

BULLETIN OF ADVANCED

English Studies

And when she saw him, she came
And at his saying, and cast
what manner of salutation this should be
30 And the angel said unto her, Greet
Mary: for thou hast found favour
with God.
31 And behold, thou shalt conceive
in thy womb, and bring forth a son, and shall
call his name JESUS.
32 He shall be great, and shall be called
the Son of the Highest: and the Lord shall
shall give unto him the throne of his father
David.
33 And he shall reign over the house of
Jacob for ever; and of his kingdom there
shall be no end.
34 Then said Mary unto the angel, How
shall this be, seeing I know not a man?
35 And the angel answered and said
unto her, The Holy Ghost shall come upon
thee, and the power of the Highest shall
overshadow thee: therefore also that which
shall be born of thee shall be called the
Son of God.
36 And, behold, thy cousin Elisabeth,
she hath also conceived a son in her old
age; and this is the sixth month with her,
who was called barren.
37 For with God nothing shall be impos-
sible.
38 And Mary said, Behold the handmaid
of the Lord; be it unto me according to thy
word. And the angel departed from her.
39 And Mary arose in those days, and
went into the hill country in those days,
a city of Juda;
40 And entered into the house of Zach-
a-ri'as, and saluted Elisabeth.
41 And it came to pass, that, when Zach-
a-ri'as heard the salutation of Mary, the
babe leaped in her womb; and Elisabeth
was filled with the Holy Ghost; and Elisabeth
42 And she spake out with a loud voice,
and said, Blessed art thou among women,
and blessed is the fruit of thy womb.
43 And whence is this to me, that the
mother of my Lord should come to me?
44 For, lo, as soon as the voice of thy
salutation sounded in mine ears, the babe
leaped in my womb for joy.
45 And blessed is she that believed: for
there shall be a performance of those
things which were told her from the Lord.
And Mary said, My soul doth magnify
the Lord,
And my spirit hath rejoiced
in God my Saviour.
For he hath regarded the lowliness of
his handmaid: for behold, from now on
all generations shall call me blessed.
For he that is holy, who is the Lord God of
Israel, hath visited and redeemed his
people, and hath raised up an horn of
salvation for us in the house of David,
as he spake by the mouth of his
prophets, which have been saying,
Behold, we should be saved
from the hand of our enemies,
and from the hand of all that hate us;
for the Lord our God hath shewed
great mercies unto us, and he hath
remembered his covenant with us,
and his promise which he made unto
our fathers, saying, I will send
my angel before thee, and he shall
prepare thy way before thee,
as he said unto Moses, I will be
thy father, and thou shalt be my
son. And I will send my angel before
thee, and he shall keep thee, and
bring thee into the land which I
swore unto thy fathers, saying, I
will give it unto thee. I am the
Lord God.

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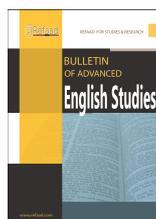
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 Refaad for Studies and Research

Bulding Ali altal-Floor 1, Abdalqader al Tal Street –21166 Irbid – Jordan

Tel: +962-27279055

Email: editorbaes@refaad.com , info@refaad.com

<http://www.refaad.com/views/BAES/Home.aspx>

Syntax-Semantics Interface: Arabic is a Case

Samir Al Jumaily

Postgraduate Department - International University of Islamic Science - London
sbrother10@gmail.com

Abstract: In order to make a coherent statement or an accurate description, linguists have to focus on one aspect of a language and preclude the others according to a process called selected focusing, but it is believed that such an act of isolation is only an artificial practice. Although a naïve or a child is not aware of the various levels of language, he/she is well knowledgeable about the grammatical, structural, and semantic tools that make him/her easily and instantly spot the ill-formed or meaningless sentences of his/her native language.

Two opposite mainstreams discovered in the study of syntax-semantics interface. The 1st is the syntactically-oriented perspective established by Chomsky and his followers, which is later modified and supported by the Optimal Theory Approach, and the 2nd is the semantically-oriented one in its two facets- the generative and the interpretive.

The early generative transformational approach went too far in insisting that the syntactic aspect has an autonomous characteristic and should be dealt with in isolation from semantics, whereas others argue that they are interrelated and cannot be separated.

The main objective of this study is to arrive at some general outlines that might help linguists, second/foreign language teachers as well as students and tries to shed light on this linguistic controversy in order to establish a scientific scheme in language studies.

Keywords: syntax, semantics, interface, lexical items, generative grammar, semantic, interpretation, transformational rules



1 Introduction

The phenomenon of syntax–semantics interface arises from the interactions between the fundamental basics of syntactic organization and that of semantic interpretation. These types of interactions which are constrained in natural language but can be available in all subsystems of grammar. The perception of the syntax-semantics interact process is one of the most interesting and central questions in linguistics. Syntax and semantics go hand in hand and no lexical form without semantical content. Therefore, Lyons (1982:156) confirms that ‘the meaning of the constituent lexemes and the meaning of the grammatical constructions that relate one lexeme syntagmatically to another’. Thus, the meaning of the sentence is the product of both lexical and grammatical meaning. In order to illustrate the above mentioned perspectives, see the following examples:

- | | |
|-------------------------------------|-----------------------|
| [1] The headmaster saw the teacher. | ١. رأى المدير المعلم. |
| [2] The teacher saw the headmaster. | ٢. رأى المعلم المدير. |
| [3] The headmaster saw the student. | ٣. رأى المدير الطالب. |

The difference between sentences 1 and 2 above goes to the fact that in the first sentence the lexical item headmaster, its counterpart in Arabic (Al Mudeer) 'المدير', is a subject whereas it is an object in the second. On the other hand, the difference between 1 and 3 is attributed to the difference between the meaning of the lexical items the teacher, its counterpart in Arabic (Al Mu'alim) 'المعلم', and the student, its counterpart in Arabic (Al Talib) 'الطالب'.

The grammatical meaning is usually a descriptive one; that is, it can be accounted for in terms of truth condition as illustrated in 1 and 2 above. Yet, Lyons (1982:157) assures 'in some cases the users of language may connect the grammatical meaning with particular social or expressive dimensions'. For instance, French use a singular/plural pronoun distinction in addressing people such as 'tu' and 'vous', and likewise Dutch and German use 'u' formally to show respect and 'je' informally among friends.

[4] You, your Excellency, is the hope of this nation.	٤. أنتم يا فخامة الرئيس أمل هذه الأمة.
[5] We, the president of there public, command the civil and military authorities to take a prompt action.	٥. نحن رئيس الجمهورية نأمر السلطات المدنية والعسكرية باتخاذ إجراء فوري.

A similar demonstration is found in Arabic exemplified in the following:

The distinction between Lexicon and grammar is the main factor responsible for the difference between what is commonly called grammatical and lexical meaning. In this respect Lyons (1996) states 'the meaning of the sentence ... is determined partly by the meaning of the words of which it is composed of and partly by its grammatical meaning', while such distinction is not always apparent and valid. For instance, there is no clear-cut difference between what Hartmann & Stock (1972) as well as Quirk, R. et. al (1985) called content words like nouns, verbs, adjectives which have an essential role in transforming the semantic information, and the function words such as articles, demonstratives, expletives which have a more grammatical or functional role.

