by their Creator with certain unalienable rights, that among these are Life, Liberty, and the pursuit of Happiness.”

TT: “*Kita memegang kebenaran ini untuk menjadi bukti, bahwa semua orang diciptakan setara, bahwa mereka **diberi** oleh Pencipta hak-hak tertentu yang tidak terpisahkan, diantaranya adalah Kehidupan, Kebebasan dan mengejar Kebahagiaan.*”

Actual Translation: “We hold these truths to be evident, that all men are created equal, that they **are given** by the Creator with certain inalienable Rights, among which are Life, Liberty and the pursuit of Happiness.”

The translation loses the nuance of literariness due to translating the literary lexis into common word ‘*diberi*’ (given).

(b). *Rhetoric – Deleted Example*

1. *Syntactic Device – Deleted Example*

ST: “Gov. Chris Christie, folks, was unbelievable. Thank you, Chris. The **first man, first senator, first major, major politician.**”

TT: “*Gubernur Chris Christie juga sangat luar biasa. Terima kasih, Chris.*”

Actual Translation: “Governor Chris Christie is also incredible. Thank you, Chris.”

The phrases typed in bold in the source text are not translated in the target text so the message is lost.

(c). *Rhetoric – Rhetoric (Different Strategy) Examples*

1. *Syntactic Device – Repetition Example*

ST: “And **that cannot happen** if we go back to the way things were. **It cannot happen** without you.”

TT: “*Dan itu tidak bisa terjadi bila kita kembali ke saat-saat sebelumnya. Perubahan itu tidak bisa terjadi tanpa Anda.*”

Actual Translation: “And that cannot happen if we go back to previous state. The change cannot happen without you.”

The translation of subject “that” and “it” are the same in the target text so they become repetition.

2. *Repetition – Syntactic Device Example*

ST: “Because today we are not merely **transferring power from** one Administration to another, or from one party to another – but we are **transferring power from** Washington, D.C. and giving it back to you, the American people.”

TT: “*Karena hari ini kita tidak hanya mentransfer kekuasaan dari satu pemerintahan ke yang lain, atau dari satu pihak kepada pihak lain - tetapi kita sedang memindahkan kekuasaan dari Washington, DC dan memberikan kembali kepada Anda, Rakyat Amerika.*”

Actual Translation: “Because today we are not merely **transferring power from** one Administration to another, or from one party to another – but we are **moving power from** Washington, D.C. and giving it back to you, the American people.”

The translation of “transferring” differs in the target language; therefore, the translation shifts the repetition to syntactic device.

(d). *Reduction of Rhetoric Degree Examples*

1. *Reduction of Syntactic Device Degree Example*

ST: “There are mothers and fathers who will lie awake after their children fall asleep and wonder how they’ll **make the mortgage, or pay their doctor's bills, or save enough for college.**”

TT: “*Ada orangtua yang tetap terjaga setelah anak-anak mereka tertidur dan bertanya bagaimana cara **membayar hipotek rumah, atau membayar tagihan kesehatan, atau menabung agar dapat menyekolahkan anak-anak mereka ke perguruan tinggi.***”

Actual Translation: “There are parents who stay awake after their kids are asleep and ask how they’re going to pay their mortgage, or pay their medical bills, or save so they can send their kids to college.”

The last part clause of the syntactic device clauses is not maintained in the same syntax as in the original. The structure of the translation gets longer. Therefore, it can only maintain two pairs of syntactic device clauses instead of the original three pairs.

2. *Reduction of Repetition Degree Example*

ST: “**To those who** would tear this world down: We will defeat you. **To those who** seek peace and security: We support you. And **to those who** have wondered if America's beacon still burns as bright...”

TT: “***Kepada kalian yang** meruntuhkan dunia, kami akan mengalahkan kalian. **Kepada kalian yang** mencari perdamaian dan keamanan, kami mendukung kalian. Dan untuk mereka yang masih bertanya-tanya apakah pemancar-pemancar Amerika masih menyala terang.*”

Actual Translation: “To those of you who brought down the world, we will defeat you. To those of you who seek peace and security, we support you. And for those who still wonder if America's transmitters are still burning brightly.”

The translation can only maintain two phrases of repetitions instead of three.

3. Reduction of Sound Patterning Degree

ST: “America’s possibilities are **limitless**, for we possess all the qualities that this world without boundaries demands: youth and drive; diversity and **openness**; an **endless** capacity for risk and a gift for reinvention.”

TT: “Ada berbagai kemungkinan **tidak terbatas** bagi Amerika, karena kita memiliki semua persyaratan yang dituntut oleh dunia tanpa garis batas ini: kaum muda dan motivasi, keragaman dan **keterbukaan**; dan kapasitas **tak terbatas** untuk menempuh risiko dan bakat untuk melakukan penemuan baru.”

Actual Translation: “There are endless possibilities for America, because we have all the requirements that this borderless world demands: youth and motivation, diversity and openness; and an unlimited capacity for risk and a talent for making new discoveries.”

The translation can only maintain two clauses that have the same sounds in their ending syllables.

4. Change of Propositional Message in Rhetoric Example

ST: “**We’ve defended other nations’ borders while refusing to defend our own.**”

TT: **Kita telah membela perbatasan negara lain sementara menolak untuk membela perbatasan kita sendiri.**”

Actual Translation: “**We have defended the borders of other nations while refusing to defend our own border.**”

The original is intended to mean to take care of the borders, while the translation means to defend an argument. The verb is literally translated without paying attention to the context.

C. Accuracy Level of Translation of the Rhetoric of Obama and Trump

According to the results of a focus group discussion (FGD) with translation quality raters, the rhetorical translation is generally accurate. This shows that most of the translations of the rhetorical repertoire succeed very well in conveying the message of the source text. Moreover, the lowest level of translation accuracy is found in the rhetorical translation of Trump in his victory speech, as shown in the tables below:

TABLE 9
TRANSLATION ACCURACY LEVEL OF OBAMA’S RHETORIC IN HIS VICTORY ACCEPTANCE SPEECH

Accuracy Level	Sum	Average
Accurate	59	2.67
Less Accurate	24	
Inaccurate	2	

TABLE 10
TRANSLATION ACCURACY LEVEL OF TRUMP’S RHETORIC IN HIS VICTORY ACCEPTANCE SPEECH

Accuracy Level	Sum	Average
Accurate	32	2.36
Less Accurate	30	
Inaccurate	7	

TABLE 11
TRANSLATION ACCURACY LEVEL OF OBAMA’S INAUGURATION SPEECH

Accuracy Level	Sum	Average
Accurate	94	2.80
Less Accurate	23	
Inaccurate	-	

TABLE 12
TRANSLATION ACCURACY LEVEL OF TRUMP’S INAUGURATION SPEECH

Accuracy Level	Sum	Average
Accurate	75	2.80
Less Accurate	16	
Inaccurate	1	

In the tables above, it can be seen that there is more accurate data than less accurate or inaccurate data. Only in the case of Table 10 (Donald Trump’s victory speech) was it discovered that the amount of accurate data was nearly equal to the amount of less accurate data and that the overall amount of inaccurate and less accurate data exceeded the amount of accurate translated data. In this case, numerous message omissions or misappropriations of messages from the source language to the target language were discovered.

(a). Accurate Data Example

ST: “If there is anyone out there who still doubts that America is a place where all things are possible; who still wonders if **the dream of our founders is alive** in our time; who still questions the power of our democracy, tonight is your answer.”

TT: “Jika masih ada yang meragukan Amerika adalah sebuah tempat di mana segala sesuatu mungkin untuk terjadi, yang masih bertanya-tanya apakah **impian para pendiri negara ini masih hidup** sampai saat ini, yang masih meragukan kekuatan dari demokrasi kita, malam ini adalah jawaban untukmu.”

Actual Translation: “If there is anyone out there who still doubts that America is a place where all things are possible; who still wonders if **the dream of our founders is alive** in our time; who still questions the power of our democracy, tonight is your answer.”

The source text is a rhetorical repertoire that uses metaphoric strategies or is in the form of a metaphor. Metaphors in the source language are transferred accurately while maintaining the form of the metaphor and the message of the metaphor so that the translation also has the same rhetorical and propositional message as the target language does.

(b). *Less Accurate Data Example*

ST: “We are **very, very, very** ready to tackle what is ahead of us.”

TT: “Kita **sangat** siap untuk menghadapi apa yang ada di depan kita.”

Actual Translation: “We are **very** ready to face what is ahead of us.”

The source text is a rhetorical repertoire that uses a repetition strategy, the repeated use of the word “very”, which was used by Trump to strengthen his rhetorical proposition. The translator translated the word only once, even though the word was repeated three times. This translation results in the loss of two repetitions, so the message of the rhetorical strategy is lost in the translation. This kind of message reduction makes the translation of the rhetorical repertoire less accurate.

(c). *Inaccurate Data Example*

ST: “On our victory, and I congratulated her and her family on a **very, very, very** hard-fought campaign.”

TT: “Untuk kemenangan kita, dan saya memberikan selamat untuknya dan keluarganya untuk kampanye yang sulit.”

Actual Translation: “For our victory, and I congratulated her and her family for the hard campaign.”

In this case, the repetition of the word “very”, which is repeated three times in the source language, is not translated at all by the translator in the target text. The omission or deletion of this repetition construction makes the rhetorical and propositional messages of the word completely lost in translation. As a result, the translation of the rhetorical repertoire becomes inaccurate.

V. DISCUSSION AND CONCLUSION

This study clarifies earlier research on the rhetorical identities of Obama and Trump, which was only seen from an assumption-based perspective and did not provide evidence of concrete linguistic elements. It also describes the rhetorical character of Obama and Trump with clear linguistic benchmarks (Soraya et al., 2019).

This research confirms and strengthens the results of previous research which states that Obama tends to use syntactic device strategies with many other strategic choices, while Trump tends to use repetition and several variations of rhetorical strategies more than Obama (Kayam, 2014; Allen & Flynn, 2016; Rahayu et al., 2018; Theodoreopoulou, 2020). Obama is described as a president who is very good at rhetoric and is said to have won two elections because of his skills in rhetoric (Rahayu et al., 2018). Apart from that, and more specifically, Trump's choice in the use of dominating repetition is confirmation of his rhetorical style which has been presented in previous research (Savoy, 2016; Savoy, 2018; Holtzman, 2018; Perez-Curil et al., 2021).

The translation of rhetoric has some patterns that show that there is rhetoric that maintains its type in the source text, but there is also a lot of rhetoric whose type has shifted in the translated text. Based on the results, it can be concluded that every shift in rhetorical strategy that occurs in any type of rhetorical strategy will definitely have a negative impact on aspects of the accuracy of the message. Moreover, shifts that change the type of rhetorical strategy, shifts that reduce the degree or strength of a rhetorical strategy, or even those that eliminate the rhetorical strategy itself in translation definitely have a negative impact on aspects of the accuracy of the message. This happens because the identity of the source text's rhetorical strategy is the rhetorical message that must be conveyed in the target text. If the identity changes or shifts in category type, then the rhetorical message conveyed will also be different, so it can change the message in the target text.

The negative impact of the rhetoric category shift in the translation toward the translation accuracy level actually deems that any shift of rhetoric identity in the translation is undesirable to keep the rhetoric and what they construe intact. In other words, rhetorical strategies are also fundamental messages as much as propositional messages in the rhetoric construct. They become the plane that construes and carries the political persona of Obama and Trump in this case, or any other orators of political speeches. If they shift in the translation, the possibility is also high for the political persona of the orator to alter as well. The more rhetorical strategies shift, the greater the chance there is for the political persona of the orator to change. However, considering the number of shifts found and the accuracy level of rhetorical translation in the four speeches, it is safe to say that there is no major change in political persona in this case. If any, the highest chance for a persona to alter is in the case of rhetorical translation in Trump's victory acceptance speech as it has the lowest score of accuracy compared to the others. In addition to that, the average score of accuracy in that regard

points more toward a less accurate state. Nevertheless, there is no indication of a total change in political persona in this study.

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Features of Hedging Strategies Performed by the Federal Reserve Chair in Press Conferences

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Abstract—This study examined the pragmatic functions of hedging strategies used by the Federal Reserve System (Fed) Chair during press conferences. The Fed's significant influence on U.S. monetary policy and global financial markets makes its communication methods crucial yet linguistically underexplored. This study employed a mixed-methods approach to examine the frequency and types of hedges, their situational usage, and pragmatic functions. The findings revealed a notable use of approximators and shields to adapt to the complexities of financial communication, with adaptors and plausibility shields being the most common. The Fed Chair employed hedging strategies to address sensitive economic issues, uncertain policies, and matters affecting financial markets and public perception. These hedging strategies were used to mitigate potential criticism, enhance flexibility, soften the tone, maintain credibility, ensure effective information delivery, and improve politeness. The study contributed to the understanding of linguistic hedging strategies in financial communication and underscored the strategic use of language in economic policy-making and financial stability.

Index Terms—hedging strategies, Press Conferences of the Fed, pragmatic functions, Adaptation Theory

I. INTRODUCTION

Hedges, an essential natural language aspect, have garnered considerable interest in linguistic studies since the 1970s. Hedging expressions adjust the degree or truthfulness of a statement and soften claims of knowledge, enabling communicators to convey uncertainty and potential (Hyland, 1996). Studies on hedges cover a wide range of linguistic fields, including semantics, pragmatics, translation, social linguistics, and cognition (Brown & Levinson, 1987; Hyland, 1996, 1998; Johansen, 2020; Lakoff, 1973; Raphalen et al., 2022; Salager-Meyer, 1994; Varttala, 1999).

Numerous researchers have already recognized the significance of hedges in various fields, such as academic discourse (Hyland, 1998), cross-linguistic acquisition (Rahmatillah et al., 2022), legal writing (Vass, 2017), newspaper (Carretero, 2023; Chen & Li, 2023), public speech (AL-Jawadi, 2022), medical communication (Prince et al., 1982), and daily conversations (Rosanti & Jaelani, 2015). However, research on the hedging strategies used in financial communication is notably lacking, especially in relation to the American Federal Reserve System (Fed). The Fed system significantly influences the U.S. monetary policy and global financial markets, underpinned by the dominance of the U.S. dollar. Currently, the Fed's roles have broadened to include banking regulation, financial system stability, and offering financial services globally (Jacobides et al., 2014). Despite its crucial influence on market dynamics and economic events, its communication methods have seldom been analysed from a linguistic perspective.

Given the Fed's importance in the financial field, this paper investigates the hedging strategies used by the Fed Chair during press conferences. In the current paper, we sought to examine the occurrence of various hedges and the most frequently used hedging strategies, investigate the consistent situations where hedges were used and analyse the pragmatic functions of hedges in diverse conversations in the press conference by the Fed Chair, within the framework of Verschueren's (1999) Adaptation Theory. This paper highlights the significance of analysing Fed communication through hedging strategies, which aids in deepening our comprehension of its communication methods.

II. LITERATURE REVIEW

A. Definition of Hedges

The term "hedges" as a linguistic concept, was first proposed by Lakoff (1973), where he defined the term from the perspective of language philosophy, that is, "...words whose job is to make things fuzzier or less fuzzy" (Lakoff, 1973,

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p. 471). Later, Hyland (1998, p. 133) further perceived hedges as “any linguistic means used to indicate either (a) a complete commitment to the true value of an accompanying proposition or (b) a desire not to express that commitment categorically”.

Recent linguistic research outlined hedges as tools to avoid firm commitments in speech, softly expressing uncertainty or modulating assertiveness (Adrian & Fajri, 2023; Liu, 2020; Schmauss & Kilian, 2023). This strategy weakens the force of statements, indicating a purposeful avoidance of fully endorsing a claim or intentionally refraining from making a definitive assertion (Abulimiti et al., 2023; Johansen, 2020). Over time, linguists have presented a range of definitions from different viewpoints, complicating the understanding of hedging techniques. Therefore, the inherent complexities of hedges necessitate a thorough analysis to understand their characteristics.

B. Classification of Hedges

The typical classification of hedges in linguistics can vary depending on the perspective and criteria used. The classification was mainly categorized into grammatical (Vartala, 1999; Zadeh, 1973) and functional (Hyland, 1996; Prince et al., 1982) perspectives. Over recent years, hedges have been viewed as a pragmatic rather than a purely semantic phenomenon. Hedges perform multiple roles in communication, such as expressing personal judgment, conveying restrictions, and showing uncertainty (Rahmatillah et al., 2022). Their application differed across contexts and genres, impacting how they were used in scholarly writing compared to everyday speech (Raphalen et al., 2022). Notably, the classification by Prince et al. (1982), rooted in an analysis of pragmatic spoken discourse, stands as the most esteemed and widely accepted research, offering a solid foundation in linguistic studies.

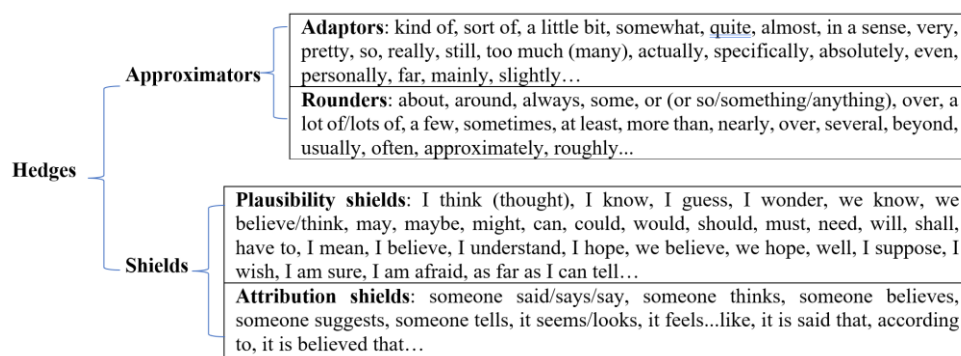


Figure 1. Classification From Prince et al. (1982)

According to Prince et al. (1982), hedges are categorized into approximators and shields, which affect the delivery and reception of messages. Approximators, including adaptors and rounders, adjust the truth value or modify statements to align more closely with reality or limit precision, using terms like ‘about,’ ‘kind of,’ or ‘roughly.’ On the other hand, shields signal the speakers’ hesitation or uncertainty consisting of plausibility and attribution shields, affecting the tone without altering the factual content. Plausibility shields express tentative beliefs, while attribution shields cite others’ views to indirectly convey confidence. According to the literature, the categorization model proposed by Prince et al. (1982) is widely regarded as one of the most influential frameworks, primarily due to its outstanding operability and clarity (Chen & Zhang, 2017; McLaren-Hankin, 2008; Yu & Wen, 2022). This framework highlights the significant role of language in softening assertions and shaping interpersonal communication, making it well-suited for the detailed analysis of informal or formal conversations, underscoring its significance and applicability to this study.

C. Previous Studies on Fed Communication

While academic research predominantly analyses Fed Reserve Chair announcements or speeches from economic, finance, and business perspectives—focusing on the policy implications and perceptions conveyed by scholars in accounting and finance—linguistic scrutiny remains limited, with only a limited number of studies exploring its linguistic elements. Prior research on hedging in financial communication, including works by Bloor and Bloor (2017) and Donohue (2006), have focused on economists’ hedging strategies in predictions. Resche (2004) explored former Fed Chair Alan Greenspan’s vague language in public speeches and reports, mainly analysing his grammar, syntax, and rhetoric. Harmon (2019) further investigated the impact of reaffirming the Fed’s underlying assumptions, finding that reaffirmation did not markedly increase uncertainty during crises when such assumptions were already questionable. Subsequent work done by Yang and Li (2022) investigating the hedging strategies used by the Fed Chair in Q&A sessions at the lexical, syntactic, and discursive levels revealed how hedging expressions used by the Fed Chair influence public perceptions of the institution.

In the current study, we sought to examine the linguistic hedging strategies used in the Fed chair’s press conferences, specifically to bridge the gap in research concerning the impact of the Fed’s statements on markets through a novel focus on the features and functions of hedging strategies by utilizing a combination of qualitative and quantitative methods. It provides an in-depth analysis of Federal Reserve communication using Adaptation Theory, integrating linguistic and economic perspectives to provide deeper insights into the Fed’s communication strategies.

III. METHODOLOGY

A. Research Questions

The present study addresses the following research questions by adopting the mixed-methods approach:

- (1) What are the overall frequencies of various hedges utilized in the Fed Chair's press conferences?
- (2) In what situations or contexts does the Fed Chair generally employ hedges in press conferences?
- (3) What pragmatic functions were served by the hedging strategies employed by the Fed Chair during press conferences?

B. Research Population and Sampling

This study focused on the hedging strategies used by the Federal Reserve Chair during press conferences. Several factors motivated this focus. Firstly, the Fed's actions significantly impact domestic and international economic conditions due to the dominant role of the U.S. dollar in the global currency market. Additionally, there is a notable lack of research on the linguistic aspects of hedging strategies in economic speech. Lastly, using hedging strategies in press conferences may reveal the intentions and scope of monetary policies, playing specific roles in the Fed Chair's responses to journalists. Thus, the press conferences of the Fed provided a suitable context for examining hedging practices.

The study adopted two sampling methods: cluster sampling and purposive sampling. Cluster sampling was used to select the dataset, which included press conferences held by the Fed Chair over the past three years, from 2021 to 2023. It entails randomly choosing clusters from the population, with all members of the chosen clusters included in the study. Annually, the Fed Chair held eight press conferences, generating a total of 24 transcripts, each averaging 8,665 words. Additionally, purposive sampling was used to select examples pertinent to the study's topic. The top 20 specific hedging expressions in each subcategory were determined based on their frequency count. The transcripts of Fed Chair Powell's press conferences, totalling 207,960 words, were obtained from the official website of the Federal Reserve (<https://www.federalreserve.gov/>).

C. Research Instrument and Procedures

The research utilized a mixed-methods approach, integrating both quantitative and qualitative methods. Initially, a quantitative approach addressed the first research question by identifying and calculating the frequency of various hedges. Subsequently, discourse analysis as a qualitative method was used to analyse the contexts and functions of hedging strategies in Chair Powell's press conferences to address the second and third research questions.

AntConc 4.3.1 (Anthony, 2024) software was employed as the research instrument to detect hedges and estimate their occurrence rate due to its powerful features in corpus investigation, including concordance, keyword, collocation analysis, dispersion plots, word frequency analysis, and thematic analysis.

The study procedures involved selecting 24 transcripts of Chair Powell's press conferences from the past three years (2021-2023) as the population. AntConc 4.3.1 identified and quantified hedges in four subcategories: adaptors, rounders, plausibility shields, and attribution shields, based on Prince et al. (1982). The overall normalized frequency and the frequency of subcategories of hedges were rated separately for detailed analysis. A random sample of 15 examples (question-and-answer sessions) containing around 40 hedging expressions was chosen from the top frequencies of the four categories. AntConc 4.3.1 was used to annotate these instances in various contexts, facilitating the analysis of distinct conditions and characteristics of hedge utilization. This approach explored typical communication scenarios conveyed by hedging strategies. Finally, the pragmatic functions were analysed using Adaptation Theory, utilizing the Contextual Correlates of Adaptability, which incorporate social, mental, and physical aspects, following a comprehensive study of hedge usage across various contexts.

D. Adaptation Theory

The theoretical framework of this study was based on Verschueren's (1999) Adaptation Theory, mainly the key concepts, including linguistic options, three language features, and four angles of investigation.

Verschueren (1999) argued that language is an adaptive behaviour exhibited by humans. According to him, linguistic decision-making was grounded in three interconnected properties: variability, negotiability, and adaptability. Variability denotes the range of options available in the language. Negotiability refers to the ability to make decisions based on adaptable principles rather than rigid rules. Adaptability allows individuals to make flexible linguistic choices to meet communication goals and achieve satisfactory outcomes. These three properties are interrelated and inseparable, with adaptability being the highest form of linguistic quality, dependent on variability and negotiability for its meaningful application.

The concept of adaptation is crucial in understanding human language use, focusing on its practical and meaningful aspects (Verschueren, 1999). He suggested that language application could be examined from four perspectives: "contextual correlates of adaptability, structural objects of adaptability, dynamics of adaptability, and salience of the adaptation processes" (Verschueren, 1999, p. 66). To identify contextual factors associated with adaptability, it is necessary to consider various variables within the communication context, including the physical environment, social interactions, and mental states. The linguistic context is crucial for effective communication that adapts to different situations. These three properties of language encompass the interrelated characteristics of the overall subject of study in

linguistic pragmatics, which pertains to language's practical and meaningful operation. The current study mainly focused on the contextual correlates of adaptability to analyse the functions of hedging strategies.

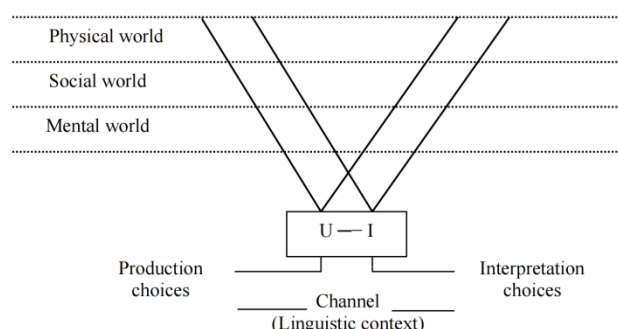


Figure 2. Contextual Correlates of Adaptability (Verschueren, 1999, p. 76)

According to Verschueren (1999), this model refers to communicators' physical, social, and mental involvement, affecting language choices. Linguistic choices are also influenced by external factors or limitations in these three domains. Meanwhile, the linguistic context, or channel, is where the language-internal factors can be identified. The physical world relies on two crucial elements: temporal and spatial reference. Temporal reference relates to the time of events. Spatial reference denotes the specific location where the event occurs. The social world encompasses the social environment, institutions, cultures, conventions, and the underlying principles and regulations within a particular language group. The relationships between dependency, authority, power, and solidarity can impact the use of person deixis and the decision-making process in language selection. The mental world encompasses dynamic cognitive and emotive components, including personality, emotion, desire, belief, and motivation of both parties involved in language usage. Verschueren (1999) indicated that adaptation facilitated efficient communication by considering the interrelated impact of physical, mental, and social contexts. Speakers should clearly and persuasively convey and exchange ideas to ensure effective communication, employing both direct and indirect hedging strategies. Consequently, the analysis of the functions of hedges in this study can be conducted utilizing Adaptation Theory, which emphasizes the interactive relationship between language choices and contextual factors.

IV. RESULTS AND DISCUSSION

The results primarily focused on the features of hedges used in the transcripts of Fed Chair Powell's press conference from 2021 to 2023, encompassing occurrence rates, situational contexts or topics, and the pragmatic functions of various hedging expressions, all analysed within the theoretical framework of Adaptation Theory. Furthermore, considering communicative contextual correlates of adaptability, the following section mainly involved how the hedges were performed in transcripts of Fed Chair Powell's press conference to achieve communication goals by adapting the physical, social, and mental worlds.

A. Frequency of Hedges Used in Fed Chair Powell's Press Conference

The normalized frequency was computed by calculating rates of occurrences for overall and specific categories per 10,000 words, thus establishing a standardized approach for counting hedges. The formula for normalized frequency can be indicated as:

$$\text{Normalized Frequency} = \left(\frac{\text{Raw Frequency}}{\text{Total Number of Observations}} \right) \times 10000$$

(a). The Overall Frequency of Four Subtypes of Hedges

According to the calculation of four subtypes of hedges, that is, adaptors, rounders, plausibility shields, and attribution shields based on Prince et al.'s classification, the whole token amount, normalized frequency, and proportion of each subcategory of hedges were also demonstrated.

TABLE 1
OVERALL NORMALIZED FREQUENCY AND PROPORTION OF SUB-TYPES OF HEDGES

Types	Sub-types of hedges	Number of Tokens	Normalized Frequency	Proportion of Sub-types of hedges
Approximators	Adaptors	5928	285.05	37.62%
	Rounders	3307	159.01	20.98%
Shields	Plausibility shields	5352	257.38	33.96%
	Attribution shields	1173	56.38	7.44%
Total		15760	757.82	100%

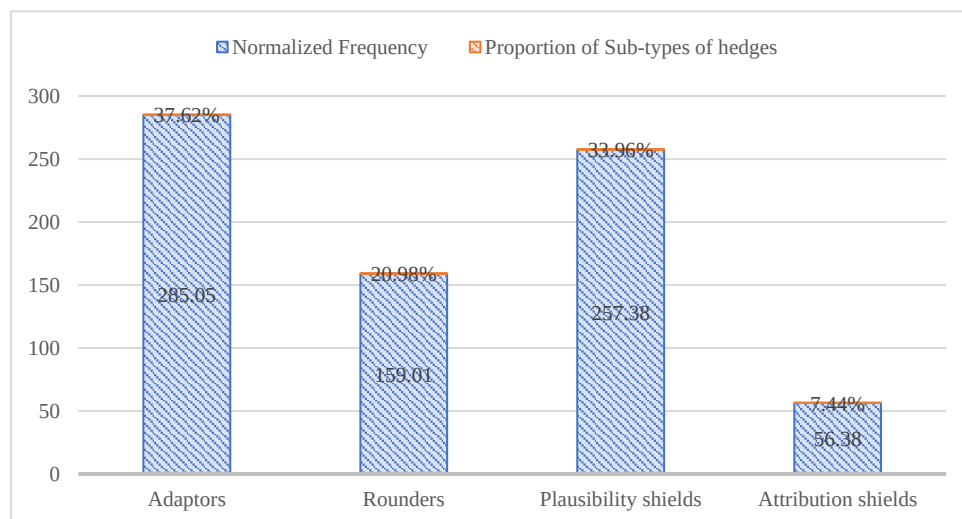


Figure 3. Overall Proportion of Four Sub-Types of Hedges

By analysing and categorizing hedges from Fed Chair Powell's press conference transcripts from 2021 to 2023, a total of 15,760 hedges were identified within 207,960 words. The overall occurrence of hedges was approximately 757.82 per 10,000 words, with the proportion of approximators and shields accounting for 58.60% and 41.40%, respectively (see Table 1). This indicates that approximators were used more frequently than shields in Powell's press conferences. Adaptors were the most common among the four subcategories, followed by plausibility shields, while rounders and attribution shields were the least frequently used.

(b). *The Overall Frequency of Adaptors*

Various linguistic hedges and their normalized frequencies are presented in the following tables, organized from the most to the least frequent expressions. The tables display the top 20 most frequent hedging expressions of each subcategory.

TABLE 2
SPECIFIC EXPRESSION AND NORMALIZED FREQUENCY OF ADAPTORS

Number	Expression of adaptors	Number of tokens	Normalized Frequency	Proportion of each expression
1	very/very much	781	37.56	13.17%
2	(not) really	763	36.69	12.87%
3	some + adj	555	26.69	9.36%
4	still	280	13.46	4.72%
5	appropriate/appropriately	256	12.31	4.32%
6	something	220	10.58	3.71%
7	significant/significantly	216	10.39	3.64%
8	kind of	208	10.00	3.51%
9	actually	195	9.38	3.29%
10	a little/a bit/a little bit	186	8.94	3.14%
11	sort of	164	7.89	2.77%
12	further	154	7.41	2.60%
13	broad(er)	145	6.97	2.45%
14	so + adj/so much/so many	144	6.92	2.43%
15	even	129	6.20	2.18%
16	substantially/substantial	112	5.39	1.89%
17	quite	110	5.29	1.86%
18	too/too much/too many	97	4.66	1.64%
19	pretty	90	4.33	1.52%
20	generally/ in general/general	81	3.89	1.37%
21	other adaptors	1042	50.11	17.58%
Total		5928	285.05	100.00%

Lexical words and phrases of adaptors like “very/very much,” “(not) really,” and “some + adj” constituted an overwhelming proportion among all adaptors, followed by “appropriate/appropriately,” “something,” “significant/significantly,” “kind of,” “actually,” “a little/a bit/a little bit” and “sort of” (see Table 2).

(c). *The Overall Frequency of Rounders*

TABLE 3
SPECIFIC EXPRESSION AND NORMALIZED FREQUENCY OF ROUNDERS

Number	Expression of rounders	Number of tokens	Normalized Frequency	Proportion of each expression
1	over the past months/years/number	378	18.18	11.43%
2	maximum	220	10.58	6.65%
3	many	205	9.86	6.20%
4	over the long/longer run/term	178	8.56	5.38%
5	range/a(broad/wide/full) range of	176	8.46	5.32%
6	a lot of/lots of	172	8.27	5.20%
7	above	150	7.21	4.54%
8	around +number	131	6.30	3.96%
9	consistently/consistent (with)	115	5.53	3.48%
10	some (as noun)	102	4.90	3.08%
11	below	102	4.90	3.08%
12	most of/most +noun	100	4.81	3.02%
13	something/somewhere between	92	4.42	2.78%
14	overall	85	4.09	2.57%
15	always	76	3.65	2.30%
16	ongoing	76	3.65	2.30%
17	a(large/considerable/substantial) number of	75	3.61	2.27%
18	a(long/short//extended/prolonged) period of	73	3.51	2.21%
19	more than	65	3.13	1.97%
20	couple of	62	2.98	1.87%
21	other rounders	674	32.41	20.38%
Total		3307	159.01	100.00%

Rounders expressions, such as “over the past months/years/number,” “maximum,” “many,” and “over the long/longer run/term,” account for almost one-fourth of all the rounders. Rounders that are limited to a numerical range, such as “a range of,” “a broad/wide/full range of,” “a lot of/lots of,” “above,” and “around + number,” were present in relatively higher proportions, as shown in Table 3.

(d). *The Overall Frequency of Plausibility Shields*

TABLE 4
SPECIFIC EXPRESSION AND NORMALIZED FREQUENCY OF PLAUSIBILITY SHIELDS

Number	Expression of plausibility shields	Number of tokens	Normalized Frequency	Proportion of each expression
1	would	751	36.11	14.03%
2	can (can't)	666	32.03	12.44%
3	I think (thought)	655	31.50	12.24%
4	could	335	16.11	6.26%
5	we think (thought)	295	14.19	5.51%
6	has/have to	245	11.78	4.58%
7	I mean (meant)	176	8.46	3.29%
8	should	161	7.74	3.01%
9	as I mentioned	157	7.55	2.93%
10	might	143	6.88	2.67%
11	likely	121	5.82	2.26%
12	possible/possibly	110	5.29	2.06%
13	I guess	91	4.38	1.70%
14	we expect(expected)	80	3.85	1.49%
15	we understand (understood)	80	3.85	1.49%
16	potential/potentially	79	3.80	1.48%
17	may be	72	3.46	1.35%
18	maybe	70	3.37	1.31%
19	we know	65	3.13	1.21%
20	I wonder	61	2.93	1.14%
21	others plausibility shields	939	45.15	17.54%
Total		5352	257.38	100.00%

Plausibility shields presented a higher percentage as a whole and revealed a prominent discrepancy concerning the number of expression tokens. Modality auxiliaries “would”, “can (can't)” “could”, “has/have to”, “should”, and “might” occupied the top ten position (see Table 4), and other expressions of plausibility shields, such as, “I think/thought”, “we think/thought”, “I mean (meant)” and “as I mentioned” were also relatively abundant (see Table 4).

(e). *The Overall Frequency of Attribution Shields*

TABLE 5
SPECIFIC EXPRESSION AND NORMALIZED FREQUENCY OF ATTRIBUTION SHIELDS

Number	Expression of attribution shields	Number of tokens	Normalized Frequency	Proportion of each expression
1	It is said that/someone said/says/say that	108	5.19	9.21%
2	It is estimated that /It estimates/something is estimated to	85	4.09	7.25%
3	someone thinks/thought/think that	79	3.80	6.73%
4	by/in some/these measures	77	3.70	6.56%
5	It is reported/some report/reports/reported that...	76	3.65	6.48%
6	It/there seems to/that	64	3.08	5.46%
7	some expect that/The Fed/it expects that	64	3.08	5.46%
8	As you know/you know	56	2.69	4.77%
9	It suggests/some (people) have suggested that	56	2.69	4.77%
10	something (someone) show/shows/showed that	56	2.69	4.77%
11	someone tells/tell/told that	55	2.64	4.69%
12	It appears to/something appear +adj	52	2.50	4.43%
13	someone considers/considered/consider/be considering that	40	1.92	3.41%
14	as is noted/mentioned/described in the report	36	1.73	3.07%
15	someone anticipates/anticipated/anticipate that	33	1.59	2.81%
16	As...is shown on	26	1.25	2.22%
17	it looks like that	26	1.25	2.22%
18	in light of	24	1.15	2.05%
19	someone explains/explained/explain that	21	1.01	1.79%
20	someone believes/believed/believe that	19	0.91	1.62%
21	others attribution shields	120	5.77	10.23%
Total		1173	56.38	100.00%

Table 5 shows that attribution shields had the lowest number compared to the other three categories and fewer linguistic expressions, and most of them belonged to phrases based on the calculation (see Table 5). Expressions for example, “It is said that/someone said/says/say”, “It estimates/is estimated/something is estimated to”, and “someone thinks/thought/think that” were regularly used, which account for the top three frequency of attribution shields. Besides, attribution shields like “by/ in some/these measures”, “It is reported/some report/reports/reported that...”, “It/there seems to/that”, and “some expect that/The Fed/it expects that” were mainly used in the press conference of Fed Chair.

In conclusion, hedges, including adaptors, rounders, plausibility shields, and attribution shields, significantly characterized the press conference of the Fed Chair. The data emphasized the notable prevalence and adaptable use of these linguistic hedging devices. Among them, adaptors and plausibility shields were the most frequently employed, while attribution shields exhibited comparatively lower usage, and the whole frequency of hedging expressions occupied 757.82 per 10000 words. These findings underscored the crucial role of hedging strategies in shaping the Fed Chair’s communications discourse. According to the results above, 15 examples with more than 40 hedging expressions were selected randomly from the top frequencies of four subcategories across the year from 2021 to 2023 of the press conference of the Fed Chair, to explore the following situations and functions of hedges.

B. The Situations of Hedges Used in the Fed Chair Press Conferences

Financial markets react swiftly to Fed communications, impacting short-term interest rates and shaping investor perspectives on long-run macroeconomic conditions (Fleming & Remolona, 1999). It has led to an increased emphasis on Fed transparency over time, notably marked by Chair Bernanke’s introduction of press conferences after the release of the FOMC statement in April 2011 (Nelson, 2021). These press conferences have become pivotal in the Fed’s efforts to communicate its economic insights and policy intentions to the public (Narain & Sangani, 2023).

The randomly selected press conferences of the Fed covered various topics, including monetary policy, economic condition changes, collaboration with the Treasury Secretary and others, labour market dynamics, the potential for a soft landing in the economy, inflation expectations, fiscal spending challenges, and issues arising from persistent inflation. By examining the economic context alongside the hedging strategies typically used in the Fed Chair’s press conferences, and analysing 40 hedging expressions from 15 examples, the situations or contexts found were primarily focused on interpreting and responding to economic policies (examples 1 and 3), clarifying statement implications and future possibilities (examples 7, 9, and 14), making economic outlooks and expectations (examples 5, 12, and 13), addressing existing challenges and opportunities (examples 6, 10, and 15), providing cautious remarks on evolving economic

conditions (examples 2 and 11), expressing partnerships with other sectors and leaders (example 4), and summarizing achievements and current developments (example 8).

C. Functions of Hedges Practiced in the Chair Powell's Press Conference

According to Adaptation Theory, language use involves a continuous process of making linguistic choices. Communicators continually select language that adapts to the relevant context. In the following sections, purposely chosen examples illustrate how hedges fulfill pragmatic functions in the Fed Chair's press conference under various contextual adaptations. The italicized and bolded parts in the examples highlight the hedging strategies.

(a). Providing a Shield Against Criticism

Example from the issue of January 27, 2021, transcript page 7 of 28 (cited from the Fed's Chair Press Conference).

STEVE LIESMAN:	" <i>I wonder if I could</i> follow up on Jeanna's question here...how do you address the concern that super easy monetary policy—asset purchases and zero interest rates—are potentially fueling a bubble that could cause economic fallout should it burst?"
CHAIR POWELL:	" <i>Let me—let me</i> provide <i>a little</i> context. The shock that the—from the pandemic was unprecedented both in its nature and in its size and in <i>the amount of</i> unemployment that it created and in the shock to economic activity. There's <i>nothing close to</i> it in our modern economic history. So our response was <i>really</i> to that. And we—we've done what we <i>could</i> , first, to restore market function and to provide <i>a bit of</i> relief, then to support the recovery. And, <i>hopefully</i> , we'll be able to do the third <i>thing</i> , which is to avoid <i>longer-run</i> damage to the—to the economy."

In discussing the impact of monetary policy, Chair Powell employed hedges such as "let me," "a little," "nothing close to," "really," "could", "a bit of," "hopefully," and "longer-run." These hedges softened assertions, managed expectations, and mitigated potential criticism by acknowledging the issue's complexity and uncertainty. Consistent with Adaptation Theory, these linguistic strategies enabled Powell to handle complex discussions while preserving credibility and diplomacy. "Let me" conveyed modesty and a willingness to provide insights and context for the audience. Expressions such as "a little" and "a bit of" minimized the significance of information, managing expectations. "Nothing close to" and "really" emphasized specific topics, especially regarding the pandemic, while "longer-run" qualified potential economic damage, lessening the discussion's gravity. The term "hopefully" suggested that intended outcomes were not guaranteed due to uncontrollable factors. These hedges adapted language to the social environment, conventions, and speaker motivations, limiting the Federal Reserve's responsibility in the public sphere and providing protection against criticism or liability.

(b). Optimizing External Communication for Flexibility or Appropriateness

Example from the issue of March 22, 2023, transcript Page 21 of 23 (cited from the Fed's Chair Press Conference).

JEAN YUNG:	" <i>I just wanted</i> to ask, with <i>all</i> the events of the past two weeks, do you still see a <i>possibility</i> of a soft landing for the U.S. economy?"
CHAIR POWELL:	" <i>You know</i> it's, <i>it's too early to say, really</i> , whether these events have had <i>much</i> of an effect. <i>It's hard for me</i> to see how they <i>would</i> have helped the <i>possibility</i> —but <i>I guess I would just say, it's too early to say</i> whether there <i>really</i> have been changes in that. <i>You know</i> , the question will be how long this period is sustained. <i>The longer</i> it's sustained, then <i>the greater</i> will be <i>the likely</i> declines in—or tightening in credit standards, credit availability, so <i>we'll just have to see. I do still think</i> , though, that there's a—there's a pathway to that. <i>I think that pathway still</i> exists and, <i>you know, we're certainly</i> trying to find it."

During a press conference, Jean Young from Market News asked about the possibility of a soft landing for the U.S. economy amid recent developments. Chair Powell's response employed hedging language to express adaptability, flexibility, and prudence. He began with "you know" and "it's too early to say," indicating reluctance to make definitive statements due to ongoing developments. Expressions like "it's hard for me to see" introduced uncertainty, acknowledging the complexity of the situation. Powell stressed the need for continued observation and analysis, highlighting the importance of duration with phrases such as "the longer," "the greater," and "the likely," to underscore potential consequences while recognizing future unpredictability. Despite the uncertainty, Powell conveyed confidence with "I do still think," asserting his belief in a potential soft landing. Overall, Powell's hedging strategies optimized communication by conveying caution, flexibility, and the inherent uncertainties of economic forecasting while adjusting to each situation's physical, social, and mental contexts.

(c). Softening the Statements to Avoid Assertiveness

Example from the issue of March 16, 2022, transcript Page 6 of 26 (cited from the Fed's Chair Press Conference).

RACHEL SIEGEL:	<i>"I'm curious if you can be specific on when you expect to see inflation will start to come down, ... And what will you be looking for over the course of the year?"</i>
CHAIR POWELL:	<i>"So I guess I would say that at the—before the invasion of Ukraine by Russia—so let's go back to that. I would have said that the expectation was that inflation would peak sometime in the first quarter, maybe the end of the first quarter of this year, and then maybe stay at that level or a little bit lower and then start to come down in the back half of the year. So now we're, you know, we're getting—we're going—we're already seeing a little bit of short-term upward pressure in inflation due to higher oil prices, natural gas [prices] a little bit but not so much for us since we have our own natural gas supply, other commodities prices."</i>

In the above example, Chair Powell applied hedging strategies to soften his statements about inflation and avoid assertiveness in the complex economic situation. He began with "I guess I would say," indicating uncertainty and reducing assertiveness, allowing him to provide an answer without appearing overly confident. Powell also used temporal qualifiers like "before the invasion of Ukraine by Russia," contextualizing his remarks and acknowledging the shifting circumstances affecting inflation. By referencing past expectations and framing them in light of recent events, Powell mitigated assertiveness and highlighted the need for adaptability in evolving economic conditions. Additionally, he used phrases such as "I would have said," "sometime," "maybe," and "a little bit" to qualify his predictions about inflation, indicating uncertainty and allowing flexibility in his assessment. Powell's use of hedging strategies aligned with Adaptation Theory, adapting his language to the social environment, current situation, and purpose, thereby maintaining diplomatic communication while addressing the complexities of economic forecasting.

(d). *Preserving the Image and Credibility of the Fed*

Example from the issue of January 27, 2021, transcript Page 17 of 28 (cited from the Fed's Chair Press Conference)

STEVE MATTHEWS:	<i>"I'm wondering how you would describe the relationship with, with Treasury under Chair Yellen, if you've met with, with, with Treasury Secretary Yellen and, and/or President Biden since he has taken office... Do you have any kind of assurance or expectation that this will now be more of a hands-off attitude, in terms of commenting on monetary policy from the Administration?"</i>
CHAIR POWELL:	<i>"Okay. So I have the highest respect and admiration for Secretary Yellen. And I'm, I'm sure that we're going to have a, a good working relationship together. Absolutely sure. We'll also have a good institutional relationship between the Fed and the Treasury. And I expect that that'll be very good and, and very productive. It'll be collaborative. We'll work together. Now, the way that works is, is that, you know, we know—the agencies know each other well, ... We know to stay in our lanes. We know we have different authorities. We know that we work together on some things to—you know, for the benefit of the public. And I'm, I'm absolutely sure that we're going to do that. I, you know, haven't—I haven't spoken to, to Secretary Yellen—I'm going to be calling her "Chair Yellen" most of the time, so you just have to be patient with me—Secretary Yellen. I haven't spoken to her since I congratulated her on being nominated. I do expect very soon to begin our regular calls or—and, and ultimately meetings, which have gone on, really, for, you know, 70 years. The Treasury Secretary and the, and the Fed Chair have had weekly or so meetings... So I expect that will—that will happen soon. I've—I have not met the, the President, President Biden. And just, you know, I, I, I don't—I don't have any comment on your—on your last question. I wouldn't want to comment one way or the other."</i>

The example above shows how hedging is strategically employed by Chair Powell to uphold the Fed's image and credibility while discussing its relationship with the Treasury and potential interactions with the new Administration. Powell expressed confidence in the relationship with Treasury Secretary Yellen using phrases such as "highest respect and admiration," "I'm sure," "I'm absolutely sure that...," and "Absolutely sure," highlighting a positive working dynamics between the Federal Reserve and the Treasury. This assertive language was designed to strengthen the Fed's professional and collaborative image, thereby boosting its credibility with the public and financial markets. Additionally, Powell projected confidence in future collaboration with phrases like "I expect that," "very," "really," and "I do expect very soon," reassuring stakeholders of the Fed's competence. Powell's dominant use of hedging aligned with Adaptation Theory—adjusting language to fit the social and mental context—managed to preserve the Fed's image and credibility in discussions about government relationships and monetary policy.

(e). *Delivering Efficient or Accurate Information*

Example from the issue of December 13, 2023, transcript Page 14 of 24 (cited from the Fed's Chair Press Conference).

NEIL IRWIN:	<i>"How do you interpret the state of the labor market right now? ...What would you need to see to conclude that it has reached that balance?"</i>
CHAIR POWELL:	<i>"...there are just a lot of things. It's—you see—you see job growth still strong but moving back down to more sustainable levels, given population growth and labor force participation. The things that are not quite—but let me go on with that list. You know, claims are low. If you look at surveys of businesses, they're, they're—sort of of the era of this frantic labor shortage, [those kinds of worker shortages] are behind us, and they're seeing a shortage of labor as being significantly alleviated. If you look at shortages of workers, whereas they thought job, job availability was the highest that it's ever been or close to it, that's now down to more normal levels by so many measures—participation, unemployment—so many measures: the unemployment—job openings, quits, all of those things. So wages are still running a bit above what would be consistent with 2 percent inflation over a long period of time. They've been gradually cooling off. But if wages are running around 4 percent, that's still a bit above, I would say. And I guess there, there are just a couple of other—the unemployment rate is very, very low. And these are—but, but I would just say, overall, the development of the labor market has been very positive. It's been a good time for workers to find jobs and get solid wage increases."</i>

Aligned with Adaptation Theory principles, successful communication focuses on delivering an optimal amount of information tailored to participants’ expectations and context rather than mere precision. Chair Powell used hedging strategies to offer practical and contextually relevant information regarding the labour market. Hedging expressions “there are just a lot of things” and “you see” offered a comprehensive overview of labour market conditions, covering multiple aspects efficiently. Hedges such as “around 4 percent,” “sort of,” and “a bit above” conveyed precise details without overstating or oversimplifying. Additionally, adaptors like “very, very low” effectively emphasized the actual unemployment rate conditions. Powell’s use of hedging ensured accurate and adequate information delivery regarding the labour market, facilitating a thorough understanding. These strategies adapted the language to the economic context and purpose, aligning with the social and mental world of communication.

(f). *Enhancing the Politeness and Euphemism of Expressions*

Example from the issue of November 2, 2022, transcript Page 21 of 23 (cited from the Fed’s Chair Press Conference).

EDWARD LAWRENCE:	“So how big of a headwind is all the fiscal spending to what the Federal Reserve’s trying to do to get inflation back to the 2 percent target?”
CHAIR POWELL:	“ <i>In theory</i> , it was a headwind this year, but <i>I do think</i> the broader context is that you have households that have these <i>significant amounts of</i> savings and can keep spending even in—so <i>I think those two things</i> do tend to wage—to <i>sort of</i> counterbalance each other out. <i>It appears</i> , consumer spending is <i>still</i> positive—it’s at <i>pretty modest</i> growth levels. It’s not shrinking. The banks that deal with retail customers and <i>many</i> retailers will tell you that the consumers are <i>still</i> buying and they’re <i>still</i> —they’re fine. So I don’t know how big the fiscal headwinds are, and they haven’t shown up in the way that <i>we thought</i> they <i>would</i> in restraining spending. So it <i>must have to do with</i> the savings that people have.”

Chairman Powell employed various linguistic strategies to ensure politeness and euphemism. As shown above, he used phrases like “in theory” and “I do think” to cautiously present opinions, soften assertions, and show politeness by not presenting them as definitive truths. Phrases such as “significant amounts of” and “sort of” indicate vagueness, avoiding precise quantification and potentially minimizing negative implications. Powell also used qualifiers like “still” and “still positive” to moderate claims, maintaining a diplomatic tone while expressing observations. Additionally, phrases like “It appears” and “in the way we thought they would” acknowledged uncertainty and discrepancies between expectations and reality, contributing to the euphemistic nature of his expressions. These linguistic devices helped Powell maintain a respectful and diplomatic tone by avoiding overly direct language and enhancing politeness and euphemism. These hedges adapted to the conventional and social environment, reflect cognitive and motivational dynamics in communication.

D. *Discussion*

This study examined the hedging strategies employed during press conferences by the Fed Chair, focusing on the frequency, contexts, and functions of various hedging expressions. According to the classification by Prince et al. (1982), adaptors and plausibility shields were most commonly used, while rounders and attribution shields were less frequent. This result might be due to the need for more prudent and meticulous policy interpretation, employing modal auxiliaries and personal judgment to adapt to the social environment, principles, regulations, motivation, and desires within specific contexts, aligning with the contextual correlates of adaptability. Compared to previous research on political speeches, the frequency of hedges in Fed press conferences was similar to those in public speeches or daily conversations (AL-Jawadi, 2022; Almutairi et al., 2022; Liu, 2020). Both adaptors and plausibility shields were predominantly used. However, compared with previous studies (Al-Mudhaffari et al., 2020; Kartikasari, 2019; Liu, 2024), the study highlighted that the press conferences of the Fed Chair involved more modal auxiliaries and personal viewpoint expressions reflecting the unique position and function of the Federal Reserve.

Furthermore, the situations where hedging strategies were frequently used related to delicate, potentially risky, or complicated issues that were difficult to resolve or explain. These included government decision-making and policy interpretation, addressing challenges, collaborating with other sectors, and handling topics with significant external implications. The Federal Reserve Chair typically resorted to hedges during press conferences. These instances often involved addressing sensitive economic matters, uncertain policy directions, or contentious issues affecting financial markets or public perception. The Fed Chair aimed to employ hedging strategies to provide relevant, well-rounded responses, clarify complex topics, and manage expectations without causing undue market volatility or speculation. Unlike prior studies that compared daily conversations and public political speeches, Fed press conferences occupied a more specialized financial domain. Utilizing hedging strategies enabled a careful balance between transparency and discretion, ensuring effective communication while avoiding unintended consequences, thereby preserving the integrity and credibility of the Federal Reserve.

Hedges used by the Fed Chair in press conferences primarily served pragmatic functions such as shielding against criticism or liability, ensuring flexible and appropriate communication, softening statements to avoid assertiveness, maintaining the Fed’s credibility, and delivering precise information. These functions also enhanced politeness and euphemism, based on a random selection from 24 transcripts of Chair Powell’s press conferences with purposeful examples. The complex cognitive process of selecting and using hedges was aligned with contextual adaptability, considering physical, social, and mental aspects. Factors influencing hedge use included relationships, social environment,

occupational responsibilities, dynamic cognition, and personal beliefs. Additionally, temporal and spatial factors were crucial in the physical dimension, while relationships, conventions, and institutional responsibilities dominated the social dimension. Although emotions or personality were less involved, cognitive processes and motivational factors were pivotal in the mental dimension.

V. CONCLUSION

This study examined the hedging strategies used by the Fed Chair in press conferences over the past three years through qualitative discourse analysis and quantitative corpus-based methods. The findings revealed the different frequency distribution of four subcategories of hedges used by the Fed Chair and further explored the situation of hedging strategies frequently used in some specific topics to address complex, sensitive, or uncertain issues which might balance between transparency and discretion, ensuring effective communication while avoiding unintended outcomes. Besides, it discovered the pragmatic functions of hedges with the help of Adaptation Theory, and the main functions were to provide a shield against criticism or liability and shape the Fed's positive image and public trust.

The study gave new insights by exploring the features and roles of hedging through the lens of interpersonal pragmatics, offering fresh perspectives on the Fed Chair's press conferences. It also offered linguists and economists a comprehensive descriptive foundation for using hedges to perform various functions. Moreover, it investigated the incorporation of Adaptation Theory, emphasizing the importance of hedging usage and situational discourse demands. In practice, the appropriate application of hedges was crucial for smooth and flexible communication, allowing speakers to modify truth value, tone, or degree of expression to fulfil specific functions. Finally, the study expanded the existing research landscape and deepened the understanding of the optimal balance between hedging strategies and contextual adaptation. The research contributed to a theoretical understanding of the pragmatic functions of hedging strategies with practical implications for studying the Fed's press conferences.

Due to time and resource constraints, the selected sample corpus may not be sufficiently large or representative of all press conferences of Fed Chairs. Besides, the study relies exclusively on one aspect of Verschueren's (1999) Adaptation Theory for analysing the results, limiting the width of theoretical application. Furthermore, the use of Adaptation Theory may lead to scholarly debate over the analysis of hedges, suggesting areas for refinement and deeper exploration in future research. Future research could enhance the findings by increasing the sample size to encompass a wider range of Federal Reserve Chair press conferences, integrating various theoretical perspectives to provide a more comprehensive analysis, and encouraging interdisciplinary collaboration to deepen the understanding of hedging strategies in financial communication.

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An Eco-Translatological Study of the English Version of *Xi Jinping: The Governance of China IV*

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Abstract—With the rapid development of China's foreign relations, the effective dissemination of external publicity texts through high-quality translations has become a pivotal task in enhancing communication between China and the world. *Xi Jinping: The Governance of China IV* compiles President Xi Jinping's speeches, talks, addresses, instructions, and congratulatory letters during his presidency, offering significant insights into Chinese political culture. This paper employs Eco-translatology to identify representative cases from the book and analyze the application of translation principles, strategies, and techniques in translating Chinese political texts. Specifically, the study examines translators' adaptation and selection practices. It investigates the three-dimensional transformations of language, culture, and communication within the English rendition of *Xi Jinping: The Governance of China IV*.

Index Terms—Eco-translatology, *The Governance of China IV*, Three-dimensional Transformations

I. INTRODUCTION

With the ongoing globalization and rapid development of Chinese foreign relations, there is a growing global interest in gaining a deeper understanding of the “true China”, making “telling China's stories well” increasingly crucial. The English version of *Xi Jinping: The Governance of China IV* compiles speeches, talks, addresses, instructions, and congratulatory letters by President Xi Jinping, serving as a significant conduit for cross-cultural communication (Xi, 2022). This book encompasses expressions uniquely characteristic of China, spanning various domains including political, economic, and social development. Therefore, ensuring high-quality translations of foreign publicity texts plays an increasingly pivotal role in advancing China's international exchanges.

Eco-translatology, a novel theory introduced by Hu Gengshen, a distinguished professor at Tsinghua University, builds upon the foundations laid by the theory of Translation as Adaptation and Selection (Hu, 2004). In line with Eco-translatology, this paper gathers and categorizes representative cases from *Xi Jinping: The Governance of China IV*, examining the application of translation principles, strategies, and techniques in translating political texts. The aim is to offer constructive recommendations for the English translation of Chinese texts using a similar style.

II. OVERVIEW OF ECO-TRANSLATOLOGY

Eco-translatology elaborates on several key concepts in translation ontology. Firstly, the translation process involves a cyclical alternation between translator adaptation and selection. Secondly, translation principles are rooted in multidimensional selective adaptation and adaptive selection. Thirdly, translation methods encompass three-dimensional transformations (linguistic, communicative, and cultural). Fourthly, translation evaluation criteria focus on the degree of multidimensional transformation, feedback from target readers, and translator competence. Ultimately, the ideal translation achieves a high degree of holistic adaptation and selection (Hu, 2013). Eco-translatology comprises three major theoretical perspectives: translational Eco-environment, translation as adaptation and selection, and three-dimensional transformations.

A. Translational Eco-Environment

At the heart of Eco-translatology, the concept of ecological environment extends beyond mere context. The translational Eco-environment refers to the overall milieu in which translators and target texts operate, including the text itself, cultural context, and the “translation community”, among other factors. Essentially, it involves everything surrounding the translator except the translator himself. Hu (2004) posits that “the ecological environment of translation is the premise and basis for translators' multidimensional adaptation and adaptive selection”.

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B. Translation as Adaptation and Selection

Eco-translatology asserts that “adaptation” and “selection” are intrinsic to the translator’s instinct and form the essence of the translation process. Translators are tasked not only with adapting to the ecological environment but also with selecting translations within that environment. According to Hu (2009), the purpose of adaptation is to survive and be effective, and the means of adaptation is to optimize selection. The law of selection is “survival of the fittest”. Thus, translation can be viewed as a continual cycle of adaptation and selection by the translator.

C. Three-Dimensional Transformations

Three-dimensional transformations in translation encompass language, cultural, and communicative dimensions. According to Hu (2008), language dimension transformation refers to the translator’s adaptation and selection of language forms in translation. The cultural dimension transformation involves transmitting and interpreting bilingual cultural connotations during translation. Furthermore, communicative dimension transformation pertains to the translator’s adaptive and selective transformation of bilingual communicative intentions in the translation process. These transformations guide translators in executing translations effectively and appropriately.

III. ANALYSIS OF THE ENGLISH VISION OF XI JINPING: *THE GOVERNANCE OF CHINA IV*

A. Introduction to *Xi Jinping: The Governance of China IV*

Xi Jinping: The Governance of China IV was published by Foreign Languages Press on September 28, 2014. Co-edited by the Publicity Department of the CPC Central Committee and other relevant units, it contains 109 speeches, talks, addresses, instructions, and congratulatory letters made by General Secretary Xi Jinping between February 3, 2020, and May 10, 2022, covering 21 topics (Xi, 2022). The book aims to enhance understanding and application of Xi Jinping’s Thoughts on Socialism with Chinese Characteristics for the New Era among Chinese officials and the public, emphasizing the fundamental nature of Two Affirmations, reinforcing commitment to the Four Consciousnesses, the Four-sphere Confidence, and the Two Upholds, and guiding the whole Chinese nation to forge ahead in unity and with greater resolve on a new journey in the new era. Additionally, it serves to inform the international community about President Xi’s latest thoughts, provide insights into China’s successes under CPC leadership, and illuminate its future trajectory (Xi, 2022). The translators and editors of this book demonstrate strong political awareness and translation competency, effectively rendering expressions unique to Chinese culture. They skillfully balance fidelity to the source language with adaptation and selection, ensuring coherence within the ecological environment of the translation (Zhang, 2015).

B. Translator’s Adaptation to Translational Eco-Environment

When applying Eco-translatology to translation, translators must learn to “adapt” and “select”, which are the essence of the translation process. The translator should not only adapt to the ecological environment of the source language but also implement the selection of the target language in the “identification” of the ecological environment so that it can meet the requirements of the target language environment (Hu, 2011).

(a). Internal Translational Eco-Environment

In *Xi Jinping: The Governance of China IV*, the internal environment is crucial, with translators and target language readers playing pivotal roles, especially translators. They must make judicious choices within the constraints of the external environment, employing “selective adaptation” and “adaptive selection”.

Within China, this book serves as essential theoretical study material for CPC members and the general public. Internationally, it represents a significant resource for the global community seeking to understand China. In its English version, the primary audience comprises English-speaking readers, including state politicians, Sinology experts, and scholars of Chinese studies.

Effective communication demands translators possess strong political awareness, and a thorough understanding of Chinese policies, regulations, and China’s international stances (Zhang, 2001). Throughout the translation process, translators should grasp the original text’s intent thoroughly, convey its essence accurately, and prevent any misinterpretations. A mistranslation could convey incorrect intentions abroad, potentially impacting China’s international reputation and image. Therefore, achieving precise translation is paramount.

(b). External Translational Eco-Environment

The external translational Eco-environment pertains to the contexts in which the source and target texts are situated. Since the founding of the People’s Republic of China, China’s international standing has steadily grown, leading to significant shifts in the global community’s perceptions of China.

In China’s external communications efforts, there has been a consistent push to gain global recognition and support. The report to the 19th National Congress of the Communist Party of China emphasized the importance of enhancing international communication capabilities and presenting a true, multi-dimensional, and panoramic view of China. Given the evolving backgrounds of original texts over time, translation strategies must adapt accordingly to facilitate understanding among target language readers.

Since the onset of economic reforms in 1978, China's economic prowess has surged, attracting increasing numbers of foreigners for study and travel, thereby deepening global understanding of China. Consequently, terms like "One Belt, One Road" now require minimal explanation for foreign readers to grasp their meanings. However, contemporary terms such as "battle against poverty" may necessitate additional context to bridge understanding, particularly when newly introduced and not widely familiar.

In summary, China's external publicity macro-environment is continually evolving and optimizing. Translators, therefore, must continually enhance their knowledge and skills to effectively contribute to China's external communications efforts through translation.

C. Three-Dimensional Transformations

The transformation of the linguistic dimension underscores that translators must thoroughly grasp the distinctions between the source and target language environments, selectively eliminating repetitive or redundant expressions to better suit the target language. The cultural dimension transformation requires translators to conscientiously convey the cultural nuances of the source language during the translation process, necessitating a deep understanding of the source culture's background. The communicative dimension transformation aims to ensure effective communication with the target language readers.

(a). Linguistic Dimensional Transformation

In specific translation scenarios, priority should be given to linguistic dimensional transformation. External publicity materials typically employ formal and precise language. Even minor errors in wording can lead to misunderstandings and attract criticism from the international community (Zhang, 2001). Hence, maintaining meticulous wording is a critical criterion in publicized translations. In *Xi Jinping: The Governance of China IV*, President Xi employs numerous vivid, concise, and colloquial sentences, alongside references to classics, facilitating easy comprehension of his political philosophy.

1. Abundant Numeric Expressions

Example 1:

ST: 坚持不懈整治“四风”。

TT: And the Four Malfeasances of favoring form over substance, bureaucratism, hedonism, and extravagance. (Xi, 2022)

Example 2:

ST: 有序恢复生产生活秩序，强化“六稳”举措，加大政策调节力度。

TT: By restoring the normal order to business and people's lives, by taking solid measures to stabilize employment, finance, foreign trade, inbound investment, domestic investment, and market expectations, and by strengthening policy adjustment. (Xi, 2022)

Example 3:

ST: 筛选出“三药三方”等临床有效的中药西药和治疗方法，被多个国家借鉴和使用。

TT: We identified traditional Chinese and Western medicines and treatment methods that have proved effective in clinical practice, including the Three TCM Drugs and Three Herbal Formulas, and they have been adopted or used as references by several countries. (Xi, 2022)

Numeric expressions are frequently employed in contemporary Chinese political literature, serving as a notable feature of Chinese political discourse. The translation of numeric expressions typically involves semantic explanation, aimed at meeting readers' needs, avoiding misunderstandings, and enhancing the effectiveness of Chinese discourse communication. For instance, the term “四风” is translated with specific details: favoring form over substance, bureaucratism, hedonism, and extravagance. Similarly, “六稳” is rendered with additional clarification: to stabilize employment, finance, foreign trade, inbound investment, domestic investment, and market expectations. Likewise, “三药三方” is elucidated through explanatory annotations.

2. Four-Character Expressions

Chinese language adeptly utilizes four-character expressions and repetition rhetoric to convey aesthetic elements of sound, form, and meaning in written compositions. This rhetorical style serves to connect ideas both within and between sentences, enhancing communicative effectiveness. Four-character idioms, known for their succinctness, clarity of meaning, and distinctive rhythm, are prominent features in Chinese political documents.

Example 1:

ST: 我们党要做到长期执政，就必须永远保持同人民群众的血肉联系，始终同人民群众想在一起、干在一起、风雨同舟、同甘共苦。

TT: To achieve long-term governance, our Party must maintain close ties with the people, think and act in their interests, and share weal and woe with them. (Xi, 2022)

In Example 1, the translator combines the expressions “风雨同舟” and “同甘共苦”, which convey the similar meaning into one sentence in English. The reason is that Chinese political texts frequently employ parallel structures to

enhance expressive power, whereas equivalent English texts tend to prioritize simplicity. During the transformation of language dimensions, translators must refine the source language further by eliminating redundant words, adjusting word order, clarifying logical relations, and ensuring the translation aligns with the expectations of target language readers.

Example 2:

ST: 2015 年, 党中央召开扶贫开发工作会议, 提出实现脱贫攻坚目标的总体要求, 实行扶持对象、项目安排、资金使用、措施到户、因村派人、脱贫成效“六个精准”。

TT: At the Central Conference on Poverty Alleviation and Development in 2015, overall requirements were raised for fulfilling the objectives of the fight against poverty. Standards were set in six areas to ensure the precision of the work: identifying the poor accurately, arranging targeted programs, utilizing capital efficiently, taking household-based measures, dispatching first-party secretaries based on village conditions, and achieving the set goals. (Xi, 2022)

In Example 2, “六个精准” is translated with precise semantic explanations. “扶持对象精准” signifies accurately identifying the impoverished, where the adverb “accurately” is appropriately used. “项目安排精准” denotes precise project targeting, employing the adjective “targeted” to avoid redundancy. For “资金使用精准”, since “accurately” does not naturally collocate with “spend money” in English, it is rendered as efficient use of funds. “措施到户精准” refers to tailoring poverty alleviation measures to each household’s specific circumstances, encapsulated by “household-based”. “因村派人精准” indicates assigning the first secretary based on the village’s actual conditions, translated as “based on village conditions”. “脱贫成效精准” signifies achieving precise targets in poverty alleviation efforts, encapsulated by “targeted”.

3. Colloquial and Down-to-Earth Style

President Xi Jinping demonstrates a notable proficiency in employing colloquial and down-to-earth language styles to articulate profound and significant ideas and principles, thereby crafting a distinctive “President Xi’s language style.”

Example 1:

ST: 认为调查研究的方法“第一是眼睛向下, 不要只是昂首望天”。

TT: He points out that to conduct research and studies, “first, direct your eyes downward, do not hold your head high and gaze at the sky”. (Xi, 2022)

Chinese political documents frequently utilize metaphors or colloquialisms to convey specific meanings. In Example 1, the linguistic style of the original words is faithfully preserved to effectively convey the ideas of the original text.

Example 2:

ST: “小康不小康, 关键看老乡”。

TT: The measurement for moderate prosperity lies in the rural areas. (Xi, 2022)

The phrase “小康不小康” refers to the measurement and evaluation of “moderate prosperity”, and its original connotations should be interpreted accordingly. Additionally, “小康不小康” is transformed into a noun phrase to align with its semantic content. The expression “lies in the rural areas” indicates that “moderate prosperity” is assessed within rural contexts.

Example 3:

ST: 领导干部想问题、作决策, 一定要对国之大者心中有数, 多打大算盘、算大帐, 少打小算盘, 算小帐。

TT: Leading officials must have a clear understanding of matters of national significance in analyzing problems and making decisions. Build a strategic vision and think about the overall situation, rather than being short-sighted and focusing only on local interests. (Xi, 2022)

In traditional Chinese culture, expressions like “打小算盘” and “记账” often describe individuals who prioritize personal interests over the broader context, a concept less commonly articulated in English-speaking countries. In this instance, the translator aptly chose the word “interest” to convey the equivalent meaning, effectively translating the sentence while ensuring readers grasp the intended message from the source language.

Example 4:

ST: 要落实“米袋子”省长责任制和“菜篮子”市长责任制, 保障主副产品供应。

TT: Provincial governors must ensure the supply of rice and other staple foods, and city mayors the supply of meat and vegetables. (Xi, 2022)

In a Chinese context, “米袋子” refers to issues related to food supply, encompassing food cultivation, procurement, distribution, and market price control. On the other hand, “菜篮子” focuses on the market supply of vegetables, meat, eggs, poultry, and fish. Both concepts directly impact people’s livelihoods. Since 1994, China has implemented the “rice bag” system, where provincial, autonomous regional, and municipal leaders oversee grain production to balance supply and demand, aiming to stabilize grain prices regionally. In English, there are no direct equivalents like “rice bag” or “vegetable basket”, so translators adapt expressions suitable for the target language environment while conveying the policy’s core content.

4. Parallel Structure

Example 1:

ST: 深刻领悟中国共产党为什么能、马克思主义为什么行、中国特色社会主义为什么好等道理。

TT: We can have a good understanding of the capability of our Party, the practicality of Marxism, and the strengths of socialism with Chinese characteristics. (Xi, 2022)

In the original sentence, there are three instances of “为什么”. Directly translating this structure into Chinese would result in repetition and cumbersome wording. Chinese and English exhibit different linguistic habits; Chinese often employ parallel sentence patterns to emphasize meaning and enhance momentum, whereas English expressions lay more stress on logical conciseness. In translating this sentence, the translator skillfully transformed the series of “为什么” into equivalent noun phrases. This technique ensures clarity of meaning while maintaining concise expression.

Example 2:

ST: 我们必须把握新的伟大斗争的历史特点, 发扬斗争精神, 把握斗争方向, 把握斗争主动权, 坚定斗争意志, 掌握斗争规律, 增强斗争本领。

TT: We must understand the features of this great historic struggle and be clear on our targets. We must be courageous, stick to the right pathway, maintain the initiative, understand how to fight and build up the spirit and capacity to do it. (Xi, 2022)

The most notable linguistic feature of the source text is its use of verb combinations. Chinese verbs are versatile, as they are not constrained by morphological changes, allowing verbs to serve various functions within a sentence. In contrast, English verbs are typically bound by strict rules of morphological change, with simple sentences usually employing only one predicate verb. When translating, it is essential to analyze the logical relationships among combined verbs and employ linguistic techniques such as splitting and regrouping to accurately convey different logical levels.

(b). *Cultural Dimensional Transformation*

Language is integral to culture, and culture relies on language for dissemination. Therefore, translators must be attentive to the cultural underpinnings of both languages and endeavor to use the most appropriate target language to convey the original cultural context. The expressions with Chinese characteristics in this book contain profound elements of Chinese culture, which are effectively translated.

1. *The Use of Allusions*

Allusions typically refer to historical stories, classical literature, poetry, and other referenced materials within articles. Chinese political literature frequently incorporates a variety of allusions, such as classical books and poems, to enrich the expressive impact of specific content and underscore the ideological significance of particular themes.

Example 1:

ST: 一百年来, 中国共产党团结带领中国人民, 以“为有牺牲多壮志, 敢教日月换新天”的大无畏气概, 书写了中华民族几千年历史上最恢弘的史诗。

TT: Over the past hundred years, the Party has united the Chinese people and led them in writing the most magnificent chapter in the millennia-long history of the Chinese nation, embodying the dauntless spirit that Mao Zedong expressed when he wrote, "Our minds grow stronger for the martyrs' sacrifice, daring to make the sun and the moon shine in the new sky." (Xi, 2022)

Translation necessitates a comprehensive grasp of the meanings behind allusions, often requiring explanatory guidance to help readers understand the foundational sources of sentences (Wang, 2016). In Chinese literature, historical stories, figures, allusions, idioms, and political concepts typically require explanation or annotation. Clear and concise explanations within the translated text obviate the need for additional annotations. However, details that cannot be succinctly explained within the text should be elaborated upon in footnotes or endnotes. Well-crafted annotations significantly contribute to the promotion of traditional culture.

Example 2:

ST: 面对疫情, 中国人民没有被吓倒, 而是用明知山有虎, 偏向虎山行的壮举, 书写下可歌可泣、荡气回肠的壮丽诗篇!

TT: The Chinese have confronted the rampant virus head-on, like explorers pushing into the mountains undaunted by the presence of stalking tigers, and together we have written a moving epic. (Xi, 2022)

In the source text, idioms like “明知山有虎, 偏向虎山行” carry hidden stories, but it is often impractical to fully convey these narratives in translations of contemporary political literature. Foreign readers typically do not require the detailed background of these idioms; hence, translators focus on explaining their basic meanings.

2. *The Use of Metaphor*

Metaphors are commonly employed in contemporary Chinese political literature to effectively enhance the expression of specific viewpoints. Since the association of a particular image with a specific meaning is often conventional, this combination may not carry the same resonance in different languages. Therefore, translators face the challenge of choosing between maintaining the imagery of the source language or foregoing it in favor of conveying the figurative meaning alone. Regardless, the metaphorical meaning must be interpreted to ensure effective communication. Whenever feasible, translators should endeavor to retain the imagery from the source language. Examples 1 and 2

utilize literal translation to preserve both the meaning and the imagery:

Example 1:

ST: 可谓“打得一拳开，免得百拳来”。

TT: As Mao Zedong said, “Throw one hard punch now to avoid taking a hundred punches in the future.” (Xi, 2022)

Example 2:

ST: 坚持“你打你的，我打我的，你打原子弹，我打手榴弹”。

TT: “You fight your way and I will fight mine. You have atomic bombs to launch and I have grenades to fire.” (Xi, 2022)

If metaphorical meaning and image can not be kept at the same time, the translator should convey the meaning first rather than the image. Examples 3 and 4 are typical:

Example 3:

ST: 数字经济是全球未来的发展方向，创新是亚太经济腾飞的翅膀。

TT: The digital economy represents the future of global development, and innovation will drive the economic takeoff of the Asia-Pacific. (Xi, 2022)

In traditional Chinese culture, “翅膀” not only refers to the wings of animals but also symbolizes support and the driving force behind development. Nowadays, the expression “翅膀” often conveys the metaphorical meaning of a driving force. In English-speaking countries, however, “wings” primarily denote the anatomical organs used for flight by flying creatures. The cultural connotations associated with “wing” differ, and a literal translation may lead to misunderstanding. Therefore, it becomes necessary to incorporate cultural explanations that the target language ecology lacks.

Example 4:

ST: 在重大风险、强大对手面前，总想过太平日子、不想斗争是不切实际的，得“软骨病”、患“恐惧症”是无济于事的。

TT: Confronted by major risks, and powerful opponents, it is unrealistic to think confrontation can be avoided, nor will it help to fear it or evade it. (Xi, 2022)

Cartilage is a strong, flexible substance in the body, found especially around joints and in the nose. Phobia, on the other hand, refers to an intense and irrational fear or aversion to something. In the context of the original text, “软骨病” metaphorically describes a lack of courage and determination to undertake difficult or dangerous tasks. Similarly, “恐惧症” refers to a fear of or avoidance of challenges or problems. These metaphors lack direct equivalents in English, thus requiring specific explanations to clarify their meanings and facilitate understanding for translation readers.

Example 5:

ST: 打响了疫情防控的人民战争、总体战、阻击战。

TT: We waged an all-out people’s war on the virus. (Xi, 2022)

Example 6:

ST: 在应对危机中掌握工作主动权、打好发展主动仗。

TT: This way, we will keep the initiative and achieve progress in our response to the crisis. (Xi, 2022)

Example 7:

ST: 持续打好蓝天、碧水、净土保卫战。

TT: Efforts to improve the quality of air, water, and soil should continue in this region. (Xi, 2022)

Example 8:

ST: 敢于斗争是我们党的鲜明品格。

TT: Being ready for the fray is a distinctive quality of our Party. (Xi, 2022)

In Chinese political literature, metaphors such as “war, struggle, combat” are frequently employed to convey the difficulty and risk inherent in work tasks, emphasizing that completing these tasks requires determination, courage, and sacrifices on various fronts. Some contexts, like Example 5 with “war on the virus”, are similar in nature. However, others differ, such as Example 6 where “主动仗” is translated as “keep the initiative and achieve progress in our response to the crisis”. In Example 7, “保卫战” is rendered as “improve the quality of air, water, and soil”. Example 8 translates “敢于斗争” as “being ready for the fray, which signifies a fight, competition, or argument, especially one that is exciting or perceived as a test of ability”.

(c). Communicative Dimensional Transformation

Human communication takes various forms, yet none can function without language. Language serves as a fundamental tool for human thought and communication. In translation, the communicative dimension underscores the importance of achieving the ultimate goal of cross-cultural communication. In external publicity translation, translators must provide foreign readers with an objective and comprehensive understanding of Chinese politics, economy, and culture within their proper contexts.

Example 1:

ST: 全面建成小康社会，开启全面建设社会主义现代化国家新征程

TT: Toward a Modern Socialist Country. (Xi, 2022)

Example 2:

ST: 把握新发展阶段，贯彻新发展理念，构建新发展格局

TT: New Development Stage, Philosophy, and Dynamic. (Xi, 2022)

The examples above pertain to the translation of titles. In Chinese versions, titles often employ verb-object structures, such as “把握新发展阶段，贯彻新发展理念，构建新发展格局”. In English, the corresponding translations are mostly structured as concise noun phrases, such as “New Development Stage, Philosophy and Dynamic”. This noun structure aligns with English readers’ preference for concise and compact titles, enabling them to quickly locate content of interest. Consequently, clear and concise nominalized titles enhance the organization of the book, effectively contributing to its publicity objectives.

Example 3:

ST: 面对来自各方面的风险挑战，面对各种阻力压力，中国人民总能逢山开路、遇水架桥，总能展现大智大勇、锐意开拓进取，“杀出一条血路”! (Xi, 2022)

TT: No matter what pressure we come under, no matter what challenges and risks may lie ahead, we the Chinese people will always fight our way out and prevail, displaying our tremendous courage, wisdom, and will.

Chinese political literature often contains implicit logical correlations between different parts of the text. When translating into English, it is essential to initially assess whether the original text exhibits clear logical connections. Based on this assessment, translators can determine how and to what extent to express the implicit logic of the original text, taking into account the strength of these correlations.

IV. CONCLUSION

Under the framework of Eco-translatology, it is observed that in the English version of *Xi Jinping: The Governance of China IV*, translators adeptly adapted to the translational Eco-environment, made informed choices based on adaptation, and effectively applied three-dimensional transformation strategies in translating political texts.

In translating publicity materials, the primary focus lies in accurately conveying the original author’s positions and attitudes to ensure the faithful transmission of their thoughts. Additionally, translators must navigate cultural differences between the source and target languages to seamlessly adapt the source language to the target language environment, thereby achieving effective communication.

Given today’s international context, high-quality translations of political literature contribute significantly to enhancing the global dissemination of China’s stories and bolstering China’s international influence. Hopefully, this paper serves as a reference and source of insights for future translations of similar political genres.

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Gender Roles in Traditional and Modern Minangkabau Kaba: An Analysis of Ten Selected Narratives

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Abstract—This research aims to investigate how gender roles are portrayed in Minangkabau kaba, which are traditional folktales from West Sumatra, Indonesia. The study investigates how gender norms are portrayed, perpetuated, and questioned within these cultural texts by qualitatively analyzing ten chosen kaba. These kaba include both traditional and contemporary storylines. This research uses structuralist and semiotic techniques to analyze themes, character roles, and symbolic representations associated with gender. The results of the study demonstrate that there has been a substantial change in the depiction of gender roles from the traditional to the contemporary kaba. Modern kaba, on the other hand, challenges these stereotypes by showing women in important roles who are empowered, in contrast to conventional tales, which often support preexisting gender standards. This study contributes to the knowledge of how folklore reflects and changes social values. It also provides insights into the dynamic interaction between cultural narratives and the debate on gender equality in Minangkabau culture.

Index Terms—gender roles, cultural narratives, gender equality, matrilineal society

I. INTRODUCTION

Providing essential insights into the cultural and socioeconomic norms of a society, the portrayal of gender roles in folklore is a significant source of information (Solbes-Canales et al., 2020; Ajayi et al., 2022). In the Minangkabau civilization, which is one of the biggest matrilineal communities in the world, the traditional folktales that are referred to as kaba provide a rich tapestry for understanding the dynamics of gender among the members of the society. Within these tales, the depiction of gender roles reflects and reinforces the values and ideas responsible for forming the Minangkabau identity (Helmi et al., 2020; Rustiyanti et al., 2023). A comprehension of these depictions is of utmost importance, not only for appreciating the cultural history of the Minangkabau people but also for addressing modern concerns of gender equality and social transformation.

Recent academic research has shed light on the significance of folklore in terms of its role in maintaining cultural norms and its influence on society's conduct (Sears & Flueckiger, 2020; Waty et al., 2024). According to Jones et al. (2023), folklore is a medium through which cultural norms, including gender roles, are conveyed and maintained. In the context of Minangkabau kaba, the tales often portray women in key positions, which reflects the community's matrilineal structure. There is, however, a continuing dispute on the degree to which these depictions either empower women or promote traditional gender stereotypes. Studies conducted by Osman (2021) have revealed that while women are often depicted as prominent people within the home and community, the narratives also emphasize their duties and obligations, which may restrict their ability to exercise agency (Gayatri et al., 2019; Sunarti et al., 2024).

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There is still a considerable lack of extensive studies that especially concentrate on Minangkabau kaba, even though there is a growing corpus of scholarship on gender portrayal in Southeast Asian folklore. Previous studies have focused mostly on the more general cultural and religious themes in these stories (Hall & Whitmore, 2020; Al-Shboul et al., 2022), with only a limited amount of emphasis on the complex depictions of gender roles. This void highlights the need to do targeted research that investigates not only the portrayal of male and female characters but also how these depictions reflect and create the notions of gender held by society.

To fill this void, the following research topics have been posed for consideration in this study: (1) How are gender roles depicted in Minangkabau kaba? (2) In what ways do these depictions reflect the matrilineal structure of Minangkabau society? and (3) To what extent do these narratives reinforce or challenge traditional gender stereotypes?

This research is significant because it can contribute to academic scholarship and social debate. This is the reason for its relevance. We will better grasp how folklore acts as a cultural artifact that reflects and influences society's values as a result of this study since it will provide a complete examination of gender roles in Minangkabau kaba. Furthermore, it will provide insights into how traditional narratives might impact modern gender norms, providing information that can be used to influence attempts to promote gender equality (Bardaweel & Rababah, 2022; Ramanova et al., 2024). This research will give a helpful perspective on the historical and cultural underpinnings of these positions within Minangkabau culture. This is because gender roles continue to vary due to social, economic, and political changes.

In a nutshell, the purpose of this study is to investigate the intricate relationship that exists between gender, culture, and storytelling in Minangkabau kaba in order to address a significant gap in the existing body of research. As a result of conducting a comprehensive structural and semiotic analysis, it will investigate how these tales generate and communicate gender roles. This will contribute to a more comprehensive understanding of the cultural dynamics that are at play in one of the most distinctive matrilineal civilizations in the world.

II. LITERATURE REVIEW

A. Theoretical Frameworks on Gender Roles in Folklore

Several academic frameworks, including feminist theory, structuralism, and cultural anthropology, are the foundation for studying gender roles in folklore. In particular, feminist theory offers a perspective that may be used to analyze the depiction of gender critically. This analysis shows how narratives reflect and perpetuate gender inequities or inequality. It is possible to apply the concept of "The Second Sex," a seminal work by Simone de Beauvoir, to analyze folktales, where female characters are frequently depicted in their roles within the family and society (De-Beauvoir, 2023). This concept is based on the idea that women have historically been portrayed as the "Other" in literature. A further explanation of how gender is built via repeated performances is provided by Judith Butler's theory of performativity. This concept may be seen in folktales' recurring themes and character archetypes (Butler & Trouble, 1990; Alshbeekat & Jahamah, 2023). These theoretical approaches highlight the significance of analyzing the narratives not just for the substance of the stories but also for how the stories form and maintain gender identities.

An additional helpful framework for understanding folktales is provided by structuralism, which Claude Lévi-Strauss developed. According to Lévi-Strauss's argument (Lévi-Strauss, 2008), the forms of myths and folktales disclose the underlying binary oppositions within a society. These binary oppositions may be discussed in the context of Minangkabau kaba. Some examples of these oppositions are male against female, power versus subservience, and public versus private domains (Rosa, 2020; Arwin et al., 2024). Through deconstructing these oppositions, scholars can get insights into how gender roles are produced and perpetuated within different cultures. In addition, the field of cultural anthropology, which has been elaborated upon by academics such as Clifford Geertz, emphasizes the significance of comprehending folklore within the framework of its cultural background. In Geertz's theory, "thick description" refers to the process of doing an in-depth investigation of cultural activities in order to discover the meanings behind them (Geertz, 1973; Rokhmansyah et al., 2023). Applying this to Minangkabau kaba makes it possible to come up with a sophisticated analysis of how these tales perpetuate gender stereotypes and embed them inside them.

B. Empirical Studies on Gender Representation in Folklore

Studies that have been conducted empirically on the portrayal of gender in folklore have yielded significant insights into how tales both create and reflect cultural norms. According to the findings of research conducted by Osman (2021) on Malay folktales, it has been shown that while women are often portrayed in positions related to the home, their depiction also contains indications of strength and perseverance, indicating a complex and varied representation of gender. This research used content analysis to investigate the themes and character roles in the tales. This investigation revealed that portraying female characters combined conventional and progressive components. Because Minangkabau culture is based on matrilineal inheritance, these results are pertinent to the study of Minangkabau kaba, where it is possible to see comparable patterns.

According to the research conducted by Tanusy et al. (2021) that focused exclusively on Indonesian folktales, including Minangkabau narratives, women have a dual role in Indonesian society, serving as both caregivers and active community members. Even though women in these stories usually play key parts, the research discovered that their agency is frequently mediated via their connections with male characters. This was discovered through the application

of narrative analysis (Miftahurrahmi et al., 2024; Setiawati & Handrianto, 2023). This hints at a complex representation in which the strength of women is recognized while at the same time being restrained by conventional gender standards. The significance of investigating the interplay of gender and cultural norms in Minangkabau kaba is highlighted by these results.

C. Gender Roles and Matrilineal Structure in Minangkabau Kaba

How gender roles are portrayed in Kaba is greatly impacted by the distinctive matrilineal structure characteristic of Minangkabau culture. Lineage and inheritance are traced via the female line in matrilineal civilizations. As a result, women are often placed in positions of power and responsibility within the family and society. Research conducted by Blackwood (2000) and Parker (2024) has shown that Minangkabau women have historically had a large influence on managing home resources and promoting societal order. This socioeconomic framework is represented in kaba, which is distinguished by the fact that female characters typically perform important and authoritative positions. However, the degree to which these tales challenge or support existing gender stereotypes is still a crucial subject that has to be answered.

While women are represented as crucial decision-makers and caretakers of traditional values in Minangkabau kaba, their positions are often restricted by social expectations of femininity and domesticity, according to research conducted by Chintia et al. (2024) on the representation of women in Minangkabau kaba. A textual analysis of six important kaba was used in the research, and the results showed that female characters are commonly represented as caring and self-sacrificing, which are characteristics consistent with conventional representations of gender roles. On the other hand, these myths also glorify women's knowledge and leadership, reflecting the dual nature of gender roles in Minangkabau culture.

The research that has been done on Minangkabau kaba demonstrates that there is a complicated relationship between gender roles and cultural values. To study these narratives, theoretical frameworks such as feminist theory and structuralism provide useful tools, while empirical investigations give insights into how gender roles are produced and portrayed. An extra element of intricacy is added by the fact that Minangkabau culture is characterized by its matrilineal structure. This structure has an impact on the way that gender dynamics are shown in kaba. The purpose of this research is to contribute to a more in-depth knowledge of folklore's cultural and social roles in developing and reflecting gender identities via the examination of various representations to achieve this goal.

III. METHODS

A. Research Design

In order to investigate the depiction of gender roles in Minangkabau kaba, the scientific investigation used a qualitative methodology. This method was selected because it is well-suited for investigating the intricacies and subtleties of gender portrayal in folktales, which necessitates an in-depth comprehension of the dynamics of culture and society (Creswell & Poth, 2016). Following the methodology described by Claude Lévi-Strauss (2008) and Roland Barthes (1977), the research applied structuralist and semiotic analysis to deconstruct the narratives and discover the underlying binary oppositions and gender constructions. Ten kaba were chosen because of their popularity and how they symbolize traditional and modern Minangkabau ideals. This analysis aimed to uncover recurrent themes, character roles, and symbolic representations associated with gender connected to these tales. This technique was justified because it offered insights into how gender roles were established, maintained, and challenged within the cultural framework of Minangkabau culture.

B. Data Collection

Data collection involved several steps to ensure comprehensive and accurate analysis. First, the selected Kaba were based on their cultural significance and representation of gender dynamics in Minangkabau society. The chosen Kaba included both traditional and modern narratives to capture the evolution of gender roles. Table 1 provides details of the selected Kaba, including titles, authors, eras, and descriptions.

TABLE 1
LIST OF KABA STORIES AND THEIR ATTRIBUTES

Title of Kaba	Author	Era	Description
Kaba Malin Kundang	Anonymous	Traditional	A story about a rebellious son
Kaba Cindua Mato	Rustam Sutan	Traditional	A tale of a clever and brave woman
Kaba Sabai Nan Aluih	DT Sati	Traditional	Focuses on a woman's strength
Kaba Siti Zubaidah	Modern	Modern	Contemporary take on gender roles
Kaba Si Umbuik Mudo	Modern	Modern	Modern reinterpretation
Kaba Anggun Nan Tongga	Traditional	Traditional	A story of heroism and virtue
Kaba Pakih Saidi	Traditional	Traditional	Depicts traditional gender roles
Kaba Adityawarman	Modern	Modern	Reflects modern gender perspectives
Kaba Minang Jati	Anonymous	Traditional	Traditional cultural narrative
Kaba Tuanku Rao	Anonymous	Traditional	Classic Minangkabau folklore

A comprehensive literature review was conducted to contextualize the kaba within the broader scope of Minangkabau folklore and gender studies. This review included theoretical frameworks such as feminist theory (Butler & Trouble, 1990), structuralism (Lévi-Strauss, 2008), and cultural anthropology (Geertz, 1973) to guide the analysis. The selected kaba was analyzed to identify intrinsic and extrinsic elements. Intrinsic elements included themes, character development, plot structure, and narrative style, while extrinsic elements encompassed cultural, social, and historical contexts. This analysis was guided by the structuralist approach to uncover binary oppositions and underlying cultural messages (Barthes, 1977).

C. Data Analysis

Data analysis was carried out in several stages to provide a comprehensive understanding of the gender roles depicted in the Kaba. Thematic analysis was used to identify and analyze recurring themes related to gender roles in the Kaba. This involved coding the text to highlight power dynamics, domestic roles, and societal expectations (Braun & Clarke, 2006). Themes were compared across different kaba to identify patterns and variations, providing a rich understanding of the cultural portrayal of gender roles. The narrative frameworks of the kaba were the primary subject of structural analysis, which scrutinized how gender roles were incorporated into the story's storyline, character arcs, and ultimate resolves. This required mapping out the narrative frameworks and defining binary oppositions, such as male against female and power versus subservience (Lévi-Strauss, 2008). Examples of such oppositions include men and women. Through deconstructing these oppositions, observations were made on how gender roles were established and perpetuated within the community.

Because of their capacity to provide a thorough and complex knowledge of gender roles in Minangkabau kaba, the research design and procedures used in this study were deemed justifiable. Qualitative methodologies, particularly textual and semiotic analyses, proved to be an excellent choice for investigating the intricate relationship between story and culture (Creswell & Poth, 2016). Including both traditional and modern kaba ensured that the study addressed the evolution of gender roles and provided insights into how folklore reflected and shaped societal values. This approach contributed to academic scholarship and social discourse on gender equality and cultural heritage, enhancing our understanding of the cultural dynamics in Minangkabau society.

IV. RESULTS

Based on the research methodology employed, this study's findings illuminate the intricate portrayal of gender roles in Minangkabau kaba. The analysis of the selected kaba reveals significant insights into how gender roles are constructed, maintained, and sometimes challenged within these narratives. The findings are structured around the key research questions, focusing on themes, character roles, and symbolic representations.

A. Gender Roles and Themes in Kaba

Thematic analysis of the selected kaba narratives revealed deeply ingrained gender roles that reflect and reinforce societal expectations within Minangkabau culture. These themes encompass power dynamics, domestic responsibilities, and societal expectations, illustrating distinct aspects of gender construction in Minangkabau folklore.

The conventional expectation that women should represent the values of devotion, patience, and sacrifice is a recurrent motif throughout the story. Female characters are often shown as exemplars of these characteristics, highlighting their roles as nurturers and moral anchors within their families and communities. This expectation is prominently illustrated in "Kaba Sabai Nan Aluih." Sabai, the heroine, demonstrates immense strength and resilience, characteristics that challenge the passive stereotype of women. However, despite her bravery, her ultimate role aligns with traditional female virtues, emphasizing her duty to her family over personal ambition. This is exemplified in the following passage:

By battling fiercely for her family's honor, Sabai showed extraordinary bravery and intelligence. However, in the end, she does not want to deviate from her position as a daughter and instead chooses to sacrifice her wishes to protect her family's reputation. Although Sabai's power is lauded in this story, society's expectations ultimately limit her autonomy. Her sacrifice highlights the cultural narrative that a woman's ultimate responsibility is to protect the dignity and reputation of her family. This story reflects a deeply rooted cultural valorization of women's selflessness and devotion.

On the other hand, the concept of male dominance is shown strikingly via the roles of males as leaders and guardians, respectively. Throughout the story, men are often shown as strong and authoritative people whose actions propel progression. Therefore, this contributes to the perpetuation of conventional gender hierarchies, in which masculinity is linked to attributes such as power, authority, and command. In "Kaba Malin Kundang," the metamorphosis of Malin from a lowly youngster into a strong and affluent man illustrates the expectation that males are expected to attain and retain supremacy in society. It is a credit to his hard work and drive that he has risen to prominence, both of which are characteristics that are admired in culture.

The narrative of Malin acts as a cautionary tale, emphasizing that while males are supposed to strive for achievement and control, they must also adhere to the principles of respect and humility ingrained in society. This tale brings to the forefront the cultural concept that power and leadership come with moral duties, especially toward one's family. The theme of domestic responsibilities further delineates gender roles in these narratives. Women are frequently portrayed

as caregivers, responsible for maintaining the household and nurturing familial relationships. This is evident in "Kaba Cindua Mato," where the female characters, despite their influence, primarily support the male protagonist's journey and endeavors. Their roles are crucial yet often secondary to the male lead's adventures and achievements.

Cindua Mato embarked on his journey, facing numerous challenges with bravery and cunning. His actions determined the course of the story, while the women in his life provided guidance and support, their roles essential yet secondary.

In this kaba, women's contributions, though vital, are framed within the context of support and nurturing, reinforcing traditional domestic roles. This depiction aligns with the cultural expectation that women should prioritize family and household duties over personal pursuits. The thematic analysis also reveals a dichotomy in portraying gender roles between traditional and modern kaba. While traditional narratives emphasize rigid gender norms, modern kaba begin to challenge and reinterpret these roles. In the story "Kaba Siti Zubaidah," the female heroine is shown as both powerful and self-reliant, actively determining her own fate. A current perspective on gender dynamics is presented in this tale, in which women not only play a key part in the plot but also play active roles in influencing the result of the story.

Siti Zubaidah remained unwavering in her choices, and her actions propelled the story forward. Unlike the conventional kaba heroes, she bucked society's expectations by forging her path and illustrating how Minangkabau culture's perspectives on gender roles shift over time. The narrative of Siti Zubaidah illustrates the altering societal views towards gender, bringing to light the growing acceptance of female agency and independence and the appreciation of these qualities. Through providing a story in which female empowerment and autonomy are important elements, this contemporary kaba challenges the conventional limits imposed on women.

In conclusion, the thematic analysis of Minangkabau kaba reveals the complex interplay of traditional and evolving gender roles within the narratives. While traditional kaba reinforces established gender hierarchies and expectations, modern kaba offers a more nuanced and progressive portrayal of gender, reflecting broader social changes and the ongoing discourse on gender equality. These findings provide a rich understanding of how folklore reflects and shapes societal values, contributing to the cultural narrative on gender roles in Minangkabau society.

B. Character Roles and Gender Dynamics

Structural analysis of the kaba narratives reveals the distinct and often dichotomous roles assigned to male and female characters, highlighting the gender dynamics that underpin Minangkabau folklore. Male characters are often shown as active agents who push the story ahead, exhibiting courage, cunning, and leadership characteristics. This is the predominant portrayal of male characters. Traditional gender hierarchies are reflected in the fact that female characters, even though they are sometimes the protagonists of the story, are typically presented in positions that are more submissive and supporting.

In "Kaba Cindua Mato", the male protagonist's journey and adventures take center stage, showcasing the cultural valorization of male agency and heroism. Cindua Mato's voyage is characterized by a multitude of obstacles that he overcomes with courage and cunning, characteristics that are traditionally connected with masculinity in terms of culture. His actions are so important to the advancement of the story that they highlight the fact that he is the driving force behind the course of events.

Cindua Mato embarked on his journey, facing numerous challenges with bravery and cunning. His actions determined the course of the story, while the women in his life provided guidance and support, their roles essential yet secondary.

This narrative structure reflects the traditional Minangkabau gender dynamics, where men are expected to be the protectors and decision-makers, while women, although influential, are primarily in supportive roles. The female characters in "Kaba Cindua Mato" provide crucial guidance and support, yet their contributions are framed within the context of aiding the male protagonist's endeavors. This portrayal reinforces the cultural expectation that women's roles, while important, are secondary to men's roles.

However, modern kaba narratives show a significant shift towards more nuanced and balanced representations of gender roles. In the story "Kaba Siti Zubaidah," the female heroine is shown as both powerful and self-reliant, which challenges the customary standards that have traditionally limited women's roles in Minangkabau folklore. The character of Siti Zubaidah is not only essential to the narrative but also plays a significant role in determining her fate. She exemplifies qualities of resolve and agency that were usually associated with masculine characters.

Siti Zubaidah stood firm in her decisions, her actions driving the narrative forward. Unlike traditional kaba heroines, she defied societal expectations, carving out her own path and demonstrating the evolving views on gender roles in Minangkabau society.

The character of Siti Zubaidah is a departure from the conventional depiction of women in Kaba, and it reflects greater societal shifts as well as the developing conversation about gender equality. Therefore, she is positioned as an active actor rather than a passive supporter since her actions and choices drive the story. This change in character dynamics indicates an increasing acceptance of female empowerment within Minangkabau society and a celebration of that empowerment. The tale of Siti Zubaidah exemplifies the ability of women to go above the conventional roles that society assigns them and actively build their narratives by defying the expectations of contemporary society.

In addition, the structural analysis sheds light on how these shifting gender relations are portrayed in the story via the interactions between the characters and the storyline. Traditional kaba like "Kaba Cindua Mato" often follows a linear

progression where male protagonists encounter and overcome obstacles, with female characters playing supportive roles that facilitate the male hero's journey. This narrative structure reflects a cultural framework where the male agency is foregrounded, and the female agency is backgrounded.

In contrast, modern kaba like "Kaba Siti Zubaidah" often feature more complex, interwoven narratives where female characters are integral to the plot's progression and resolution. These narratives depict women as supporters and central figures whose decisions and actions are crucial to the storyline. This structural shift reflects a cultural reevaluation of gender roles, recognizing the importance of female agency and women's contributions to shaping cultural and societal outcomes.

In "Kaba Si Umbuik Mudo", the female protagonist's educational and professional achievements are central to the narrative, challenging the traditional domestic roles assigned to women. The modern setting and contemporary language used in this kaba symbolize the changing perceptions of gender roles, where women are depicted as equal participants in societal progress.

Si Umbuik Mudo navigated the challenges of the modern world, her education and career symbolizing the new avenues available to women. Her story, set against the backdrop of a rapidly changing society, redefined traditional gender roles and showcased the potential for gender equality.

This portrayal underscores the narrative shift towards recognizing and celebrating female empowerment and independence, reflecting the broader societal changes in attitudes toward gender equality. In conclusion, the structural analysis of Minangkabau kaba reveals a dynamic interplay of traditional and evolving gender roles. While traditional narratives emphasize male agency and female supportiveness, modern kaba challenge these norms by depicting women as central, active agents. This evolution in character roles and gender dynamics highlights the ongoing cultural discourse on gender equality, offering a richer, more nuanced understanding of how Minangkabau folklore reflects and shapes societal values. These findings contribute to a deeper comprehension of the cultural narratives surrounding gender in Minangkabau society, emphasizing the importance of tradition and progress in shaping contemporary views on gender roles.

C. Symbolic Representations of Gender

Semiotic analysis of the kaba narratives reveals a rich tapestry of symbolic representations that both reinforce and challenge traditional gender roles. The language, imagery, and cultural symbols employed in these stories provide deep insights into the societal values and expectations surrounding gender in Minangkabau culture. In traditional kaba, such as "Kaba Pakih Saidi," language and metaphors reinforce established gender norms. Proverbs and metaphoric expressions are particularly potent in conveying societal expectations. For example, the proverb "Bak maimbau ayam jantan pulang ka kandang" (Like calling the rooster home to the coop) symbolizes the expectation that women should focus on maintaining the home and nurturing familial bonds. This metaphor likens women to caretakers whose primary responsibility is to ensure the smooth functioning and stability of the household.

Bak marimba ayam jantan pulang ka kandang" quietly emphasizes that a woman's place is in the house, where she is responsible for caring for relationships and sustaining the domestic sphere. This metaphor reflects a strongly rooted cultural ethic that prioritizes women's duties as homemakers and caretakers.

This symbolic image emphasizes the traditional belief that women's qualities reside in their patience, obedience, and loyalty to their families. The recurring use of such proverbs in traditional kaba narratives perpetuates these gender norms, embedding them deeply within the cultural consciousness. Imagery in traditional kaba further accentuates these roles. In "Kaba Pakih Saidi," scenes depicting women engaged in domestic tasks such as cooking, cleaning, and caring for children are common. These images not only reflect the daily realities of many women in Minangkabau society but also reinforce the expectation that these are women's rightful duties.

In contrast, modern kaba narratives use symbols to challenge and reinterpret these traditional roles. In "Kaba Si Umbuik Mudo," modern settings and contemporary language reflect the evolving perceptions of gender roles. The narrative incorporates symbols such as education and professional achievements to depict women as equal participants in societal progress.

Si Umbuik Mudo navigated the challenges of the modern world, her education and career symbolizing the new avenues available to women. Her story, set against the backdrop of a rapidly changing society, redefined traditional gender roles and showcased the potential for gender equality.

The modern condition of the environment itself is a potent representation of transformation. The tale highlights the topic of gender equality in today's society by situating the narrative inside a modern setting, which highlights the issue's significance. As a symbol of the chances that are now open to women, the protagonist's educational and professional accomplishments subvert the conventional notion that women's main job is to care for their families.

In conclusion, the semiotic analysis of Minangkabau kaba reveals a dual narrative of reinforcement and challenge to traditional gender roles. Traditional kaba employ language, imagery, and cultural symbols to uphold established norms, emphasizing women's roles in the domestic sphere and men's roles as leaders and protectors. Conversely, modern kaba utilizes contemporary symbols and settings to challenge these norms, promoting a narrative of gender equality and female empowerment. These findings highlight the dynamic nature of gender representations in Minangkabau folklore, reflecting both the persistence of traditional values and the influence of modern, progressive ideals. This nuanced

understanding of symbolic representations in kaba provides valuable insights into the cultural discourse on gender roles in Minangkabau society.

D. Cultural Context and Gender Evolution

A comparative analysis of traditional and modern kaba reveals significant insights into the evolution of gender roles within Minangkabau society. This analysis underscores how kaba, as cultural artifacts, mirrors and shapes societal values, reflecting the dynamic interplay between tradition and modernity.

Traditional kaba and reinforcement of gender norms

Traditional kaba, such as "Kaba Pakih Saidi" and "Kaba Cindua Mato", predominantly reinforce rigid gender norms, reflecting the entrenched cultural values of Minangkabau society. These narratives often emphasize the preservation of established gender roles, where men are depicted as protectors, leaders, and active agents, while women are portrayed in supportive and domestic roles. For instance, in "Kaba Cindua Mato", the male protagonist's journey and adventures are central to the narrative. His bravery and cunning are highlighted as key virtues, positioning him as the primary driver of the plot. In contrast, female characters provide guidance and support, their roles essential yet secondary. This portrayal reflects traditional gender hierarchies where male agency is foregrounded. Table 2 summarizes the gender roles in traditional kaba, illustrating how these narratives reinforce societal expectations.

TABLE 2
GENDER ROLES IN TRADITIONAL KABA STORIES

Traditional Kaba	Male Roles	Female Roles
Kaba Pakih Saidi	Leaders, protectors, active agents	Caregivers, obedient, supportive roles
Kaba Cindua Mato	Adventurers, brave, cunning	Supportive, nurturing, essential yet secondary

Modern kaba and the shift toward egalitarian views

Modern kaba, such as "Kaba Si Umbuik Mudo" and "Kaba Siti Zubaidah," reflect a gradual shift towards more egalitarian views on gender roles. These narratives challenge traditional norms by depicting women as central figures with agency, independence, and the ability to shape their destinies. In "Kaba Si Umbuik Mudo," the female protagonist navigates modern challenges, symbolizing the new avenues available to women through education and professional achievements. This shift indicates broader social changes and the influence of contemporary gender discourse on cultural narratives.

TABLE 3
GENDER ROLES IN MODERN KABA STORIES

Modern Kaba	Male Roles	Female Roles
Kaba Si Umbuik Mudo	Equal participants, supporters	Central figures, independent, empowered
Kaba Siti Zubaidah	Supportive, sometimes central but equal	Decision-makers, active agents, challenging norms

Table 3 above contrasts the gender roles in modern kaba, highlighting the evolving representation of women as equal participants in societal progress. The thematic and structural analysis of both traditional and modern kaba underscores the dynamic nature of these narratives as reflections of societal values. Traditional kaba emphasize the preservation of cultural norms, with clear delineations of male and female roles that reinforce gender hierarchies. The frequent use of proverbs and metaphors in these narratives reinforces the virtues expected of women, such as patience and obedience.

Bak maimbau ayam jantan pulang ka kandang ("Like calling the rooster home to the coop) metaphorically represents the societal expectation for women to maintain the home and nurture familial bonds.

In contrast, modern kaba narratives utilize contemporary symbols and settings to challenge and reinterpret these gender roles. The depiction of women as central, empowered figures in modern kaba reflects the changing perceptions of gender roles influenced by broader societal shifts toward gender equality.

Si Umbuik Mudo navigated the challenges of the modern world, her education and career symbolizing the new avenues available to women. Her story, set against the backdrop of a rapidly changing society, redefined traditional gender roles and showcased the potential for gender equality.

These findings highlight the evolving nature of Minangkabau society, where traditional values coexist with modern ideals. The gradual shift towards more balanced and egalitarian representations of gender in kaba signifies the ongoing discourse on gender equality and the redefinition of cultural norms.

This study's findings provide a comprehensive understanding of gender roles in Minangkabau kaba. By analyzing themes, character roles, and symbolic representations, the research highlights the persistence of traditional gender norms and the emerging narratives that challenge these norms. Traditional kaba reinforces established gender roles, while modern kaba reflects a shift towards more progressive views on gender equality. This evolution is crucial for understanding the cultural context of Minangkabau society and the broader discourse on gender equality. The comparative analysis between traditional and modern kaba illustrates the dynamic nature of folklore as a reflection of societal values and a platform for cultural discourse. These insights contribute to the broader understanding of the intersection of folklore and societal values, offering valuable perspectives on the role of cultural narratives in shaping and reflecting gender roles.

V. DISCUSSION

This study's results give valuable insights into the history of gender roles within Minangkabau kaba. These findings demonstrate the continued existence of conventional standards and the introduction of more progressive narratives. Previous research has emphasized the cultural relevance of kaba as a mirror of social values and norms, and our study aligns that significance with those findings (Fendi et al., 2020; Moeis et al., 2022; Muhandis, 2023). This research, however, dives more deeply into the comparative examination of traditional and contemporary kaba, providing a more nuanced view of how gender roles are represented and how they have developed throughout history.

Recent studies have emphasized the many ways in which gender is portrayed in cultural narratives. These studies have also highlighted the influence that modern gender discourse has on more conventional forms of storytelling. For example, Nurfaidah (2022) researched the altering gender dynamics in Indonesian folklore. The authors draw attention to how contemporary retellings contain themes of gender equality and empowerment. This aligns with our findings in modern kaba, such as "Kaba Si Umbuik Mudo" and "Kaba Siti Zubaidah," in which female characters are depicted as central figures with agency and independence, challenging traditional gender norms and illustrating the evolving views on gender equality within Minangkabau society. Specifically, these kaba depict female characters as having agency and independence.

Moreover, a study by Dewi et al. (2021) examines the role of cultural narratives in promoting gender equality, arguing that modern adaptations of traditional stories can serve as powerful tools for social change. This perspective supports our findings that modern kaba narratives utilize contemporary symbols and settings to challenge and reinterpret traditional gender roles. By depicting women as equal participants in societal progress, these narratives reflect broader social changes and the influence of contemporary gender discourse.

In contrast, research by Cameron (2023) highlights the ongoing challenges in shifting deeply ingrained cultural norms, particularly in rural and conservative communities. Their study suggests that while modern narratives are making strides in promoting gender equality, traditional narratives still hold significant sway in reinforcing established gender roles. This finding is echoed in our analysis of traditional kaba, such as "Kaba Pakih Saidi" and "Kaba Cindua Mato", where male characters are depicted as active agents driving the plot, while female characters occupy supportive roles.

One unique element of this study is its comprehensive approach to analyzing both traditional and modern kaba. This provides a clear comparative framework that highlights the dynamic nature of gender representations in Minangkabau folklore. This dual analysis allows a deeper understanding of how cultural narratives reflect and shape societal values (Freistein & Gadinger, 2020; Morgan, 2021). Furthermore, the detailed semiotic analysis of language and symbols in these narratives offers new insights into how gender roles are reinforced or challenged.

The new contribution of this study lies in its identification of the evolving nature of gender roles in Minangkabau kaba, highlighting the influence of modern societal changes on cultural narratives. By documenting the shift towards more egalitarian representations of gender, this research provides valuable evidence of the impact of contemporary gender discourse on traditional cultural forms (Bonvillain, 2020; Makoni, 2023). Researchers in the fields of folklore, gender studies, and cultural anthropology will find this work to be valuable since it provides fresh insights into the dynamic relationship that exists between cultural tales and societal values.

Putting these discoveries into practice in the actual world involves several different kinds of implementation. In the first place, these findings may be used by educators and cultural practitioners to create a more inclusive and equitable understanding of gender roles within the Minangkabau community. They can challenge established standards and contribute to the continuing conversation about gender equality by adding contemporary kaba into educational curricula and cultural initiatives (Clavero & Galligan, 2021). These kaba feature female characters who are empowered. Furthermore, policymakers and campaigners for gender equality may utilize this study to emphasize the significance of cultural narratives in molding public views toward gender (Baqtayan et al., 2021; Yoshida, 2023). They can also use this data to argue for efforts that promote more balanced and equitable depictions of men and women.

The ever-evolving depiction of gender roles in kaba has the potential to motivate people to adopt more progressive perspectives on gender equality and to question the conventional conventions that have been established in their lives (Korolczuk, 2020; Sheydaei, 2021). Young girls and women may be inspired to seek education and professional accomplishments by reading the tales of strong female heroines like Si Umbuik Mudo, who can serve as role models for them. In a similar vein, the portrayal of men in positions that are supportive and egalitarian may contribute to the redefining of masculinity, contributing to the promotion of a more inclusive concept of gender that is beneficial to both men and women (Dewi et al., 2019; Hiltrimartin et al., 2024).

Furthermore, the results of this research illustrate the dynamic nature of gender roles in Minangkabau kaba and its implications for current gender discourse and practice. In general, the findings of this study highlight the significance of cultural narratives in reflecting and developing social values. This research contributes significantly to the continuing discussion about gender and culture by presenting a comprehensive and up-to-date analysis that bridges the gap between conventional and contemporary points of view. It also provides vital insights that can be used in academic and practical settings.

VI. CONCLUSION

In this research, a complete examination of gender roles in Minangkabau kaba is presented. The study sheds light on the intricate relationship between traditional norms and the ever-evolving ethical standards of society. Specifically, the study illustrates how these cultural narratives act as both mirrors of the gender relations that are already in place and potential drivers for significant societal change. By comparing traditional and modern kaba, the study highlights a gradual shift towards more egalitarian representations of gender, particularly in contemporary narratives. However, the persistence of traditional gender norms in older kaba underscores the ongoing challenges in shifting deeply ingrained cultural attitudes. Limitations of this study include its focus on a selected number of kaba, which may not fully represent the entire corpus of Minangkabau folklore. Future research could benefit from a broader sample size, including more diverse narratives and exploring regional variations within Minangkabau society. Furthermore, research investigating the reception and interpretation of these tales across multiple generations of Minangkabau people might give useful insights into the influence these developing representations have experienced in the actual world. The consequences of this study go beyond the realm of academic discourse, providing practical applications for educators, politicians, and cultural practitioners in achieving gender equality via the reinterpretation and production of cultural narratives. In conclusion, this research contributes to a more comprehensive knowledge of folklore's function in forming and reflecting society's ideals, especially about gender roles and equality.

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Teaching Functional Morphology to Non-Native Arabic Learners: A Proposed Conceptualization

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Abstract—This study aimed to identify appropriate morphological subjects for inclusion in Arabic language teaching programs for non-Arabic speakers. Through the development of a functional teaching morphology using a descriptive approach and employing questionnaires as research tools, the author assessed the relevance and precision of proposed morphological topics across beginner, intermediate, and advanced language levels. The research findings confirmed the suitability and significance of these topics for teaching Arabic to non-Arabic speakers. Additionally, a comprehensive proposal for teaching functional morphology to non-Arabic-speaking learners was formulated and evaluated. Based on these results, the author put forth a series of recommendations and suggestions for consideration.

Index Terms—suggested proposal, teaching, functional morphology, non-Arabic-speaking Arabic language learners

I. INTRODUCTION

The demand for learning the Arabic language among non-Arabic speakers is steadily increasing, making it a focus for language scholars. As more and more individuals seek to acquire proficiency in Arabic, it is crucial for them to understand the challenges they may encounter along the way. Undoubtedly, the science of morphology holds immense significance, a fact that past scholars have recognized. Ibn Jinni famously stated that "morphology is needed by all people who speak Arabic because it is the balance of the Arabic language and it enables us to distinguish between the origins of the Arabic language and the excesses contained in it." He also emphasized the significance of morphology in Arabic, considering it the most esteemed and crucial aspect of Arabic as it serves as the foundation of the language. He highlighted that a substantial portion of Arabic can be understood through analogy, a feat achievable primarily through a deep understanding of morphology.

One common challenge learners encounter is mastering word conjugation to accurately place them within sentences. The accuracy of a word's verbal aspect hinges on its correct morphological placement in a sentence, and these challenges manifest themselves in various forms such as maintaining morphological balance, handling derivations, minimizing errors, and distinguishing between subject and object nouns.

This research proposes a conceptualization to teach functional morphology to Arabic language learners based on overcoming the difficulties these learners face in properly positioning words in sentences according to their morphological features. The morphological difficulties experienced by these learners are a major obstacle to mastering the four basic language skills of listening, speaking, reading, and writing. Morphological vocabulary is considered one of the most important components for achieving an integrative process across these four skills. Previous studies by Al-Sinani (2021), Al-Harbi (2018), and AH Khasha (2020), among others, have highlighted the importance of morphological exercises, teaching strategies, and course adjustments in overcoming these challenges. Building on these insights, the proposed conceptualization aims to equip learners with the necessary tools and techniques to navigate and utilize morphological structures effectively in their language learning journey.

Indeed, the selection of morphological topics is a key concern for specialists and Arabic language instructors, and the effective teaching of morphology in Arabic language programs for non-native speakers is a crucial aspect that should be both engaging and uncomplicated. Under this light, this study aims to investigate a novel approach to functional morphology instruction tailored to Arabic language learners who speak other languages by addressing two fundamental research questions:

1. What morphological topics are most suitable for inclusion in Arabic language training programs for non-native speakers?
2. How can functional morphology be conceptualized and taught to Arabic language learners who speak other languages in a way that is both effective and accessible?

II. RESEARCH IMPORTANCE

The significance of this research is multifaceted. Firstly, it assists students by providing them with morphological exercises that incorporate multiple evaluation methods, helping them overcome challenges in Arabic morphology. Secondly, it benefits Arabic language teachers by offering a new conceptualization of teaching morphology in Arabic

language education programs specifically designed for non-Arabic speakers. Thirdly, the research outcomes have the potential to inspire further studies in the field, encouraging researchers to explore different aspects of this topic. Finally, this study provides insights that can assist developers of Arabic language education programs in improving the quality of courses offered to non-Arabic-speaking learners. Therefore, the present study aims to:

1. Identify the morphological topics that are suitable for inclusion in Arabic language training programs.
2. Develop a conceptualization for teaching functional morphology by employing the descriptive method along with the questionnaire tool.

III. THEORETICAL FRAMEWORK

The theoretical framework of this study centers on the concept of morphology in the Arabic language, which refers to the changes and shifts that occur in word structure. This is evidenced by Quranic verses such as "And the winds shift" and "We have certainly provided in this Quran every kind of lesson for people".

Morphology is the science that studies the ways to formulate Arabic word structures and their conditions, even if they are not obligatory or constructive. It deals with Arabic words—including conjugated verbs and Arabized nouns—in terms of their validity, declension, originality, increase, and how they are derived to convey new meanings.

Morphology applies changes to verb structures to indicate the subject, preference, or object, and applies changes to Arabized nouns through dualization, pluralization, miniaturization, and attribution. According to Al-Sabban's footnote to Ashmuni's commentary, the definition of conjugation encompasses three key aspects (Al-Sabban, 1305):

1. The first involves altering a word's structure to convey the intended meaning in various contexts, such as through miniaturization, nominalization, and fractional forms.
2. The second aspect suggests that, besides realizing a contextual shift, word alteration serves a different purpose, encompassing actions like addition, deletion, inversion, transfer, insertion, and tilting.
3. The integrity and accuracy of a word's structure, including the authenticity, augmentation, and correctness of its letters, are crucial. The structure of a word signifies its essence when singular and becomes a specialized area of study in grammar when combined with others.

From the above, it is evident that the exchange among the ancients holds two distinct meanings (Al-Hadithi, 1965, p. 23). The first meaning is practical, involving the transformation of a source into various specific intended meanings, such as the names of the subject and object, preferences, and temporal references. The second meaning is scientific, focusing on understanding the principles governing word structures beyond literal expressions. Modern linguists, such as Kamal Bishr, emphasize morphology as a means of analyzing the structure and content upon which the study of grammar is founded (Bishr, 1986, p. 84).

Morphology examines two types of words: nouns in their expressed form and verbs in their conjugated form. Furthermore, morphological categories include the morphological scale, the structures of nouns and verbs, the conjugation patterns of verbs and nouns, and common conjugational aspects like dependency and substitution.

A. Key Challenges in Morphology

Morphology is a complex subject that presents numerous challenges due to its wide range of topics and intricate themes and issues. One of the main difficulties is the intersection between morphology and grammar, as certain morphological aspects, such as singularity, plurality, and pluralization, can also be analyzed at the sentence level. Another challenge is the inconsistency of the rules set by experts, which can be confusing for learners. Additionally, non-native speakers may struggle with unfamiliar concepts such as derivation, morphological balance, singular and plural forms, dual forms, and the distinctions between sources, verbs, derivatives, abstract, augmented, transitive, and intransitive forms. Furthermore, students' phonological difficulties can hinder their understanding of certain morphological concepts. Moreover, the lack of clear organization based on psychoeducational criteria can make learning even more challenging.

B. Methods for Studying Arabic Morphology

There are several different approaches to acquiring knowledge of Arabic morphology. The traditional method involves teaching morphological principles and their application through practical examples. The constructivist method focuses on breaking down word roots and weights before using morphological rules to reconstruct them. The inductive method involves analyzing recurring morphological patterns in Arabic texts to deduce the rules. The interactive method incorporates games and activities to engage students in learning morphology and enhance their overall experience. Additionally, the project-based method assigns students with morphological projects to apply in real-life situations. These methods are all tailored to meet the specific objectives and requirements of students and are often used simultaneously for optimal results. Despite their interplay, each method maintains its distinct nature.

IV. CHALLENGES IN TEACHING MORPHOLOGY

The study of morphology and derivation focuses on analyzing words independently of their context or usage within a sentence. The primary concern lies in dissecting the structure of words and observing how changes in structure impact meaning. In contrast to grammar, which examines a word's function and relationships within a sentence, morphology

requires and is interconnected with knowledge of phonetics. To grasp morphology's rules, one must first understand phonetics, modern phonetic writing, and principles like similarity and dissimilarity, particularly in areas such as substitution. A foundational understanding of morphology and phonetics precedes a comprehensive study of grammar, as grammar primarily scrutinizes a word's characteristics within a sentence.

In the Arabic linguistic tradition, phonetics is considered part of the field of morphology because the study of morphology heavily relies on phonological principles. This is emphasized by Dr. Kamal Bishr who stated that "We do not believe that any of the knowledgeable students feel that many of the issues of Arabic morphology in particular cannot be studied accurately except by relying on phonological laws and taking them into account at all stages of the study. For example, the topics of decomposition and substitution require a good knowledge of sounds and their characteristics and reference to the phonetic rules of Arabic for guidance in their analysis if we were to approach them in a linguistically correct way" (Bishr, 1986).

Furthermore, the confusion surrounding the relationship between phonetics and morphology stems from a lack of awareness regarding the close connection between grammatical and morphological rules. Learners often study derived words and their types separately from grammatical concepts which is essential for establishing a more coherent understanding of the language.

In conclusion, a significant challenge in teaching morphology lies in the outdated methods used that fail to meet the requirements of learners and diminish their motivation for learning. In contrast, modern strategies have demonstrated their efficacy and appeal, particularly for non-Arabic speakers.

V. RESEARCH RESULTS AND DISCUSSION

This section will present the research outcomes derived from administering questionnaires to a group of experts. First, however, to analyze and interpret the results in conjunction with relevant research literature, the first research question of what morphological topics should be introduced in programs for teaching Arabic to non-Arabic speakers must be answered. To provide a more thorough and knowledgeable answer to this question, it was subdivided into three questions that require more specific answers:

1. What morphological topics should be introduced at the beginner level in Arabic language teaching programs?
2. Which morphological topics should be introduced for intermediate-level Arabic language education programs?
3. Which morphological topics should be introduced for advanced levels in Arabic language education programs?

The experts' responses to the functional morphological topics that they considered suitable for Arabic language learners at each level were recorded, and respective percentages were calculated. The results are shown in Tables 1–6.

TABLE 1
SUITABLE MORPHOLOGICAL TOPICS TO BE INTRODUCED IN PROGRAMS FOR TEACHING ARABIC TO BEGINNERS SPEAKING OTHER LANGUAGES

N	Morphological Topics		Suitability of Topics for the Level		Importance of Topics			Scientific Accuracy	
			Suitable	Not Suitable	Very Important	Important	Not Important	Accurate	Inaccurate
1	Sections of the Verb	T	16	2	8	3	0	9	1
		%	88.9	11.1	50.0	18.8	0.0	75.0	8.3
2	Verb Divisions in Terms of Tense	T	18	0	10	3	0	10	0
		%	100.0	0.0	62.5	18.8	0.0	83.3	0.0
3	Verb Divisions in Terms of Validity and Impairment	T	15	3	5	6	2	10	0
		%	83.3	16.7	31.3	37.5	12.5	83.3	0.0
4	Verb Divisions in Terms of Transitive and Intransitive.	T	13	5	6	5	1	10	0
		%	72.2	27.8	37.5	31.3	6.3	83.3	0.0
5	Verb Divisions in Terms of Known and Unknown	T	13	4	10	4	0	10	0
		%	72.2	22.2	62.5	25.0	0.0	83.3	0.0
6	Verb Divisions in Terms of Abstraction and Augmentation	T	12	5	10	3	1	10	0
		%	66.7	27.8	62.5	18.8	6.3	83.3	0.0
7	The Importance of Verb Augmentation	T	12	6	7	4	2	10	0
		%	66.7	33.3	43.8	25.0	12.5	83.3	0.0
8	Increased Letters	T	11	6	9	4	1	10	0
		%	61.1	33.3	56.3	25.0	6.3	83.3	0.0
9	Triple Augmentation	T	13	5	9	4	1	10	0
		%	72.2	27.8	56.3	25.0	6.3	83.3	0.0
10	Quadratic Augmentation	T	10	8	9	3	1	10	0
		%	55.6	44.4	56.3	18.8	6.3	83.3	0.0
11	Attributing Verbs to Pronouns	T	14	3	13	0	0	10	0
		%	77.8	16.7	81.3	0.0	0.0	83.3	0.0
12	Pronouns to Which a Verb is Attributed	T	16	2	9	2	0	10	1
		%	88.9	11.1	56.3	12.5	0.0	83.3	8.3
13	Attributing Other Correct Verbs to Pronouns	T	14	4	9	2	0	9	1
		%	77.8	22.2	56.3	12.5	0.0	75.0	8.3
14	Attributing a Dysfunctional Verb to Pronouns.	T	14	3	10	2	0	10	1
		%	77.8	16.7	62.5	12.5	0.0	83.3	8.3

According to the expert assessments presented in Table 1, all the morphological topics selected for the beginner level were deemed appropriate. The suitability percentage ranged from a lower limit of 55.6% for Topic 5 to a maximum of 100% for Topic 2. These results indicate that all topics were considered important, with percentages ranging from 68.8% for Topics 1, 3, 4, 7, 12, and 13, to 87.5% for Topic 5. Furthermore, all topics were considered scientifically accurate, with percentages ranging between 75% for Topics 1 and 13, and 83.3% for Topics 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, and 14.

TABLE 2
MORPHOLOGICAL TOPICS THAT CAN BE INTRODUCED IN PROGRAMS FOR TEACHING ARABIC TO INTERMEDIATES SPEAKING OTHER LANGUAGES

N	Morphological Topics		Suitability of Topics for the Level		Importance of Topics			Scientific Accuracy	
			Suitable	Not Suitable	Very Important	Important	Not Important	Accurate	Inaccurate
1	Verb Emphasis With <i>Nun</i>	T	15	2	11	2	0	9	0
		%	83.3	11.1	68.8	12.5	0.0	75.0	0.0
2	Past Tense	T	15	1	11	3	0	9	1
		%	83.3	5.6	68.8	18.8	0.0	75.0	8.3
3	Command Verb	T	15	1	12	2	0	9	1
		%	83.3	5.6	75.0	12.5	0.0	75.0	8.3
4	Present Tense	T	16	0	12	2	0	9	1
		%	88.9	0.0	75.0	12.5	0.0	75.0	8.3
5	Verb Emphasis	T	17	0	11	2	0	8	0
		%	94.4	0.0	68.8	12.5	0.0	66.7	0.0
6	Duty-Permissible-Impermissible	T	12	5	8	3	2	8	1
		%	66.7	27.8	50.0	18.8	12.5	66.7	8.3
7	Assigning the Verb Emphasized With <i>Nun</i> to Pronouns	T	13	4	9	2	2	10	1
		%	72.2	22.2	56.3	12.5	12.5	83.3	8.3
8	The Singular Predicate	T	16	1	10	3	0	9	1
		%	88.9	5.6	62.5	18.8	0.0	75.0	8.3
9	The Predicate to <i>Alif</i> of Tows	T	15	2	9	5	0	9	1
		%	83.3	11.1	56.3	31.3	0.0	75.0	8.3
10	The Predicate to the <i>Waw</i> Group	T	17	0	9	4	1	9	1
		%	94.4	0.0	56.3	25.0	6.3	75.0	8.3
11	Assignment to <i>Ya</i> of Addressing	T	17	0	9	4	0	9	1
		%	94.4	0.0	56.3	25.0	0.0	75.0	8.3
12	The Predicate to the Feminine <i>Nun</i>	T	16	0	9	4	0	9	1
		%	88.9	0.0	56.3	25.0	0.0	75.0	8.3
13	Triple Verbs Source	T	16	1	11	3	0	9	0
		%	88.9	5.6	68.8	18.8	0.0	75.0	0.0
14	Quadruple Verbs Sources	T	15	2	11	3	0	10	0
		%	83.3	11.1	68.8	18.8	0.0	83.3	0.0
15	Pentameter And Hexagram Verbs Sources	T	14	3	11	2	1	9	1
		%	77.8	16.7	68.8	12.5	6.3	75.0	8.3
16	Bitter Source	T	13	4	9	4	1	10	0
		%	72.2	22.2	56.3	25.0	6.3	83.3	0.0
17	Body Source	T	14	3	9	4	1	10	0
		%	77.8	16.7	56.3	25.0	6.3	83.3	0.0
18	Artificial Source	T	13	4	9	3	2	10	0
		%	72.2	22.2	56.3	18.8	12.5	83.3	0.0
19	Masculine Infinitive	T	14	3	9	3	2	10	0
		%	77.8	16.7	56.3	18.8	12.5	83.3	0.0
20	Instrumental Infinitive	T	13	4	10	2	2	9	0
		%	72.2	22.2	62.5	12.5	12.5	75.0	0.0

As shown in Table 2, according to expert opinions, all morphological topics offered in Arabic language programs at the intermediate level were considered appropriate. The percentage ranged from 66.7% (lower limit) for Topic 6 to 94.4% at the upper limit for Topics 5, 10, and 11. The results of the previous table indicate that all topics were considered important, with percentages ranging from a minimum of 68.8% for Topics 6 and 7 to a maximum of 87.5% for Topics 2, 3, 4, 9, 13, and 14. Furthermore, the results demonstrate that all topics were considered scientifically accurate, with scientific accuracy values ranging from 66.7% for Topics 5 and 6 to 83.3% for Topics 7, 14, 16, 17, 18, and 19.

TABLE 3
MORPHOLOGICAL TOPICS THAT CAN BE INTRODUCED IN PROGRAMS FOR TEACHING ARABIC TO ADVANCED LEVEL LEARNERS SPEAKING OTHER
LANGUAGES

رقم	Morphological Topics		Suitability of Topics for the Level		Importance of Topics			Scientific Accuracy	
			Suitable	Not Suitable	Very Important	Important	Not Important	Accurate	Inaccurate
1	Subject Noun	T	15	1	12	3	0	11	0
		%	83.3	5.6	75.0	18.8	0.0	91.7	0.0
2	Object Noun	T	15	1	13	3	0	11	0
		%	83.3	5.6	81.3	18.8	0.0	91.7	0.0
3	Exaggeration Formulas	T	15	0	13	2	0	11	0
		%	83.3	0.0	81.3	12.5	0.0	91.7	0.0
4	Comparative Adjective	T	16	0	12	3	0	11	0
		%	88.9	0.0	75.0	18.8	0.0	91.7	0.0
5	Place, Time Nouns	T	14	1	13	2	0	11	0
		%	77.8	5.6	81.3	12.5	0.0	91.7	0.0
6	Machine Name	T	14	1	14	2	0	11	0
		%	77.8	5.6	87.5	12.5	0.0	91.7	0.0
7	Superlative Noun	T	15	0	13	3	0	11	0
		%	83.3	0.0	81.3	18.8	0.0	91.7	0.0
8	The Subject Noun Role	T	14	2	9	3	2	10	1
		%	77.8	11.1	56.3	18.8	12.5	83.3	8.3
9	Exaggerated Formulas Role	T	14	3	8	4	2	10	1
		%	77.8	16.7	50.0	25.0	12.5	83.3	8.3
10	The Object Noun Role	T	15	2	9	2	2	10	1
		%	83.3	11.1	56.3	12.5	12.5	83.3	8.3
11	Comparative Adjective Role	T	13	3	7	5	3	10	1
		%	72.2	16.7	43.8	31.3	18.8	83.3	8.3
12	Superlative Noun Role	T	14	3	7	5	3	10	1
		%	77.8	16.7	43.8	31.3	18.8	83.3	8.3
13	Sources and Derivatives Role	T	15	1	8	4	2	10	1
		%	83.3	5.6	50.0	25.0	12.5	83.3	8.3
14	Correct Noun	T	16	1	12	1	0	11	1
		%	88.9	5.6	75.0	6.3	0.0	91.7	8.3
15	Defective Noun	T	15	1	13	1	0	11	1
		%	83.3	5.6	81.3	6.3	0.0	91.7	8.3
16	Masculine and Feminine	T	14	2	13	1	0	11	0
		%	77.8	11.1	81.3	6.3	0.0	91.7	0.0
17	Singular, Dual and Plural	T	13	3	12	1	0	10	1
		%	72.2	16.7	75.0	6.3	0.0	83.3	8.3
18	Minimization and Its Purposes	T	17	0	11	2	1	11	0
		%	94.4	0.0	68.8	12.5	6.3	91.7	0.0
19	How to Minimize	T	17	0	11	2	1	11	0
		%	94.4	0.0	68.8	12.5	6.3	91.7	0.0
20	Conditions for Minimization	T	16	1	9	3	2	10	1
		%	88.9	5.6	56.3	18.8	12.5	83.3	8.3
21	Minimization Weights	T	16	1	9	4	1	11	0
		%	88.9	5.6	56.3	25.0	6.3	91.7	0.0
22	Minimization Provisions	T	14	2	9	4	2	10	1
		%	77.8	11.1	56.3	25.0	12.5	83.3	8.3
23	Distinction	T	16	0	14	1	0	11	0
		%	88.9	0.0	87.5	6.3	0.0	91.7	0.0
24	Pedigree and Its Provisions	T	16	0	12	3	0	11	0
		%	88.9	0.0	75.0	18.8	0.0	91.7	0.0
25	Pedigree Anomalies	T	10	5	8	1	6	10	1
		%	55.6	27.8	50.0	6.3	37.5	83.3	8.3
26	What Eliminates the <i>Yah</i> of Descent	T	12	4	9	1	5	10	1
		%	66.7	22.2	56.3	6.3	31.3	83.3	8.3
27	Cases of Merging	T	14	2	11	2	2	11	0
		%	77.8	11.1	68.8	12.5	12.5	91.7	0.0
28	Obligatory Merging	T	13	3	8	4	3	10	1
		%	72.2	16.7	50.0	25.0	18.8	83.3	8.3
29	Permissible Merging	T	13	3	8	4	3	10	1
		%	72.2	16.7	50.0	25.0	18.8	83.3	8.3
30	Prohibition Of Merging	T	13	3	8	4	3	10	1
		%	72.2	16.7	50.0	25.0	18.8	83.3	8.3
31	Commutativity	T	15	1	9	4	2	11	0
		%	83.3	5.6	56.3	25.0	12.5	91.7	0.0
32	Commutation Letters	T	14	2	9	3	3	11	0
		%	77.8	11.1	56.3	18.8	18.8	91.7	0.0
33	Cases of Commutativity	T	14	2	9	3	3	11	0

		%	77.8	11.1	56.3	18.8	18.8	91.7	0.0
34	Sections of Commutativity	T	12	4	8	1	6	11	0
		%	66.7	22.2	50.0	6.3	37.5	91.7	0.0
35	Stopping Rules	T	12	4	7	3	5	10	1
		%	66.7	22.2	43.8	18.8	31.3	83.3	8.3
36	Replacement by Inversion	T	12	4	7	3	5	10	1
		%	66.7	22.2	43.8	18.8	31.3	83.3	8.3
37	Punctuation by Deletion	T	12	4	7	3	6	10	1
		%	66.7	22.2	43.8	18.8	37.5	83.3	8.3
38	Punctuation by Shifting	T	12	4	7	3	5	10	1
		%	66.7	22.2	43.8	18.8	31.3	83.3	8.3

According to the expert opinions shown in Table 3, all proposed morphological topics for the advanced level in Arabic language education programs were appropriate, with percentages ranging from 55.6% for Topic 25 to 94.4% for Topics 18 and 19. This is in agreement with the findings of Khasha (2020), who studied the use of various teaching methods for increasing academic achievement and emphasized the need to reconsider the topics of exchange prescribed for intermediate students. The results of the previous table indicate that all topics were considered important by experts, with importance percentages ranging from 56.3% for Topics 25 and 34 to 100% for Topics 2, 6, and 7. Furthermore, the results also indicated that all topics were scientifically accurate, as the percentage of scientific accuracy ranged from 83.3% for topics numbered 8, 9, 10, 11, 12, 13, 20, 22, 25, 26, 28, 29, 30, 35, 36, 37, and 38 to 91.7% for topics numbered 1, 2, 3, 4, 5, 6, 7, 14, 15, 16, 18, 19, 21, 23, 24, 27, 31, 32, 33, and 34. Moreover, it must be noted that eight topics (25, 26, 33, 34, 35, 36, 37, and 38) did not meet the minimum threshold for consensus.

Research Question 2 asked, "What is the proposed conceptualization of teaching functional morphology to Arabic learners who speak other languages?" and outlined the proposed conceptualization for teaching Arabic to non-native speakers, as presented below:

A. Proposed Conceptualization Premises

Teaching morphology functionally enhances the effectiveness of teaching more than teaching about the language, and embracing functional morphology instruction enhances learners' linguistic and communicative proficiency. However, it is important to note here that educational morphology differs from the scientific morphology typically presented in grammar and morphology textbooks.

B. Proposed Conceptualization Goals

This research proposes a conceptual framework for how functional morphology should be taught to learners of Arabic whose native language is not Arabic. The framework is based on the specific morphological topics that were identified in this study as being suitable for inclusion in Arabic language instruction for non-native speakers.

C. Proposed Conceptualization's Sources

The proposed conceptualization was constructed based on of the following sources which included linguistic, psychological, and pedagogical criteria affecting the quality of a functional morphology course for Arabic language learners; results based on the administered questionnaires; findings of previous studies, derived from books, conferences and seminars specialized in teaching morphological rules to non-Arabic speakers; the objectives of teaching morphology in Arabic language education programs; and the evaluation of the proposed conceptualization by acquiring opinions, suggestions, and amendments of experts in linguistics and methods for teaching the Arabic language to non-Arabic speakers.

D. Conceptualization Elements

The goals of the conceptualization were divided into two main parts: the first part comprises a final list of morphological topics that can be taught to speakers of other languages. The second part presents a model lesson on minimization for advanced-level learners, which is presented in Appendix A.

TABLE 4
MORPHOLOGICAL TOPICS THAT CAN BE INTRODUCED IN PROGRAMS FOR TEACHING ARABIC TO BEGINNERS SPEAKING OTHER LANGUAGES

N	Topics	N	Topics
1	Sections of the Verb	8	Increased Letters.
2	Verb Divisions in Terms of Tense	9	Triple Augmentation
3	Verb Divisions in Terms of Validity and Impairment	10	Attributing Verbs to Pronouns
4	Verb Divisions in Terms of Transitive and Intransitive	11	The Pronouns to Which a Verb Is Attributed.
5	Verb Divisions in Terms of Known and Unknown	12	Attributing the Other Correct Verb to Pronouns
6	Verb Divisions in Terms of Abstraction and Augmentation	13	Attributing a Dysfunctional Verb to Pronouns
7	The Importance of Verb Augmentation		

TABLE 5

MORPHOLOGICAL TOPICS THAT CAN BE INTRODUCED IN PROGRAMS FOR TEACHING ARABIC TO INTERMEDIATES SPEAKING OTHER LANGUAGES

N	Topics	N	Topics
1	Verb Emphasis with <i>Nun</i>	11	The Predicate to the Feminine "Nun"
2	Past Tense	12	Triple Verbs Source
3	Command Verb	13	Quadruple Verbs Sources
4	Present Tense	14	Pentameter and Hexagram Verbs Sources
5	Verb Emphasis	15	Bitter Source
6	Assigning the Verb Emphasized with <i>Nun</i> to Pronouns	16	Body Source
7	The Singular Predicate	17	Artificial Source
8	The Predicate to <i>Alif</i> of Tows	18	Masculine Infinitive
9	The Predicate to the <i>Waw</i> Group	19	Instrumental Infinitive
10	Assignment to <i>Ya</i> of Addressing		

TABLE 6

MORPHOLOGICAL TOPICS THAT CAN BE INTRODUCED IN PROGRAMS FOR TEACHING ARABIC TO ADVANCED LEVEL LEARNERS SPEAKING OTHER LANGUAGES

N	Topics	N	Topics
1	Subject Noun	18	Minimization and Its Purposes
2	Object Noun	19	How to Minimize
3	Exaggeration Formulas	20	Conditions for Minimization
4	Comparative Adjective	21	Minimization Weights
5	Place, Time Nouns	22	Minimization Provisions
6	Machine Name	23	Distinction
7	Superlative Noun	24	Pedigree and Its Provisions
8	The Subject Noun Role	25	Cases of Merging
9	Exaggerated Formulas Role	26	Obligatory Merging
10	The Object Noun Role	27	Permissible Merging
11	Comparative Adjective Role	28	Prohibition of Merging
12	Superlative Noun Role	29	Commutativity
13	Sources and Derivatives Role	30	Commutation Letters
14	Correct Noun	31	Cases of Commutativity
15	Defective Noun	32	Sections of Commutativity
16	Masculine and Feminine	33	Stopping Rules
17	Singular, Dual and Plural		

E. Adjusting the Proposed Conceptualization

After refining the conceptualization, it was presented in its final version to seven faculty members at the Institute of Arabic Language Education at the Islamic University in Medina, Saudi Arabia. Their feedback confirmed that the refined concept successfully meets its objectives and aligns with established scientific principles in this field.

F. Results of the Proposed Conceptualization

The proposed conceptualization of functional morphology instruction for learners of Arabic included a final list of morphological topics for learners of Arabic that have been approved by specialists, along with model lessons for teaching morphology to learners of Arabic for speakers of other languages.

The proposed conceptualization properties can be summarized as follows:

- Functionalization of exercises to evaluate the teaching of morphology.
- Variety of training methods (pattern, meaning, communication).
- The course takes into account linguistic accuracy, and it should have the following characteristics:
 - Free of grammatical and morphological errors;
 - Free of semantic errors;
 - Free of spelling errors;
 - Attention to punctuation;
 - Adjusting the words that need to be adjusted;
 - Using common vocabulary;
 - His use of natural morphological structures that are not artificial and stilted, especially at elementary levels;
 - Uses common language structures;
 - Integrates language skills (integrative approach);
 - Suitable for the age level of learners;
 - Suitable for the linguistic level of learners;
 - Taking into account the differences between learners' inclinations and interests;
 - It takes into account the individual differences between learners;
 - It motivates the student to work extra and rely on himself in a self-directed learning process;
 - Formulate the objectives of the functional exchange course;

- Formulate the objectives of the functional exchange course clearly;
- Formulate the objectives so that they are procedural and measurable;
- Formulate the objectives so that each objective measures a single performance;
- Describe the course objectives and learner performance;
- Consider the comprehensiveness of the objectives;
- Have a summary at the end of each lesson;
- The course content directs learners to use more than one method of learning and teaching; and
- Determine the appropriate teaching strategies for each lesson based on the quality of its content, students' level, needs, and abilities.
- Formulating functional education assessment exercises to achieve the following:
 - Diversity of evaluation methods in the course:
 - Variety of training methods (pattern, meaning, communication);
 - Variety of evaluation forms and language exercises;
 - The comprehensiveness of the evaluation of the course should have the following characteristics:
 - Taking into account individual differences between learners.
 - The evaluation is linked to the content, and it is also linked to the outcomes.

This study aligns with the findings of previous researchers, including Al-Sinani (2021), Al-Harbi (2018), Khasha (2020), and Harb (2004), who emphasized the importance of developing a comprehensive list of morphological concepts to be incorporated into Arabic language education curricula across all grade levels. Additionally, the researcher recommends reviewing and revising the content and assessment methods of Arabic language courses for non-native speakers to ensure their effectiveness and relevance.

In sum, the proposed morphological topics that could be offered in programs for the three levels of Arabic learners were deemed appropriate, important, and scientifically accurate by experts. However, in the beginner level topics, Topic 10 (Quadratic Augmentation) had a percentage of agreement of 78%; thus, in terms of consensus, it did not reach the minimum threshold for acceptance. Furthermore, at the intermediate level, Topic 6 (Duty-Permissible-Impermissible) had an agreement rate of 79.5% and thus also did not reach the minimum threshold for acceptance in terms of consensus and topics. Moreover, the advanced-level Topics 25, 26, 34, 35, 36, 37, and 38 also did not reach the minimum threshold for acceptance in terms of consensus and topics with a percentage of agreement ranging from 70.7% to 76.2%. Finally, the proposed conceptualization for teaching functional morphology to Arabic language learners should be implemented after evaluation.

VI. CONCLUSION

This study sought to find appropriate morphological subjects for inclusion in Arabic language instruction programs for non-Arabic speakers. The author evaluated the relevance and precision of proposed morphological subjects at the beginner, intermediate, and advanced language levels by developing a functional teaching morphology utilizing a descriptive approach and questionnaires as research tools. The study's findings verified the appropriateness and significance of these themes for teaching Arabic to non-Arabic speakers. Furthermore, a thorough concept for teaching functional morphology to non-Arabic-speaking students was developed and assessed. Based on these findings, the author proposed a set of recommendations and suggestions for consideration.

APPENDIX A: A MODEL LESSON ON MINIMIZATION FOR ADVANCED-LEVEL LEARNERS

Grapes and Their Benefits

”كَرْمَةُ الْعَنْبِ وَفَوَائِدُهَا“

الكَرْمَةُ أَوْ شَجَرَةُ الْعَنْبِ مِنْ أَقْدَمِ اللَّبَنَاتِ الَّتِي أَفْنَتِ الْإِنْسَانُ بِفَيْدِهَا، وَتَعْدَى مِنْهَا أَلْفُ السِّنِينَ قَبْلَ أَنْ يُعْرِفَ كَيْفَ يُحْتَسِنُ أَنْوَاعَهَا. إِنَّ لَوْنَ وَرَقَةَ الْكَرْمَةِ يُعْتَمَدُ عَلَى الْجِنْسِ الْأَصْلِيِّ لِلنَّبْتَةِ، وَمِنْ بُرْيَعِيهَا تَنْشَأُ أَغْصَانٌ تَحْمِلُ الْأُزْهَارَ الَّتِي يَطْهَرُ عَلَى سَاقَيْهَا خُبَيْطٌ أَوْ خُطْبَانٌ أَوْ عِدَّةُ خُيُوطٍ، وَطَيْفَتُهَا دَعْمُ الْأَغْصَانِ وَمُسَاعَدَتُهَا عَلَى التَّسْلُقِ. أَمَّا ثَمَرُ الْكَرْمَةِ، وَهُوَ عُنُقِدُ الْعَنْبِ، فَيَتَأَلَّفُ مِنْ خُبَيْبَاتٍ مُكَوَّرَةٍ تُعْطِيهَا قَشْرَةٌ مَلْسَاءٌ، وَفِي دَاخِلِهَا بُرَّةٌ سَوْدَاءٌ، وَبَعْضُ أَصْنَافِ الْعَنْبِ لَا بُرَّةَ لَهَا، وَلِلضُّوِّ شَأْنُهُ فِي زِيَادَةِ مَحْتَوَى السُّكَّرِ فِي الْعَنْبِ. وَمِنْ الْعَوَامِلِ الْمُنَاحِيَةِ الَّتِي يَنْبَغِي إِلَّا هَيْمَامَ بِهَا: اخْتِيَارُ الْمَوْضِعِ الْمُنَاسِبِ لِرِزَاعَةِ الْكَرْمَةِ، وَمَقْدَارُ الْأَمْطَارِ وَمَوَاقِيتُ هَطُولِهَا، وَعَدَمُ الْإِقْرَاطِ فِي مَرْحَلَةِ سَقِيهَا فَلَا تُسْقَى إِلَّا عِنْدَ الضَّرُورَةِ الْفُضْوَى. تَبْدَأُ الْكَرْمَةُ فِي إِنتَاجِ الْعَنْبِ أَبْدَاءً مِنَ السَّنَةِ الثَّانِيَةِ أَوْ الثَّلَاثَةِ، وَيَدُومُ عَطَاؤُهَا بَيْنَ ثَلَاثِينَ وَأَرْبَعِينَ عَامًا، وَلِلْعَنْبِ قِيَمَةٌ غِذَائِيَّةٌ غَالِيَةٌ بِسَبَبِ مَحْتَوَاهُ مِنَ السُّكَّرِ، وَهُوَ هِبَةٌ مِنَ اللَّهِ تَعَالَى لِخَلْقِهِ، فَعَلَيْكَ يَا أَحْيَا الْفَلَاحِ الْمَعْرِي بِالْعَنَاءِ بِغَرْسِهِ وَالْحِفَاطِ عَلَى نَبْتِهِ، فَرَعَايَةُ ذَلِكَ هُوَ دُنْدَابُ بَقَائِهِ وَإِتْنَائِهِ.

Read the text carefully and consider the following:

1. **Minimization of a triple word:** Where the first word is *dammah*, the second *fathah*, and a consonant *ya* is added to it, identify the miniaturization, as in:

قلم: قَلِيم / *qalam: qulaim*

جبل: جُبَيْل / *jabal: jubail*

2. **Minimization of a quadrilateral word:** the first part is *dammah*, the second *fathah*, and a consonant *ya* is added to it, and any letter that comes after the *ya* is given a *kasra*.

درهم: دُرَيْهِم / *dirham: durayhim*

كتاب: كُتَيْب / *kitab: kutayyib*

3. **Minimization of words with more than four letters:** They are minimized just like quadrilateral words, where a letter or two are deleted, resulting in a minimization according to the pattern (فُعِيل), as seen below:

عنكبوت: عُنْكِبُ / *unaykib* spider:

زنجبيل: زُنْجِبُ / *zunayjib* ginger:

4. **Minimization of a pentagonal word that precedes its last letter with a prolongation letter:** When reducing a five-letter word, the presence of a prolongation letter (*alif*, *waw*, or *ya*) before its last letter alters the minimization process compared to words with more than four letters, where excess letters are simply deleted. For example:

مفتاح / *miftah* key:

صندوق / *sundug* box:

مנדِيل / *mandil* napkin:

Moreover, in the examples below, it is reduced to the weight of *fu'ayil*, so the letter of the extension is turned into a *ya* if it is an *alif* or *waw* and remains unchanged if it is a *ya*, as in:

صندوق: صُنْدُوقُ / *sunaydiq*

مفتاح: مُفَتِّيحُ / *miftah*

5. **Minimizing the plural form of the word *afa'l*:** It is treated like a triple; first comes a *dammah*; second, a *fathah*; and a consonant *ya* is added to it. If the second letter of the noun to be minimized is an *alif*, it is turned into a *waw* when minimized. If the triple feminine noun is minimized, it is followed by a feminine *ta*. There are nouns with more than three letters that are treated as a triple, so they are reduced to the weight of *fa'il*. There are also names with more than four letters that are treated as a quadrilateral and are reduced to the weight of *fa'il* without deleting any letter from the word. If these names are triple or quadrilateral, then the following are added to them:

a) T. Feminization: *nakhla: nakhila*

b) A feminine shortened *alif*: *odhma: odhaima*

c) Extended feminine *alif*: *chaqra': choqaira'*

d) The sign of femininity (A and N or Y and N): *jabalan: jubilan*

e) Masculine plural marker (F and N or Y and N): *jelson: joelson*

f) The sign of the plural of the feminine gender (A and T): *tamrat: tumairat*

g) The extra *alif* and *nun* at the end of the word: *salman: suleiman*

h) *Ya* of descent: *abqari: obaqiri*

6. **Miniaturization purposes:**

- Reducing size
- Decrease in number
- Maximization
- Degradation ("belittling")
- Salting
- Endearment (close to "salting")
- Compassionate
- Indicating shortness of time
- Indicating closeness of place

7. **Conditions for Miniaturization:**

- Constructed nouns like interrogative and conditional nouns, pronouns, symbols, etc., cannot be miniaturized. However, some constructed nouns have been observed to allow miniaturization.
- The name should not carry the significance of a formula for minimization; thus, names like *Kamit*, *Dredd*, and *Suwaid* are not suitable.
- The significance of the name can be reduced; therefore, names that hold sacred connotations like those of God, prophets, and angels should not be considered for minimization.

Exercises

Exercise 1: Together with your group members, minimize the following names and show the change that occurred.

Nouns	Miniaturization	The Change That Occurred
رمح		
دملج		
كرمة		
سارق		
عبد الرحمن		
خالد		
نوافذ		

Exercise 2: Working with a classmate, restore each minimized word back to its original form and put it into a meaningful sentence:

شَهِيدُونَ - سُلَيْبِي - مُسَلِّمَةٌ - أَصْحَابٌ - أَذْيَرُوع - زُعْفَرَان - ثُمَيْرَةٌ:

Exercise 3: With your group members, select which words do not get minimized and why. Then, evaluate your answers.

حمراء - احترام - نحن - الرحمان - قنديل - الخميس - مسيطر.

Exercise 4: Read the following statement in the worksheet and then write down the concept it refers to.

"تغيير بطلاً على بنية الاسم، وذلك بضم أوله وفتح ثانيه وزيادة ياء ساكنة بعد حرفه الثاني، ليصير على صيغة (فُعِل)، فمن أنا؟"

Exercise 5: In this example, working with your group members, find the mistakes in the writing.

Exercise 6: Dear Guest Structure - The morphology teacher has chosen you to play the role of (tetrameter and pentameter verb minimization) in the Dear Guest program. Introduce yourself to the audience.

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A Study on English-Vietnamese Translation of Advertising Slogans From the Perspective of Newmark's Translation Methods

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Abstract—This study aims to investigate the translation of advertising slogans from English to Vietnamese from the perspective of eight translation methods proposed by Newmark (1988). To realize this objective, the study uses two research methods of discourse analysis and translation comparative. The former is employed to analyse the linguistic components used in the original text and the translated one while the latter is used to identify the similarities and differences between the two texts so as to identify what translation method is used in a particular slogan translation. 60 pairs of English and Vietnamese advertising slogans collected randomly from different means of media for different kinds of products are used as the research sample. The research findings illustrate that of the eight methods proposed by Newmark, four are found in the translation of advertising slogans from English to Vietnamese, including *Faithful translation*, *Semantic translation*, *Communicative translation* and *Free translation*. Among these methods, *Free translation* is the most commonly-used, followed by *Communicative translation*, then *Faithful translation* and *Semantic translation*. The choice of a particular method for a slogan translation depends on the linguistic characteristics of the original slogan, including its lexical features, sentence structure, social and psychological features and rhetorical features. These findings partly go in line with earlier studies by Newmark and other scholars while some new findings are identified as the new contributions of this study to the research topic.

Index Terms—Newmark's translation methods, advertising slogans, English-Vietnamese translation

I. INTRODUCTION

Advertising plays a crucial role in the survival and prosperity of any business. In an increasingly fierce marketplace as today, creating a product of high quality is not enough – companies have to seek ways to introduce that product to consumers and encourage them to buy. Advertising makes it possible. For its importance, advertising must be well-designed, every single word in the advertising discourse must be elaborated so that what the advertisers say about the product is sensible and persuasive.

As the products are marketed internationally, their advertisements need to be translated into foreign languages to help target customers understand what is said about the products. Since advertising is a special discourse genre, translating an advertisement from one language to another is simply not the transfer of linguistic components. Translators have to take into consideration various factors related to language, culture, communication effects, etc. in order to fully convey the source meanings to the target audience.

This study aims to investigate the methods used for the translation of advertising slogans from English to Vietnamese based on the eight translation methods proposed by Newmark to see how each method is used in the translation and discuss the grounds for the use of these methods.

II. LITERATURE REVIEW

A. Previous Studies on Advertising Translation

In the ever-changing world of free trade, advertising plays a significant role, allowing brands to promote their products

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and communicate with their consumers globally. To ensure the effectiveness in doing so, translation has become an integral part of business. With the development of advertising translation, this has attracted attention from scholars and practitioners with a wide variety of studies exploring this subject matter published. On advertising translation strategies in particular, researchers tend to follow two major approaches: intercultural and function-oriented approach.

On the one hand, in terms of intercultural approach, researchers take into account cultural differences between the source and target cultures when classifying and determining translation strategies applied to render advertising-related texts. Advertising translation not only aims at effective communication and realization of purchase action, but also helps to “analyse the influence of cultural differences” in practice (Fan, 2017, p. 39). The findings of the paper reveal five strategies applied in English-Chinese translation of commercial advertising, including (1) *Literal translation* in which both the source-language content and form are preserved in the translation, (2) *Free translation* referring to the act of rewriting the source text which in some cases may result in a target text with sense and message completely different from the source text, (3) *Creative translation* in which translators seek to adapt their work according to the target culture and language use, (4) *Adaptation translation* involving “a set of translation operations which leads to a text that is not accepted as a translation”, and (5) *Idiom translation* which makes use of target audience’s known idioms or fixed expression to convey source-text message and close the gaps between cultures (Fan, 2017, p. 42).

Also approaching English-Chinese advertising translation intercultural, apart from the four strategies: *Literal translation*, *Free translation*, *Creative rewriting* and *Adaptation* (or cultural translation as used in the latter), two others: *Corresponding translation* and *Rhetoric* are often made use of (Fan, 2017; Wang, 2019). To be more specific, *Rhetoric*, similar to Fan’s idiom translation, refers to the addition of rhetorical elements (including idiomatic expressions) in the translation to deliver the source text message whereas in corresponding translation, the translator conforms to the target-language grammatical rules while still maintaining the source-language lexis, reflecting his attempts to preserve the source-language original effects and make the target-text readers feel familiar when reading the translation at the same time.

With the same focus on intercultural advertising translation between Chinese and English, there are three similar translation strategies to Fan’s and Wang’s work: (1) *Literal translation*, (2) *Free translation*, (3) *Creative translation*, and a different strategy, namely *Transliteration* pointing to cases when translators need to transfer puns or wordplay in adverts (Li & Xiao, 2020). These cultural-bound items not only signify differences between cultures, but also lead to untranslatability. This requires translators to resort to such strategies as *Adaptation*, *Idiom translation*, *Rhetoric* or *Transliteration*; however, while the three formers deal with cultural-bound linguistic items in general, transliteration specifically addresses cases related to phonology.

On the other hand, the second approach of advertising translation is the function-oriented one. This approach is closely linked to the functional linguistic theories with the renowned Skopos theory by Vermeer in the 1970s. Skopos theory highlights the need to follow “principles of purpose, coherence, and fidelity, with the principle of purpose being the primary one” in translation (Munday, 2012; Jiang, 2024). In case of advertising, it also ultimately aims to exhibit products’ and services’ functionality to the target consumers. Hence, in advertising translation, many practitioners often take into account the purposes of adverts beside the accuracy of message and the fluency in choosing proper strategies. The aligned aims of the Skopos theory and advertising in general are a major reason behind translators’ preference in following function-oriented approach when rendering advertising materials.

In this approach, scholars tend to look at how translators transfer advertising texts from either general or specific viewpoints. Initially, generally investigating advertising translation with target-text purposes as the governing factor, there are three sub-approaches: (1) commercial effect-oriented adaptation which prioritizes the consumers’ acceptance habits and the advertisement functionality in the target culture, (2) linguistic strategy utilizing phonetic homonymy to reflect “intratextual coherence and intertextual fidelity”, and (3) cultural-oriented adaptation rendering not only linguistic elements, but also those related to “custom, psychology, ethnic consciousness, etc.” (Wang & Zhao, 2011, p. 523).

Another author that shares similar research approach is Liu. In his paper, Liu points out two sub-approaches: consumer-centered and product-centered. The major difference between the two strategies is the practitioners’ stands when performing their work (Liu, 2018). To be more specific, in the former, translators deal with the source text from the consumers’ point of view and transfer the text in a way that is easily understood and accepted by the consumers; while in the latter, they take the commercial companies’ perception to make product quality stand out and meet consumers’ interests and needs.

In a more specific perspective, scholars investigate translation strategies case by case and tend to name translation strategies differently but the bases for classification is imperatively similar. For example, translators often seek to render the source text using (1) *Literal translation* in which a text is translated literally conveying “the “superficial” meaning and the essence message of the source text”, (2) *condensation* that makes use of Chinese typical four-character idiomatic phrases, (3) *common structure imitation* referring to the use of idioms or fixed expressions familiar to the target language, (4) *rhetorical language use* which maintains the stylistic or rhetoric effects of the source text, and (5) *attention to target culture* in which the source text is adapted corresponding to the target culture and language habits (Shi, 2014, p. 42). In addition, some strategies are similar but under slightly different names including *Literal translation*, *Linear translation* (which is *Word-for-word translation* but in target-language familiar forms and expressions), *Corresponding translation*

(the use of fixed ready-made expressions), *Amplification* (reflection of the deep meaning of the source text) and *Condensation* (Shi & Li, 2019).

Following similar approach but in a more detailed manner is Jiang's. In his work, he suggests categorizing translation strategies into four levels: semantically, structurally, linguistically and rhetorically (Jiang, 2024). The five strategies in Shi's (2014) study or Shi and Li's (2019) research such as literal translation or condensation, along with additional ones namely liberal translation, simulation or exaggeration, have been classified into four groups corresponding to the four levels, allowing the readers to have insights into how Chinese language has been transferred into English one and vice versa in advertising texts. However, though clearer and more helpful in generating understandings related to languages and cultures to some certain extents, it could be seen that such detailed classification has touched into specific aspects that are relevant to Chinese and English languages only and can hardly be applied to other languages.

B. Research Gaps

In general, despite differences in the focus, both intercultural and function-oriented translation approaches have taken into account both cultural and functional features of advertising and pointed out certain universal translation strategies such as *Literal translation*, *Free translation*, *Adaptation* or *Rhetoric*. Nonetheless, the majority of research projects revolve around strategies used in rendering Chinese and English advertising texts back and forth. Moreover, among various translation strategies explored, many of them are dedicated only to the Chinese and English language, which make them hardly applied in research and application of advertising translation strategies among other language pairs. Such prevalent limitation is one of the dynamics behind the making of this particular paper.

III. THEORETICAL GROUNDS

A. Translation and Translation Methods

The definition of translation has been given by a number of scholars. "Translation is the replacement of a textual material in one language (source language) by equivalent textual material in another language (target language)" (Catford, 1965, p. 20) meanwhile "translation is reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style." (Nida & Taber, 1982, p. 12). It can be seen that translation has been defined in a broader way compared to Catford's perspective. What is more, according to Newmark, "translation is rendering the meaning of a text into another language in the way that the author intended the text." (Newmark, 1988, p. 5). To sum up, translation is a process in which the meaning and message in source language are transferred into target language while the style and the intention of the author in the source language are preserved.