Furthermore, the distinction between the grammatical and lexical meaning might go to the sense and reference relation. On the basis of the well-known distinction of sense and reference relations of meaning originated by the German philosopher Gotlob Freg in his 1892 paper 'On Sense and Reference', Leech (1976:11-27) presents seven types of meaning; the most important are the conceptual which he defines as the 'logical, cognitive, or denotative content' and associative to which he assigns other five types: Connotative, stylistic, affective, reflected, and collocative.

Lyons (1982:159) handles the difference between the lexical and the grammatical meaning broadly across languages confirming that what is 'lexicalized in one language may be grammaticalized in another'. For instance, the recent actions with a particular effect on the present time is expressed in English by using the present perfect tense, while in Arabic the equivalent conception is expressed by using the simple past tense along with using the verification particle lexeme 'لقد' attached, sometimes, with an adverb of time. See the sentence below:

[6] Rami has just finished his homework.	٦. لقد انتهى رامي واجبه تورا
--	------------------------------

According to Chomsky (1957:15) and his followers such as Cullicover (1976), there is a clear distinction between the two interrelated conceptions of grammaticality and meaningfulness. Therefore, there are sentences which are syntactically well-formed, but don't make any sense. A

typical example in this respect is the well-known one (7) composed by Chomsky (1957) and (8) as well:

[7] Colorless green ideas sleep furiously. Or the sentence

[8] The door loves me.

These two sentences (7&8), in fact, are well-formed syntactically, but ill-formed semantically, whereas the following sentence (9):

[9] Benjamin sends the email,

is semantically well-formed, but syntactically ill-formed.

One more crucial distinction should be made between sentence meaning and the utterance meaning. In this respect, Katz (1981) in his response to John Searle's article (1979) called 'Literal Meaning' denies the existence of sentence meaning totally independent from context and situation; a meaning which might be understood and realized in terms of grammatical or structural considerations alone. To support his perspective, Searle provides the following two sentences:

[10] Cut the grass, and

[11] Cut the cake.

He assumes the meaning of the verb 'cut' in such environment cannot be interpreted without taking into account the speaker's intention as well as the situation since one cannot run the cake with a lawn mower. Although Katz agrees with the importance of the speaker's intention in explaining the meaning of these sentences, he assumes that it is not the speaker's intention that matters, rather it is the distinction between sentence meaning (the grammatical and structural meaning) which might stand alone to reflect the truth and the utterance meaning that depends on particular contexts.

On the other hand, Riley (1985) assumes that if we describe the following utterance

[12] I met the baker's wife,

grammatically, there would be many identical descriptions such as the first person singular pronoun 'I', the past tense verb 'met', etc., but if it is described as an utterance, a variety of descriptions corresponding to the various contexts in which it occurs would be required. See the following:

[13] A. Did you get the bus?

B. I met the baker's wife.

Because there is something common (shared knowledge) between the speaker and the receiver, the utterance "B" could be conceived and realized by person 'A' since the baker's wife has a car and provided a lift to person 'B'.

2 Different Conceptions of Syntax-Semantics Interface

2.1 The Pre-Transformational Prospect

Robins (1964) assures that traditionalists worked hard and put a lot of efforts in order to provide a kind of semantic description to the grammatical elements and categories. They were inclined to study comprehensively what they called the 'logicization of grammar' or 'speculative grammar' (Dineen: 1969). This type of grammar has studied all aspects of language including the syntactic aspect in the framework of a universal comprehensive theory. The basic principles of the traditional speculative grammar were revitalized by the French teachers of Port Royal who assumed that the structure of the language is the outcome of reason (Lyons: 1979).

The main objection to the traditional perspective regarding meaning and how traditionalists related it to grammar is not because they concerned themselves with it which is a necessary process as it is proved later on, but because their treatment lacked a comprehensive and economical realization of grammatical description.

Structuralists, generally speaking, in their turn emphasized on grammatical theory as well as formal criteria for the establishment of grammatical elements in keeping the status of linguistics as one of the empirical sciences. They assumed that the applied semantics had created various types of obstacles preventing linguists from arriving at a scientific grammatical analysis (Robins: 1964).

Crystal (1971:208) mentions that Bloomfield, who led the structural school of linguistics in the US in the 1930s and 1940s, did not deny the importance of associating meaning in the descriptive analysis, but considered it a secondary task of a linguist. The immediate constituent analysis (IC analysis), which was primarily adopted by Bloomfield and his followers who were called the 'Post-Bloomfieldians', was entirely concerned with the identifications and classification of particular constituents in the English sentence.

Great linguists of that period such as Zellig Harris and Charles Fries, whose books were the most typical illustration of the structural approach, gave their entire attention to syntax at the expense of semantics. This point was one of the reasons behind the criticism directed against the Post-Bloomfieldians made by the generative grammarians particularly by Naom Chomsky who assumed that meaning is far more important and central to language to be disregarded although Chomsky himself, as we will notice in the next sections, has not given the semantic aspect a satisfactory consideration (Chomsky 1957 & 65).

2.2. The Transformational-Generative Approach

It is felt extremely necessary to introduce the syntax-semantics interface in terms of the three major versions of Chomsky's Transformational Generative approach discussed in Chomsky (1957, 65, 79, & 81) which he called the Standard Theory, the Extended Standard Theory, and the Revised Extended Standard Theory consecutively. Though all these versions share many common principles, they have undergone several developments particularly in terms of the priority given to syntax over semantics and how these two levels are interrelated.

2.2.1 The Standard Theory

Chomsky, in his book 'Syntactic Structures' (1957), focuses on the notion of the independency of grammar. Allen & Buren (1975) confirm that the two notions of 'grammaticality' and 'meaningfulness' are not associated in any sense. Although the two following sentences are senseless, English speaker can tell that only the first one is grammatical.

- The door speaks English.
- Speaks door English the.

Accordingly, Chomsky (1957:17) concludes that 'Despite the undeniable interest and importance of semantic studies of language, they appear to have no direct relevance to the problem of characterizing the set of grammatical utterances. I think we are forced to conclude that grammar is autonomous and independent of meaning.'

The Standard Theory states that 'a grammar contains a syntactic, a semantic, and a phonological components' as illustrated in the figure below. It is believed that the last two in the sequence are purely interpretative; in the sense, they play no role in sentence generation. The base categorial component generates the deep structures which enter the semantic component receiving the required semantic interpretation.

Chomsky (1965:144) describes the function of semantic component as 'The projection rule of the semantic component operate on the deep structure generated by the base, assigning a semantic interpretation to each constituent on the basis of the readings assigned to its parts and the categories and grammatical relations represented in the deep structure'. Thus, in standard theory, the syntactic component is autonomous with a prior position in comparison to the semantic one.

Since investigating the correlation between syntax and semantics cannot be illuminated with respect to the functions of the two components as it is obvious above, it might be useful to discuss such correlation in terms what Chomsky (1965) calls the 'subcategorization' and the 'selectional restriction' rules keeping in mind both types of restrictions exist in the lexicon which is the major part of the syntactic component.