Eight methods of translation are described in the form of a V-diagram as follows:

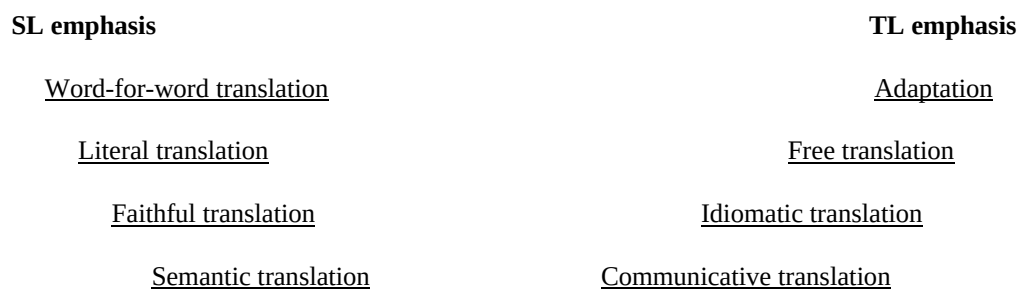


Figure 1. Translation Methods (Newmark, 1988)

(Source: Newmark, P., 2001)

On the left side of the diagram are four methods with translation language more closely related to the source language. In *Word-for-word translation*, the word order of the original text is preserved and the words are understood by their most common meanings and are usually out of context. Thus, this method is "not only used to investigate the mechanical structure of the source text but also beneficial to analyze difficult texts as a step of pre-translation." (Newmark, 1988, p. 45). In *Literal translation*, "the source-language grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context." (Newmark, 1988, p. 46). Translators can apply this method before they really translate the source-language text as it assists translators in identifying the problems to be addressed. In *Faithful translation*, the contextual meaning of the source language is reproduced precisely following the grammatical rules of the target language. Words related to cultural aspects are transferred and the abnormal grammatical and lexical phenomena which deviate from the norms of the source language are retained in the translated text. *Semantic translation* aims to convey the beautiful and natural voice of the language in the source text; in other words, translators emphasize more on the aesthetic value of the source language. This method allows translators to produce more compromising translated text compared to the one created by faithful translation.

On the right hand side lie another 4 methods where the language in the translated text is far from what it is in the source one. Specifically, *Communicative translation* allows translators to produce proper contextual meaning of the source

language in a way that the content and language can be accepted and understood by the readers. In *Idiomatic translation*, the message of the source language is reproduced; however, the nuances of meaning can be distorted as colloquial and idiomatic expressions are preferably used though they do not appear in the source text. *Free translation* enables translators to ensure the original content while the forms of the source language such as the wording, the syntax, etc. might not be preserved. The translated text by this method is usually longer than the source text as it is a “paraphrase” or a so-called “interlingua translation” (Newmark, 1988, p. 46). *Adaptation* is the farthest to the source language and the “freest” form of translation. In this method, translators preserve the themes, characters and plots; however, cultural phenomena in the source language are converted into others in the target language and the text is rewritten. This method is mainly used in translating plays and poems.

Among these eight methods, Newmark comments that *Word-for-word* and *literal* are not truly translation methods; they are rather a preparation step where translators try to get to know how language is used in the source text to prepare for the translation process. *Adaptation* should not be a truly translation method either; it is more like re-writing than a translation itself. In Newmark’s view, only *Semantic* and *Communicative translation* realize the main purposes of translation, i.e. accuracy and readability and should therefore be applied frequently. Categorized by text typology, Newmark suggests that *Semantic translation* is suited for author-centred texts like expressive texts as in these texts, the author uses the words to express his feelings, so the translation should be faithful to the author’s language style; by contrast, *Communicative translation* is better used for readers-centred texts like informative and vocative ones, where the main emphasis is the comprehension of the readers, so the translation should be standard and easy for readers to understand.

B. Advertising and Advertising Slogans

Advertising is defined as “a non-personal presentation of goods, services, or ideas aimed at a mass audience” (Kotler & Armstrong, 2012, p. 58). From business perspectives, advertisers introduce the unique features of products to customers and attempt to persuade them to purchase the products. From linguistic perspectives, advertisements allow advertisers to communicate with their customers in a special way. The effectiveness of this one-way communication depends on the advertiser’s ability to produce a linguistic force which is powerful enough to persuade customers to buy the goods.

Normally, an advertisement consists of two main parts: the main content, which presents the information about the product in a quite detailed way and the slogan or tagline, which aims to remind customers of the key features of the product. A slogan is a short phrase employed by a company in advertisements to strengthen its brand identity (Leech, 1972). Slogans can leave great impressions on customers as they are easily remembered and recited by the audience. This unique, memorable and brief phrase allows customers to identify a brand (Rein, 1982). In addition, a slogan is used to attract the attention of potential customers (Hatim, 2001). Thus, it can be concluded that despite the short form, an advertising slogan can reinforce the brand image and identity in the mind of customers.

From linguistic perspective, an advertising slogan contains four aspects including lexical, sentence structure, social and psychological and rhetorical terms (Xuedong, 2014).

Firstly, Lexical Features. To attract the audience’s attention and stimulate their curiosity about the products, advertisers often use new original words to imply that the advertised product is special and novel. Typically, copywriters will deliberately insert misspelled words or abbreviations into a slogan. These are considered new and easy to remember and embrace special meanings in specific contexts. New lexical items will interest viewers and make them ponder their meanings; as a result, the audience can remember and recognize that brand more easily.

Secondly, Sentence Structure. Generally, the language of advertising slogans is often brief but still attractive. Simple sentences like imperative, comparative and elliptical ones are preferable in advertising slogans (Nida, 2004). In terms of imperative sentences, since the purpose of an advertising slogan is to persuade viewers to take immediate action, the use of this kind is extremely appropriate. Additionally, advertisers tend to use comparative structures in advertising slogans. Comparative structures are used to show that the quality of the product has been improved or the product is better than the ones from the rivals (Newmark, 2001). Moreover, elliptical sentences are also common in advertising slogans. Ellipsis is the omission of any part of a sentence. In advertising slogans, the most often omitted part of a sentence is the verb but other parts of the sentence such as subject and object can also be removed (Crystal, 2008).

Thirdly, Social and Psychological Features. Cultural differences often lead to dissimilarities in advertisements for different markets. For example, Chinese cultures appreciate collectivism and Chinese people believe that the more people buy a product, the better the product is. This psychological trend among Chinese consumers is embraced by advertisers and advertisements for this market tend to focus on group behavior. In contrast, the languages in advertisements for the Western market are oriented to highlight the independence, uniqueness, and privacy for consumers as western societies focus more on individualism.

Finally, Rhetorical Features. Copywriters of advertising slogans use rhetorical figures as a way to convey the messages and catch the attention of customers as well as persuade them to purchase the products (Michalik & Suchanek, 2016) meanwhile rhetorical figures take place when an expression violates the norms (McQuarrie & Mick, 1995). In this sense, advertisers seem to pretend to deviate the norms of using a language. Rhetorical devices used in advertising slogans can be alliteration, rhyme, repetition, personification, rhetorical questions, idioms, etc. as well as other grammatical forms like pronouns, verbs, nouns and adjectives (Xuedong, 2014).

IV. RESEARCH METHODS

The research aims to investigate the use of 8 translation methods suggested by Newmark (1988) for the translation of advertising slogans from English to Vietnamese. To fulfill this objective, 2 research methods are used, including discourse analysis and translation comparative. Discourse analysis is employed to analyze the linguistic components used in the original and translated texts while the translation comparative is used to compare the linguistic and semantic similarities and differences between the source text and the target one to identify what method is used in each slogan. The statistical technique is also utilized to calculate the frequency of each translation method.

A corpus consisting of 60 pairs of advertising slogans was used as a research sample. These slogans were collected randomly from different sources such as the Internet, TV, newspapers, magazines and billboards. They were available in two languages: one in English and the other in Vietnamese (note that the Vietnamese versions were the slogans that have been translated into Vietnamese and used to promote the brands in Vietnam's market). For the convenience of research finding presentation, these slogans are coded. The English slogans are coded from ES01 to ES60 while the Vietnamese ones are labeled VS01 to VS60.

The analysis procedure goes as follows: *Firstly*, the English and Vietnamese versions of each advertising slogan are read to identify their meanings in both languages. *Secondly*, the words in the two slogans are compared for their literal meanings to identify what method is used for the translation. *Thirdly*, the use of each method is calculated to measure their frequency in advertising slogan translation.

V. RESEARCH FINDINGS AND DISCUSSIONS

A. Research Findings

This part presents the main findings of the research, i.e. the frequency of Newmark's eight translation methods in the translation of advertising slogans from English to Vietnamese and a discussion on how each works. An overview of the findings is summarized, followed by detailed descriptions of each method and discussions of how and why the method works in each translated slogan, based on the four linguistic features of advertising slogans as presented in the Theoretical Grounds.

For finding presentation, the English slogan is presented first, then its Vietnamese version is provided; to help readers see how the slogan has been translated into Vietnamese, the literal meaning of each word in the Vietnamese slogan is translated back into English by the researchers (and are put inside brackets after the Vietnamese version).

An analysis of the research sample indicates that four methods are used in the translation of advertising slogans, including *Literal translation*, *Semantic translation*, *Communicative translation* and *Free translation*, in addition with a few cases where the English slogans are kept in English without being translated into Vietnamese. The specific figures for the use of translation methods are presented in Table 1.

TABLE 1
TRANSLATION METHODS USED FOR ENGLISH-VIETNAMESE ADVERTISING SLOGAN TRANSLATION

No.	Methods	Number of slogans	Percentage of slogans
1	Kept in English	4	6.67%
2	Word-for-word translation	0	0.00%
3	Literal translation	0	0.00%
4	Faithful translation	10	16.67%
5	Semantic translation	10	16.67%
6	Communicative translation	15	25.00%
7	Idiomatic translation	0	0.00%
8	Free translation	21	35.00%
9	Adaptation	0	0.00%
Total		60	100.00%

(Source: Findings of the researchers)

As can be seen from the table, four methods are not used in the translation of advertising slogans, namely *Word-for-word translation*, *Literal translation*, *Idiomatic translation* and *Adaptation*. The absence of *Word-for-word translation* and *Literal translation* is understandable, as they have been remarked by Newmark as pre-translation steps rather than the real methods for translation. It also stems from the fact that from the linguistic perspective, English and Vietnamese are barely identical to each other: while the former is a fusional language, the latter is an isolating one, so *Word-for-word translation* and *Literal translation* do not work. *Adaptation* is not used either; probably because it is also not a truly method of translation by essence as it makes use of the ideas of the original to create a new text in a new language rather than stick to the original. *Idiomatic translation* is not used, perhaps because idioms are formed on the cultural bases, the cultural differences between the West and the East means that it is not always easy to find an idiom available for translation of short slogans.

There are slogans not translated into Vietnamese but kept in their original language, accounting for a small percentage of 6.67%. The following slogans are kept in their original versions in English:

- (1) *Red Bull gives you Wiings* – Red Bull [ES-25]
- (2) *Just do it* – Nike [ES-37]

- (3) *Go further* – Ford [ES-48]
- (4) *The King of Beers* – Budweiser [ES-13]

These slogans are not translated into Vietnamese. Instead, the English slogans are used to promote their products in Vietnam's markets. There are several reasons for this decision. Firstly, the increasing popularity of English means that many local consumers can still understand what the slogans mean in English, so short slogans with only 2 or 3 common and standard words like in ES-48 and ES-13 hardly cause difficulties in comprehension; for example, slogans with simple words like *The King of Beers* or *Go Further* can be understood by almost everyone. Secondly, and most importantly, some slogans not just have literal but also figurative meanings created via the use of rhetorical devices in English, which makes it hard to fully transfer all these aspects into Vietnam, the word *wings* in the slogan of Red Bull is a case in point. Thirdly, sometimes, the slogans are kept in their original language to preserve their nuances of meaning and linguistic styles. For example, the English slogan *Just do it* of Nike has become a familiar motto to people worldwide, encouraging people to take actions and become more energetic. Finally, keeping slogans untranslated when entering a foreign market may be part of the standardization strategy of the companies as they try to make their marketing activities uniform in every market they operate in.

Faithful translation is where the target language is quite close to the source language. In *Faithful translation*, the source meaning is converted into the target one precisely in line with the target grammatical and cultural rules while the source language norms. *Faithful translation* is used to translate 10 slogans, representing 16.67%. Here are some examples of the translation:

- (5) *It could only be Heineken* – Heineken [ES-26]
Chỉ có thể là Heineken (It could only be Heineken) [VS-26]
- (6) *Solutions for a smart planet* – IBM [ES-49]
Giải pháp cho một hành tinh thông minh (Solutions for a smart planet) [VS-49]
- (7) *Melts in your mouth, not in your hand* – M&M [ES-01]
Chỉ tan trong miệng, không tan trong tay (Only melt in mouth, not melt in hand) [VS-01]
- (8) *It's the real thing* – Coca Cola [ES-38]
Điều có thật (the real thing) [VS-38]

As can be seen from the back-translation of Vietnamese slogans into English put in the brackets, the slogans of Heineken and IBM are translated directly from English to Vietnamese without changes in linguistic components (examples (5) and (6)) while a little change such as the addition and omission of some words have been made to the translation of M&M's and Coca Cola's slogans (in examples (7) and (8)).

A close look at the English slogans in this category shows that the English slogans are quite straightforward. In terms of lexical features, the words used in these slogans are easy to remember and not new at all. Regarding sentence structure, the slogans are simple sentences with one subject and one verb predicate (examples (5) and (8)), imperative sentences (example (7)) or short noun phrases (example (6)). The slogans are a mere description of the physical features of the product (like in examples (6) and (7)) or the values that it brings to customers (examples (5) and (8)). As for social and psychological features, all the English slogans in case are not written on the basis of cultural characteristics while in terms of rhetorical features, no rhetorical figures are seen in these slogans. This might be the reasons why a faithful translation of these English slogans into Vietnamese can work.

Semantic translation involves the translator's attempt to convey the beauty of the language in the source text to the translated text. In the research sample consisting of 60 advertising slogans, this method is found in 10 ones, making up another 16.67%. Some typical features of the use of *Semantic translation* are shown below:

- (9) *Bringing hearts closer* – Alpenliebe [ES-43]
Ngọt ngào như vòng tay âu yếm (Sweet as an affectionate hug) [VS-43]
- (10) *Share Moments, Share Life* – Kodak [ES-39]
Chia sẻ khoảnh khắc đẹp. Chia sẻ cuộc sống vui (Share beautiful moments. Share joyful life) [VS-39]
- (11) *Delighting you always* – Canon [ES-08]
Cho niềm vui lan tỏa (Let's spread happiness) [VS-08]
- (12) *Revs your heart* – Yamaha [ES-55]
Khơi dậy đam mê (Arouse the passion) [VS-55]

Advertising slogans are not just what copywriters want to introduce about the products. They aim to catch potential customers' attention and urge their actions. To this end, advertising slogans should be impressive and memorable via the sophisticated choice of words. The aesthetic values of the English slogans can be preserved in English when they are translated through semantic method.

The copywriters of the above slogans have made a good use of lexical resources and rhetorical figures, as can be seen in the use of catchy, impressive words (like *delighting* in Canon's slogan) or words and expressions that deviate the linguistic norms; for example, repetition (as in *Share moment, Share life*), personification (like in *Bring hearts closer*) or metaphors (as in *Rev your heart*). When translating these slogans into Vietnamese, the translators have tactfully chosen words of quite similar meanings or added words with nicer nuances to the target slogans.

For example, the metaphorical word *heart* is used to refer to people in Alpenliebe's slogan has been converted into an action that people do when they love each other – *affectionate hug*. The same word of *heart* in Yamaha's slogan has been replaced by the word *passion* in Vietnamese as people's passion to do things are often related to the feelings they have in their hearts or souls. Likewise, the two adjectives *đẹp* and *vui* have been added to Kodak's slogan to make it clearer to the target audience about the unique features of Kodak films – helping users to capture beautiful moments in life. The use of *Semantic translation* helps to create Vietnamese advertising slogans that sound as nice and impressive as their originals in English.

Communicative translation is the method in which the translator emphasizes the readability and naturalness of the translated text, i.e. making it easy to understand and familiar with the ears of the target readers. *Communicative translation* is the second most popular method to be used in the researched corpus, found in 15 slogans, equal to 25% of the total. Here are some examples of how it is used:

- (13) *Finger lickin' good* – KFC [ES-16]
Vị ngon trên từng ngón tay (Delicious taste on each finger) [VS-16]
- (14) *My hair, my say* – Dove [ES-50]
Mái tóc của tôi, lựa chọn của tôi (My hair, my choice) [VS-50]
- (15) *Remove tough stains for a bright in 1 wash* – Ariel [ES-52]
Sức mạnh của một bước giặt (The power of a wash) [VS-52]
- (16) *You can shine* – Pantene [ES-41]
Tự tin tỏa sáng với Pantene (Confident and shine with Pantene) [VS-41]

In these above slogans, the translators have made a “brave” attempt to clarify and recognize the meaning, then omitted or added some words from or to the translated slogans to make the meaning comprehensible and the message acceptable to target customers.

In example (13), the verb *lick* would be translated into Vietnamese as *liếm*, which visualizes an inelegant action to do, especially in the public. The translator has therefore changed the words used in Vietnamese, turning it to the description of the delicious taste that the fried chicken brings to diners, not just in their tongue but also on their fingers. Similarly, the phrase *my say* in example (14) has been converted into *my choice*, so that it makes sense to Vietnamese target audience. The long statement in Ariel's slogan has been shortened by replacing the specific description of the features of the washing liquid to *remove tough stains for a bright* with a more general affirmation about the power of the product in just one wash. With a reverse technique, in Pantene's slogan, the translator has added more words to the translated version, making it longer and more comprehensible to potential customers in Vietnam.

The reason why *Communicative translation* works in the translation of these slogans lies in the fact that without changes, the faithful translation may result in obscure or even odd discourses in Vietnamese. For example, some words may not sound appropriate if translated directly into Vietnamese (like *lick*), too short if kept unchanged (like *shine*) or unclear if transferred literally (like *my say*). Whatever techniques are employed (omission, addition or replacement of words to the target text), the use of *Communicative translation* has made the translated slogans more acceptable and natural to the ways of expressions in Vietnamese, thereby facilitating the understanding of target customers.

The method with the highest frequency in the research sample is *Free translation*, which is used in 21 slogans, making up more than one third of the total. In *Free translation*, the translators even need to make a “braver” decision than they do in *Communicative translation* so as not to keep the linguistic forms of the source text like wording or syntax but only preserve the original content in the target text. Some typical examples of how *Free translation* is used in English-Vietnamese advertising slogans are presented below:

- (17) *Designed for the well-lived home* – Electrolux [ES-23]
20 năm vẫn chạy tốt (20 years still run well) [VS-23]
- (18) *Dirt is good* – Omo [ES-09]
Trẻ học điều hay, ngại chi lắm bẩn (Children learn good things, don't be afraid of dirt) [VS-09]
- (19) *Nothing escape* – Konica [ES-44]
Konica – Giữ lại tất cả (Konica – Keep everything) [VS-44]
- (20) *Menthos – The freshmaker* (Menthos) [ES-57]
Đột phá ý tưởng (Generating breakthrough ideas) [VS-47]

Like other slogans in the same group, the Vietnamese version of each of the above slogans shows a great deal of changes in not only the use of words but also the ways to express product values. In example (17), to emphasize the quality of the washing machine, the English slogan chooses to talk about its good designing purpose while the Vietnamese describes how long the product can last and how effectively it can work after that long time. In the slogan of Omo in example (18), the message is this washing powder can help remove all kinds of dirt, so parents should feel free to let children play whatever games they want, even though that may result in dirty clothes. But the ways the message is delivered in the two languages are far different. The very short affirmative sentence in English has been turned into complex sentence that sounds like a recommendation to parents. The use of *Free translation* is demonstrated even more clearly in example (19). The key point of the advertiser is to highlight that Konica film can help to capture all precious moments in life but while the English and Vietnamese slogans show the opposite use of words: *nothing* in English slogan vs. *everything* in Vietnamese version and *escape* in English text vs. *keep* in Vietnamese one. The combination of 2

opposite pairs of words makes the content unchanged while the syntax really different. In the case of Menthos, the English slogan uses a two-word noun phrase while the Vietnamese one uses a three-word verb phrase. The meaning in Vietnamese is paraphrased from the English slogan rather than being translated. Menthos is described as a mint candy with a very strong flavor that can “awake” customers’ brain, making them feel refreshed and energetic to do things. Its commercial broadcast on Vietnam’s television shows the image of a man feeling exhausted after a long-working day and a piece of Menthos immediately provides him with a strong fresh breath, waking him up so that he can continue his work creatively. Based on the story presented in the commercial, *the freshmaker* has been converted into *Generating breakthrough ideas* – an absolutely different way of expressing the meaning between the two languages.

A common feature of the above slogans is that they are very compact in English with just a few words, but they all mean greatly. If translated literally into Vietnamese, they would not make sense; for example, *Dirt is good* may become *Bẩn là tốt*, which may cause confusion as it sounds like an encouragement to people to become dirty. Or *Nothing escape* can become *Không gì trốn mất*, which sounds ridiculous and ambiguous to readers. The use of *Free translation* involves the translators in analyzing the original and contextual meaning of the slogans, then trying to paraphrase them to Vietnamese in a way that not only makes sense but also sounds impressive to target readers.

B. Finding Discussions

To recap, an investigation of the Vietnamese advertising slogans and their original ones reveals that 4 translation methods have been used for the translation of 56 out of 60 pairs of slogans in the research sample, including *Faithful translation*, *Semantic translation*, *Communicative translation* and *Free translation*. *Free translation* is the most widely-used method, found in 35% of the translated slogans, followed by *Communicative translation* as the second most popular with 25% while *Faithful translation* and *Semantic translation* share the same percentage of use with 16.67%, ranking in the third place. The 4 methods of *Word-for-word translation*, *Literal translation*, *Idiomatic translation* and *Adaptation* are not used in the research sample.

These findings partly go in line with previous studies. Firstly, they align the remarks that Newmark gave in his discussion of the use of 8 translation methods. He affirms that *Word-for-word translation* and *Literal translation* are just too basic to be considered the truly method of translation as they mostly stick to what is said the original text without taking into account the contextual meaning of the text. *Adaptation* is also not a truly one as it produces a target text that goes too far from the source text in terms of linguistic use. In the meantime, Newmark comments that *Semantic translation* and *Communicative translation* help to fulfill the purpose of translation and are therefore the two common methods of translation. These are the second and third popular methods in our findings.

The choice of a particular method for a slogan translation mostly depends on the linguistic characteristics of the original slogan. Generally, *Free translation* or *Communicative translation* are suited for slogans with words related to cultural aspects, or slogans with grammatical and lexical phenomena that do not match the target language. Slogans with rhetorical expressions are usually not translated via *Faithful translation* as it may create confusing slogans in the target language.

Secondly, this research also shares some common findings with previous studies. Li and Xiao’s (2020) study has identified three translation strategies for advertising translation, including *Literal translation*, *Free translation* and *Creative translation*, the first two of which are found to be used in our research. The study also points out that with cultural-bound items, translators have to resort to *Adaptation*, which is not found in this research. Our findings also partly go in line with the findings of Xuedong’s (2014) and Shi and Li’s (2019), although they choose to name their strategies in different ways. Accordingly, *Literal translation* and *Liberal translation* are often used in advertising translation. These two methods correspond to *Faithful translation* and *Free translation* in our research.

These findings have some implications. Firstly, advertising slogans aim to emphasize the distinctive values that products bring to customers to facilitate their buying decisions. So to translate advertising slogans, the main point should be keeping the message unchanged in the new language, rather than preserving the linguistic forms and features. Translators should therefore utilize the function-oriented approach to make sure that the translated slogans can communicate the message to the target audience. Secondly, there remain cultural differences between national markets while advertising slogans are created on the basis of the original culture, so it is necessary to make use of the intercultural approach, i.e. taking into consideration cultural gaps when translating so as to find the ways to re-express the source message in a culturally appropriate way to the foreign customers.

VI. CONCLUSION

This research looks into the use of 8 translation methods proposed by Newmark (1988) to translate advertising slogans from English to Vietnamese. Upon analyzing the 60 pairs of advertising slogans between the two languages, we have identified 4 different methods used in the translation, including *Faithful translation*, *Semantic translation*, *Communicative translation* and *Free translation*. Regarding their frequencies, *Free translation* is the most commonly-used method, followed by *Communicative translation*; the two methods of *Faithful translation*, *Semantic translation* are the least popular in the researched sample. The choice of a particular method for a specific slogan depends on the 4 linguistic aspects used in the slogan, including its lexical features, sentence structure, social and psychological features and rhetorical features. The findings of this study partly go in line with previous ones while some new findings are identified as the new contributions of this study.

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Multisensory Integration in Lexical Processing: Predicting Word Recognition Through Cross-Modal Capability

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Abstract—The integration of multisensory in lexical processing has garnered significant interest in cognitive linguistics and psycholinguistics. This study investigates the predictive power of cross-modal capability (CMC) on word recognition, focusing on how sensory integration influences cognitive processing and lexical decision-making. By collecting five-sense ratings for synesthetic adjectives, we computed the cross-modal capability for each word. We then conducted regression analyses to examine the relationship between these indices and reaction time in lexical decision tasks. Our findings reveal that words with higher cross-modal capabilities, as measured by CMC, are recognized and processed more quickly. This superior predictive power of CMC underscores the importance of sensory associations in lexical processing and highlights the need for comprehensive indices that account for multiple sensory inputs. These results provide deeper insights into the cognitive mechanisms underlying word recognition and processing speed, suggesting that CMC is a better independent variable for partially predict lexical cognition and recognition. This research contributes to our understanding of multisensory integration in lexical processing and has implications for models of word recognition and cognitive linguistics.

Index Terms—multisensory integration, cross-modal capability, lexical processing, word recognition

I. INTRODUCTION

Human perception, understanding, and interpretation of the world are profoundly rooted in bodily experiences, relying greatly on sensory inputs to construct mental representations of concepts. A substantial amount of empirical research on embodied cognition has posited that perceptual words can evoke corresponding sensations during reading, even in the absence of actual sensory stimuli (Cytowic, 2002; Cytowic & Eagleman, 2009; Barsalou, 2008; Bergen, 2012; Shapiro, 2019; Vukovic et al., 2019). This phenomenon suggests that language can directly influence how we perceive and process sensory information. Cognitive linguistics and psycholinguistics have already extensively documented the integration of sensory modalities in cognitive processes to advance our understanding of the role of multisensory integration in language cognition.

Research on sensory studies across different languages and cultural backgrounds has revealed the diversity and complexity of sensory experiences evoked by words during silent reading. These studies have established modality exclusivity norms for various languages through sensory experience ratings (SERs), which are subjective indices evaluating the perceptual strength triggered by words during reading (Lynott & Connell, 2009), consistently showing that word processing partially depends on perception. Studies in English (Lynott & Connell, 2009, 2013; Juhasz & Yap, 2013), French (Bonin et al., 2015; Chedid et al., 2019), Spanish (Díez-Álamo et al., 2019), Italian (Morucci et al., 2019), Dutch (Speed & Majid, 2017; Bernabeu, 2018), Russian (Miklashevsky, 2018), and Mandarin Chinese (Chen et al., 2019; Wu & Mu, 2023) have been well-supportably explored in recent years. They analyzed the relationship between sensory variables (including vision, hearing, smell, taste, touch, interoception, and modality exclusivity) and various semantic and psycholinguistic variables (including length, frequency, context diversity, familiarity, valence, arousal, dominance, imageability, concreteness, action strength, and age of acquisition), and further proved that the relative availability of sensory/perceptual information associated with a word contributes to lexical-semantic processing and markedly influences word recognition and processing speed (Lynott & Connell, 2009; Pecher et al., 2003; Pexman et al., 2013; Balota et al., 2012; Juhasz & Yap, 2013).

Despite these findings, a significant gap exists in understanding how the perceptual strength specifically contributes to lexical processing and decision-making. The relationship between sensory norms and lexical decision performance in terms of reaction time and accuracy rate remains inconclusive for some languages. For instance, Speed and Brybaert (2022) found that sensory norms outperform existing ratings of other lexical variables, such as concreteness and imageability, in predicting word processing behavior. The premise is that SERs can significantly predict lexical decision times when other established predictor variables are statistically controlled (Juhasz et al., 2011; Juhasz & Yap, 2013; Díez-Álamo et al., 2019). Bonin et al. (2015) also demonstrated that SERs could reliably predict reaction time in lexical decision tasks for French but not in word naming or progressive demasking tasks. However, Wu and Mu (2023) proved

that SERs failed to predict lexical decision performance for Mandarin Chinese. Besides, Yap et al. (2012) demonstrated that words with more senses also elicited faster lexical decisions but failed to find better variables to predict lexical decision performance. Although existing studies highlight the influence of sensory experiences on word recognition and processing speed, they often rely on existing sensory norms, like SERs or modality exclusivity, which may not capture the full extent of sensory integration. There is a need for a more comprehensive measure that can predict lexical decision performance across different languages and tasks. This gap underscores the necessity for a nuanced understanding of how multisensory integration affects cognitive processes in language.

Our study aims to fill this gap by introducing the cross-modal capability (CMC), a new sensory norm and a comprehensive measure of the degree of a word's sensory integration, which seeks to offer deeper insights into the cognitive mechanisms underlying word recognition. The study investigates two primary research questions. First, how do CMC influence reaction time in lexical decision tasks? Second, how does the predictive power of the CMC compare to that of modality inclusivity (MI) in explaining reaction times? To address these questions, we come up with two main hypotheses. Firstly, it is anticipated that words with higher CMC scores will be recognized and processed more swiftly in lexical decision tasks, suggesting that stronger sensory integration enhances cognitive processing speed. Secondly, it is hypothesized that the CMC will exhibit greater predictive power for reaction times in lexical decision tasks compared to MI, indicating that CMC with comprehensive indices accounting for multiple sensory inputs provides a more robust explanation of word recognition and processing speed. By addressing these research questions and testing our hypotheses, this study aims to contribute to the broader literature on multisensory integration and lexical processing, offering practical insights into how sensory norms enhance cognitive efficiency in language tasks.

II. SENSORY NORMS

A. Modality Exclusivity and Inclusivity

The collection of SERs for 423 English adjectives was conducted by Lynott and Connell (2009). They asked native speakers to rate each word on a scale of 0 to 5 for visual, auditory, tactile, gustatory, and olfactory modalities, evaluating how much the word's meaning is based on sensory perception. The resulting data emphasized the interaction between word meanings and sensory information, focusing on two main aspects: 1) the degree of association between the word's perceptual meaning and the five modalities, represented by a five-value vector of perceptual strength, and 2) the extent to which a word fully belongs to a single sensory modality, indicating the dominance of that modality independent of others (Lynott & Connell, 2009).

They pioneered the concept of "modality exclusivity" (Lynott & Connell, 2009, p. 560), corresponding to the 2nd aspect above, quantifies the correlation between a word's conceptual meaning and sensory modalities. To validate the feasibility and reliability of modality exclusivity (ME), Lynott and Connell (2009) replicated Pecher et al.'s (2003) modality switching cost experiment, and their experiment confirmed that using normative words as stimuli in specific modality tasks reduces noise in the data set.

Modality Inclusivity (MI) is a concept we derived from ME to capture the extent to which a word involves multiple sensory modalities. While ME quantifies the degree to which a word is associated with a single sensory modality, MI provides an inverse measure, indicating how broadly a word spans across different sensory modalities. ME is calculated by dividing the range of rating values by the sum of the ratings. The formula for calculating ME is as follows:

$$ME = \frac{Max - Min}{Sum}$$

In the formula, ME represents modality exclusivity, Max and Min respectively represent the highest and lowest scores among the five modality ratings, and Sum represents the total of all modality ratings. On the contrary, MI is 1 minus ME.

Both ME and MI values range from 0 to 1 (100%), indicating the extent to which a sensory word excludes other modalities. For example, the average five-sense ratings for the word *fresh* are visual: 4.0, tactile: 2.4, auditory: 1, olfactory: 4.5, and gustatory: 4.1 (see Lynott & Connell, 2009). This indicates that smell is the dominant modality for *fresh*, with the strongest connection with smell and taste, followed by sight and touch, and the weakest connection with hearing. The modality exclusivity for *fresh* is calculated as: $(4.5-1) / (4+2.4+1+4.5+4.1) = 0.22$ (22%), which shows that *fresh* has low ME, meaning it easily interacts with other modalities (with high MI = 0.78), enabling cross-modal perception and being reflected in language use. A higher MI value indicates that a word is associated with multiple sensory modalities (i.e., it is more inclusive), while a lower MI value, implying higher ME, indicates that a word is more exclusive to a specific sensory modality.

The formula of ME and MI intuitively reflects the extreme differences in sensory modality scores. By measuring the proportion of the difference between the highest and lowest modality scores relative to the total score of all modalities, ME formula assesses whether one modality significantly excludes other modalities. This proportion indicates the maximum degree of difference between the sensory modalities of a word. When the difference between the maximum and minimum scores is large, it suggests that the word's performance in its dominant modality is significantly higher than in other modalities. However, whether we calculate ME or MI, this method can only roughly evaluate the balance of cross-modal distribution of a word but cannot accurately quantify the word's inherent cross-modal characteristics. It may also be insufficient to comprehensively reflect the overall performance strength and activity of the word.

B. Cross-Modal Capability

When a specific sensory modality dominates the perceptual process, it may suppress information from other modalities, exhibiting a higher modality exclusivity, which is called modality suppression. Specifically, the higher the DM score of a word, the higher its ME, and the less likely cross-modal mapping will occur. And the lower the score of a word in a particular modality, the weaker the sensory intensity in that modality, and the more likely cross-modality is to occur, vice versa. For instance, when a word has two identical modality scores with the other three scores being zero, vector X (1, 1, 0, 0, 0) and vector Y (5, 5, 0, 0, 0) have the same ME (0.5). Although their ME values are identical, indicating the same ratio of score range to total score, the total score of vector Y (Sum = 10) is five times that of vector X (Sum = 2). This suggests that Y contributes and weighs more in the two modalities than X. Vector Y has the highest score of 5 in the two modalities, whereas vector X only has a score of 1 in the same two modalities, indicating that Y's modal performance and intensity far exceed those of X in these two modalities. Thus, ME or MI alone cannot fully capture the cross-modal potential of X or Y. In practice, to more comprehensively evaluate and predict the synesthetic potential of words, we need a measure that considers both score distribution and score intensity. This measure will provide a more holistic perspective for assessing and comparing the performance of words across different modalities, allowing us to distinguish cases where the score distributions are the same, but the values differ.

Therefore, we propose cross-modal capability (CMC) to represent the comprehensive ability of a word to evoke or be associated with multiple sensory modalities. Since words with more senses can elicit faster lexical decisions (Yap et al., 2012), we hypothesize that words with greater CMC can elicit faster lexical decisions. A word with a high CMC will exhibit significant performance across multiple sensory modalities, indicating that the word can activate multiple modalities within our sensory system. Besides, a higher CMC indicates that the features of the dominant modality are less pronounced in the word, making it less susceptible to suppression by the dominant modality and more capable of interacting with other modalities. For example, the sensory modality scores for a word are 2.12, 3.09, 3.20, 3.30, and 2.94 for touch, taste, smell, vision, and hearing, respectively. Its scores are relatively balanced across all modalities, with no single modality score far exceeding the others. This distribution with a high CMC (0.75) reflects the comprehensiveness and diversity of the word within the sensory system, suggesting that it is not only strongly associated with vision but also elicits almost equivalent sensory responses in other modalities. In contrast, words with a low CMC exhibit greater differences in scores across the sensory modalities. The calculation of CMC not only reflects the modality diversity of sensory vocabulary by assessing the degree and breadth of a word's performance across different sensory modalities but also considers the overall activity and engagement of the word within these modalities. Therefore, we believe that CMC provides a more accurate measure of the extent to which sensory vocabulary establishes connections and evokes cross-modal associations compared to ME or MI. The formula for calculating CMC is as follows:

$$CMC = \frac{MI + \frac{Sum}{Sum_{max}}}{2}$$

The formula has two main components. The first is the calculation formula for modality inclusivity (MI), which is 1-ME, aimed at assessing the balance of a word across multiple modalities. The second is Sum/Sum_{max}, which shows the ratio between the actual total score of the modalities and the theoretically possible maximum total score (i.e., the total score if all modalities receive the highest score, Sum_{max} = 25). CMC is calculated by taking the average of modality inclusivity and comprehensive modality performance, whose results are theoretically limited to between 0 and 1 (inclusive), reflecting the possible spectrum from the lowest to the highest CMC. Theoretically, when all modality scores are 5, the CMC reaches its maximum value of 1. In this case, the word not only has the highest perceptual intensity in all sensory modalities, but the distribution of modality scores is also extremely balanced, thus exhibiting the highest CMC. However, when a word receives only one modality score, regardless of the score, we naturally consider the CMC of the word to be 0, without needing to use this formula for calculation. Theoretically, the value of Sum/Sum_{max} cannot be 0, then the minimum value of the CMC cannot be equal to 0 but can only approach 0 infinitely. In a word, CMC measures the overall performance strength of a word across all modalities relative to the theoretically possible maximum performance strength, aiming to simply and intuitively reflect the word's comprehensive performance ability across multiple modalities. Next, we will prove through computational and experimental analysis that CMC is a reliable and better predictor than ME and MI in terms of lexical decision-making tasks.

III. METHODOLOGY

A. Participants

A total of 1,094 native Chinese speakers voluntarily participated in this survey to rate the perceptual modalities of sensory vocabulary. The ages of the participants ranged from 18 to 21 years old ($M = 19.23$, $SD = 1.78$), with a gender ratio about 0.9: 1 (male to female). All participants were undergraduates from various universities across mainland China and had no sensory or reading disabilities. They have been guaranteed that their information will only be used as a reference for our analysis and will not be disclosed to any individuals or organizations.

B. Materials

Since in most sensory studies, linguistic synesthesia, where language evokes sensory experiences across modalities, represents a fascinating intersection between language and perception and provides a unique window into the cognitive mechanisms underpinning language processing, we decide to choose words with at least two or more sensory modalities as our materials. We exhaustively collected a set of monosyllabic and disyllabic sensory adjectives from the Modern Chinese Dictionary (7th edition, the newest). Based on their usage in the Beijing Language and Culture University Corpus Center (BLCU Corpus Center, BCC) Corpus, which reflects the linguistic landscape of contemporary society across multiple domains, we manually excluded the non-synesthetic words. Finally, combined with the 199 Chinese synesthetic adjectives summarized by Zhao et al. (2019), we identified a total of 215 modern Chinese synesthetic adjectives, including 64 monosyllabic words and 151 disyllabic words.

C. Procedure

Following the method of Lynott and Connell (2009), we created a preliminary scale questionnaire with these words and randomly distributed it to 10 native Chinese speakers. The native speakers who participated in the pre-test reported difficulty in maintaining attention during the middle and later stages of the vocabulary rating process. Therefore, in each formal questionnaire (see Appendix A), we retained fewer items to help participants maintain attention throughout the task. Additionally, to avoid visual fatigue, only the sensory adjectives are respectively presented as items. Consequently, we randomly divided this scale into five sets, each containing 43 different sensory adjectives.

To ensure the reliability and validity of the questionnaire data, a brief explanation of the five human sensory modalities and the survey tasks was provided before participants began answering the questions. The task was online and self-paced and completed anonymously by participants using either their mobile phones or computers. Participants were informed that there were no right or wrong answers and that they should quickly make judgments based on their intuition. They were asked to evaluate the extent to which each sensory word could describe vision, hearing, touch, taste, and smell, scoring from 0 to 5 for each modality. A score of 0 indicated that the word could not describe the sense at all, while a score of 5 indicated that it could fully describe the sense. For example, if a participant believed that “甜 (tian2, sweet)” could fully describe taste, they would rate it 5 for taste; if they believed that it could not describe touch at all, they would rate it 0 for touch; if they believed that it could only partially describe vision, hearing, or smell, they would choose a score between 1 and 4 for each modality, depending on the intuition on the extent. Each questionnaire included two filter questions to filter out invalid responses. The first is to ask participants if they clearly understood the purpose and relevant terms of the questionnaire before starting, and the second is a randomly repeated item within the questionnaire. As a result, each questionnaire contained 44 vocabulary items, including a repeated one. As shown in Table 1, the Cronbach's α reliability coefficient for each set of questionnaires (repeated items are not included) exceeded 0.9, demonstrating a high level of reliability for the collected perceptual ratings of the sensory adjectives.

TABLE 1
QUESTIONNAIRE RELIABILITY STATISTICS

Questionnaire	Number of Items	Cronbach's Alpha
(1)	215	0.984
(2)	215	0.989
(3)	215	0.989
(4)	215	0.986
(5)	215	0.989

We rigorously filtered out invalid questionnaires based on the following criteria (Chen et al., 2019). 1) Questionnaires completed in less than 220 seconds were deemed invalid. Given that the questionnaire contains 44 items, each requiring ratings across 5 modalities, each participant had to complete 220 ratings in total. According to the results of our pre-tests, it is unlikely that a participant could complete all ratings in 220 seconds. 2) Questionnaires completed without a clear understanding of the task and terminology were considered invalid. If participants did not understand the questionnaire's terms and task, their ratings would also be invalid. 3) Questionnaires with a discrepancy greater than 2 points in the modality ratings of repeated vocabulary items were considered invalid. On a 6-point Likert self-assessment scale ranging from 0 to 5, a difference of 2 points represents a full category range. Therefore, only differences greater than 2 points indicate a transition to a different range, allowing us to filter out invalid questionnaires based on the rating discrepancies in repeated vocabulary items. For valid questionnaires, the average of the five modalities for the repeated vocabulary items was taken as the final valid results. 4) Questionnaires where the ratings across all five modalities for multiple vocabulary items were the same were considered invalid. This type of questionnaire required manual filtering, as such responses would show continual identical ratings across multiple vocabulary items. Based on the strict criteria above, we filtered out 497 invalid questionnaires, ultimately obtaining 597 valid questionnaires. Next, according to the average scores of each word in the five sensory modalities, we analyzed the correlation of these modalities and calculated ME, MI and CMC of each word.

IV. RESULTS AND DISCUSSION

A. Results

The perceptual intensity of each word can be represented by a five-value vector, reflecting the word's perceptual intensity in each sensory modality. For example, “软 (*ruan3, soft*)” has a five-value vector of (4.71, 1.47, 0.5, 3.18, 1.19), which indicates that the average scores of it in the touch, taste, smell, vision, and hearing modalities are 4.71, 1.47, 0.5, 3.18, and 1.19, respectively. We term the strongest sensory modality for each word as the dominant modality (DM) and counted the number of words under each dominant modality as well as their average scores in each sensory modality (see Table 2). Table 2 shows that words with touch and vision as the dominant modalities account for 78.14% of all words, constituting our primary sensory vocabulary. Additionally, the number of words with taste as the dominant modality far exceeds those with smell and hearing as the dominant modalities, suggesting the significance of gustatory perception.

TABLE 2
MEAN STRENGTH RATINGS OF DOMINANT MODALITY (DM)

DM	Number	Mean Strength Ratings of Dominant Modality					ME	MI
		Touch	Taste	Smell	Vision	Hearing		
Touch	82	4.35	1.65	0.63	3.41	1.84	0.31	0.69
Taste	31	1.45	4.33	2.5	2.33	1.21	0.26	0.73
Smell	7	0.7	3.42	4.21	1.93	1.01	0.31	0.69
Vision	86	2.12	0.8	0.7	4.19	2.33	0.34	0.66
Hearing	9	1.32	0.88	0.6	2.79	3.98	0.35	0.65

Since all sensory vocabulary in the questionnaire inherently possesses at least two modalities, the ME and MI values of the DMs are not significantly different and are not as high as we might expect. Nonetheless, we found that the auditory modality has the highest ME (0.35) among the five modalities, indicating that the auditory modality is relatively independent and auditory perception is less frequently used to describe other sensory experiences. In contrast, the gustatory modality has the lowest ME (0.26), suggesting that taste can easily transfer to the other four sensory experiences. Our results are similar to those of Lynott and Connell (2009) and Winter (2016), but they differ slightly from those of Chen et al. (2019), who found that visual exclusivity was the highest while tactile exclusivity was the lowest.

We also calculated ME, MI and CMC values of each sensory word (see Appendix B), which allows us to intuitively determine the degree to which a word excludes or includes other sensory modalities, thereby inferring more language and perception associations. The ME scores of sensory adjectives range from 0.08 to 0.78 ($M = 0.35$, $SD = 0.099$), the CMCs range from 0.23 to 0.75 ($M = 0.55$, $SD = 0.080$), and the MIs from 0.22 to 0.92 ($M = 0.65$, $SD = 0.099$). “强烈 (*qiang2lie4, strong*)” has the lowest ME and the highest MI and CMC, while “暗 (*an4, dark*)” has the highest ME and the lowest MI and CMC. Intriguingly, although the dominant modality for both words is vision, there is a significant difference in their modality exclusivity values. This indicates that the exclusivity values of the visual modality are widely distributed, capable of exhibiting both high multimodality and maintaining the uniqueness of the modality. This finding provides a basis for further exploration of the classification of the visual modality. Meanwhile, words with high ME values have more significant and intense perceptual influences in their dominant modality, whereas lower ME values indicate that a word has relatively balanced perceptual influences across multiple modalities, which proves the modality suppression of DM we proposed before.

Then, we provided the mean scores, standard deviations, and standard errors for each of the five modalities (as shown in Table 3). The standard deviations (SD) of these data indicate small fluctuations, and the standard errors (SE) suggest a certain level of reliability in the sample results. We found that the average score for the visual modality is significantly higher than the other sensory modalities, while olfactory and gustatory modalities are rated the lowest, which distribution closely mirrors the distribution of other perceptual intensity norms found in previous studies (Lynott et al., 2020; Winter, 2019; Speed & Brybaert, 2022).

TABLE 3
MEAN STRENGTH RATINGS

Modality	Mean	SD	SE
Touch	2.79	1.59	0.11
Taste	1.72	1.41	0.1
Smell	1.04	1.09	0.07
Vision	3.49	0.88	0.06
Hearing	2.1	0.93	0.06

We also observed that sensory vocabulary exhibits varying degrees of cross-modality, and certain modalities display greater preference. Table 4 primarily shows the correlation of sensory modalities through the Pearson correlation coefficient, reflecting the tendency of individuals to use specific sensory modalities. The correlation coefficient (r) between modalities can quantify the relationships among different sensory modalities, especially how they influence each other or jointly affect sensory vocabulary. By observing modality associations, we can identify which sensory modalities tend to co-influence word perception, thereby aiding in the understanding of how words are processed multimodally in the brain.

TABLE 4
CORRELATION MATRIX FOR MEAN STRENGTH RATINGS PER ITEM ON SENSORY MODALITIES

Modality	Modality				
	Touch	Taste	Smell	Vision	Hearing
Touch	1	-0.13072	-0.43047***	0.156963*	-0.09551
Taste		1	0.675793***	-0.71526***	-0.44961***
Smell			1	-0.58186***	-0.33565***
Vision				1	0.303331***
Hearing					1

*** $p < .001$ (two-tailed).

Significant positive correlations were found between taste and smell ($r = 0.676^{***}$), and vision and hearing ($r = 0.303^{***}$), greater than touch and vision ($r = 0.157^*$), while significant negative correlations were found between multiple pairs, including taste and vision ($r = -0.715^{***}$), taste and hearing ($r = -0.450^{***}$), smell and vision ($r = -0.582^{***}$), smell and touch ($r = -0.430^{***}$), and smell and hearing ($r = -0.336^{***}$). Some pairs such as touch and taste, and touch and hearing did not show significant correlations.

B. Discussion

(a). Multisensory Integration

The findings of this study shows that the integration and interaction of information between different senses may not always be symmetrical, and some sensory pairings may have more natural or stronger interactions, which reveals significant correlations between various sensory modalities, contributing to our understanding of the intricate interplay between different sensory experiences. Taste and smell have the strongest positive correlation, align with much previous sensory research on different languages, indicating the critical interdependence of these two senses (see Auvray & Spence, 2008; Juhasz & Yap, 2013; Levinson & Majid, 2014; Winter, 2016; Chen et al., 2019). We also found that, in Mandarin Chinese, the significant positive correlation between vision and hearing is stronger than vision and touch, which is different from the norms of some other languages — in English, Dutch and Korean, vision and touch usually have weak positive correlation and vision and hearing usually have strong negative correlation (Lynott & Connell, 2009; Bernabeu, 2018; Lee & Shin, 2023). The possible reasons of these differences may be the cultural and linguistic variations, which is to say, different cultures may emphasize various sensory modalities differently in their language use and daily experiences, and the structure and usage of sensory words in Mandarin Chinese might differ from those in other languages, leading to variations in how sensory modalities correlate with each other. Moreover, due to the methodological differences, such as sample differences, our finding is also slightly different from the norms of Mandarin Chinese investigated before (Chen et al., 2019) which showed that both correlation between vision and touch ($r = 0.099$) and vision and hearing ($r = -0.095$) is close to zero.

Additionally, the significant negative correlations found between certain sensory pairs suggest competitive interactions or sensory dominance effects. We found that taste and vision present the strongest negative correlation in Mandarin Chinese, which is similar to the results found by Chen et al. (2019). This reflects the distinct processing pathways and cognitive demands associated with these senses, potentially leading to inhibitory effects when one sense is predominant (Rolls, 2015; Wang et al., 2022). This inverse relationship suggests that these two sensory modalities may be competing for cognitive resources, or there could be an underlying psychological or neurological mechanism that links them in an opposite manner.

(b). CMC and ME/MI

The correlation coefficients of CMC values with ME and MI values for all words show that CMC and MI have a significantly strong positive correlation ($r = 0.960^{***}$), and CMC and ME show exactly the opposite ($r = -0.960^{***}$). A high CMC or MI value implies that the modality scores are close to each other, indicating a weak preference or exclusivity of the word in a specific sensory modality, which should correspond to a higher ME value. Also, CMC and MI values indicate relatively low variability, suggesting that most data points are closely distributed around the mean. This may imply high consistency in the measurement results, observations, or dataset, thus indicating high reliability of the data.

MI and CMC both measure the distribution of words across different sensory modalities, with values ranging from 0 to 1. They share the objective of calculating indices based on the differences in ratings across various sensory modalities. However, the two differ slightly in their methods of calculation. MI considers only the inverse relationship of ME, while CMC considers both MI and the ratio of the actual total to the maximum total. Additionally, MI is influenced solely by the maximum value, minimum value, and total sum, whereas CMC is influenced by these factors plus the ratio of the actual total to the maximum total. The advantages of MI include its simplicity and ease of interpretation, making it suitable for quickly evaluating the inclusivity of words. In contrast, CMC offers a more comprehensive evaluation by considering the total sum of words across all sensory modalities and the ratio to the maximum total, providing a detailed assessment of word performance in sensory modalities. From a statistical perspective, CMC is necessary for multi-dimensional evaluation, enhanced distinguishability, and practicality in research and applications requiring a comprehensive metric

for word performance across multiple sensory modalities. Thus, despite the similarities between MI and CMC, the latter provides a more detailed and comprehensive evaluation, offering higher practical value in specific contexts.

Next, we will try to prove, in lexical decision task, that CMC integrates single modality performance and activity level, making it a more comprehensive and reliable diversity index for measuring the cross-modal capability of words.

V. EVALUATION OF CMC

A. Method

(a). Participants

To evaluate the reliability of CMC to predict word recognition performance, we recruited 50 right-handed Han Chinese students (25 males and 25 females, average age 18.7 years, standard deviation 1.69) from Southwest University of Political Science and Law. All participants had normal or corrected-to-normal vision, no emotional or reading disorders, and were native Chinese speakers with English as their second language. The participants were required to complete a lexical decision task, determining whether these words were multisensory or uni-sensory words. All students received course credit for their participation upon completing the experiment.

(b). Materials

Participants were presented with a total of 430 stimuli, half of which were 215 Chinese words (64 monosyllabic words and 151 disyllabic words) from our synesthetic adjective database. The other half were uni-sensory sensory adjectives (64 monosyllabic words and 151 disyllabic words, see Appendix C), as noise words. All stimuli were randomly divided into 5 different blocks, each containing 86 stimuli (an equal number of multimodal words and uni-sensory words). Participants were required to complete two experimental sessions on different days within one month, completing all 5 blocks of stimuli each time. The order of word presentation within each block and the order of blocks in each session were randomized.

(c). Procedure

Participants sat 60 cm away from the screen, which was adjusted for height to ensure that their line of sight was level with the center of the computer screen. The task was presented using E-Prime 2.0 software (Psychology Software Tools Inc., Sharpsburg, PA). Before the formal experiment, there was a practice phase consisting of 10 words. Participants then read the instructions and pressed the “Q” key to start the formal experiment. At the beginning of each trial, a red fixation point appeared at the center of the screen for 400 milliseconds, followed by the test word displayed at the center until the participant responded (responses longer than 4000 milliseconds were automatically moved to the next word). The interval between trials was 800-1000 milliseconds. Participants were instructed to respond as quickly and accurately as possible by pressing one of two parallel keys on the keyboard: “A” for uni-sensory words and “L” for multimodal words, and they are respectively labeled with “单 (*dan1, uni-*)” and “多 (*duo1, multi-*)” stickers.

B. Results and Discussion

In the reaction time analysis, we excluded all responses faster than 400 milliseconds or slower than 4000 milliseconds, as well as incorrect responses. The error response in the lexical decision-making task accounted for 2.57% of the total data, and the error response of multisensory words was greater than that of uni-sensory words. The result implies that, in multisensory words processing, the brain needs to activate and integrate information from different senses at the same time, which requires more cognitive resources and increases cognitive load, which leads to information overload or information conflict between senses and reduces the accuracy of lexical decision-making (Pecher et al., 2003).

Comparing reaction times (RTs) for multisensory words and uni-sensory words showed that the mean RTs for multimodal words ($RT_{\text{mean}} = 899.95$ ms) is significantly faster than for uni-sensory words ($RT_{\text{mean}} = 957.32$ ms), which seems to indicate that the higher the CMC, the richer the meaning of a word and the faster the lexical reaction time (Yap et al., 2012). Then, we considered the RTs of 215 real sensory words in the lexical decision task from the database as the dependent variable, while the predictors were CMC and MI. We have already calculated that CMC and MI were extremely significantly positively correlated ($r = 0.960^{***}$), and both MI and CMC were statistically significantly positively correlated with RT, but the positive correlation coefficient between RT and MI ($r = 0.611^{***}$) was slightly smaller than that between RT and CMC ($r = 0.640^{***}$). Further multiple regression analysis shows that CMC ($\beta_1 = 1263.5699$, $SE = 350.221$, $t = 3.608$, $p < .001$) had a significant positive effect on RT, whereas the regression coefficient for MI ($\beta_2 = -65.2973$, $p = 0.819$) suggested that MI's effect on RT was not statistically significant. Besides, the impact of CMC on RT was significant at the 95% confidence level ($CI_{\text{lower}} = 573.208$, $CI_{\text{upper}} = 1953.932$), and the effect was positive (since both ends of the interval are positive). Meanwhile, the 95% confidence interval for MI ($CI_{\text{lower}} = -628.133$, $CI_{\text{upper}} = 497.539$) included zero, indicating that MI's effect on RT was not significant at the 95% confidence level. Moreover, the R^2 value ($R^2 = 0.410$, $R^2_{\text{adjust}} = 0.404$, $DW = 1.953$, $F = 73.52$, $p < 0.001$) of the multiple regression model indicates that the model explained 41% of the variance in RT and was significant overall, meaning at least one predictor had a significant effect on the dependent variable, which is CMC having a significant impact on RT rather than MI on RT. The regression coefficient for CMC ($\beta = 1186.669$, $SE = 97.658$, $t = 12.151$, $p < .001$, $R^2 = 0.409$, $R^2_{\text{adjust}} = 0.407$) and MI ($\beta = 923.814$,

$SE = 82.017$, $t = 11.264$, $p < .001$, $R^2 = 0.373$, $R^2_{adjust} = 0.370$) also indicate that both predictor variables have a certain explanatory power for the dependent variable RT, with CMC a greater explanatory power (see Figure 1).

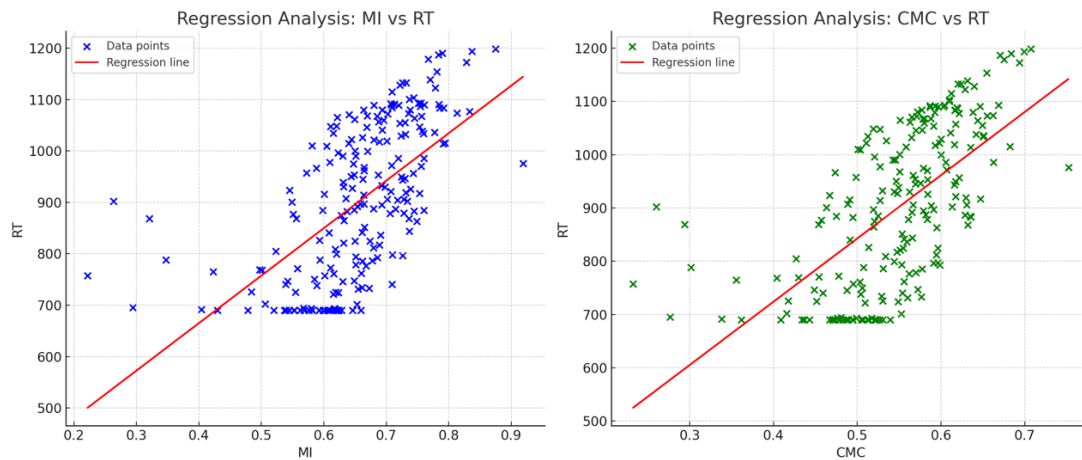


Figure 1. Regression Analysis of MI/CMC and RT

Although the average RTs of multisensory words is shorter than that of uni-sensory words, both our correlation analysis and linear regression results show that words with large cross-modal capabilities tend to induce longer RT which contradicts our previous assumptions. We originally hypothesized that words with stronger CMC should be able to speed up vocabulary processing and reduce decision-making time due to their more automated multi-sensory integration process. However, CMC alone can prolong the reaction time of lexical decisions, which suggests that the integration of cross-modal information plays a key role in the lexical processing process and may increase the complexity of cognition.

Nevertheless, CMC still exhibits a stronger predictive power of RT in the lexical decision-making task than MI, which is consistent with our previous hypothesis. When the Lasso regression model ($\alpha = 0.1$) is further used to solve the multicollinearity issue ($M_{VIF} = 12.8$, it is generally considered that when the VIF is greater than 10, there is strong multicollinearity between the variables), CMC ($\beta = 99.36$) also shows a stronger explanatory power and has the greater positive effect on RT than MI ($\beta = -3.93$). In Lasso regression, due to its automatic filtering of uncorrelated or weakly correlated variables, CMC remains in the model while MI is discarded. These results further confirm the importance and predictive power of CMC for reaction times in lexical decision-making tasks.

VI. CONCLUSION

In this study, we explored the role of cross-modal capability (CMC) in word recognition, focusing on the influence of sensory integration on cognitive processing and lexical decision-making. Our correlation and regression analyses demonstrated that words with higher CMC are recognized and processed less quickly, and that CMC has the superior predictive power than ME/MI in lexical tasks. These results suggest that CMC, which accounts for multiple sensory inputs, provides valuable insights into the cognitive mechanisms underlying word recognition and processing speed, suggesting that CMC can partially predict lexical cognition and recognition.

Despite these significant findings, several limitations should be acknowledged. First, the reliance on sensory adjectives may limit the generalizability of the results to other types of words. Future research should expand the scope to include a wider variety of lexical items. Second, the sample was restricted to a specific population, which might not fully represent the diversity of linguistic and cognitive experiences. Additional research involving more diverse populations would help validate and extend our findings. Furthermore, while our regression analyses revealed a strong predictive power of CMC for reaction times in lexical decision tasks, semantic, emotional and psycholinguistic variables and other cognitive factors not accounted for in this study might also play a role in word recognition and processing. Future studies should aim to integrate these additional factors to provide a more holistic understanding of the lexical processing landscape.

To sum up, this research advances our understanding of multisensory integration in lexical processing and offers important implications for models of word recognition and cognitive linguistics. Future research should continue to investigate the intricate interplay between sensory modalities and lexical processing to further refine our comprehension of the cognitive processes involved.

APPENDIX A. SAMPLE QUESTIONNAIRE

感知词汇知觉强度评分 (1)

说明：本问卷将人类感觉分为5种：视觉、听觉、触觉、味觉和嗅觉。为了判断汉语中的感知形容词在多大程度上能够描述人们的感受，您将根据自身直觉对部分汉语感知形容词的视觉、听觉、触觉、味觉和嗅觉这5种模态分别做出评分。为了避免视觉疲劳，每道题目将仅呈现一个感知形容词。您将判断每个词在多大程度上

能用来形容以下感觉？您需要在0-5分中做出选择；其中**0**表示完全不可以，**5**表示完全可以。例如，如果您认为“甜”完全可以形容味觉，则味觉评5分；如果您认为“甜”完全不可以形容触觉，则触觉评0分；如果您认为“甜”只能在部分程度上用来形容视觉、听觉或嗅觉，则根据您的直觉在1-4之间分别评分。

问卷填写之前，我们将了解您的一些基本信息。我们向您保证，这些信息将仅作为我们分析结果的参考，不会被泄露给任何人和机构和机构。

请问您的母语是____？

请问您的第二语言是____？

请问您的年龄是____？

请问您的性别是____？

您将判断以下每个词在 0-5 分的何种程度上可以用来形容视、听、味、触、嗅这五种模态，请问您是否了解清楚？ 是____ 否____（若本题选择“否”则该问卷将被判定为无效问卷，请慎重选择）

1. 软和

	0	1	2	3	4	5
触觉	☐	☐	☐	☐	☐	☐
味觉	☐	☐	☐	☐	☐	☐
嗅觉	☐	☐	☐	☐	☐	☐
视觉	☐	☐	☐	☐	☐	☐
听觉	☐	☐	☐	☐	☐	☐

2. 臭

	0	1	2	3	4	5
触觉	☐	☐	☐	☐	☐	☐
味觉	☐	☐	☐	☐	☐	☐
嗅觉	☐	☐	☐	☐	☐	☐
视觉	☐	☐	☐	☐	☐	☐
听觉	☐	☐	☐	☐	☐	☐

APPENDIX B. SAMPLE SENSORY NORMS OF EACH WORD

Words	Touch	Taste	Smell	Vision	Hearing	ME	MI	RTs	CMC
软和	4.705882	1.470588	0.5	3.176471	1.191176	0.3808256	0.6191744	725.452906	0.5304696
臭	0.522059	3.764706	4.819853	1.327206	0.408088	0.4069176	0.5930824	826.477402	0.5133794
凉	4.808824	3.639706	0.683824	2.647059	1.125	0.3196581	0.6803419	1021.97568	0.5982592
尖	4.654412	0.323529	0.522059	4.419118	1.838235	0.3683552	0.6316448	820.687737	0.5509694
重	4.580882	0.720588	0.647059	3.661765	2.110294	0.3356336	0.6643664	961.568416	0.566595
粗壮	4.213235	0.169118	0.147059	4.683824	1.397059	0.4275814	0.5724186	957.68473	0.4984152
亮	0.227941	0.117647	0.117647	4.852941	1.110294	0.7368421	0.2631579	902.117061	0.2601084
紧	4.573529	0.338235	0.139706	3.720588	0.963235	0.4554381	0.5445619	690.293838	0.4669868
厚重	4.213235	1.602941	1.007353	3.889706	1.779412	0.2566215	0.7433785	956.921023	0.6215422
透亮	0.301471	0.125	0.117647	4.654412	1.477941	0.6795154	0.3204846	868.678548	0.2937717
阴冷	4.044118	0.514706	0.904412	3.191176	1.382353	0.3516484	0.6483516	884.958952	0.5249111
醇浓	0.985294	4.661765	3.536765	2.139706	0.779412	0.3207776	0.6792224	887.661102	0.58167
融融	3.117647	0.639706	0.367647	3.558824	1.110294	0.3628763	0.6371237	882.489831	0.4944442
浑厚	1.397059	1.338235	1.073529	2.404412	3.764706	0.2697126	0.7302874	1032.29895	0.5647025
干涩	2.786765	3.176471	0.022059	3.073529	1.088235	0.3108696	0.6891304	817.474053	0.5475064
黏	4.580882	2.904412	0.110294	3.132353	1.132353	0.3769374	0.6230626	724.476158	0.5487372
甜	0.544118	4.852941	3.117647	2.161765	1.007353	0.3687854	0.6312146	938.775114	0.5492838
淡	0.522059	4.522059	3.330882	1.808824	1.044118	0.3562541	0.6437459	950.221875	0.5464318

APPENDIX C. SAMPLE UNI-SENSORY WORDS

Disyllabic Words	Monosyllabic Words
芳香	郁
馥郁	馥
馥馥	芳
清馨	腥
喷香	膻
馨香	臊
腥臭	酹
腥气	响
腥臊	静
清甜	悄
爽口	闷
香甜	吵
醇和	闹

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Implicit Meanings in the Quran: A Pragmatic Perspective

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Abstract—This study investigates the interpretation of indirect speech in the Quran, where meanings often extend beyond what is explicitly stated. Misinterpretations can arise when the listener's understanding differs from the speaker's intended meaning, a challenge particularly evident in the Quran due to its complex rhetorical nature. Using Thomas's (1995) Speaker's Meaning Framework, the research conducts a document analysis from a pragmatic perspective, focusing on the oral discourse between Prophets and their people. The findings, supported by insights from reputable Quranic scholars, highlight that the speaker's meaning in indirect speech is best understood by considering both context (including physical, environmental, social, cultural, and linguistic factors) and the speaker's intention. The study concludes that interpretation methods can be divided into those based on context and intention, and those based solely on intention. These insights are significant for guiding readers of the Quran in accurately interpreting indirect speech.

Index Terms—indirect speech, speaker meaning, Prophet's dialogue, Quran, pragmatics

I. INTRODUCTION

Dialogue is a communication process between two or more individuals or groups. In Arabic, dialogue is referred to as *al-Hiwar* (الحوار). Saleh bin Abdullah bin Hamid in his book titled "Usul al- Hiwar wa Adabuhu fi al-Islam" stated that *al-Hiwar* or dialogue is a process where words are repeated. Dialogue is also an element found in stories in general, and thus can also be found in stories within the Quran (Salleh Abdullah Hamid, 1993). However, not all stories in the Quran contain dialogues. This is because according to Hamsa (2021), among the stories that exist in the Quran, there are those that revolve around the image of a perpetrator or event.

Dialogues in the Quran encompass dialogues related to the almighty Allah SWT, dialogues on the Day of Judgement, rewards and sins, dialogues about the Quran, dialogues between Allah SWT and His creation, and dialogues between past Prophets and their people (Tantawi, 2001). However, this study only examined the dialogue of past Prophets with their people, where this type of dialogue is divided into general dialogues and specific dialogues (Tantawi, 2001). In general dialogues, the specific Prophet who had the dialogue with the people is not clearly stated, whereas in specific dialogues that are examined in this study, the specific Prophet who spoke to the people was clear, such as Noah, Hud, Soleh, Abraham, Luth, and Shu'ayb. Each utterance found in these dialogues was spoken in different ways, whether direct or indirect, using diverse language and eloquence that brings a variety of meanings from the speaker.

Study Objectives

This study sought to achieve several objectives based on the understanding of the meaning behind utterances in the verses of the Quran. Besides that, it also sought to explain the meaning of the Quran from a pragmatic perspective. The following are the specific objectives of the study:

- i. Identify indirect speech contained in the dialogue of the Prophets and their people in the Quran.
- ii. Analyse and interpret the meaning of the speaker in indirect speech contained in the dialogue of the Prophets and their people in the Quran.

II. LITERATURE REVIEW

Levinson (1987) defined the pragmatic field as knowledge that is linked to sociolinguistic, neurolinguistic and psychological knowledge. Pragmatics is the theory of the interpretation of meaning, which among others encompasses the interpretation of sentences that are ambiguous, nominal, and so on (Nor Hashimah, 1992). Through the discipline of pragmatics, the implicit meaning of an utterance can be obtained besides understanding the true intention of the speaker from what was uttered. The study of pragmatics sheds light on how language is used and how meaning is interpreted based on the use of expressions in various contexts. In order to understand the true meaning of an utterance, pragmatic studies seek to solve the problem of awkwardness and ambiguity in addition to finding references and attempting to convey incomplete information.

According to Nor Hashimah (1992), implicit meaning refers to the hidden message that is conveyed by a speaker in an utterance. The received message is anything that is deduced from what was said. Implicit meaning is one of the most important aspects in the field of linguistic pragmatics, which studies the relationship between sentences and contexts. The implicit meaning found in an utterance cannot be understood by only looking at its literal or denotative meaning, but instead needs to be looked at in terms of the context and intention of the speaker. This is in line with the research conducted by Mustafa (2010) who found that the meaning of speech can be explained in detail when analysed based on the context.

Based on the definition above, the study of the speaker's meaning from the indirect speech in the dialogue between the Prophets and their people in the Quran is deemed fit within the pragmatic field. This is because this study focused on certain aspects of language, which was to analyse and explain the speaker's meaning based on the context found in the dialogue. The pillars of beauty within the Quranic language such as language style, elaboration of meaning, how meaning is delivered, how meaning is explained, and the density of implicit meaning are beyond the ability of the human mind to compare.

Studies of the verses of the Quran must be closely related to the *balaghah* and *i'jaz* of the Quran. The *i'jaz* of the Quran is one of the main issues in studying and interpreting the meaning of the language of the Quran. Scholars of the Arabic language since the early days of Islam until now have paid great attention to identifying the different angles of *i'jaz* in the Quran. *I'jaz* in the Quran still needs to be studied as there are still many angles of *i'jaz* that are not widely known in detail. This research is very important because the language of the Quran has incomparable value. Muhammad Ali al-Sabuniy (1980) stated that *i'jaz* refers to the inability of humans to match the height of the Quran either in terms of the beauty of language, sciences and laws, supernatural news, and so on. Although the Arabic language contained in the Quran resembles the Arabic language spoken at that time, in terms of its usage and meaning, the Quran shows more superiority and majesty than what was spoken by the Arab community at that time (Al-Baqillaniy, 1991).

Therefore, the interpretation of meaning can no longer be done arbitrarily. The interpretation and exploration of the speaker's meaning for an utterance must be done by following pragmatic approaches and principles (Huang, 2007). At the same time, it should combine several approaches of Arabic scholars who can interpret the speaker's meaning in an utterance more accurately and comprehensively through understanding Arabic rhetoric, especially for verses of the Quran that use sophisticated language.

Hence, based on the argument above, it is appropriate to study the meaning of the speaker in the indirect speech of the dialogue between the Prophets and their people in the Quran based on the Speaker Meaning Principles presented by Thomas (1995) in the Principle of Meaning in Interaction. Through this method, the interpretation of the speaker's meaning for indirect speech will be more accurate and comprehensive. In this study, this was done in addition to examining the opinions of prominent scholars so that the process of interpreting the meaning is in line with what Allah SWT willed to convey to His servants.

III. METHODOLOGY

This research employed a descriptive-analytical approach to identify and analyse the implicit meaning conveyed by speakers through indirect speech within the dialogues of the Prophets and their peoples as depicted in the Quran. The dataset for this study was derived from the Quranic verses which are the dialogues between the Prophets and their respective peoples. However, the scope of the study was limited to analysing indirect utterances within the dialogues of six specific Prophets: Hud, Salih, Lut, Noah, Abraham, and Shu'ayb, along with their respective peoples.

The analysis was conducted following Thomas's (1995) speaker meaning framework, which provided a structured approach to deciphering the implied messages inherent in these indirect utterances. Furthermore, the research findings were contextualized and elaborated upon by drawing insights from reputable scholars of the Quran, as evidenced by references to various Qur'anic commentaries such as Tafsir Ibn Kathir, Tafsir Al-Qurtuby, Tafsir Al-Thabari, and Tafsir al-Jalalayn. These commentaries not only facilitated a deeper understanding of the Quranic text but also shed light on the cultural and historical contexts in which these dialogues took place, contributing to a comprehensive interpretation and explanation of the findings.

Speaker Meaning Framework

The speaker's meaning for an utterance according to Thomas (1995) can only be known by looking at two main elements, namely the context and the speaker's intention. Context can be understood in various ways. In the context of

this discussion, the intended context as presented by Thomas (1995) includes the physical and environmental context, the social and cultural context, and the linguistic context.

Physical context refers to the "physical setting" of an utterance (Huang, 2007). Next, the social and cultural context refers to differences in the social and cultural background between the speaker and the listener, such as the use of personal pronouns, the concept of apologising and thanking, local community ethics and etiquette, and others. The last is the linguistic context, which is considered as a form of language use that is not part of the meaning of the speech, or the act of saying something but not meaning it (Nor Hashimah, 1992). The use of language variety such as active language, reverse language, extreme language, rising language, lead language, humorous language and others are considered as manipulation to form different meanings for an utterance. In addition, the use of language styles such as diction, irony, personification, metaphor, simile, hyperbole, and natural images are also classified as the use of language according to context.

In this study, the linguistic context includes Arabic speech to derive a more accurate meaning in interpreting the verses of the Quran. The knowledge of rhetoric is highly necessary to help understand the true meaning of the verses of the Quran, particularly for elements of *majaz*, parables, and so on. As a well-known Arabic rhetorician, al-Zamkhsyari said (as recorded by Abdul Halim Hashim in his book "I'jaz al-Quran 'inda al-Baqillani": "لا تحديد لفهم اسرار القرآن إلا رجل برع في" ("علوم البلاغة") that a person will not be able to understand the secrets of the Quran unless he is a real expert in the science of rhetoric. Therefore, the science of rhetoric is pertinent to understand the meaning of the verses of the Quran, especially the implied meaning.

The intention of the speaker according to Thomas (1995) is considered as the "force". The speaker's intention is the second element in the speaker's meaning, which can be in the form of representatives, directives, commissives, expressives, and declarations (Searle, 1969). According to Leech (1983), the speaker's intention in representatives includes stating, suggesting, boasting, complaining, claiming, and reporting. For directives, the intention of the speaker can include ordering, commanding, begging, advising, and recommending. Meanwhile, promising, swearing, and inviting are among the intentions in commissives. In contrast, expressives involve thanking, congratulating, forgiving, accusing, praising, and condoling. Furthermore, declarations are given by resigning, terminating someone's service, naming, severing relations, appointing, and sentencing, among others.

IV. RESULTS AND DISCUSSION

The results of the analysis of the selected dialogues between the Prophets and the people in the Quran show that there were utterances that contained implicit meaning. The utterances can be understood when interpreted based on the Principle of Speaker Meaning as suggested by Thomas (1995). The following is an explanation of the speaker's meaning for six selected implicit utterances found in the dialogue between the Prophet and the people in the Quran.

A. Dialogue (1) Prophet Hud A.S. and His People (Hud: 52-55):

هود: يَقُومِ اسْتَغْفِرُوا رَبَّكُمْ ثُمَّ تُوبُوا إِلَيْهِ يُرْسِلِ السَّمَاءَ عَلَيْكُمْ مِدْرَارًا وَيَزِدْكُمْ قُوَّةً إِلَى قُوَّتِكُمْ وَلَا تَتَوَلَّوْا مُجْرِمِينَ

Hud: And O my people, ask forgiveness of your Lord and then repent to Him. He will send [rain from] the sky upon you in showers and increase you in strength [added] to your strength. And do not turn away, [being] criminals.

قومه: يَهُودُ مَا جِئْنَا بِبَيِّنَةٍ وَمَا نَحْنُ بِتَارِكِي آلِهَتِنَا عَنْ قَوْلِكَ وَمَا نَحْنُ لَكَ بِمُؤْمِنِينَ

People: O Hud, you have not brought us clear evidence, and we are not ones to leave our gods on your say-so. Nor are we believers in you.

قومه: إِنْ نَقُولُ إِلَّا اعْتَرَاكَ بَعْضُ آلِهَتِنَا بِسُوءٍ

People: We only say that some of our gods have possessed you with evil.

هود: إِنِّي أَشْهَدُ اللَّهَ وَأَشْهَدُوكُمْ أَنِّي بَرِيءٌ مِمَّا تُشْرِكُونَ

Hud: Indeed, I call Allah to witness, and witness [yourselves] that I am free from whatever you associate with Allah.

هود: مِنْ دُونِهِ فَكَيْدُونِي جَمِيعًا ثُمَّ لَا تُنْظِرُونِ

Hud: Other than Him. So, plot against me all together; then give me no respite.

Utterance (1):

"فَكَيْدُونِي جَمِيعًا ثُمَّ لَا تُنْظِرُونِ"

"So, plot against me all together; then give me no respite."

The context, the speaker's intention, and the speaker's meaning for Dialogue (1) are explained in Table 1 below:

TABLE 1
CONTEXT, SPEAKER'S INTENTION, AND SPEAKER'S MEANING IN DIALOGUE (I)

Context And Speaker's Intention	Speaker's Meaning
Physical and Environmental Context	The speaker intended to state his position to prohibit and prevent the act of worshipping idols by the listeners even though the consequences had been announced.
Social and Cultural Context	The speaker intended to assert his resistance against arrogant listeners who continued the practice of associating Allah with idolatry.
Linguistic Context	The speaker wanted to make a sarcastic assertion to the listener that he is not afraid of the listener's dispute and rejection of his call.
Speaker's Intention	The speaker intended to instruct the listeners to stop mocking, resisting, and denying the call delivered by the speaker despite having been told the consequences of the listener's actions.

Understanding the meaning of an utterance can be done based on the context (Wong, 2013). Therefore, to form a deeper understanding of the meaning of statement (I) "So, plot against me all together; then give me no respite!", the research should be guided by the physical, environmental, social, cultural, linguistic and speaker's context. According to Thomas (1995, p. 22), the physical and environmental context in dialogue (I) shows that the topic of conversation between the speaker (Prophet Hud) and the listener (the Ad tribe) was about asking for forgiveness from Allah SWT and repenting sincerely. The discussion took place in their residence where the speaker had come to deliver the preaching call to the listeners. The speaker called for the listeners to ask for forgiveness and repent for the wrongs they had done. The speaker also explained that if the listeners did as advised, Allah SWT would surely send down heavy rain that would be of great benefit to their plants and gardens. However, they did not pay any attention to the message.

Despite having been warned against committing idolatry and being asked to repent, the listeners were still stubborn and did not want to accept the speaker's call even though they had been warned of retribution and punishment if they disobeyed. Therefore, based on the examination of the physical context and the environment, the saying "So, plot against me all together; then give me no respite!" may convey the speaker's against idol worship by prohibiting and preventing the act among the listeners (the Ad tribe).

Next, the social and cultural context shows that the speaker (Prophet Hud) was sent by Allah SWT to preach a message to the Ad tribe. The speaker was a prophet who was very persistent in his preaching efforts, always reminding his people to worship Allah SWT alone despite repeated rejections.

The listeners were people who had long worshiped idols and rejected the concept of the oneness of Allah SWT as they worshipped various types of idols in addition to Allah SWT. They continued to associate others with Allah SWT despite the warnings and prohibitions by the speaker. Their reluctance to worship Allah SWT alone was evident based on their disdainful attitude toward the call delivered by the speaker. They were arrogant and did not want to accept the call as they felt that their lives, filled with luxury, would remain unchanged even if they did not follow the teachings brought by the speaker. Therefore, these factors led the speaker (Prophet Hud) to respond with indirect speech to the listeners.

The last element of the speech context is the linguistic context. When examined in detail, in the speech "So, plot against me all together; then give me no respite!", the speaker had used the imperative word (*amr*) based on the phrase فَكُونُوا جَمِيعًا in the utterance. According to *balaghah* scholars, the imperative (*amr*) is a demand to do something to a lower party, accompanied by coercion (Akkawi, 2006). In certain contexts, this imperative word (*amr*) sometimes deviates from its original meaning and can refer to other meanings such as prayer, *iltimas*, *tamanni*, *irsyad*, *ibahah*, *takhyir*, *ta'jiz*, *taswiyah*, *tahqir* and *tahdid*.

In the context of this speech, the imperative word (*amr*) that was used carries the meaning of threat, which is an order accompanied by a threat. When the imperative word (*amr*) is expressed in this context, it shows sarcasm or disapproval from the party giving the order. The speaker wanted to make a sarcastic assertion to the listener that he was not afraid of the listener's arguments and rejection of his call.

Next, one main issue that needs to be taken into account to identify the speaker's meaning is their intention. In explaining the interpretation of speech, Grice (1978) differentiates the speaker's meaning to what is said and what is intended. Therefore, the saying, " So, plot against me all together; then give me no respite!" in dialogue (I) shows that the speaker (Prophet Hud) wanted to make an assertion. However, implicitly, the speaker used the utterance with the intention of giving directives to the listener. In other words, the speaker told the listeners to stop mocking, resisting, and denying the call that was delivered. The intended order was delivered indirectly as the speaker (Prophet Hud) was trying to reduce the tension in the discussion.

B. Dialogue (II) Prophet Salih A.S. and His People (as-Syua'ra: 150-154):

Salih: So, fear Allah and obey me.	صالح: فَاتَّقُوا اللَّهَ وَأَطِيعُوا
Salih: And do not obey the order of the transgressors,	صالح: وَلَا تُطِيعُوا أَمْرَ الْمُتَعَدِّينَ
Salih: Who cause corruption in the land and do not amend.	صالح: الَّذِينَ يُفْسِدُونَ فِي الْأَرْضِ وَلَا يُصْلِحُونَ
People: <u>You are simply bewitched!</u>	قومه: إِنَّمَا أَنْتَ مِنَ الْمُسَحَّرِينَ

قومه: مَا أَنْتَ إِلَّا بَشَرٌ مِثْلُنَا فَأْتِ بِآيَةٍ إِنْ كُنْتَ مِنَ الصّٰدِقِیْنَ

People: You are but a man like ourselves, so bring a sign, if you should be of the truthful.

Utterance (2):

"إِنَّمَا أَنْتَ مِنَ الْمُسَحَّرِیْنَ"

"You are simply bewitched!"

The context, the speaker's intention, and the speaker's meaning for Utterance (2) are explained in Table 2 below:

TABLE 2
CONTEXT, SPEAKER'S INTENTION, AND SPEAKER'S MEANING IN UTTERANCE (2)

Context And Speaker's Intention	Speaker's Meaning
Physical and Environmental Context	The speaker wanted to express that he disagreed with the listener's speech.
Social and Cultural Context	The speaker tried to defend their materialistic and hedonistic tendencies by denying the listener's statements to engage in actions that invite the wrath of Allah SWT by describing the listener as a person affected by magic.
Linguistic Context	The speaker mocked the listener by describing him as a bewitched person (الْمُسَحَّرِیْنَ) excessively after hearing the statements and warnings spoken.
Speaker's Intention	The speaker (the Thamud tribe) intended to slap the listener (Prophet Soleh) for delivering his message of preaching.

The topic of the conversation between the speaker (the Thamud tribe) and the listener (Prophet Soleh) in dialogue (II) revolved around the call to fear Allah SWT. The speaker was seen to disagree with listener's words, where they were asked to have faith in Allah SWT and not follow the errors of those before them. The Thamud people had long enjoyed pleasure and luxury in their lives without adhering to any calls from the listener (Prophet Soleh). Thus, the call delivered to them was not only directly ignored but was also used as a subject of mockery.

Based on the physical and environmental context, it can be concluded that the speaker's intention was to clearly express that they did not agree with the listener's proclamation. This disagreement is clearly seen when they criticised and equated the speaker with one who has been bewitched, by saying, "You are simply bewitched!". This is clear proof that they wanted to reject the call that was presented by the listener.

Furthermore, a deeper examination into the social and cultural context shows that the speakers (the Thamud tribe) were arrogant people and who had disassociated themselves with Allah SWT. These people lived in a state of ease and luxury like those before them. They had also been blessed with a life of pleasure and various forms of success in construction and crop yields. This strengthened the hedonistic and materialistic nature within them, which led them to adopt polytheism through practicing such as making sacrifices to their mountain of worship. These led to the denial of the blessings of Allah SWT and they considered that their gains were solely as a result of their own efforts and hard work.

Therefore, the saying "You are simply bewitched!" in this context implies that the speakers were trying to defend their materialistic and hedonistic tendencies by denying the listener's call to actions that could incur the wrath of Allah SWT. They described the listener as a person who was bewitched. Despite this, the listener (Prophet Soleh) persisted in preaching by delivering exhortations and threats to the speakers following their behaviour. This matter invited the anger and dissatisfaction of the speakers, leading them to utter those words.

In the linguistic context, the saying "You are simply bewitched!" contains a hyperbole. The word الْمُسَحَّرِیْنَ is a hyperbolic expression derived from الْمَسْحُورُونَ, which means a bewitched person. Hyperbole is a form of expression that exaggerates the meaning to be conveyed (Abdullah & Ainon, 2001). In Arabic, it is called *al-mubalaghah* (المبالغة). According to Maheram Ahmad (2011), it is often used to show the reliability of a person or the greatness of an event or atmosphere. In the context of this speech, the speaker used elements of hyperbole and satire with the intention to describe him as a bewitched person (الْمُسَحَّرِیْنَ) after hearing the statements and warnings spoken by the listener.

Next, another aspect that is important in examining the meaning of the saying "You are simply bewitched!" is the meaning behind the speaker's intention. Based on the intention of the speaker, the speaker (the Thamud tribe) intended to insult the listener (Prophet Soleh) for the call delivered in dialogue (II). At the same time, the Thamud tribe also wanted to mock the listener, considering him bewitched to the point of speaking about preaching, which they considered to be otherworldly and impossible for a sane person to express. This is because they had never heard of such a call before.

Everything presented by the listener (Prophet Soleh) to the speaker (the Thamud tribe) served as proof of the truth of the preaching and could not be refuted by the speaker. The fact was that their hearts acknowledged the truth that was conveyed to them, but their damaged souls made them disobey the call. Therefore, it can be concluded that such utterances were deliberately spoken as a rejection to what had been conveyed to them.

C. Dialogue (III) Prophet Lut A.S. and His People (Hud: 78-80):

لُط: يٰقَوْمِ هٰؤُلَاءِ بَنَاتِي هُنَّ اَطْهَرُ لَكُمْ فَاَنْفِقُوا فِيْهِنَّ مِمَّا مَلَكْتُمْ مِنْكُمْ رَجُلًا رَّشِيْدًا

Lut: O my people, these are my daughters; they are purer for you. So, fear Allah and do not disgrace me concerning my guests. Is there not among you a man of reason?

قومه: لَقَدْ عَلِمْتُمْ مَا لَنَا فِيْ بَنَاتِكَ مِنْ حَقٍّ وَاِنَّكَ لَتَعْلَمُ مَا تُرِيْدُ

People: You have already known that we have not concerning your daughters any claim, and indeed, you know what we want.

لَط: لَوْ أَنَّ لِي بِكُمْ قُوَّةً أَوْ آوِي إِلَىٰ رُكْنٍ شَدِيدٍ

Lut: If only I had against you some power or could take refuge in a strong support.

Utterance (3):

"أَلَيْسَ مِنْكُمْ رَجُلٌ رَّشِيدٌ"

"Is there not among you a man of reason?"

The context, the speaker's intention, and the speaker's meaning for Utterance (3) are explained in Table 3 below:

TABLE 3
CONTEXT, SPEAKER'S INTENTION, AND SPEAKER'S MEANING IN UTTERANCE (3)

Context And Speaker's Intention	Speaker's Meaning
Physical and Environmental Context	The speaker became sarcastic to the listener who liked and engaged in homosexuality.
Social and Cultural Context	The speaker wanted to express contempt through sarcasm to the listeners who engaged in homosexuality.
Linguistic Context	The speaker wanted to express his opposition to the listener's by posing a question that intended to be insulting.
Speaker's Intention	The speaker intended to rebuke and insult the listeners for their homosexual orientation and refusal to engage with the opposite sex.

In dialogue (III), there were several exhibits involved in the interaction. The speaker was Prophet Luth while the listeners were the Sadum tribe. In actuality, there was another person who appeared as a handsome man who was a passive listener that was also there. The conversation took place in the speaker's house. Initially, the listener rushed to the speaker's house after knowing that there was a handsome and good-looking man there. The handsome man was actually the incarnation of an angel brought by Allah SWT to test the lust of the listeners.

The physical and environmental context in this dialogue refers to the listeners (Sadums) who had come to the speaker's house to meet the man in question as they wanted to have homosexual relations with him. This led the speaker to be sarcastic with the listeners who liked and engaged in homosexuality. The Sadums shamelessly came to the speaker's house to disturb his guest who was the incarnation of an angel.

Next, the social and cultural context shows that the listeners as a group often committed acts that angered Allah SWT by engaging in homosexuality and by not having any sexual desire towards women. The listeners (the Sadum tribe) were a group of people deeply entrenched in a practice of perverse sexual orientation, practiced openly for a long time. The preaching of the speaker (Prophet Luth) was difficult for them to accept and was considered irrelevant due to the normalisation of the homosexual culture. This normalised social context strengthened their perverse passions and resulted in increasing reluctance to obey the call of Allah SWT.

As the ongoing homosexual practice of the Sadum tribe became a habit and culture for them, the practice could no longer be curbed. The matter caused the speaker to utter, "Is there not among you a man of reason?" in dialogue (III) in response to their actions. The speaker wanted to express contempt for the listeners who often enjoyed perverse relationships through satire.

In the statement "Is there not among you a man of reason?", the speaker used the style of questioning (*istifham*) which carries an insult (*at-taubikh*). In the Quran, the style of questioning (*istifham*) has many meanings that are adapted to the context of the verse and its discussion (Jamallalail, 2021). Questions (*at-taubikh*) which are used to rebuke and insult is one of its meanings. According to Jamalalail (2021), reprimands or insults often happen to something that is real and the thing that is insulted is the response towards the act.

The meaning of the utterance, "Is there not among you a man of reason?" in dialogue (III) would not have been complete without examining the meaning of the speaker's intention. When examined in depth, the conversation between the speaker and the listener was quite tense as the speaker did not agree with the immoral attitude and behaviour shown by the listener. Therefore, the indirect speech used by the speaker in the Dialogue (III) was not delivered with the intention to receive a reply; rather, implicitly, the speaker intended to put pressure on the listener by asking a rhetorical question. The speaker wanted to rebuke and show contempt to the listeners due to their homosexual orientation and unwillingness to engage with the opposite sex. This point can also be clearly seen and supported by the speaker's words afterwards, "If only I had the strength (to resist you) or could rely on a strong supporter." The statement clearly shows the disapproval of Prophet Luth to the Sadums.

D. Dialogue (IV) Prophet Noah A.S. and His People (al-A'raf: 60-62):

قومه: إِنَّا لَنَرُّكَ فِي ضَلَالٍ مُّبِينٍ

People: Indeed, we see you in clear error.

نوح: يَقُومُ لَيْسَ بِي ضَلَالَةٌ وَلَكِنِّي رَسُولٌ مِّن رَّبِّ الْعَالَمِينَ

Noah: O my people, there is not error in me, but I am a messenger from the Lord of the worlds.

نوح: أُنَبِّئُكُمْ رَسُولَتِ رَبِّي وَأَنْصَحُكُمْ وَأَعْلَمُ مِنَ اللَّهِ مَا لَا تَعْلَمُونَ

Noah: I convey to you the messages of my Lord and advise you; and I know from Allah what you do not know.

Utterance (4):

وَأَعْلَمُ مِنَ اللَّهِ مَا لَا تَعْلَمُونَ

“And I know from Allah what you do not know.”

The context, the speaker's intention, and the speaker's meaning for Utterance (4) are explained in Table 4 below:

TABLE 4
CONTEXT, SPEAKER'S INTENTION, AND SPEAKER'S MEANING IN UTTERANCE (4)

Context And Speaker's Intention	Speaker's Meaning
Physical and Environmental Context	None
Social and Cultural Context	None
Linguistic Context	None
Speaker's Intention	The speaker intended to express his greatness as one who has been recognised as a Prophet to the listeners while asserting his true duty as a Prophet, the messenger of Allah SWT.

From the perspective of the speaker, the statement "And I know from Allah what you do not know" can be interpreted directly based on the intention of the speaker as this utterance contains "non-natural meaning" (Grice, 1978) which is directly related to the intention. In addition, references to different and overlapping meanings caused the interpretation to become unclear (Nor Hashimah & Ahmad Harith, 2009).

From the intention of the speaker and the statement "And I know from Allah what you do not know", it can be understood that the speaker (Prophet Noah) wanted to express his greatness as one who had been recognised as a Prophet to the listeners (the Bani Rasib tribe) while asserting his true position as a Prophet who was sent by Allah SWT. The speaker was also not afraid of the abusive insults and threats by the listeners in considering him as a misguided person.

In his preaching, the speaker (Prophet Noah) included subtle threats by advising his people to fear the punishment of Allah SWT for those who do not believe in Him and lie to His messengers. The speaker also asserted that he knew things that the listeners did not know about and that what he knew came from Allah SWT. None of Allah's creations have such qualities except the prophets and messengers. Therefore, it can be concluded that a prophet is indeed tasked with delivering Allah's message using eloquent language, advising his people, and possessing a deeper knowledge of Allah than other creations (Ibn Katsir).

E. Dialogue (V) Prophet Abraham A.S. and His People (al-Anbiya': 52-56):

إبراهيم: مَا هَذِهِ التَّمَاثِيلَ الَّتِي أَنْتُمْ لَهَا عَاكِفُونَ

Abraham: What are these statues to which you are devoted?

قومه: وَجَدْنَا آبَاءَنَا لَهَا عِبْدِينَ

People: We found our fathers worshippers of them.

إبراهيم: لَقَدْ كُنْتُمْ أَنْتُمْ وَآبَاؤُكُمْ فِي ضَلَالٍ مُبِينٍ

Abraham: You were certainly, you and your fathers, in manifest error.

قومه: أَجِئْتَنَا بِالْحَقِّ أَمْ أَنْتَ مِنَ اللَّاعِبِينَ

People: Have you come to us with truth, or are you of those who jest?

إبراهيم: بَلْ رَبُّكُمْ رَبُّ السَّمَوَاتِ وَالْأَرْضِ الَّذِي فَطَرَهُنَّ وَأَنَا عَلَىٰ ذَلِكُم مِّنَ الشَّاهِدِينَ

Abraham: "[No], rather, your Lord is the Lord of the heavens and the earth who created them, and I, to that, am of those who testify.

Utterance (5):

أَجِئْتَنَا بِالْحَقِّ أَمْ أَنْتَ مِنَ اللَّاعِبِينَ

“Have you come to us with truth, or are you of those who jest?”

The context, the speaker's intention, and the speaker's meaning for Utterance (5) are explained in Table 5 below:

TABLE 5
CONTEXT, SPEAKER'S INTENTION, AND SPEAKER'S MEANING IN UTTERANCE (5)

Context And Speaker's Intention	Speaker's Meaning
Physical and Environmental Context	None
Social and Cultural Context	None
Linguistic Context	None
Speaker's Intention	The speaker (the Kaldun tribe) intended to make fun of and criticise the statement made from the listener (Prophet Abraham) who criticised their misguided understanding and called them to reject the listener's message.

To understand the speaker's meaning for the utterance, “Have you come to us with truth, or are you of those who jest?” special attention needs to be paid to the question (*istifham*) that was uttered by the speaker to the listener. According to Al-Baqillaniy (1991), *istifham* can be defined as a question word used to ask for information about something that has not been known before.

In Arabic, questions play the function of asking for information (Rumadani, 2020). However, Al-Hasyimi (1960) stated that questions can also be used to command (*al-maru*), prohibit (*al-nahyu*), equalise (*at-taswiyah*), deny (*an-nahyu*), provide stimulation (*at-tasywiiq*), arouse (*al-isti'naaf*), emphasise (*at-taqriir*), intimidate (*at-tahwiil*), consider impossible (*al-istib'aad*), respect (*at-ta'dziim*), belittle (*at-tahqiir*), cause confusion (*at-ta'ajjub*), mock (*at-tahakkum*), threaten (*al-wa'iid*), ask for clarity (*al-istinbaath*), warn (*ar-tanbiih*), express regret (*at tahassur*) and deny (*al-inkaar*).

Based on dialogue (V), the question (*istifham*) uttered by the speaker (the Kaldun tribe) was not asked to obtain a response. Rather, the question (*istifham*) was intended to implicitly deny (*al-inkaar*) the listener's (Prophet Abraham's) statement. The speaker wanted to indirectly reject the statement made by the listener.

Therefore, to understand the intention of the speaker behind the statement "*Have you come to us with truth, or are you of those who jest?*", the speaker (the Kaldun tribe) intended to mock and criticise the speech of the listener (Prophet Abraham), who had insulted their understanding as misguided. They intended to reject the call of the listener (Prophet Abraham). It can also be inferred that the question posed by the speaker was not merely to seek information but was also a form of speech act (Searle, 1969). Based on the dialogue, the intended illocutionary force of the speech act was rejection.

F. Dialogue (VI) Nabi Shu'ayb A.S. and his People (Hud: 89-91):

شعيب: وَيَقَوْمَ لَا يَجْرِمَنَّكُمْ شِقَاقِي أَنْ يُصِيبَكُمْ مِثْلُ مَا أَصَابَ قَوْمَ نُوحٍ أَوْ قَوْمَ هُودٍ أَوْ قَوْمَ صَالِحٍ وَمَا قَوْمَ لُوطٍ مِنْكُمْ بِبَعِيدٍ

Shu'ayb: And O my people, let not [your] dissension from me cause you to be struck by that similar to what struck the people of Noah or the people of Hud or the people of Salih. And the people of Lot are not from you far away.

شعيب: وَاسْتَغْفِرُوا رَبَّكُمْ ثُمَّ تُوبُوا إِلَيْهِ إِنَّ رَبِّي رَجِيمٌ وَدُونَُ

Shu'ayb: And ask forgiveness of your Lord and then repent to Him. Indeed, my Lord is Merciful and Affectionate.

قومه: يُشْعَبُ مَا تَفْعَلُ كَثِيرًا مِمَّا تَقُولُ وَإِنَّا لَنَرُكَ فِينَا ضَعِيفًا وَلَوْلَا رَهْمُكَ لَرَجَمْنَاكَ وَمَا أَنتَ عَلَيْنَا بِعَزِيزٍ

People: O Shu'ayb, we do not understand much of what you say, and indeed, we consider you among us as weak. Were it not for your tribe, we would have stoned you [to death]; and you are not to us one respected.

Utterance (6):

"وَلَوْلَا رَهْمُكَ لَرَجَمْنَاكَ"

"And if not for your family, we would have stoned you."

The context, the speaker's intention, and the speaker's meaning for Utterance (6) are explained in Table 6 below:

TABLE 6
CONTEXT, SPEAKER'S INTENTION, AND SPEAKER'S MEANING IN UTTERANCE (6)

Context And Speaker's Intention	Speaker's Meaning
Physical and Environmental Context	None
Social and Cultural Context	None
Linguistic Context	None
Speaker's Intention	The speaker intended to strongly reject the call by the listener based on the situation in dialogue (VI).

Based on the perspective of speaker meaning, the statement "Were it not for your tribe, we would have certainly stoned you" can be understood based on the speaker's intention. Austin (1962) stated that the analysis of an individual's speech may not be able to explain all aspects of the language used by that individual. He concluded that what is most important is the "total speech act in the total speech situation".

Therefore, the speaker (the Madyan tribe) used the statement "Were it not for your tribe, we would have certainly stoned you" to strongly reject the call delivered by the listener (Prophet Shu'ayb) by expressing the harsh threat to the listener. Traditionally, the threatening words uttered by the speaker do not mean that the speaker actually wanted to stone and kill the listener. Rather, the expression was only meant to scare the listener.

The speaker (the Madyan tribe) deliberately uttered the speech to the listener (Prophet Shu'ayb) so that the utterance would end the conversation between the listener and the speaker. By ending the conversation, the listener was expected to leave immediately and not disturb the speaker again, who felt offended by the call. This was because based on the thorough examination of the situation, the speaker had also previously rejected the listener's call through sarcasm as in the following statement:

قومه: يُشْعَبُ أَصْلَوْتُكَ تَأْمُرُكَ أَنْ تُتْرَكَ مَا يَعْبُدُ آبَاؤُنَا أَوْ أَنْ تَفْعَلَ فِي أَمْوَالِنَا مَا نَشَاءُ إِنَّكَ لَأَنْتَ الْحَلِيمُ الرَّشِيدُ

People: O Shu'ayb, does your prayer command you that we should leave what our fathers worship or not do with our wealth what we please? Indeed, you are the forbearing, the discerning!

The utterance above illustrates the speaker's rejection of the listener by questioning and raising suspicion on what he asked them to do. This final rejection was delivered with several sarcastic comments towards the listener.

V. CONCLUSION

The data analysis shows that the speaker meaning for utterance (1), utterance (2), and utterance (3) can be understood based on the context and intention of the speaker, whereas for utterance (4), utterance (5) and utterance (6), the speaker meaning can be understood based on speaker intention only. Based on Thomas (1995), in the first situation, the meaning

of the speaker can be understood based on the context and intention of the speaker, whereas in the second situation, the speaker meaning can be understood based on the intention only.

Therefore, the analysis of the six indirect utterances shows that meaning based on context and speaker interaction formed two different meanings. Not all speaker meanings for indirect utterances need to be understood based on the context and intention of the speaker. Rather, the speaker meaning for some indirect utterances could be understood based on the intention of the speaker exclusively. In contrast, some speaker meaning for indirect utterances can be understood by examining both aspects, which are the context and intention. This is similar to the research done by Thomas (1995), who claimed that “From this we can see that two components of speaker meaning are closely related, but not inseparable and it would be a mistake to conflate or confuse them” (1995, p. 21).

The analysis of the study also showed that the meaning behind the context forms a relationship between the utterance and the situation. The results of the study found that meaning behind context based on the physical and environmental context can be derived from a deep analysis and observation of the physical factors of those involved in the dialogue, the topic of the conversation, the place where the conversation took place, the situation and time of the conversation, as well as any object that was in the background in the conversation. The physical and environmental context can be a reference to help listeners understand the meaning behind the speaker for an utterance.

Besides that, the study also found that the contextual meaning based on the social and cultural context greatly assists in understanding speaker meaning for an utterance. Among these are factors related to the personality of speaker and listener, principles of life, religious practices and values, and etiquette in society.

Furthermore, the findings showed that the verses in the Quran contained linguistic variations in delivering its messages that were done indirectly through indirect speech. Hence, in order to accurately understand the meanings, a close and specific study must be done based on the linguistic context. Among the linguistic functions that were identified were the use of imperative language (*amr*), hyperbole (*mubalaghah*), and questions (*at-taubikh*). These variations of language styles in the Quran prove that it is a discourse that is unparalleled and cannot be matched by anyone (Khairul Anuar, 2020).

The study also found that the analysed utterances contained the speaker’s intentions. A close examination of the speaker meaning is highly needed to better explain the true meaning of an utterance as one of the explicit reasons behind speech is to ensure the intention or intended goal is achieved by the speaker so that it can be understood clearly by the listener (Thomas, 1995). This meaning demonstrates the desire or goal of the speaker based on how they act, including to give awareness, instruct, criticise, express greatness, make fun of, and reject.

In conclusion, based on the analysis of data conducted, the indirect speeches clearly had hidden meanings that can be understood based on pragmatic knowledge. This is because the speaker used indirect language that is meant to cause a certain effect in achieving their goal. The speaker’s meaning for indirect speeches cannot be understood based on linguistic meaning from words, phrases and sentences contained in the indirect speech alone. Rather, the understanding of speaker meaning for indirect speech should consider the context by taking into account all factors that are related to the speaker, listener, and factors underlying the speech such as the choice of words and expressions, hesitancy, the use of hyperbolic sentences, and so on. This clearly shows that the speaker meaning for indirect speech can be understood through a detailed examination of the physical, environmental, social, cultural, and linguistic contexts. Besides that, the speaker’s intention is the most important aspect in determining speaker meaning that needs to be deeply considered to understand the desire and goal that was intended to be achieved by the speaker. Based on the principles of speaker meaning by Thomas (1995) and the Principles of Meaning in Interaction, the study of speaker meaning for indirect speech in dialogues between the Prophets and their people in the Quran can be more holistic and systematic.

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A Counter 'Image of Africa' in Two Postcolonial Narratives by Tayeb Salih and Chinua Achebe From a Comparative Perspective

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Abstract—This study presents two twentieth-century African narratives from a postcolonial comparative perspective. The study highlights corresponding observations in “Dead Men’s Path” by the Nigerian writer Chinua Achebe and “The Doum-tree of Wad Hamid” by the Sudanese Tayeb Salih in relation to the colonial strategy of stereotyping Africa as premodern and unprogressive and how this strategy widens the gap between generations and undermines the cultural identity of the young. The study analyzes confrontations between characters representing different generations on whether colonization aims for the betterment of natives’ lives. Finally, the study investigates how the enforced European lifestyles on the rural ‘premodern’ societies of Nigeria and Sudan by the British colonization are met with defiance and resistance. The article draws on postcolonial concepts including autonomy, resistance, and mimicry to demonstrate the conflict between generations under the enduring effects of cultural colonization.

Index Terms—comparative literature, Dead Men’s Path, Doum-tree of Wad Hamid, cultural colonization, resistance

I. INTRODUCTION

Twentieth-century African literature abounds with accounts of cultural confrontations with the Western world during the colonial and postcolonial times. The selected stories for this study are both set in the tumultuous times around independence as people try hard to fight back colonial subjugation and repress the effects of British colonialism on their countries. The short story “The Doum Tree of Wad Hamid” by the prominent Sudanese writer Tayeb Salih (1928-2009) was published few years after Sudan attained its independence in 1956, while Chinua Achebe’s “Dead Men’s Path” was published for the first time in 1953 that is seven years before Nigeria gained its independence in 1960; it was reprinted with no changes to the text in 1972 and 1973. These postcolonial narratives discuss resistance to the impacts of colonialism on the two African countries of Sudan and Nigeria and criticize the colonial stereotyping of African way of life as premodern, backward, and unprogressive. A dominant issue in the two stories is the gap between the old and the young natives. This is revealed by a central character in the two stories who is an old man addressing a young man about the grave consequences of British colonization on the younger generations and about the people’s resistance and struggle against westernization and the disintegration of cultural identity. Other relevant issues investigated in this study are the racist stereotyping of African culture, autonomy, modernization versus westernization, ambivalence, and fear from cultural disintegration, which will be discussed through a close reading of the two stories from a comparative perspective.

II. DISCUSSION

Chinua Achebe’s “Dead Men’s Path” and Tayeb Salih’s “The Doum Tree of Wad Hamid” are allegorical postcolonial narratives which focus on the clash between the traditions of rural nonwestern societies and the foreign influences of British colonization on the culture in amazingly similar ways. The two African writers show through their stories how allegorical structures and meanings can be valuable in postcolonial literature, for they have the power to challenge and defy various forms of dominance and colonial perceptions including, as Ashcroft et al. believe, “notions of orthodox history” and “classical realism” (2005, p. 9). There are many features in the two stories which refer symbolically in striking similarity to the cultural clash between the colonizer and colonized. In “Dead Men’s Path,” the clash between the colonizer and the colonized becomes clear when one understands the symbolism attached to many objects in the story including the path, the heavy sticks, the wedges, the hawks and eagles, barbed wire, etc. as will be shown in the analysis. In Tayeb Salih’s story as well, many symbols are used in the creation of the story and the symbolism attached to the doum tree, the pump, the flies, the stopping place for the steamer all act as motifs that are very revealing of the allegorical nature of the Sudanese story.

In “Dead Men’s Path,” the cultural clash between the colonizer and the colonized is clearly demonstrated by the confrontation between a young Nigerian man named Michael Obi, who is obsessed with the Western ways and between the chief of the Nigerian tribe of Ani, an old man who insists on safeguarding African traditions. Michael Obi’s hybrid

name (a mixture of a western and an African name) and his actions of mimicry in the story are manifestations of foreign influences on cultures and identity. He is a product of the cultural hybridity that was prevalent under British colonialism in Nigeria which lasted from 1851 until 1960. Michael Obi is the headmaster of a missionary school. He is selected by the British Mission authorities as he is “known for his condemnation of the narrow views of these older and often less educated” people in the tribe (Achebe, 1972). Michael Obi’s obsession with the Western ways leads him to become an extremist who mocks his own traditions in the belief that they are premodern and unprogressive. Concurring with the colonial mentality, Michael Obi declares in the story that his duty at the school is to “to eradicate” traditions on the claim that they drift the people away from the path of modernity and progress. Aided and supported by his young Nigerian wife, Nancy, Mr. Obi exerts big efforts to convert the local school to a modernized one that teaches Nigerian children the colonial language and religion. He and his wife believe that in its current traditional state, “Ndume School was backward in every sense of the word” (Achebe, 1972). Together, they represent the younger generation of the natives who compromise their traditions and identity and underestimate the consequences of cultural colonization. The hedges and fences Michael Obi establishes around the school under the eyes and supervision of the Mission authorities reflect the colonial strategies to isolate the young generation from their beliefs and traditions. In the narrative, Michael becomes infuriated upon witnessing an old woman walking across the school using an old footpath which links the tribal temple with the cemetery on the other side of the village. He closes the path immediately with “heavy sticks” and “barbed wire” even though he learns through the chief of the tribe that the path is of a very spiritual significance for the people. His refusal to reopen the path shows his extremism, violence, and rejection of the other. When the chief of Ani visits the school to discuss the reopening of the ancestral path, Mr. Obi laughs at the beliefs of the villagers especially after he is told that the path was here before he was born and before his father was born. Mr. Obi who mimics the colonizers and validates their strategies and perceptions about the natives replies insolently: “The whole purpose of our school is to eradicate just such beliefs as that.” He makes fun of the old man’s way of thinking saying that at the school they teach the young generation to ignore and laugh at the old ways of living: “Our duty is to teach your children to laugh at such ideas.” The wise chief attempts calmly to remind Mr. Obi of the necessity for the children to respect the traditions of their fathers. Though to no effect, he advises him in a very polite tone, saying, “look here, my son, ... If you reopen the path, we shall have nothing to quarrel about” (Achebe, 1972). To retaliate, the villagers attack the missionary school, trample the flower beds, and ravage the hedges and wedges not only those blocking the path but around the whole school. The headmaster is held accountable for the damage and the serious violent clash between the missionary school and the village. The “white Supervisor” wrote a “nasty report” attributing the conflict with the natives to “the misguided zeal of the new headmaster” (Achebe, 1972). The Nigerian young man’s failed attempts to enforce westernization draws attention to the dire consequences of mimicry and betraying one’s culture.

Tayeb Salih’s story, “The Doum Tree of Wad Hamid,” translated into English by Denys Johnson-Davies, is also about the struggle to remain true to one’s cultural roots in the face of cultural colonization. The story is set in a rural Sudanese town seen by the British colonial authorities as premodern and unprogressive. The narrator is an old man addressing a young man about the conflict between the traditions of the natives and the foreign influences on their culture. He reveals how the natives especially the older people in the village persist in safeguarding their customs and Islamic identity. In the story, the old in the village equate modernization with westernization and see the former as a means for interference and domination, and the latter as a threat to their national culture under the colonial government’s insistence that none works well without the other. The clash between the traditions of the Sudanese village and the colonial influences are demonstrated clearly by the villagers’ rejection of the government’s offers to replace the village’s age-old doum-tree with economic projects that can help the natives progress along the path of modernity. Like the old unpaved path in Achebe’s “Dead Men’s Path,” the doum-tree is symbolic. Both objects, which are created and shaped by nature, represent the history of the two villages and are sources of unity on both the cultural and social levels in the two stories. They are treated as heritage landmarks by the natives in the two narratives. In Salih’s story, the narrator describes the tree saying: Resembling a “museum” in European cities, the doum-tree is “the one thing which we insist our visitors should see” (Salih, 2002, p. 160). Similarly, in “Dead Men’s Path,” the priest sums up the spiritual significance of the path to Michael Obi saying, “Look here, my son,” the path that goes across the missionary school is ancestral; it “was here before you were born and before your father was born.” The priest maintains while tapping his walking stick on the floor to emphasize the conviction of the people that life in the Nigerian small village depends on ancestral beliefs including the path. The priest finally says: “But most important, it is the path of children coming in to be born” (Achebe, 1972).

In colonial and postcolonial literature, modernity and traditions are seen as binary oppositions. In “Dead Men’s Path,” the young Nigerian headmaster sees the traditional footpath which goes across the missionary school as an obstacle to the progress of the village. In Salih’s story, the colonial government can change the natives’ primitive lifestyle and the future of their children provided that they abandon their traditions and living standards. The old man in the story reveals how the water pump, the agricultural scheme, and the stopping place for the steamer can be set up in the village by the government only if the longstanding and historic doum-tree is eradicated. The colonizer fails to see that “the doum-tree represents the spiritual world of the entire village” (Hassan, 2003, p. 32). The old man in the narrative states that this native tree is a valuable source of pride to the people; it also displays and preserves the long history of the village. He insists in front of the young foreign visitor to the Sudanese village that the doum-tree “holds

its head aloft to the skies” and that “its roots strike down into the earth” (Salih, 2002, p. 161). The narrator stresses the point that the tree protects the village by shielding the people from all harms and casting its shadows on every spot of the village. He defiantly likens the doum-tree to “some mythical eagle spreading its wings over the village and everyone in it?” (Salih, 2002, p. 161).

The postcolonial narratives of Tayeb Salih and Chinua Achebe focus on the cultural clash between the colonizer and the colonized and the developing conflict between the natives’ older and newer generations under the effect of cultural colonialization. The two narratives provide counter-tales to the colonial racist perceptions about African people and their cultures. In the two stories, we have a re-reading of history and of the nature of the relationship between the colonizer and the colonized people. Chinua Achebe and Tayeb Salih show resistance to the enforced westernization on Africa and critique the colonists’ inability to see the African culture as valuable and equal to the European culture. In his assessment of colonialism on third-world countries, Robert P. Clark defines the colonial relationship as “one between a very strong group and a very weak group in which the weak are dependent and the strong are dominant.” He assumes that “the strong group is formally organized into a national state; the weak, dependent group may or may not be so organized” (Clark, 1991, p. 8). Clark justifies the European Empires’ colonization of the countries of Asia, Africa, and Latin America by portraying precolonial life in these countries as “traditional” and “premodern” (pp. 4-5) and the colonized people as “brutal” and “savage” (Clark, 1991, p. 3). To a large extent, Western literature dealing with the colonial era provides the same rationale for the colonialization of the countries of Asia, Africa, and Latin America. Colonial expeditions are often described as geographic discoveries of unknown regions and uninhabited areas. Worse yet, colonists are referred to as pioneers, settlers, conquistadores, and explorers denying the fact that the settlers invaded these regions with the intention of establishing permanent colonies and replacing the indigenous people with settler societies. In his book *The History of Plymouth Plantation* (1630), William Bradford refers to the British colonists who sailed from England and landed in Massachusetts to escape the religious persecution in Europe as pilgrims denying firmly that their movement to the Western Hemisphere at the beginning of the seventeenth century is, in fact, exploitation colonialism, which necessitated the domination of the indigenous population and the confiscation and exploitation of their land and resources. William Bradford (1865) refers to this particular group of British colonists as “the Pilgrims” (p. 43), “The Founders of New Plymouth” (p. 411), or as “our Puritan fathers” (p. 6). Worse yet, Bradford describes the territories where they landed as “a hideous and desolate wilderness, full of wild beasts and wild men” (Bradford, 1856, p. 78) despite the fact that there were over six hundred tribes and cultures of natives Americans inhabiting the areas which was mistakenly called “The New World” by the early colonists (see Bradford, 1856, p. 16). To justify the British colonization, Bradford (1865) describes the Western Hemisphere as fruitful and uninhabited lands: “Those vast and unpeopled countries of America, are fruitful and fit for habitation” (p. 24). He expresses other colonial impressions and fabrications saying that these territories were “devoid of all civil inhabitants.” Only brutal and savage men lived there: “There are only salvage and brutish men, which range up and down” and they look like beasts, “little otherwise then the wild beasts of the same” (Bradford, 1865, p. 24).

Unfortunately, a similar image is prevalent in Western writing and literature about Africa and its people. As a matter of fact, the negative portrayals of the cultures and people of Africa during the colonial and postcolonial times are discouraging mainly because they are repeated. The images encountered frequently in the representations of the mentality of the people and their way of life imply or state frankly not only Africa’s inferiority, but also the urgent need for Western interference, as Edward Saaid puts it, to bring “civilization to primitive or barbaric peoples” (Saïd, 1994, xi). African twentieth-century critics and writers have sought to deconstruct the racist collective image of the African people as “savages jumping up and down the river having done nothing, having created nothing” (Achebe, 2013) and the African continent as a prehistoric place calling for the ‘civilized’ world’s interference. Chinua Achebe maintains ironically in his seminal article “An Image of Africa: Racism in Conrad’s *Heart of Darkness*,” which was published for the first time in 1977, that the “Pilgrims flocked” to Africa (2016, p. 20) to civilize the continent, which they said, is “devoid of recognizable humanity” (Achebe, 2016, p. 21). This is the racist image Chinua Achebe and Tayeb Salih have sought to encounter in their allegorical stories “Dead Men’s Path” and “The Doum-tree of Wad Hamid.” Emmanuel S. Nelson describes Chinua Achebe as a “commanding figure in post-colonial African literature” (1998, p. 28) because the Nigerian novelist and critic has defended Africa significantly against all fabrications which only served to promote Western supremacy over the ‘inferior’ and ‘dark’ continent. Achebe’s anti-colonial literature and writing constitute the most fruitful accomplishments throughout his career because, as Nelson points out, they have reclaimed Africa “from the heart of European darkness” (Nelson, 1998, p. 28). Achebe has criticized binary thinking in Western literature, including above all Conrad’s *Heart of Darkness*, which defines and represents Africa, as “the other world” or as the exact opposite of civilized cultures (Achebe, 2016, p. 15). Achebe believes that such racist contrasts expose the hidden desire in “Western psychology” to set itself as a supreme civilization with an outstanding “spiritual grace” as opposed to the darkness of Africa (Achebe, 2016, p. 15). Likewise, Tayeb Salih creates characters who stand up against racist binary thinking and hegemonic representations of Africa and its people. In his masterpiece novel, *Season of Migration to the North* (1969), the protagonist is a Sudanese native named Mustafa Sa’eed who can be seen as a figure representative of all colonized people “whose voices” convey the oppression of the colonizers as well as the power of the colonized people to challenge and defy colonialist stereotypes about “the Orient and its inhabitants” (Dapke, 2022, p. 7).

Tayeb Salih and Chinua Achebe's postcolonial narratives counter ethnocentric views of the African culture and resist the compulsory imposition of the Western culture on the natives. Chinua Achebe is known for using African proverbs in his fiction to refute and reverse the racist colonial representations of Africans as inferior and subordinate. Through these proverbs, Achebe stresses the point that African traditions are a valuable source of understanding and wisdom for the whole humanity. In "Dead Men's Path," the tribal chief uses the proverb: "Let the hawk perch and let the eagle perch" (Achebe, 1972) in his argument with the extremist headmaster to preach equality and coexistence. The hawk and the eagle are strong birds of prey with broad wings. The chief means that Africans and Europeans are equals, and none is superior or inferior to the other. His reference to the possibility of perching and settling on the same branch even though they both have broad wings is just a proof of his tolerance, and willingness for building peace with the intolerant colonizer. Similarly, in Salih's "The Doum Tree of Wad Hamid," the narrator uses the simile in his description of the doum-tree "like some mythical eagle spreading its wings over the village and everyone in it" to stress that the African culture is not inferior or weak. The simile echoes the proverb "Let the hawk perch and let the eagle perch" in Achebe's "Dead Men's Path" and counters the colonial racist perceptions about the colonized people confirming that the African culture resembles a strong eagle and can protect the people under its broad wings.

Franz Fanon believes that there is some kind of "perverted logic" underlying the colonial mentality, for after the colonizers subjugate the people and dominate their lives, they look back at the traditions and history of the colonized people to deface and ruin them (Fanon, 1963, p. 210). The doum-tree and the ancestral footpath represent the deeply rooted history and traditions of the villagers. In both stories, the African natives are shown as peaceful, ambivalent, and tolerant until the colonizer tampers with their beliefs and traditions. In the story, the villagers see no problem in sending their children to the missionary school to learn. When Michael Obi refuses to reopen the ancestral path, the natives respond violently by damaging the school after they realize that it teaches the children to deride their culture and the traditions of their fathers. Similarly, in Salih's story, the Sudanese people rebel for the first time in their lives when the colonial government informs them that the doum-tree must be eradicated. The narrator maintains that during the colonial rule, after the natives heard the news of cutting down the tree, "they all rose up as one man" against the British commissioner and blocked his way (Salih, 2002, p. 161).

In Salih's story, the narrator speaks in detail about the Sudanese village's defense mechanism to resist foreign rule and interference. At the beginning of the story, the narrator explains to the young man how "village life is lethal" to the British colonizers, "not simply because it lacks hospitals, electricity, paved streets and comfortable vehicles, but because nature itself chases them away with its troops of sand flies and horse flies" (Hassan, 2003, p. 44). When the villagers are informed of the government's plan to put through an agricultural scheme in the place of the doum-tree, they rebel; they surround the British district commissioner and shout at him stressing that if the government cuts down the doum-tree, they will fight it "to the last man." The narrator confirms that the flies assisted them in voicing their demand by playing havoc with the commissioner's face (Salih, 2002, p. 161). In the story, even the natives' own sons are repelled from the village after they have become strangers under the influence of westernization and the hybridization of culture through missionary education. The old man narrates a story which relates to a friend and school mate of his own son who was once invited to stay with them in the village last year. He says, "His people come from the town." After spending only one night in the village and under the effect of the flies, he woke up "feverish, with a running nose and swollen face" (Salih, 2002, p. 159), swearing that he would not stay any longer in the village.

Tayeb Salih offers several anecdotes in his story about the natives' spirit of resistance to westernization and foreign interference in their affairs. One anecdote narrates that an official visits the village to inform the people of the government's wish to see them progress by setting up a stopping place for the steamer under the doum-tree. He said that instead of riding their donkeys to the neighbouring village, they can travel to the city by boarding the steamer directly from under the tree. The natives protest after learning from the commissioner that the steamer will stop under the tree in the village every Wednesday at four in the afternoon. They explain to the commissioner that this is the same time for them "to visit the tomb of Wad Hamid" and gather under the tree as part of worship (Salih, 2002, p. 163). When the official replies "laughingly": "then change the day," the villagers turn violent. The narrator says, they gathered together and "bore down upon him, and would certainly have killed him" (Salih, 2002, p. 163) had the old man not come forth to save him from their wrath. This incidence shows that the people understand the colonial government's real intentions behind improving the means of transportation to and from the village. They realize that the stopping place for the steamer would only facilitate the colonists' arrival and departure from the village. The narrator reveals that the natives had seen many influential and powerful foreigners arrive at their village. There were multitudes of men whose names "rang through the country like drums" (Salih, 2002, pp. 160-61), who only came to interfere in and dominate people's lives. This is why the old man puts the official who shows no respect for the villagers' religious beliefs "on a donkey and told him to make good his escape" (Salih, 2002, p. 163). He confirms to the young man that the Sudanese natives of this village "are not people who travel very much", and that when they have to, they "ride off on [their] donkeys for a whole morning and take the steamer from the neighbouring village" (Salih, 2002, p. 163). They insist on riding their donkeys to thwart the colonial ambitions of dominating the village. In his assessment of the introduction of modern technology into what he calls the "traditional countries" i.e., the colonized countries of Africa, Asia, and Latin America, Peter Clark (1991) admits, "Because Third-World areas usually served the industrialized world as sources of raw materials and exotic tropical food products, the transportation facilities were built primarily to

facilitate the exportation of these commodities.” Clark confirms that “The remaining needs of the colony for internal lines of communication and transportation, for instance, were ignored” (Clark, 1991, p. 9).

Colonialism leaves behind enduring social, cultural, and psychological consequences on the colonized people. Utsey et al. maintain that Western colonizers have dispossessed the colonized African people “of their land and traditions” and have abused and degraded their beliefs, leaving the majority “in a cultural abyss” trying hard to save their “fragmented identities” (Utsey et al., 2015, p. 196). Resistance in the narratives of Tayeb Salih and Chinua Achebe is motivated by the old natives’ fears and anxiety from cultural disintegration and the potential threats of westernization on their children and grandchildren. The younger generation in the colonized Sudanese village is shown as more susceptible to losing their cultural identity and compromising traditions for the sake of modernization. Similar to the young headmaster in “Dead Men’s Path”, who has become obsessed with modernity and the western lifestyle, the young are shown by Salih as more liable to mimic and copy the behaviour of the colonizer unlike the old who persist in their resistance to the colonial effects on their culture. As a matter of fact, both Tayeb Salih and Chinua Achebe acknowledge the role of missionary education in facilitating cultural colonization and foreign rule. In “Dead Men’s Path,” Michael Obi uses the missionary school as a tool for teaching the children to abandon their traditions. They are made to feel that their culture is inferior to the Western culture which they learn to adore and mimic being superior and more civilized. In their article “Missionary Colonial Mentality and the Expansion of Christianity in Bechuanaland Protectorate, 1800 to 1900”, Nkomazana and Setume (2016) investigate the connection between missionary work and colonialism in Batswana, southern Africa over the nineteenth century. They argue that missionary workers of the London Missionary Society (LMS) in Batswana “adopted a western superiority complex,” and held many “misconceptions” about the indigenous people; ultimately, they worked hard to “impose their Western cultural values” on the natives (p. 29). While trying to bring the Christian values close to the native people, the British missionary priests made a mistake by insisting that the natives in Batswana had to “abandon their indigenous cultures” so as to become Christians. Surprisingly, they held all religions in Africa “as evil” and as inferior to Western beliefs. They degraded even the best religious values and traditions and did their best to obliterate them. “However, this was vehemently resisted” (Nkomazana & Setume, 2016, p. 30).

Nassima Amirouche (2021) further points out that colonialism alters “the collective identity of the colonized” through the support of the colonial institutions in education, religion and other systems which promote the supremacy of the West over the colonized people to justify colonization and “sanction the continuance of the colonial rule” (Amirouche, 2021, p. 521). In Achebe’s story, the old priest develops fears over the younger generation’s fluctuating cultural identity after he discovers the detrimental way of thinking of the headmaster and that the missionary school itself is an ideological tool meant to destabilize the social structure of the village and reduce its adherence to national culture by making the children deride their traditions. He visits the school in an attempt to explain the grave consequences of suppressing the children’s national and cultural identity. Likewise, in the “Doom Tree of Wad Hamid,” the old narrator condemns the corrupting influences of colonialism and cultural hybridity on the younger generation who mimics the colonizer revealing that his own son ran away from the village and is now receiving education in the city’s foreign institutions. The father does not wish that his son would ever return to the village because the young man has become obsessed with the Western mentality and living standards and has learnt only to devalue his own culture. The old man remarks in the story that he did not plan to send his son to study at a foreign school. He implies that his son has become contaminated with foreign beliefs, therefore, he hopes that the young man would “stay where he is and not return to village” after he had abandoned the traditions of his fathers (Salih, 2002, p. 168).

In their postcolonial stories, both Tayeb Salih and Chinua Achebe warn against cultural disintegration and what Ashcroft calls “cultural schizophrenia” (Ashcroft et al., 2005, p. 19) i.e., the young people’s feelings of divided identities after receiving education in missionary institutions. Michael Obi, in “Dead Men’s Path,” and the narrator’s son in “The Doom-tree of Wad Hamid” have become mimic men. In Salih’s story, the narrator’s wish that his son would not come back shows that mimic men are rejected by their own people. Worse still, in “Dead Men’s Path,” the blaming of Michael Obi by the Mission authorities for the physical damage and Mr. Obi’s consequent loss of his position at the end shows that, ultimately, mimic men will never be fully accepted by the colonizer. Iskarna contends that the colonized subjects’ imitation of the colonizer “will always be hampered by the essential or innate nature, namely the nature of non-Westerners who are naturally different from Westerners” i.e., the colonial racist image constructed by the colonizer of the colonized people (Iskarna, 2023, p. 16). From Homi Bhabha’s view, mimic men are the product of ambivalence and hybrid cultures and will be treated by the colonizer as “almost the same but not quite” (Bhabha, 1984, p. 126). The two African writers acknowledge the psychological suffering resulting from mimicry when reaching the final stage. The young headmaster, Michael Obi, and the narrator’s young son will remain in borderlands similar to “the colonized subject” who, according to Franz Fanon, “can never attain the whiteness” that he was made to yearn for, nor can he rid himself of “the blackness” that he had been conditioned to despise (cited in Loomba, 1998, p. 176). Suriyah Bi maintains that the “disintegration” of culture and identity becomes inevitable if the colonized subjects are torn between conflicting cultures, without being able to balance the demands of these cultures; this eventually results in grave consequences for the colonized societies. Salih concludes “The Doom-tree of Wad Hamid” by stating that the colonial strategies will succeed in replacing people’s traditions and beliefs with Western standards only if the number of the young natives who suffer from “cultural schizophrenia” (Ashcroft et al., 2005, p. 19) increases. The

colonial projects which are supposed to modernize the village involve wiping out the culture and traditions of the natives. This, the narrator contends, can only happen if the newer generations learn to mimic the colonizer and deride their own culture.

III. CONCLUSION

While the African novelists Chinua Achebe and Tayeb Salih sought to produce nationalistic literatures which reflect their cultural and national identities, their works and literary values have succeeded in crossing local and regional borders. The two postcolonial writers are critically acclaimed and are well-received by western and nonwestern readers alike because they stress freedom, coexistence, and equality, and condemn discrimination and bias on the basis of race and color.

“Dead Men’s Path” by Chinua Achebe and “The Doum-tree of Wad Hamid” by Tayeb Salih are two postcolonial counter-stories that warn against the consequences of cultural colonization on the younger generations. In the narratives, the Sudanese village and the Nigerian village are both beset by cultural instability under the influence of westernization and the racist stereotyping of African traditions. Both stories are told through the eyes of an old man. The stories are essentially about the struggle to remain true to one’s cultural roots and the need to counter the racist image of Africa as premodern and uncivilized in order to limit the consequences of cultural colonization on the younger generations who are inclined to mimicry and the loss of their national identities through missionary and foreign education.

Eventually, both Chinua Achebe and Tayeb Salih confirm the triumph of resistance in the face of cultural colonization and national identity loss. In the two stories, cultural disintegration is an alarming issue. The downfall of the headmaster and the damage of the missionary school in “Dead Men’s Path” and the Sudanese village’s rejection of the young natives who have become strangers in “The Doum-tree of Wad Hamid” epitomize Chinua Achebe’s and Tayeb Salih’s strong warning against mimicry, the devaluation of native African cultures, and the enforced westernization on the colonized people of Sudan and Africa. The old people’s anxiety and fear from cultural disintegration in the two stories refute the West’s alleged benefits and contribution of colonialism. The natives’ initial ambivalence and their acceptance of the missionary school or the economic projects do not mean that they have assimilated the Western culture. On the contrary, the confrontations and clash with the colonial authorities in the two stories show their opposition to westernization. Their paramount fears for the younger generations’ cultural identity motivate their resistance to the detrimental impacts of colonization on their culture through the introduction of economic projects in their villages, but, more importantly, through the cultural means of education, religion, and language.

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The Dynamics of Using Euphemisms Related to Sexual Activity in Indonesian Online Social Media

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Abstract—This paper aims to explore the dynamics of using euphemisms related to sexual activity in Indonesian online social media reporting from 2022 to 2024. The unit of analysis consists of sentences containing expressions referring to sexual activity *bersetubuh* ‘intercourse’. The results show that reporting on topics related to sexual activity in Indonesian online social media is dominated by the use of dysphemism rather than euphemism. In this context, the dysphemistic style is realized through five linguistic mechanisms, resulting in 48 (56.4%) patterns or variations of expressions. The euphemistic style is realized through four linguistic mechanisms, resulting in 32 (27.2%) patterns or variations of expressions. Meanwhile, the orthophemistic style is realized through two linguistic mechanisms, resulting in 5 (5.8%) patterns or variations of expressions. This indicates that the drive for politeness in reporting taboo sexual topics is outweighed by the urge to show a highly critical attitude towards unlawful sexual acts, in addition to sensational motives. The orthophemistic style is also used to reveal the actual (unambiguous) events.

Index Terms—sexual activity, euphemism, online social media, Indonesia

I. INTRODUCTION

In Indonesia, almost every day, online social media such as newspapers and Facebook report cases of sexual violence suffered by women and perpetrated by men. For Indonesia, the topic of sexual violence is considered a taboo subject to be openly discussed in public spaces. In other words, vulgar discussions related to taboo sexual issues are seen as a major disgrace and receive social sanctions, such as being derided and considered to violate decency. On the other hand, the taboo topic of sexual violence is a very interesting news subject and becomes a selling point for newspapers. In this context, the creativity of journalists in using language is crucial so that sexual violence reporting can still be done without causing discomfort by exposing personal and family shame, as well as societal disgrace. In this regard, language provides the facility for using euphemistic styles.

In a broad sense, euphemism can be understood as a strategy for using words with meanings different from their denotative meanings (Warren, 1992). However, in reporting sexual activities in newspapers, journalists seem to face a dilemma. On one hand, journalists are driven by the desire to use euphemisms to avoid vulgarity. On the other hand, they feel compelled by the duty to convey information with high precision through the use of orthophemistic styles.

Furthermore, there are times when journalists feel the need to highlight the low moral dimension of sexual violence perpetrators on one side and the torn dignity of sexual violence victims on the other through the use of dysphemistic styles.

In the last decade, Warren (1992) explained that linguists have found the assumption that using words with fixed meanings is unsatisfactory. Therefore, it is suggested that the meaning of words be made dynamic and negotiable. Consequently, the next issue to address is how to negotiate the meaning of words in various contexts of use. In this regard, to interpret the meaning of words, it is not enough to know their dictionary definitions. We must also understand how to construct the intended communicative value when those words are used.

Based on this, this paper aims to explore the use of sexual euphemisms in newspapers. The research will reveal the intricacies of how euphemistic language forms interact with dysphemistic and orthophemistic styles in the reporting of ten newspapers in Indonesia, based on editions from 2022 to 2024. This will yield a systematic analysis of the disclosure of taboo subjects related to the mention of sexual activity content, such as *intercourse*. However, the mention of sexual organs, such as *penis*, *vagina*, *breasts*, and so forth; as well as the mention of sexual perpetrators and victims, and matters related to womanhood such as menstruation, underwear, are outside the scope of this study.

The next objective is to explore the thin boundary between the use of euphemism, dysphemism, and orthophemism by providing examples that illustrate the differences in linguistic variation among them. As an output, this research will produce a publication containing the codification of the latest variations of euphemism and dysphemism in contemporary Indonesian, both those that are clichéd and those that are the result of modifications. This study will provide not only descriptions, but also explanations of the necessity to develop skills in using euphemisms in reporting content on sexual violence, because on one hand, euphemisms can be used to obscure or even conceal the facts of moral violations, and on the other hand, language users may shift to using dysphemisms. The uncontrolled use of dysphemistic language will not only expose the disgrace of sexual violence victims openly to the public but also undermine efforts to foster a civilized manner of speaking.

II. THEORETICAL BACKGROUND

Orthophemism, Euphemism, and Dysphemism Theory

There are three concepts of politeness that often interact dynamically in expressing taboo matters in society: orthophemism, euphemism, and dysphemism. Orthophemism derived from the Greek word *ortho*, meaning 'correct, straight, or normal' (cf. *orthodox*), denotes direct or neutral expressions that are neither sweet-sounding, evasive, nor overly polite (euphemistic), nor harsh, rude, or offensive (dysphemistic). In this regard, orthophemism is a more formal and direct (literal) expression, often used in scientific or medical context (Allan & Burridge, 2006, p. 31).

The term *euphemism* is derived from the Greek words *eu*, meaning 'good' or 'well,' and *pheme*, meaning 'speaking.' In this context, euphemism is characterized by colloquial and figurative (indirect) expressions, often used to avoid social discomfort. Meanwhile, *dysphemism* comes from the Greek *dys-*, meaning 'bad' or 'unfavorable,' and is rarely used in colloquial language. In this context, dysphemism refers to harsher and more offensive expressions, often employed in contexts intended to insult or mock. In other words, dysphemism involves the use of words or phrases that carry coarse or derogatory connotations to describe people, objects, or actions. For example, the term *carcass* can be used instead of *corpse*, and *bruised* can refer to *injured* (see Kövecses, 2006).

Next, Allan and Burridge (1991, p. 14) classify euphemisms into 16 types, namely (1) figurative euphemisms, (2) metaphorical euphemisms, (3) flippancy euphemisms, (4) remodeling euphemisms, (5) circumlocution euphemisms, (6) clipping euphemisms, (7) abbreviation euphemisms, (8) acronym euphemisms, (9) omission euphemisms, (10) one-for-one euphemisms, (11) general-to-specific euphemisms, (12) part-for-whole euphemisms, (13) hyperbolic euphemisms, (14) understated euphemisms, (15) jargon euphemisms, and (16) colloquial euphemisms.

On another occasion, Allan (2006) specifically discusses taboo words in various contexts in his book *Forbidden Words: Taboo and the Censoring of Language*. One chapter of this book particularly examines the use of language related to sex, gender, sexuality, sexual behavior, taboo bodily functions, and effluvia from sexual organs, urination, and defecation (SMD organs). Sexual activity is regarded as a taboo topic to be displayed publicly and is highly restricted in discussions. The exploration of language surrounding sexual lust and intercourse generates many verbal wordplays and figurative expressions. It is somewhat ironic that something intended for enjoyment also serves as a source of vile derogatory terms (dysphemisms); that is, all sexual content is considered impure, except when necessary for procreation between married couples. The menstrual taboo is also a topic that receives its own discussion in the book.

III. METHODOLOGY

The research method used is descriptive-qualitative. This study focuses on the linguistic mechanisms employed to express the content of sexual intercourse activities. For this analysis, primary data were collected from various online newspapers published from 2022 to 2024. The newspapers include *Jawa Pos*, *Kompas*, *Koran Jakarta*, *Koran Tempo*, *Koran Sindo*, *Liputan Indonesia*, *Media Indonesia*, *Rakyat Merdeka*, *Republika*, *Tribun Timur*, *Harian Fajar*, *Harian Kontan*, *Detik*, and others that serve as linguistic records on Google.

This research is a stylistic study conducted using the grounded theory research method. Instead of using data to test the validity of previous theories based solely on logic, grounded theory uses data as the source of theory. Therefore, the method used to collect data is observation, specifically reading all the sentences used in news articles about sexual violence in the newspapers. Sentences containing words or lexical items and variations of lexical equivalence related to sexual activities are recorded on pre-prepared data cards. Based on these linguistic expressions, data classification is carried out by focusing on the dynamics of the formation of various linguistic mechanisms that indicate the use of orthophemism, euphemism, and dysphemism.

IV. RESULT AND ANALYSIS

A. Dysphemism

The style of dysphemism is formed through five linguistic mechanisms, resulting in 48 variations of expressions (56.4% of the total): (1) lexical mechanisms with negative connotations, (2) lexical paraphrase mechanisms with negative connotations, (3) active transitive verbs prefixed with *meng-*, (4) passive verbs prefixed with *di-*, and (5) metaphor mechanisms. These will be explained one by one below.

(a). Lexical Mechanisms With Negative Connotations

Lexical elements with negative connotations are used to provide social sanctions that contain criticism or ridicule, indicating that sexual relations carried out by illegitimate partners are considered disgraceful, disgusting, indecent, forbidden, and so on. For this there are six terms, namely (1) *berzina* 'adultery', (2) *bermesum* 'commit lewd', (3) *bercabul* 'commit fornication', (4) *berselingkuh* 'had an affair', and (5) *beresek-esek* 'engaging in illicit sex'. For example:

(1) Istri mengakui *berzina* dengan rekan kerja suami.

(1a) The wife admitted to *committing adultery* with her husband's co-worker.

(2) Heboh di media sosial, diduga sepasang remaja berbuat mesum di dalam mobil.

(2a) There was a stir on social media, it was suspected that a pair of teenagers *committed fornication* in a car.

(3) Orang itu *bercabul* atau bersetubuh di luar perkawinan dengan orang ketiga.

(3a) The person 'commits fornication' or has sexual intercourse outside of marriage with a third person.

(4) Dia menyebutkan istrinya telah *berselingkuh* sejak dua tahun lalu dengan suaminya tersebut.

(4a) He mentioned that his wife had been *having an affair* with his superior for two years.

(5) Polisi menangkap Mujianto, istri, dan pria hidung belang saat *beresek-esek*.

(5a) The police arrested Mujianto, his wife, and a philandering man while they were committing an *obscene act*.

Actually, there is another sexual dysphemism expression that is used, namely (6) *bersundal* 'committing prostitution', but this word is only used to a limited extent in Christian religious texts. For example,

(6) Perempuan seorang imam membiarkan kehormatannya dilanggar dengan *bersundal*.

(6a) A female priest allows her honor to be violated by *committing prostitution*.

(b). Mechanism of Lexical Paraphrasing With Negative Connotation

Dysphemistic expressions are formed by paraphrasing lexicons with negative connotations, referring to sexual activities conducted by couples not bound by legal marriage. There are 12 such lexicon terms: (1) *mesum* 'obscene', (2) *cabul* 'lewd', (3) *porno* 'pornographic', (4) *asusila* 'immoral', (5) *tak senonoh* 'indecent', (6) *esek-esek* 'sleazy', (7) *vulgar* 'vulgar', (8) *erotis* 'erotic', (9) *nista* 'despicable', (10) *zina* 'adulterous', (11) *noda* 'stain', and (12) *tercela* 'reprehensible'. These lexicons are constructed into noun phrases with the headword: *berbuat* 'to do', *beradegan* 'do the scene', thus forming the following expressions: *berbuat/beradegan mesum* 'performing/engaging in lewd acts', *berbuat/beradegan cabul* 'engaging in/performing obscene acts', *beradegan cabul* 'obscene scenes'; *beradegan porno*, *beradegan asusila* 'performing immoral scenes', *berbuat/beradegan tak senonoh* 'acting indecently'/performing indecent scenes', *beradegan esek-esek* performing lewd scenes; *beradegan vulgar* 'performing vulgar scenes', *beradegan erotis* performing erotic scene', *berbuat nista* 'committing disgraceful acts', *berbuat sundal* 'committing prostitution', *berbuat zina* 'committing adultery', *beradegan noda* 'committing a stain figuratively, a disgraceful act', and *berbuat tercela* 'behaving reprehensibly'.

(c). The Mechanism of Transitive Active Verbs With the Prefix Meng-

Sexual activities expressed with verbs prefixed with *meng-* consist of 18 dysphemistic expressions. These are (1) *menzina* 'adulterate', (2) *mencabuli* 'ravish', (3) *memesumi* 'doing nasty things', (4) *menggagahi* 'ravish', (5) *merenggut* 'snatch', (6) *menjamah* 'touch', (7) *menggilir* 'take turns with', (8) *mempenetrasi* 'penetrate', (9) *memperawani* 'taking virgins', (10) *menodai* 'defile', (11) *memerkosa* 'rape', (12) *merudapaksa* 'force', (13) *menggenjot* 'pump', (14) *menghamili* 'impregnate', (15) *menggoyang* 'shake', (16) *melecehkan* 'harass', (17) *menggarap* 'work on', and (18) *melampiaskan hawa nafsu bejat* 'give vent to depraved desires'.

(d). The Mechanism of Passive Verbs With the Prefix Di-

Sexual activities expressed with verbs prefixed with *di-* consist of 11 variations, namely (1) *disetubuhi* 'to be

copulated', (2) *disebadani* 'to be copulated', (3) *dicabuli* 'treated obscenely', (4) *dimesumi* 'treated lewdly', (5) *digagahi* 'fucked', (6) *dinodai* 'defiled by', (7) *dipenetrasi* 'to be penetrated', (8) *diperkosa* 'to be raped', (9) *digilir* 'to be gang-raped', (10) *direnggut* 'to be seized', and (11) *dihamili* 'to be impregnated'. These passive variations are used to focus on the victim's helplessness in facing sexual violence perpetrated by the offender.

(e). Metaphor Mechanisms

The metaphor mechanism produces two variations of dysphemistic expressions, each based on the metaphor of horse behavior. This metaphor is formed by the similarity in behavior between human sexual activity and that of horses, specifically the use of a mounting position from behind the opposite sex. In this case, the construction of metaphorical style is formed by the use of active verbs: "playing horse" and "acting horse-like". For example:

(7) Kedua pasangan selingkuh yang masih tetangga itu, memanfaatkan waktu sholat untuk *bermain kuda-kudaan* di kamar.

(7a) The two cheating couples, who were still neighbors, used prayer time to play *horse style* in the room.

(8) Betapa terkejutnya NR saat melihat kakak beradik itu *beradegan kuda-kudaan* tanpa mengenakan sehelai baju.

(8a) NR was shocked when he saw the brothers involved in a *horse riding scene* without wearing any clothes.

B. Euphemism

The style of euphemism is formed through four strategies: (1) lexical mechanisms with positive connotations, (2) lexical mechanisms with vague meanings, (3) lexical paraphrase mechanisms that soften meanings, and (4) nominalization. These strategies will be explained one by one below.

(a). Lexical Mechanisms That Have Positive Connotations

Euphemistic expressions are formed using lexical mechanisms that carry positive connotations. For example, words like *bersenggama*, *bersetubuh*, and *bersebadan* are replaced with words that have similar meanings, but more positive connotations. Through this mechanism, six variations of expressions are produced: (1) *bercinta* 'to make love', (2) *berhubungan* 'relating', (3) *berasyik-masyuk* 'to enjoy each other's company (intimately)', (4) *bermesraan* 'to be affectionate', (5) *berduaan* 'to be together', (6) *nafkah batin* 'inner sustenance', and so on.

The lexicon considered the most polite is *berhubungan* 'to relate'. This is because, generally, the word *relate* is synonymous with *berkomunikasi* 'communicate'. However, in the context of sexual taboos, *berhubungan* is understood as a shortened form of expressions like *berhubungan seks* 'to have sex', *berhubungan badan* 'have physical contact', *berhubungan kelamin* 'contact genitals', *berhubungan suami-istri* 'contact between husband and wife', all of which mean *bersetubuh* 'intercourse'.

(b). Lexical Mechanisms With Vague Meanings

To reduce the explicitness of sexual expression, words that refer to intercourse are used, but in a vague manner. This mechanism produces 20 variations of expressions: (1) *berhubungan* 'relating', (2) *meniduri* 'bedding', (3) *menggauli* 'bedding down', (4) *mengajak ML* 'inviting for ML', (5) *mencampuri* 'intervening', (6) *melayani* 'serving', (7) *mendatangi* 'visiting', (8) *mencicipi* 'tasting', (9) *menikmati* 'enjoying', (10) *memadu kasih* 'making love', (11) *berbuat begituan* 'acting like that', (12) *beradegan begituan* 'acting like that', (13) *beraksi* 'taking action', (14) *bercampur* 'mixing', (15) *disentuh* 'touched', (16) *diajak tidur* 'invited to sleep', (17) *diajak ML* 'invited for ML', (18) *digituin* 'being treated like that', (19) *ngamar* 'being alone together in a room', (20) *ngeseks* 'having sex'.

(c). Lexical Paraphrase Mechanisms That Convey Vague Meanings:

The lexical paraphrase mechanism that disguises the meaning of sexual activity involves four main phrase words. These four main words are which produce four variations of euphemistic c expressions: (1) *berhubungan* 'relating', (2) *beradegan* 'do the scene', (3) *berbuat* 'doing', and (4) *melakukan* 'performing'. Each keyword is given an attribute that indicates sexual activity.

(d). Nominalization

Using the nominalization mechanism, orthophemism and dysphemism can be transformed into euphemisms. Two patterns are available for this: (1) *per-an* confixation and (2) noun phrase paraphrase. In this context, orthophemistic expressions with the verbs *bersenggama* 'to copulate', *bersetubuh* 'to have intercourse', and *bersebadan* 'to have intercourse' can be transformed into euphemistic expressions through nominalization. The prefix *ber-* is replaced with the confix *per-an*, resulting in the nominal words *persetubuhan* 'intercourse', *persanggamaan* 'copulation', and *persebadanan* 'intercourse'. For example:

(9) Wanita tidak suka *bersanggama* pada saat haid.

(9a) Women do not like to copulate during menstruation.

(10) Wanita tidak menyukai *persanggamaan* pada saat haid.

(10a) Women (generally) do not prefer intercourse during menstruation.

(11) Saya minta maaf sudah *bersetubuh* dengan anak bapak lima kali, karena dulu suka sama suka.

(11a) I apologize for *having intercourse* with your daughter five times, as it was mutually consensual in the past.

(12) Sebelum *melakukan persanggamaan* dengan pasangan, tidak ada salahnya untuk berkemih terlebih dahulu.

(12a) Before *having intercourse* with your partner, there's nothing wrong with urinating first.

Using the same linguistic mechanism, dysphemistic expressions can also be transformed into euphemistic expressions. For example, the verbs *berzina* 'to commit adultery', *bercabul* 'commits fornication', and *bermesum* 'commit lewd' are each changed into nouns: *perzinaan* 'adultery', *percabulan* 'lewdness', and *permesuman* 'obscenity'. For example:

(13) Seorang gadis bernama Linor, kepergok sedang melakukan *perzinaan* di ruang kelas.

(13a) A girl named Linor was caught *engaging in sexual misconduct* in the classroom.

(14) Ia melakukan *pencabulan* terhadap 11 anak di bawah umur di lingkungan sekitarnya.

(14a) He did *molestation* to 11 minors in the surrounding area.

(15) Sejumlah rumah kos di Kota Madiun jadi ajang *permesuman*.

(15a) A number of boarding houses in Madiun City have become venues for *obscenity*.

Another set of dysphemistic expressions includes: *memperkosa* 'raping', *merudapaksa* 'coercing', *berselingkuh* 'had an affair', *bersundal* 'committing prostituting', *memesumi/dimesumi* 'sexually harassed/was sexually harassed by', and so on. Each of these can be transformed into a euphemism through the nominalization mechanism: *pemeriksaan* 'rape', *perudapaksaan* 'coercion', *perselingkuhan* 'affair', and *persundalan* 'prostitution'. For example:

(16) Pelaku *memperkosa* korban hingga berkali-kali di kosnya.

(16a) The perpetrator raped the victim several times in her boarding house.

(17) Seorang pria tega melakukan *pemeriksaan* terhadap siswi berusia 13 tahun di kamar mandi sebuah pasar.

(17a) A man had the heart to commit rape on a 13-year-old female student in a market bathroom.

(18) Terakhir, SR *merudapaksa* korban yang masih berusia 8 tahun di sebuah rumah kosong.

(18a) Finally, SR raped the 8-year-old victim in an empty house.

(19) Menurut informasi, terpidana tersebut berusia 19 tahun dan ditangkap atas penganiayaan serta *perudapaksaan* anak di bawah umur.

(19a) According to the information, the convict is 19 years old and was arrested for assault and *coercion* of a minor.

(20) Imam Kampung (*ber*)*selingkuh* dengan janda 4 anak, langsung dinikahkan warga.

(20a) The Village Imam (had) an affair with a widow with 4 children, and the residents immediately married him off.

(21) Ipda Azis Lupi dipecat karena terbukti melakukan *perselingkuhan* dengan istri anggota TNI, Sertu AN.

(21a) Ipda Azis Lupi was fired because he was proven *committing adultery* with the wife of a TNI member, Sertu AN.

Beyond that, orthophemistic and dysphemistic expressions can each be transformed into euphemistic expressions through the linguistic mechanism of nominalization. In this process, nominalization is achieved through paraphrases based on head words such as *aktivitas* 'activity', *tindakan/perbuatan/aksi* 'act(on)', *praktik* 'practice', *adegan* 'scene', *hubungan* 'relation' *kasus* 'case', *lokasi* 'location', *dugaan* 'suspicion', *tuduhan* 'accusation', and so on. For example:

(22) Pasangan sejiro terpergok melakukan *aktivitas seksual* di tempat umum.

(22a) The lovebirds were caught engaging in *sexual activity* in a public place.

(23) Ketika itulah, pelaku melakukan *perbuatan pencabulan* ke bocah yang masih duduk di kelas tiga SD tersebut.

(23a) At that time, the perpetrator committed an act of *sexual immorality* on the boy who was still in the third grade of elementary school.

(24) AL (20) dipergok warga saat sedang melakukan *perbuatan cabul* bersama pacarnya di kebun.

(24a) AL (20) was caught by residents while committing *obscene acts* with his girlfriend in the garden.

(25) Seorang netizen meluapkan kekesalannya lantaran melihat pasangan melakukan *tindakan asusila*.

(25a) A netizen expressed his frustration because he saw a couple committing *immoral acts*.

(26) Pasangan *non halal* melakukan praktik zina.

(26a) A non-halal couple *commits adultery*.

(27) Keduanya tetap melakukan *adegan mesum* tersebut tanpa ragu dan begitu leluasa di *tempat umum*.

(17a) Both of them continued to carry out this *lewd scene* without hesitation and freely in public places.

(28) Laki-laki itu masih tidak bisa menghapus bayangannya akan dua sosok laki-laki yang sedang *melakukan adegan nista* di ranjang UKS.

(28a) The man still couldn't erase the image of two male figures carrying out was *doing a dirty scene* on the infirmary bed.

(29) Wulan Guritno minta Jefri Nichol mandi sebelum *adegan begituan* dengannya.

(29a) Wulan Guritno asked Jefri Nichol to take a shower before doing *this scene* with him.

(30) Sementara korban, mengakui bahwa dirinya sudah sering melakukan *hubungan seksual* dengan pelaku.

(30a) Meanwhile, the victim admitted that she had often had *sexual relations* with the perpetrator.

(31) Polisi olah TKP kasus persetubuhan di Desa Pai.

(31a) Police investigate TKP (the crime scene) of a sexual intercourse case in Pai Village.

(32) Lokasi *persetubuhan* berada di rumah pelaku dan dilakukan sampai tiga kali.

(32a) The location of the sexual intercourse was at the perpetrator's house and was carried out three times.

(33) Pelaku *dugaan cabul* di PT BTIIG ditetapkan tersangka.

(33a) The alleged perpetrator of obscenity at PT BTIIG was named a suspect.

(34) Kasus *dugaan mesum* janda dengan pria beristri & beranak empat di Aceh berujung pernikahan.

(34a) A case of alleged adultery between a widow and a married man with four children in Aceh ended in marriage.

The most widely distributed base word is *hubungan* 'relation' because it can be combined with attribute words such as *seks* 'sex', *intim* 'intimate', *badan* 'body', *tubuh* 'body', *fisik* 'physical', *kelamin* 'genital', *ranjang* 'bed', *suami-istri* 'husband and wife', *mesra* 'affectionate', *begituan* 'doing it', *gelap* 'illicit', *terlarang* 'forbidden', *tak wajar* 'unnatural', *asusila* 'indecent', *esek-esek* 'sexual services', *syahwat* 'lust', *persetubuhan* 'intercourse', *persebadanan* 'intercourse', *persenggamaan* 'coitus', *percabulan/pencabulan* 'indecenty/obscenity', *permesuman* 'adultery', and so on.

C. Orthophemism

The style of orthophemism is used to express events as they are. This style is realized through two linguistic mechanisms: (1) the mechanism of synonym variation and (2) the lexical mechanism and specific word forms for concretization. From a politeness perspective, orthophemistic expressions are the least polite form of language use because they are direct or to the point (Brown & Levinson, 1987; see also Kamsinah et al., 2023b, p. 2893). To avoid direct expressions, in colloquial Makassar Indonesian, there is a lexical mechanism to replace second-person singular pronouns with plural pronouns (see Kamsinah et al., 2023a, p. 2287).

(a). Synonym Variation Mechanism

Orthophemistic expressions utilizing the synonym variation mechanism include four synonymous words: *bersenggama*, *bersetubuh*, *bersebadan*, and *berjimak*. The word *bersenggama* 'to copulate' is synonymous with *bersetubuh* 'to have intercourse' and *bersebadan* 'to have intercourse'. However, over time, the word *bersetubuh* has become more dominantly used. The words *bersenggama* 'to copulate' and *berjimak* 'to copulate' are used more restrictively in religious studies.

(b). Lexical and Specific Word Form Mechanism

In this context, the word *penetrasi* 'penetration' emerges as a specific word form of the generic term "bersetubuh" (to have intercourse). Its derived forms include the active/passive variations: *mempentrasi* 'to penetrate' and *dipenetrasi* 'to be penetrated'.

V. DISCUSSION

The word *bersenggama* is synonymous with *bersetubuh* and *bersebadan*. All three words express the meaning of physical union or the union between a man and a woman. This is in line with the definition of sexual intercourse, which consists of the union between a man and a woman through voluntary and natural relations that result in sperm ejaculation and the creation of a fetus, with the entire act accompanied by great pleasure (Baldwin, 1994, p. 175). Sexual intercourse requires physical union (*commixtio, coniunctio*) until ejaculation is achieved. For examples:

(35) Seorang perempuan yang pernah aktif *bercinta*, namun bertahun-tahun kemudian tidak lagi *bersenggama*, apakah kondisi miss V akan berubah? (Detikcom)

'A woman who was once sexually active, but years later no longer has *intercourse*, will her condition of miss V change?'

(36) Oknum guru SD nekat *bersetubuh* dengan seorang ibu rumah tangga (IRT) yang merupakan istri dari TKI yang bekerja di Taiwan (Tribunnews.Com).

'An elementary school teacher dared to have *intercourse* with a housewife whose husband works as a migrant worker in Taiwan.'

(37) Ternyata Mayor Inf Bagas Firmasiaga-Kowad Letda Caj Grace Ersi Rooman *bersebadan* suka sama suka (Karawangbekasi.Disway.id).

'It turns out that Mayor Inf Bagas Firmasiaga and Kowad Letda Caj Grace Ersi Rooman had consensual sex.'

The use of the orthophemistic expressions *bersenggama*, *bersetubuh*, and *bersebadan* in the above examples is intended to convey events as objectively as possible. Additionally, the specific word *penetration* with the derivations *mepentrasi/dipentrasi* is used. This method aims to concretize and, of course, increase the level of objectivity of the actual activity. However, with these active/passive derivations, there is a shift from orthophemism to dysphemism. In this context, the active verb *mepentrasi* is used to focus on the perpetrator's responsibility, while the passive verb *dipentrasi* focuses on the sexual violence victim to elicit empathy. For examples:

(38) Terdakwa B *mepentrasi* mulut, vagina dan anus Saksi A dengan penisnya (komnasperempuan.go.id).

(38a) The defendant B penetrated the mouth, vagina, and anus of Witness A with his penis

(39) Si anak tidak melaporkan, tapi organ sekresinya kesakitan, saat ditanyakan kenapa sakit, korban mengaku *telah dipentrasi oleh pelaku* (Kompas.com)

(39a) The child did not report it, but their genital organs were in pain; when asked why it hurt, the victim admitted they had been penetrated by the perpetrator.

Furthermore, with the active/passive verb mechanism, dysphemistic expressions such as *mensenggamai/disenggamai*, *menyetubuhi/disetubuhi*, and *mensebadani/disebadani* 'to fuck/be fucked' are also formed. In this regard, both orthophemistic and dysphemistic expressions can be transformed into euphemistic expressions through pronominalization mechanisms. For this, there are two pronominalization strategies: (1) the use of the confix *per-an* and

(2) paraphrasing. Examples for (1): *persenggamaan* 'intercourse', *persetubuhan* 'intercourse', *persebadanan* 'intercourse', *percabulan* 'fornication', *permesuman* 'fornication', *pemeriksaan* 'rape', and so on. Examples for (2): *hubungan badan* 'body contact', *hubungan seks* 'sexual contact', *hubungan intim* 'intimate contact', *adegan seks* 'sex scenes', *adegan intim* 'intimate scenes', *adegan ranjang* 'bed scenes', and so on.

In summary, the formation of euphemisms is a semantic process that uses softer and less explicit words or phrases to replace harsh, vulgar, uncomfortable, or inappropriate words. This is possible because the meaning of words is dynamic and negotiable, not consistent and static. In other words, euphemisms are formed when words are used with a new contextual meaning, not their denotative meaning (Warren, 1992, p. 128; see also Linfoot-Ham, 2005, p. 227). Rawson (1981, p. 1) adds that euphemisms are a deeply embedded linguistic tool in our language, used by almost everyone to discuss sensitive or taboo topics like sex without causing anger or discomfort. This effort not only meets social needs but also emotional ones; it serves as a pressure release valve while maintaining politeness in communication. The analysis shows that the use of euphemisms in online social media reporting is not only to avoid impoliteness in language but is also a choice of linguistic variations to avoid monotony.

On the other hand, dysphemism is a style of language characterized by using harsher or more offensive terms to replace more neutral or polite words, intending to highlight the negative attributes of something considered taboo or sensitive. In Indonesian newspaper reporting, dysphemism is used to express dislike, hatred, or explicit disdain for sexual activities conducted by illegitimate couples.

VI. CONCLUSION

The research results show that reporting on sexual activity topics in Indonesian online social media is dominated by the use of dysphemism. This language style is realized through five linguistic mechanisms and produces 48 (56.4%) patterns or variations of expressions. In this context, lexical mechanisms, lexical paraphrases, and metaphors with negative connotations (immoral acts) are used to provide satire and strong criticism of sexual activities carried out illegally. Additionally, variations of active sentences are used to highlight the responsibility of the perpetrator, while passive sentences are used to evoke empathy for the victim as a weak and helpless party.

The euphemistic style is realized through four linguistic mechanisms and produces 32 (27.2%) expression patterns or variations. Even though they are not dominant, variations in euphemistic language expressions still have deep meaning because they demonstrate a strong concern for upholding language ethics in public spaces. Finally, the orthophemistic style is realized through two linguistic mechanisms and produces 5 (5.8%) expression patterns or variations. The use of this language style is driven by the need to provide objective reporting without hiding or disguising the occurrence of illegal sexual activity so that appropriate legal action can be taken immediately. However, through the mechanisms of variation in synonyms and nominalization, there is a transformation from orthophemism and dysphemism to euphemism, which indicating that there is indeed a spirit and effort to reduce vulgarity without the need to hide the facts.

The findings of this research indicate that on the topic of sexual activity, Indonesian online social media tends to use harsh or impolite language (dysphemism) more often than polite language (euphemism) or objective and neutral language (orthophemism). This means that the media has an ambivalent attitude. On the one hand, the media tries to avoid vulgar things and is responsible for revealing the true facts without any ambiguity, but also felt the need to use more sensational techniques to attract public attention for the sake of media continuity.

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Ideological Manipulation in Aljazeera Live News Interpretation: A Normative Study

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Abstract—Translation and Interpretation has long been scrutinised from the linguistic, social, and cultural perspectives, with a recent emphasis on the impact of social, cultural, and ideological factors on translation. Descriptive Translation Studies (DTS), pioneered by Gideon Toury, prioritise understanding translations within social and cultural contexts rather than prescribing norms. Political news translation and interpretation, particularly in conflict contexts, underscores the sensitive and controversial nature of translation decisions as they are influenced by political and ideological stances. This study investigates the dominant norms shaping the interpreting of international news on Al-Jazeera's Live Channel. Through qualitative content analysis guided by Toury's framework, the prevailing interpreting norms were identified. Analyses revealed the dominance of target-oriented norms in Al-Jazeera's interpreters, reflecting adherence to the target culture's social, cultural, and ideological norms. The study contributes to our understanding of interpreting as a socially-embedded practice and its implications for political discourse and ideological representation.

Index Terms—descriptive translation studies (DTS), ideological factors, international news

I. INTRODUCTION

Since the dawn of language and civilisation, the practice of translation and interpretation has been examined from the linguistic, social, and cultural perspectives. Recent studies have underscored the influential role of social, cultural, and ideological factors in the interpretation process at both macro and micro levels. A comprehensive understanding of translation recognises its intrinsic connection to the underlying social, cultural, and ideological dynamics, rather than treating it as a detached activity.

There are discussions about the complex relationship between culture and translation that date back as far as 1945, with Casagrande's assertion that 'One does not translate languages, one translates cultures.' Building on this foundation, descriptive translation studies (DTS) emerged in the late 1970s; led by Gideon Toury, they aimed to elucidate the social, cultural, and ideological contexts that shape translation. Pym (2023) concisely defined DTS as an attempt to describe translations as they are, rather than prescribing how they should be. Toury's (2012) groundbreaking work challenged the traditional notion of equivalence, shifting the focus towards understanding translation as a socially- and culturally-embedded decision-making process (Munday, 2012). Central to DTS is the concept of translation norms introduced by Toury in 1980, which explains how social and cultural realities govern translation within a target cultural framework. This conceptualization led to a paradigm shift that has expanded the scope of translation studies to encompass political and ideological dimensions, recognising translation as a pivotal mediation tool.

Bazzi (2009) highlights the significant influence of DTS in constraining translators' choices, decisions, and strategies through the norms present in the target system, which are often shaped by social, religious, and political ideologies. Hamdan et al. (2021) further asserted that translation, particularly in contexts characterised by conflict and instability, embodies sensitive and controversial issues that mirror specific political and ideological stances. The exploration of political news translation using this framework offers valuable insights into the dissemination of information across linguistic and cultural boundaries. In a study conducted by Qin and Zhang (2017), the translation of political news articles from English to Chinese was explored, showcasing that translators often navigated complex ideological terrain to maintain fidelity to the source text while accommodating the target audience's cultural and political sensibilities. Similarly, Al-Awawdeh (2022) investigated the translation of political news into English and Arabic, revealing how translators negotiate ideological nuances to ensure news content accuracy and relevance in diverse cultural contexts. These studies underscore the intricate interplay among translation, ideology, and cultural representation in political news dissemination.