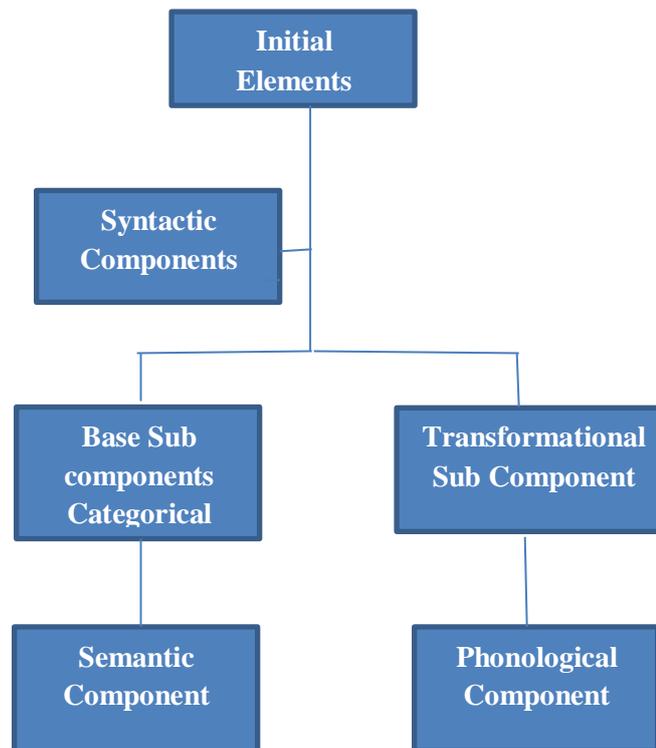
Radford (1988:369) defines 'subcategorization restrictions are those that govern the categories which a particular item required as its complementation'. Examples:

- A. Dative (e.g., send) send [V+NP NP] (2 object noun phrases required),

B. Intransitive (e.g., laugh) [V -] (no object noun phrases), however, the complementation subcategorized by particular categories are subject to particular restrictions. Check the following sentences:

- Jane tried to persuade her parents to go abroad alone.
- Jane tried to persuade her dog to go abroad alone.

The verb ‘persuade’ subcategorizes an NP complement; however, there are particular types of NPs restricted by what Chomsky (1965) calls ‘selectional restrictions’ which are based basically on semantic considerations (Ibid). Crystal (1988) summarizes the Standard Theory Model in the following diagram:



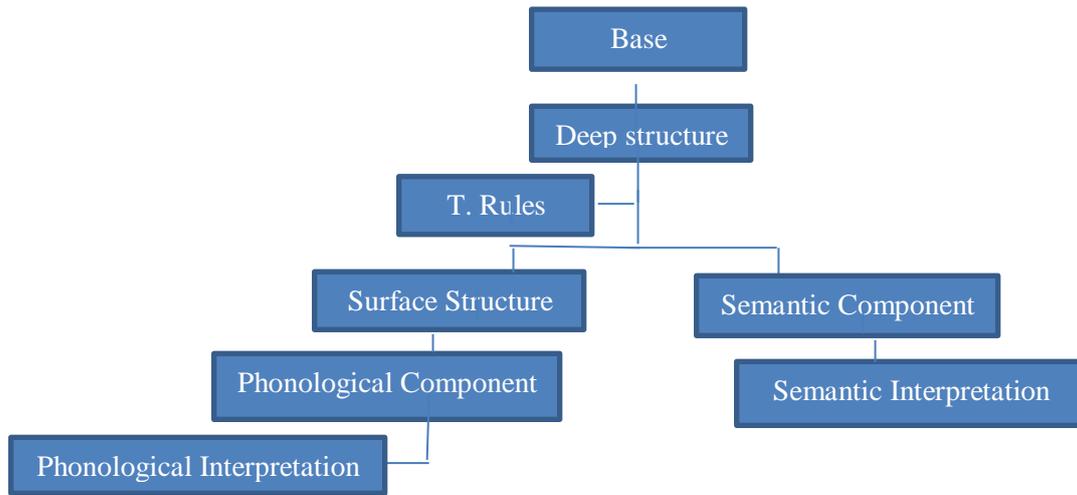
2.2.2. The Extended Standard Theory

As usual, linguists try regularly to have their contributions and touches in the field of linguistics and specifically after the emergence of Standard Theory. Some have proved that there are several cases in which transformational rules could not preserve the meaning in several grammatical occasions such as in the use of ‘many + negation’ as well as anaphoric expressions. For instance, most English speakers would assert that sentences 14 and 16 have different meanings in comparison to 15 and 17 (Aitchison: 1987).

- [14] Many persons do not drive cars.
 [15] Cars are not driven by many persons.
 [16] Every candidate voted for every candidate.
 [17] Every candidate voted for himself.

Based on such criticism, Chomsky (1972) proposes that instead of having all the rules of semantic interpretation operate on the deep structure, some should take the surface structure as an input. Despite this great modification that gives more significance to semantics, the semantic component has remained interpretative and the generative rules has remained in the syntactic

component. Below is a diagram represents the model of the Extended Standard Theory based on Atchison’s (1987) perspective.



2.2.3. The Correlation between Thematic and Syntactic Structures in the Recent Version of TG Theory

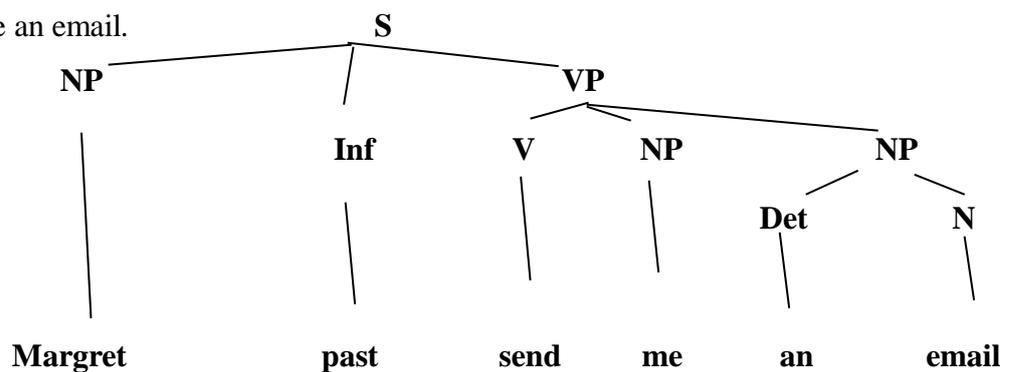
With reference to the syntax-semantics interface in TG theory, Chomsky (1981) presents a more crystallized argument wherein he has suggested a particular sub-theory called Theta Theory (θ-Theory). This theory, which appeared in his book ‘Lectures on Government and Binding’, examines the essential function of semantics in the overall system and concerned as well with the assignment of thematic roles. See the following:

- Agent: The person or thing carrying out the action.
- Patient: The person or thing affected by the action.
- Goal: The recipient of the object of the action.