Moreover, the role of ideology in shaping translation practices has been the subject of extensive scholarly inquiry thus far. In their analysis of ideological influences on translation, Munday (2012) emphasised the dynamic nature of ideological constructs, highlighting how translators mediate conflicting ideological discourses to convey nuanced meanings. This perspective aligns with the findings of Wang (2019), who explored the translation of political speeches and documents to demonstrate how ideological positioning shapes linguistic choices and rhetorical strategies. These studies underscore the need to critically examine the ideological dimensions of translation practices, particularly in the context of political news dissemination, where stakes are high and ideological biases can significantly impact public discourse.

The emergence of digital media platforms has transformed the landscape of political news translation and presented new challenges and opportunities for translators and media practitioners. Gagnon and Kalantari (2022) investigated the translation of political news on social media platforms, revealing that translators often grapple with issues of censorship, bias, and misinformation, reflecting the broader ideological tensions inherent in online news dissemination. This study thus underscores the evolving nature of ideological influences on translation practices in the digital age, underscoring the need for interdisciplinary approaches that integrate insights from translation, media, and political science studies to better understand the complex dynamics at play. In short, the political news translation–ideology interplay is a multifaceted phenomenon that requires nuanced analysis and critical reflection. By examining translation practices within the framework of DTS and considering the dynamic nature of ideological constructs, scholars can gain deeper insight into how political news is mediated, negotiated, and interpreted across linguistic and cultural boundaries. This interdisciplinary approach not only enhances our understanding of translation as a social and cultural practice, but also sheds light on the broader implications of ideological biases in shaping public discourse and political narratives.

This qualitative study aimed to investigate the dominant norms observed in international news interpreted and presented on Al Jazeera's channel derived from live Arabic interpreting renditions of accusations leveled against Israel by South Africa at the UN International Court of Justice, presented on January 11 and 12, 2024. This study concentrated on identifying the key instances of dominant norms concerning ideologies in the international news content provided by Al Jazeera. The content analysis primarily relied on the examination of one of Al Jazeera's interpreted international news articles focusing on the Arab–Israeli conflict, as featured on its channel. Given the substantial reliance of Arab news production on translations and interpretation from international media agencies, Al Jazeera website readers often perceive a distinct editorial influence on translated international news. This could be attributed to Al Jazeera's translators and interpreters being selected or instructed to align their translations with either their personal ideologies or the audience's prevailing ideologies.

Departing from the point that translation is a decision-making process, the present study adopts Toury's (2021) target-oriented approach, which proposes the interpretation process as being governed by certain regularities, known as 'norms.' These conventions or norms play a major role in regulating translators' procedures, textual choices, and terminologies. Toury asserted that if any norm is really active and effective, a high rate of regularity in translational behaviour may be observed. Evidence from previous research (Bazzi, 2009; Brook, 2012; Darwish, 2010; Meylaerts, 2008) shows that the choice, accuracy, and volume of translated international news are not solely determined by the source text. Instead, social and cultural ideologies play a vital role, as shown in these cited studies, in manipulating both the volume and selected terminology used to present translated and interpreted international news.

This study enriches the field of DTS, specifically the theory of translation norms, by examining and identifying the dominant norms found in international news translations and interpretation on Al Jazeera Mubasher news channel. It also sheds light on the significant role of translation as a mediator of social, cultural, political, and historical ideologies. Through this exploration, this study seeks to deepen our understanding of how translation operates within these contexts and its impact on shaping ideological perspectives.

The theoretical basis of this study is Toury's (2012) theory of translation as a norm-governed activity. In the realm of translation studies, scholars such as Holmes (2000) have shaped our understanding of translation as a multifaceted activity embedded in social and cultural contexts. Holmes's contributions to DTS have emphasised the importance of examining translation phenomena as they manifest in real-world settings, considering various factors such as norms, strategies, and constraints that influence the translation process. By highlighting the social and cultural dimensions of translation, Holmes enriched our understanding of this complex practice beyond a mere focus on linguistic aspects. Building on the foundations laid by Holmes and others, Toury importantly advanced the DTS field in the late 1970s. DTS, pioneered by Toury, seeks to describe the practice of translation, rather than prescribing rigid rules for its execution. Central to Toury's framework is the concept of norms, introduced in 1980. Toury viewed translation norms as social and cultural realities that governed translators' decisions within the target cultural framework. He categorised norms into three types, as follows: initial, preliminary, and operational. Initial norms determine the orientation of the translation, that is, whether it leans towards source adequacy or target acceptability. Preliminary norms pertain to the selection of texts for translation and decisions regarding directness when an intermediate language is used. Operational norms guide the decision-making process during translation, encompassing matricial norms that shape the macrostructure of the text and textual-linguistic norms that influence micro-level details, such as sentence construction, lexical choices, and stylistic features. Toury's theoretical framework provides a comprehensive lens through which to analyse the translation process, considering both macro- and micro-level factors that impact the final translated product.

II. LITERATURE REVIEW

Research on political translation (Bazzi, 2009; Brook, 2012; Darwish, 2010; Meylaerts, 2008) indicated that Toury's theory of translation norms is appropriate for delving into political contexts. They also emphasised that the descriptive approach and translation norms offer great help to translators, providing them with a detailed description and explanation of actual translation practices. Moreover, these studies asserted the role of a descriptive target-oriented approach based on translation norms in constraining translators' choices, alternatives, decisions, and strategies by examining recurrent preferences in the target language. Bassnett (2007) stressed the distinguishing feature of DTS (i.e. translations are target-

oriented and not source-oriented), and investigated how successfully the prevailing linguistic, cultural, social, and historical norms of the target culture are taken into account in translation. These studies can be categorised according to the direction of translation, namely from English to Arabic or from English to other European languages.

Regarding studies based on translations from English to Arabic, Bazzi (2009) touched on the main issues of political translation, such as variant applications of discourse analysis, media discourse, ideological perspectives, translation, and the media. Bazzi (2009) relied on data retrieved from Arab satellite channels such as Al-Jazeera and Al-Manar, and as an experienced practitioner and translation teacher, deployed a myriad of theories and models of translation in a coherent and succinct manner. Darwish (2010) has published many impressive works in the realms of translation theory, practice, and cross-cultural communication, much of which revolve around translation and media. Darwish's (2010) thesis examined translation-mediated news, focusing on the Al-Jazeera Channel as a curious phenomenon in the Arab region. This thesis coherently discusses and analyses various issues regarding alterations driven by cultural, linguistic, and ideological constraints.

The literature on translations from English to other European languages covers numerous studies. For instance, Meylaerts (2008) examined the relationship between translators and norms in a comparative study of two twentieth-century Belgian translators, Ernest Claes and Roger Kervyn. The author showed how translatorship can be redefined in terms of habitus, as an individuation of collective normative schemes related to the translator's personal history, the collective histories of the target and source fields, and the intersections between the cultures concerned. Meylaert's article is very useful for understanding the role of culture in explaining the extent to which translators play a role in the maintenance or dynamics of certain translation norms. Brook's (2012) thesis covered case studies involving translations from Spanish to English, mainly aiming to explore the complex set of processes underlying the translation of political news and discover what happens at various points with regard to who translates, what is translated, where it is translated, and to whom it is translated. The thesis touches upon important issues for translation, such as how translation can be employed to suit the needs of its readership, and for the maintenance of dominant political or cultural ideologies. This cited thesis also examined the extent to which disregard for form, removal from the original context, and over- or under-emphasis on particular terms/phrases actually happen in translated news texts in the Spanish–English context, and the impact that this may have on the readership.

III. METHODOLOGY

This study aimed to answer the following research questions: 1) What are the prevailing norms that characterize the international interpreted news produced on the Al-Jazeera Live Channel? 2) How do translation norms at the level of ideologies affect the choice, volume, and accuracy of interpreted international news produced on the Al-Jazeera Live channel?

This qualitative study was conducted on the premise that the selection, precision, and quantity of interpreted international news were not exclusively influenced by the original text. Additionally, it was assumed that social, religious, and political ideologies significantly restrict translators' decisions, options, choices, and strategies when presenting interpreted international news.

A. Study Sample

This study was confined an interpreted news report retrieved from the Al-Jazeera channel, referred to as the Target Text (TT), and the original oral international news extracted from the official global channel of United Nations, referred to as the Source Text (ST). First, the researcher provided a general descriptive analysis of the TT and ST. Then, based on Toury's theory of translation norms and its three norm types, the TT was analysed to provide evidence of normative forces while focusing on the prevailing translation norms. The roles of social, religious, and political ideologies in constraining the choices, alternatives, decisions, and strategies used in presenting the TT were traced and discussed.

B. Data Collection Procedures

A qualitative content analysis on primary data sourced from the Al-Jazeera channel (TT) and the original oral international news derived from the official global channel of United Nations (ST) was conducted. Following the DTS methodology and adhering to Toury's theory of translation norms, the analyses focused on examining authentic excerpts from a live interpretation on the Arab–Israeli conflict published by Al-Jazeera Live.

IV. RESULTS AND DISCUSSION

Drawing on sociology and social psychology, Toury (2021) formulated his concept of norms as follows:

The translation of general values or ideas shared by a community – as to what is right and wrong, adequate, and inadequate – into performance instructions appropriate for and applicable to particular situations, specifying what is prescribed and forbidden as well as what is tolerated and permitted in a certain behavioural dimension. Norms are acquired by individuals during socialisation and always imply sanctions – actual or potential, negative, or positive. (p. 198)

Toury (2021) suggests that norms exist on a continuum, ranging from universally applicable principles to highly individualistic behaviours, and that they are dynamic rather than static in nature. Some norms have stronger validity and

can be seen as more rule-like, while others have weaker validity and can be seen as idiosyncratic. Considering that translation norms refer to the social and cultural realities that govern translation activity, the structure of the present analysis is categorised according to Toury's three norm types.

A. Preliminary Norms

Preliminary norms refer to translation policy and directness of translation; in referring to translation policy, Toury intended to describe the factors governing ST selection in a specific language, culture, or time. As the Palestinian Cause represents an Arab cause that unifies the Arab world, every piece of news related to it is considered fundamental to all Arab news production agencies. In the present case, the ST represents a form of struggle over a specific land and the sacrifice of own soul for it. The choice by Al-Jazeera of this ST, governed by preliminary norms, was also ideologically driven. In this case, Al-Jazeera chose an ST that fitted the social, cultural, religious, and ideological values of the target culture, recognising the importance of the ST's content for the target readership. Then, Al-Jazeera made some adaptations or even omissions and additions to the source text, so that the prevailing ideologies in the TT would be accepted by the target readers. As most international news provided by foreign media agencies, Al-Jazeera opted for the official global channel of United Nations as the origin of the ST, and provided the interpretation with comments provided by its field news interpreters.

Regarding the directness of the translation, Al-Jazeera employed no intermediate language because the ST was directly translated from English into Arabic. Schäffner (2003) emphasised the role of preliminary norms that are ideologically driven by interests, objectives, and purposes of social agents, which in turn determine the choice of a text for translation or the final use of the translation.

B. Operational Norms

Operational norms refer to the actual decisions made during the translation process. This area is further subdivided into matricial and textual linguistic norms. According to Toury (2021), matricial norms relate to the completeness of the TT, including the omission or relocation of passages present in the ST, textual segmentation, and the addition of passages or footnotes. Meanwhile, the textual linguistic norms govern the selection of the linguistic materials used in the TT, including the lexical items, phrases, and stylistic features. Matricial norms are found at several places in Al-Jazeera's interpretation, showcasing the employment of omission, addition, and discrepancies. Al-Jazeera ascribed most of the added information to its field news interpretation, and the analysis of Aljazeera's interpretation enables the summary of the tokens of matricial norms along with a description of the strategy used in Table 1.

TABLE 1
TOKENS OF MATRICIAL NORMS ALONG WITH THE DESCRIPTION OF THE USED STRATEGY

ST	TT	Strategy
Around 30 Israeli soldier.....responding with any violence.	-----	Omission
It was not clear what caused his death..... Later on Wednesday.	-----	Omission
Hoping to head off any escalation.....it is also issued apology.	-----	Omission
We are sorry about his death with the Palestinian Authority.	-----	Omission
Protest Clashes broke out.....and the wall.	-----	Omission
In Tel Aviv	-----	Omission
Near west Bank	شمال رام الله بالضفة الغربية	Addition
-----	و أكد مدير مجمع رام الله الطبي.....على الرأس	Addition
-----	التوسع الاستيطاني	Addition
-----	تهويد القدس	Addition
-----	انسداد سبل السلام	Addition

Table 1 shows that matricial norms are excessively used in Al-Jazeera's interpretation, accounting for 11 instances in a relatively short random text. Most of the omitted and added segments are handled with the target reader in mind, examples of which include words, sentences, and entire paragraphs. Most of the omitted and added segments are culturally, socially, and ideologically motivated (Table 2).

TABLE 2
OMITTED AND ADDED SEGMENTS

Omission in ST	Addition in TT
Hoping to head off any escalation.....it is also issued apology.	الاعتداء على المسجد الأقصى
It was not clear what caused his death. it also issued apology.	التوسع الاستيطاني تهويد القدس

The omitted segments imply an easing of the situation and a lessening of the responsibility of Israeli soldiers for the kill and genocide of the Palestinians. Meanwhile, the added segments advocate for the Palestinian Cause and support a view of Israel as a barbaric occupying force characterized by endless violence that knows no bounds. Based on the previous analysis, Al-Jazeera focused on the norms in the target system, and these norms constrain the choice of the added and omitted segments. Al-Jazeera's adherence to the prevailing Arab social, historical, cultural, and ideological norms justifies its translation, which embodies values shared by the Arab community.

Importantly, in the ST, only the name of the region is mentioned (i.e. *the West Bank*), while the TT is more specific and adds the exact names of the relevant village, city, and region (e.g. شمال رام الله بالضفة الغربية). This could be attributed to a deliberate behaviour of Al-Jazeera interpreter, whom may advocate the preservation of the Arabic names of Palestinian villages, cities, and regions. This is in line with the prevailing Arab social, cultural, and ideological norms that resist the Hebraisation of the related names and fight against eviscerating Palestine from the political map of the world. Hermans (1999) argued that translations reveal more about the translators themselves than about the original text being translated.

Regarding textual linguistic norms, a myriad of differences exist between the ST and TT regarding lexical item employment. Al-Jazeera's interpretation contained many lexical choices adherent to the target cultural, social, and ideological norms. According to Toury (2021), 'it is norms that determine the (type and extent of) equivalence manifested by actual translations' (p. 203), and this assertion is evident in the translations of some words and expressions provided by Aljazeera, as listed in Table 3.

TABLE 3
TRANSLATIONS PROVIDED BY AL-JAZEERA OF SOME WORDS AND EXPRESSIONS

ST	TT
Died	استشهد
Israeli police	جنود الاحتلال
Incident	الاعتداء
Palestinians	الأراضي الفلسطينية المحتلة
Killed by Palestinian Assaultants	رد عليها فلسطينيون بهجمات انتقامية
Israelis have been killed	قتلى مستوطنين

C. Initial Norms

Initial norms determine whether a translation is primarily source-oriented (tending towards adequacy) or target-oriented (tending towards acceptability). Based on the notion that the initial norms can be revealed through operational norm investigation, Al-Jazeera's interpretation can be described as a target-oriented translation, as the TT does not sound like a foreign text. The TT's sentence structures, lexical choices, alternatives, decisions, and strategies adhere to the target cultural, social, and ideological norms. Al-Jazeera's adherence to norms of the target system indicates a leaning towards the pole of acceptability in the initial norm continuum.

V. CONCLUSION

According to Toury (2021), the entire translation process should be described from the social, cultural, and ideological perspectives. This process starts with the act of choosing the ST to be translated, the segmentation and strategies to be employed, and the lexical items to be utilised in the presentation of the TT as part of the target culture system. This study investigated how an interpretation by Al-Jazeera bears the signature of the ideological, cultural, and social norms of its target cultural system. Furthermore, the entire process of translation should be seen through a historical lens, whether synchronically or diachronically, as this teaches much about the prevailing norms in a given community. This is evident in the case discussed in this study, where historical aspects of the ST content have their footprints in each single word selected during the translation process.

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An Analysis of Common Errors Made by Grade 7 Students in Writing English Paragraphs at a Secondary School in Hanoi, Vietnam

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Abstract—Error analysis is a technique that identifies and classifies the inappropriate forms that foreign language learners produce (Crystal, 1987), and it is considered a useful tool for helping them improve their writing skills. The study investigated the secondary students' common errors in writing English paragraphs. During the first term of the school year 2023-2024, 43 grade 7 students from a secondary school in Hanoi participated in a descriptive quantitative research project. The participants were asked to complete three writing tests at three different times to generate their written errors based on Ferris' (2014) model of error analysis. The findings indicate that the types of errors that grade 7 students made are lexical errors, syntactic errors, morphological errors, orthographical errors, and paragraph errors. Lexical, syntactic, and orthographical errors are greatly committed by the students. Accordingly, it comes to the conclusion that secondary students in general and 7th graders in particular struggle with writing English paragraphs. The results of the research would also give the secondary teachers of English some implications, such as focusing on grammatical patterns, emphasizing irregular instances, offering adequate practice opportunities, implementing explicit instructions, and engaging students in interactive exercises, visual aids, collaborative activities, authentic materials, etc. to mitigate the students' written errors.

Index Terms—error analysis, common errors, secondary students, English paragraphs, writing skills

I. INTRODUCTION

English language teaching (ELT) in English as a Foreign Language (EFL) classrooms in Vietnam has undergone constant revision in order to maximize the effectiveness for language learners in achieving their desired degrees, particularly at the general education level. At this level, the learning objectives aim to equip secondary school students with a certain level of proficiency in speaking, listening, reading, and writing English as a language of communication. This will enable them to meet their basic and practical communication needs on topics related to school, leisure activities, and future career paths. Secondary ELT continues to build and strengthen core English language knowledge, such as vocabulary, grammar, and pronunciation. Secondary school students are expected to employ a variety of learning strategies to organize their time for learning, use technology for learning and self-study, bolster their methods and self-evaluation, accept accountability for their learning outcomes, and develop a lifetime love of learning. When evaluating the aforementioned goals, the fundamental principles are to mandate that secondary school students learn English in order to facilitate cross-cultural contact. Writing abilities consequently appear to be limited.

Writing is actually very distinct from other skills in that one must possess understanding of the morphological, lexical, syntactical, and mechanical aspects of language in order to have a well-written product. If written errors in terms of those aspects are ignored, it could hinder the learners' ability to become proficient in the language. The fact that errors made by learners may have significance for comprehending the process of learning a second language. For this reason, error-handling skills are essential for ELT. According to Brown (2014), error analysis is important and should not be disregarded while teaching language. Error analysis provides a foundation for determining language learners' grammatical merits and drawbacks. One aspect of the research on the language learning process that is methodologically similar to the study of mother tongue acquisition is error analysis (Corder, 1975). This helps to paint a

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picture of a learner's linguistic growth and provide hints about the learning process. Error analysis can be utilized to track and evaluate the language usage of learners, as it is anticipated to reveal a plethora of issues within the ELT. It can also confirm the efficacy or inefficacy of the teaching strategies a teacher uses in the classroom; therefore, error analysis ought to be used as a foundation for curriculum and ELT material development.

Written error analysis appears to be rather common at the higher education level; however, despite its exceptional importance, not much research has been done at the general education level. In fact, a specific study on errors made by grade 7 students in writing English paragraphs at the secondary school where one of the researchers works has not yet been conducted. The research project is carried out to fulfill this research gap.

II. THEORETICAL BACKGROUND

A. Paragraph Writing

According to Corder (1975), a paragraph is made up of connected sentences arranged in a certain order. The subject matter of these sentences must be identical. The purpose of the writer determines how long the paragraph should be. Oshima and Hogue (2006) define a paragraph as a basic writing unit of organization that develops one main idea through a series of connected sentences. One sentence or ten sentences can make up a paragraph. Although the length of the paragraph is not crucial, it should be sufficiently extended to effectively convey the major topic. A group of sentences that are all connected to one idea constitute a paragraph (Briesmaster & Etchegaray, 2017). The goal of assembling these groupings of sentences into a paragraph is to make sure that the readers can comprehend the arrangement of the ideas.

Atmaca (2016) divides paragraphs into four main categories: informative, descriptive, narrative, and persuasive. A paragraph that provides information serves as an example of an informative paragraph. A descriptive paragraph provides a detailed description of something or someone. The readers are presented with the objects under description in a manner that enables them to see, feel, taste, smell, and hear them. The sentences that give background information contain specific facts about the subject or object being described. Another type of paragraph is a narrative paragraph that provides a description of an event that previously occurred. A persuasive piece of writing is effective in achieving its goal of persuading the reader to support a viewpoint. This kind of paragraph primarily focuses on the writer's perspective on the subject matter (Schreurs & Dumbraveanu, 2014). It is typically brought up in a topic sentence. Each of the other participants offers justifications and evidence to support their positions. A persuasive paragraph should have a firm tone that is polite enough to compel the reader to take action.

When it comes to well-written paragraphs, coherence and cohesion are two of the most important traits. According to Ohma and Hogue (2006), coherence refers to how easily the ideas are related through the use of suitable transition signals and how the supporting sentences are arranged in a logical manner, making the paragraph easy to read and comprehend. By utilizing coherence, Wood (2017) claims that the reader or listener is presented with all of the missing pieces and components of the picture that are not included in the text. However, the text does not contain these elements and components. Additionally, the term "coherence" refers to the state that occurs when the ideas are structured in a way that is seamless and clear from one sentence to the next and when all of the components of the text link to one another in a way that is both logical and intentional. Coherence refers to the manner in which a text is able to transmit to its readers a sense that is both logical and straightforward (Atmaca, 2016). This is accomplished by the arrangement of the text's material, as well as the relevance and clarity of its concepts and ideas. Therefore, a paragraph is considered to be cohesive when the sentences inside it are interconnected with one another and address a single concept as a unified piece of writing, as opposed to being a collection of distinct sentences (Amara, 2015).

The use of terminology and grammatical structures in a way that is both logical and purposeful in order to logically and purposely build links between the concepts contained within a text is referred to as cohesion. Any piece of writing can benefit from its flow and sequence, which helps readers better understand what they are reading. The idea of cohesiveness encompasses the grammatical and/or lexical relationships that exist between the various components of a text. These relationships might be either lexical or grammatical relationship. One example that might be used to illustrate this would be the relationship that exists between a number of sentences or between the many components that make up a sentence. Cohesion is defined by Lastres-López and Manalastas (2017) as the logical links that exist inside a text at the sentence level within the text. The employment of connectives and conjunctions, as well as the grammatical and lexical links that exist between the components of written output, are all included in this phenomenon.

For the sake of this investigation, the researchers would like to quote a paragraph that serves as the definition of Corder (1975). This definition makes it abundantly obvious that the sentences that make up a paragraph must be connected to one another and convey information to the audience about the same subject. Beside the correctness of terminology and grammatical structures, a good paragraph includes five elements: a topic sentence, supporting sentences, a concluding sentence, coherence, and cohesion (Oshima & Hogue, 2006).

B. Error Versus Mistake

Edge (1997) provided a straightforward definition, stating that an "error" occurs when a student is unable to self-correct a mistake in their English, but the teacher believes that the correct form is known to the class. In contrast, Corder (1967) regarded "errors" as regular, systematic, deviant forms of language that second language learners at the

competence level make for linguistic reasons. According to Corder (1967), learners consistently generate deviant language forms because of their deficient competence in specific elements of the target language, rather than due to carelessness, lack of attention, etc.

In writing, a grammatical mistake is any instance in which a word or piece of punctuation is used in an inappropriate manner. To put it another way, it is a departure from the rules of grammar that have been established (Atmaca, 2016). As a result of the fact that grammar rules are designed to make writing simpler for readers to comprehend, a writer runs the danger of their work being misunderstood if they commit any of the typical grammar mistakes listed below, as well as any other grammar mistake. However, it is essential to keep in mind that not all sentences that deviate from the norms of grammar are considered to be mistakes. It is possible that a phrase or word choice that is commonly used today was once considered a grammatical mistake in the past. This is because language is constantly under development (Ferris, 2014). Moreover, there are situations in which disregarding the rules of grammar actually results in an improvement in one's writing. As students grow their writing skills, it might be helpful for them to have an understanding of the most prevalent grammar mistakes, the reasons why we make them, and the corrective methods for them (Corder, 1975). This can help them traverse the ever-changing language and effectively break rules.

As part of the process of learning a language, it is vital to discern between errors and mistakes in order to get a deeper grasp of the technical differences that exist between these two phenomena. Contrarily, the term "error" is sometimes used to refer to a type of pattern that a native speaker considers undesirable due to a lack of linguistic competence. This is because the native speaker is unable to comprehend the structure. Consequently, an error is the outcome of having insufficient knowledge. In the context of the target language system, the term "error" refers to any persistent deviations from the rules of the language system that occur throughout the process of language learning. In addition, errors might be attributed to a lack of understanding about the target language or to an inaccurate notion regarding it.

"Mistake" is a performance problem that can be either a random guess or a "slip" in the sense that it expresses itself as an inability to appropriately exploit a known system, as stated by Brown (2014). The term "mistake" refers to a performance fault that can be either of these things. Speakers of both their first and second languages are likely to make mistakes as a normal part of the process. This is true regardless of the language they are using. Native speakers can identify and fix mistakes since they do not stick to perfection in the process of producing speech. This is not because they are unable to communicate effectively; rather, it is because they are unable to adhere to the standards of perfection. The speakers are able to self-correct to the correct condition of correct language usage anytime they make a mistake in their usage of the language (Brown, 2014).

Errors and mistakes can be distinguished from each other according to the likelihood of correction; in other words, mistakes are not able to self-correct if the speaker is aware of the divergence. In spite of this, the line between a mistake and an error appears to be hazy at times, particularly when the learner's capacity for self-correction is taken into consideration. Amara (2015) suggested that a substantial number of performance errors may be a signal of a lack of habit in the utilization of language skills, and subsequently, a lack of second language competence on the side of learners. This is because learners may not have developed a habit of using language skills. Despite the fact that they are able to correct their mistakes, he claims that due to the fact that the English as a foreign language learner is not familiar with the target language, they continue to make the same mistakes in their actual performance.

C. Error Analysis

A great number of linguists working in the field of second language acquisition have made an effort to recognize the typical errors that second language learners make when writing and have emphasized the significance of error analysis. By gaining an understanding of the causes of errors, teachers will be better able to identify the challenges faced by their students and implement effective instructional methods to improve the learning experience of English as a foreign language student (Heydari & Bagheri, 2012). It was in the 1970s that Corder and his colleagues laid the groundwork for the study of error analysis, which is a subfield of applied linguistics. In 1967, Corder made the case that errors give teachers feedback, reveal to them the effectiveness of their lesson plans and methods, and let them know which areas of the curriculum need further work. In accordance with the assertion made by Corder (1967), error analysis is a crucial data source for educators and can be regarded as an essential instrument for language instruction. Corder (1967) deemed the study of errors to be a necessary component of applied linguistics, which provides evidence to support the findings of contrastive investigations. Because it was able to provide predictions of contrastive analysis that were either correct or invalid and because it offered information about the psycholinguistic processes involved in language learning (Corder, 1981), error analysis evolved into and became an experimental technique. As a consequence of this, error analysis was defined as an experimental method for testing the transfer theory, which provides information regarding the psycholinguistic processes involved in language learning (Corder, 1981). Ellis (1985), who was in agreement with Corder (1981) regarding the significance of error analysis for educators and researchers, outlined the process as a process that entails the collection of learner language samples, the identification of selection errors, the description of these errors, the classification of these errors according to their hypothesized causes, and the evaluation of the severity of these errors.

Error analysis is a method developed in the field of linguistics that aims to discover, analyze, categorize, and explain the inexpedient patterns that are produced by second language learners. Error analysis gives teachers information about

what students are capable of and reveals the level of competence that students have achieved (Sinha et al., 2009). In response to the increased interest in error analysis research, academics working in the field of second language acquisition provided a substantial number of definitions, which are detailed in the following text (Sinha et al., 2009).

According to James (1986), error analysis is an approach that compares the language generated by learners of a second language to the standard norms of the target language in an effort to provide an explanation for the errors that are present within the language of the learners of the second language. In later years, he referred to blunders as “unsuccessful language” in order to identify them. In his explanation of error analysis, Brown (2000) defined it as “the process to observe, analyze, and classify the deviations of the rules of the second languages and then reveal the systems operated by learner”.

Error analysis was an approach that was defined by Gass and Selinker (2008) as a method for examining and explaining errors that were made by second language learners. Error analysis has been challenged by a number of scholars due to its unwavering reliance on errors and its exclusion of information such as accurate language, complexity, and linguistic diversity. This criticism is made regardless of the efficiency that has been detailed above. In addition, it is frequently difficult to differentiate between errors and mistakes and to pinpoint the underlying causes of each. Because of this, they suggested that in order to acquire a whole picture of a learner’s linguistic behavior, it is necessary to take into account both errors and non-errors (Gass & Selinker, 2008). A type of linguistic research known as error analysis compares errors produced in the target language and in the teaching language itself, with an emphasis on the errors that students make (Sawalmeh, 2013). Khansir and Pakdel (2014) distinguished between error analysis and common analysis. They brought out the significance of both the first language and the learning mechanisms that students employ when they are making mistakes. Additionally, they emphasized the significance of having a clear understanding of the distinction between errors and mistakes when it comes to the process of discovering and evaluating errors.

D. Error Classification

Gavigan and Citarella (2006) identify twenty typical errors found in English writing. These include errors related to subject-verb agreement, verb tense, pronoun-antecedent agreement, noun agreement, pronoun case, idioms, parallel structure, comparisons of adjectives/adverbs, ambiguity/indefinite referent, redundancy, wordiness, double negatives, misplaced modifiers, dangling modifiers, commonly confused words, usage of “who/which/that” pronoun shifts, sentence structure, and active/passive voice. Ferris (2014) categorizes writing errors into four types. The initial category comprises morphological errors, encompassing issues with verbs (such as tense, form, and subject-verb agreement) and errors associated with nouns (including articles/determiners and noun endings). The second category is lexical errors, encompassing problems with word choice, word form, informal usage, idiom errors, and pronoun errors. The third type encompasses syntactic errors, covering issues with sentence structure, run-ons, and fragments. The final category is mechanical errors, involving problems with punctuation, spelling, and capitalization.

The error analysis in the present study involves the following common types of errors:

(a). Lexical Errors

The lexical category includes errors in the usage of nouns, verbs, adjectives, adverbs, modals, and copulas. A noun is a lexical category that denotes the designation of an individual, location, object, occurrence, or concept. A verb is a linguistic unit that conveys a certain condition of existence or activity. An adjective is a modifier that describes nouns and pronouns, while an adverb is a modifier that modifies verbs, adjectives, and adverbs. To indicate competence, ability, or necessity, one uses a modal, an auxiliary verb. In English grammar, the copula meaning “to be” is by far the most common.

(b). Syntactic Errors

In relation to this issue, article errors might have an impact on the syntactic category. This phenomenon occurs because English language learners may occasionally omit the usage of articles as a result of influence from their native language. Furthermore, the absence of articles in a text serves as evidence for the direct application of first language grammar rules to second language ones. This discrepancy arises from the presence of definite and indefinite articles in English, whereas languages such as Vietnamese do not possess a distinct word for the definite article. The arrangement of words is a crucial matter when examining syntactic issues. Atmaca (2016) found that learners frequently make numerous unintended syntactic interlingual errors in relation to word order when constructing short sentences. These errors are believed to happen because of the influence of their first language habits.

(c). Morphological Errors

Practically, another phrase that can be used instead of morphological errors is grammatical errors. Most of the errors include things like improper use of tenses, forms (singular and plural), negative markers, participle endings, and subject-verb agreement. Upon scrutinizing this region, three often encountered errors include ones in tense markers, multiple and singular markers, and subject-verb agreement. The significant disparities between first language and second language can be attributed to sentence structures, incorrect verb forms, and the use of tense indicators, as mentioned by Lastres-López and Manalastas in 2017. Most people believe that while learning a second language, first-language learners make the most common error: failing to properly align subjects and verbs. In addition, students’

inability to effectively use English morphology and the detrimental influence of their mother language are linked to the absence of plural forms. Nevertheless, learners do not readily perceive plurality indications, despite a discernible tendency to mistakenly miss the plural morpheme 's', even when unambiguous plural quantifiers are present.

(d). *Orthographical Errors*

Orthographical errors, often known as mechanical errors, mostly pertain to spelling, capitalization, and pronunciation. Orthographical errors typically produce strings that are phonologically identical or have a strong resemblance to the proper ones. Orthographical errors are particularly common in proper names, rare words, and borrowed terms. Spelling errors can be considered cognitive errors that occur when a person replaces the right spelling of a term with an incorrect one due to a lack of knowledge, forgetfulness, or misunderstanding. Similarly, Briesmaster and Etchegaray (2017) emphasize that native speakers of any language primarily possess implicit knowledge of the orthographic structure of words. As native speakers, they are typically presumed to possess the ability to accurately spell or pronounce words without consciously understanding the underlying rules governing their spelling or pronunciation.

(e). *Paragraph Errors*

According to Briesmaster and Etchegaray (2017), there are approximately five paragraphs of errors that are frequently seen in sentences. To begin, a significant number of students compose paragraphs as small as one to three sentences. On the other hand, this is not correct because a paragraph signifies the completion of an idea, and it is not possible to reach a conclusion with just two or three phrases. This volume can be utilized to convey some problem or notion, and in order to accomplish this, one must stretch a paragraph to at least four to five full sentences that are intricate. Sentences that are too short are not counted. Second, another common error is creating paragraphs that are excessively lengthy. Students need to keep in mind that their essays will be viewed by someone when they are writing them. In most cases, a reader loses focus and is unable to follow the idea after eight to nine sentences have been written. Long sentences are a source of frustration for readers since they distract them from the main purpose of the paragraph, which in turn makes reading dull and uninteresting. Another potential issue is the absence of the structure, which is the third point. It is possible for students to think of a paragraph as a very focused and brief essay that is dedicated to a single little idea. In light of this, it is necessary for each paragraph to contain the following sentences: the introductory statement, numerous sentences from the main body, and the concluding sentence. In the fourth place, another common problem that occurs in paragraphs is the absence of a topic sentence. When writing a paragraph, each student should think of a particular idea that they are going to discuss within the paragraph. Similar to a thesis statement in an essay, a topic sentence in a paragraph serves the same purpose. It illustrates the fundamental concept of a unit. It is important for students to keep this in mind and to ensure that their essays are centered on the topic phrases. Whenever this occurs, the paragraphs will be more concentrated. In conclusion, another issue that arises while creating a paragraph procedure is the lack of subject matter emphasis. In the event that students do not arrange the essay and do not adhere to this approach, each paragraph may consist of a variety of thoughts that are not connected to one another. On the other hand, if students compose paragraphs that are of the required length, include a topic sentence, and structure their paragraphs in a suitable manner, the paragraph will naturally be focused on a specific theme.

A paragraph consists of three major structure parts: a topic sentence, supporting sentences, and a concluding sentence (Oshima & Hogue, 2006). The primary idea of the paragraph is expressed in the topic sentence. In addition to naming the paragraph's subject, it restricts the topics to one or two that can be fully covered in a single paragraph. The controlling idea refers to the particular location. The topic sentence is developed by supporting sentences. In other words, they provide justifications, instances, data, figures, and quotations to elucidate the main idea. A paragraph usually ends with a concluding sentence that highlights key ideas for readers to keep in mind. A good paragraph has the components of unity and coherence in addition to its three structural parts. Paragraph errors in the present study refer to paragraphs that do not meet the above criteria.

III. METHODS

A. *Research Setting*

The research is conducted at a secondary school in Hanoi, Vietnam. There are seven teachers of English in this school. All the teachers graduated from universities of foreign languages. They are good teachers and have taught English for years. Grade 7 students at the secondary school are learning basic English with the new text book named *Tiếng Anh 7* [English 7] by Van et al. (2020). This text book is theme-based, which includes 12 units and 4 Test Yourself sections. Each unit has its own topics and is divided into 7 sections: Getting started, A closer look 1, A closer look 2, Communication, Skills 1, Skills 2, and Looking back. The book focuses on writing paragraphs (descriptive paragraphs) for writing skills.

B. *Research Design*

The study was designed to examine a sample of 43 grade 7 students at a secondary school in Hanoi, Vietnam. The quantitative approach was used to categorize and describe the errors in the written discourse of the participants, based on Ferris's (2014) error analysis model. The written errors identified in the participants' tests were divided into (1)

lexical errors, (2) syntactic errors, (3) morphological errors, (4) orthographical errors, and (5) paragraph errors. In this study, three writing tests were carried out from October to December 2023.

C. Participants

The study sample comprised 43 grade 7 students from a class at a secondary school in Hanoi, Vietnam. This was done during the academic year of 2023-2024, with a total of 43 individuals from a class. Regarding the duration of learning, learners have been studying English since the third grade. In terms of proficiency, they often encompass fundamental grammatical categories and cultivate foundational abilities in reading, speaking, listening, and writing. Typically, the entire group had similar characteristics in terms of age, cultural background, and proficiency in both their native language and English. In general, their proficiency in English is at a pre-intermediate level.

D. Data Collection

The researchers employed the quantitative method in this study, utilizing three writing tests as a viable means to obtain insights into the study's issues. The writing assessments consist of three paragraph writing tests whose topics come from the text book:

Writing test 1: Write a paragraph of about 100 words about the eating habits in your area.

Writing test 2: Write a paragraph of about 100 words about the traffic problems in your town or city.

Writing test 3: Write a paragraph of about 100 words about your favorite film.

The researchers explained the purpose of the writing tests as the progress tests as usual so as to ascertain that the participants would seriously take the writing tests. The participants were instructed to write within a designated 30-minute timeframe.

E. Research Procedure

The participants took three writing tests at different times during the 2023-2024 school year. After the tests were collected, the researchers read the students' writings and classified their errors according to the research design. Next, quantitative data was imported into Excel. The error categories made by the students were added up, expressed as percentages, and shown in tables.

IV. FINDINGS AND DISCUSSION

A. Paragraph Writing Test 1

The students completed the first test by submitting paragraphs as per its requirement. Table 1 shows that the total number of errors recognized across 43 students was 584, meaning that each student made an average of 13.58 errors in writing a paragraph for this test, with syntactic errors (25.00%) being the most common type, followed by lexical errors (23.80%) and orthographical errors (23.29%), then paragraph errors (19.01%) and morphological errors (8.90%).

TABLE 1
DISTRIBUTION OF THE ERRORS IN PARAGRAPH WRITING TEST 1
(N: Number of Errors)

Lexical errors		Syntactic errors		Morphological errors		Orthographical errors		Paragraph errors		Total	
N	%	N	%	N	%	N	%	N	%	N	%
139	23.80	146	25.00	52	8.90	136	23.29	111	19.01	584	100

B. Paragraph Writing Test 2

Out of a total of 43 students, 41 completed and submitted their paragraphs. The remaining 2 students left their papers blank or only wrote an incomplete sentence and were therefore excluded from the analysis. The total number of errors recognized across 41 students who completed the test (out of 43) was 581. Each of the students made an average of 14.17 errors for this test. It can be seen from Table 2 that there were 145 lexical errors (accounting for 24.96%), 138 orthographical errors (accounting for 23.75%), 130 syntactic errors (accounting for 22.38%), 96 paragraph errors (accounting for 16.52%), and 72 morphological errors (accounting for 12.39%). For the second test, lexical errors were the most prevalent, and the students made the fewest paragraph errors.

TABLE 2
DISTRIBUTION OF THE ERRORS IN PARAGRAPH WRITING TEST 2

Lexical errors		Syntactic errors		Morphological errors		Orthographical errors		Paragraph errors		Total	
N	%	N	%	N	%	N	%	N	%	N	%
145	24.96	130	22.38	72	12.39	138	23.75	96	16.52	581	100

C. Paragraph Writing Test 3

For the last test, students were asked to write a paragraph of about 100 words about their favorite film. There were 42 students taking the test. One student was absent since he was ill. 42 eligible paragraphs were submitted and available for analysis. Across these 42 paragraphs, a total of 652 errors were identified, resulting in an average of 15.90 errors per

student. This was the highest average error rate across the three tests given. The high error rate may be attributable to the significantly longer length of the paragraphs produced for this task, as the prompt asked students to write about their favorite film—a topic they likely have strong personal feelings and opinions about, unlike the previous prompts focused on meals and traffic problems. As shown in Table 3, the most common error types were orthographical (26.38%), followed by lexical (24.85%), syntactic (20.86%), paragraph (14.57%), and morphological (13.34%) errors.

TABLE 3
DISTRIBUTION OF THE ERRORS IN PARAGRAPH WRITING TEST 3

Lexical errors		Syntactic errors		Morphological errors		Orthographical errors		Paragraph errors		Total	
N	%	N	%	N	%	N	%	N	%	N	%
162	24.85	136	20.86	87	13.34	172	26.38	95	14.57	652	100

D. General Findings and Analysis

The study examined various types of errors made by Vietnamese 7th graders learning English, including lexical, syntactic, morphological, orthographic, and paragraph errors. In three tests, there was an average of 14.42 errors per paragraph. The findings in Table 4 indicate that the most prevalent errors of the participants include lexical (24.55%), syntactic (22.67%), and orthographical (24.55%) errors. There were fewer problems in paragraph structure and morphology in all three tests (16.62% and 11.61%, respectively).

TABLE 4
DISTRIBUTION OF THE ERRORS IN 3 PARAGRAPH WRITING TESTS

Lexical errors		Syntactic errors		Morphological errors		Orthographical errors		Paragraph errors		Total	
N	%	N	%	N	%	N	%	N	%	N	%
446	24.55	412	22.67	211	11.61	446	24.55	302	16.62	1817	100

Lexical errors, particularly those related to nouns, verbs, adjectives, and adverbs, were prevalent due to differences between the Vietnamese and English languages. Noun errors involved issues with pluralization, proper noun usage, and singular/plural confusion. Verb errors included incorrect forms, subject-verb agreement problems, tense inconsistencies, and auxiliary/modal misuse. Adjective errors encompassed the wrong form usage, irregular comparative/superlative errors, and misplacement or omission. Adverb errors involved incorrect forms, misplacement, and confusion with adjectives.

Orthographic errors were observed in the incorrect use or omission of punctuation in "a.m." and "p.m."; capitalization errors; spelling errors; and improper use of spaces. Syntactic errors, such as incorrect subject-verb-object arrangement, modifier misplacement, sentence fragments, run-on sentences, etc., were also common. These errors hindered clear communication and comprehension. Mainly due to differences in English and Vietnamese grammar, teachers need to clearly explain the differences and irregular cases and let students apply them in their exercises.

Paragraph errors appeared with the lack of coherence and logical flow within paragraphs, the absence of clear topic sentences or concluding sentences, and the lack of appropriate transitional phrases and connective words to link ideas. Morphological errors included improper tense markers, incorrect verb forms, singular/plural marker issues, subject-verb agreement problems, etc. Morphological errors appear less frequently, demonstrating that students have acquired knowledge about tenses, number agreements, and verb forms.

E. Implications

It can be seen from the findings that the Vietnamese secondary learners still make lots of common errors in writing English paragraphs due to the differences between English and Vietnamese. This implies that secondary school teachers should focus much more on students' writing skills by guiding them to use correct grammar, vocabulary, and context. Particularly, teachers should pay attention to the most common errors relating to syntax, lexis, and spelling to help their students avoid making them.

English teachers could revamp the way they really teach English writing by focusing on issues that students are interested in and concerned about and immersing students in writing exercises like self-editing, peer-blind correction, or critiquing classmates' paragraph writing. To raise students' awareness of how to address their frequent and chronic writing errors, teachers' follow-up written corrective comments are crucial.

In addition to educators, the school can help students develop their writing abilities by planning English composition competitions or providing information on national and international tests. Furthermore, in order to provide English teachers with the tools and techniques they need to support and mentor their students in writing, trainings and observations aimed at enhancing their writing practices are also required.

English teachers in secondary schools should use process writing approaches to help students write more successfully and build their writing skills as a result. Students gradually master writing skills when they get habituated to the process writing technique, even if it takes a lot of work and effort.

V. CONCLUSION

The types of errors that grade 7 students made in the investigation are lexical errors, syntactic errors, morphological errors, orthographical errors, and paragraph errors. Lexical, syntactic, and orthographical errors are greatly committed by the students. Therefore, it is evident that secondary students, especially 7th graders, are not good at writing English paragraphs. Simple errors, including poor subject-verb agreement, improper noun, verb, adjective, adverb, modal, and copula usage, as well as misspellings, are also frequently made by the participants. By examining three writing assessments, it is also evident that a number of students struggle with composing English paragraphs. They are unable to understand the fundamental arrangement and structure of paragraphs, which results in a lack of cohesion, coherence, and unity.

Vietnamese secondary students' English learning is most likely hampered by variations in syntax, vocabulary, and sentence structure between Vietnamese and English. This is demonstrated by the frequency of lexical errors (nouns, verbs, adjectives, and adverbs) and syntactic faults (sentence structure). Teachers can help these students improve their English proficiency by focusing on grammatical education, emphasizing irregular instances, and offering adequate practice opportunities. Additionally, implementing explicit instruction, targeted practice opportunities, contrastive analysis between Vietnamese and English structures, and providing clear explanations and examples are crucial in mitigating lexical, syntactic, morphological, and orthographic errors. Engaging students in interactive exercises, visual aids, collaborative activities, and authentic materials can reinforce their understanding and application of English grammar and usage.

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Masculinity Unveiled: Exploring the Translation of Male Characters in the Twilight Saga Across Cultures

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Abstract—This study aims to identify the manifestations of masculinity portrayed by the main characters in the Twilight Saga novel series and to examine the appraisal system utilized to articulate masculinity and its subsequent translation. This research employed qualitative descriptive research. This research was oriented towards translation products. Data sources, including documents and informants, were selected through purposive sampling. The novels Twilight Saga Series, along with their translated versions, served as primary documents. Informants comprised experts in translation and linguistics. Linguistic and translation data form the basis of the research, encompassing shifts in translation and expressions of masculinity alongside evaluation schemes. Data analysis employed domain, taxonomy, component, and cultural theme analyses. The research findings revealed the presence of both invoked and inscribed expressions of masculinity. Five distinct types of masculinity emerge: sexual, intellectual, emotional, physical, and interpersonal. Graduation and attitude constitute the appraisal system for these expressions, with judgment being the most prevalent attitude type in Edward and Jacob's manifestations of masculinity. The research shows two shifts in masculinity type and appraisal systems. While both characters exhibit strong masculinity, the author provides more detailed descriptions of Edward's masculinity than Jacob's. Edward Cullen's masculinity is heavily influenced by his family background, particularly emphasizing physicality over other forms of masculinity. The study identifies data shifts, encompassing changes in masculinity type and appraisal system. Suggestions for future research include exploring translation methods and ideologies not addressed in this study and investigating prototype translation models for translating masculinity.

Index Terms—masculinity, appraisal system, translation, twilight

I. INTRODUCTION

In daily life, conversations around the idea of masculinity frequently arise. Since everyone views what makes a man manly differently, there is a great deal of diversity in masculinity. Cultural, societal, and historical settings can all influence one's perspective on what it means to be a man. Traditional characteristics of masculinity include physical prowess, emotional fortitude, domination, and courage. Over time, society has developed expectations, norms, and ideals about what it means to be a man and how he should act to demonstrate his masculinity. These elements impact how society views and defines masculinity and what makes a man manly.

Masculinity, a multifaceted concept shaped by societal norms and cultural constructs, is a recurrent literary motif. Throughout literary history, authors have depicted masculinity in various forms, reflecting evolving societal perceptions and expectations. However, examining masculinity in popular contemporary literature, mainly through linguistic analysis, remains underexplored. Literature can be a medium to explore various cultural concepts of masculinity, and novels, in particular, often paint a nuanced picture of masculinity concerning other cultural conceptions. Authors often examine societal roles and personal identities through character, story, and conflict to highlight masculinity. As a result, readers can better comprehend the complexities surrounding the idea of masculinity in diverse cultural situations.

The Twilight Saga, penned by Stephenie Meyer, has captivated millions worldwide, transcending its status as mere young adult fiction to become a cultural phenomenon. Amidst its romantic narrative, the series subtly delves into

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complex themes, including the portrayal of masculinity. In the novel "Twilight Saga," the author links several elements to the concept of masculinity, even though the themes are fantasy romance and supernatural life. In this case, the author describes Edward and Jacob's masculinity through Bella Swan's perspective. Bella Swan, the central character in the story, expresses her views on masculinity by depicting her interactions with male characters in the story.

According to the novel, Edward and Jacob live in two worlds: Edward is a human vampire, while Jacob is a werewolf. Because they are both human, they have a male side, which leaves Bella unsure about her decision. In the books of the Twilight Saga, Edward is viewed as a man. Research by Lindén (2013), Azmi and Mustofa (2013), Merdeka (2013), Charlebois (2014), and Vogels (2017) claims that Edward is a male figure and supports this view. According to Rahma (2014), Jacob is viewed as a manly character. Due to their dual existence in two different worlds, Edward and Jacob's displays of masculinity throughout the book make for fascinating literature. It takes careful research to understand the masculinity of these two characters. Several prior studies suggest that the traditional masculinity idea proposed by Chafetz (1974) is a more appropriate framework for analyzing the masculinity of Edward and Jacob. The concept of masculinity exhibited by the two figures is based on Chafetz's idea of masculinity.

Expressions of attitudes can be considered the embodiment of Chafetz's definition of masculinity. Functional systemic linguistics, particularly appraisal, is a highly appropriate analytical tool for dissecting expressions and language that incorporate evaluation. Understanding the appraisal system in this context will help to understand how masculinity is created, including who made the statement that a character is manly, the attitude the character exhibits, and the strength of the attitude.

Readers of the English-language Twilight Saga book include people from several nations, including Indonesia. In this instance, translation is crucial in helping readers grasp the author's message. Cultural ideas about masculinity also need to be made clear. However, the translator faces a challenging task in rendering these ideas accurately. The translator must convey the meaning as precisely as possible without sacrificing any content.

The Twilight Saga novel presents the author's interpretation of masculinity. Therefore, when translating masculinity, the translator must also use the author's point of view and involve the author's understanding. Translators must be able to convey the subtleties and meanings of the original material. If not, the writer's and translator's disparate cultural upbringings may change how masculinity is perceived. It is crucial to embrace the richness of the words and go beyond their literal meaning when translating terms related to masculinity in the given cultural and social context. The translation outcomes will demonstrate how the translator understood and used the idea of masculinity in a particular cultural setting. Is it possible for the translation to preserve the masculinity concept in the original language?

Despite the widespread popularity of the Twilight Saga, scholarly investigations into its treatment of masculinity still need to be conducted. Existing studies have primarily focused on broader themes such as romance, feminism, and supernatural elements, overlooking the intricacies of gender representation within the series. By narrowing our focus to masculinity and employing linguistic appraisal systems, we aim to fill this research gap and contribute to a deeper understanding of gender dynamics in popular literature. By employing linguistic appraisal systems, we strive to decipher the underlying attitudes, emotions, and power dynamics that inform the representation of masculinity in the Twilight Saga. Through close textual analysis, we aim to illuminate how male characters navigate societal expectations, grapple with internal conflicts, and assert their identities in a world fraught with supernatural dangers and romantic entanglements.

This research combines translation studies with masculinity and appraisal theories. This translation research looks at the characterizations of Edward Cullen and Jacob Black from the perspective of masculinity and appraisal. Previous researchers have also conducted studies related to translation, masculinity, and appraisal, including Rodrigues and Barbara (2013), White (2016), Khrisna (2018), and Meng (2019). Rodrigues and Barbara (2013) investigated the representation of gay characters in the novel "The Picture of Dorian Gray" in the Brazilian language and its adaptation using an appraisal approach. They focused their investigation on the utterances delivered by the narrator, which were seen through verbal processes and evaluations from the narrator or the dialogue delivered by the characters in the novel.

In this research, the researcher aims to explore the representation of masculinity within the Twilight Saga novels through the lens of linguistic appraisal systems. Linguistic appraisal systems provide a powerful tool for dissecting the textual nuances of literary works, offering insights into the evaluative language and emotional undertones embedded within the narrative. By applying linguistic appraisal, the researcher seeks to uncover the subtle cues and linguistic markers that shape the portrayal of masculinity in the Twilight Saga. This study evaluates masculinity based on more than just the physical attributes of the male characters. Additionally, masculinity is evaluated from broader perspectives, such as how a character handles and resolves conflict. What is fascinating is that the author uses explicit (inscribed) and implicit (invoked) terms to highlight Edward and Jacob's masculinity. Researchers limit the research by using gender studies theory from Chafetz (1978) to classify the concept of masculinity areas. This research also examines the expressions of masculinity of the characters Edward and Jacob, which contain evaluative words. In assessing masculinity, the position of the assessor/reader is Bella.

II. METHODOLOGY

This study investigates the use of masculine expressions by the characters Edward and Jacob in the Twilight Saga novels through qualitative descriptive research and multiple case analyses. It utilizes systemic functional linguistic

theory, specifically Appraisal, to interpret the masculine expressions found in translations. This research falls under the category of translation product research in translation studies. Translators have produced products by translating source languages into target languages, which are examined in this study. This research focuses on expressions of masculinity exhibited by Edward and Jacob. The primary data sources consist of words, phrases, and sentences demonstrating masculinity in the four Twilight Saga novels and their translations.

Data for this study were sourced from two main channels: documents and informants. The novels authored by Stephenie Meyer, namely "Eclipse," "Breaking Dawn," "New Moon," and "Twilight," featuring Edward and Jacob as primary characters, serve as the source documents. Additionally, raters, knowledgeable advisors, and specialists in translation and appraisals contributed as research informants. Purposive sampling was employed to select data sources for this study based on specific criteria. The selection of raters, translation specialists, and experts in systemic functional linguistics was crucial in purposive sampling. Data collection in this research utilized document analysis and focus group discussions. Two forms of triangulation were applied to ensure data accuracy: technique and data source triangulation.

The analysis began with a thorough examination of the textual content from the four novels authored by Stephenie Meyer: "Eclipse," "Breaking Dawn," "New Moon," and "Twilight." Through close reading and document analysis, words, phrases, and sentences that convey masculinity in the dialogue and actions of Edward and Jacob were identified and compiled for further scrutiny. Simultaneously, focus group discussions were conducted with knowledgeable advisors and specialists in translation and Appraisal to gather insights into the nuances of masculinity portrayed in the novels and translations. These discussions provided valuable qualitative data, enriching the analysis with diverse perspectives and interpretations. Once the data were collected, two forms of triangulation were employed to ensure the validity and reliability of the findings. Technique triangulation involved cross-referencing data collected through document analysis and focus group discussions to corroborate interpretations and identify discrepancies or inconsistencies. Data source triangulation, on the other hand, entailed comparing insights from different informants to validate the accuracy and comprehensiveness of the analysis.

Domain, taxonomy, componential, and cultural analyses were employed in this study's data analysis process. These analytical approaches were utilized to scrutinize and interpret the expressions of masculinity exhibited by Edward and Jacob in the Twilight Saga novels and their translations. Domain analysis examined the thematic domains related to masculinity, such as power, control, and emotional expression, within the textual corpus. Taxonomy analysis involved categorizing the identified expressions of masculinity into distinct linguistic and semantic categories, providing a structured framework for further analysis. Meanwhile, componential analysis delved into the underlying components and dimensions of masculinity represented in the text, exploring variations in intensity, agency, and emotional resonance. Cultural analysis contextualized the expressions of masculinity within broader socio-cultural frameworks, considering how they reflect and negotiate societal norms, values, and expectations.

This study employs these analytical approaches to offer a nuanced understanding of masculinity in the Twilight Saga novels and their translations. The findings will contribute to translation studies, literary analysis, and gender studies, shedding light on the portrayal of masculinity in popular literature and the complexities of linguistic and cultural representation. Additionally, the methodological rigour and interdisciplinary approach adopted in this study enhance the validity and reliability of the findings, ensuring that the analysis remains grounded in empirical evidence and theoretical frameworks.

III. RESULTS

Researchers used Chafetz's (2006) theory to classify Edward Cullen's type of masculinity as expressed in evaluative language. Based on the results, five forms of masculinity represent Edward's character. The following table presents the findings related to Edward Cullen's masculinity in the Twilight Saga tetralogy novel.

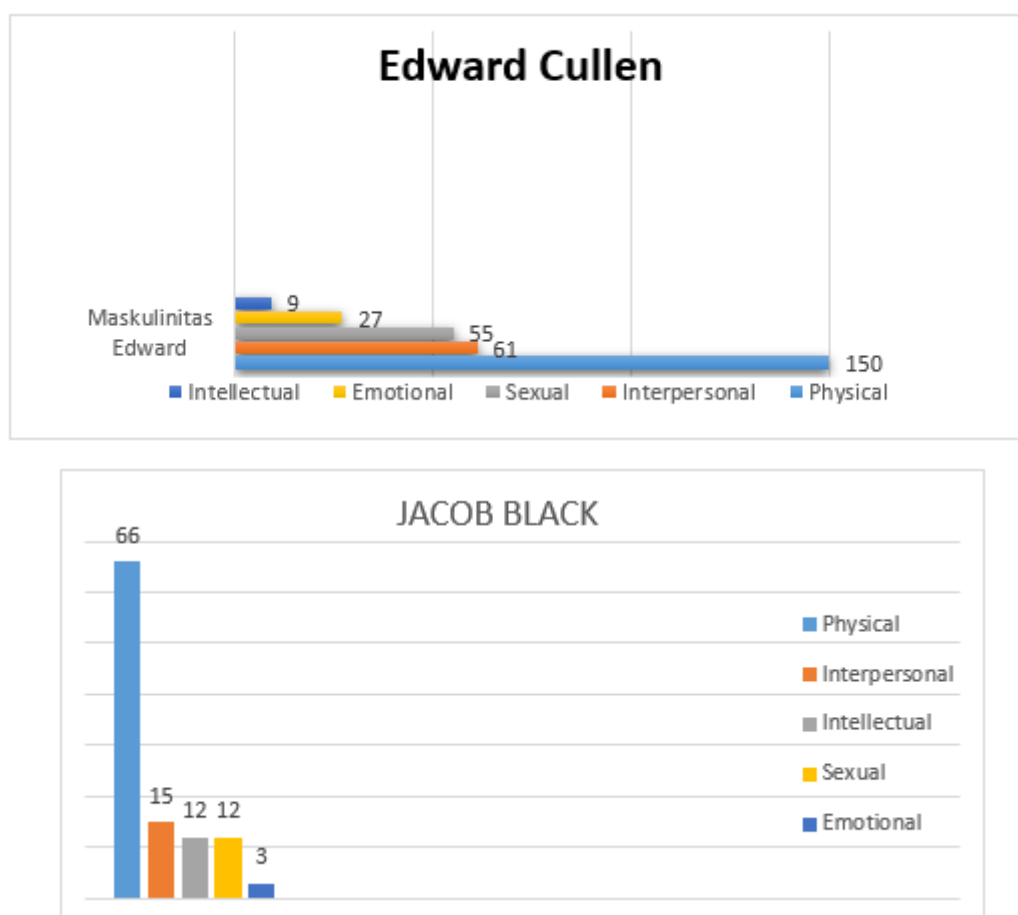


Figure 1. Edward Cullen's and Jacob Black's Masculinity

The Types of Masculinity

Figure 1 indicates that of the 150 data points (49.67% of the total data), the most prevalent kind of masculinity observed is physical. Next, in order of prevalence, are interpersonal (61 data points, 20.20%), sexual (55 data points, 18.21%), and emotional (27 data points, 8.94%). The least commonly observed masculinity type is from an intellectual standpoint. The researchers found only nine instances that demonstrated Edward's masculinity when analysed from an intellectual perspective. Comparatively, out of 108 data points, 66 (61.11%) indicated that Jacob Black's most prevalent masculinity was physical. Next came the categories of intellectual (12 data points), sexual (12 data points), and interpersonal (15 data points, 13.89%). Emotionally-driven data is the least commonly found, with researchers identifying only three instances (2.78%) demonstrating Jacob's masculinity.

Appraisal System

Edward and Jacob's masculinity was assessed using appraisal tools such as attitude and graduation. In analysing the data, researchers found that Edward and Jacob's masculinity was expressed directly (inscribed) and indirectly (invoked).

Based on the research results, each type of masculinity is assessed using different tools. Regarding attitude, researchers found that Edward and Jacob's masculinity was assessed through appreciation, judgment, and affect. The most dominant type of attitude used is appreciation, followed by judgment and affect. After analysing attitude, the researchers examined the strength of masculinity using the graduation tool. Researchers found both types of graduation when assessing the masculinity of the two figures. However, the numbers found needed to be balanced. The power of masculinity relies more on force than focus. The following is a more detailed explanation of the appraisal system that describes Edward and Jacob's masculinity.

Edward Cullen's realizations of masculinity are assessed through attitude in the form of judgment and appreciation. Researchers found that 132 instances of physical masculinity were realized using appreciation, and 18 were realized using judgment to assess Edward's physical masculinity. Meanwhile, masculinity is realized through judgment in 61 types of interpersonal cases. However, in the sexual type, masculinity is not realized through judgment or appreciation but through affect. In this research, 55 instances of masculinity with sexual types are realized using effect. On the other hand, in the emotional and intellectual types, masculinity is only realized through judgment.

Meanwhile, Jacob Black's realization of masculinity is expressed with an attitude of appreciation, judgment, and affect. Researchers found 61 instances categorized as physical masculinity, discovered through appreciation. In the judgment assessment, only five instances of physical masculinity were found. The interpersonal, intellectual, and

emotional types are only realized through judgment. Like Edward, masculinity is assessed using affect tools in the sexual aspect.

This research used the graduation tool to assess the strength of masculinity. The results of the analysis showed that force sources were used more often than focus. Researchers found that masculinity data expressed directly (inscribed) and indirectly (invoked) had different graduation tools. The forces used to increase or decrease the intensity of inscribed data include attitudinal lexis, intensifiers, sharpening, infusion, and metaphor. Meanwhile, isolation, infusion, repetition, and metaphor modes characterize the invoked masculinity data.

The quality of translation

The main problem in translation is how to achieve equivalence between the source and target languages. Form and content cannot consistently be replicated simultaneously, even if they are fully compatible. Therefore, this causes an unavoidable shift in translation. Sometimes, translators make these shifts to produce good translation results. In this research, several translation techniques resulted in shifts, both in the form of masculinity and in the appraisal system. The techniques that cause shifts are discursive creation, reduction, modulation, explication, common equivalents, adaptation, and deletion. The translation techniques that result in a shift in the form of masculinity are deletion and discursive creation. Twenty-nine instances show shifts in both forms of masculinity and the appraisal system. Researchers found 18 instances of Edward's masculinity that had shifted. These shifts consist of 11 graduation shifts, one shift in attitude, four shifts in masculinity data and appraisal systems, and one shift in the degree of implicitness. Meanwhile, in Jacob's masculinity data, researchers found 11 instances that experienced shifts: 10 in graduation and 1 in both masculinity and the appraisal system. The following is a more detailed explanation regarding the shift in both forms of masculinity and the appraisal system.

Example 001

ST: "Despite his ridiculous size,"

TT: "*Meski ukuran tubuhnya sangat besar*".

The expression in Example 1 shows Jacob's masculinity in terms of his physical appearance. It can be seen from the phrase appraising his "ridiculous size." The attitude shown by the author is in the form of judgment: normality (+), and the same applies to the target language text. Moreover, masculinity is expressed in the gradation system constructed by force: attitudinal lexis (+) in the source language. The word "ridiculous" is categorized in attitudinal lexis. Translators use standard matching techniques to translate these appraising items. This causes differences in the gradation system between the target and source language texts. Attitudinal lexis changes to an intensifier. The word "Sangat" in the target language text is a form of intensifier that shows an increase in meaning.

Example 002

ST: His white shirt was sleeveless, and he wore it unbuttoned, so that the smooth white skin of his throat flowed uninterrupted over the marble contours of his chest, his perfect musculature no longer merely hinted at behind concealing clothes

TT: *Kaus putihnya tanpa lengan dan ia tidak mengancingkannya, sehingga kulit putihnya yang mulus terpapar dari leher hingga ke dada, otot-ototnya yang sempurna tak lagi tampak smar dari balik pakaian yang membalutnya.*

In the source text, Example 002 contains an appraising item that shows Edward's physical characteristics, especially his chest. This indicates Edward's masculinity, as seen from his physical appearance. However, the researcher did not find expressions indicating Edward's masculinity in the target language text. After analysis, the translator did not translate the expression, so reduction techniques were applied. Reduction techniques were used to translate "marble." This technique results in the loss of expressions for assessing masculinity and its appraisal system. As a result, there is a shift in the form of masculinity and its appraisal system in the target language text. Edward's masculine expression appears in the source language text but is not found in the target language.

IV. DISCUSSION

The study revealed that Edward and Jacob's masculine attributes align with the traditional concept of male masculinity, as identified by Chafetz (2006). Their masculinity is observed across physical, interpersonal, sexual, emotional, and intellectual domains. However, the researchers did not identify traditional male characteristics from a functional perspective. Notably, the predominant form of masculinity portrayed in both characters is physical strength, as noted in Bedoya's (2011) research, which suggests that readers admire their robust masculine traits. Chafetz (2006) underscores the significance of physical appearance as a cornerstone of traditional male masculinity, a notion supported by the analysis indicating that Edward and Jacob share similar physical attributes described as intense, manly, athletic, and handsome. This finding echoes the observations of Little et al. (2011), who assert that women consistently evaluate masculinity based on facial features, physique, voice, and body odour. Overall, the research highlights the enduring perception of physique as a critical determinant of masculinity.

However, the author sometimes indirectly portrays Edward and Jacob's physical masculinity. Unlike explicit descriptions, where physical attributes are directly observed, the author implies their physical prowess through the characters' actions and demeanour. Consequently, this implied masculinity is often interpreted through judgment. Conversely, when physical traits are explicitly depicted, they are typically assessed positively. Additionally, the

depiction of Edward's masculinity is influenced by the author's choice of language. Clear descriptions utilise expressive language, such as intensifiers and modifiers, to underscore masculinity. Conversely, implicit portrayals rely on subtler literary devices like metaphor and repetition to convey masculinity.

Unlike physical masculinity, which can be evaluated with appreciation and judgment, the interpersonal, intellectual, and emotional facets of masculinity are primarily assessed through judgment. This distinction is attributed to the complexity of these aspects, which cannot be fully captured through direct observation alone. Instead, assessments of these dimensions of masculinity are intertwined with emotions and perceptions of Edward and Jacob's attitudes. Their interactions and behaviours play a significant role in shaping how their masculinity is perceived. Consequently, portraying masculinity in these domains tends to be more implicit. Connell's seminal work on masculinities provides insights into the multifaceted nature of masculinity, emphasising that it encompasses various dimensions beyond physical attributes. He argues that masculinity is socially constructed and involves not only physical strength but also social, emotional, and intellectual aspects. This research supports the assertion that masculinity's interpersonal, intellectual, and emotional facets are primarily assessed through judgment due to their complexity (2005). Anderson's research challenges traditional notions of masculinity by highlighting the diversity and fluidity of masculine identities. He argues that masculinity is not solely defined by physical prowess but also encompasses qualities such as empathy, emotional intelligence, and relational skills. This perspective aligns with the idea that portraying masculinity in interpersonal, emotional, and intellectual domains tends to be more implicit, as these aspects cannot be fully captured through direct observation alone (2009).

In the realm of sexuality, the author conveys emotions because sexual experiences involve feelings. The appraisal tool used to assess these feelings is affected. In this scenario, Bella and Edward develop a romantic connection, leading to mutual affection. Consequently, their romantic relationship influences Bella's perception of Edward's masculinity. Embracing emotions within the sexual context evokes feelings of happiness. Since sexuality is inherently complex and difficult to articulate, the portrayal of masculinity in this domain is depicted indirectly. Harris and Kolonko (2010) explore the relationship between gender and emotional expression, emphasising the role of societal norms and developmental factors. They argue that emotional expression, including feelings of happiness and affect, is intricately linked to gender identity and can influence perceptions of masculinity. The findings from this research provide theoretical support for the assertion that the portrayal of masculinity in the sexual aspect of the *Twilight Saga* novels involves affect and emotional engagement.

The translator's choices play a significant role in shaping the translated text. For instance, one decision involves replacing attitudinal lexis with intensifiers. Despite this alteration, the quality of the translation remains unaffected, mainly due to linguistic differences between languages. The suffix "er" emphasises corresponding words in English, whereas it lacks a direct equivalent in Indonesian. Consequently, Indonesian translations often rely on auxiliary words like "very" or "most" to convey emphasis. However, translating masculinity expressed through intensifiers into attitudinal lexis can potentially diminish its impact. This shift can manifest in changes in gradation, masculinity portrayal, and appraisal terms, ultimately affecting the level of implicitness in Edward and Jacob's expressions of masculinity. Chesterman (2018) discusses the impact of translation decisions on transmitting cultural ideas and concepts. In particular, he examines the role of linguistic factors and equivalence in shaping translation outcomes. This research provides insights into how shifts in linguistic forms, such as changes in attitudinal lexis and appraisal terms, can influence the portrayal of masculinity in translated texts, as observed in the analysis of the *Twilight Saga* novels.

Changes in the portrayal of masculinity and the appraisal of expressions can occur as translators strive to achieve equivalence of meaning in the target language, leading to alterations in form. The findings regarding shifts in the attitudes of expressions depicting Edward and Jacob's masculinity—regarding attitude, gradation, and implicitness—provide concrete linguistic evidence that inadequate or inappropriate translation techniques can adversely affect translation outcomes despite some data showing consistent quality. These shifts result in discrepancies in the assessment of masculinity expressions in target language texts. According to Landers (2005), translators must evoke emotional and psychological responses in the target language text that mirror those in the source language text. This study employs psychoanalytic theory to explore how individuals' identities, including masculinity, are constructed within discourse. It emphasises the role of emotions, perceptions, and relational dynamics in shaping subject positions. This research provides theoretical support for the notion that assessments of masculinity in the interpersonal, emotional, and intellectual domains are intertwined with emotions and perceptions, influencing how masculinity is perceived and portrayed (Frosh et al., 2002). Zhang (2014) comprehensively reviews translation equivalence theories, focusing on functionalist approaches. This research highlights the importance of achieving equivalence of meaning and function in translation, particularly in conveying cultural nuances and affective elements. Zhang's insights contribute to understanding how shifts in form, such as changes in appraisal terms and degree of implicitness, can impact the portrayal of masculinity in translated texts.

V. CONCLUSION

Researchers identified five concepts of masculinity in this study: physical, interpersonal, sexual, intellectual, and emotional. The most dominant concept is Edward's physical appearance. Even though the masculinity of both characters

is equally strong, the author describes Edward's masculinity more than Jacob's. Edward Cullen's masculinity is greatly influenced by his family background, and this type of physicality is more common than other types of masculinity.

The five masculinities are assessed using an Appraisal system consisting of attitude and graduation. This research also identified another aspect: masculinity conveyed implicitly (invoked) and explicitly (inscribed). Researchers found data that had shifted. These shifts consist of a shift in the type of masculinity and a shift in appraisal (a shift in attitude, a shift in graduation, and a shift in the degree of implicitness).

The theoretical contribution of this study lies in its integration of masculinity studies with translation theory, offering a comprehensive framework for analysing how masculinity is constructed, portrayed, and transformed across cultures through translation. By identifying and analysing the types of masculinity and the appraisal system used in the Twilight Saga and its translations, this research contributes to the broader discourse on gender representation in literature and media. It challenges existing stereotypes and norms about masculinity, encouraging a more nuanced understanding of gender roles. Furthermore, the study's findings regarding the shifts in masculinity types and evaluations through translation contribute to translation studies by highlighting the impact of cultural and linguistic factors on gender portrayal. This research broadens the theoretical understanding of masculinity and translation and proposes a methodological approach for future studies in these fields, emphasising the importance of cultural sensitivity and awareness in translation practices.

This research can still be developed by involving aspects of translation methods and ideology that have not yet been addressed in this study. Researchers also suggest exploring prototype translation models for translating masculinity. Another notable research gap is the comparative analysis of masculinity portrayal across a broader range of cultures and languages, as this study is limited to the Twilight Saga and its translated versions. Expanding the scope to include more diverse literary works and translations could enrich our understanding of cultural differences in depicting masculinity.

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The Identity of a Storyteller in Teachers' Facebook Status Updates

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Abstract—This paper explores how teachers discursively construct the identity of a storyteller when posting Status updates on Facebook Timelines. Data were generated using participant observation where 29 Timelines belonging to Malaysian secondary school English language teachers were observed throughout a six-month period. A total of 178 teaching-related Status updates were recorded and then analyzed using a discursive analytical approach combining 'broad discourse analysis' and Edwards and Potter's (1992) discursive psychology. The analysis shows that most of the Status updates fit the structure of a narrative genre and the teachers use various storytelling and discursive psychology strategies to engage readers. This paper argues that teachers' Status updates are more than just an account of mundane teaching-related experiences but serve as a mechanism for them to construct desirable identities.

Index Terms—English language teacher, Facebook, identity, storyteller, discursive psychology

I. INTRODUCTION

The emergence of social networking sites (SNS), such as Facebook and Twitter, provides teachers with a platform to construct their desired identities. Their postings on the sites may be read by other users who will then recognize them 'as a certain kind of person' (Gee, 2000, p. 99, - original emphasis). In the case of Facebook, teachers are simultaneously 'watched' by Friends with various backgrounds, such as ex-classmates, co-workers, students' parents, and acquaintances. How do teachers present themselves to multiple audiences? Do they maintain their institutional identity on the site? How do they manage their identities to fit into an online community? How do they craft their postings so that their images are not tarnished? These are some of the questions that arise regarding this new phenomenon. Employing Goffman's (1959) dramaturgical framework, which views identity or the self as a theatrical production influenced by individuals' behavior, the Timelines can be seen as public spaces where people engage in social performances through communication. This study explores how teachers discursively construct their desired identity on the site to fill the gap in the literature on teachers' identity in the context of social media.

II. LITERATURE REVIEW

Researchers have examined identity through various lenses, such as the psychological (Bruner, 1995; Erikson, 1959), sociolinguistic (Schriffin, 1996; Al-Ramahi et al., 2021), and educational perspectives (Hammersley, 2002; O'Keeffe et al., 2007). Nevertheless, the precise definition of identity remains difficult to determine (Lawler, 2014) and has been subject to various interpretations in the literature (Gee, 2000). Lawler (2014) emphasizes the intrinsic challenge of establishing a single, all-encompassing account of the existence, production, and utility of the issue under consideration. Despite these inherent challenges, a promising beginning is the idea that identity exists not in the mind, but in the public and domain of communication, where it is created, shaped, enacted, or generated continuously in everyday discussions (Benwell & Stokoe, 2006).

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Benwell and Stokoe (2006) defined identity in a way that aligns with Gee's (2000) definition, which states that identity is the recognition of oneself as a specific type of person within a specific context (p. 99).

Examining identity through the frameworks proposed by Gee (2000) and Benwell and Stokoe (2006) recognizes that identity is not fixed but rather fluid. The perception and acknowledgement of others in society, based on their activities, shape the numerous identities that people possess. Gee (2000) defines discursive identity as 'D-identity' and highlights its socio-constructivist nature, emphasizing that it cannot be attained independently. It is only because 'other people treat, talk about, and interact' with them that their traits, such as being a charismatic teacher, are recognized (Gee, 2000, p. 103). Put differently, identity emerges from social interactions rather than as a personal trait or role (Benwell & Stokoe, 2006).

Several researchers, including Edwards and Potter (1992), Gee (2000), Bamberg (2003), Benwell and Stokoe (2006), and Rashid et al. (2016a), concur that discursive identity can be interpreted as the active accomplishment of individuals or as individuals' attributes. For instance, they may actively recruit charismatic traits by behaving or interacting in a specific manner, thereby enabling others to identify charismatic individuals. Alternatively, others may perceive them as charismatic without conscious effort. Benwell and Stokoe (2006) emphasized that individuals may reject the assignment of a specific identity if they do not wish to do so. Discourse enables the ascription and realization of identity, as we intentionally or inadvertently disclose and construct aspects of ourselves and our self-perceptions each time we speak (Richards, 2006). According to Richards (2006), discursive construction may occur unintentionally; however, Gee (2014) highlights the intentional nature of the construction process. Gee (2014) stated that as speakers or writers, we have two main tasks: 'recipient design' and 'position design' (p. 21). Recipient design is the practice of adapting one's speech or writing style to suit an intended audience. According to Gee (2014), we use distinct speech patterns when interacting with strangers and friends to convey our level of social closeness or distance. Position design refers to the act of adapting language and writing style to influence the audience's thoughts, emotions, and actions to achieve the intended image or identity (Gee, 2014).

The accomplishment and ascription of discursive identity resonate with Goffman's (1959) 'self-presentation' (p. 4). Goffman (1959) posits that when an individual is in the company of others, they are typically motivated to engage in behavior that creates a specific impression on others, which aligns with their own interests. According to Jones and Pittman (1982), individuals can portray themselves in a specific manner by employing five impression management tactics through their communication: self-promotion, ingratiation, exemplification, intimidation, and supplication. Individuals employ self-promotion to highlight their abilities and accomplishments, while using ingratiation to cultivate a favorable image of likability. Exemplification conveys a sense of diligent dedication and commitment that exceeds expectations for completing specific tasks. People use intimidation to project a sense of dominance, whereas they use supplication to elicit empathy and aid from others by portraying themselves as vulnerable.

In addition to impression-management techniques, discursive identity may also be accomplished using Edwards' (2005) discursive psychology strategies of factual description, assessment, and extreme case formulation. Edwards refers to the strategy whereby people produce descriptive statements that seem to be true and 'witnessed on many occasions [and] predictable' (p. 262), and hence avoid being seen as imposing their personal judgment when constructing a particular disposition or character. 'Assessment' as a discursive psychology strategy associated with evaluative expressions. Edwards (2005) posits that we should not view the expression of liking, disliking, and similar attitudes as independent assertions but rather as integral components of specific social activities, such as giving compliments, refusing, making offers, persuading, making requests, and disagreeing. The third discursive psychology strategy, the extreme case formulation, is the use of extreme expressions such as 'the best,' the 'most' and so on to indicate the speakers' stance or attitude (Edwards, 2005, p. 269). Edwards (2005) adds that factual description, assessment, and extreme case formulations can be made more effective by using emotion terms, or words to describe emotions or emotional behavior, as people tend to respond constructively to emotions (p. 263).

Interactions with others shape discursive identity, which people construct in various contexts, or others ascribe to them. People may employ a variety of discursive psychological strategies and impression-management techniques to achieve or attain their desired identities.

III. METHODOLOGY

This study is a component of a broader investigation that analyzes how teachers collaborate to provide social support on a social networking site (SNS) (see Rashid et al., 2016b). Whilst data generation methods for the larger study involve participant observation, survey questionnaires, and semi-structured interviews, this paper is based on the data generated from the participant observation, where 29 Timelines belonging to Malaysian secondary school English language teachers were observed throughout a six-month period. A total of 178 teaching-related Status updates were recorded and analyzed using a discursive analytical approach combining 'broad discourse analysis' and Edwards and Potter's (1992) discursive psychology.

The term 'broad discourse analysis' is used to distinguish it from Foucauldian discourse analysis and critical discourse analysis, which are two contemporary conceptualizations of discourse. Atkinson et al. (2011) asserted that neo-Marxist perspectives on social inequality form the foundation of Foucauldian discourse analysis. It primarily investigates the ways in which language perpetuates and cultivates inequality. However, critical discourse analysis associated with

Fairclough (1995) explores how individuals within social groups either reinforce or challenge power dynamics, dominance, and inequality through their use of language. We determined that Foucauldian discourse analysis and critical discourse analysis were not appropriate approaches because this study did not investigate inequality, power, or dominance as key notions.

When analyzing Status updates using the broad discourse analysis approach, our focus was on traditional theoretical linguistics. This included examining the selection of syntactic constructions, choice and structure of referring expressions or noun phrases, selection of tense and aspect, and choice of word order. We investigated how discourse addresses and controls identities by integrating broad discourse analysis with discursive psychology. Our focus was on the specific aspects proposed by Edwards and Potter (2005), including blame, justification, and defense.

When classifying Status updates as stories, we examined the four fundamental elements of a story proposed by Carter and McCarthy (1997). These elements consist of references to time and place settings; the involvement of characters in the events; a plot or sequence of extraordinary, peculiar, amusing, etc.; events that make the story captivating; and a resolution or conclusion to the events. Carter and McCarthy drew on the seminal works of Labov and Waletzky (1967) and Schiffrrin (1981). To categorize a Status update as a story, thus arguing that the identity of a storyteller is salient in the posting, it must have all the four defining characteristics highlighted above. However, Carter and McCarthy (1997) add that good entertaining story often has additional characteristics, such as exaggeration, intensification, suspense, amusing details, dialogue, be in the historic present instead of the past tense and have an evaluation of the event (p. 23).

IV. ANALYSIS AND DISCUSSION

We chose a story to discuss in this section as this story does not only have the four ‘basic ingredients’ but also the additional characteristics that make up a good story, as highlighted by Carter and McCarthy (1997). The story is taken from Salina’s (pseudonym) Timeline, and since the story is lengthy, we analyze the post fragment by fragment.

Extract 1

- 1 So here’s a public confession:
- 2 After 4 months into teaching,
- 3 I came back from a class this morning,
- 4 put my books on my desk,
- 5 coolly walked to the ladies,
- 6 and broke down; with tears, sobs,
- 7 frantically fanned myself with my hands
- 8 thinking that could help calm me down,
- 9 the whole enchilada.
- 10 Something I have not done for a very long time.

(Salina/SU1)

The first fragment of this Status update is what Labov and Waletzky (1967) refer to as an ‘abstract’ of a story that gives a brief summary of what the story is going to be about. It also serves to introduce the topic that it is about a *confession* (line 1) that she cried in the ladies’ toilet (line 5), which is something that she has not done for a *very long time* (line 10). By highlighting this story as a *confession* Salina can be said to employ a discursive psychology strategy of ‘factual description,’ defined by Edwards (2005) as ‘producing descriptive statements that seem to be true’ to avoid being seen as imposing her ‘personal judgment’ (p. 262). This is because a confession is a statement made by a person who acknowledges some personal facts. Thus, readers are persuaded to believe that Salina tells a true story.

The use of the phrase *for a very long time* (line 10), or what Channell (1994) refers to as a vague category identifier, enables Salina to avoid giving specific numbers. This is important, as what is considered a very long time for her might not be considered a very long time for readers. Thus, by using a vague category identifier, Salina convinces the reader to believe that this is a rare event. The phrase *for a very long time* can also be seen as an exaggeration which is an ‘embellishment or decoration by the teller’ to make the story ‘entertaining’ (Carter & McCarthy, 1997, p. 23).