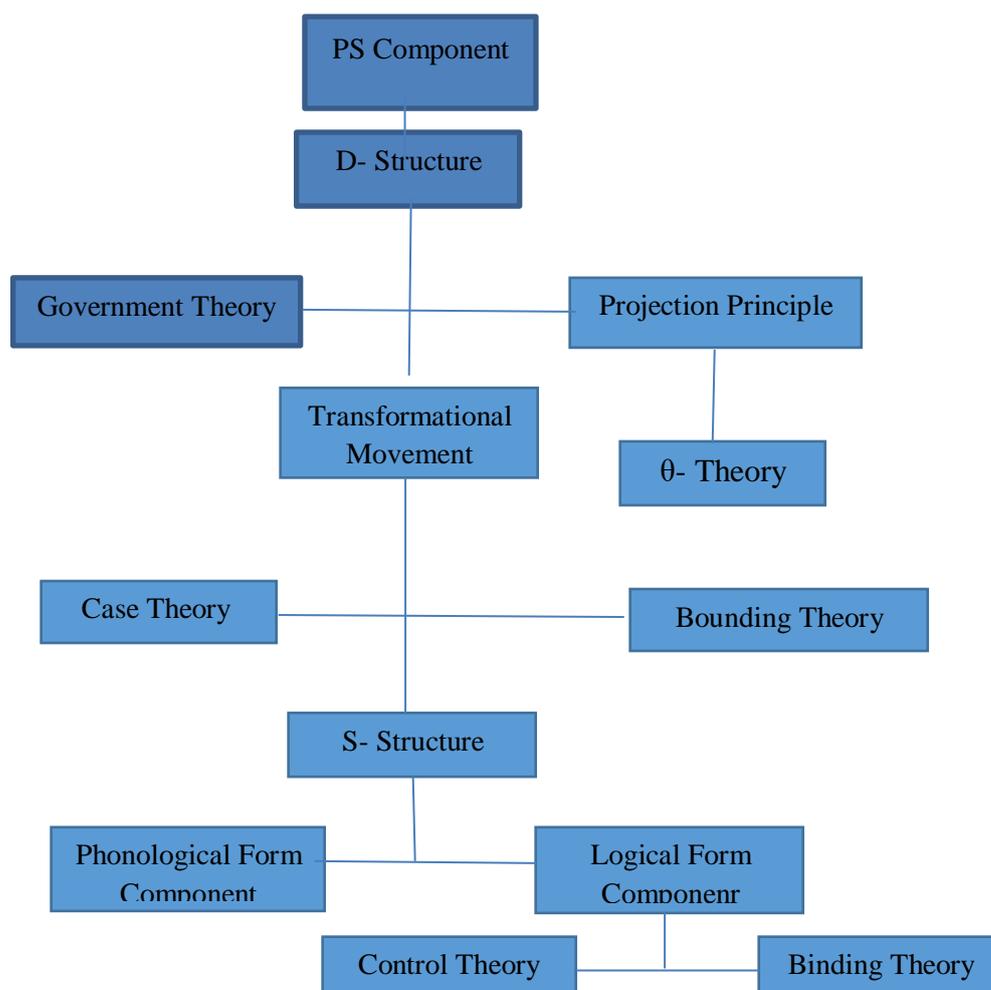
For instance, the lexical entry for the verb ‘send’ in sentence 5 would be:

[_____NP, NP/NP] <agent, patient, goal>

[5] Margret sent me an email.



In order for the reader to well understand and realize the GB Theory Model, mentioned above, it is felt necessary to provide a diagram, based on Cook & Aitchison (1988), summarizes this theory.



In addition to the restriction on the syntactic categories of the complements, the lexical entries specify a θ -role restriction. Hence, a lexical entry of a verb C- Selects the syntactic categories that go with it and also S-selects the θ -roles of these syntactic categories. C-selection and S-selection as two different aspects of Government and Binding Theory are connected by the common factor of government (Cook, 1988:106).

The verb 'send' in the above sentence governs and hence C-selects the NPs 'me' and "an email" as its first and second objects; it, simultaneously, S-selects these two NPs assigning to them "patient" and 'goal' θ -roles respectively.

2.3. The Post-Chomskyan Approaches

2.3.1. Interpretive and Generative Semantics

Generally speaking, although the generative semantics, which refers to the research done by a number of early students of Chomsky such as Jone Ross, Paul Postal, James McCawley, and George Lakoff (Harris, 1995:105), approved the main principles presented in Chomsky's theory, they denied some certain aspects. Still, they share the assumption that semantics should play a more essential role in linguistic theory (Simpson: 1979).

The first trend was called the 'interpretive semantics' which developed the TG theory conceptions shedding more light on the syntax-semantics interface. Katz and Fodor (1963) assume that a native speaker is equipped not only with an innate ability to distinguish between the well-formed and ungrammatical strings as explained in Chomsky's (1957) but also with the ability of rendering various semantic readings of sentences that share the same deep structure such as:

[18] A. Two books are on the table.

There are at least two things on the table and each is a book.

[19] A. The man was bitten by the dog.

B. The dog bit the man.

Katz & Fodor (1963:176) confirm that ‘A semantic theory describes and explains the interpretative ability of speakers by accounting for their performance in determining the number and content of the readings of a sentence, by detecting semantic anomalies, by deciding on paraphrase relations between sentences, and by marking every other semantic property or relation that plays a role in this ability’.

The second trend, called the ‘generative semantics’, went too far in its opposition to the Chomskyan's account of the syntax-semantics interface. Lakoff (1963) who is the most enthusiastic semanticist among his group, differs with his colleagues in the conception whether semantic theory is principally interpretive or generative. He (ibid) states that ‘The approach taken by Katz, Fodor, and Postal has been to view a semantic theory as being necessarily interpretive, rather than generative. The problem, as they see it, is to take given sentences of a language and find a device to tell what they mean. A generative approach to the problem might be to find a device that could generate meanings and could map those meanings onto syntactic structures. Lakoff's main objection regarding the interpretive semanticists was sentences like 18 and 19 which have the same meaning but do not have the same deep structure. To support his argument, he provides the following counter-examples:

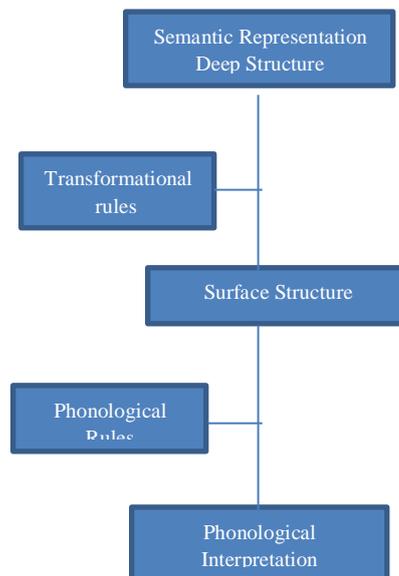
[20] A. I like the book.

The book pleases me.

[21] A. I made that clay into a statue.

B. I made a statue out of that clay.

All in all, the generative semanticists went on working to expand the generative power of semantics in the deep structure to the extent that the underlying and the semantic structures became alike. Accordingly, the base component proposed by Chomsky (1957) was irrelevant, and hence replaced by the semantic representation as illustrated in the figure (Generative Semantics Model based on Leech:1976) below.