Salina begins the confession using the discourse marker *so* (line 1), which in this case functions as an initial attention getter (Thornbury & Slade, 2006). The use of *so here* reflects a feature of spoken discourse thus resonating with Crystal’s (1995) ‘complex medium,’ that is, ‘language which involves a switch’ (p. 35). The switch here is that it is written for Salina to ‘speak’ to her Friends. As a conjunction, *so* means *as a result* and it implies that something has happened that brings her to this confession. By doing this, she attempts to encourage readers to keep reading the story to understand what she went through prior to this confession. She describes the account as *a public confession* (line 1), which suggests her desire to be heard by others, not only her Friends but also other Facebook users. This is confirmed by the privacy setting of the Status update, which is set to be seen by the public.

She highlights the ‘reference of time’ (Carter & McCarthy, 1997, p. 23) after which this event takes place. *After 4 months into teaching* (line 2) portrays herself as a novice teacher. She then continues with ‘reference to place and setting’ (Carter & McCarthy, 1997, p. 23), where she came back from a class, put her books on her desk in the staffroom, and walked to the ladies’ toilet (lines 3-5). What she writes in these lines seems to be the normal routine for a teacher; hence, readers are left to think – what is so special about the routines that she mentions in this *public confession*

(line 1)? She frequently uses commas (.). Up to line 6, she uses five commas between the actions described, creating a sense of drama in this story. Using commas to create a dramatic sense is associated with Carter and McCarthy's (1997) 'embellishment or decorations by the teller' (p. 23).

She uses 'emotion terms' (Edwards, 2005, p. 263), such as *tears* (line 6), *sobs* (line 6) and *frantically* (line 7) to describe herself when alone in the ladies' toilet. According to Edwards (2005), using emotive terms is a discursive psychological tactic to attract constructive responses, as people tend to respond constructively to emotions. The fact that she gives in to her emotional disturbance only when she is alone in the ladies' toilet and not in public reflects her concern about maintaining her professional identity. She does not cry or act out of control in front of other teachers or students, but she does so in a private space-the toilet. She constructs the identity of a professional novice teacher who manages to control her emotions in front of others in the workplace, including colleagues and students. In this sense, she can be said to engage in 'self-promotion' (Jones & Pittman, 1982, p. 241) as she shows that she is strong enough to keep her problems to herself. To some extent, Salina is constructing the identity of a naive person to think that crying and *frantically* fanning herself (line 7) would help calm herself down and *the whole enchilada* (line 9). The use of the American idiom *the whole enchilada* instead of just saying 'the whole thing' makes this confession sound more interesting and engaging. As pointed out by O'Keeffe et al. (2007), the use of idiom makes monologic interactions 'interpersonally charged' thus projecting 'a high degree of interpersonal closeness' (p. 92).

The first fragment ends with the phrase *Something I have not done for a long time* (line 10), which strongly suggests that she has been in this situation before. At this point, readers might think that perhaps she did this (crying in the toilet) when she was even newer to teaching, and thus became more sympathetic towards her. However, in Extract 2, as will be analyzed later, she confesses that she has never cried since she joined the teaching profession despite having various problems. She uses the present perfect tense *have + done* to suggest that she will probably cry again in the future, thus projecting her views that teaching is a challenging job and that she will be continually challenged in this profession. However, she emphasizes that giving in to emotional turbulence is something she has not done for a long time, which suggests that she is a strong teacher who is not easily affected by problems at work. Hence, having a breakdown with tears and sobs this morning is not because she is fragile, but because of the very bad incident, which she will explain later in her confession. Blaming other factors is another discursive psychological strategy for identity management (Edwards & Potter, 1992).

Extract 2

- 1 In the last four months, I could have cried
- 2 when a disruptive boy decided to get up in the middle of my lesson,
- 3 ran around the room and banged every table
- 4 before he ran out of the class despite me calling after him
- 5 and then having him come back
- 6 and literally went on the floor,
- 7 hugging my feet and begged for my forgiveness the same day,
- 8 or when I was locked in the school building
- 9 and then had to come out through the roof (long story)
- 10 or when a big fat rat, literally, decided to chill
- 11 right in front of my front door

(Salina/SU1)

The second fragment begins with *In the last four months, I could have cried* (line 1). This line is powerful in the sense that it provides a clear hint to readers of what is to follow, which is all the troublesome experiences encountered throughout the four-month period. She encourages readers to keep reading to find out what she has gone through, which emotionally challenges her. The phrase *I could have cried* suggests that she chose not to cry even though she could have done so, portraying herself as a very strong teacher.

Using the flashback technique, Salina recalled three problematic moments encountered since she joined the teaching profession (lines 2–11). The first problematic moment that Salina chose to recount in this confessional story was when a *disruptive boy* misbehaved in her class (line 2). Using imagery, she portrays the whole moment as very chaotic: *the boy ran around the room and banged every table* (line 3) and then *ran out of the class* despite her calling after him (line 4). As pointed out by Tannen (1989), using imagery makes the story more vivid as it 'creates visual representation of the objects, people, and scenes in which they interact' (p. 3). Despite facing this chaotic moment, she remained strong and did not cry because of this problem. When recounting this difficult moment, Salina positions her students as having unruly behavior, thus implying that the students are responsible for making her teaching life challenging.

Salina then moves on to the second challenging experience when she was locked in the school building and had to get out through the roof (lines 8–9). She recounted this incident in such a way as to construct it as very challenging that she needed to climb all the way up to the roof to get out of a locked building. Given the severity of this problem, it is easy for readers to remember this incident; hence, she chooses not to provide a detailed account of this moment, writing *a long story* (line 9) to end her account of this problem.

The third problem she chose to recount was when she found a rat sitting in front of her front door (lines 10-11). Again, to make this problem more interesting and memorable to readers, she uses poetic devices: the alliteration in *fat rat*, the imagery of *a big fat rat*, and the personification as the rat decided to *chill* in front of the door. This is the second time she has used the word *literally*; the first is in line 6, and the second is in line 10. The word *literally* here serves to emphasize (Hawkes, 2013) the severity of the problems highlighted. She also repeats the word *front* twice in line 11, *right in front of my front door*. Again, this repetition serves to emphasize the severity of the problem, as rats are often associated with back doors or dark and dirty back alleys, but in her case, the big fat rat chose the front door. She uses the word *decided* which suggests that the big fat rat made a specific decision to be out in the open, thus engaging in ‘supplication’ (Jones & Pittman, 1982, p. 247), portraying herself as powerless. This is emphasized by using the word *chill* to show that the big fat rat did not fear her, and thus her identity as a powerless teacher was more transparent. This could be seen as one of her attempts to construct the identity of a strong teacher, as given the severity of all these problems, she remained strong and did not cry in the toilet as she did this morning after class.

What Salina writes in this second fragment can be associated with Carter and McCarthy’s (1997) third ‘basic ingredient’ which pertains to a plot or sequence of extraordinary, peculiar, amusing, or similar events that enhance the appeal of the story or ‘a complication’ (Thornbury & Slade, 2006, p. 152) or ‘catalyst’ (Gee, 2014, p. 160). As can be seen in Extract 2, Salina presents herself in conflict with not only her students, who seem to bully her by being disruptive in the classroom, but also with the personified *big fat rat* (line 10).

The third fragment is presented in Extract 3, where Salina continues to elaborate on the story’s complexity. Nonetheless, she no longer uses flashbacks but changes the focus of the story back from the interjected scenes that took the narrative back in time and returned to events of that morning to give a detailed account of the incident that took place.

Extract 3

- 1 This morning, however, was different.
- 2 In fact, I wasn’t teaching at all this morning.
- 3 So, what was I doing with the entire class?
- 4 I was invigilating their midyear exam, History Paper 3 to be exact;
- 5 An open book test where students are required to write an essay on a topic given.
- 6 Just as I finished handing out the exam papers to all 35 students,
- 7 one boy put his hand up and asked, “ujian apa hari ni, cikgu?” (English: “what paper is today, teacher?”)
- 8 and I went, “HOW CAN YOU NOT KNOW WHAT PAPER YOU ARE SITTING FOR ON THE DAY OF THE EXAM AND EVEN AFTER I HAVE HANDED OUT THE EXAM PAPER” silently in my head.
- 9 Out loud, I said, “Ujian Sejarah, kertas 3. Ujian ni boleh tengok buku, so keluarkan lah buku”. (English: “History, paper 3. This is an open book test, so take out your book”).

(Salina/SU1)

The first line of this fragment highlights the change in Salina’s routine that morning (line 1). She continues, *in fact, I wasn’t teaching at all this morning* (line 2). She uses the discourse marker *in fact* to ‘assert the truth of what follows, despite contrary expectations’ (Traugott, 1995, p. 6). Here Salina sets up the context of the incident as not being taught. Playing around with her readers’ expectations, she then asks a rhetorical question in line 3, which she answers with detailed descriptions in lines 4 and 5. As highlighted by Thornbury and Slade (2006), the use of questions in storytelling has ‘a strong interpersonal function’ to ‘facilitate and maintain involvement’ (p. 88). Thus, by using the question, Salina engages her readers so that they will continue to follow the topic introduced.

Salina uses a ‘constructed dialogue’ (Tannen, 1989, p. 111), *What paper is today, teacher?* (line 7) to make the story live and show the readers how ill-prepared the students are, that they do not even know what paper they are going to sit. She emphasizes the unpreparedness of the students when she writes in capital letters her response: ‘HOW CAN YOU NOT KNOW WHAT PAPER YOU ARE SITTING FOR ON THE DAY OF THE EXAM AND EVEN AFTER I HAVE HANDED OUT THE EXAM PAPER’ (line 8). Salina uses capital letters for her response, giving readers a mental image of her yelling at students for their unpreparedness and ignorance. However, she then reveals that she said this *silently* in her head (line 8). From Tannen’s (1989) perspective, Salina constructs a dialogue of ‘inner speech’ when she reports her own thoughts as speech to make the story more interesting and engaging (p. 144). Note the contradiction; while she says this silently in her head, when she writes about it, she gives a sense of loudness by using capital letters, suggesting how she wanted to say those lines out loud to her students. However, she chose to shout in her head, as it would have been inappropriate for a teacher to yell or reprimand the students about their lack of preparedness in an exam hall when the exam was about to begin. Salina constructs the identity of a teacher who knows how to manage emotions and take appropriate actions in particular situations, thus again engaging in ‘self-promotion’ (Jones & Pittman, 1982, p. 241).

In the fourth fragment, Extract 4, Salina presents her conclusion or what Gee (2014) refers to as the ‘evaluation’ (p. 160) of the students based on her experience of invigilating them during the exam. She teaches English in this class but

invigilates a history exam paper. After reaching this unpleasant conclusion, Salina explicitly indicates her desire to cry, which is the climax of the story. The climax is the turning point of the story, when things finally start to move in a different direction. In this extract, Salina, who was strong enough to not cry, reveals that she can no longer hold back tears.

Extract 4

- 1 I went to one of the girls and asked her to read the question and then looked
for the answer in the book.
- 2 The first question she asked after I told her that was, “bab berapa tu?” (English: “What
chapter is that?”)
- 3 and I could sense the whole class was waiting for me to tell her which chapter to open to.
- 4 I knew then that they have never read a single thing from their textbook
- 5 nor have they learned anything in the past four months of school.
- 6 Heck, I wouldn’t be going too far
- 7 if I said they barely learned anything in the last 10 years of school.
- 8 At that moment, I saw their future flashed through my eyes
- 9 and I wanted to cry

(Salina/SU1)

Salina continues the story and how she told one of the girls to read the question and find the answer in the book (line 1). It is important to highlight that she repeated the instructions to the students as she was going to draw a conclusion about them in this post. Salina uses the ‘constructed dialogue’ form again (Tannen, 1989, p. 111) whereby the female student asked which chapter she needed to refer to (line 2). Salina wrote how she sensed that the whole class was waiting to be told which chapter to refer to (line 3). She used the word *sense* to show her awareness of what the whole class expected her to do. Based on this awareness, Salina ultimately deduced that she comprehended the fact that they had not perused a single item from their textbook, nor had they acquired any knowledge during the preceding four months of education (lines 4–5). She engages in the ‘extreme case formulation’ (Edwards, 2005, p. 269) when she says that the students *never read a single thing* and *nor had they learned anything*. In line 6, Salina interjects, *heck*, to express her annoyance at her conclusion which she believes could be true that it would not be going too far to say that the students had *barely learned anything in the last 10 years* at school (lines 6–7).

After her conclusion about the students’ lack of learning, Salina explains how she saw their future flash in front of her eyes and wanted to cry (lines 8–9). This is when her readers finally found out why she cried in the ladies’ toilet this morning because of her worries about the students’ futures. Given that they have barely learned anything in school, their future is dark and foreseeing this darkness makes Salina cry. The phrase *I wanted to cry* (line 9) is the ‘affective-I-statement’ (Gee, 2014, p. 173) used by Salina to tell readers that she was emotionally affected by this particular experience.

V. CONCLUSION

Like the other 28 teachers observed in this study, Salina updated her Status to portray herself as having a very challenging professional life by describing her students as problematic individuals who not only behave in an unruly way but are also unable to cope with their studies. She also directly informs readers how she is emotionally affected and attracts supportive comments, and carefully crafts this Status update into an engaging story by using various kinds of ‘decoration and embellishment’ (Carter & McCarthy, 1997, p. 23), such as suspense, amusing details, dialogue, evaluation, factual description, and emotive terms. By making this story interesting and engaging, Salina tries to persuade readers to give her ‘preferred responses’ (Schegloff & Sacks, 1973, p. 295) which are comments that can help her to accomplish her desired identities.

What can be concluded from this study is that teachers are strategic in crafting Status Updates on Facebook. Salina, who is discussed as an example in this paper, provides rich insights into teacher discursive behavior in constructing the identity of a storyteller, which enables them to construct several other identities as they unfold their stories. The strategic construction of the postings suggests that the postings are more than just an account of mundane teaching-related experiences but serve as a mechanism for them to construct desirable identities.

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The Aesthetics of Jordanian Place in the Novel *The Flood Notebooks* by Jordanian Writer Samiha Khrais

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Abstract—This research studied and analyzed the aesthetics of the Jordanian place in the novel *The Flood Notebooks* by the Jordanian writer Samiha Khrais. The importance of this novel lies in the fact that it is a social-historical novel that depicts a Jordanian place in the 1930s. Its writer was able to combine truth with imagination to present an artistic work whose events are derived from history, yet it is not a historical document; rather, it is a work of art, and the writer excelled in its construction. The two researchers studied the place in this novel within the framework of specific dualities of both the historical and contemporary place, the open and closed place, and the real and symbolic place. The study of duality, or opposites, is at the heart of the structural studies of meaning, which took as its starting point the duality of phenomena, claiming that it is a characteristic of human thought. However, the present study will not stop at these dualities alone; rather, it will benefit from the current semiotics due to the interest they provide in structure and meaning and the ability to interpret texts according to the context in which they appear.

Index Terms—aesthetics of place, *The Flood Notebooks*, Samiha Khrais, semiotics, Jordanian literature

I. INTRODUCTION

Born in Amman in 1956, Samiha Khrais is a famous Jordanian writer (Khrais, 2005, p. 13) who has received many awards in recognition of her literary works including the Abu Al-Qasim Al-Shabi Award in Tunisia, the Discretionary State Award for Literature in Jordan, and the Al-Hussein Medal for Excellence, also in Jordan. Her literary experience represents “a landmark in the achievement of Jordanian novelists, and indeed is a great achievement for any Arab novelist in general. This experience derived its distinctive characteristic from the perseverance of Samiha Khrais herself to develop her tools, techniques, and artistic construction of her texts to complete a novel closely related to reality on the one hand and its differences at the level of imagination and formation on the other hand” (Al-Saleh, 2005, p. 8).

First published in 2003, *The Flood Notebooks* is Khrais’ eighth novel, and in it, her interest in describing the place is apparent as soon as one reads the title and first few sentences of the book that clearly pave the way for the events of the novel.

As the title suggests, the novel is a collection of papers taken from a notebook. The flood refers to the great deluge that occurred in Amman in 1938, when heavy rains fell for more than seventy days, flooding Amman’s city center and leaving the surrounding shops, homes, and Roman ruins submerged for days and many animals and humans dead. After the rain stopped, “people felt themselves first, then checked their things and loved ones. They remained stunned ... tongue-tied for a while before they told the story of the final flood” (Khrais, 2003, p. 289).

Samiha Khrais did not document this event with historical accuracy; rather, she depicted it artistically in her novel, where characters and places changed their features after the flood. She also gave this event symbolic connotations, whose interpretation may differ from one reader to another. As a result, the present study will interpret these symbols according to the two researchers’ own reading and understanding.

In the title of the novel, *The Flood Notebooks*, the author attributed the notebooks to the flood, as if the flood was the one recording its story onto the pages along with the stories of the people who lived through it and were witnesses to the devastation it caused to the city of Amman.

Before the story begins, Khrais starts the first page with a disclaimer: “If the names of the characters match others who lived in Amman in the same era, then they are themselves, and if they differ, then these are people who fell from the sky and were not caught by the earth” (Khrais, 2003, p. 3).

First, these introductory sentences provide a great deal of information to the reader of the text. Her novel mixes truth with imagination because some of the characters are real while others are imaginary, created by the writer to govern the construction of her novel and create her narrative plot. She expresses this by saying that they are people who fell from the sky and “the earth did not receive them”, meaning that they did not live on the earth even for a day because they were

a product of her imagination only. It was as if their existence was a revelation that came down to her from the sky, so she captured it and recorded it in her narration.

Second, when the writer uses both “earth” and “sky” in the same sentence, it creates a paradox, indicating the writer’s awareness of its importance in literature. Indeed, it is so important that some critics believe “all art, or all literature, is essentially ironic” (Muecke, 1982, p. 3).

Finally, in these introductory phrases, the writer sheds light on the city of Amman at a specific time in history to suggest to the reader that she will write the biography of the city of Amman in an artistic way that combines truth and imagination during the time of the flood in the 1930s.

After these phrases, the writer devotes a page in which she quotes a supplication by the Umayyad poet Al-Khatim Al-Ukli in which he says: “I seek refuge in my Lord to see the Levant and Amman after that when the doves sing and chirp.” The Umayyad dynasty existed for nearly a century from the year 661 to 750, so by using this quote that mentions the Levant and Amman, Khrais wants to show the importance of Amman’s long history throughout different eras.

The novel is divided into sixteen titles, and each title begins with the word “talk”. Thus, we find chapter titles such as “Talk About Silk”, “Talk About *Halgum* (‘Turkish Delight’)", “Talk About Shoes”, and “Talk About Ink”, until, finally, there is “Talk About Rain”, and afterwards, “Talk of Today”. Clearly, in these titles, the writer creates a narrative in the language of inanimate things. In this way, with such a multiplicity of narrators, it is as if each narrator presents their own flood notebook. In turn, this makes the text of the novel open, and in accordance with the concepts of Shkloofsky, it distinguishes “two main types of writing in stories: on the one hand, there is an open form, to which new adventures can always be added at the end; on the other hand, there is a closed form that begins and ends with the same motives” (Todorov, 1993, pp. 43-44).

The Flood Notebooks is an open-ended novel because it actually recounts the biography of a city and not the biography of a people. Therefore, the author made a big leap in time to the last chapter title, the current “Talk About Today”. After writing about the events that took place in the late 1930s, specifically in 1938, the year of the flood, she moved on, summarizing the most important events that the characters of her novel experienced after 1948, the year of the occupation of Palestine and the exodus of large swaths of Palestinians to Amman. Indeed, in the same chapter, she moves further on to the year 2000 to remind people of the torrent of Amman that dried up many years ago. Thus, she writes, “When the excavators penetrated the ground in 2000 to strike the foundations of the Royal Cultural Center, the water spring, a waterfall of the goodness of the past, flooded the workers, who ran in every direction until they understood what was happening. It was the river that dried up and left us, that boycotted us and punished us” (Khrais, 2003, pp. 291-293).

Perhaps most remarkable, however, is the fact that Khrais only used three pages of her novel to write about this great leap in time from 1938 to 2000. In doing so, she wanted to say that the story of Amman did not end with the end of her novel. The place still exists, and new stories still happen there every day. People who died in the flood left behind living children and grandchildren, and in the same place, they will have their stories, dreams, and endless ambitions.

This method of making a time jump during narration was mentioned by Girardignet in his talk about the possible relationships between story time and narration time.

He determines that they may be classified in terms of order; events occur in one order but are narrated at another pace or duration. The narrative devotes considerable space to a momentary experience and then leaps over or quickly summarizes a number of years. (Genette, 1990, p. 11)

The writer excels at depicting the Jordanian place, which helps convince the reader of the events she narrates. Moreover, the personification of the place in the novel is what makes its events more likely to happen in a sense that gives the illusion of realism. Indeed, it plays the same role that the decorations and wood play in the novel. “Theater” (Lhamdani, 1993, p. 65).

II. HISTORICAL AND CONTEMPORARY PLACES

The city of Amman is a contemporary city. Its areas began to expand, its population increased, and urbanization increased in the 1930s. At the same time, it possesses a long historical memory. Various ancient civilizations arose on its land, forgotten by time, but their traces still remain a witness to the past. One day, she would be in this place. These monuments represent the historical place, as it is “the place that is evoked because of its connection to a past era or because it is a relationship in the context of time” (Saeed, 1982, p. 30).

This place may seem at first glance to be the opposite of the immediate or contemporary place “in which the characters live in their present moment and in which they talk about the events and processes that make up the novel” (Jandari, 2001, p. 259), but in reality it does not contradict it but rather represents its ancient extension over time.

Amman is rich in its historical heritage, containing the Citadel Mountain, the site of the People of the Cave, the Path of the Nymphs, the Roman amphitheater, and other Roman columns and arches. The most prominent of these places in the narrative of *The Flood Notebooks* is the Path of the Nymphs, or, in its archaeological name, “Nymphaeum”. It dates back to when Rome occupied the region in the 2nd century AD and was once considered an important, aesthetically pleasing building in ancient Roman cities. However, by the 1930s, the Nymphaeum was not as appreciated as it once was and had fallen into disrepair. In the novel, it is the home of Musaad, a man without identification papers or family. Musaad lives out his days in the Amman market, transporting goods to the merchants, and at night, he takes his mule in search of the mermaids.

The Path of the Nymphs is described by the rope by which Musaad tied his mule, who said: "In the darkness of the mysterious and frightening path of the mermaids, I do not know where I will end up with Musaad, the one who lay down on a rock and sank into a deep sleep as if he had died... and the night was getting longer in search of the mermaids. At dawn, we heard the trickling of water and smelled the smell of urine. The passersby had become accustomed to relieving themselves on the road, and Musaad, who was sleeping like a wolf, noticed the movement and flinched. But he did the same thing minutes later" (Khrais, 2003, p. 56).

In other words, the path of the nymphs was left without lighting or care by the state, and it became a refuge for those who had no shelter. It also became a place for passersby to relieve themselves. This, of course, is not befitting an ancient historical place, nor is it befitting any ordinary street. Musaad knew this and would prevent passersby from doing that sometimes.

Moreover, he also wanted to keep the place and the streets of Amman clean and free of his donkey's manure. As a result, he decided to "tie a burlap bag around its backside. Musaad loves the cleanliness of the streets, and this will not spoil the Ammani splendor. They will say that he is a civilized, clean man who treats his mule as they do with the horses that pull carts through the streets of Jerusalem" (Khrais, 2003, p. 57).

Although Musaad, having never attended school, is not a learned man, he knows the history of the ancient Path of the Nymphs. This is because he once took refuge in a cave far from the Path of the Nymphs and saw, as if in a dream, fountains that gush and spray their water, and the Nymphs—the goddesses of beauty, giving, and joy—were playing and dancing under the stone arches and columns and bathing in a pool in the middle of the place. "The water nymphs' laughter rose like wandering goddesses since the dawn of time. Only Massad knew of their existence" (Khrais, 2003, p. 240).

Musaad is a fictional character created by Samiha Khrais to govern the construction of her novel and to present, through what he sees, her own vision of this historical place. The image of beautiful Roman females who play in the water, dance under the stone arches, and bathe in the pool for the sake of nymphs is an image imagined by Samiha Khrais, who wrote it in the form of a vision or dream of Musaad.

In the 1930s, Amman had plenty of bathhouses for women. They may not have been as beautiful as the mermaid's bathhouse and the mastery of its construction, but their bathhouses brought women together much the same as the mermaid's bathhouse brought them together. Moreover, their stories are interwoven within it so that it is a witness to their beauty and their secrets. In "Bath of Victory", the writer describes meeting Tajma, one of the women in the bathhouses and one of the most important characters in her novel, along with Zaza, the seamstress:

In the preparation and dressing room, she took out her soap and her special loofah from the bathroom bag, put her shoes in it, then put on clogs, exchanged quick words with the women, and laughed at the far-from-polite jokes. She caressed Zaza as she took off the rest of her clothes, keeping on a cotton scarf.

"If the whole world was a dove and people like this disgraced their Lord, how would she live as a seamstress?"

Zaza responded to the joke and responded in weak Arabic, "Separate dressing gowns and clothing". (Khrais, 2003, pp. 36-37)

The difference in dialect between them was evident in the two women's dialogue. Tajma speaks in an Arabic dialect that is closer to the Levantine dialect, which indicates her origins. Her ancestors may have come from the Levant to Amman a long time ago, and the grandchildren have retained their basic dialect. As for Zaza, she is an Armenian seamstress whose full name is Zarwak Baltakian. Since she is of non-Arab origins, her Arabic is very weak.

Despite the difference in origins and religion between the two women, they speak with great familiarity and apparent affection, and this is a special characteristic of Amman and its people who are not separated by race or religion.

One of the most prominent historical places in Amman is Jabal al-Qalaa which contains traces of an ancient Umayyad palace. When the flood began, Tambi, the Circassian, decided to take his cart and two oxen to store them in one of the caves in Jabal al-Qalaa. His wife tried to prevent him from doing so but did not succeed, so he embarked on a difficult journey. In the rain, mud, and wind, Melhem, the owner of the ice cream factory in Amman, saw him from the window of his house, so he called him and advised him to return. Nevertheless, Tambi continued on his way until he reached the top of the mountain. However, the heavy rains forced the two oxen and the cart down the mountain.

Still, the old Circassian man miraculously escaped when a number of men gathered together after hearing Melhem's screams, and they saved him. They left...

...the two oxen and the cart to be dragged by the roaring water from the top of the mountain to the bottom of the foothill, picking up the old man who realized that his foot had been broken as well and who started screaming in Circassian, calling for people that no one knew except him. He cried bitterly as he hid himself in Melhem's sheepskin coat near the charcoal canister and discovered that those moments that passed by him were not in the high mountains of Elbrus...but they were here in Amman. (Khrais, 2003, pp. 287-288)

Furthermore, according to what the author mentioned, there were conflicting feelings in the soul of the Circassian Tambi due to the loss of his revolutionary attempt. This is an indication of his surprise at the occurrence of such a sweeping flood in the quiet city of Amman. After all, it was not common for nature to exercise this much anger in the mountains of Amman, sweeping away people, stones, and trees in its path. He expected to see this scene in the Elbrus Mountains of Russia, not in the mountains of Amman.

Melhem's misfortune was greater than Tambe's misfortune, however. After he heard the old Circassian man's call for help and saved him from the flood, he received news that his own son, Marwan, had been washed away by the flood and

drowned. Afterwards, his body was hung at the top of a Roman arch in the center of Amman. The young athletes had to swim in against the current, and they fought “the large whirlpools all the way to the bridge, so they faced the waves, which hit their faces and hampered their movement, dragging the small body, and at the highest point of the castle mountain, under the pouring rain, and near the remains of Umayyad palace, the body was buried quickly” (Khrais, 2003, p. 288).

In the scenes of the death of Marwan, the fall of the old man Tambi, and the death of Thoriah, the writer links the incidents of death to archaeological sites. Likewise, the monuments are symbols of previous human civilizations that lived in Amman and then left, yet traces remain to commemorate their passage through this place. Moreover, by juxtaposing the tomb of Marwan with the ruins of the Umayyad palace, which commemorates a great Arab civilization, Khrais creates the feeling of the paradox between death and life, thus increasing the reader’s sense of disaster caused by the flood.

A paradox was also created with Tambi’s fall from Citadel Mountain and the breaking of his leg, as he was a survivor of the horrors of the towering Elbrus Mountains. However, he lost his two bulls, which for him were his wealth, and broke his leg on Citadel Mountain, a mountain that could not compare to the height of the Elbrus Mountains and the amount of rain and snow that fell there.

Douglas Colin Muecke discussed this type of irony where the writer juxtaposes opposites in order to influence the reader and make him sympathize with something. She exemplified this using Théophile Gautier’s words as an example, where he felt the existence of a woeful paradox: that a palace would rise in front of a hut (Muecke, 1982). It is also worth noting here that Samiha Khrais detailed the discussion of historical places in Amman in her novel under the title “Travelers’ Talk”. In this part of the novel, she conveyed the opinions of historians and travelers about Amman and its antiquities, making the title of this chapter closer to history than to art.

As for the contemporary places at the time of the events of the novel, the writer was keen to mention them to prove their presence in Amman at that time. Among these places is Raghadan Palace, which had its share of the horrors of the flood where trunks of willow trees were split and washed away by the torrent, along with the palace’s court. The writer cited the ruling document that was issued in favor of Salem Al-Hamidi after his claim against Musaad of having unknown parentage. The ruling was issued in the name of the Emir of the country, the army camp that surrounded Raghadan Palace, the police station, and the Presidency. It also included ministers, wells and water management schools, libraries, the market, and other places that heralded the birth of an institutional state that respected law and order, valued science and education, and did not ignore the importance of industry and trade (Khrais, 2003). The country’s intellectuals were aware of this, and in fact, the lawyer Abdul Razzaq said to his relative, Makram, “Amman is different, brother; there is no future for agriculture. This is a country that wants to become houses and shops, don’t you see? We are confused about what to do with departments, offices, and schools, and tomorrow there will be stone houses and other things” (Khrais, 2003, p. 126).

III. THE OPEN AND CLOSED PLACES

The events and facts presented in the novel are divided into open and closed places. The open spaces “give room for the experience of contact with others” (Awad, 2004, p. 214), while “the closed place often corresponds to the trend towards individualism and privacy” (Awad, 2004, p. 214). Despite the privacy of the closed place, Samiha Khrais’ all-knowing narrator knows what is going on within it and conveys it to the recipient through narrative discourse, where “every utterance assumes a speaker and a listener. The former has the goal of influencing the latter in some way” (Yaqin, 1997, p. 19).

Moreover, the closed places mentioned in *The Flood Notebooks* can be divided into three types:

1. Places that provide the novel’s characters with reassurance and protection are represented by homes and holy places.
2. Places that indicate the renaissance of Amman and its progress toward modern civilization. They are represented by stores, factories, the bank, and the hospital. These are closed places, but they are characterized as public.
3. Places that provide the characters in the novel with entertainment and amusement such as cafes and cinemas.

The most important of all of these places may be homes. In “human life, the home removes the factors of surprise and creates continuity. Therefore, without a home, man becomes a fragmented being. It is the home that protects him through the storms of heaven and the horrors of the earth” (Bachelard, 1980, pp. 44-45). In *The Flood Notebooks*, people took shelter from the rain in their homes, and they lit wood-burning and charcoal stoves in those houses to protect them from the harsh winter cold. Women would roast chestnuts over them and “bring out supplies of the jam they had kept and the grains they had hidden” (Khrais, 2003, p. 274). The houses provided provision for the people of Amman in that harsh winter. It provided refuge and protection from the sweeping waters of the flood. It also provided them with warmth from the cold of winter. Indeed, the women’s management and storage of food inside their homes protected their families from hunger during the long days of the flood.

In addition to the protection that homes provide, they also give their owners privacy. In the novel’s story of the strong woman, her son fled to Beirut, and no one saw her shed a tear. Even her husband, Taqi al-Din, was surprised by her toughness. However, in reality, “Lamia (her daughter) could hear her mother’s crying on cold evenings” (Khrais, 2003, p. 224). The privacy of closed rooms was not only for crying but also where girls met to laugh, joke, and smoke cigarettes

in secret. They would even sometimes meet their lovers there, such as in the meetings that took place between the nurse Asmahan and her lover, the lawyer Abdel Al-Razzaq.

Khrais mentions houses and closed rooms quite often and highlights their privacy. For example, no man was allowed to enter a house in Amman without the presence of his male companions (unless, of course, this happened secretly). However, the author does not stop at describing these places except in quick references, such as her description of Saft al-Halqoum (cardboard sweets box) hanging on the ceiling of the room in the house of the chief merchant in Amman, “the merchant Taqi al-Din” (Khrais, 2003, p. 8), or her description of the Najma building on Al-Rida Street. In this building, “the Circassian Tambi was adjacent, occupying the first floor and a storeroom below, and above him was the English Doctor Burnell. Then, two rooms down from the doctor and up a wooden staircase is a room where nurse Asmahan lives.

As for the holy places, whenever Asmahan felt guilty, she would go to the monastery to pray, but when she wanted to confess, she preferred to go to Father Grace Al-Sahouri in the Al-Masdar area. Visiting the monastery or Father Grace would give her peace and psychological comfort.

As for other religious places, Khrais describes the Church of the Virgin in Madaba, a Jordanian city located south of Amman, and the archaeological mosaics that lay within it. It is here that Ahmed Al-Shalabi took his student, Azmi, to the church and told him, “‘In front of you now are the four rivers of Paradise. Look carefully, boy. Here are Gijon, Fishoth, the Tigris, and Euphrates.’ On the floor of the Church of the Virgin, Azmi could see a map of the world with its seas and kingdoms” (Khrais, 2003, p. 149).

Another descriptive scene is the description of the church in Amman in which Musaad entered. Khrais writes: “He entered the hall of the Virgin Mary, astonished by the church in which the light pouring from the glass windows decorated with colors played in the manner of the lover and the beloved, and how the light fell on the armrests of the wooden seats, illuminating a brilliance on the edges of the church. The statues of the crucified Christ and the Virgin Mary...” (Khrais, 2003, p. 225).

These precise descriptive scenes contribute to impressing the recipient with the realism of the events narrated in the novel, especially since the Church of the Virgin is a real place located in Madaba, and its floor is famous for its amazing mosaic scenes.

As for the shops, there are many in Amman, but the largest and most beautiful shops were owned by Mrs. Najma, which aroused the jealousy of Hajj Taqi al-Din and other merchants, so they took care of the beauty of their stores like hers. “Najma’s shops were the most beautiful and spacious in the market, so much so that Hajj Taqi al-Din felt jealous and began to imitate them.” Al-Tarish found a wide door to livelihood in light of the intense competition among merchants who revised their perceptions of the elegance of the place with the entry of a sensitive woman like the star of the market fray” (Khrais, 2003, p. 30).

Even places of entertainment and amusement had their share, as Najma and her son Ghaleb were among the most prominent patrons of the Petra Cinema in Amman (Khrais, 2003, p. 32). There were also cafés (though for men only) where political conversations took place, as they do in the rest of the closed places in Amman. “Talks are going on in cafes, homes, and schools about the new change. Every ministry and Amman is fine. The new Prime Minister Tawfiq Abu Al-Huda is changing the staff of those around him, his assistants, and his ministers” (Khrais, 2003, p. 220). Nevertheless, those political conversations did not stop with the formation of the Jordanian government; rather, they went beyond it to talk about the new change. About the British, their support for Zionist gangs in Palestine, and “pursuing the revolutionaries in eastern Jordan” (Khrais, 2003, p. 220).

The open place in the novel *The Flood Notebooks* receives more descriptive pauses than the closed places because the open place is Amman with its seven mountains, its sky, its land, its air, its water, its streets, and its dirt roads. In describing these places, Samiha Khrais seems to be in love with Amman, which is why she has many descriptive pauses. She even goes so far as to describe the breeze of Amman, writing, “The breeze suddenly softened and became fragrant” (Khrais, 2003, p. 190). She continues, “Everything is round in Amman; the hills and the roads are round. Everything returns to its origin, and only in it will it remain,” and “My driver’s face is looking forward” (Khrais, 2003, p. 205). She describes the Amman evening as “every evening, and Amman is a thousand good ones. She tells her story. Happy, full of sadness, every evening, and Amman hides its secrets in the stillness of the darkness” (Khrais, 2003, p. 232). It is as if the writer sees Amman as the center of the world and the origin of all existence, an indication of her great affiliation to this place.

The author does not ignore the scene of the minaret of the Al-Husseini Mosque as it rises in the sky of Amman. This minaret, with its magnificence and height in the sky, symbolizes successive Islamic eras that passed through this place and left their mark on it. She writes, “The minaret of the Al-Husseini Mosque seemed splendid amid the clouds and permanent fog and the melodious call to prayer of the Hijazi Maqam” (Khrais, 2003, p. 232). The Hussein Mosque took its name from Sharif Hussein bin Ali, the father of King Abdullah I, who came from Hijaz and carried out the Great Arab Revolt against the Turks. Perhaps the sound of the call to prayer emanating into the Amman sky brings to mind those distant Hijaz breezes on which the call to prayer was carried, along with those breezes of the Great Arab Revolt, whose leader was from Hijaz and a Hashemite from the lineage of the Prophet Muhammad (may God bless him and grant him peace).

Among the other open places in the novel are the paved streets of Salt and Jerusalem, of which the Hajj pilgrim Taqi al-Din dreamed the streets of Amman would one day become. Moreover, there is the openness of the pastures of Madaba from which Salem al-Hamidi came, the Tambi farm in Jabal Amman, and Makram's farms in Al-Jubaiha (Khrais, 2003).

IV. THE SKY AND THE EARTH

The sky in the novel *The Flood Notebooks* is the sky over Amman, and the earth is its land, but one must pay attention as "reading the novel is a journey in a world different from the world in which the reader lives. From the first moment the reader opens the book, he is transported to an imaginary world created by the novelist's words. This world is located in areas other than the immediate spatial reality in which the reader exists" (Qasim, 1984, p. 74).

When talking about the sky and earth, it must be noted that there is a paradox or conflict between them, and there is also "a conflict within these two spaces: heaven contains, for example, a conflict between heaven and hell. And earth contains, for example, a conflict between a monastery and the place of sin" (Lhamdani, 1993, p. 54).

In order to interpret these paradoxes, it is necessary to understand the context in which they appear, because, as Rodríguez Rosique (2013) posits, "irony is understood as a kind of inappropriateness that must be otherwise relevant with respect to the discourse topic where it arose" (p. 18).

The relationship between heaven and earth must be governed by balance and justice so that the consequences are not great. Everything that falls from the sky is caught by the earth, in contrast to the characters of Samiha Khrais, who "fell from the sky and were not caught by the earth" (Khrais, 2003, p. 3).

The people of Amman believe in the justice of the relationship between the sky (heaven) and earth. Most of them are followers of heavenly religions (Muslims and Christians) and believe that man's deeds on earth reach heaven, and accordingly, their fate in the afterlife will be found in heaven or hell. They also believe that heaven's punishment may be immediate, and people on earth will see it.

Places of worship may be a link between the earth and the sky, such as the minaret of the Hussein Mosque, which the author recorded as rising from the land of Amman to reach the sky amid the clouds and fog (Khrais, 2003, p. 232).

When the month of Ramadan arrives, the spiritual atmosphere is at its peak. When *Laylat al-Qadr* (the Night of Decree) arrives on the twenty-seventh day of that holy month, Amman appears in its most beautiful form and closest to the sky. Indeed, Samiha Khrais depicted it by writing, "Amman was enveloped in a dense, mysterious light a few minutes after the evening call to prayer. It was as if a window had opened from the sky, while the horizon, which was covered with clouds to the point that the sun did not rise that day, suddenly ignited as if lightning had passed as far as the eye could see, then it turned into a garment of veils that covered the city... The bodies of the angels enveloped the universe and isolated Amman from it, aligning it and glorifying it with mercy and light" (Khrais, 2003, p. 233).

With her words, the writer has painted an artistic picture depicting the consistency and harmony between heaven and earth. Amman receives special care from the Almighty Creator, to the point that it is as if angels descended from heaven to earth to provide the city with security and care. It is by the mercy of the sky that rain falls, but if it exceeds its limit and the earth is unable to absorb it, it turns into a sweeping flood that destroys everything in its path, including people, trees, and stones. This is what happened in Amman "in the last month of the year one thousand nine hundred and thirty-eight" (Khrais, 2003, p. 276).

The rain fell for days in a row, and "Amman seemed as beautiful as a pearl... and the face of mercy appeared on the water for days" (Khrais, 2003, p. 271) before nature revealed its harsh face in the form of the flood and the torrents flowed, sweeping away everything in the paths where people made streets between their shops and homes. Indeed, the roads turned into a sweeping torrent of mud that carried a lot of debris in its rush, and the torrents gathered "from all directions, ending with the big torrent at Ras al-Ayn, where all things return to the womb of the city" (Khrais, 2003, p. 277).

Although the flood caused harm to all of the people of Amman and even the willow trees in Raghadan Palace were not spared its wrath, the general public believed deep down in their souls that some sin had occurred on earth, causing the wrath of the heavens and the occurrence of the flood, and this was evident in their talk about the drowning of Marwan, the child also known as Ibn Milhem. After hearing about the incident, the women said:

This wrath is from God. It is the end of the world, near the Day of Resurrection. God will help us at the hour of resurrection.

As for the men, they prayed to God to lift this heavenly punishment, and one of them commented maliciously about Marwan's tragic death, God does not have stones to beg with. Surely, his father, Melhem, treated him to a coin. Oh, someone who is unjust... Oh, you who cheat with ice cream... God is against the oppressor. Others silenced him sharply, not gloating over his death, and we are all at the mercy of the flood. (Khrais, 2003, p. 289)

The others did not silence him because they did not believe in his words. Rather, they silenced him because they were all afraid of the flood. No one felt safe for himself or his children when natural disasters occurred. If Melhem was guilty and deserved the death of his son as God's punishment, then they were all free from error.

V. THE REAL AND SYMBOLIC PLACE

The places in the novel *The Flood Notebooks* were real places, where the author lived and knew their past and present, but when she depicted them in her novel, she added a bit of imagination to them, intersecting the real with the imaginary,

and this usually occurs “in the writer’s awareness and the methods of investing his artistic tools and techniques while drafting the place on paper” (Saleh, 1997, p. 87).

The writer may also give his places a symbolic dimension, and this is what Samiha Khrais did. An example of this in *The Flood Notebooks* is her focus on The Path of the Nymphs. This place is an archaeological landmark that has historical and aesthetic value; however, the researcher also finds it to be a symbol of women and their role in human civilization since the dawn of history.

Khrais was keen to show the importance of the female character in her novel, starting with Hajjah Silver. Hajjah married a man much older than her until he died, leaving her alone to raise their son, Abdul Al-Razzaq, who became a lawyer and played a prominent role in Amman society and politics.

Furthermore, there is the girl Asmahan, the brave nurse who escaped from a monastery in Bethlehem and lived in Amman alone until she was able to leave her mark in every Ammani home in which she treated a child, woman, or man, and society accepted her. She married Abd al-Razzaq and converted to Islam to please his mother, but she continued to carry Christ and the Virgin in her heart. Still, at the same time, she was convinced that she could be a Muslim and pray to Allah for the Prophet Muhammad before she went to sleep, yet every morning she would open her eyes and utter the words, “In the name of the cross” (Khrais, 2003).

Then there was Najmah, the girl who studied under Al-Sit Fakhriya (Mrs. Fakhriya). When her husband died, she was able to manage his properties, leaving her own influence on all the local market and shop owners who learned to paint the walls and take care of the aesthetics of the places. She also showed Amman’s merchants how to store goods, saying, “The Circassian, Levantine, Armenian, Saltati, and Nabulsi women of Amman will raise the ends of the fabric to their noses, then count them in a clear movement of distaste, and they have discovered the smell of thyme and local ghee, those mistakes of beginners that merchants quickly overcome” (Khrais, 2003, p. 8). The writer deliberately mentioned the diversity of the origins of women in Amman to reflect an image of the similarity of people’s customs and traditions despite their different origins. Amman was able to absorb the newcomers—Circassians, Armenians, Syrians, and Palestinians—in addition to its original people and imbue them all with a special Ammani character, so that women’s behavior became similar when shopping and other things.

Among the other significant symbols in the novel is the Amman flood, the torrent of which ran in every direction in the city and reached every place in it. This flood is a symbol of the Palestinian exodus to Jordan in 1948. During this time, the Zionists occupied the Palestinian Arab lands, displaced more than 750,000 Palestinians from their ancestral lands, and established the State of Israel in their place. A tenth of those Palestinians took refuge in Jordan, which was not prepared to receive such a huge number of refugees. Nevertheless, even though Amman was still such a small city at the time, it embraced them and reshaped them according to its own identity. As Abu Nidal (2005) wrote, “The Jordanian is Arab first, and this is the secret of its excellence and difference, and Amman is the one that melts its residents into one crucible, despite the differences in their components and without eliminating any of these components” (p. 282). Thus, the flood that swept through the city in 1938 can also serve as a symbol of the torrent of Palestinian refugees who flooded the city in 1948.

This all brings us to the last chapter in the novel “Today’s Hadith” which begins with “After the war, and after the Jews declared their state in Palestine...” (Khrais, 2003, p. 290) and ends with “The earth said a final word about water, absorbing it until the last drop, preserving it perhaps for a new life in a happy future. O Lord, make us dwell in the garden of your Prophet, your beloved chosen one. We are poor immigrants with disheveled heads and dirty clothes. O Lord... O Lord” (Khrais, 2003, pp. 290-292).

VI. FINDINGS AND CONCLUSION

The study demonstrated that the novel *The Flood Notebooks* is a social-historical novel that depicts the Jordanian place in the 1930s. Its writer, Samiha Khrais, was able to mix fact with fiction to present an artistic work whose events are derived from history. However, it is not a historically accurate novel; rather, it is an artistic work that Khrais excelled at constructing.

Khrais relied on multiple narrators in narrating events and describing people and places; still, her narrators are different from any other artistic work in that her narratives are inanimate objects such as silk, shoes, and ink. Furthermore, these narrators know more about a person than a person knows about himself or herself, thus relying on the style of a knowledgeable narrator.

This study divided the place in *The Flood Notebooks* into four sections:

1. Historical and Contemporary Places

Though Amman is a very contemporary city today that began its rapid growth in the 1930s, it possesses a long and varied history of ancient civilizations that arose on its land. While many may have been forgotten by time, traces of them still remain. Thus, the author excelled in portraying the history of Amman alongside its modernity in her novel.

2. Open and Closed Places

In the novel *The Flood Notebooks*, the writer appeared to be a lover of Amman in her depiction of its open spaces, as she is a daughter of Amman who is familiar with every place in it and connected to it. Therefore, she was creative in drawing a picture of Amman, its land, sky, air, monuments, and mountains. She also did not neglect to depict closed places and the security and protection they provide for the characters of her novel.

3. Heaven and Earth

The dialectic relationship between Heaven and Earth is complex, and in the beliefs of the people of Amman, what rewards and punishments Heaven dishes out to man is only a result of what he does on Earth. Therefore, when the flood occurred, the general public was convinced that it was the wrath of God and punishment for their sins.

4. The Real and Symbolic Places

The writer depicted real places in her novel, but she also attached symbolic connotations to them. One of the most frequently mentioned places in the novel is the Path of the Nymphs. She wanted to symbolize the role of women in building human civilization since the dawn of history.

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Exploring the Genre of International Online Communication to Map the Stages and Phases in the Participants' Analytical Exposition Texts

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Abstract—In the current digital age, an online messaging platform called the International Virtual Exchange (IVE) Program is widely utilized in the English language learning process. The participants of the IVE Program are learners from non-native English-speaking countries with different cultural contexts, so they may have different realizations of genre structures. Most studies employing genre analysis only covered the genre stages without analyzing their phases. Therefore, this study aims to explore the stages and phases of the participants' Analytical Exposition texts in the IVE 2021 Program, as one of the micro-genre texts on the international online communication with the topic *Lessons from the Pandemic*. The results showed that the participants of the IVE 2021 Program, who come from six different countries, had different stages and phases of the genre because the schematic structure could change based on the type and number of arguments/issues described in the text. This research can be used as a reference for participants of international online communication, especially in the IVE Program, so that they can implement complete and holistic stages and phases of the genre in their communication texts to minimize misunderstandings from other participants.

Index Terms—international online communication, genre, stage of genre, phase of genre, analytical exposition

I. INTRODUCTION

English language learning, for all English skills i.e. speaking, writing, grammar, listening, and reading, in non-native English-speaking countries is still often done conventionally (Islami, 2020; Nagao, 2019; Pinariya & Sutjipto, 2021). For example, in practicing speaking, English language learning is often done through face-to-face communication, which is applied through the Direct Method and/or Audio-Lingual Method. These kinds of learning methods have some limitations, e.g., being tied to school hours only and limited to the school environment because students can only practice speaking with their classmates or teachers.

Along with the development of digital era and the existence of internet technology, media innovations are needed in the process of learning English. In fact, a lot of research has analyzed media innovations in learning English across a wide range of contexts (see, for example, Sarosa et al., 2020; Islami, 2020; Silalahi et al., 2022), and these studies have verified that students' motivation and competence in learning English can be increased by using learning innovations. One alternative is using English learning media through social media platforms such as Facebook, Twitter, Zoom, etc. In this global age, the internet is a must for learning English because it is a very comprehensive, enjoyable, and accessible resource for English language learning. Many online applications are created and used in the English learning process (Sarosa et al., 2020; Silalahi et al., 2022); for example, media to learn grammar (Islami, 2020), media to practice writing (Purnawarman et al., 2016; Rice & St.Amant, 2018; Robillos, 2023), conversational media for conversation/communication practice (Aukland, 2022; Mendes de Oliveira, 2024), and so on. Using these media makes the English learning process easy, fun, effective, and efficient. These online learning applications are easy and fun because English learners can freely use all the exciting facilities available. In addition, these online learning applications are practical and efficient because English learners can access them at any time at a more affordable cost.

The reasons above make online messaging media a popular medium of conversation/communication practice in English in this digital era. Through online messaging media, English learners can communicate globally with their

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opponents from various nations worldwide. Eric Hagley of Hosei University in Japan developed the IVE (International Virtual Exchange) program, which makes use of the <https://iveproject.org/> server, to offer this kind of facility. The program is managed with financial assistance from the Japanese Government's Kaken grant and also with help from Hosei University. By using the IVE program, participants can communicate in English online asynchronously (or occasionally synchronously if they can converse at the same time). Participants can share arguments, information, or experiences in the communication forums that the program coordinator has provided. They can upload/post what they want to share by using written text, audio, or video that they have made in English. They can also add links and/or other multimedia to their posts. In one period, the IVE program lasts for 8 (eight) weeks based on the schedule determined by the program coordinator. The participants of the IVE program are primarily students from universities in non-native English-speaking countries such as Indonesia, Japan, China, India, Turkey, Colombia, Brazil, Chile, Mexico, Syria, and so on. According to Hagley (2016, 2020); Hagley and Cotter (2019), the IVE program is a successful means of boosting participants' English proficiency, developing their cross-cultural sensitivity (intercultural understanding), and fostering a greater sense of appreciation for participants from other nations.

The website, as one of the social media platforms in computer-mediated communication (CMC), allows its users to communicate in English with other people from different countries around the world. Communication through online messaging media can be done verbally (voice chat) or written (text chat) as if we communicate directly or face-to-face with our interlocutor(s) (Sarosa et al., 2020). Online communication among participants from different countries in the IVE program is included in written communication because participants deliver their messages in written form. In online communication with written texts, English learners need more complex competencies in addition to the competence of writing in English. In order to communicate properly and correctly, the users of online communication media need to have and use an intercultural communication competence (ICC) strategy (Idris, 2020; Iswandari & Ardi, 2022; Pinariya & Sutjipto, 2021; Shi et al., 2019). Improving students' communication competencies is very important because, with communication, English learners can build personal and professional relationships with the people around them, minimize misunderstandings when communicating with others, and help them understand various communication situations and contexts.

Many studies have been done on international communication texts in English. International or intercultural communication, both in online and face-to-face forms, is an effective medium to improve English language skills and also to develop intercultural communication competence (ICC) by involving participants from 2 countries (Bies, 2017; Machwate et al., 2021; Pouromid, 2019) or involving participants from more than 2 countries (Janković-Paus, 2017; Pinariya & Sutjipto, 2021; Wang, 2024); however, most of the research used methods of conversational analysis or content analysis; there has been no research that explores the participants' cultural contexts of the IVE program by using the Systemic Functional Linguistics (SFL) approach. By using genre analysis, the genre competence of the IVE program participants, who come from diverse cultures, can be explored holistically.

Participants of the IVE program, who come from various nations, have different cultural contexts. Learning cultural context through genre is rarely taught in conventional English learning in non-native English-speaking countries. English language learners need to consider the competence of genre to minimize any misunderstanding in conveying information through online written texts. According to Melissourgou and Frantzi (2017); Pérez-Llantada (2024); Szabla and Blommaert (2020), understanding genres is essential in an educational context, as it helps learners identify and use appropriate linguistic forms for specific communicative purposes. Genre analysis can be used to ground a work with genre, including the issue of production and reception of texts. Learning about genre identification is essential because it helps English learners understand the different objectives and structures of texts. This approach can improve their ability to participate effectively and overcome barriers to communicating in English orally and in writing. Genre with the SFL approach is often known as the study of 'Sydney School' and is considered the coordinating principle and starting point for discourse analysis (Rose, 2010). Genre is a cultural context that is located above the register as a situational context, where both contexts are social semiotic contexts (Martin & Rose, 2008; Rose, 2010).

From the foregoing description, it can be stated that the SFL approach can be used to realize cultural context through a social process with a certain background known as a genre. Genres are contextualized in a broader cultural context, represented by the genre itself. The context of situation, represented by the register, includes the direct arrangement of the speech event, while cultural contexts, represented by genres, encompass more cultural norms and values (Alyousef & Alyahya, 2018; Melissourgou & Frantzi, 2017). Genre is a social process that has the characteristics of being gradual and goal-oriented. Genres have certain stages because a text usually requires more than one sequence of activities to achieve its goal; genre is goal-oriented because a text always has a specific purpose of interaction; and genre is social because a text is always an interactive event. The macro-genre and the micro-genre are the two different categories of genres. Macro-genres are overall text genres that have other genres as sub-genres within them. International online communication in the IVE program is a form of macro-genre because it has sub-genres based on shared communication topics. Meanwhile, micro-genres are genres that exist in a macro-genre and is divided into two categories, namely the factual genre and the story genre (Martin, 1992; Martin & Rose, 2008). The factual genre is a genre that deals with actual information. The factual genre consists of recount, exposition, debate, report, description, process, and investigation. Although the narrative genre can be generated based on fact, stories are mostly made based on fiction. Recount, anecdote, experiment, observation, narrative, and news story are the six genres that make up the story genre.

Genres have different stages and phases depending on their social function. According to Martin and Rose (2007, 2008), stages in a genre are structured phases. These phases are similar to a sequence of occurrences that develop the stages functionally. If the stages in a genre are relatively stable structural components, then the phases in each genre stage are structural components that are varied and even unique to particular texts. From a segmental standpoint, stages are made up of one or more phases, whereas phases are made up of one or more meanings. The stage structure in the genre is a highly predictable sequence, but the phase structure may or may not exist in each stage and the phases can be arranged in various sequences. Furthermore, Rose (2013) stated that the phases in the factual genre of arguments vary according to the type and number of arguments/issues described in the text. The genre's ability to gradually achieve its goals, meaning, and social function is one of its hallmarks. The genre of analytical exposition, as one of the genres of argument, has a social purpose to convince the listener or reader that something is true by expressing a one-sided point of view. Generally, the analytical exposition genre consists of three stages: thesis, argument, and reiteration (Gerot & Wignell, 1994; Martin & Rose, 2007, 2008; Rose, 2013; Santosa, 2003; Wiratno, 2018). Furthermore, Wiratno (2018, pp. 319-320) explained that the analytical exposition genre has several characteristics: (1) the author or speaker expresses his/her personal opinions in the exposition text; therefore, when presenting an argument, the pronouns *I* or *we* can be used; (2) attitude lexis is frequently used, particularly in hortatory expositions; (3) material, relational, and mental verbs are frequently used; (4) containing one-sided arguments, with the number of arguments being left unspecified; (5) the conjunction is used to organize the argument (e.g., first, second, etc.), to reinforce the argument (e.g., the fact that..., also, etc.), or to express a cause-and-effect relationship (e.g., during); (6) providing modalities for expressing opinions that results in recommendations or suggestions.

Many research studies related to genres have been conducted. Genre-based English learning is an effective learning method to improve competence in writing scientific papers, both in the form of paper-based written texts (Guerra-Lyons et al., 2023; Hanusova et al., 2020; Herazo et al., 2021; Rahman & Ekkayokkaya, 2024) as well as digital written texts (Ahmadi, 2022; Negretti, 2021; Pérez-Llantada, 2024); however, those researchers only analyzed the genre competencies of English learners from one country; there are still few studies on genres that compare genre competencies in digital communication texts involving many countries. In addition, these researchers are only limited to analyzing the genre stage. Those who analyzed the stage and phase of the genre holistically are still rare; therefore, this study seeks to fill the gap. By using genre analysis in the IVE program, the genre competence of each participant who comes from diverse cultures can be explored.

This study explores the schematic structure of international online communication texts in the IVE 2021 program. More specifically, this study aims to identify the stages and phases realized by the participants of the IVE 2021 program in their analytical exposition texts by using the SFL approach. In addition, it also explains the similarities and differences of cultural contexts, which are manifested in the realization of genres, from the IVE 2021 program participants who come from different countries.

II. RESEARCH METHOD

This study uses a discourse analysis that is inspired by SFL, particularly genre analysis studies. The goal of this qualitative study is to observe how cultural context is realized in international online communication. This study closely observed how the choice of clauses used by the participants of international online communication in the IVE 2021 program contributed to the formation of stages and phases in their texts of analytical exposition.

The text of international online communication in the IVE 2021 program with the topic *Lessons from the Pandemic*, which began on May 18, 2021, and ended on June 29, 2021, is the source of the data analyzed in this study. This macro-genre text was selected because the topic relates to the participants' real experiences during the pandemic; additionally, it is an intriguing topic because 23 participants from six different countries—India, Japan, Indonesia, China, Colombia, and Turkey—shared their arguments in this communication text. Since the only background information needed for the informants in this study is their countries of origin, the participants' genders and names—both personal and institutional—remain anonymous, while their ages and education levels are considered the same because most of them are students at the tertiary level. The participants' background information on the IVE program is accurate because they must enroll in the program by submitting their personal data to the program coordinator via their institution to get login access. Twenty-three micro-genre texts of analytical exposition were carefully chosen from this macro-genre text to assess the participants' competence in the genre stages and phases. The data are in the form of a clause system that are analyzed through some stages: domain analysis, taxonomic analysis, componential analysis, and cultural theme analysis. Domain analysis identifies the context of use, specifically the stages and phases in the micro-genre of analytical exposition text. Taxonomic analysis identifies the anonymous names of the IVE 2021 program participants and their countries of origin. To determine the realization patterns of stage and phase for each participant in the micro-genre of analytical exposition, componential analysis integrates data from taxonomic and domain analyses. Lastly, these patterns are interpreted and discussed in the context of larger use through the examination of cultural themes (Santosa, 2017).

III. RESULTS AND DISCUSSION

A. Stages and Phases in the Micro-Genre of Analytical Exposition in the IVE 2021 Program

The domain analysis, as seen in Table 1, reveals that there are three stages in the micro-genre text of analytical exposition realized by the participants of international online communication in the IVE 2021 program, namely Thesis^Arguments^Reiteration following the primary stages of analytical exposition by Gerot and Wignell (1994), Martin and Rose (2007, 2008), Rose (2013), Santosa (2003), Wiratno (2018). Although the stages and phases realized by the participants might be different in each of their analytical exposition texts, for the purpose of analysis, all stages and phases were introduced in the domain analysis. In the Thesis stage, there are 2 phases, namely the position of the thesis phase, which has a social function to introduce the topic and show the author's position, and the preview of the thesis phase, which aims to outline the main arguments to be conveyed. Next, there are 4 stages of Argument, i.e., Argument 1 about the impact of the pandemic on oneself, Argument 2 about the impact of the pandemic on the world, Argument 3 about the impact of the pandemic on nature, and Argument 4 about the impact of the pandemic on society. In each Argument stage, there are 2 phases, namely the point phase, which has a social function to restate the main argument outlined in the preview phase, and the elaboration phase, which aims to develop and support each point or argument. Then the Reiteration stage, which does not have any phase, has a social function to restate the author's position (Gerot & Wignell, 1994).

Meanwhile, the taxonomic analysis in Table 1 shows that the participants in the IVE 2021 program who participated in the international online communication text with the topic *Lessons from the Pandemic* came from six countries, namely India, Japan, Colombia, Turkey, China, and Indonesia. They realized the micro-genre texts of analytical exposition because they shared one thing, namely the lessons from the pandemic; therefore, the social purpose of their texts is to present opinions unilaterally to convince their interlocutors that the things they have gained or learned during the pandemic are true.

Domain and taxonomy analyses are combined into a complicated matrix using componential analysis. The matrix in Table 1 compresses the origin countries of the IVE 2021 program participants who participated in the international online communication text with the topic *Lessons from the Pandemic* to discover the realization of stages and phases in their analytical exposition micro-genre texts. Finally, under the analytical exposition genre, cultural theme analysis delves into patterns and analyzes them in a wider context to uncover cultural values (Santosa, 2017).

TABLE 1
DISTRIBUTION OF STAGES AND PHASES REALIZATION OF EACH COUNTRY ON THE MICRO-GENRE OF ANALYTICAL EXPOSITION
IN THE IVE 2021 PROGRAM

Stages	Phases	Participant's Countries of Origin						Σ
		India	Japan	Colombia	Turkey	China	Indonesia	
Thesis	position of the thesis	1	0	0	0	0	0	1
	preview of the thesis	1	1	0	1	0	1	4
Argument 1	point of the pandemic impact on oneself	1	6	5	4	2	1	19
	elaboration of the pandemic impact on oneself	1	6	4	4	2	1	18
Argument 2	point of the pandemic impact on the world	0	0	1	0	0	0	1
	elaboration of the pandemic impact on the world	0	0	1	0	0	0	1
Argument 3	point of the pandemic impact on nature	0	0	1	1	0	0	2
	elaboration of the pandemic impact on nature	0	0	1	1	0	0	2
Argument 4	point of the pandemic impact on society	1	0	2	0	0	0	3
	elaboration of the pandemic impact on society	1	0	2	0	0	0	3
Reiteration		2	1	0	0	0	0	3
Σ		8	14	17	11	4	3	57

As mentioned in the literature review, genres are contextualized in a broader cultural context, represented by the genre itself (Alyousef & Alyahya, 2018; Melissourgou & Frantzi, 2017); therefore, in order to find out the cultural context of the participants of international online communication in the IVE 2021 program, it is necessary to realize a complete and holistic schematic structure of the genre. From the SFL approach, there are three primary stages in the genre of analytical exposition, namely Thesis, Argument, and Reiteration (Gerot & Wignell, 1994; Martin & Rose, 2007, 2008; Rose, 2013; Santosa, 2003; Wiratno, 2018); however, as seen in Table 1, not all participants in international online communication in the IVE 2021 program realized all stages and phases in their analytical exposition texts. Although each phase may not be an obligatory structure of each stage, the realization of all phases will contribute to the completeness and clarity of the cultural context of each participant (Martin & Rose, 2007). The position of the thesis phase at the Thesis stage was only realized by one of the participants from India, while several

participants from India, Japan, Turkey, and Indonesia realized the preview phase of the Thesis. All of the participants have realized the Argument stage and its phases in their analytical exposition texts. Yet, one of the participants from Colombia only realized the point of the pandemic impact on oneself phase at the Argument 1 stage without realizing the elaboration phase. The Reiteration stage was only realized by few participants from India and Japan.

B. Distribution of Stages and Phases of Each Participant

Due to space limitations, Table 1 cannot display 23 micro-genre texts of analytical exposition from all participants in the IVE 2021 program into a single component matrix containing genre stages, genre phases, and each communication participant from each nation. Therefore, in this article, a summary of the realization of the stages and phases of each participant will be displayed in the next two tables to show the realization completeness of their stages and phases in the micro-genre of analytical exposition. As mentioned before, the names of the participants were made anonymous; IN represents participants from India, JP represents participants from Japan, ID represents participants from Indonesia, CN represents participants from China, CO represents participants from Colombia, and TR represents participants from Turkey. Examples of analytical exposition micro-genre texts from participants in the IVE 2021 program will also be shown in this article based on the most complete and the least complete realization of stages and phases.

TABLE 2
DISTRIBUTION OF STAGES AND PHASES REALIZATION OF PARTICIPANTS FROM INDIA, JAPAN, INDONESIA, AND CHINA

Stages	Phases	India		Japan						Indonesia	China	
		IN-1	IN-2	JP-1	JP-2	JP-3	JP-4	JP-5	JP-6	ID-1	CN-1	CN-2
Thesis	position of the thesis	√										
	preview of the thesis	√				√				√		
Argument 1	point of the pandemic impact on oneself	√		√	√	√	√	√	√	√	√	√
	elaboration of the pandemic impact on oneself	√		√	√	√	√	√	√	√	√	√
Argument 4	point of the pandemic impact on society		√									
	elaboration of the pandemic impact on society		√									
Reiteration		√	√	√								

(a). Indian Participants

As presented in Table 2, there were two Indians participating in this international online communication forum. One of the participants, IN-1, was the initiator of communication and proposed *Lessons from the Pandemic* as the topic. As the initiator of communication, s/he realized the complete structure of the stages, i.e., Thesis^Argument 1^Reiteration and their phases. In the text of the analytical exposition, s/he tried to express his/her opinion about the pandemic that had an impact on him/her. However, the other participant from India, namely IN-2, did not realize the Thesis stage and its phases; s/he only realized the structure of the Argument 4 stage and its phases to express his/her opinion on the impact of the pandemic on society. However, s/he realized the Reiteration stage to state his/her restatement of his/her position. According to Bhattacharya (2022) and Thomas (2024), English is the official language of associations in India that has privileges and prestige, so English currently has an essential role in government, judiciary, commerce, education, and others. However, English learning at the higher education level in India still needs to be developed because it is only emphasized in technical majors like engineering, medicine, sciences, commerce, and law. George (2016) added that English learning in India still uses the Communicative Language Teaching (CLT) method, which focuses on major government projects. These three studies support the results of this study because not all participants of the IVE 2021 program from India realized the stages and phases in their analytical exposition texts completely and holistically.

(b). Japanese Participants

Table 2 shows that of the six participants from Japan, only JP-3 realized the stage structure of Thesis^Argument 1 and their phases, even though at the Thesis stage s/he did not realize the position of the thesis phase. Then JP-1 realized the stage structure of Argument 1^Reiteration and their phases, but s/he did not realize the Thesis stage. Next, the other four participants from Japan (JP-2, JP-4, JP-5, and JP-6) only realized the Argument 1 stage and its phases. All participants from Japan realized the Argument 1 stage and its phases to express their opinions on the impact of the pandemic on themselves. The results of this study contradict the results of Emily Morgan et al. (2022), which stated that in general, students in Japan have learned most genres when they are studying at the university level, so that the participants of international online communication in the IVE 2021 program should be able to realize the stages and phases of the genre completely and holistically in their analytical exposition texts.

(c). *Indonesian Participants*

As seen in Table 2, only one participant from Indonesia participated in the international online communication in the IVE 2021 program with the topic *Lessons from the Pandemic*. S/he, ID-1, realized the Thesis^Argument 1 stage of his/her analytical exposition text to express his/her opinion on the impact of the pandemic on himself/herself. Although ID-1 did not realize the position of the thesis phase and the Reiteration stage, ID-1 had realized two primary stages of analytical exposition text. The results of this study support the research (Alwasilah & Gunawan, 2023; Emilia et al., 2018; Rodliyah & Liani, 2022), which stated that the English teaching process in Indonesia has used a genre-based approach (GBA), and it is hoped that all high school students are expected to have the ability to understand and write various types of texts, such as exposition texts, as regulated in the 2013 English Curriculum.

(d). *Chinese Participants*

In Table 2, it is presented that the two participants from China, CN-1 and CN-2, only realized the Argument 1 stage without realizing the Thesis and Reiteration stage. They realized the Argument 1 stage and its phases to express their opinions about the pandemic's impact on themselves. According to Zhang and Pramoolsook (2019), English has been studied and used for three decades in China, both academically and professionally, so learners at the higher education level are used to completing a thesis of 3000 to 5000 words. Based on these studies, CN-1 and CN-2 should be able to completely and holistically realize the stages and phases of the analytical exposition genre in their communication texts.

Based on the findings in Table 2 above, only IN-1, one of the participants from India, realized the complete stages of Thesis, Argument, and Reiteration and their phases in his/her analytical exposition text in the international online communication of the IVE 2021 program. The following text is IN-1's analytical exposition text along with its linguistic features such as: (1) the use of human and non-human generic participants; the pronoun *I* or *we* can be used, especially when presenting an argument (in **bold**); (2) the use of simple present tense through material, relational, and mental processes dominantly (in *italics*); (3) the use of internal conjunctions to reinforce arguments, causal conjunctions, or nominalization (underlined) (Gerot & Wignell, 1994; Wiratno, 2018).

Thesis:

position

In these times of the Pandemic **we all** *have been trying to adjust with* **the changes taking place** and **we all** *are fighting* bravely.

preview

As it is said that **nature is the best teacher we all have learnt many lessons [from the Pandemic]**.

Argument 1:

point

I *have learnt* to be optimistic.

elaboration

The Pandemic made me enjoy the little things and moments of life. It made me realise that **our family** always *stands with us* in all the thick and thin. **I spent time** exploring myself, my hobbies and interests. **I tried to build a better version of myself. Pandemic made me realise** that **we cannot take anything for granted. We should be self-dependent and should be able to adjust** in any situation.

Reiteration:

Most importantly **it taught me** that **life goes on** no matter what.

As seen in the example text above, IN-1 unilaterally expressed his/her opinion to convince his/her interlocutors that the things s/he gained or learned during the pandemic that impacted himself/herself are correct. According to the theory (Gerot & Wignell, 1994; Wiratno, 2018), in the position phase of the Thesis stage, IN-1 used generic participants "we all" and "the changes taking place" to introduce communication topics and show his/her position in facing the pandemic by using "adjust" and "fight" processes. Then in the preview phase of the Thesis stage, s/he started his/her clause by using the internal conjunction "as" to strengthen his/her argument. The generic participants "nature, the best teacher" and "we all, many lessons [from the Pandemic]" are realized at this phase to outline the main arguments that will be conveyed through the "is" and "learn" processes.

In the Argument 1 stage, IN-1 restated the main argument outlined in the preview phase by realizing the pronoun "I" and with the process of "learning" in the point of the pandemic impact on himself/herself phase. Next, in the elaboration of the pandemic's impact on himself/herself phase, IN-1 used a lot of pronouns "I" and "me" because s/he developed and supported his/her argument points. In this elaboration phase, IN-1 realized material process such as "spent, tried to build" and mental process "made" in past tenses to express what kinds of events and feelings when s/he experienced the pandemic. The relational process "should be" and the material process "cannot take for granted, should be able to adjust" were realized by IN-1 in this phase to express his/her opinion on his/her characteristics in facing the pandemic and what s/he should do to face the pandemic.

In closing his/her analytical exposition text, IN-1 realized the Reiteration stage by using generic participants "it, me, life" with material process "taught, goes on" to restate his/her position that the things gained or learned during the pandemic that have an impact on himself/herself are true. With the completeness of the stages and phases of the analytical exposition genre realized by IN-1, it will be easier for his/her communication opponents to understand the arguments conveyed by him/her.

TABLE 3
DISTRIBUTION OF STAGES AND PHASES REALIZATION OF PARTICIPANTS FROM COLOMBIA AND TURKEY

Stages	Phases	Colombia								Turkey			
		CO-1	CO-2	CO-3	CO-4	CO-5	CO-6	CO-7	CO-9	TR-1	TR-2	TR-3	TR-4
Thesis	position of the thesis												
	preview of the thesis									√			
Argument 1	point of the pandemic impact on oneself	√		√		√	√	√		√	√	√	√
	elaboration of the pandemic impact on oneself			√		√	√	√		√	√	√	√
Argument 2	point of the pandemic impact on the world		√										
	elaboration of the pandemic impact on the world		√										
Argument 3	point of the pandemic impact on nature				√					√			
	elaboration of the pandemic impact on nature				√					√			
Argument 4	point of the pandemic impact on society							√	√				
	elaboration of the pandemic impact on society							√	√				
Reiteration													

(e). *Colombian Participants*

As presented in Table 3, it is shown that there were eight participants from Colombia who participated in the international online communication in the IVE 2021 program with the topic *Lessons from the Pandemic*. None of the participants from Colombia realized the Thesis and Reiteration stages. They only realized the stages of Argument 1 about the impact of the pandemic on themselves, Argument 2 about the impact of the pandemic on the world, Argument 3 about the impact of the pandemic on nature, and Argument 4 about the impact of the pandemic on society, along with their phases. However, CO-1 only realized the point of the pandemic impact on oneself phase without realizing the elaboration phase of the argument. The results of this study are in accordance with the results of Benavides (2021), who stated that the level of English proficiency in Colombia is identified as low when considering the Common European Framework of Reference for Languages (ceFr) adopted by the Colombian government since 2006.

(f). *Turkish Participants*

As seen in Table 3, there are four participants from Turkey. Of the four participants, only TR-1 realized the stage structure of Thesis^Argument 1^Argument 3 and their phases, although s/he did not realize the position of the thesis phase and the Reiteration stage. Then, TR-2, TR-3, and TR-4 only realized the Argument 1 stage and its phases to express their opinions about the impact of the pandemic on themselves, but they did not realize the Thesis stage and the Reiteration stage. In Turkey, according to Kirkgoz (2007), the official language and language of education is Turkish. However, currently, English is the only foreign language that must be taught at all levels of education. The research is not in accordance with the results of this study because not all participants of the IVE 2021 program from Turkey realized the stages and phases of the analytical exposition genre completely and holistically in their communication texts.

As seen in Table 3, one of the participants from Colombia, namely CO-1, realized the most incomplete stages and phases in his/her analytical exposition text. Here is the analytical exposition text of CO-1:

Argument 1:

point

in this time of pandemic **I** was able to get to know **myself** better and *understand my emotions* more

In the text above, CO-1 skipped the Thesis stage and its phases, the elaboration phase at the Argument 1 stage, and the Reiteration stage. CO-1 only realized the point phase of the Argument 1 stage to share his/her opinion about the pandemic impact on himself/herself. In realizing this phase, CO-1 used participants "I, myself, my emotions" to express his/her opinions that s/he was also affected during the pandemic. The mental process "was able to get to know and understand" in past tenses was realized by CO-1 to express his/her cognitive opinions about the impact of the pandemic on himself/herself. The point of the pandemic impact on oneself phase at the Argument 1 stage has a social function to restate the main argument outlined in the preview; however, CO-1 skipped the Thesis stage and its phases. In addition, CO-1 did not develop his/her opinion in the elaboration phase of the Argument 1 stage; this may make his/her communication opponents face difficulty in understanding what s/he wanted to convey in his/her analytical exposition text.

From the results above, it was found that out of 23 participants who participated in the communication, only one participant from India (IN-1) realized the stages and phases of the analytical exposition genre completely and holistically as s/he is the initiator of the communication. Although three participants from Japan (JP-3), Turkey (TR-1), and Indonesia (ID-1) realized the Thesis^Argument stage, they did not realize the position of the thesis phase and the Reorientation stage. There were two participants from India (IN-2) and Japan (JP-1) who realized the stages of Argument^Reiteration and their phases, but they did not realize the Thesis stage and its phases. The other seventeen participants from various nations only realized the Argument stage and its phases, but they did not realize the Thesis stage and its phases, and they did not realize the Reorientation stage either. Most of the participants did not realize the Thesis stage because the communication text of the IVE 2021 program is an online document that can be seen, or more precisely read, by all new participants before they participate in it (Erickson, 1997), so they felt no need to realize the stage if they had the same position and preview phases of the Thesis stage as the previous communication participant(s). However, by realizing the genre stages and phases completely and holistically, they will minimize misunderstandings in their communication texts.

IV. CONCLUSION

It is possible to conclude from the results and discussion above that not all of the participants of the IVE 2021 program from six countries who participated in the international online communication with the topic *Lessons from the Pandemic* realized complete stages and phases of the analytical exposition genre in their communication texts. First, only one text completely fulfilled the primary stages of the analytical exposition genre, namely Thesis, Argument, and Reiteration and their phases. Second, three micro-genre texts of analytical exposition realized the preview of the thesis phase at the Thesis stage, but these three texts did not realize the position of the thesis phase. Those three texts did not realize the Reiteration stage either. Third, it can be stated that most of the participants of the IVE 2021 program who participated in the international online communication with the topic *Lessons from the Pandemic* had realized the point phase and the elaboration phase at each of the Argument stages, i.e., the argument about the impact of the pandemic on oneself, on the world, on nature, and on society. Forth, only one text has the most minor realization, as it only realized the point phase without any development in the elaboration phase in the Argument stage. Finally, only three texts of the analytical exposition genre realized the stage of Reiteration. The more complete stages and phases realized by the participants, the better genre competence they have. Having good genre competence can increase participants' capacity to contribute and help them get over obstacles to written English communication.

The results of this study are expected to be used as a reference for further studies. Theoretically, this study contributes to the development of SFL theory and studies by providing a genre analysis of the stages and phases formed in international online communication texts of the IVE program. Practically, this study can be useful for language researchers and English learners, especially the participants of the IVE program, so that they should implement the

stages and phases of all types of genres completely and holistically to minimize misunderstandings from other participants who read their communication texts. This research is only limited to analyzing stages and phases in the micro-genre of analytical exposition; it can still be developed to explore other micro-genres in the IVE program in the same year or the IVE program in future years. The following research can also analyze the linguistic elements, either at the clause level or lexical level, of participants from various countries using the SFL approach.

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The Impact of Vocabulary Clustering on Facilitating Vocabulary Development Among Saudi EFL Learners

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Abstract—The current study sought to investigate how organizing new vocabulary through semantic, thematic, or unrelated sets could affect the learning process among Saudi EFL learners. The majority of EFL teachers and materials writers seem to introduce and cluster new words according to a particular type of semantic relationship (e.g., vegetables, body organs, car parts, or house parts) or a thematic relationship (e.g., a hotel room reservation, visiting a doctor's clinic, going to the post office, or at the train station). Participants in the current research were 149 EFL students from the Preparatory Year Program (PYP) at Al-Imam Mohammad Ibn Saud Islamic University (IMSIU), Riyadh, Saudi Arabia. The design of this study was a pretest-treatment and posttest-delayed post-test. Two types of clustering of new vocabulary were explored: semantically related sets and semantically unrelated sets, which were constructed to identify how organizing new vocabulary could affect the learning process among Saudi EFL learners. The findings of the study showed that both semantically related (SR) and semantically unrelated (SU) sets seemed to help in learning new words. Nonetheless, those new words behaved differently one week after the treatment. Moreover, the SR group scored significantly better on both delayed tests than their counterparts. Furthermore, the study's outcomes failed to indicate any interfering effect of teaching and studying semantically relevant terms simultaneously in an actual classroom setting. This study concluded with recommendations for teaching and learning programs to develop students' conceptual understanding of organizing new vocabulary that affects the learning process among Saudi EFL learner's context.

Index Terms—vocabulary clustering, lexical sets, semantically-related words, vocabulary knowledge

I. INTRODUCTION

Developing an acceptable English vocabulary and proficiency in the second language has long been a struggle for international students (Schmitt et al., 2021). Moreover, vocabulary is essential to any spoken or written utterance and is essential at every level of second language learning (Peters, 2018). Vocabulary is one of the most crucial abilities for teaching and studying a foreign language, especially in academic settings (Masrai & Milton, 2021). It is the foundation for all other skills such as understanding texts, ability to listen, speaking, writing, spelling words, and pronunciation. Students' primary tool for efficiently using English is their vocabulary. Students will constantly need to operate with words, whether presented with a native English speaker when watching a movie, listening to a favorite song, reading a text, or writing a message to a friend. Vocabulary learning, whether a second or foreign language, is prevalent in language acquisition and is critical to the learner's total language acquisition (Masrai & Milton, 2021). One of the primary reasons for this belief is that many unfamiliar words encountered by learners during reading may be needed to help digesting the text. Three major types of lexical sets related to the topic of the current study merge from research: *semantically related word sets*, *thematically related word sets*, and *unrelated word sets*. Thus, this study looks at the possibility of how organizing new vocabulary according to semantic, thematic, or unrelated sets could affect the learning process among Saudi EFL learners.

The Statement of the Problem

Significant advances in vocabulary research have occurred over the preceding decades (Schmitt, 2022), however, EFL/ESL learners still find vocabulary to be one of the most problematic aspects in English (Schmitt et al., 2021). Teaching vocabulary skills is a process that includes attending to, hearing, assessing, and answering spoken language by those speakers and determining the weakness of the learner's capability, especially in vocabulary skills. However, vocabulary problems must be examined. With some initial observation, the researcher assumed that most still have poor vocabulary skills because of their semantic relationships or features. Classifying the difficulties students face and ways to solve them is essential. The issues that students encounter most frequently in vocabulary skills are learners' attitudes, which play an indispensable role in learning vocabulary skills in English. Knowing students' outlooks and the difficulties they face in acquiring vocabulary skills may help instructors develop operational plans for their learners to improve their skills. The researcher finds it significant to discover the problems that are encountered by university students while teaching vocabulary skills related to semantic, thematic, and unrelated sets. Therefore, the current study seeks to answer the following research questions:

1. What are the impacts of delivering new foreign language words in semantically related or unrelated word sets on the vocabulary items of EFL learners?
2. What type of semantically related or unrelated sets is better for retaining newly learned words?

II. LITERATURE REVIEW

One of the most difficult challenges for teachers has always been teaching vocabulary items. Teaching English at the university level differs markedly from teaching it at the secondary and tertiary levels. Because of the many complexities involved in vocabulary learning, teaching it may not often be successful, no matter how much effort exerted. The literature reveals that several scientific studies have investigated the properties of semantically related word sets in introducing new words.

Several researchers oppose the notion of presenting new vocabulary in semantic sets and believe that this could negatively affect vocabulary learning, leading to what is called a 'cross-association' problem (Nation, 2000, 2001; Nation & Webb, 2011; Schmitt, 2000), or the 'interference' phenomenon (Tinkham, 1997; Wilcox & Medina, 2013). It is believed that when close vocabulary items are presented together, learners confuse words. For example, Schmitt (2000) trained his Japanese learners of English on using the closely related two words (*right* and *left*) through different drills. He asked them to close their eyes and respond to his requests when the drills were over.