2.3.2. Case Grammar

Charles Fillmore, an American linguist, is the originator of this model which initially appeared in a paper entitled ‘Case for Case’ written in 1968. This paper was an endeavor to classify the verbs with reference to a group of cases submitted by the writer. Cook, who is one of Fillmore’s followers in this respect, (1989:35) mentions “although the basic principles of the theory have been

preserved by its advocates, some modifications have been proposed by several authors including Fillmore himself’.

Crystal (1988) finds that Fillmore in this matter of “case” went beyond the traditional inflectional variations of nouns and referred to a set of abstract semantic concepts that categorize various types of consideration that a man is able to formulate about the antecedents happen around him. Fillmore summarizes his CASES in the table below:

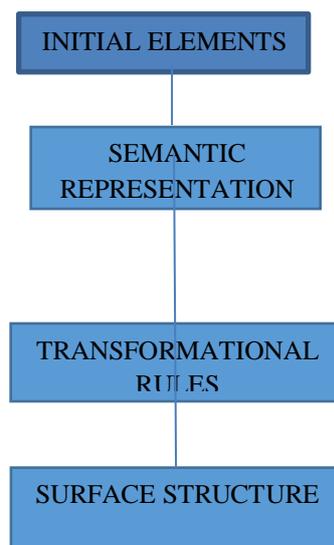
The Title Given to the Case	The Symbol Given to the Case	Semantic Interpretation of the Case
AGENTIVE	A	Animate; instigator of the action
INSTRUMENTAL	I	Inanimate force or object
DATIVE	D	Animate being affected by the object
LOCATIVE	L	Location of the action
OBJECTIVE	O	Semantic most neutral case
FACTITIVE	F	Objects resulting from the actions

Fillmore (1975:3) admits that it is not so easy to state any criteria of the priorities of cases in the deep structure, or whether the list of cases he identifies has a clear-cut end, or even the semantic nature of the cases themselves. Therefore, he proposes the following formula in his first paper: ‘If an A is present, it becomes the subject: Otherwise, if there is an I, it becomes a subject, otherwise the subject is the O’. The following example, which is cited in Simpson’s (1979), illustrates the statement:

- [22] John gave (A) the books to my brother.
- [23] The books (I) were given to my brother by John.
- [24] My brother (O) was given the books by John.

According to Fillmore (1968), all these sentences share the same deep structure; a position that is also taken by the interpretive semanticists discussed above.

As far as syntax-semantics interface is concerned, case grammar emphasizes on the notion that the semantic associations of the cases are obviously of a semantic logical nature rather than of a syntactic one and they should be located in the deep structure as a starting point. Thus, the semantic representations should be considered prior to the syntactic ones in the linguistic theory as illustrated in the diagram, Case Grammar Position, below based on Crystal’s (1988) perspective.



3 Arabic Model of Syntax-Semantics Interface

Language is the best tool used for communication through which speakers can express their emotions and thoughts as well as their creative ideas. Therefore, any creative process of any literary genre can be analyzed through lexicons, lexical phrases, semantics and syntax as earlier mentioned. No doubt that a connection is almost always available between semantics and syntax regarding word recognition and arguments establishment in sentences supported by lexical categorizations. The word recognition plays a vital role in the arguments in the form of an utterance which is a complex process. Dijkstra (2003:129) states that ‘word identification must depend on the characteristics of the lexical item itself, for instance, on how often it has been encountered in the past (e.g. does it have a high or low frequency of usage?), and on whether it is ambiguous with respect to its syntactic category (is dance used as a noun or verb?) or semantics (e.g. does bank refer to the river side or the institution?). In addition a word’s recognition process could be affected by the syntactic and semantic aspect of the preceding sentence context which may be more or less constraining or predictive’. The following lines will explain how lexemes are arranged, in Arabic, in a particular order to reveal the semantic interpretation in the sentence. However, if there is any change in this particular order, the sentence will be resulting in an ill-formed sentence.

3.1. Subject-Object Phenomenon in the Approach of Syntax-Semantics Interface

As earlier mentioned, the meaning of the sentence is the product of both lexical and grammatical meaning; i.e. ‘the meaning of the constituent lexemes and the meaning of the grammatical constructions that relate one lexeme syntagmatically to another’ (Lyons: 1982). Therefore, to study and analyze any language, all the linguistic levels should be considered-phonetically, morphologically, syntactically and semantically.

In Arabic, the subject and the object might be problematic to the users syntactically as well as semantically. Syntactically, not every NP that occupies the position of a subject is the true conceptual subject of the sentence. In the sense, it could functionally and grammatically be the subject of the sentence but semantically not. And, this is valid for the object as well. Referring to the true conceptual subject of the sentence, it means referring to the actual doer (agent) of the action semantically as well as syntactically. It is necessary to tell, since the researcher is a native speaker of Arabic, that the verb often occupies the initial position of the sentence in Arabic. If you examine the examples (25 & 26) written in Arabic below, the verbs occupy the initial positions of the sentences ‘in the sense, preceding the subjects.

[25] Ali came.

٢٥- جاء علي

[26] The teacher came in

٢٦- دخل المدرس

In sentences 13 and 14, the true logical, grammatical and semantical subjects of the deep as well as the surface structure of these two sentences are the lexemes Ali (علي) and the teacher (المدرس) respectively, whereas the NPs (The fence (السياج), Sami (سامي), the glass (الاناء) occupying the positions of the subject in the surface structure of the sentences 27, 28 & 29 are conceptually the objects in the deep structures of these sentences.

٢٧- سقط السياج

٢٨- مات سامي

٢٩- انكسر الاناء

[27] The fence fell down.

[28] Sami passed away.

[29] The glass broke.

Thus, the NPs above are not logically as well as semantically the true conceptual subjects since they are not the real doers of the action. They are just occupying the positions of the subjects on the syntactic level whereas semantically not. In the surface structure, they are the subjects, but in the deep structure, these NPs are objects. These sentences originally are

- ٣٠- اسقط الاطفال السياج
٣١- امات الله سامي
٣٢- كسر الطباخ الاناء

[30] The children brought the fence down.

[31] Allah deadened Sami.

[32] The cook broke the glass.

In the above three sentences (30,31&32), the nouns, fence (السياج), Sami (سامي) , and the glass (الاناء) are objects. Thus, the grammatical position cannot solely determine the true subject of the sentence. Accordingly, the semantical categories that decide the true subject as well as the object.