Tinkham (1997) conducted two experiments on 48 native English speakers. The first experiment was tried with two modalities: spoken and written. Fifty percent of the participants partook in the spoken modality, while the rest participated in the written modality. Tinkham had four conditions: 1. Linguistically related semantic sets that were co-ordinates of a superordinate concept; 2. Linguistically unrelated sets that shared the same form-class but were not co-ordinates of a particular superordinate concept; 3. Cognitively associated semantic sets from different form classes sharing a thematic concept, and 4. Cognitively unassociated sets that shared no common thematic concept. Pseudo-words were used as target new words in the two experiments, and immediate and delayed post-tests were employed. The significant findings (Tinkham, 1997) were as follows: 1. Semantic sets seemed to be an impairment of vocabulary learning, while thematic sets seemed to facilitate learning; and 2. Unrelated sets were less challenging to learn than semantic, and thematic sets were more accessible than unassociated sets.

Papathanasiou (2009) revealed that presenting new words in unrelated sets seemed to assist in learning more than semantically related words. In a robust and well-controlled study, Erten and Tekin (2008) investigated the issue of semantically related versus semantically unrelated sets among 54 fourth-grade EFL Turkish participants. The study lasted for three weeks, where the participants pre-tested, immediately post-tested and post-tested again using the same tests as delayed tests. The target words (80 words) were carefully selected through rigid procedures like the number of letters, number of syllables, and their semantic relations. The words that were semantically related (40 words) were chosen from two main semantic fields: food and animals. In comparison, the unrelated two sets of words (40 words) were randomly selected, with the above selection procedures taken into consideration. All words were concrete in order to be accompanied quickly with pictures. Erten and Tekin (2008) found that about 55% of the semantically unrelated words were recalled on the immediate post-test, while around 44% of the semantically related words were known, and this difference was statistically significant, favoring semantically unrelated words. Erten and Tekin (2008) pointed out that there was a difference between the type of clustering on the delayed post-test for the set of *animal* words. However, it was not statistically significant, while it was significant for the set of *food* words against unrelated words. Unfortunately, Erten and Tekin (2008) did not explain this significant difference between the two sets of semantically related words (i.e., animals and food).

Furthermore, Erten and Tekin (2008) found that the manner of word presentation affected the participants' task completion time; semantically related words required longer time to be matched with pictures in the tests. Again, no results were provided to determine whether this was significant.

Al-Jabri (2005) words are organized according to the standard features or meanings they have in between, e.g., body organs, days of the week, emotions, and house items. Moreover, words in one set of this type share semantic features and, therefore, fall under a covering concept. (Waring, 1997; Erten & Tekin, 2008). The majority of ESL/EFL textbooks are based on this classification, and presenting new words in ESL/EFL textbooks is to organize words into groups that share some semantic relationships. Moreover (Al-Jabri, 2005; Alshaikhi, 2011; Gholami & Khezlrou, 2014; Tinkham, 1993, 1997; Waring, 1997) agree that different terms have been given to describe lexical sets, e.g., lexical clustering, semantic clustering, lexical grouping, and semantic sets.

Furthermore, Nation (2000) and Papathanasiou (2009) indicate that advocates of semantically related sets of words are driven by one or more of the following justifications:

1. Such sets consume less effort on the teacher's and the learner's sides.
2. Research supports the usability and effectiveness of this way.
3. This way meets L2 learners' communicative needs for daily life English.
4. Retrieving related words from memory is easier.
5. This way helps learners see how language is organized.
6. This way is a reflection of how information is stored in the mind.
7. This way helps learners see the nuanced differences between words, and this should help them use them properly.

Moreover, Alshaikhi (2011), Hashemi and Gowdasiaei (2005), Lewis (1997), Rogers (1996) believe that this way facilitates learning and helps L2 learners to create certain connections between the presented vocabulary items, which, in turn, expedites learning and enhances retention of vocabulary. Strangely enough, most support given to presenting new vocabulary to learners is based on theoretical background.

III. METHODOLOGY

This section outlines the research approach used in the study and explains how the research was carried out. In addition, it briefly explores the theory underlying the use of quantitative data and the data analysis technique.

A. Participants

The participants of the current study were all studying their second semester at the Deanship of Preparatory Programs (DPP) at Al-Imam Mohammad Ibn Saud Islamic University (IMSIU), Riyadh, Saudi Arabia. They were mainly from the humanity and administrative tracks of the DPP, as their English level was the lowest compared to other students of other tracks like health sciences, applied sciences, and languages and translation. All participants speak Arabic as their mother tongue, and their ages ranged between 18 and 23. The total number of participants was 149 (73 males and 76 females). The participants were placed in two (humanity and administrative) tracks because they had scored low secondary school GPAs and on a national standardized test.

B. Materials

The current study used two sets of words chosen randomly (for the two groups). Each group received 3 sets of words, and each set had 7 words, totaling 21 words for each group. Groups A and B received the same sets of words but in different ways of presentation. Group A received word sets classified as related items, i.e., vegetables, emotions, and animals, respectively (7 words for each). Group B received the same sets but were presented unrelatedly, though it was systematic, i.e., each set had two vegetables, two emotions, and two animals. The seventh word was the 3 words left from the three sets in group A and was distributed randomly over the three sets. No attention was given to the length of words, how many syllables they had, or how regular/irregular their plural form was. However, all the words in one set belonged to one part of speech. Two sets of these words were nouns (i.e., vegetables and animals), while the third set was adjectives (i.e., emotions). Each set had 7 words that were either nouns or adjectives as Tinkham (1997) believes that words that belong to one part of speech qualify as being related semantically, not thematically, while having more than one part of speech in one set qualifies the words to be thematically-related, not semantically. Again, no attention was given to the words' regularity/irregularity, length, or number of syllables. However, all sets had two nouns, verbs, and adjectives. The seventh word was chosen irrespective of its part of speech as long as it was one of the three parts of speech and the participants did not know it.

C. The Tests

The current study used An L2-L1 translation test and an MCQ format test. As elaborated earlier, the design of the study was T1-treatment-T2-T3. So, the study was conducted over three phases: 1. pre-testing, 2. Introducing new word sets and immediate post-testing, and 3. Delayed post-testing. For the pre-test, only the MCQ test was used to determine whether the participants were familiar with the target words. All 21 words selected as the study's target words were used as test items. Each item was followed by five options (A, B, C, D, and 'I do not know'). The test was built using Google Drive Forms, in which the participants were also requested to provide some biodata, e.g., name, gender, age, and their DPP track. As for the second phase, an immediate test of an L2-L1 translation task and an MCQ test were used. The MCQ was identical to the pre-test. The instructions for the translation test were simple: Provide an Arabic translation of each listed word. No dictionaries were allowed to be consulted, and lecturers were prompted to stop the participants from using online dictionaries. The fifth option that followed each item was utilized to minimize guessing work on the participants' side. The participants were encouraged to choose 'I do not know' if they did not know the meaning of a particular word. They were also told this was a research study, not a course quiz or test. In the translation task, any Arabic spelling was accepted, even if it was wrong according to Arabic spelling conventions, as long as the meaning of the translated word was clear. In the third phase, a delayed test was given to the participants one week after phase two, i.e., the immediate post-test. The same test battery of the immediate post-test was used. Finally, the biodata section was available in all three test phases in order to match each student's results in the three test phases.

D. Procedures

The tests were designed using Google Drive forms to save time, effort, and the environment. Two words were familiar to some participants in the pilot sample. Therefore, they were replaced by two other ones that were less frequent, i.e., *furious* was replaced by *livid*, and a *doe* replaced *moose*.

After the piloting stage, the DPP was approached and requested to conduct the study, and consent was offered to carry out the study on both male and female students in the applied sciences and administrative tracks. Liaison with coordinators of male and female sections was made, and 12 male and female lecturers were chosen to have the study conducted during their lecture times. The lecturers were then divided into two groups (i.e., Group A and Group B, according to the participants' groupings). Three female lecturers were assigned to Group A, and three other female lecturers were also

assigned to Group B. The same thing was done in the male section, i.e., three lecturers for Group A and three for Group B.

For the learners' groups (A and B), each group had three links that their lecturer handed out to them, each at a different time. First, the pre-test link was sent out to the participants' WhatsApp group, and they shared it with their teachers in each group (i.e., A and B). The participants did the test and submitted the forms. This took about 2-3 minutes for all groups. Second, the teachers sent the word list to the WhatsApp groups to study the new target words. Third, the teachers were informed to allow their students to study the target words within 40 minutes. As detailed earlier, each group received three sets of new words, each with 7 words. Each English word in the sets was accompanied by its Arabic translation. Fourth, when the time limit was over, the teachers requested their students to submit the forms, although no responses were expected, to ensure that all participants had the same exposure time to the target words. Fifth, the teachers sent out the third link, the immediate post-test. This test had two tasks: L2-L1 translation and MCQs, respectively. The MCQ task was given after the translation task to ensure there was no leading exposure effect on the participants. Finally, after one week, the teachers sent out the same post-tests to gauge the retention effect on the participants.

E. Marking the Tests

Marking the tests was straightforward. For the pre-test, which was MCQs, the right option was marked 1, and any other options, including 'I do not know,' were marked 0. The same marking system was followed in the subsequent two MCQ post-tests. For the translation post-tests, any acceptable translation that gave the right Arabic meaning of the target word was considered correct and, therefore, was marked as 1, regardless of the misspellings a translation may have. If the meaning was irrelevant, even if it was a correct translation of the target word in another context, only the meaning of the word the participants were exposed to was accepted. Hence, any translation that did not match the meaning of the word given to participants in the MCQ pre-test was marked as a 0. This was followed because after receiving the results of the three phases, any participant who scored between 1 and 21 in any set was excluded from the study. The original number of participants in the current study was 385 males and females. However, due to the possibility that they had consulted their online dictionaries, they were excluded from the study even though some knew only one word in the three sets. Hence, only those who did not know any word in the pre-test were included in the study. All the 149 participants discussed earlier scored 0 in the pre-test, and hence, they had no prior knowledge of any word of the target words. If any participant provided an acceptable translation of the target word for the translation post-tests, the answer was correct and marked as 1. If the translation was incorrect or the 'I do not know' option was chosen, it was marked as a 0.

IV. RESULTS AND DISCUSSION

To answer the research questions, t-tests were run on the data. The first question was: *Which type of clustering (i.e., semantically related or unrelated sets) is better for facilitating the learning of new vocabulary?* This question looked at the results of the immediate effects of learning new vocabulary using both L2-L1 translation and MCQ tests. Group A ($n=86$) was given three sets of semantically related words (SR), while Group B ($n=63$) was given three sets of Semantically-Unrelated words (SU). The descriptive statistics in Table (1) showed that learners in Group A could translate 14.67 words on average, with a standard deviation of 7.085 on the *immediate* L2-L1 translation test. In comparison, those in Group B could translate 12.10 words on average, with a standard deviation of 6.359. Furthermore, the independent sample t-test showed a statistical difference between the two groups, where $p = .023$. This difference was in favor of Group A (SR), who received words that were organized in semantically related sets.

TABLE 1
SCORES OF IMMEDIATE L2-L1 TRANSLATION TEST FOR GROUPS A AND B

Groups	N	Mean ^a	Std. Deviation	t	Sig
A-SR	86	14.67	7.085	2.291	.023
B-UR	63	12.10	6.359		

Notes: ^a maximum score = 21

Table 2 for the MCQ test showed that the difference between the two groups was insignificant, where $p = .391$. The means and standard deviations were 15.85 and 7.53 for Group A and 14.90 and 5.866 for Group B. Nonetheless, it can be clearly seen that both types of presentation facilitated vocabulary learning.

TABLE 2
SCORES OF IMMEDIATE MCQ TEST FOR GROUPS A AND B

Groups	N	Means	Std. Deviation	T	Sig
A-SR	86	15.85	7.533	.860	.391
B-UR	63	14.90	5.866		

Notes: ^a maximum score = 21

The above results concerned the effects of the type of clustering on learners. In this section, however, the results answered the second research question: *Which type of clustering (i.e., semantically related or unrelated sets) is better for*

retaining newly learned words? Table 3 showed that both groups could retain words on the L2-L1 translation test after one week of exposure to the new words. Nonetheless, Group A (SR) was significantly better at retaining words than Group B (UR), as $p = .007$.

TABLE 3
SCORES OF DELAYED L2-L1 TRANSLATION TEST FOR GROUPS A AND B

Groups	N	Means	Std. Deviation	T	Sig
A-SR	86	8.70	7.419	2.761	.007
B-UR	63	5.97	4.611		

Notes: ^a maximum score = 21

On the MCQ test, Group A outperformed their counterparts in Group B as $p = .011$, as seen in Table 4.

TABLE 4
SCORES OF DELAYED MCQ TEST FOR GROUPS A AND B

Groups	N	Mean ^a	Std. Deviation	t	Sig
A-SR	86	13.16	7.695	2.566	.011
B-UR	63	10.25	6.130		

Notes: ^a maximum score = 21

The immediate L2-L1 translation test revealed better significant results favoring Group A, where the words were semantically related. Thus, the current results echo other studies (e.g., Hashemi & Gowdasiaei, 2005; Jang, 2014) where semantically related words seemed to assist vocabulary learning and comprehension. Nevertheless, this contradicts the results found in most of the previous research (e.g., Tinkham, 1997; Waring, 1997; Finkbeiner & Nicol, 2003; Al-Jabri, 2005; Papathanasiou, 2009; Sarioğlu & Yıldırım, 2018). For the MCQ test, however, no significant results were found, and this could be due to the nature of the test, where help was provided to the participants immediately after the treatment. Although the correct answer was mixed with three other distractors to divert the test-taker's attention from the correct answer, it still served as a reminder of what the test-takers had studied prior to the test.

The delayed post-test revealed even more stimulating results. Group A of SR words scored significantly better than Group B of SU words on both types of tests (i.e., translation and MCQ). Although the SU group in Alshaikhi (2011) scored higher than their counterpart SR group in the translation post-test, the difference between the two groups was not of statistical significance. Therefore, the results of the two studies do not match.

As discussed earlier, the issue of learning new vocabulary in semantically related sets, whether presented in a curriculum, taught by teachers, or studied by the learners themselves, still needs to be conclusive. Despite that, few empirical studies have used robust methodologies for gauging the participants' vocabulary learning of target words. Furthermore, most of the studies, including the current one, were conducted in unnatural settings that do not resemble classroom situations. Of course, there are some exceptions to this, e.g., Erten and Tekin (2008), Hoshino (2010), and Nation (2015). On the other hand, this should be distinct from the importance of learning new vocabulary from lists or flashcards, as advised by many vocabulary researchers (e.g., Milton, 2009; Nation, 2001; Nation & Webb, 2011; Schmitt, 2000). The issue is that introducing new words to learners for research purposes needs to include the motivational aspect present in learning words by learners for personal benefit and interest.

Furthermore, some oft-cited studies were unnatural as they used pseudo words that may have affected the results in one way or another (e.g., Tinkham, 1993, 1997; Waring, 1997). Nation and Webb (2011) believe that although Tinkham (1997), for example, used clear criteria for making up nonsense words, the selection of these criteria was not justified. In addition, Schmitt et al. (2019, p. 11) believe that "many vocabulary tests have been launched with little evidence of how the tests would behave once out in the world." As a result, most, if not all, tests used in previous studies tackling semantically related words, including the current one, are prone to this problem. Therefore, the results of such studies should be taken with caution, especially those that need to report more information about the validity and reliability criteria employed. Furthermore, Coxhead et al. (2018) believe that the type of test administration (i.e., group vs. individual) may lead to significant misrepresentation of test-takers knowledge.

Moreover, the small number of participants in oft-cited studies raises severe issues regarding the generalizability of the results. Most of the published studies reported small number of participants ranging between 20-64 (in some studies, this total number of participants was further divided into smaller numbers for control and experimental groups) (e.g. Erten & Tekin, 2008 (n= 60 participants); Tinkham, 1997 (n= 48); Waring, 1997 (n= 20); Schneider et al., 2002 (n= 64); Hashemi & Gowdasiaei, 2005 (n= 60); Wilcox & Medina, 2013 (n= 38); Papathanasiou, 2009 (n= 32). Conversely, some were able to implement their studies on relatively more significant numbers of participants (e.g., Hoshion, 2010 (n= 119); Jang, 2014 (n= 174); Al-Jabri, 2005 (n= 160)).

Finally, the term *thematically-related sets* have yet to be defined clearly by Tinkham (1997). The only dimension Tinkham mentioned to differentiate between semantically- and thematically-related sets was the cognitive, not linguistic, associations that certain words have in between. However, this distinction needs to be clarified, and it could apply to semantically related words. Waring (1997) believes that some sets that are believed to be related semantically can be

easily given a plausible scenario to associate them cognitively. Therefore, Waring (1997, p. 269) asserts that "there is a need for clear definitions of terms before research is commenced".

V. CONCLUSION

To wrap up, the doors are still wide open for further research to be conducted on the issue of presenting new words semantically, thematically, or unrelated sets, as previous research has yielded some contradictory results. All results suggest that certain beliefs on both sides (i.e., advocates and opponents of semantic word clustering) must be revisited. Therefore, it seems reasonable to argue that future research should consider serious issues that could lead to better and more rigorous results (e.g., the number of participants, the number of target words, and the naturalness of the study setting). As Schmitt et al. (2019) stated, it is not easy or straightforward to design a vocabulary test that will render results as expected. Hence, piloting tests at different times and on different test-takers should be a cornerstone of future research. Moreover, there needs to be some replication studies that either confirm or negate the results of oft-cited studies to understand this topic better.

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A Comparative Analysis of American and Vietnamese Presidents' Speeches: A Systemic Functional Grammar Perspective

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Abstract—This study presents a comparative analysis of the inaugural speeches of U.S. President Joe Biden and Vietnamese President To Lam, utilizing Michael Halliday's Systemic Functional Grammar (SFG) framework. By examining the Ideational (Transitivity), Interpersonal (Modality), and Textual (Texture and Cohesion) metafunctions, the study reveals how each leader's linguistic choices mirror the distinct political and cultural contexts of their respective nations. Joe Biden's speech underscores the urgency of immediate action and crisis management, employing Material Processes to stress the importance of unity and national recovery. Conversely, To Lam's speech is rooted in long-term nation-building and the leadership of the Communist Party, with a focus on Relational Processes to reinforce collective responsibility and national unity. The Modality analysis demonstrates Joe Biden's use of High Modality to convey decisiveness and transparency, aligning with American expectations for solid and clear commitments. In contrast, To Lam emphasizes collective duty and the Party's enduring leadership, reflecting Vietnam's socio-political ethos. Additionally, both speeches use Theme-Rheme structures and lexical repetition to ensure textual cohesion, though their cultural and ideological differences lead to distinct rhetorical approaches. By deepening our understanding of how political leaders use language to shape identities, communicate visions, and influence public perception, this study contributes to the broader field of political communication, offering insights into the strategic use of language across different cultural contexts.

Index Terms—comparative analysis, Systemic Functional Grammar (SFG), transitivity, modality, texture

I. INTRODUCTION

Presidential speeches, especially inaugural addresses, are significant moments in political discourse. These speeches are potent tools for leaders to communicate with their nations and the world, reflecting national values, aspirations, challenges, and political and cultural identity. This paper aims to conduct a contrastive analysis of the inaugural addresses of American President Joe Biden and Vietnamese President To Lam using Systemic Functional Grammar (SFG) to uncover the linguistic strategies employed in their speeches.

Systemic Functional Grammar, developed by Michael Halliday, offers a unique framework for analyzing language within social contexts. SFG views language as a social semiotic system, emphasizing three key metafunctions: ideational, interpersonal, and textual. The ideational metafunction examines how language represents the speaker's experiences and logical relations. The interpersonal metafunction explores the speaker and listener interaction, revealing social relationships and power dynamics. The textual metafunction focuses on the organization and structure of the text, ensuring cohesion and coherence.

The choice to analyze the inaugural addresses of Joe Biden and To Lam stems from the contrasting political and cultural contexts these leaders represent. Inaugural speeches are pivotal, as they set the tone for a leader's administration and articulate their vision for the nation. Delivered at the start of a leader's term, these speeches provide insights into their priorities, strategies, and rhetorical tools to inspire or mobilize their people.

Joe Biden's inaugural address, delivered on January 20, 2021, was particularly significant. It occurred during profound national crises in the United States, including a global pandemic, racial tensions, economic instability, and political polarization. Joe Biden's speech emphasized unity, democracy, resilience, and collective action, seeking to bridge divides and restore faith in democratic institutions during turbulent times.

In contrast, To Lam's address is deeply embedded in Vietnam's historical and socio-political fabric, celebrating national unity, past leaders' legacies, and aspirations under socialist doctrine. His speech underscored Vietnam's journey through

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historical struggles for independence and ongoing efforts to build a socialist-oriented market economy. It reaffirmed the values of the Communist Party, emphasizing collective effort, national pride, and the continuity of socialist ideals.

By applying SFG to these speeches, this study seeks to uncover both leaders' underlying ideologies, communicative goals, and stylistic nuances. The contrast between Joe Biden's focus on immediate crisis management and unity and To Lam's emphasis on long-term nation-building and ideological continuity highlights the differing priorities shaped by their respective political and cultural contexts. This study contributes to a broader understanding of political communication and the strategic use of language in influencing public perception and guiding policy. Additionally, it sheds light on how language is tailored to resonate within specific cultural and political environments, offering valuable insights into the global practice of leadership through discourse.

II. LITERATURE REVIEW

A. *Previous Studies on Presidential Speeches*

Research on presidential speeches is well-established, with scholars exploring how these addresses reflect national values, assert leadership, and address socio-political challenges. Campbell and Jamieson (2008) highlight that inaugural speeches are crucial in setting the tone for new administrations, often employing rhetorical strategies to unify the nation and establish the president's vision, particularly during crises.

Lim (2012) examines American presidential rhetoric from Franklin D. Roosevelt to Obama, noting shifts in themes and stylistic approaches in response to changing political landscapes. However, Lim's focus on American presidents leaves a gap in understanding how leaders in different cultural and political contexts, such as Vietnam, use rhetoric in their speeches.

Hart (2020) discusses the role of metaphors in shaping public perception, arguing that metaphors are essential for framing political issues. While Hart's analysis is insightful, it primarily addresses U.S. presidents and does not consider how cultural differences might influence rhetorical devices in other political contexts, such as Vietnam.

B. *Previous Research on Systemic Functional Grammar (SFG) and Its Application in Political Language Analysis*

Systemic Functional Grammar (SFG) has proven to be a powerful tool for analyzing language within social contexts, particularly in political discourse. SFG, developed by Michael Halliday, focuses on language's ideational, interpersonal, and textual functions, revealing how linguistic choices construct social realities (Halliday & Matthiessen, 2014).

Recent studies, such as those by Li and Zhu (2019), demonstrate the effectiveness of SFG in political discourse analysis, showing how linguistic choices can reveal underlying ideological stances. However, these studies often focus on single-nation contexts, highlighting the need for comparative research to understand differences in political rhetoric across diverse cultures. Kranert (2019) uses SFG to analyze the political discourse of Tony Blair and Gerhard Schröder, exploring how grammatical and semantic elements reflect and reinforce ideologies, cultural values, and power structures. In Vietnam, Nguyen Thi Minh Nguyet (2023) emphasizes that Vietnamese political discourse predominantly employs linguistic strategies to reinforce the Communist Party's leadership role and encourage public participation. Nguyen Thi Minh Nguyet's study highlights the importance of rhetorical devices and linguistic structures in maintaining social stability and national unity. Similarly, Nguyen Thu Hanh and Nguyen Tien Lam (2021) analyzed Barack Obama's speech in Vietnam, finding that using declarative clauses, modal auxiliaries, and personal pronouns helped establish equality and trust between the U.S. and Vietnamese audiences. Their study aligns with Halliday and Matthiessen's (2014) findings on the role of grammatical structures in shaping interpersonal relationships in political discourse.

While numerous studies have utilized the Systemic Functional Grammar (SFG) framework to analyze the political discourse of leaders from various countries, there remains a gap in comparative research on the inaugural speeches of leaders from culturally and politically distinct contexts, such as the United States and Vietnam. Specifically, more studies need to focus on how leaders use language to reflect and shape power and construct political identity in their inaugural addresses. Therefore, this study aims to fill this gap by analyzing and comparing the discourse of Joe Biden and To Lam using Halliday's SFG framework.

C. *Comparative Studies on Language Across Different Cultures*

Comparative linguistic studies emphasize the significance of cultural context in understanding language use. Wierzbicka (2014) argues that understanding cultural scripts is essential for interpreting language nuances across different societies. Her research underscores that language can only be fully understood by considering the cultural values and norms that shape it. However, Wierzbicka's work primarily focuses on everyday language, leaving a gap in applying these insights to political rhetoric.

Ma (2016) conducts an intercultural analysis of meta-discourse markers in Chinese and American political speeches, highlighting distinct rhetorical styles that reflect each country's cultural and political environments. The study reveals that American speeches emphasize individualism and direct communication, while Chinese speeches prioritize collectivism and a more indirect approach.

Gonzalez-Ramos (2023) compares U.S. and Mexican presidential rhetoric, highlighting differences in formality, directness, and rhetorical strategies. This research extends the comparative analysis to an Asian context, examining how

cultural and political differences between the U.S. and Vietnam are reflected in the inaugural speeches of Joe Biden and To Lam.

III. THEORETICAL FRAMEWORK

A. Systemic Functional Grammar (SFG)

Systemic Functional Grammar (SFG), developed by Halliday (1994), is a comprehensive model of grammar that views language as a social semiotic system. SFG posits that language's primary function is to make meaning, and it operates within the contexts of culture and situation. Unlike traditional grammar, which focuses on form, SFG emphasizes the functional aspects of language and how linguistic choices serve different communicative purposes - Language as a social tool for meaning-making (Halliday & Matthiessen, 2014).

SFG is built on three metafunctions: ideational, interpersonal, and textual. Each metafunction serves a distinct role in the construction of meaning. The ideational metafunction deals with the expression of content and the representation of the external world. It encompasses two main components: the experiential function, which represents events and participants involved, and the logical function, which deals with the relationships between different propositions (Halliday & Matthiessen, 2014). In other words, it includes transitivity, the system that analyzes processes (Material, Mental, Relational, etc.), participants, and circumstances. Transitivity helps determine how language expresses actions (material), thoughts (mental), or states of being (relational). In political speeches, the transitivity helps analyze how leaders depict events, issues, and policies. For example, the use of material processes (actions) emphasizes a proactive approach, while a relational focus in other speeches could signify ideological positions. (Egins, 2004).

The interpersonal metafunction focuses on the interaction between the speaker and the listener. It concerns the social roles, attitudes, and relationships established through language (Halliday & Matthiessen, 2014). This function examines aspects such as mood (declarative, interrogative, imperative), modality (degree of certainty, obligation), and appraisal (evaluation of people, events, and things). In political discourse, the interpersonal metafunction can examine how politicians establish authority, express commitment, and engage with their audience. For instance, modality can indicate the speaker's confidence or uncertainty about certain statements, revealing how they position themselves about their audience (Thompson, 2014).

The textual metafunction relates to the text's internal organization and communicative nature. It ensures that the language is cohesive and coherent, making it comprehensible (Halliday & Matthiessen, 2014). This metafunction investigates themes (what is being talked about), rhemes (what is being said about the theme), and cohesion (lexical and grammatical links). Analyzing the textual metafunction in political speeches can reveal how information is structured to emphasize specific points and guide the audience's understanding. Choosing themes and cohesive devices can highlight critical messages and create a persuasive narrative (Egins, 2004).

B. Application of SFG in Political Language Analysis

SFG provides a robust framework for analyzing political language by uncovering how linguistic choices reflect and shape social and ideological contexts. Applying SFG in political discourse analysis involves examining the three metafunctions to understand the multifaceted nature of political communication.

TABLE 1
APPLICATION OF SFG IN POLITICAL LANGUAGE ANALYSIS

<i>Metafunction Analysis</i>	<i>Examples</i>	<i>Insight</i>
<i>Ideational</i>	Examining material processes in Joe Biden's inaugural address can reveal an emphasis on action and change "We will rebuild", "We must end this uncivil war" (Li & Zhu, 2019).	This analysis shows how leaders construct their vision for the future, depict challenges, and propose solutions.
<i>Interpersonal</i>	Analyzing modality in the Vietnamese President's speech might reveal levels of certainty and obligation when discussing national policies "We must", "It is crucial" (Kranert M., 2019)	This helps in understanding how politicians express authority, build rapport with their audience, and position themselves relative to their listeners.
<i>Textual</i>	Examining thematic structures in both speeches can reveal how each leader prioritizes information. Joe Biden's speech might frequently foreground unity and democracy, while the Vietnamese President might emphasize historical legacy and socialist values. Nguyen Thi Minh Nguyet (2023) discusses how Vietnamese political discourse is deeply embedded in the country's socio-cultural and ideological context, often highlighting themes of national identity, historical continuity, and collective values. Her research demonstrates that these themes are crucial in understanding the rhetorical strategies employed in Vietnamese political discourse, contrasting with the more individualistic and direct approaches often found in American political rhetoric. This comparison underscores the importance of cultural and political contexts in shaping both nations' thematic priorities of political discourse. (Nguyen Thi Minh Nguyet, 2023)	This analysis highlights how coherence and emphasis are achieved, contributing to the overall persuasive effect of the speech.

By applying SFG to political speeches, researchers can gain deeper insights into how language functions as a tool for political leaders to construct identities, convey ideologies, and influence public opinion. This theoretical framework enhances our understanding of political communication and provides a systematic approach to dissecting complex rhetorical strategies.

IV. METHODOLOGY

A. Data Collection

This study analyzes two inaugural speeches: the inaugural address of U.S. President Joe Biden, delivered on January 20, 2021, and the inaugural address of the President of the Socialist Republic of Vietnam, delivered in its original Vietnamese version. The decision to use the Vietnamese version of To Lam's speech while the English version of Joe Biden's is intentional and rooted in the desire to preserve each language's linguistic nuances, cultural connotations, and rhetorical strategies. This approach allows for a more authentic analysis of how each leader uses language to communicate with their respective audiences, which is critical when examining speeches deeply embedded in distinct cultural and political contexts.

While comparing texts in different languages presents particular challenges, including differences in syntax, idiomatic expressions, and cultural references, this study mitigates these challenges by employing translators proficient in both languages to ensure that critical phrases, terms, and concepts are accurately understood and compared. Additionally, the analysis will consider the potential effects of translation on meaning and interpretation, especially when examining linguistic features such as modality, metaphor, and idiom.

B. Analytical Framework: Systemic Functional Grammar (SFG)

Halliday's Systemic Functional Grammar (SFG) is employed as the primary analytical framework for this study. SFG is particularly suitable for cross-linguistic analysis, focusing on how language operates within its social context. It allows for a nuanced examination of how leaders use language to achieve their communicative goals. The framework will be applied to English and Vietnamese texts, examining the inherent language structure and cultural expression differences. The following table illustrates the analysis of the metafunctions.

TABLE 2
ANALYTICAL FRAMEWORK

Metafunction Analysis	Objectives	Methods
Ideational	To explore how each leader uses language to represent reality, considering processes (actions, events), participants (people, institutions), and circumstances (contexts, reasons) within the speeches.	The analysis will involve breaking down the speeches into clauses and identifying types of processes (material, mental, relational), participants, and circumstances. The analysis of the Vietnamese text will include an exploration of culturally specific concepts and how they are expressed through language, which may differ significantly from English expressions.
Interpersonal	To explore how the leaders establish relationships with their audiences, express attitudes, and build solidarity or authority.	The analysis will focus on mood structures (declarative, interrogative, imperative) and modality (expressing certainty, obligation, inclination). Given the linguistic and cultural differences, special attention will be paid to how modality is expressed differently in Vietnamese compared to English and how these differences might influence the perception of authority and engagement.
Textual	To analyze how the speeches are organized and how coherence and emphasis are achieved.	Thematic analysis will be conducted to identify thematic progression, including how themes and rhemes are structured. In the Vietnamese text, this will also involve understanding the cultural significance of specific thematic structures that may not have direct equivalents in English.

C. Comparative Analysis

The final step involves a comprehensive comparative analysis of the findings of both speeches from the SFG analysis. Despite the differences in language, this comparison will provide insights into the similarities and differences in how each leader strategically uses language to achieve their communicative goals. The analysis will focus on several key aspects. First, in terms of Themes and Ideological Constructs, the analysis will examine how each speech reflects their respective countries' ideological stance and national values. Special care will be taken to account for how these themes are expressed differently in English and Vietnamese due to linguistic and cultural variations. Regarding the Audience Engagement, the differences in how each leader interacts with their audience, whether by fostering a sense of solidarity or asserting authority will be highlighted. The analysis will consider how pronouns, modality, and rhetorical strategies differ between the languages and what implications these differences might have for audience perception. For Textual Structure, the analysis will focus on how information is organized, presented, and emphasized, considering the linguistic differences between English and Vietnamese that influence the overall persuasive impact of each speech.

This methodological approach, deeply rooted in SFG, allows for a nuanced understanding of the linguistic strategies employed by both leaders. It offers valuable insights into the broader socio-political contexts and cultural narratives that shape these significant political discourses. By engaging with existing literature and applying SFG across languages, this

study contributes to cross-linguistic discourse analysis. It deepens our understanding of how language reflects and shapes political power across cultures.

V. RESULTS AND DISCUSSION

A. Ideational Metafunction - Transitivity Analysis

(a) Transitivity in Joe Biden's Speech

In Joe Biden's speech, the Transitivity analysis reveals a predominance of Material and Relational Processes. The transitivity verbs in Joe Biden's speech are predominantly action-oriented, reflecting his proactive stance as a leader committed to addressing the country's challenges. Verbs like *rebuild*, *repair*, *restore*, and *defend* convey a sense of urgency and determination, suggesting that his administration will take concrete steps to restore what has been lost or damaged—the economy, alliances, or democratic values. Verbs such as *heal*, *unite* and *confront* highlight Joe Biden's focus on mending the deep divisions within the country. These verbs are about addressing problems and bringing people together in a collective effort to overcome them. Using these verbs, Joe Biden positions his administration as one that will actively work to bridge divides and heal the wounds inflicted on the nation. The frequent use of *defend* and *secure* indicates prioritizing and safeguarding the nation's values and institutions. Joe Biden repeatedly emphasizes the need to protect the Constitution, democracy, and the future of America. This defensive posture is crucial given the context of his inauguration following the Capitol insurrection and reflects a commitment to preserving the nation's integrity. Verbs like *rise*, *overcome* and *celebrate* reflect Joe Biden's optimistic vision for the future. These verbs suggest that while the nation has faced significant challenges, there is hope and opportunity for renewal and progress. The choice of these verbs conveys confidence in the nation's ability to move forward and triumph over adversity. The use of *honour*, *commit*, and *teach* reflects the theme of collective responsibility. Joe Biden's speech often shifts from what his administration will do to what the nation as a whole must do. By emphasizing these actions, Joe Biden calls on all Americans to participate in rebuilding and healing the nation, reinforcing the idea that achieving progress is a shared responsibility.

This emphasis on material processes aligns with findings from Lim's (2012) and Halliday's (1994) study, which demonstrated that U.S. Presidents often use such processes to encourage action and propose concrete solutions to national issues and material processes are often used in political discourse to express action and intention, thus motivating collective action and support. However, Joe Biden's speech distinguishes itself by emphasizing unity and the collective overcoming of crises, reflecting the unique political and social context of the United States at the time. In addition to material processes, Joe Biden also strategically uses relational processes to build a more engaging and humane leadership image. This approach, in contrast to Hart's (2020) findings, suggests that U.S. Presidents typically focus on establishing a robust and authoritative image through language, emphasizing the collective nature of Joe Biden's leadership. For instance, Joe Biden's use of relational processes, such as "*we are a nation of...*" or "*our democracy is...*," reinforces a sense of shared identity and common purpose, thereby fostering national unity and solidarity. This dual focus on action and relationship-building not only reflects Joe Biden's immediate priorities but also aligns with his broader vision of leading the country through empathy and collective effort.

Overall, the transitivity verbs in Joe Biden's inaugural address are carefully chosen to convey a message of action, unity, defense, and renewal. They reflect his priorities as a leader who is focused not only on addressing the immediate challenges facing the nation but also on guiding it toward a brighter, more unified future. These verbs play a crucial role in setting the tone of the speech, emphasizing that the work ahead requires collective effort, resilience, and determination.

(b). Transitivity in To Lam's Speech

In To Lam's speech, Relational Processes are dominant, emphasizing the relationship between social components and the leadership of the Communist Party. To Lam uses numerous action verbs to emphasize his commitment to the specific activities he and his government will undertake. Verbs such as "*lãnh đạo*" (*lead*), "*Bảo vệ*" (*protect*), "*phát triển*" (*develop*), and "*xây dựng*" (*build*) not only reflect the tasks he will assume but also convey a clear vision of the concrete steps necessary to achieve these goals. (Sentences like "*We will build a rule-of-law state*" and "*I commit to developing the country in all aspects*" highlight specific actions and long-term plans, aligning with his role as a leader who actively manages and directs). Verbs like "*bảo vệ*" (*protect*), "*đấu tranh*" (*fight*), and "*triển khai*" (*implement*) appear frequently in the speech, indicating that one of To Lam's top priorities is protecting national sovereignty and defense. This not only reflects his role as a senior leader in the security apparatus but also underscores the importance of maintaining national stability and safety. ("*We must protect national independence and sovereignty*" and "*We will implement new security measures*" are sentences that emphasize the necessity of safeguarding and preserving the country's independence).

In addition, To Lam focuses on verbs such as "*phát triển*" (*develop*), "*xây dựng*" (*build*), and "*kiến tạo*" (*create*) to express his commitment to the comprehensive development of the country. These verbs reflect a vision of a modern, developed, and prosperous Vietnam, where all sectors, from the economy and culture to the legal system, are given attention and investment. (Sentences like "*I commit to developing the country in all aspects*" and "*We will build a rule-of-law state*" emphasize comprehensive and holistic development in economic terms and social and political aspects). Verbs like "*củng cố*" (*strengthen*) and "*nâng cao*" (*enhance*) highlight the importance of building and maintaining national solidarity, a crucial factor in achieving national goals. The emphasis on unity and the great national solidarity block shows

that To Lam views this as the foundation for Vietnam's development and prosperity. (Sentences like *"I will strengthen the power of the great national solidarity block"* and *"We will enhance the quality of life for the people"* demonstrate concern for social aspects, aiming to build a robust and cohesive community.) This linguistic strategy is consistent with previous studies on political language in Vietnam, where Party leadership and social cohesion are often emphasized. As Nguyen Thi Minh Nguyet (2023) highlighted, Relational Processes are frequently employed in political speeches to reinforce the Party's leadership role and its connection with the people.

Compared to Western leaders like Joe Biden, who predominantly uses Material Processes to drive immediate and concrete actions, To Lam's reliance on Relational Processes underscores a more strategic, long-term vision focused on maintaining stability and continuity in leadership. This approach reflects Vietnam's socio-political context, where the emphasis is on collective responsibility and the enduring role of the Party in guiding the nation's development. Such language reinforces the Party's authority and fosters a sense of unity and shared purpose among the Vietnamese people, further entrenching the Party's central role in the nation's political and social fabric.

(c). Comparative Analysis

TABLE 3
COMPARATIVE ANALYSIS OF TRANSITIVITY IN JOE BIDEN'S AND TO LAM'S SPEECHES

Ideational Metafunction Analysis	Similarity	Differences
Joe Biden's transitivity	Both speeches use Material Processes to convey actions necessary for national development, but with different purposes. Joe Biden focuses on actions to solve immediate crises, while To Lam emphasizes building and protecting the country in the long term.	Joe Biden focuses on immediate actions and overcoming crises, which is consistent with previous studies on the leadership styles of US Presidents, such as Lim (2012) and Hart (2020). He uses Material Processes to encourage specific and strong actions, while using Relational Processes to build a positive and cohesive image for the United States.
To Lam's transitivity		To Lam focuses on social cohesion and the leadership of the Communist Party. Relational Processes prevail to emphasize the unity and leadership of the Party, while Material Processes are used to convey long-term strategic goals. This linguistic approach aligns with Nguyen Thi Minh Nguyet's (2023) findings, highlighting that Vietnamese political discourse is often shaped to emphasize leadership authority. By doing so, To Lam affirms the Party's leadership role and sets the direction for the nation's long-term objectives, consistent with the core values of Vietnamese political discourse."

The transitivity analysis of the two speeches highlights the differences in each leader's approach and reflects the differences in the political and social cultures of the United States and Vietnam. Joe Biden focuses on immediate action and unity to overcome crises, while To Lam emphasizes stable leadership and social cohesion under the Communist Party's guidance. These findings are consistent with previous studies but offer new insights into how language serves different political objectives in various national contexts.

B. Interpersonal Metafunction - Modality Analysis

(a). Modality in Joe Biden's Speech

The analysis of modality in Joe Biden's inaugural speech reveals a strategic use of modal verbs to convey a blend of certainty, determination, and realistic expectations. The frequent use of the modal verb *will* underscores Joe Biden's strong commitment to future actions and his determination to address the nation's challenges head-on. (*"We will overcome this deadly virus."*). Additionally, phrases like *shall* reflect a high level of certainty and resolve, reinforcing the administration's unwavering stance on critical issues. While *will* and *shall* convey certainty, Joe Biden strategically employs modality verbs like *can*, *might*, and *could* to discuss possibilities and potential actions. (*"We shall write an American story of hope, not fear."*). These expressions acknowledge that while specific outcomes are hoped for, they are only guaranteed with collective effort and unity. Modals such as *must*, *need to*, and *have to* emphasize further the urgency and non-negotiable nature of addressing critical issues, such as ending division and combating the pandemic. (*"We need to be different than this."* or *"We have to be different."*). In his inaugural speech, Joe Biden frequently uses modality to express certainty and possibility. He uses *"can"* to emphasize the nation's potential: *"We can right wrongs"* and *"We can make America once again the leading force for good"*, portraying the U.S. as capable of change. Furthermore, Biden stresses necessity through *"must"*, as in *"We must set aside politics and face the pandemic as one nation"*, reinforcing urgent collective action. This blend of high and medium modalities reflects his strategic leadership during a crisis. Moreover, Joe Biden's use of hypothetical and conditional statements with modals *would* explore potential scenarios and consequences, suggesting what could happen depending on whether specific actions are taken. Though less frequent, modals expressing ability (*be able to*) and permission (*may*) also appear, indicating the capacity to act or the possibility of future challenges. Overall, this expanded analysis of modality in Joe Biden's speech demonstrates how he balances expressing certainty and determination with recognizing the complexities of potential challenges. (*"We will be able to face this pandemic together."* or *"We may face tough times ahead."*). These modal expressions help to convey the administration's commitment to action while setting realistic expectations for the nation's path forward.

This analysis aligns with previous studies on how U.S. Presidents use Modality to assert authority and persuade the public. Lim (2012) noted that American Presidents often use high-decibel language to build a strong leadership image. Joe Biden continues this trend but places a strong emphasis on unity, fostering a sense of connection among the American people and the need for immediate action, reflecting the specific socio-political context of the United States at that time. Furthermore, the combination of High Modality and Medium Modality in Joe Biden’s speech is consistent with Eggins' (2004) studies on how language is used to create space for hope and future possibilities. This allows Joe Biden to demonstrate unwavering certainty in his commitments, providing the public with a sense of reassurance and confidence in the national recovery process. This is also consistent with Fairclough's (1995) view that modality in political discourse is a tool for constructing identities and legitimizing actions.

(b). *Modality in To Lam's Speech*

In To Lam’s inaugural address, the frequent use of the modal verb “*sẽ*” (*will*) underscores his strong commitment and certainty regarding future actions and goals. This consistent usage highlights his determination to achieve his objectives during his term. For example, in the phrase “*Tôi sẽ bảo vệ Hiến pháp và pháp luật của nước Cộng hòa Xã hội chủ nghĩa Việt Nam*” (“*I will protect the Constitution and laws of the Socialist Republic of Vietnam*”), To Lam demonstrates a high level of responsibility and decisiveness in fulfilling his duties. Additionally, the use of “*phải*” (*must*) and “*cần phải*” (*need to*) reflects the necessity and obligation associated with crucial tasks, particularly in areas like national sovereignty and public welfare. These expressions emphasize the non-negotiable nature of these responsibilities, with statements such as “*Chúng ta phải bảo vệ nền độc lập và chủ quyền quốc gia*” (“*We must protect national independence and sovereignty*”) underscoring the imperative nature of these actions. Conversely, the expression “*có thể*” (*can*) introduces a sense of possibility and optimism, suggesting that significant goals are within reach with collective effort. To Lam also employs the modal “*nên*” (*should*) to offer recommendations, showing flexibility in approach while fostering creative solutions to strategic challenges. This is complemented by using “*không thể*” (*cannot*) to define clear boundaries and reinforce values that are considered non-negotiable. For instance, the statement “*Chúng ta không thể để những thách thức làm suy yếu tinh thần đoàn kết*” (“*We cannot allow challenges to weaken the spirit of solidarity*”) highlights his resolve to maintain national unity despite ongoing difficulties. In To Lam’s speech, modality conveys a strong sense of commitment and obligation. The use of “*sẽ*” in “*Tôi xin hứa sẽ thực hiện nghiêm túc đầy đủ nhiệm vụ...*” illustrates his pledge to fulfil responsibilities with certainty. Additionally, “*phải*” in “*Chúng ta phải bảo vệ nền độc lập và chủ quyền quốc gia*” emphasizes non-negotiable national duties. Through “*kính mong*”, as in “*Tôi kính mong nhận được sự chỉ đạo...*” he politely requests cooperation, demonstrating how politeness and obligation are central to his leadership approach. Together, these modal expressions create a comprehensive picture of To Lam’s leadership, blending firm commitments with realistic assessments and strategic advisories.

The analysis of To Lam's speech is consistent with the findings of Nguyen Thu Hanh and Nguyen Tien Lam (2021), who explored the use of Modality in political speeches within the Vietnamese context. Their study reveals that Modality strengthens the Party's leadership and encourages collective participation. The emphasis on responsibility and duty reflects the Vietnamese political system and aims to preserve social stability and national unity. In contrast to Western leaders like Joe Biden, who use Modality to assert personal authority and individual action, To Lam utilizes it to affirm collective leadership and shared duty, in alignment with Vietnam's socialist ideology. This distinct use of Modality underscores the cultural and political differences in how leaders from Vietnam and the West approach governance.

(c). *Comparative Analysis*

TABLE 4
COMPARATIVE ANALYSIS OF MODALITY IN JOE BIDEN’S AND TO LAM’S SPEECHES

Interpersonal Metafunction Analysis	Similarity	Differences
Joe Biden's modality	Both Joe Biden and To Lam use high modality to convey strong commitment and determination to act. This finding is consistent with previous studies by Lim (2012) and Nguyen Thu Hanh and Nguyen Tien Lam (2021), where Modality plays a crucial role in building a leadership image and persuading the public.	Joe Biden uses High Modality to emphasize immediate and decisive action in a crisis context, aligning with Lim (2012) and Eggins (2004) on leadership language in the United States. The use of high modality verbs asserts his personal authority and capability, positioning himself as a decisive leader who will take action on behalf of the people. Besides, Joe Biden combines High Modality with Medium Modality to balance capability and responsibility, reflecting the American expectation of strong, clear leadership during times of national difficulty, with an emphasis on unity and recovery.
To Lam's modality		To Lam uses High Modality to emphasize collective responsibility and duty to the Party and the nation. His use of modality is less about immediate action and more about reinforcing long-term responsibilities and commitments reflecting the socialist ideology where the Party's leadership is paramount, and the people are seen as integral partners in nation-building. The modality use here, thus strengthens the collective authority of the Party, emphasizing that political power is shared and that it is the duty of all citizens to contribute to the nation's goals under the Party's guidance. This difference highlights the distinct approaches to leadership and power in the two political systems.

The Modality analysis of the two speeches reveals how the leaders use language to convey commitment and responsibility while also reflecting their respective nations' cultural and political values. Joe Biden uses language to emphasize decisiveness and hope for national unity, whereas To Lam focuses on the Party's leadership and the people's collective responsibility. The differences in Modality usage between the two speeches reflect the differences in political systems and the cultural and social values of the United States and Vietnam, consistent with previous studies.

C. Textual Metafunction - Texture and Cohesion Analysis

(a). Texture in Joe Biden's Speech

In Joe Biden's speech, the textual structure (texture) is coherently constructed and highly cohesive, creating a logical and easy-to-follow flow from beginning to end. Joe Biden employs various devices such as Theme-Rheme structure, repetition, and conjunctions to ensure the speech is well-integrated and easily understood. Concerning with the Theme-Rheme structure, Joe Biden frequently uses themes like "We," "Our democracy," and "Unity" at the beginning of sentences to introduce main ideas and then develops these themes through the theme of the sentence. This creates strong cohesion between sentences and helps the audience easily follow the logical flow of the speech. Besides, Joe Biden repeats words such as "unity," "democracy," and "hope" multiple times to emphasize critical themes and create continuity throughout the speech. This reinforces the message and generates a sense of consistency and coherence. In his speech, the use of conjunctions like "and," "but," and "therefore" links ideas and creates coherence in presenting arguments. This allows Joe Biden to guide the audience logically and smoothly through different parts of the speech.

Joe Biden's use of the Theme-Rheme structure aligns with previous studies on how U.S. Presidents use language to create cohesion in important speeches. For example, Hart (2020) found that leaders often use structural devices to reinforce their message and establish a logical flow in their speeches. Joe Biden's use of repetition and conjunctions also parallels what Eggins (2004) described about how linguistic devices are employed to create coherent and integrated texts. In the cultural context of the United States, coherence and clarity in message delivery are essential for building trust and connection with the public. Joe Biden's use of structural devices makes his speech easily understandable and creates a sense of consistency and reliability, which is crucial when the nation needs unity.

In Joe Biden's inaugural speech, cohesion devices are crucial in creating a unified and coherent message. He frequently uses conjunctions like "and," "but," and "because" to link ideas and establish logical connections between them. These devices ensure the smooth flow of the speech and reinforce the key themes. For instance, when Joe Biden states, "*We must end this uncivil war that pits red against blue, rural versus urban, conservative versus liberal. We can do this if we open our souls instead of hardening our hearts,*" the use of "and" and "if" effectively connects contrasting elements and underscores the conditional nature of overcoming division. Additionally, the repetition of phrases like "We will" serves as an anaphoric cohesion device, enhancing the speech's rhythm and emphasizing Joe Biden's commitment to collective future actions as described by Wodak and Meyer (2016) to connect contrasting elements and emphasizes the conditions necessary for overcoming division. Additionally, the repetition of phrases like "We will" serves as an anaphoric cohesion device, reinforcing thematic continuity and rhythm, which aligns with Fairclough's (2015) analysis of how cohesion contributes to the overall structure and impact of political discourse. Besides, pronoun usage in Joe Biden's speech is instrumental in fostering a sense of inclusivity and collective responsibility. Frequently using the pronoun "we" is a deliberate choice to emphasize that the nation's challenges are shared, and the solutions require a united effort. Joe Biden employs "we" to refer to himself and his administration and include all Americans, creating a collective identity. For example, in the statement, "*We will press forward with speed and urgency, for we have much to do in this winter of peril and possibility,*" Joe Biden uses "we" to draw everyone into the mission of rebuilding the nation. By consistently choosing "we" over "I," Joe Biden shifts the focus from individual leadership to a collective endeavour, reinforcing his message of unity and cooperation at a time when the nation is deeply divided.

(b). Texture in To Lam's Speech

In To Lam's speech, the textual structure also demonstrates a high level of cohesion and coherence, but it is tailored to Vietnam's cultural and political context. To Lam uses the Theme-Rheme structure to emphasize core values such as the leadership of the Communist Party and the unity of the people. In term of the Theme-Rheme structure, themes like "Communist Party," "Vietnamese people," and "Unity" are frequently used as the starting point in sentences, with the rheme often related to the nation's tasks and achievements. This creates a logical and focused flow, helping the audience grasp the critical points To Lam aims to convey. In his speech, To Lam frequently repeats words and phrases like "Party," "People," and "Unity" to emphasize the role of the Party and the unity of the people in building and protecting the nation. This repetition reinforces the message and creates strong connections between different parts of the speech. In addition, To Lam's speech uses conjunctions to link key arguments and create a coherent flow. Conjunctions like "and," "but," and "therefore" help guide the audience through different sections of the speech in a logical and unified manner.

In To Lam's inaugural speech, cohesion devices such as conjunctions and repetition create a clear and unified message. Conjunctions like "và" (and), "nhưng" (but), and "do đó" (therefore) effectively connect ideas, ensuring a logical flow within the speech. For instance, in the statement, "*Dưới sự lãnh đạo của Đảng và sự đồng lòng của toàn dân, chúng ta sẽ cùng nhau vượt qua mọi thách thức*" ("*Under the leadership of the Party and the unity of the people, we will overcome all challenges together*"), the use of "và" (and) links the leadership with the unity of the people, emphasizing their

combined strength. Additionally, the repetition of phrases like "*Chúng ta sẽ*" ("*We will*") reinforces the speaker's commitment to collective action, creating rhythm and emphasizing key themes.

Pronouns play a vital role in To Lam's speech, particularly the use of "*chúng ta*" (*we*), which fosters a sense of collective responsibility and unity. This inclusive "*we*" brings together the leadership and the people, emphasizing shared duties, such as in the statement, "*Chúng ta phải bảo vệ nền độc lập và chủ quyền quốc gia*" ("*We must protect national independence and sovereignty*"). The strategic use of "*chúng ta*" creates a collective identity, while occasional contrasts with "*Tôi*" (*I*) balance personal responsibility with collective action. This approach aligns with Fairclough's (2015) observation that shifting between "*I*" and "*we*" in political discourse effectively engages the audience in a shared mission.

The textual structure in To Lam's speech reflects a focus on national stability and unity, using structural devices to emphasize the role of the Communist Party and the solidarity of the people. In Vietnam's cultural context, emphasising unity and the Party's role through structural devices like repetition and the Theme-Rheme structure helps create coherence. It strengthens the relationship between leadership and the people, fostering a sense of continuity and trust, which is crucial for maintaining national stability and development.

(c). Comparative Analysis

TABLE 5
COMPARATIVE ANALYSIS OF TEXTURE IN JOE BIDEN'S AND TO LAM'S SPEECHES

Textual Metafunction Analysis	Similarity	Differences
Joe Biden's texture	Both Joe Biden and To Lam use Theme-Rheme structure and repetition to ensure their speeches have coherent and consistent structures. This aligns with previous studies by Hart (2020) and Eggins (2004), where leaders often employ linguistic devices to create integrated and easily understandable texts.	Joe Biden uses structural devices like conjunctions and the Theme-Rheme structure to create a logical and clear flow, fitting the cultural context of the United States, where clarity and consistency are crucial for effective communication.
To Lam's texture		To Lam's speech reflects Vietnam's unique political context, emphasizing national unity and stability. The use of repetition and the Theme-Rheme structure reinforces the role of the Communist Party and the unity of the people, which are central to Vietnam's political ideology.

The analysis of Texture and Lexical Cohesion underscores the diverse approaches of leaders in using language to reflect their nations' cultural and political values. Joe Biden's use of structural devices emphasizes the need for immediate action and national unity, while To Lam's speech, with similar devices, reinforces the role of the Communist Party and the unity of the people, in line with Vietnam's political and cultural system. These differences not only reflect variations in language use but also in the cultural values and priorities of each nation.

VI. CONCLUSION

This study conducted a comprehensive analysis of the speeches delivered by U.S. President Joe Biden and Vietnamese President To Lam using Halliday's Systemic Functional Grammar (SFG) framework. The focus was on three core aspects: Ideational Metafunction through Transitivity Analysis, Interpersonal Metafunction through Modality Analysis, and Textual Metafunction through Texture and Cohesion. The analysis has revealed how each leader utilizes language to communicate their messages, highlighting the profound impact of their linguistic choices, which are deeply rooted in the distinct cultural and political contexts of the United States and Vietnam.

In the Transitivity Analysis, both Joe Biden and To Lam employ Material Processes to underscore the importance of action, yet they do so with different objectives. Joe Biden's speech is characterized by an emphasis on immediate actions aimed at addressing national crises, reflecting the urgent need for resolution and unity in the face of challenges. This approach is indicative of the American political environment, where quick and decisive action is often valued. In contrast, To Lam's speech focuses on long-term nation-building and the protection of national sovereignty. His use of Material Processes is more strategic, reflecting a commitment to the enduring stability and development of Vietnam. This difference in focus underscores the varying political and cultural priorities of the two nations, with Joe Biden's rhetoric geared towards crisis management and To Lam's towards sustained national development.

The Modality analysis further distinguishes the two leaders' linguistic strategies. Joe Biden frequently uses High Modality, employing strong modal verbs such as "*will*" and "*must*" to convey decisiveness and a firm commitment to resolving national issues. This linguistic choice aligns with the expectations of the American public, who often look to their leaders for clear, decisive action and transparency. Joe Biden's use of High Modality serves to reassure the audience of his capability and determination in addressing the country's challenges. On the other hand, To Lam's use of Modality is designed to emphasize collective responsibility and duty towards the Communist Party and the nation. His speech reflects Vietnam's political culture, where the leadership of the Party and the unity of the people are paramount. By using Modality to express obligation and duty, To Lam reinforces the importance of collective effort in achieving national goals, a theme central to Vietnamese political discourse.

Finally, the texture and cohesion analysis reveals that both speeches are constructed using effective linguistic devices such as Theme-Rheme structure and repetition, which contribute to the coherence and consistency of the textual structures.

Joe Biden's speech, however, places a stronger emphasis on clarity and coherence in delivering his message, ensuring that the audience can easily follow and engage with his vision for the nation. This focus on clear communication is particularly important in the context of the United States, where public engagement and understanding are critical to garnering support. Conversely, To Lam uses similar textual devices to reinforce the role of the Communist Party and the unity of the Vietnamese people. His speech is less about clarity for immediate comprehension and more about affirming the ideological tenets that underpin Vietnam's political system, thereby fostering a sense of unity and collective purpose among the listeners.

The findings of this study not only provide valuable insights into the linguistic strategies of these two leaders but also pave the way for further research. Future studies could explore additional speeches from leaders in different cultural and political contexts, expanding the analysis to include semantic and stylistic aspects. Examining the evolution of a leader's language throughout their political career offers another promising research avenue. Additionally, the use of modern linguistic analysis tools, such as big data analysis, could yield deeper and more nuanced insights into global political discourse, enriching our understanding of the intersection between language and politics.

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Analyzing Multimodal Construction of China's Image Based on the Illustrated Articles in *The Economist*

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Abstract—The shaping of national image is a two-way process, including “self-shaping” and “shaping by others”. Magazines are one of the important channels for disseminating information. Taking *The Economist's* China-related reports in 2023 as a case, this article focuses on 195 reports on politics and diplomacy as well as economy, conducting quantitative and qualitative analyses of the visual images from the perspective of visual grammar, and further exploring the multimodal construction of China's image in *The Economist*. The research shows that the images in *The Economist* fully realize the representational meaning, interactive meaning and compositional meaning. In terms of the representational meaning, narrative representation is the major process. Images that reflect the reactional process, action process and symbolic process are used more frequently. In terms of the interactive meaning, “offer” images, long shot images and images with horizontal perspective appear more frequently. In addition, information value, salience, and framing are interrelated to achieve the compositional meaning. The political and diplomatic image of China constructed by *The Economist* is that China is a country with increasing power, which is authoritarian internally and threatening externally. In terms of economy, China is portrayed as a country with a fast growing economy which can withstand the global economic crisis, but its economic prospects are not optimistic, and the “China threat theory” still exists.

Index Terms—representational meaning, interactive meaning, compositional meaning, *The Economist*, China's image

I. INTRODUCTION

The Economist is a magazine with extensive global influence. Since its inception in 1843, *The Economist* has become a must-read for political, business, and social elites, known for its in-depth analysis, forward-looking insights, and global perspective. On January 28, 2012, it launched a special column for China, further deepening its coverage of China, which mirrors the extent of Western mainstream media's portrayal of China's advancements. In addition to providing a window for Western readers to understand China, the launch of the China column offers us a channel to analyze how China's image has evolved in the eyes of the West. When reading the articles about China in *The Economist*, readers are immediately drawn to the vivid illustrations that provide a way for magazine to portray China's image, playing a key role in shaping readers' perception and understanding of China.

Over the decades, studies on China's national image from the perspective of linguistics have been emerging, but few have studied China's national image from the perspective of multimodal discourse analysis (MDA). According to Kress and van Leeuwen (1996), “any text, if their meanings are realized by more than one social semiotic mode, can be regarded as multimodal text” (p. 183). As a multimodal discourse, *The Economist* integrates a variety of semiotic modes such as text, image and color to convey information and express meaning. Therefore, this article takes the China-related reports of *The Economist* in 2023 as a case, focusing on the illustrations as the main research object, and analyzes the multimodal construction of China's image.

The article aims to analyze the visual meaning of the images in China-related reports in *The Economist* based on the analytical framework provided by visual grammar, and then explore the construction of China's image, interpreting the general perception of modern national image of China in Western media and discussing how to eliminate China's negative image.

The shaping of national image is a two-way process, including “self-shaping” and “shaping by others”. It is significant to understand the views of Western media on China. By exploring the construction of China's image in *The Economist*, this article contributes to a more objective and comprehensive understanding of China's image, which can

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provide guidance for China's next steps. In addition, by applying the analytical framework of visual grammar to the analysis of visual images in English magazine, it also provides useful supplement and case reference for expanding the scope of multimodal research.

II. LITERATURE REVIEW

A. Previous Studies on Multimodal Discourse Analysis

With the development of science and technology and the increasingly rich social life, the single mode dominated by language in the past can no longer meet the demands of the times. MDA has emerged to provide a new perspective for people to understand the diverse and colorful semiotic systems. In the 1970s, as one of the earliest researchers of MDA, French scholar Barthes (1977) explored in his book *The Rhetoric of Images* the interaction between images and texts in expressing meaning, summarizing three relations between images and texts in multimodal discourse, namely anchoring, illustration, and relay. In the 1990s, the School of Social Semiotics was born under the influence of British linguist Halliday's Systemic Functional Linguistics. British scholar O'Toole (1994) proposed in his work that image systems are also one of the social symbols and provided a detailed analysis of exhibition art. American scholars Kress and van Leeuwen (1996) presented a detailed outline of the "grammar" of images in their book *Reading Images* and demonstrated how the meaning functions can be realized visually, thereby making multimodality a rapidly expanding field of research. Based on the three major meta-functions of language in systemic functional linguistics, they proposed a new framework of multimodal discourse analysis—visual grammar theory, which centers on representational meaning, interactive meaning and compositional meaning. Other scholars, such as Royce (2002), have studied the complementarity of different symbols in multimodal discourse. Jewitt and Kress (2003) and O'Halloran (2005) enriched the theoretical construction of multimodality. Baldry and Thibault (2006) argued that multimodality describes multiple different symbol resource systems, emphasizing the coordination and utilization of multiple modalities in expressing discourse meaning. In recent years, MDA based on systemic functional linguistics and social semiotics continues to be a major field in multimodal research, with an emphasis on the study of multimodal symbols, involving fields such as media and communication (Kang & Jiang, 2020).

It was not until 2003 when MDA was introduced into China. Subsequently, some Chinese scholars started to evaluate the theoretical basis, research path and practical significance of multimodal research, providing macro guidance for multimodal discourse research in China. Li (2003) conducted a study on the sociosemiotic analysis of multimodal discourse, pointing out that it is of great significance for deepening the understanding of the social semiotic characteristics of language, the generation and understanding of multimodal discourse, and English teaching. Hu (2007) studied multimodality and multimodal construction of meaning from both theoretical and practical perspectives. Gu (2007) proposed to analyze multimodal discourse from two aspects: content and media, and applied his multimodal analytical framework to analyze the celebration ceremony of the 50th anniversary of Beijing Foreign Studies University. Zhang (2009) discussed in detail the grammatical structure in visual grammar and proposed that in the grammar of images, the relationship between pixels, schemas and images should be distinguished. Based on the social semiotic framework of Kress and van Leeuwen, Wei (2009) studied multimodal discourse from various aspects of visual communication and published her first monograph on multimodal discourse analysis. Feng (2015) provided a metafunctional framework for analyzing visual narratives composed of a series of pictures. He further explored visual grammar and expanded its research field. In recent years, the studies on MDA in China have not only yielded rich theoretical achievements, but also been widely applied in practice. Many Chinese scholars have conducted research on multimodal static and dynamic discourses such as movies, news, advertisements, posters, magazines, and classroom discourses. They started from the intermodal relationships at the formal level, exploring the multimodal means and symbolic resources such as text, sound and image in specific discourses, attempting to illustrate how the multimodal elements work together to make the overall meaning of the discourse (Wang & Gan, 2015; Xu & Liu, 2018; Yu & Li, 2016; Zhao, 2020; Zhou, 2020). However, comparatively speaking, Chinese scholars' research in these fields is not systematic and has not yet formed integrative outcomes.

B. Previous Studies on China's Image

American economist Boulding (1959) first proposed the concept of national image, which refers to the combination of a country's perception of itself and the perception of other actors in the international system. After Boulding, similar research spread in the field of international relations, gradually forming the Image Theory. Chinese scholar Guan (2000) pointed out: National image is a comprehensive entity, which is the total evaluation and recognition given by the external and internal public of a country to the country itself, its behavior, various activities and achievements. National image has strong influence and cohesion, and it is a reflection of the overall strength of a country. The construction of China's national image globally is multifaceted, which cannot be separated from the self-shaping of China's mainstream media and the shaping of Western mainstream media. National image is a process of continuous cognition and improvement in practice.

Some Chinese scholars have studied China's national image by analyzing the expression of China's mainstream media, focusing on the analysis of local media's portrayal of a certain policy, significant conference, event, or performance during a specific period in China (Li, 2018; Liu, 2023; Wang, 2022). Other scholars mainly study China's national image by examining the expressions of different Western mainstream media towards China. They analyzed the content, quantity and category of coverage of China by one or more media during a certain period of time (Cai, 2014; Chen, 2017; Gao, 2019; Hu, 2022).

A review of the relevant literature shows that research on “external shaping” of China's national image tends to focus on reporting from a single foreign mainstream media or comparative analyses between foreign and domestic mainstream media. These studies approach the subject from various angles, demonstrating a rich diversity of perspectives. However, most of them concentrate on the analysis of linguistic symbols, with insufficient emphasis on visual symbols such as images.

With the diversification of semiotic expressions, visual grammar has expanded the existing approaches of multimodal discourse analysis, and gradually been applied to different types of discourse analysis (Cheng & Tu, 2021; Gong, 2016; Liu, 2016). In terms of magazines, some research focused on China's image and Chinese character symbols in the front covers of Western mainstream magazines, while others paid attention to the image construction of themes such as economy in the front covers of domestic magazines (Liu & Zhang, 2020; Zheng & Zhao, 2012).

The existing studies of China's national image based on visual grammar are not sufficient. Firstly, the research dimension is relatively concentrated on “self-shaping”, while the studies on the “external shaping” of China's image in Western mainstream magazines need to be strengthened. Secondly, the research method is mainly confined to the linguistic level, with insufficient attention to visual modes such as images and colors. In fact, the construction of national image is the result of the synergistic effect of various semiotic resources, with different modes blending with each other to convey meaning together. Compared with verbal modes, visual modes are more infectious in image shaping.

III. ANALYTICAL FRAMEWORK

A. Representational Meaning

The representational meaning pertains to the way images represent the relations between the people, places and things they depict (Qi & Hemchua, 2022). Kress and van Leeuwen (2006) divided representational meaning into narrative representation and conceptual representation. The fundamental difference between the two is that there is a “vector” between the image elements in narrative representation, while there is no “vector” in conceptual representation.

(a). Narrative Process

The narrative process presents “unfolding actions and events, process of change, transitory spatial arrangements” (Kress & van Leeuwen, 2006, p. 79). It can be subdivided into action process, reactional process as well as speech and mental process. In the action process, two types of participants are represented: the actor and the goal. The former is the participant from which the vector emanates, or which itself, in whole or in part, forms the vector. Transactional processes occur when both the actor and the goal are present at the same time. When there is only one depicted participant or actor, the action process is non-transactional. When the vector is formed by an eyeline instead of a motion, the process is regarded as a reactional process, in which the participants are the reactor and the phenomenon rather than the actor and the goal. Similar to the action process, the reactional process is classified as either transactional or non-transactional. When there is no phenomenon, readers cannot see what the reactor is looking at, making the image non-transactional. Speech and mental processes are led by the speaker and the senser and represent the words or thoughts that the speaker wants to express, with speech bubbles or thought bubbles as carriers.

(b). Conceptual Process

The conceptual process represents participants “in terms of class, or structure or meaning” (Kress & van Leeuwen, 2006, p. 79), which can be divided into classificational process, analytical process, and symbolic process. In the classificational process, there is a relation of subordinate-superordinate between the represented participants (Qi, 2024). It reflects the subordinate relationship between the subordinate and the superordinate, or the subordinate characteristic of two participants. In the analytical process, the represented participants are related in terms of a part-whole relation (Qi, 2024). It involves two types of participants: one Carrier (the whole) and any number of Possessive Attributes (the component parts). The symbolic process deals with the meaning or essence of the participants (Li, 2003). There are two kinds of participants in the symbolic process. One is the Carrier, the participant which establishes the meaning or identity in the relationship; the other is the Symbolic Attribute, the participant that represents meaning or identity itself. The analytical framework of representational meaning is presented in Figure 1.

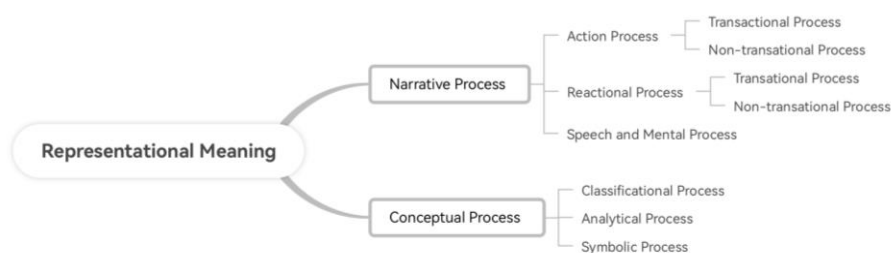


Figure 1. The Analytical Framework of Representational Meaning

B. Interactive Meaning

The interactive meaning of an image reflects the social relations between the participant and the viewer. It is realized by the subsystems of contact, social distance and perspective.

Contact refers to the interpersonal relationship between the participant in the image and the viewer of the image through “eye contact”, which is subdivided into “offer” and “demand” (Kress & van Leeuwen, 2006). “Demand” images emphasize that participants look directly at the viewer, demanding something from the viewer through eye contact in the hope of establishing some kind of imaginary relationship with the viewer. In “offer” images, there is no eye contact between the participant and the viewer, which indicates the image is providing some information for the viewer.

Social distance reflects the close/distant relationship between the represented participants and image viewers, and different “size of frame” like close-up, medium shot and long shot suggests different social relations (Kress & van Leeuwen, 2006). For example, the close-up shot, which shows the participants’ head and shoulder, indicates an intimate relationship. In a medium shot, the participant’s knees and the waist are visible, indicating a social relationship. The long shot, showing the full figure or more, implies a more impersonal and distant relationship.

Perspective implies the possibility of expressing subjective attitude of the viewer towards the represented participants. It can be divided into horizontal and vertical perspectives. Horizontal perspective involves the frontal angle and the oblique angle, which indicate the involvement and detachment of the viewer respectively. If an image takes a frontal perspective, it allows the viewer to visualize the represented participant, and thus both parties are in an inclusive relationship. If the image is taken at an oblique angle, it means that the viewer is not a part of the participants in the image, implying that the two are separate (Kress & van Leeuwen, 2006). Vertical perspective consists of low angle, eye angle and high angle. High angles give the viewer power over the participants being represented, giving an impression of superiority, exaltation and triumph, while low angles do the opposite. Eye angle indicates equality, namely, there is no power difference between the represented participant and the viewer, so that the viewer is easily integrated into the image. The analytical framework of interactive meaning is shown in Figure 2.

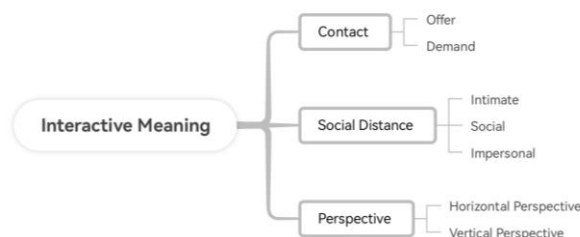


Figure 2. The Analytical Framework of Interactive Meaning

C. Compositional Meaning

The compositional meaning pertains to “the way in which the representational and interactive elements are made to relate to each other” (Kress & van Leeuwen, 2006, p. 176). The representational and interactive elements are integrated into a meaningful whole through informative value, salience and framing, and thereby the compositional meaning is realized.

The information value of an image is achieved by the placement of the elements: top and bottom, left and right, center and margin (Qi & Hemchua, 2022). The elements placed on the left are presented as given information, while the elements on the right presented as information possibly unknown for the viewer. The elements placed in the upper part of an image are presented as ideal or general, and the real or detailed information is placed at the bottom. The element placed in the center is presented as the nucleus of the information to which all the other elements around it are in some sense subservient.

By prioritizing certain compositional elements over others, a hierarchy of importance among the elements can be created by salience. There are a few techniques to implement salience, such as size, foregrounding/backgrounding, color, etc. (Forceville, 1999). The different sizes and proportions of the elements in the composition have different degrees of attraction to the viewer, and the elements with the larger proportions tend to attract more attention.

The framing of the image mainly reflects the framing range and attribution relationship of the elements in the image, which concerns connection and disconnection of the elements in the image. Through such framing devices as boxes, lines, space, colors, etc., the elements are visually connected or separated from other elements in the image (Qi, 2024). Figure 3 presents the analytical framework of compositional meaning.

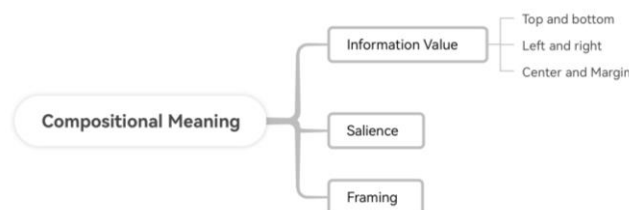


Figure 3. The Analytical Framework of Compositional Meaning

IV. RESEARCH DESIGN

A. Research Questions

To achieve the research objectives, the following two research questions are put forward and answered respectively.

(1) How do the images in China-related reports in *The Economist* realize the representational meaning, interactive meaning and compositional meaning?

(2) What kind of national image of China does China-related reports present in *The Economist*?

B. Research Methods

Taking visual grammar as the analytical framework, this article aims to explore the construction of China's image in *The Economist* in terms of representational meaning, interactive meaning and compositional meaning. To guarantee the reliability of the research findings, both quantitative and qualitative methods are adopted to analyze the data.

In the stage of quantitative analysis, firstly, the number and proportion of various theme reports related to China in *The Economist* in 2023 are calculated to provide an overall picture of China's national image. Moreover, the statistics and distribution of images in terms of three dimensions as well as their sub-dimensions are calculated and presented based on visual grammar. In addition, the proportions of images with positive meaning and negative meaning are also analyzed respectively.

The quantitative analysis could lay a foundation for the following qualitative analysis. In the stage of qualitative analysis, some typical examples are selected and analyzed in detail to show how the representational meaning, interactive meaning and compositional meaning of images are realized in *The Economist*, and the construction of China's image in selected fields is further analyzed by combining the visual and linguistic elements together.

C. Research Procedures

Firstly, the reports from the China column in all 50 issues of *The Economist* from 2023 are taken as the research data. Additionally, to ensure a more comprehensive analysis, reports from other columns of *The Economist* in 2023 with titles that include "China" or "Chinese" are also considered as research data. A statistical analysis of the number of China-related reports and their theme distribution is conducted so as to select the two major themes with the highest proportion, thereby determining the research subjects.

Secondly, based on visual grammar, the number and distribution of illustrations in *The Economist* are statistically analyzed from three dimensions and their sub-dimensions of image meaning. Typical cases are selected to analyze how illustrations in political and diplomatic reports as well as economic reports realize representational meaning, interactive meaning, and compositional meaning, and also to explore China's image in the China-related reports. Subsequently, the relevant reports are divided into two major categories, namely positive and negative reports, for an in-depth analysis of the national image of China as constructed by *The Economist*.

Based on the research results, the article tends to interpret the Western media's perception of China's national image and offer some suggestions on how to eliminate the negative portrayal of China's image.

V. RESULTS AND DISCUSSION

A. Distribution of the Number and Topic of China-Related Reports in the Economist

In 2023, *The Economist* published a total of 50 issues, with 3305 reports, of which 286 were related to China, accounting for 8.7%. The topics of China-related reports can be roughly divided into five categories: politics and diplomacy, economy and business, culture, technology and society. Figure 4 shows the distribution of number and topic of China-related reports in *The Economist* (2023).

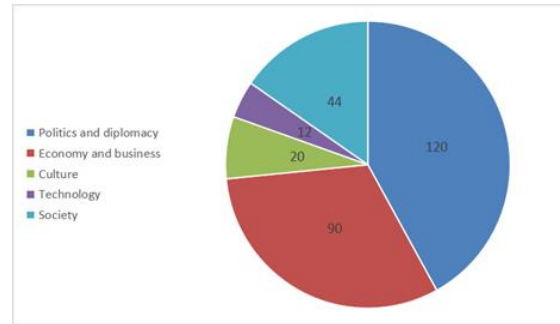


Figure 4. The Distribution of Number and Topic of China-Related Reports

Out of the 286 samples, the majority are reports related to politics and diplomacy, comprising 41.96% of the total. Economic and business reports come in second, representing 31.47%. Social issues are the focus of 15.38% of the reports. The cultural sector occupies approximately 6.99% of the reports. The remaining 4.2% covers topics in the science and technology domain.

In the politics and diplomacy sector, the reports primarily cover China's internal affairs and its interactions with foreign countries. There's a keen focus on China's Hong Kong, Macao and Taiwan regions, as well as ethnic minority regions including Tibet and Xinjiang. As for China's diplomacy, China-US relations have always attracted close attention. In addition, China's relations with neighboring countries in the Pacific Ocean and the South China Sea are also under close scrutiny. Since the Russia-Ukraine War erupted in 2022, China's position in the conflict has also drawn intense global attention. Economic and business reports highlight China's tangible assets and digital economy. Besides, after China's zero-COVID policy, topics such as housing prices, economic reforms, foreign trade, regional economies and finance securities are particularly mentioned. Cultural sector encompasses China's education, values, food, sports, language, fashion and media. However, few reports address the topic of science and technology alone. As for society, reports touch various aspects of Chinese people's lives, such as healthcare, public safety, agriculture, sex and family.

Since reports on politics and diplomacy as well as economy and business account for a relatively high proportion, this article mainly focuses on these two categories of topics. Out of a total of 210 reports on the two topics, some are pure-text reports without illustrations. Consequently, the total amount of the images collected and analyzed in the following part is 195.

B. Analysis of Representational Meaning

Kress and van Leeuwen proposed the representational meaning of visual images, indicating that “visual image, like language, can faithfully represent the relations between the people, places and things and the complex set of relations that can exist between images and their viewers.” (Kress & van Leeuwen, 2006, p. 192). Table 1 shows the statistics of representational meaning of images in China-related reports in *The Economist* (2023).

TABLE 1
THE STATISTICS OF REPRESENTATIONAL MEANING OF IMAGES IN CHINA-RELATED REPORTS

Representational Meaning		Number	Percentage	Total Percentage
Narrative Representation	Action Process	56	28.7%	72.8%
	Reactional Process	86	44.1%	
Conceptual Representation	Analytical Process	9	4.6%	27.2%
	Symbolic Process	44	22.6%	

(a). Narrative Process

The narrative process can be subdivided into action process, reactional process, and speech and mental process. According to Table 1, in terms of narrative process, reactional process occupies the highest proportion (44.1%), action process ranks the second (28.7%), while there is no speech and mental process.

1. Action Process

In the action process, the participant who emits the vector is the actor, and the participant pointed by the vector is the goal. Figure 5 shows a typical example of a transactional action process.

Joe Biden's China policies stop short of full containment, but are intolerable to China anyway



defensive tone. The strategy talks of managing competition with the People's Republic responsibly, while working with allies and friends to defend shared interests and values. It then continues: "Our objective is not to change the PRC but to shape the strategic environment in which it operates."

Former hopes have been replaced by fears. China is called a threat to peace in Asia, as it seeks to intimidate the democratic island of Taiwan into submitting to rule from Beijing. China's growing economic and diplomatic clout in Africa, Asia or Latin America is seen as empowering autocrats and undermining liberal democracy. Put in tigerish terms, a bipartisan consensus in Washington now sees China as a predatory power, whose menacing nature will not be altered by pious sermons.

To Communist Party leaders, America's shift in strategy is an attack. Speaking to Chinese business representatives in March, the supreme leader, President Xi Jinping, accused Western countries led by America of containing and suppressing China "on all fronts". For good measure, his newly elevated foreign minister, Qin Gang, denounced even American talk of competing responsibly as a trick. Throwing Mr Biden's words back at him, Mr Qin said that the American president's call to establish "guardrails" in the

Figure 5. Defanging the Tiger (20230401)

Figure 5 was taken from *The Economist* published on April 1, 2023. In this figure, the image of the "tiger" is vividly depicted. The vector in this transactional action process is represented by the treading motion formed by the leg of the tiger in the image. This image includes two participants, with the tiger being the actor and the ball of yarn being the goal. The tiger here stands for the strong-but-unthreatening China that America once sought as a partner, and the ball of yarn symbolizes the whole earth. The image shows to the viewer that the ball of yarn was under the tiger's feet like a toy ball and seemed to be in danger of being crushed at any moment, which corresponds to the title "Defanging the tiger", implying that not only America should beware of the rising China, but also other western countries on the earth are under the risk of being hurt. The image intends to convey that China's development have made other countries in the world, especially America, feel uncomfortable. What America wants is a big cat rather than a fierce tiger. As is written at the end of the report: After all, no tiger chooses to be neutered. This also reflects the current opinion of Western media. They believe that as China's strength and ambition grow, a ferocious contest of strength between China and America seems inevitable in the coming. And to make themselves safer, they would like to see the competition happen.

2. Reactional Process

When a vector is formed by an eyeline, by the gaze of the participant in the image, a reactional process is formed. Figure 6 presents a typical example of transactional reactional process.