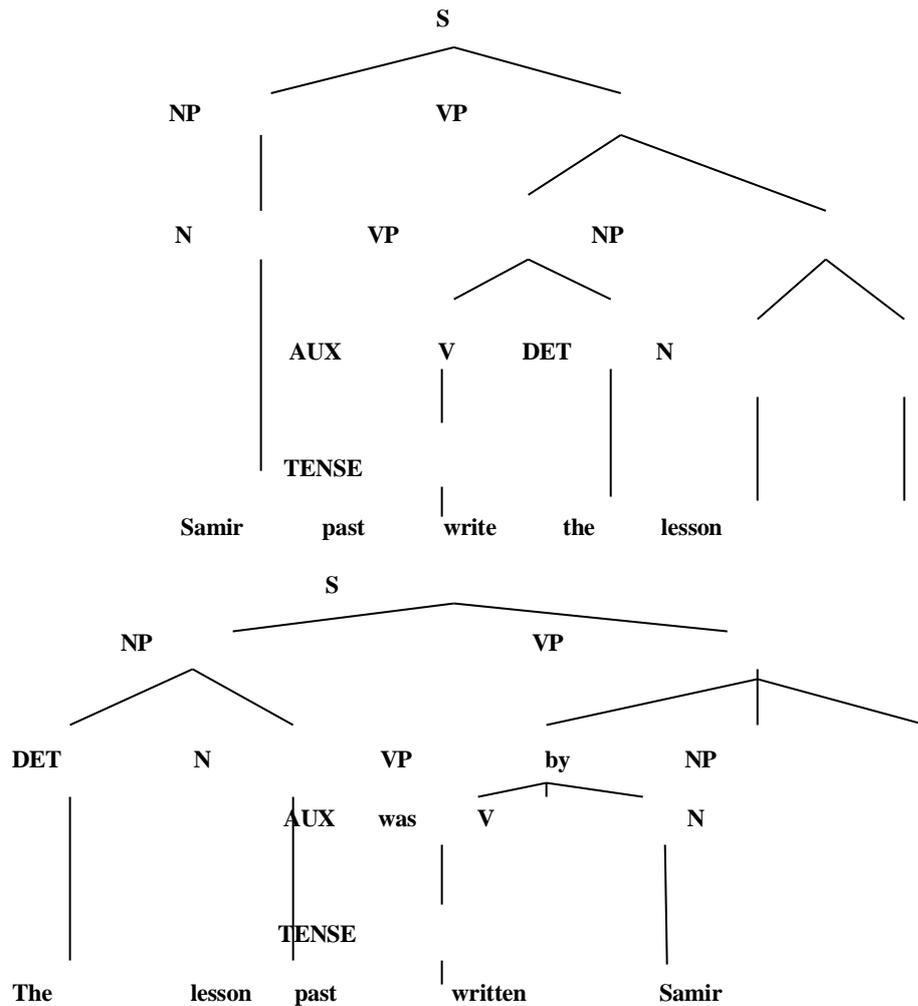
In Arabic, the verb often comes before the subject, and it is considered the major element of the sentence since it expresses the main action. The verb is highly powerful in Arabic due to having the ability to determine what precedes (subject) and what follows (object) syntagmatically. Sometimes and for specific reasons, it is necessary to hide the real subject, and therefore an adjustment in the wording of the sentence is indispensable, in the sense, the arrangement of words in the surface structure is needed. In Arabic, in order to achieve the structure of the passive voice, the form of the verb should be changed from (fa'ala) فَعَلَ to (fu'aila) فُعِلَ which is usually realized in the change of the vowel sounds, along with deleting the true subject of the active sentence and letting the direct object to occupy the position of the subject in the passive sentence. Furthermore, the verb is conjugated for the third person singular in order to agree with the subject. It is necessary to tell that the Arabic sentence does not have a structure equivalent to "by Samir" due to the fact that the doer of the action is supposedly unmentioned. This entirely relies on specific morphological as well as structural changes in the syntactical form of the sentence. The English morphological features as well as meaning understanding could be realized through phonological features, which are called vowels and in Arabic (حركات) (harakaat). Examples:

- ٣٣- كَتَبَ سَمِيرُ الدَّرْسِ
٣٤- كُتِبَ الدَّرْسِ

[33] Samir wrote the lesson [kataba (fa'aala) Samir addarsa]. Notice, in Arabic, the verb comes before the subject as in the sentence between two brackets.

[34] The lesson was written by Samir [Kutiba (fu'aila) addrarsu].

The NP, addarsa (the lesson) in sentence 33 is the object, whereas in 34 it is, with the vowel change of the last sound (addarsu), occupying the position of the subject in the surface structure. Structures of the sentences are different but the meanings are the same. In the above examples there are two surface structures but one deep structure or underlying meaning. It means that a sentence can have two or many surface structure but one deep structure. The lexical meaning of words is taken from a bound set of semantic characteristics that correspond in systematic ways to syntactic categories. For some scholars, the interaction between the true subject (agent) and the vowel /u/ (dhamma الضمة) which expresses a semantic representation, is a type of complementary distribution environment. Below are the tree diagrams of sentence 21 (active sentence) & 22 (passive sentence) respectively.



4 Syntax-Semantics Interface in Optimality Theory Framework

The making and design of the Optimality Theory (OT) is based on three major components; namely, the generator (GEN), the evaluator (EVA), and a system ranked constraints (CON). These three components work on the basis of the following three principles:

- A. A set of language-universal inputs is assumed.
- B. The GEN receives these inputs to generate them into a feasible group of competitive candidates.
- C. The EVA receives these competitive candidates and select the optimal output with the help of language-particular constraints (CON).

Thus, the basic generative nature of the morpho-syntactic component proposed by Chomsky in his early theory of TGG is preserved along with the scheme of constraints on the process of transformation which appeared principally in Ross' (1967) 'Constraints on Variable in Syntax' and later developed by Chomsky's (1973) 'Conditions on Transformations'. Consequently, the basic Chomskyan assumption regarding the syntax-semantics interface has continued untouched by Prince & Smolensky (1993) and the majority of their followers. Yet, some of OT adopters elaborate the functions performed by the above-mentioned components to shed some light on the thorny issue of the syntax-semantics interface.

Beek and Bouma (2004), for instance, challenge the basic theory of the richness of the base proposed by Prince & Smolensky (1993) assuming that it disregards the role of the lexicon as a 'source of syntactic variation'. Accordingly, they assume that the lexicon should be associated to the

GEN component as an 'extra argument' to overcome the consequences of considering the presence and absence of a lexical item as an output of the grammar as mentioned in Samek-Lodovici (1996). Furthermore, Beek and Bouma (2004) criticize the alternative proposal of Noyer (1993) and Kusters (2003) of proposing the inviolable constraint of LEXICALITY and [LEX] since they 'increase the complexity of EVA'.

On the other hand, Andrews D. Avery (2005) proposes what he calls 'glue-logic based semantic interpretation to OT-LFG' in which he develops the basic scheme of the Lexical Functional Grammar in its Optimality Theory perspectives (henceforth OT-LFG) presented by Bresnan (2001). Andrews assumes that it is important to present two kinds of lexicon, semantic and morphological; both of them generate various but related types of input candidates. He states: 'The splitting of the lexicon will be seen to have some desirable properties in accounting for certain properties of the interface between semantics, syntax and morphology'. As an illustration, he provides the example of the verb 'go' which has the following formal and meaning alternatives:

A. **Formal alternatives:** /gow/, went/, /gɔ/

B. **Meaning alternatives:**

[35] Mary **went** to the store.

[36] The milk **went** off.

[37] The alarm **went** off.

[38] Susan **went** off at the children about the state of the kitchen.

Andrews' (2005) recommended that the lexicon is completely different from the one proposed by Beek and Bouma (2004). Andrews' lexicon is separated to spare a clear-cut division for semantics to generate potential input candidates; a position comparable to that adopted by the generative semanticists explained in 2.3.1 above, whereas Beek and Bouma (2004) do their best not to be in opposition to the syntactically-based outlines of OT; they state 'we propose to view a language particular lexicon as an argument in GEN, technically only a small formal adjustment to OT'.

5. Summary of the Findings and Conclusions

This study has arrived at the fact that the subject of syntax-semantics interface is highly controversial and disputable among scholars along the modern history of linguistics, and till now it is not consolidated which judgment is more tenacious than the others. Such uncertainty is due to the fact that all these theories are merely an attempt to describe how language works inside our minds, and hence not subject to any empirical verification.

It sounds that all linguistic theories, except the traditional as well as the structural one, are mainly based on Chomsky's 'Syntactic Structure' (1957) model due to the style of techniques and methodologies practiced along with a number of fundamental notions such as syntax which is the core of grammar and definitely prior to semantics, the generative power of the base component which is subsequently developed into the notion of "the richness of the base" by Prince and Smolensky (1993), and that of the universality of the linguistic theory. The generative and interpretative semanticists along with Fillmore's case grammar could not manage to provide any fabulous reading that might be considered because of the difficulties related to meaning in a similar scientific and formal technique that one might deal with syntax.

Throughout our investigation and dealing with linguistic issues, it has been found that the enigma of syntax-semantics can be moderated if we treat language as a system of encoded by a speaker and decoded by a listener. This assumption is really based on Leech (1979) and backed up by group of recent researchers such as Blunter (1999, 2001), Hendriks & Hoop (2001), Beaver & Lee (2003) and Andrew (2005) who try to associate semantics with the recent Optimality Theory in the sphere of language interpretation proposing what they call the "bidirectional" view in language interpretation.

It seems natural that a speaker starts to think first to generate a set of underlying structures which constitute the semantic structure of the sentence he is thinking about. Then, he is obliged to project them via the grammatical rules of the syntactic component in order to have correct

phonological interpretation; the speaker-encoding level applies the basic principles proposed by Chomsky and his followers and supported by the serial model of sentence processing suggested by the Garden Path Model of Frazier (1987) and the adopter of the Optimality Theory of Prince and Smolensky (1993) in its away-from-semantics perspective.

Alternatively, a listener receives, first, the surface structure of the sentence, that is, the phonological and semantic representations, then, passes to syntax in order to arrange and systematize these representations to facilitate the comprehension of their meanings; such an assumption is supported by the generative semantics approach of John Ross, Paul Postal, James McCawley, and George Lakoff, and partly by their counter- researchers the interpretive semanticists adopted by Jerrold J. Katz and Jerry A. Fodor, and partly by Fillmore's case grammar.

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The Curse of the Place: A Post-Colonial Study of O'casey's Dublin's Trilogy

Amal Riyadh Kitishat

Associate professor in English Literature-Al Balqa Applied university -Ajloun University College.
Department of English Language and Literature- Jordan
kitishat@gmail.com

Muneerah Badr Almahasheer

Assistant professor in English literature – Imam Abdulrahman Bin Faisal University -Faculty of Arts-
Dept. of English Language. KSA
mbalmahasheer@iau.edu.sa

Abstract: Sean O’Casey is considered one of the greatest play writers in the Irish Dramatic Movement. His importance refers back to his realistic portrayal of the Irish society in general and of Dublin in particular. It is his experience in the slums of Dublin that provides him with the details that he employed in his plays. The study aims at proving that by describing Dublin slums, O’Casey indirectly directs a criticism of the social and political reality as a background of the bloody events that Ireland witnessed. The plays that are going to be studied are The shadow of a gunman, Juno and the Paycock, Red Roses for me. Unlike other Irish dramatists who idealized Ireland, O’Casey reveals the contradictions in the Irish society. Thus, the study concludes that O’Casey is distinguished from other Irish writers in avoiding the idealized portrayal of Ireland and offers us a mock-heroic treatment of his society

Keywords: O’Casey; Mock-heroism; Dublin city; Dublin's Trilogy .post -colonial literature, Irish drama.



1 Introduction

Probably more than any Irish dramatist, the figure of Sean O'Casey is still considered to be the greatest among those who benefited the Irish Dramatic Movement. Sean O'Casey is the thirteenth child of Michael Casey a descent from a protestant famous family in Ireland. However; it was when O'Casey was eight years old when his father died, leaving the family facing Poverty in Dublin slums. Actually his experience in the Dublin Slums was of a great impact on his dramatic occupation since it provided him with the social background for most of his Plays. However, he taught himself to read and write at home Because of an eye-disease that prevented him from studying at School. (Stanley1984, 6)
Though he is a descendent from a religious family, he gives up Christianity and adopts Communism as his ideology.

In his twenties, O'Casey becomes politically active and joins the Irish labour party in a search of new values. Since his active rule in the Irish politics, he becomes the secretary of the Irish Citizen Army. This army was made for self-defense O'Casey also took Part in the Easter Rebellion of 1916. But he withdrew because of his disappointment in the absence of positive constructive action in the Citizen Army.(ibid)His first literary achievement was the publishing of stories about his political experience. This book was entitled as The Story of the Irish Citizen Army. Realizing the success his book had, he involves seriously in writing plays. He started writing Plays to the

Abbey Theater. The Abbey directors at that time W.B Yeats and Lady Gregory write him letters encouraging him to go on in his play-writing

2 O'Casey's Dublin Trilogy between Realism and Naturalism

O'Casey's achievement for the drama is characterized by a shift in the employment of Irish themes from that sentimental portrayal of Ireland as a "sacred country" into realistic satirist mode in writing. Consequently his works include a social and political criticism of the urgent and social problems that are found in the Irish society. To be specific, O'Casey takes his social problems in his considerations while writing his plays. We have the drunkard, the hypocrites, and the false nationalists as heroes for the majority of his works. So, he offers us the mock heroic characters in a society that is characterized by the heroic myth that the Irish society pretends to have. Actually, it is the Irish society that O'Casey is mocking for providing heroes with such negative qualities. He also tends to mock false pretentious heroic deeds by revealing the hidden real face of those hypocrite heroes. His vision of life is tragic and ironic. He introduces the suffering of the ordinary Irish people during the time of the World War. O'Casey involvement in politics is reflected in his works. Bernice Schrank points to O'Casey political ideas. He considers O'Casey as one of the first modern dramatists who engages "proletarian character in serious (even tragic) actions. (Schrank 1974, 43)

By introducing these themes in to Irish drama, in addition to the realism he inherits from his predecessors, For example, Kitishat (2012)in "Colonialism and the recreation of identity: The Irish Theatre as case study." draws the attention to the fact that Irish culture is identical from other European counterparts because of the dramatists' treatment which depends on the " adoption "and the " reintroduction of the Irish habitat "(83).Therefore, a new phase of the Irish dramatic movement established itself. O'Casey seems to differ from other dramatists in his rare way of writing. His method can be seen as "clear cut and satiric".(Fremor ;1977,2017) His comic satire points directly to a tragic implications. The tragic and comic plays are integrated together so that his plays can have great effect.