In a correlated world, China's peculiarity is a strength



Figure 6. The Chinese Haven (20230401)

Figure 6 was taken from *The Economist* published on April 1, 2023. In this image, the dragon which serves as the reactor is gazing at the money which is the phenomenon here. The vector is formed by the eyeline of the dragon. The whole image is separated by the great wall into two different worlds. The red world outside the great wall is a dangerous and chaotic ocean full of big waves. According to the text, this is a microcosm of how the Western world is affected by the collapse of the American economy. At the moment, the western media turned their attention to China. Although they pointed out China's vulnerabilities, such as the campaign of the Communist Party of China against inequality and China's zero-COVID policy, they still acknowledged that China is the only large economy that is growing faster than last year, and China has been an attractive window for investors. As shown in the image, the yellow world inside the great wall is a much safer place protected by the dragon, and the risks with China's peculiarity could offer some respite from risks with global characteristics. Therefore, it contributes to shaping a positive image of China's economy.

(b). Conceptual Process

The conceptual process can be further divided into classificational process, analytical process and symbolic process. According to Table 1, in terms of conceptual process, the analytical process and symbolic process respectively account for

4.6% and 22.6%, but there is no classificational process among the samples.

1. Analytical Process

In the analytical process, the participants in the images are interconnected through a part-whole structure. Take Figure 7 as an example of analytical process.

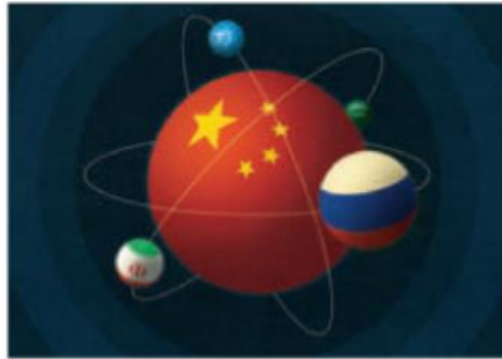


Figure 7. China and the World (20230325)

Figure 7 was taken from *The Economist* published on March 25, 2023. In this image, the world serves as the Carrier, which stands for the whole. And different countries in the world serve as Possessive Attributes, which can be regarded as the component parts. It is obvious that in the image China is the largest part and locates at the center of the network of countries, with other countries spinning around it. China's prominent status conflicts with the long-standing Western centrism. The image intends to draw readers' attention and vigilance towards the prominence of China. According to the text, China's solutions to the world problems such as "Global Security Initiative", "Global Development Initiative" and "Global Civilization Initiative" are described as threatening and colonial plans. China is depicted as a fake peacemaker with the ambition to reshape a new world order where China has the greatest say. The report implies that other countries should beware of China, so as not to be harmed.

2. Symbolic Process

Symbolic process focuses on "what participants are or what they mean" (Kress & van Leeuwen, 2006, p. 105). The symbolic process includes the Carrier, a symbol, and Symbolic Attributes, the identity and meaning carried by the symbol. Take Figure 8 as an example of symbolic process.

A slowing economy saps public enthusiasm for megaprojects far from home



Figure 8. The Belt and Road, Seen From China (20230909)

transporters. More prosperous provincial capitals, such as Chengdu, Zhengzhou and Xi'an, have fared far better as BRI transport hubs. Indeed, total foreign trade each year to and from Gansu, a poor province, has actually fallen since 2013.

The party can take some comfort in public opinion. Locals strolling near the rail yard talk without prompting of China's generosity. Ms Luo, a retired scientific technician, calls the BRI a sign of China's strength. "It's good that China is helping others," she says, loyally noting that local youngsters have found work with logistics companies building warehouses nearby.

Just beyond the Dongchuan depot lies Hekou, an old Silk Road town restored as a tourist site. Its Qing-dynasty customs hall and street market are a bit forlorn, truth be told, and a nearby highway is loud. Still, a local driver, Mr Su, has brought a few out-of-town Chinese tourists there. Mr Su sees China as exceptionally benevolent, and grumbles about foreigners who accuse the BRI of advancing "aggressive goals". China is different, he asserts: "Western people think about how things will affect them, but Chinese people have a spirit of sacrifice." That said, Mr Su concedes that Lanzhou has not gained as he had expected from the BRI, and that state media sometimes exaggerate China's good deeds. National leaders

Figure 8 was taken from *The Economist* published on September 9, 2023. In this image, the black dragon is the Carrier, which symbolizes China. The body of the dragon is made up of winding roads, implying that China is the builder of these roads. The Belt and Road Initiative (BRI), a global infrastructure program launched by China a decade ago, was introduced in this report. However, it intends to indicate the gloomy future of the BRI by depicting that BRI is suffering the discontent of some places where the locals' hopes of BRI-fuelled boom have faded. Even worse, China is depicted as shifting away from big new investments that only have long-term returns and toward "small and beautiful" projects that can benefit quickly. The black dragon is often considered as a powerful, cold and evil creature. In the image, the black dragon seems casting a greedy eye on its prey. Although *The Economist* points out that China has actually helped some of its "Belt and Road" partners develop infrastructure, it yet defines China as a greedy country which has a strong desire for control.

C. Analysis of Interactive Meaning

Interactive meaning involves the representation of the social relationship between the image and the viewer, which is realized through three subsystems: contact, social distance and perspective. Table 2 shows the statistics of interactive

meaning of images in China-related reports in *The Economist* (2023).

TABLE 2
THE STATISTICS OF INTERACTIVE MEANING OF IMAGES IN CHINA-RELATED REPORTS

Interactive Meaning	Contact		Social Distance			Perspective	
	Demand	Offer	Intimate	Social	Impersonal	Horizontal	Vertical
Number	38	157	25	48	122	163	32
Percentage	19.5%	80.5%	12.8%	24.6%	62.6%	83.6%	16.4%

(a). *Contact*

According to Table 2, the “offer” images are frequently used, accounting for 80.5%, while the “demand” images only occupy 19.5%. Figure 9 serves as a typical example of “offer” image.



Figure 9. Clamping Down on Dissent in Hong Kong (20230812)

Obviously, there is no eye contact between the represented participants in the image and the viewer. As an “offer” image, it offers the represented participants to the viewer as items of information, objects of contemplation. In this image, the represented participants are two protesters and a few local policemen. The report shows the “soft resistance” which happened in Hong Kong. Two protesters were surrounded by the policemen, with red “X”s taped over their mouths, indicating that they cannot freely express their thoughts in Hong Kong. They stood silently, expressing their dissatisfaction with the intervention from the Chinese mainland. At the same time, a conspicuous red cord appeared in the scene, creating an atmosphere of suppression. As a result, China is depicted as a negative image of an authoritarian regime that suppresses the freedom of its people.

(b). *Social Distance*

As mentioned before, social distance between the represented participants and the viewer can be described as intimate, social and impersonal, depending on the different “size of frame” used in the image. According to Table 2, impersonal relations occupy the largest proportion, accounting for 62.6%, followed by social relations which occupy the proportion of 24.6%. Images showing intimate relationships were rare, accounting for only 12.8%. Figure 10 is an example of social relationship.



Figure 10. Clothes and Diplomacy (20230624)

Figure 10 displays a typical medium shot, which shows the woman’s knees and the waist, thus establishing a social relationship. The image shows Xiomara Castro, the president of Honduras, was on a visit to Beijing. The medium shot focused on this key figure, reflecting her expression and clothes in an objective way, contributing to establish a social relation between the participant and the viewer. She was dressed in a bright red suit, wearing a flowing red tie, and smiling towards the parade. For Chinese people, red symbolizes prosperity and good fortune. Her wearing red clothes indicates that the country she stands for has a favor for China and hopes to develop friendship with China. What is displayed in the

image echoes the subtitle “Clothes and Diplomacy”. Therefore, the image reflects China’s popularity and its continuously rising positive image in international communication.

(c). *Perspective*

There are two types of perspectives, namely horizontal and vertical. According to Table 2, horizontal perspective is in dominant position, accounting for 83.6%, while vertical perspective takes up only 16.4%. Take Figure 11 as an example of horizontal perspective.



Figure 11. America V China (20230401)

This image takes a horizontal frontal perspective, which allows the viewer to visualize the represented participants. It brings about a feeling of involvement to the viewers, making them feel like they are experiencing what is happening in the image. In this case, the viewers will observe the Chinese panda from the perspective of America. What they saw is not a normal cute giant panda, but a vicious panda which is biting boxing gloves and showing its sharp claws, conveying to the viewers a sense of danger. The image shows the tense relationship between China and the United States. Besides, the text even suggests three principles for America to resist China, which clearly shows that the West is willing to see a confrontation between the two countries. As a result, this report constructs a constantly developing but threatening image of China.

D. *Analysis of Compositional Meaning*

Compositional meaning refers to “the way in which the representational and interactive elements are made to relate to each other, the way they are integrated into a whole” (Kress & van Leeuwen, 2006, p. 176). It is mainly realized through information value, salience and framing. Take Figure 12 as an example to display the realization of compositional meaning.



Figure 12. China’s Bleak Future (20230916)

First, Figure 12 shows an image of center-margin structure, in which the red deflated balloon in the center is highlighted. In addition, salience is achieved not only by the dominant size of the balloon, but also by the color contrast. Bright red color of the balloon stands out against the dark orange background, which can easily draw the viewers’ attention to the important participant. In terms of framing, the irregular edge of the balloon serves as framing device, separating the balloon from the background in the image. In this way, all the elements are integrated into a whole and thus the compositional meaning is achieved. It is not hard to find that the red deflated balloon features a pattern of China’s five-star red flag, which implies the core information of the report. Associated with the subtitle, this deflated and wrinkled balloon symbolizes a bleak future for China, as Chinese enterprises accumulate more debt and China’s falling housing prices are

damaging the balance-sheets of households and property firms. This image corresponds to the prediction of the report that China risks slipping into a prolonged recession, reflecting that the West is not optimistic about China's economic situation in the future.

E. The Construction of China's Image in *The Economist*

Quantitative and qualitative analyses show that the images in China-related reports in *The Economist* realize the representational meaning, interactive meaning and compositional meaning. Narrative process is the major process to realize the representational meaning, and reactional process and symbolic process are dominant in narrative representation and conceptual representation respectively. In terms of the representational meaning, the high percentage of reactional process and action process shows that the reports tend to introduce China to the viewers by unfolding actions and events. Additionally, *The Economist* prefers to use symbolic process. Symbols like giant tiger, black dragon and the Five-Starred Red Flag are used to represent images of China in a negative way. In terms of the interactive meaning, "offer" images are absolutely dominant, while there are few images of "demand". The "offer" images play a crucial role in conveying China's information to Western countries. As for "social distance" images, most of them are "impersonal" and "social" images, which expresses the alienated attitude of the West towards China. As for perspectives, images with horizontal perspective are used more frequently to bring about a feeling of involvement to the viewers. In terms of the compositional meaning, information value, salience, framing are used together to remind the westerners of the negative image of China.

The table below shows the statistics of positive and negative images of China constructed in China-related reports of politics & diplomacy and that of economy & business. After analyzing the relevant reports, the images can be classified into two kinds, namely positive images which reveal China's positive national image, and negative images which reveal China's negative national image.

TABLE 3
THE STATISTICS OF POSITIVE AND NEGATIVE IMAGES OF CHINA

Reports Theme Image Number	The Number of Positive Image	The Number of Negative Image
Politics and Diplomacy	6	106
Economy and Business	16	67

In terms of political and diplomatic coverage, the negative image of China far outweighs the positive image. China's national image has always been portrayed as authoritarian internally and threatening externally. *The Economist* has repeatedly disregarded the "One-China Principle" and the "One Country, Two Systems Policy" when reporting China's internal affairs. For instance, much of its coverage of Hong Kong emphasizes the loss of freedom by Hong Kong people, Chinese government's oppression, and the public's sense of frustration. Regarding China's diplomacy, China is portrayed as an increasingly powerful but ambitious and threatening power. Most coverage focuses specifically on Sino-American relations. It generally adopts the perspective of an observer, hoping that the two nations can balance each other, or it is more inclined to support the United States in confronting China. The situation is roughly the same when it comes to economic and business-themed reporting. *The Economist* rarely praises China's secure economic environment. Although it acknowledges the rapid development of China's economy, it expresses pessimism about China's economic prospects and believes that China has a strong desire to control other countries economically.

VI. CONCLUSION

Taking *The Economist*'s China-related reports in 2023 as a case, this article conducts quantitative and qualitative analyses of the visual images from the perspective of visual grammar, and further explores the construction of China's image in *The Economist*. Some major findings can be summarized as follows.

Firstly, the images in China-related reports in *The Economist* fully realize the representational meaning, interactive meaning and compositional meaning, serving as a good complement to the texts. In terms of the representational meaning, narrative representation is the major process, which helps to introduce China to the viewers by unfolding actions and events. In addition, reactional process and symbolic process are dominant in narrative representation and conceptual representation respectively. In terms of the interactive meaning, "offer" images are absolutely dominant, playing a crucial role in conveying China's information to Western countries. Long shot and medium shot are frequently used to generate "impersonal" and "social" images, expressing the alienated attitude of the West towards China. And images with horizontal perspective are used more frequently to bring about a feeling of involvement to the viewers. In terms of the compositional meaning, information value, salience, framing are correlated together to present the national image of China.

Secondly, the analyses show that China's national image is mainly portrayed negatively in *The Economist*, both in the political and diplomatic fields as well as the economic and business fields. In terms of politics and diplomacy, China's national image is always portrayed as authoritarian internally and threatening externally. In addition, China is portrayed as an increasingly powerful but ambitious and threatening power. In terms of economy and business, China's national image is portrayed as a country with a fast growing economy which can withstand the global economic crisis. However, China is mainly depicted as a country with a strong desire to control other countries economically, and its economic prospects are not optimistic.

To eliminate China's negative national image, some suggestions are put forward as follows. First of all, regarding Western media's criticism of China's internal affairs, China should use its own media, such as *China Daily* and TikTok, to timely and comprehensively disclose the real fact of the event, narrow the cognitive gap of Western people, and thus break the discourse hegemony of Western media on China. At the same time, China should actively encourage international organizations or foreign media to tell Chinese stories in a positive way. Secondly, in terms of diplomacy, China should further strengthen exchanges and interactions with other countries, adhere to win-win cooperation, and avoid "The Belt and Road Initiative" from falling into the so-called "colonial trap" by the West. In addition, in terms of economy, the reporting of China's economic recession by Western media has logical flaws. Therefore, China should not only face up to the problem and respond appropriately, but also need to explore innovative ways to empower the economy.

In this article, only China-related reports on politics and diplomacy as well as economy and business are selected as the research objects, and thus the sample size is relatively small. In future research, the research object can be expanded to include China-related reports on all topics, and the image-text relations of the reports can be analyzed in more depth.

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The Otherness in Dolen Perkins-Valdez's *Take My Hand*

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Abstract—In her recent historical fiction, *Take My Hand* (2022), New York Times bestselling author Dolen Perkins-Valdez explores the specific manifestations of post-slavery racism, particularly institutional racism. This is vividly portrayed through the experiences of Civil Townsend, a determined new nurse, who witnesses the systematic denial of reproductive rights and autonomy among impoverished African American females. Due to the novel being published within the last two years, there is a significant lack of extensive scholarly analysis on its critical themes. This research employs the postcolonial concept of Otherness to examine the oppression of black women in the narratives. It investigates how stereotyping and dehumanizing as facets of Otherness within a postcolonial framework, contribute to their oppression. It also gives an analysis of the causes and consequences of the practice of Othering. The study offers insights into the power dynamics between the dominant and marginalized racial groups, underscoring the persistent battle against racial stereotypes and institutional racism. The conclusions of this research underscore the notion that the ideology of Otherness is central to the oppression experienced by the African American female characters in the novel. It advocates that achieving equality involves recognizing and respecting differences ideologically.

Index Terms—institutional racism, oppression, Otherness, African American females, reproductive rights

I. INTRODUCTION

Dolen Perkins-Valdez's *Take My Hand* (2022) was chosen for analysis due to its penetrating insight into the medical plight of Black women and girls, whose "bodies and futures have never been protected in the American experiment" (Ansa, 2022). Dolen Perkins-Valdez, a Memphis native, imbues her narrative with the complex racial history of her hometown. She first gained acclaim with her debut, *Wench* (2010), and continued her success with another New York Times bestseller *Balm* (2015). Her latest *Take My Hand* (2022) has garnered several accolades, including the 2023 NAACP Image Award for Outstanding Literary Work-Fiction, the 2023 Fiction Prize from the Black Caucus of the American Library Association, and the Silver Gavel Award from the American Bar Association. As noted in *The Encyclopedia of Contemporary American Fiction 1980–2020* (2022), Dolen Perkins-Valdez has achieved in fiction what historians often struggle to do in historical study and writing: enabling readers to see and, if they are lucky, experience the horrors of the convoluted and sometimes violent racial history (Green, 2022).

Take My Hand (2022) is a historical novel that explores the themes of race, power, and medical ethics in 1970s Alabama. The story centers on the experiences of Civil Townsend, an enthusiastic newly-graduated nurse from an upper-middle-class background in Montgomery, Alabama. She works at a family planning clinic where her first patients are India and Erica Williams, young Black sisters aged 11 and 13 from a rural area. Feeling remorseful for administering Depo-Provera contraceptive shots to the girls—shots still in animal trial phases and carrying cancer risks—Civil dedicates considerable effort to making amends to them. However, despite Civil's careful oversight, the girls are secretly subjected to surgical sterilization under compulsion, reflecting a real-life historical atrocity: the forced sterilization of Minnie Lee and Mary Alice Relf. Civil challenges the prevailing injustices, initiating a lawsuit that captures national attention, and finally wins the lawsuit. This narrative highlights a neglected aspect of American history—the coerced sterilization of poor African American women and girls. Sanders (2022) notes that the novel aims to promote accountability rather than absolution, reminding readers of the roots of medical mistrust among marginalized communities, which stem from such grievous acts.

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II. LITERATURE REVIEW ON THE NOVEL

The novel is distinguished by its unique themes and historical significance, positioning it as a potentially enduring work in the literary canon by book reviewers. Due to the novel being published within the last two years, there is a significant lack of extensive scholarly analysis on its critical themes. This literature review only seeks to employ a mix of primary reader reviews and author interviews to delve into its complexities.

In her 2022 review of “‘*Take My Hand*’ Exposes a Dark Episode in American History”, Tina McElroy Ansa commended the novel for revealing the U.S. government’s neglect of poor Black girls and women in the 1970s. Similarly, Callaghan (2022) described the novel as a poignant narrative that dramatizes a real historical incident, positioning it within a broader context of historical state-sanctioned violations against the health and reproductive rights of Black Americans and other minorities—a continuing legacy. Furthermore, journalist Doll (2022) suggested that the novel prompted reflection on individual capacity to confront racial injustices and enduring societal inequalities, encouraging readers to consider the autonomy and choices of those they intend to assist.

The existing literature underscores the novel’s exploration of morality, racism, and oppression, yet lacks a scholarly discussion of these themes. This study seeks to address this gap by incorporating the concept of Otherness, offering new perspectives on the oppression of black women as Others in a predominantly white society.

III. STUDY AIM AND ANALYSIS APPROACH

This research investigates the oppression of African American female characters in Dolen Perkins-Valdez’s *Take My Hand* (2022) through textual analysis. It focuses on two primary aspects of Otherness—stereotyping and dehumanizing—within a postcolonial framework, along with an analysis of the causes and consequences of the practice of Othering. This study aims to illuminate the unique oppression and injustices faced by Black females in reproductive healthcare.

IV. CONCEPTUAL FRAMEWORK

Influential thinkers such as G.W.F. Hegel, Jacques Lacan, Frantz Fanon, Simone de Beauvoir, G.C. Spivak, and Edward Said have all significantly contributed to the understanding of the concept of Otherness/Othering. Hegel articulates that “Self-consciousness exists in and for itself when, and by the fact that, it so exists for another; that is, it exists only in being acknowledged” (Hegel, 1977, p. 111). This statement suggests that one’s self-consciousness is validated through recognition by others, thereby establishing a mutual reference for the existence of “I and we,” and vice versa. Hence, “self” and “other” represent distinct subjectivities, each maintaining their unique spaces and boundaries without infringing upon each other’s “inter-subjectivity” area. This conceptual framework has been adopted by scholars across social sciences and humanities to explore how individuals perceive others who differ from themselves (Sharma, 2019, p. 110). From a feminist perspective, Simone de Beauvoir in *The Second Sex* (1972) posits that the concept of ‘the other’ is as crucial to human consciousness as consciousness itself, stating, “In the most primitive societies, in the most ancient mythologies, one finds the expression of a duality—that of the self and the other” (p. 16).

Edward Said’s seminal work *Orientalism* (1978) marks the beginning of the postcolonial discourse on Otherness. In this text, Said articulates that “The relationship between Occident and Orient is a relationship of power, of domination, of varying degrees of a complex hegemony” (Said, 2003, p. 5). He asserts, “ultimately a political vision of reality whose structure promoted the difference between the familiar (Europe, the West, ‘us’) and the strange (the Orient, the East, ‘them’)” (Said, 2003, p. 43). This dualistic ideology, once rooted in the consciousness of both the West and the East, becomes normalized among their populations, framing oppression and exploitation as inevitable and rational.

In *Orientalism*, Edward Said critically examines how the East is framed as inherently different and fundamentally othered by the West. He argues, “the Orient and Orientals [are considered by Orientalism] as an ‘object’ of study, stamped with an otherness—as all that is different, whether it be ‘subject’ or ‘object’—but of a constitutive otherness, of an essentialist character” (2003, p. 97). Further, he describes the extent of this othering: “the only Orient or Oriental or ‘subject’ which could be admitted, at the extreme limit, is the alienated being, philosophically, that is, other than itself in relationship to itself, posed, understood, defined—and acted—by others” (2003, p. 97). Said posits that this alienation is not merely superficial but a deep, philosophical estrangement that strips the East of its identity and agency, forcing it into a perpetual state of “otherness.” This conceptualization positions the East as merely an object defined and acted upon by Western norms and expectations, devoid of its own voice or agency. Consequently, this framing leads to what Said describes as an “apparent ontological inequality of Occident and Orient” (2003, p. 150), solidifying a dichotomy where the East is perennially subordinate to the West.

Said critically analyzes the reduction of the Orient to a passive and voiceless entity in his work, stating, “Orient is eternal, uniform, and incapable of defining itself” (2003, p. 302), which positions it merely as an object under Western scrutiny. He outlines how the West systematically others the East through stereotyping, presenting the West as “rational, developed, humane, superior” while depicting the East as “aberrant, undeveloped, inferior” (2003, p. 300). Beyond mere stereotyping, Said highlights the deeper power dynamics at play, noting that “the Orient is at bottom something either to be feared or to be controlled” (2003, p. 302), which reflects the imperialistic motives of the West towards the East, perceived as a threat or a territory to dominate, comprised of “dehumanized lesser peoples” (2003, p. 347). Said also extends these observations on marginalization and oppression to other disciplines, suggesting similar dynamics are at

work in “such fields as black or women’s studies” (2003, p. 96).

V. PAST STUDIES ON THE CONCEPT OF OTHERNESS

In her dissertation, “The Importance of Reading Said: Orientalism, Women, and Postcolonial Literature After 9/11,” Allison Mader (2017) utilized Edward Said’s concept of Otherness to probe the intricate dynamics of identity, power, and resistance within contemporary postcolonial literature, particularly in the aftermath of the 9/11 cultural and political climate. Her analysis highlighted the depiction of Muslims as the Other. Mader pointed out that Muslim women were consistently depicted as inherently oppressed, “with an unqualified or amorphous notion of oppression” (p. 53). She argued that such representations allowed Western powers to justify their dominance over the East, suggesting that the issues of these “uncivilized” Muslim nations “can only be resolved by domination or obliteration” (p. 73). While Mader’s study intricately connected Otherness with colonial discourse to explore power dynamics and identity in a postcolonial setting, this approach will be adapted in the current study to examine the experiences of African-American women, thereby broadening the application of Otherness in understanding varied cultural and societal contexts.

In the 2017 article “The Othering in Kazuo Ishiguro’s *Never Let Me Go*,” Matava Vichiensing delved into the concept of Other/Otherness, focusing on the marginalization of clones as “the other” in contrast to normal humans. The study examined the various manifestations of othering, such as through linguistic features, indoctrination, objectification, and assimilation, within the novel’s depiction of a world where genetically cloned embryos were not only created but were brought to term and utilized in existence. It described cloning in the novel as serving both therapeutic and reproductive purposes, with cloned bodies produced for medical science. Vichiensing concluded, “Within the context of *Never Let Me Go*, the notion of Otherness is sharply delineated, marking a definitive separation between ‘the normals’ and ‘the clones’; ‘us’ and ‘them’; ‘the self’ and what is strange, ‘the others’” (p. 134). However, this application of the concept of Other/Otherness has been primarily confined to the genre of dystopian science fiction and explored within a non-human environmental context.

The article “Edward Said’s Orientalism and the Study of the Self and the Other in Orwell’s *Burmese Days*” by Moosavinia, Niazi, and Ghaforian (2011) emphasized Edward Said’s concept of the Other. The authors applied Said’s theoretical framework to analyze the novel *Burmese Days*, focusing on the depiction of the Self (the Occident) and the Other (the Orient), and how these depictions were infused with power dynamics favoring the Occident. The novel was examined as an instance where Orientalist stereotypes and the Occident/Orient dichotomy significantly influenced the narrative, characters, and themes. The study highlighted the paradoxical stance of Orwell, who, despite his critiques of imperialism, simultaneously perpetuated Orientalist stereotypes, especially in his portrayal of Burmese characters and society. However, the concept of Otherness was utilized in the analysis of a novel set in the 1920s under British rule in Burma (present-day Myanmar), and this conceptual framework has not been expanded to encompass investigations within African-American contexts.

In his 2006 dissertation “The Moor’s Last Sigh: Boabdil and the Black Image in American Orientalism, 1816—1893,” James E. Brunson III explored the concept of Otherness and the depiction of the black image within the context of 19th-century American Orientalism. He specifically focused on how Hispanic-Moorish and Arab-Islamic elements were integrated into racial and ethnic stereotyping. Brunson extended Said’s framework to the American context, where portrayals of black and Islamic figures in literature and art reflected the broader geopolitical interests and racial attitudes of the time. By analyzing a diverse set of sources, including art, literature, and historical documents, his study provided a comprehensive view of how the black image was constructed and utilized within American Orientalism. While the study primarily explored how these representations influenced the broader discourse on race and power, it did not extensively address their impact on societal views of black individuals’ oppression in the U.S. My research, however, will focus on analyzing how the ideology of Otherness contributes to the oppression of Black women.

Said’s concept of Otherness, is a pivotal analytical tool for examining power dynamics and representation in postcolonial literary works and dystopian science fiction. Despite its broad applicability, the use of this concept in analyzing African-American literary texts, especially those concerning African-American women’s narratives, is comparatively less developed and merits further academic investigation.

VI. ANALYSIS AND DISCUSSION

While institutional racism is widely recognized in areas such as housing, education, and employment, its presence in medical interactions involving Black women has received comparatively less attention (Davis, 2020). *Take My Hand* (2022) addresses this gap by highlighting the use of reproductive harm and medical violence as tools of oppression against Black girls. Employing Said’s concept of Otherness, the novel illustrates how structural racism, represented by the white head nurse, Mrs. Seager, perpetrates oppression on the poor Black girls, India and Erica. This racism consists of ideologies and practices that view Black women as inferior others, manifesting through stereotyping and dehumanizing, particularly within the context of nursing violence and medical racism.

A. Stereotyping

In his *Orientalism*, Said contends that “the Orient and Orientals [are considered by Orientalism] as an ‘object’ of study,

stamped with an otherness—as all that is different, whether it be ‘subject’ or ‘object’—but of a constitutive otherness, of an essentialist character” (2003, p. 97). This ‘otherness’ isn’t merely a surface-level distinction; it’s perceived as something fundamental and ingrained. To clarify, Orientalism typically presents Eastern cultures and individuals as inherently and unalterably distinct from Western standards. This perspective has frequently been employed to rationalize and sustain Western authority and influence over Eastern areas, while also reinforcing stereotypes and prejudices. As Said emphasizes, “The web of racism, cultural stereotypes, political imperialism, [and] dehumanizing ideology” that entangles Arabs and Muslims is exceptionally potent, and this web is perceived by every Palestinian as their uniquely harsh fate (2003, p. 27). Said uses this statement to emphasize the potent web of oppression and discrimination that is strongly felt by Palestinians, becoming an integral part of their lived experience.

A similar web of oppression has been experienced by the poor Black girls, India and Erica, in Perkins-Valdez’s *Take My Hand* (2022). India and Erica were presumably “sexually active or would be soon” (2022, p. 89) according to Mrs. Seager, the white chief nurse at the Montgomery Family Planning Clinic. Her clinical detachment¹ was evident when she instructed Civil to examine the girls for infections and sexually transmitted diseases without acknowledging their presence: “Check them for infections and sexually transmitted diseases” (p. 114). Mrs. Seager’s presumption that the young girls, needed birth control because they were either already sexually active or would be soon is a clear example of stereotyping. This assumption is not based on any individual assessment but rather on a racialized and sexualized stereotype of Black girls being hypersexual.

Said’s concept of Otherness involves the creation of these kinds of essentialized identities, where the dominant group (in this case, represented by Mrs. Seager) views the subordinate group (India and Erica) through a lens of preconceived notions and biases. For example, in the Western intellectual discourse, “the Arab after all is said and done is an undifferentiated sexual drive” (p. 311), “the Arab produces himself, endlessly, sexually, and little else” (p. 312). Similarly, by stereotyping the sisters as “sexually active”, the sisters have been “stamped with an otherness” — “a constitutive otherness” (Said, 2003, p. 97), which places them in a position of increased scrutiny and control. This dynamic reflects broader societal power structures that marginalize poor and Black communities. The dominant narrative that portrays these girls as sexually precocious serves to reinforce their marginalization by justifying the control over their bodies and lives. It perpetuates a system where those in authority, like Mrs. Seager, can make decisions on behalf of these girls without their input.

When Civil first found the two sisters were too young for the shot, she discussed the sisters’ situation with another new black nurse, Alicia, who responded “Some of these young girls are fast. They are starting earlier and earlier these days. Especially ...” (p. 34). Civil continued what she had not finished “Especially what? Poor girls?” (p. 34). The black nurse Alicia’s response reflects an internalization of negative stereotypes about young Black girls. These stereotypes are a product of the dominant culture’s portrayal of Black girls as hypersexual and precocious. This internalized Otherness shows how pervasive these stereotypes are, affecting even those within the marginalized group.

Alicia’s words embody Said’s concept of Otherness by characterizing these girls as “fast” and “different” from girls of other races, thereby justifying intrusive medical interventions like birth control shots. Alicia’s incomplete statement implies that young Black girls, especially those who are poor, are inherently more sexually active, highlighting the socioeconomic dimension of this stereotype. The girls’ economic condition, a result of political and economic “imperialism,” increases their likelihood of being categorized as Others. These stereotypes, reinforced by class distinctions imposed by “imperialism,” subjected the sisters to dehumanizing reproductive harm and medical violence, rooted in the structural racism prevalent in the country.

Williams and his colleagues (2019) employ the terms institutional or structural racism to describe societal frameworks and policies that limit the “socially stigmatized” individuals’ access to favorable opportunities and resources in society (1375). The system of racism is built and maintained by implementing policies and structures that enable the dominant group to selectively distribute societal advantages and resources, disadvantaging those deemed inferior. Over time, economic policies detrimental to the black community have resulted in their economic vulnerability. This economic fragility further triggers and reinforces negative stereotypes, which may subsequently restrict social services in the community and lead to experiences of racial oppression (Thompson et al., 2022). This aligns with the discovery by Chambers and her collaborators that Black women experiencing increased economic hardships were more susceptible to facing racial discrimination in diverse domains (Chambers et al., 2020).

This perspective is confirmed in the novel, where India and Erica, as representatives of impoverished Black girls living in the slums and receiving long-term assistance from aid organizations, are portrayed as typical of the lower-class, impoverished Black experience. At a very young age, they are labeled as ‘sexually active,’ considered “poor, Black, and mentally unfit” (p. 238), and suffer from reproductive harm and oppression. Mainstream ideology suggests that they should not bear children, as their offspring might perpetuate their perceived foolishness and poverty, further depleting national resources, which violates the “old eugenics law from the 1930s” (p. 238) mentioned in the novel. This is how Civil describes the girls’ initial administration of birth control injection from her point of view.

When the girls were first brought to the clinic, Erica had been twelve years old and India ten. And no one had ever bothered to ask them if they were even menstruating. I believed that both girls were virgins. But here we

¹ Clinical detachment involves the suspension of personal emotions, enabling practitioners to observe, discuss, and address the body with an objective perspective. This concept is articulated by Tony Walter (2004), as listed in the reference.

were inserting what could be poison into them on the off chance that one of them might become sexual. Or raped. There it was. The unthinkable word. (p. 115)

When Erica and India are brought to the clinic, the medical staff does not inquire if they are menstruating, showing a clear disregard for their individual development and bodily autonomy. This oversight indicates that they are not viewed as individuals with unique needs but as objects to be controlled. Said's concept of the "Other" being denied agency is evident here; the girls' voices and consent are completely excluded from the decision-making process. This reflects Said's argument that the "Other" is defined by negative attributes imposed by the dominant group—in this instance, the presumption that the girls might become sexually active or face sexual violence, justifying preventive medical intervention.

Erica recalls, "This lady came around to our house one day and told my daddy she was taking us to the clinic to make sure we don't have no babies" (p. 115). This recollection underscores the authoritative and paternalistic approach of the clinic, where decisions are made without the girls' input. This reflects a power dynamic in which the dominant group imposes its will on the marginalized "Other," denying the girls their agency and reinforcing their status as mere objects of medical control rather than individuals with autonomy and rights, and views them through a lens of racial and gendered stereotypes.

In *Orientalism*, Said writes, like other groups labeled as "variously designated as backward, degenerate, uncivilized, and retarded, the Orientals were viewed in a framework constructed out of biological determinism and moral-political admonishment (2003, p. 207)". This study holds that, in *Take My Hand* (2022), Black girls are constructed as inferior through a similar framework. When Civil discussed with the white lawyer Lou the reasons behind the misfortune faced by the two Black girls, she inquired "So the idea was what . . . to stop us from having children because we were inferior" (p. 238)? Then, Lou answered, "Well, the ideas were often aimed at specific populations that included Black people, yes. But also the poor, the mentally retarded, the disabled, the insane" (p. 238). Here, we can see that Black moms are viewed through the lens of stereotypes that equate them with "poor, mentally retarded, and insane". This construction serves to justify their marginalization and the reproductive violence inflicted upon them. The statement by Lou effectively explained the structural system that put Black females in these derogatory categories, reinforcing their Otherness and dehumanization.

Based on the collaborative investigation by the nurses initiated by Civil, the case of the poor black sisters was not an isolated case. Alicia reported to Civil that there may be 11 girls sterilized in the past 3 years in just the small clinic they work for. And Lou also told Civil the fact that in 1919, thirty-three states enacted sterilization statutes based on "Eugenics", which is "Like gene selection", depriving the poor and black women's reproductive rights for their inferior genes (p. 238). Said's analysis of *Orientalism* describes how the West uses biological determinism and moral-political admonishment to construct the Orient as inferior. In *Take My Hand*, a similar process is at work. The reproductive harm inflicted upon Black females is justified through notions of biological determinism—that they are inherently less deserving of having children for their poor genes. This is coupled with moral-political admonishment, where their reproductive autonomy is controlled under the guise of public health or social improvement. Being labeled as a different and inferior race and class, and perceived mental capacity serves to dehumanize Black females and strip them of their rights.

B. Dehumanizing

In *Orientalism*, Said argues that Western powers direct a pervasive "dehumanizing ideology" towards Arabs and Muslims, constructing the Oriental as the Other and effectively erasing their humanity (2003, p. 27). The experiences of the two Black girls receiving Depo-Provera contraceptive injections can be viewed as a manifestation of a similar dehumanizing ideology. When Civil discussed the injections with her ex-boyfriend Ty, he warned her that Depo had not been approved by the Food and Drug Administration (FDA). He cited studies conducted five years earlier on mice and monkeys, which revealed cancer risks and led to the FDA's rejection of the drug. The use of Depo on the girls despite its lack of FDA approval and known cancer risks indicates a blatant disregard for their safety and well-being. This scenario mirrors Said's assertion that the Other is consistently dehumanized and treated as less than fully human.

Ty compared the administration of risky drugs to women at the clinic to historical experiments on men in Macon County. This comparison highlights how marginalized communities are often subjected to medical experimentation and negligence, erasing their humanity and treating them as expendable. Civil felt guilty about administering the drug to the sisters and hoped for minimal harm, thinking, "Maybe they had altered the medication into a better formula since that study. The clinical studies were on animals, not humans" (p. 69). Civil's internal guilt and rationalizations illustrate the deeply entrenched dehumanizing ideologies in these medical practices, which might be a government conspiracy. Civil asserted that she believed there was a significant possibility that the federal government was regarding the young Black girls as "the subjects of a live clinical trial" (p. 90). Civil's concerns and suspicions reveal the government's ideology regarding the treatment of impoverished Black girls, perceiving them as less than fully human and comparable to the treatment of animals.

Civil and Ty visited their university to seek assistance from Miss Pope, an African American university librarian. Miss Pope provided them with evidence of the mistreatment of Black individuals in the U.S. medical system. She presented them with "the history of medical experimentation on Black folks" and shared the articles she found about the syphilis experiment (p. 74). The historical evidence found by Miss Pope highlights the continuity of dehumanizing practices in which Black bodies were treated as experimental subjects rather than as fully human patients deserving of ethical care.

This reduction to mere tools for experimentation parallels the treatment of Oriental Others, who are dehumanized, objectified, and stripped of their humanity by Western powers.

Miss Pope whispered to Civil and Ty about how some white folks perceive Black bodies: “They think we can tolerate pain better than them,” and “some of them even thought syphilis couldn’t kill us” (p. 76). She clarified that it was “a crazy White man’s idea of a laboratory game with Black bodies” as much as it was an experiment on the consequences of the diseases (p. 76). Miss Pope’s mention of these beliefs reflects pervasive racial stereotypes that dehumanize Black individuals by denying their experiences of pain and suffering. These misconceptions treat Black people as less sensitive and less human, reducing their humanity and perpetuating harmful myths.

There is a long history of dehumanizing Black women. Wynn observed that, being viewed as the “Other”, Black women under slavery were inhumane objects that might be used for scientific purposes (2019, p. 108). In the 19th century, the development of racialized science led to stereotypes that Black slaves had “thicker skin and thicker skulls than whites,” making them “less sensitive to physical pain” (Plous & Williams, 1995, p. 796; Ford, 2019, p. 12). This belief contributed to the notion that Black women experienced less pain during childbirth compared to White women (Wynn, 2019). A notorious example is James Marion Sims, who performed surgeries on enslaved Black women without their consent or anesthesia, and is still considered the founder of U.S. gynecology.

According to Miss Pope, the government is aware of the situation but chooses to feign ignorance: “Because even though regular folks didn’t know, the medical folks knew. In some respects, the government did this in plain sight” (p. 77). The distinction between what “regular folks” and “medical folks” know highlights the concealment of critical information from the public. This concealment maintains power dynamics where those in authority control knowledge and decision-making, often to the detriment of marginalized groups. Said argues that authority is challenging to analyze when “it is virtually indistinguishable from certain ideas it dignifies as true, and from traditions, perceptions, and judgments it forms, transmits, reproduces” (2003, pp. 19-20). This means the oppressed are denied access to vital information that affects their lives. These conversations indicate the ongoing institutional racism that underpins these Othering practices and a persistent dehumanizing ideology that continues to marginalize Black individuals within the medical system and society at large. The government’s actions (or inactions) treat Black females as less deserving of protection and care, effectively dehumanizing them.

Civil added, “Or they (the government) thought they were doing good” (p. 77). This exposes the federal government’s justification for its actions toward Black females in the U.S., paralleling Egypt’s experiences under British colonization as analyzed by Edward Said in *Orientalism*. Said examined Balfour’s speech, noting Balfour’s perceived right to speak on behalf of England, the West, and Western civilization about modern Egypt. In his speech, Balfour claimed that England knew “what is good for them better than they could possibly know themselves” and that England’s colonization brought Egypt “moral prosperity” and “financial prosperity” (2003, p. 35). Similarly, the federal government perpetuates a heritage of paternalism and exploitation in *Take My Hand* by defending its invasive and repressive activities with the claim that it knows what is best for Black women. This analogy emphasizes how important it is to investigate and confront the narratives that continue to marginalize and dehumanize Black women. Achieving real equality and justice requires acknowledging and respecting individual autonomy and rights.

Edward Said argues that in the process of Othering, the autonomy of the Oriental country is denied, reducing it to an inferior “it” compared to the superior “us” (2003, p. 32). This remarkable Othering serves to “keep the region and its people conceptually emasculated, reduced to ‘attitudes,’ ‘trends,’ statistics: in short, dehumanized” (2003, p. 291). This tendency is especially evident during periods marked by the mobilization of fear and hatred, often resulting in “violence and the ugly shedding of human blood” (xiii). In *Take My Hand* (2022), this extreme form of dehumanization is exemplified by the medical violence inflicted on the two sisters. When Mrs. Seager discovered that Civil had not administered the required contraceptive shots to the girls, she forcibly took them for tubal ligation, a bloody and permanent procedure. Upon learning from Mrs. Williams, Civil rushed to the hospital, only to find that India and Erica had already undergone the forced sterilization surgeries. Erica cried to Civil:

“Miss Civil. Oh, I hurt so bad.”... I lifted the covers. Blood-soaked bandages were wrapped around her abdomen. “They done something to us, Miss Civil. I thought we was coming for shots. But they done something to us. They say we can’t have no babies.” ... The room smelled of blood and urine and disinfectant. Erica started to cry. (Perkins-Valdez, 2022, p. 136)

The forced sterilization of India and Erica highlights the extreme measures taken by the dominant group to control and exploit marginalized individuals, treating them as less than human and denying their basic rights and autonomy. Iris Marion Young, in *Justice and the Politics of Difference* (1990), argues that violence as oppression encompasses not only the acts themselves but also the societal context that facilitates and condones them. Its “systemic character” makes it a form of social injustice, not just individual moral wrongdoing (p. 62).

As the plots unfold, Dr. Robard’s testimonies in the lawsuit against the federal government further illustrate the systemic injustice, revealing that while two-thirds of patients at federally funded clinics are white and one-third are Black, 43 percent of those sterilized are Black. Furthermore, in North Carolina from 1960 to 1968, 63 percent of the 1,620 sterilizations were performed on Black women. These statistics underscore the disproportionate impact of these practices on Black women, exposing their dehumanization and exploitation by the dominant group.

C. Causes and Effects of Otherness

Mrs. Seager's perception of the Black sisters is deeply influenced by historical stereotypes of Black women. These pervasive and damaging stereotypes continue to shape mainstream ideology, resulting in Black women being treated as second-class citizens and often dehumanized. For African American women in the United States, the dehumanization caused by stereotypes has not been eradicated in the 21st century. They continue to endure the same injustices and oppression as their mothers did. Amy Roeder's article "America is Failing Its Black Mothers" (2019) exposed the inadequate healthcare African-American women receive, contributing to high maternal mortality rates. She mentioned the tragic case of Shalon Irving, a CDC epidemiologist, which exemplifies the severe consequences of medical negligence. Her friend, Raegan McDonald-Mosley, highlighted the inveterately systemic issues: "There's something inherently wrong with the system that's not valuing the lives of black women equally to white women" (2019).

W. E. B. Du Bois, in his work *The Souls of Black Folk* (1903, reprinted 2008), described racism as "the strange meaning of being black" in a world that sees blackness as a problem (2008, p. 11). Similarly, according to Frantz Fanon, race is not an inherent biological characteristic but a product of historical construction and cultural interpretation (Kane, 2007, p. 356). In his book, *Black Skin, White Masks*, Fanon asserts that "for not only must the black man be black; he must be black in relation to the white man," and that a black individual might not be aware of the exact moment "when his inferiority is determined by the Other" based on racial or ethnic differences (2008, p. 90). He emphasizes that this dynamic also affects African Americans (2008, p. 90). In *Take My Hand* (2022), the two sisters are completely unaware of the specific moment when they were labeled as "Others," despite their youth and the fact that no one had asked if they were even menstruating. This labeling occurs solely because of their Blackness, not their age or gender. Blackness is constructed as the binary opposite of Whiteness. According to Edward Said, the essence and root of this binary opposition stem from "the notion that difference implies hostility, a frozen reified set of opposed essences, and a whole adversarial knowledge built out of those things" (2003, p. 352).

Beyond the ideological roots of hostility stemming from perceived differences, the lack of resources exacerbates the Othering of marginalized groups. Unlike white individuals and affluent African Americans, poor Black families, like the two sisters in *Take My Hand*, have limited access to material and informational resources. "Members of the urban underclass are socially isolated in that they lack social ties to individuals who participate in mainstream American society" (Tigges et al., 1998, pp. 53-54). Mrs. Williams and her son, Mr. Williams, do not read or write and unknowingly authorized tubal ligation by marking a document they could not comprehend. The family survives on \$147 per month from the Alabama Department of Pensions and Security, along with food stamps, and is subject to weekly visits from a government representative. This dependency on welfare creates a context where they can be easily coerced into compliance. "It is a very sophisticated, though perhaps unintentional, form of coercion, but it is coercion nonetheless" (Perkins-Valdez, 2022, p. 215).

These resources are crucial in enabling a Black individual to challenge the authority of white doctors, particularly in making informed refusals during vulnerable times. As a result, the two sisters struggle to resist the oppressive contraceptive system, facing paternalistic dominance from white nurse administrators and institutionalized reproductive harm, which marginalizes their bodily autonomy. In contrast, Civil, an African American woman with strong family support and social resources, is better equipped to question medical authority. In the novel, Civil not only uncovers the truth about forced sterilizations but also seeks justice for the victims, demonstrating the power of resistance against oppression. Her education and status empower her to identify and oppose unjust medical practices, illustrating inequalities in social resources and access to information exacerbate the challenges faced by marginalized groups.

After the dominant political power acquires "adversarial knowledge," hostility to the difference often manifests as systemic racism. In *Take My Hand*, the conspiracy to deprive impoverished Black women of their maternal rights is evidently systemic or structural. This is reflected in the words of Mrs. Seager, the white head nurse, who admonishes Civil: "We have been sanctioned by the federal government to execute our duties. We must take our mission very seriously. A wheel cannot work without its spokes. We are the spokes of that wheel" (p. 11). Mrs. Seager and her group received federal authorization to carry out their duties. Initially, Civil, as a Black woman who trusted her country, found it hard to believe, thinking, "The federal government could not possibly be doing the same thing with Depo and Black women" (p. 76). She finally accepted the truth after Ty "made a list of the places in the state that get money from the federal government and have the authority to sterilize" (p. 232).

Because Black individuals are positioned on the periphery of a white-dominated society, they often face baseless accusations and punishment. This dynamic shapes and stereotypes their racial identity, leading those unfamiliar with the Black race to accept the image created by whites as the true representation. Institutionalized racism has thus evolved into a tool for judging "us" and "them," rather than fostering a genuine understanding of race. In *Black Skin, White Masks*, Fanon writes, "In every society, in every collectivity, exists—must exist—a channel, an outlet through which the [energy] accumulated in the form of aggression can be released ... every society naturally requiring its own specific kind of catharsis" (1952, 2008, pp. 124-5), demonstrating that racism is perpetuated institutionally as a form of "collective catharsis".

Alienation is another effect of Otherness. Said contends that the Oriental is best described as "lamentably alien" after the process of Otherness, as they are "rarely seen or looked at; they were seen through, analyzed not as citizens, or even people, but as problems to be solved or confined or—as the colonial powers openly coveted their territory—taken over" (2003, p. 207). Mrs. Williams, the grandmother of India and Erica, narrated, "Don't you know that? Ain't nobody ever

taught you what they can take? They just take take take” (p. 155). This sentiment was reiterated when Civil took the Williams family to visit their cousin’s house, emphasizing “Take take take” (p. 183). In this context, Mrs. Williams’ repeated lament, “take take take,” highlights the continuous exploitation and dehumanization experienced by marginalized individuals, similar to the “lamentably alien” status described by Said. This perception reflects the relentless extraction and dispossession faced by Black communities, where they are treated not as people with rights and identities but as resources to be exploited or problems to be managed.

Despite Civil’s efforts to improve their living conditions, Mrs. Williams continues to live in a state of anxiety. She expresses her feelings to Civil: “We was living here together—me, him, Mace, the girls. Then somebody come and take it all away. Faceless people. Like ghosts but not ghosts. When I tried to stop them, they shouted words at us” (p. 154). Mrs. Williams’ persistent anxiety underscores the deep-rooted impact of systemic racism and historical exploitation. Her fear that “faceless people” can come and take everything away reflects the sense of vulnerability and powerlessness that results from being Othered. These “faceless people” represent the institutional and systemic forces that continue to oppress and alienate marginalized communities, stripping them of their agency and subjecting them to constant uncertainty and fear.

Ultimately, when viewed through the lens of Otherness, marginalized Black women in American society are depicted as a group requiring external redemption rather than being acknowledged as autonomous individuals. Said argues that 19th-century Western writers’ views on the Orient differ in style and form but not in fundamental content. He states, “Every one of them kept intact the separateness of the Orient, its eccentricity, its backwardness, its silent indifference, its feminine penetrability, its supine malleability; ... (they) saw the Orient as a locale requiring Western attention, reconstruction, even redemption” (2003, p. 206). In *Take My Hand* (2022), after recounting the two girls’ stories to her daughter, Civil emphasizes the narrative’s authenticity and remarks, “This is just another white savior story. The white person drops in from the sky, saves all the Black folks, and by doing so, redeems themselves. We’re the channel through which they save their own souls, but we cannot save our own” (p. 195). Civil’s comments thoroughly disclose the deep-seated consciousness and mechanisms of oppression in American society, where the white ruling class consistently stereotypes and essentializes the Black female community, portraying them as passive, inferior, and incapable of self-redemption.

VII. CONCLUSION

The analysis of *Take My Hand* (2022) through Edward Said’s concept of Otherness reveals the persistent stereotyping and dehumanization of Black women in American society. Furthermore, this study suggests that the binary opposition rooted in the notion that “difference implies hostility” and the lack of resources are the primary causes of the Otherness experienced by Black females in the U.S. These factors contribute to deepened structural racism, alienation, and the depiction of Black women as needing external redemption, undermining their autonomy. The narratives in the novel highlight the deeply entrenched mechanisms of oppression, illustrating how Black women are denied agency and autonomy, instead being positioned as objects of control and intervention.

As Civil declared, “Our bodies belonged to us. Poor, disabled, it didn’t matter. These were our bodies, and we had the right to decide what to do with them. It was as if they were just taking our bodies from us, as if we didn’t even belong to ourselves” (p. 294). This statement underscores the fundamental fight for bodily autonomy and self-determination. However, even today, the stereotyping and dehumanization of Black females are evident in various forms. These range from obstetricians disregarding the pain of Black patients and performing medically unnecessary cesarean sections to outright dismissing and downplaying their health concerns (Wynn, 2019). Stereotypes such as the Jezebel, the “Welfare Queen,” and the Sapphire also shape public perceptions of Black motherhood and restrict the exercise of reproductive rights by Black women.

Civil’s assertion encapsulates the core struggle against a system that seeks to control and dehumanize marginalized groups. Achieving equality requires more than looking back the past injustices; it necessitates recognizing and respecting differences ideologically. Said concludes that “Each age and society re-creates its “Others” (p. 332), indicating that perceptions of differences are continuously interpreted and re-interpreted. This paper argues that achieving equality requires recognizing and respecting these differences ideologically. It calls for a more equitable and inclusive understanding of Black women’s experiences, acknowledging their full humanity and inherent rights beyond racial and gendered stereotypes.

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The Contemporary Novel in the Context of Interdisciplinarity, With Specific Reference to DeLillo's *Zero K* and McCarthy's *The Road*

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Abstract—The interdisciplinary approach greatly enriches contemporary novels, allowing researchers to explore complex issues from a multiplicity of angles and perspectives. Communication and collaboration across different disciplines within novels, which some refer to as “consilience,” have had a noticeable impact on these novels’ literary elements and overall narrative. This paper will examine the impact of the interdisciplinary approach on themes, plot, and characterization on two selected contemporary novels: *Zero K* (2016) by Don DeLillo and *The Road* (2006) by Cormac McCarthy. It aims to provide a new reading of the two novels from an interdisciplinary perspective, demonstrating how a multidisciplinary approach reveals more meanings and aspects that cannot be revealed as effectively when examined from the viewpoint of a stand-alone discipline.

Index Terms—contemporary novel, interdisciplinarity, disciplinarity, Postmodernism

I. INTRODUCTION

As an approach to literary analysis, Interdisciplinarity has gained more prominence recently. The approach centers around creating a dialogue, within a text or among texts, between different disciplines and deepens the multilayered nature of knowledge that disciplinarity alone cannot achieve. Abraham Gomez (2020) states that “interdisciplinarity can likewise be applied to complex subjects that can only be understood by combining the perspectives of two or more fields” (p. 1). What this means is that what the epistemological framework for interdisciplinarity offers is wider, deeper, and more multiple and pluralistic than what stand-alone disciplinarity might offer.

The contemporary novel is fertile ground for discussion of interdisciplinarity because the approach has gained more momentum, particularly under Modernism and Postmodernism, two movements that allow for multiplicity of perspectives and hybridity, and because of the novel’s overall broader and more spacious scope than, say, shorter stories, poems, and even plays. Such a scope allows novelists the space needed to discuss issues more intricately and interconnectedly and link them with more complex areas of knowledge. Ihab Hassan tackles the issue of the plurality of postmodernism, stating that it “itself has become the irritable condition of postmodern discourse, consuming many pages of both critical and uncritical inquiry” (p. 1).

In order to demonstrate how this happens, this paper will analyze two contemporary novels: *Zero K* by Don DeLillo and *The Road* by Cormac McCarthy. The paper tackles how, generally speaking, interdisciplinarity functions within these two Postmodern novels, thus enriching the epistemological context for the ideas raised in the two novels. Moreover, the paper will also analyze its impact on several literary elements in the two novels, such as characters, plot, and themes. The novels chosen in this study are suitable for the interdisciplinary approach because of the complex, interconnected issues they discuss and the profound, thorough questions they raise.

Zero K (2016) is an apocalyptic novel written by the noted American novelist Don DeLillo who engages himself with a host of contemporaneous issues, such as war, the digital age, politics, the future, religion, and terrorism. His novel *Zero K* is an embodiment of complex issues and ideas that serve well to be examined under the umbrella of the interdisciplinary approach because a variety of disciplines integrate and intertwine to create an insightful space for discussion.

The second novel, *The Road* (2006), was written by the American Pulitzer-winning novelist Cormac McCarthy, who has produced a number of post-apocalyptic novels and is known for his intense plots, dense prose, and overall complexity. *The Road* is a science fiction horror novel that is considered dystopian as well as a parody of the Gothic genre; it is also considered an odyssey of a post-apocalyptic America (Ibarrola-Armendariz, 2011), tackling ideas that can best be analyzed by using an interdisciplinary approach.

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The research methodology used in this study is interdisciplinarity, which is seen as an approach to literary analysis that is innovative, multifaceted, and transformative. The way interdisciplinarity integrates knowledge and insights from different disciplines and different disciplinary perspectives speaks to its ability to tackle the intricate issues in what has come to be known for some time now as the postmodern world. Jameson (1992) illustrates how Postmodernism marked an end to Modernism to herald a new stage of society that is a break from what had happened before (p. 53), or a "departure," as Edward Said would say in the preface of his book *Beginnings, Intention, and Method* (1975). This kind of break, or "departure" is also a break from the disciplinary nature of thought. Moreover, it demonstrates the ability to develop different cohesive disciplines of knowledge, in what has been referred to by some theorists as "consilience," which one discipline is incapable of generating. In *Consilience* (1999), Edward O. Wilson emphasizes the importance of linking the sciences and humanities, highlighting how this connection prevents the fragmentation and chaos of knowledge (p. 5). Thus, interdisciplinarity, as a theoretical framework that functions within the activity of consilience, helps to hybridize knowledge within the text and aids in reorganizing information presented by the author.

The study will be analytical. It will approach each selected novel and analyze in some detail the way interdisciplinarity functions within the novel. The study's main aim, however, is to trace the impact of interdisciplinarity on the novel and examine how the interaction of a variety of disciplines, such as physics and philosophy, for example, influences the novel as a text and a genre. Clearly, the paper will give examples from each selected novel and highlight the main aspects of interdisciplinarity as manifested in them.

Overall, not much has been written on the two novels, especially in so far as interdisciplinarity is concerned first because the novels themselves are relatively recent and because the interdisciplinary approach is a recent development as well. Nevertheless, there have been important studies conducted on the novels, as the references in the study and the bibliography will show. In addition, this paper aims to briefly highlight some of those studies that are particularly relevant to our study.

II. LITERATURE REVIEW

In his paper titled "Identity and Language in Don DeLillo's *Zero K*", Dong (2019) examines identity and language in *Zero K*. His paper is an analysis of how language and identity are striking elements in the novel, especially since they are framed within the contemporary life of America and, indeed, the world. The author underscores that "DeLillo has the intention to explore and inject an organic relationship between language and identity by means of humanist language" (p. 144).

In another paper titled "What Does It Mean to Be Human? Speculative Ekphrasis and Anthropocene Trauma in Don DeLillo's *Zero K*", Oyvund Vagnes (2020) examines how DeLillo fictionalizes the events in his novel and highlights its ekphrastic "visual work of art" (p. 141) moments. The paper studies the ramifications of the parallel emergence of what is referred to in critical discourse as "the Anthropocene" and "the posthuman subject" (p. 3). It also studies the narrative technique DeLillo uses, which he describes as speculative fiction or science fiction.

In his paper titled "Ethnics of Beings in Cormac McCarthy's *The Road*" (2019), Aylin Alkac examines how McCarthy raises questions about survival and the ethical responsibility of being alive in a world ravaged by an unnamed catastrophic disaster. He states that "Unlike science-fiction dystopias, which present worlds with meticulously detailed political and social institutions in alien yet uncannily familiar settings, in the dystopic setting of *The Road*, the earth is devoid of almost any signs of civilization" (p. 72). The author suggests that the boy's moral ethics of being are different from the father's; consequently, the contextualization of characters reflects how they are morally different in responding to the survival cause.

In Lydia Cooper's "Cormac McCarthy's *The Road* as Apocalyptic Grail Narrative," the article describes how McCarthy's novel diverges from his earlier realistic novels. It analyzes how the novel depicts the apocalyptic horror following an unnamed disaster and explores why the novel is considered an apocalyptic grail narrative. Cooper states that "*The Road* examines pervasive apocalyptic fears in order to explore if and how the human project may be preserved" (p. 219). She compares the novel to other works, such as T.S. Eliot's *The Waste Land*, and it traces the apocalyptic elements there.

III. THE INTERDISCIPLINARITY APPROACH

Before delving into an analysis of the two novels, it is important to present a brief review of related literature on the concept of interdisciplinarity as a theoretical or critical base. Even though the subject is relatively recent, several critics and theorists have written about it, and research on the subject is wide and complex. Many writers have investigated interdisciplinarity as a means of integrating and progressing ideas and themes within and across texts. The movement toward interdisciplinarity in research has been one of the most prominent trends in recent science, literature, and other disciplines. Klein, for example, draws attention to the new reshaping of knowledge in the 21st century when interdisciplinarity penetrated many fields of knowledge so as to answer complex questions and explore new relations between disciplines (p. 11).

Due to the fact that the interdisciplinary perspective is an element of enrichment based on the notion that the knowledge and input of many disciplines are working together in the same work, writers tend to examine the importance of

interdisciplinarity and the added value it embodies. In his (2013) article “Perspectives on the Importance of Interdisciplinarity,” Adam Oliver highlights the interdisciplinary dialogue and the promises it achieves within a text. He clarifies that the mission to include interdisciplinarity in many fields, such as economics and science, is an important practice in academia. He goes on to explain how people with different perspectives and disciplinary backgrounds are often a mixture that brings something original and new. He also confirms that “attempts to enrich Discipline A with well-established findings from elsewhere ought to be applauded” (p. 375).

Zeroing in on interdisciplinarity as a theoretical framework, Joseph Kocklemans (1983) states that “the written and spoken forms of communication embody a further property of discourse, that of commonality, common values, beliefs, perceptions, concepts, ideas, and questions” (p. 13). In other words, the contemporary novel as a text includes features, values, and ideas that are the outcome of the interplay and integration among several disciplines. The power of interdisciplinarity, one infers from Kocklemans, is that it places themes and plots in a wider and broader context, a context that crosses borders, diversifies angles of vision, and enables the amalgam of thematic crossings and breakthroughs.

As a result of using the interdisciplinary approach, a new type of knowledge emerges, one that is a mixture of a variety of disciplines. In this sense, the novel becomes a catalyst, enabling the “consilience” of knowledge to happen. Welch (2011) asserts that “the interdisciplinary approach to knowledge is a logical evolution of Western thought and an innovative answer to the epistemological project” (p. 1). This kind of approach adds to the epistemology of any work because once the writer chooses to employ the interdisciplinary approach, his or her work becomes richer, profounder, and more allusive.

After examining several studies adopting the interdisciplinary approach and those on interdisciplinarity, the researchers find that we have three orientations: critics who work theoretically with interdisciplinarity, critics who are doing practical research on real-world problems using the interdisciplinary approach, and critics who are working on relevant concepts and methods. In this study the researchers make use of the three orientations.

IV. INTERDISCIPLINARITY IN THE TWO NOVELS

Contemporary literature is responsive to the world around us. The contemporary novel, naturally, is a reflection of the reality of its own time and a kind of instrument for framing and discussing events, people, places, politics, and societal issues. In *The Contemporary British Novel since 2017*, James Acheon illustrates how the complex world after the Second World War gave rise to the contemporary novel, and the research about it includes postmodernism, postcolonialism, and globalization (p. 1). The emergence of new social issues and the acceleration of technological advancements expedited the arrival of an interdisciplinary literature that is able to articulate and interpret problems on a deeper level. Pamela Bickley (2008) illustrates in this context that “fiction has emerged as a vibrant and inventive genre, exploring the diversity of the contemporary world and frequently experimenting with form and language” (p. 6). It engages with what is happening in the time of each novel and generates new thoughts, tools, and forms of understanding by integrating different disciplines and being itself a transformative type of literature.

In order to highlight how interdisciplinarity manifests itself in novels, the researchers offer the example of *Zero K* by Don DeLillo. In a complex novel such as *Zero K*, many disciplines intertwine and coalesce to address crucial issues such as mortality and human fear. This postmodern science fiction novel presents a billionaire whose name is Ross and who cryonically freezes characters in a location known as the Convergence, causing them to be suspended in an endless state of death. This very facility, one immediately concludes, is built on the idea of the integration of science, technology, and religion. The facility as a scientific futuristic project appears in Part 5 of the novel when Ross explains how it functions and uses “clinical specimens” (p. 47), “metempsychosis” (p. 48), and “capsules, vials, syringes, and respirators” (p. 49) to freeze bodies, like that of Artis the first character that is anesthetized and frozen, and revive them later in the future. This scientific approach is questioned ethically by Jeffery, who grows disillusioned and skeptical once he sees the facility, dead bodies, and his mother-in-law in such a gothic place. The religious side appears once the monk has a conversation with Jeffery; the conversation between the monk and Jeffery exemplifies, the intertwining of religion and science, leaving Jeffery to question the monk's presence in such a place.

Further dimensions of interdisciplinarity appear when the monk explains his journey to the Convergence, sharing historical facts about ancient Egypt, astrophysics, architecture, the expanse of galaxies, particles of matter, satellites, orbits, and oceans (p. 41). This conversation among the characters enriches the novel thematically, but it also reflects the effect of interdisciplinarity. It helps explore significant ideas, such as economics and politics, by referencing Chelyabinsk, a central city in Russia, and religious themes by mentioning 12th-century Jerusalem (p. 42). The parallel between the Convergence and Jerusalem is especially significant: “This place might not have been intended as the new Jerusalem, but people made long journeys to find a form of higher being here, or at least a scientific process that will keep their body tissue from decomposing” (p. 43). The Monk's job at the Convergence is also significant; he talks to sick people before they get frozen. This religious and spiritual power of the monk adds to the interdisciplinary dimension of the facility.

The interdisciplinary approach, once applied and used in any text, affects the way the author narrates his or her plot and embeds themes. *Zero K* is a novel that encompasses lots of themes that revolve around current issues the world is suffering from. DeLillo sets the first part of the narrative in the deserts of central Asia, inside “the Convergence. “He uses this very setting to raise a very important philosophical idea, which is mortality. Mortality has been a complex, controversial, challenging, and debatable issue for ages. Over time, depending on their ideology or faith, people have

been dealing with the idea of mortality from different points of view, depending on their ideology or faith. To address such a complex idea, DeLillo resorts to different disciplines such as religion, science, and ecology. The idea of cryonic suspension is a scientific, futuristic idea whose aim is to revive the body.

Another important theme is money and the global economy. Ross, as a billionaire, sets his intention on becoming even richer but also having the power to control the future of the world by employing his capital in a project that uses science and technological advances to achieve his target. He declares, "This is the future, this remoteness, this sunken dimension. Solid, but also elusive in a way. A set of coordinates mapped from space. And one of our objectives is to establish a consciousness that blends with the environment" (p. 11). Even Ross's intention is interdisciplinary; he wants to own the end of the world, control its future, gain money, and use technology and science to do so. He uses his sick second wife as a "laboratory rat" to experiment with his new technology. In the new facility, advancing technologies will refresh organs in the future using embryonic stem cells and nanobots. The mortal remains of the body will be revived using nanotechnology. This integration between applied science and applied capitalism widens DeLillo's discussion and allows him to highlight how the world humans live in is controlled technology and those with the most money. Ross is fully confident in the process of the facility, unlike his son Jeffery, who is totally skeptical about it. DeLillo creates Ross as a multilayered character to serve his themes and creates flexibility of discussion by moving among Ross' role as a father, capitalist, ecologist, futuristic and apocalyptic businessman.

At the novel's thematic level, many disciplines such as science, religion, philosophy, psychology, and even ecology function to feed into complex issues that concern humanity, including life after death, mortality, human existence, and family relations. The apocalyptic future in the Convergence is questionable to Ross's son, but it is a lifetime project for the father. Everyday life events are mixed up with the imaginary science fiction of the Convergence. According to Anne Dalke (2006), "Interdisciplinarity brings together the products of focused inquiry to uncover broader patterns, meaningful in themselves, and generations of new directions of disciplinary activities" (p. 11).

The connection between different disciplines endows DeLillo with more tools to generate new meanings of life, death, future, and other issues. Moreover, the interdisciplinary approach in the novel deepens our understanding of the characters' psychology. Ross reveals his true intention to amass wealth from the facility and admits that he wants tons of money (p. 33). Additionally, a sociological perspective allows us to examine characters' behaviors and interactions from multiple angles. Artis's maternal side is evident in her warm conversation with Jeffery (p. 47), while her scientific mindset as an architect shines through when she tries to convince Jeffery of the project's feasibility and expresses her firm belief in her eventual revival. Thematically speaking, the interdisciplinary approach within *Zero K* functions by integrating knowledge, methods, and perspectives from religion, biology, chemistry, and technology to address the questions surrounding morality, death, the dystopian future, time, the coming apocalypse, resurrection, money, family relations, security, and even history. These are prominent themes in the novel discussed with tools from different disciplines.

Ross, as a capitalist, integrates the sciences to develop a more comprehensive understanding or to develop innovative solutions to the problems of illness and death. He uses these methods to be a part-owner of the future. The preservation of healthy organs in pods, nanotechnology, and freezing are tools to help him do so. Correspondingly, the way DeLillo narrates his novel varies between the scientific and the fictional. The first part of the novel, which is set in the Convergence, is narrated in a tone of dissection. Thus, the first part is an integration of sciences such as biology and chemistry; the researchers see the pace of narration as that of scientific dissection. The parts of the events, the description of the weird doors, the screens, the corpses, and all the surroundings in the facility are constructed in a way that helps the pace of the events show the science fiction aspect of the novel. Artis admits: "I know that research is being done here, somewhere in this complex, on future models of human vision. Experiments using robots, lab animals, and who knows, people like me" (p. 45).

The complexity of the issues DeLillo discusses requires the space interdisciplinarity creates to let different disciplines interact productively and holistically to tackle these issues from multiple perspectives. According to Klein (2021) in her article "Unity of Knowledge and Transdisciplinarity Contexts of Definition, Theory, and the New Discourse of Problem Solving," broader issues can be addressed by using and understanding knowledge from different disciplines, and by using different vocabulary from multiple disciplines; a unity of knowledge, therefore, can be achieved. Klein also draws attention to the use of different vocabulary from multiple disciplines, which produces new knowledge in the text (p. 11). DeLillo in *Zero K* uses different jargon from different fields of knowledge. The usage of medical words such as "glaucoma," ecological words such as "earthquake" and "climate," and scientific words such as "cryonic suspension," "Convergence," "facility", and "nanotechnology" (p. 35) enhances the purpose of DeLillo's novel to address complex issues such as climate change, ecological problems, human errors, death, and mortality. The jargon of each field of knowledge integrates with other jargons from other fields of knowledge to help the writer craft his discussion of the complex issues around which the events revolve. The comments DeLillo wants to highlight about ecological problems and his concentration of ideas such as time, death, the coming apocalypse, and resurrection need language that is capable of handling such topics. The ethical questions he raises about the authority of money, greed, family disconnection, politics, and others are integrated within the events of the novel and fluctuate between the facility and everyday realms of life.

Interdisciplinarity is reflected in characterization as well. Artis, for example, is not arbitrarily chosen as an archeologist. The very theme of the novel is mortality and how humans may or may not be capable enough to challenge time and extend their lives. As an archeologist herself, Artis is the one who is well-acquainted with human history and prehistory through

the excavation of sites and the analysis of artifacts and other physical remains. Archeology is itself a multidisciplinary field that contains aspects of anthropology, history, geography, and other sciences to reconstruct and understand human behavior, as explained by Jeffery (p. 47). Archeologists use a variety of methods, including excavation, surveying, laboratory analysis, and technology, to uncover the secrets of humans. "Artis knew the rigors of science. She had worked in a number of countries and taught at several universities. She had observed, identified, investigated, and explained many levels of human development" (p. 47).

DeLillo engages himself in a metaphysical inquiry into the field of science fiction to be able to draw his characters in a way that is interdisciplinary too. Ross is a billionaire who got wealthy by "analyzing the profit impact of natural disasters" (p. 14). This man invests his money in the project to use science and technology to freeze ill people through a process called Zero K—the very title of the novel. The protagonist, Ross, is a capitalist who invests his money in the late capitalism era and tries to use innovative, diverse methods to challenge the very concept of death. The novel starts with a very controversial, multilayered comment by Ross: "Everybody wants to own the end of the world" (p. 3). This opening sentence might summarize the intention of Ross and his new establishment. His wife Artis is an archeologist who suffers from multiple sclerosis; she is at the Convergence in order to be frozen and preserved until a medical cure can be found, then she might be restored to life.

In the novel, Jeffery represents the old-fashioned disciplinary mindset that Ross repeatedly tries to awaken and warn against. Ross advises Jeffery, saying, "You have to get beyond your experience, beyond your limitations" (p. 35). Despite witnessing the project's realization, Jeffery remains skeptical. Even after seeing the project erected, Jeffery still disbelieves in the whole project. He tells his father, "I guess I would have believed it. But I am here, and it's all around me, and I have trouble believing it" (p. 35). This kind of limitation represents the disciplinary mind, which is inadequate to absorb what's going on around the world. The interdisciplinary approach enables DeLillo to narrate the novel in a unique manner, providing him with various tools to develop his characters in distinct and multifaceted ways.

After discussing the impact of the interdisciplinary approach on the plot, themes, and characterization, its impact on the narrative itself will be highlighted. DeLillo sets the first part of the novel in the desert of central Asia in a facility called "the Convergence." He uses this setting to explore a very important and recurrent idea, which is mortality. Mortality is a complex idea that DeLillo presents in this novel in a new, innovative way—a way that is a mix between science, religion, and everyday life. Ross describes his project as "faith-based technology. That's what it is. Another god" (p. 9). He describes his project to his son, trying to convince him of the validity and efficiency of his project. He declares that the project is an integration of different scientific fields. He says, "There's a meaning in mathematics. There's a meaning in biology. There's a meaning in physiology" (p. 9). The concept of mortality, it is to be inferred, is complex and cannot be adequately addressed by a single discipline. Here it should be highlighted that another function of the interdisciplinary approach in generating meaning.

This approach fills in the gaps in our understanding of the concept of mortality. For example, biology explores the nature of the human body and the decay of organs. Mathematics relates to economics and the benefits of building such a facility, allowing Ross to control not only the end of the world but also people's lives and destinies. Meanwhile, physiology examines the functions of cells and organs, which are central to Ross's project. This is precisely the function of the interdisciplinary approach that this study aims to highlight: integrating different fields of knowledge to achieve a broader understanding of a complex idea or question. Ross, while trying to convince his son about the project, states:

Think about this, what is here and who is here. Think about the end of all the petty misery you've been hoarding for years. Think beyond personal experience. Leave it back there. What's happening in this community is not just a creation of medical science. There are social theories involved, and biologists, and futurists, and geneticists, and climatologists, and neuroscientists, and psychologist, and ethicist, if that's the right word. (p. 33)

In the science fiction genre, the inclusion of precise scientific or medical details enhances the credibility and accuracy of the narrative. For example, Ross encourages his son to believe in his project by presenting scientific evidence. He says, "Think of the age of the earth, the geological eras, and oceans appearing and disappearing. Think of the age of the galaxy, the age of the universe. All those billions of years. And us, you and me" (p. 33). Additionally, the scientific description of black and white people on the big screens is interwoven with ecological descriptions of tornadoes (p. 36), effectively likening human catastrophes, such as death, to natural disasters.

Like DeLillo's *Zero K*, Cormac McCarthy's *The Road* (2006) is an interdisciplinary contemporary novel. The novel is the journey of a father and his son across a post-apocalyptic American landscape after an unspecified catastrophe that has struck the world. Throughout the course of the novel, the boy and his father are surrounded by unbearable, severe conditions and obstacles such as cannibals, bad weather, devastation, and rotted corpses. In this novel, McCarthy integrated a variety of ideas: ecology, the spectrum of humanity, the future, the past, civilizational decline, pollution, climate change, and many others (p. 17). All these notions are presented through symbolism and an allegorical journey the father and his son taking to reach the coast, thinking that it might be their shelter and resort to find themselves amidst worse conditions.

McCarthy uses a variety of disciplines, such as ecology and religion, to warn us against the dangers of catastrophic problems, such as climate change. Botany plays a significant role in this novel, as the father and son continuously study various plants, including morels (p. 39), rhododendrons, and pears (p. 40). They discuss these plants in detail to determine their edibility. Geography is also prominently featured; the use of maps (p. 42) and the discussion of various deteriorated

geographical locations highlight the decay of flora and fauna, the barren areas, and the eradication of many areas on Earth following the unnamed catastrophe. Therefore, this geographical focus underscores the widespread devastation caused by the unnamed catastrophe and illustrates the changed landscape through which the characters travel. Environmental science is also present in the novel. The depiction of a post-apocalyptic world with decayed flora and fauna emphasizes the impact of environmental degradation. The novel explores themes of ecological collapse and the fragility of the natural world. For example, when the father and his son pass by their former home, they encounter devastation, decayed trees, and desolate barren fields (p. 27). Ironically, they find the bones of a small animal, "possibly a cat" (p. 26). The decay and transformation of living things are so extreme that the bones are unrecognizable. *The Road* also has a sociological commentary when it examines the breakdown of social structures and the collapse of civilization. The interactions between the few remaining people, like the father and his son, the struggle for resources, and the loss of social norms provide a commentary on human behavior and social organization in extreme conditions.

The underlying religious commentary and ideas are implicitly stated in the novel. Once the father and the boy see "the bad guys" (p. 103), who are criminals and commit many sins such as rape and murder, they feel anxious and worried. The father shoots in the forehead the one who attacks his son as a kind of self-defense and leaves wondering if they are actually "good guys" (p. 103). This cycle of good and evil is a Christian-based idea. Are humans good or sinful by nature? The father carries a pistol to protect his son and defend himself (p. 5). The integration between the natural disasters around them and the unforgiving circumstances they encounter with their nature as humans shows the role of interdisciplinarity and how it helps to further the discussion and deepen the complex symbolic ideas in the novel.

The post-apocalypse genre of the novel is a subgenre of science fiction that heralds the end of the world. Within such a complex genre, interdisciplinarity functions to integrate knowledge and help tackle the struggle to survive in the future. Hill et al. (2018) examined post-apocalyptic literature and its importance as a survival tool, saying that "the post-apocalyptic novel demonstrates literature's ability to communicate messages about humanity and the human experience" (p. 1). During the course of the novel, McCarthy discusses mankind's struggle to survive and their attempt to reach safety. The journey taken by the father and his son is an allegory of humans' attempts to find shelter, food, and safety. During this journey, they witness some environmental traces of disasters such as bad weather, climate change, and the extinction of species. All these threaten the existence of humankind on Earth. The interdisciplinary approach in the novel is an integrative tool that allows the narration to view the natural disasters from multiple perspectives: ecological, biological, sustainable, economic, political, religious, and even anthropological.

Another important point related to the impact of the interdisciplinary approach in *The Road* is posthumanism in the novel. Posthumanism is an important theoretical framework. In her article "The Era of Posthumanism: Guest Editor's Introduction," Nina N. Sosna (2022) illustrates how the human factor has changed; she highlights how the shift in the position of the human element influences many aspects such as politics, society, and philosophy (p. 180). Throughout the course of the novel, McCarthy lets the worlds of humans, nonhumans, and even technology intersect. Consequently, the question of what role humans play in determining the fate of the Earth is apparently raised. The undetected disaster that caused the extinction of animals, humans, plants, and other species, is clearly man-made. The connectedness of humans with plants, animals, inanimate objects, and the environment is also interdisciplinary. The anthropocentric question of the centrality of humans on Earth is also a very crucial and complex one. McCarthy in the novel correlates ecology, biochemistry, and other sciences to show how humans are responsible for the disasters around us and gives a futuristic vision about what might face the Earth later if human errors continue to prevail. The representation of the devastation of the social, economic, and political structures of civilization in the novel is a result of the disaster caused by humans. Even the beauty of nature fades during the description of barren fields and the rarity of any natural elements such as trees or plants. The father and his son push their shopping cart, searching for food and water to survive. Human consumerism, which is gigantic, greedy, and extravagant, is minimized to a small shopping cart. Not only are civilization and nature ruined, but human greed for consumerism and ownership.

In *The Road*, the catastrophic events that have devastated the world are depicted with such intensity that "no sign of life" (p. 21) remains. They find "everything as it once had been saved, faded, and weathered" (p. 8). The aftermath of what appear to be natural disasters, including earthquakes, suggests human culpability, as seen on page 28. The father and son journey through this desolate landscape, constantly in search of shelter and sustenance. McCarthy underscores the ecological devastation through the portrayal of the erratic and harsh weather, highlighting its severity and impact on the environment. This fluctuating climate exacerbates their struggle for survival, painting a bleak picture of a world in ruins.

An important aspect of the interdisciplinary approach is the ability to raise and explore complex questions. In *The Road*, McCarthy delves into profound existential inquiries about life and death. For instance, he poses the question, "How else would death call you?" (p. 21). This question reflects the omnipresence of death in the lifeless environment surrounding the boy and his father, where every element seems to herald their demise. McCarthy further complicates these existential questions with questions like, "How does the never differ from what was never?" (p. 32). Such a profound question transcends the scope of any single discipline, inviting insights from philosophy, theology, and even science to understand the nature of existence and non-existence. Throughout the novel, McCarthy attempts to grapple with these questions through a spiritual lens. He presents the boy as "the last host of Christendom" (p. 16), suggesting a religious and symbolic significance to their journey. The father's reflection – "He knew only that the child was his warrant. He said, 'If he is not

the word of God, God never spoke” (p. 5) – underscores the boy's embodiment of hope and divinity in a world devoid of life. This spiritual dimension adds layers of meaning to the existential questions McCarthy raises, indicating that the search for answers is not confined to one domain but spans multiple disciplines.

Even the seemingly simple questions posed by the son to his father are imbued with complexity and require deep contemplation. The boy, in his nascent understanding of the world, frequently asks his father about the nature of their surroundings, as illustrated by his question, “What is it, Papa?” (p. 33). These inquiries often leave the father silent or hesitant to respond, reflecting the weight of the answers and the uncertainty of their situation. The father's primary focus is on protecting his son, symbolized by the pistol he carries, and ensuring they find food and shelter. However, through the course of the novel, McCarthy subtly provides answers to these profound questions by weaving in elements from various disciplines such as religion, ecology, and psychology. This interdisciplinary approach enriches the narrative and offers a multifaceted exploration of human behavior and existence. Ecologically, McCarthy presents a world ravaged by environmental disasters, with fluctuating and severe weather conditions that complicate their survival. This portrayal raises questions about humanity's impact on the environment and the consequences of ecological neglect. Psychologically, the father's protective instincts and the boy's curiosity reflect the fundamental human drive for survival and understanding, even in the face of overwhelming adversity. The boy's questions and the father's responses (or lack thereof) highlight the emotional and mental toll of their journey. By integrating knowledge from these diverse fields, McCarthy not only addresses the existential questions posed by the characters but also invites readers to ponder the broader implications of human behavior, survival, and the search for meaning in a post-apocalyptic world.

V. CONCLUSION

The researchers hope they have shown that the interdisciplinary approach is an eye-opener to understanding a novel. It provides enhanced tools to tackle complex issues and answer complex questions pertaining to the contemporary novel. Interdisciplinarity links ideas and integrates different types of knowledge from different fields to create a wider space for discussion. More importantly, it links problems, issues, perspectives, and questions to corresponding ideas in different fields of knowledge. As a complex text, the contemporary novel discusses ideas of depth that require more than one discipline to understand. The universal patterns of different disciplines correspond to understanding an idea such as climate change, furthering its discussion, widening its horizons of thought, and enabling the writer to open new channels of discussion.

The interconnectedness of fields of knowledge in the modern world entails that all realms work together. This means that any topic tackled within a literary text is pushed beyond its disciplinarity into other disciplines in order to be understood and tackled more profoundly. This is exactly what happens in *Zero K* and *The Road* when characters are created, themes are furthered, and the plot takes a wider space to discuss issues that are complex and go beyond the boundaries of one discipline. In both novels, the interdisciplinary approach is employed to enrich discussion and deepen the understanding of meaning. The contemporary novel as a text that tackles current issues needs such an approach to be able to break loose from the confinement of disciplinarity.

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