His attitude to comedy is totally different from his predecessors. He provokes a rebellious laughter or as Grene called the "antic laughter ".(Grene ; 1985 , 41) . The comic character must mock his society by undermining the sacred values which the oppressive world had on individuals. O'Casey defines the laughter as a "great natural stimulator, a push full entry into life, and once we can laugh, we can live". (O'Casey; 1956 , 226).

There is no doubt that his approach is peculiar since his treatment of Irish slum life is new in the twentieth century drama. Actually very few dramatists have introduced realistically the life and problems of the people of the slums. Therefore, his experience in Dublin slums enriches his dramatic works. In other words, his realistic depiction of the Dublin slums life is introduced without sentiment or prejudice.(Fremor ;197). He honestly introduces what he has experienced in Dublin slums after his father's death. His works include a bitter social criticism which results in the audience rejection of his play and accuses him of insulting the Irish national and religious characters. For example Daniel, reports the audience attitude toward O'Casey's plays:

To sit among the audience in the Abbey theater when one of Sean O'Casey's plays is on the Stage, is to learn how true it is that single plot is, with great gaiety, attributed to the whole people. To remain silent in the midst of that noisy gaiety ,even to fling brickbats about, protesting against it , is one thinks, to avoid the deeper vulgarity ... Religion and nationality are not separable in Ireland (cookery;1931,181)

Therefore, it is apparent that both of Synge and O'Casey are similar with regard to the reaction of people toward their dramatic works. In fact, O'Casey continues to suffer from the expected hostility from the Catholic Church in Ireland and America. Simmons discusses the religious disapproval of O'Casey plays. He assures us that the Catholic Church declares Within the Gates to be "Unspeakable

filth".(Simmons; 1988,23). He also states the fact that in 1930 the film of *Juno and the Paycock* was burned in the streets of Limerick. Also, The production of *The Drums of Father Ned* "was cancelled in 1958 when the Dublin Tostal committee gave in to pressure from Archbishop Mc Quade".(Ibid).It is obvious then that the Catholic hierarchy, as Maxwell says, attacks him because he refuses to "pay even lip service to the stereotyped image of national piety".(Maxwell 1991 ,xv). Still, he doesn't hesitate in depicting the real circumstances of his society. O'Casey always asserts the need of a drama treats serious problems of his society.

3 A political and a social Perspective of Dublin Slums

The social and political perspective is one of the significant dimensions which o'Ceasy focused on in the presentation of Dublin City. In *The shadow of a Gunman* (1923) , O'Casey succeeds in offering the Abbey an important play whose immediate fame saves the Abbey from collapse. Actually, the Abbey faces a problem which was concerned with the lack of distinguished plays to be acted on its stage. This is due to the earlier death of Synge which created a gap that was not filled except by the appearance of Sean O'Casey. This situation caused financial troubles for the Abbey, and therefore, the Abbey directors were looking for new dramatists who can help them in avoiding bankruptcy. O'Casey Dublin trilogy: *The Shadow of a Gun man*, *Juno and The Paycock*, *Plough and the Stars* save the Abbey from its serious situation. They also help O'Casey to improve his own life. (Darin 13)

The Shadow of Gunman is tragedy in two acts. The play is set in the Slums of Dublin during a critical period of time in the history of Ireland. This play introduces the life of the Irish citizens during the Anglo-Irish war that followed the Easter Rising of 1916.

O'Casey is different from other Irish writers such as Yeats, in his ironic attitude to patriotic heroes and heroines. In fact, in his earlier works, the Dublin trilogy, he expresses the conflict that Ireland has lived between the dead and actuality. (Ayling1991,xv) Actually, the author's disillusionment with the Irish political situation is apparent. The play was performed during the application of the Anglo-Irish Treaty. (Maroldo 1983, 18) .therefore, O'Casey is trying to give a picture of his society during the terrible Anglo-Irish war.

Unlike Yeats who focuses his plays on hat magnificent heroic aspect of the Irish life, O'Casey introduces the suffering of the Dublin workers in his works. O'Casey engages" the proletarian characters in serious (even tragic) action."(Schrank1997,43) . It is this class of people that O'Casey cares about and this is the source of his greatness. He wants his audience to know what kind of life poor Dubliners have lived during the time of war.

If we take the political and the social background of the play, the interpretation of the play will be more significant. The plot of the play revolves around one character, Donal Daveron, this false assumption, that Daveron is patriot, was accepted by the poet because it benefits him in many ways: he becomes the admiration of people and beautiful girls in particular. In the second act, action begins to develop violently. One of Daveron's friends left in Daveron's room a bag of mills bombs. Because of Daveron's false reputation as an IRA gunman, the British soldiers come to search his room. It is at the moment that Daveron discovers the hidden bag of bombs. During this crisis, one of Daveron's admirers, Minnie comes to help him. It is this episode that reveals Daveron's real shaken identity. To get rid of the bombs, he lets Minnie take them into her room. He does so because he thinks that the soldiers will not search a girl's room. However, she was arrested and eventually killed. In the last act of the play, we can see the hidden identity of he "hero". The hero is proved to be a coward and defeated man. he is a "Shadow" of gunman. His false reputation as a gunman has destructive consequences on him; he lost his girl friend, and his self respect.

O'Casey's introduces the suffering of the individual under disapproving of war. This image is totally different from the earlier phase of the Irish Dramatic Movement in which Yeats and his followers present the Irish man as a man who has a great national patriotic sense. Hence, there is a

complete shift in the treatment of the Irish themes which begins by Synge and is shaped in its final appearance in the works of O'Casey.

O'Casey's drawing upon the Irish themes is for ironic and satiric effect. By mocking the major characters in the play, Daveron and Seumas, he expresses his skeptical attitude toward war in general. He was against the use of violence to liberate Ireland; (Maxwell, 102) this fact explains his political disappointment is the cause behind his mocking of the heroes. In this play, Daveron is revealed to be an ordinary man without any heroic characteristic. The only character that has a definite and a clear-cut political creed is Maguire, who has left the bombs' bag in Daverone and Seumas's room.

It is clearly realized that O'Casey's method of characterization tends to introduce the hero as a victim of his social, economic and religious limitation (Maroldo, 98). Daveron is coward whereas Minnie is brave but she is naïve. Seumas shields, the man who shares the room with Daveron, is a peddler who was once involved in the national movement but he withdrew and developed a cynical attitude toward the national movement. Maroldo points to the similarity between Daveron and Seumas by arguing that they complete each other. He even attracts our attention to the assumption that there is similarity between Seumas and O'Casey's personality. (ibid,100). However, with regard to this critical opinion, it is worth noting that the majority of the political criticism is introduced by the character of Seumas shields. His speech includes somewhat of the O'Casey has declared to be a false nationalism. Consequently, it is suitable in this context to provide the following paragraph to note how far is O'Casey critical of the exaggerated idealization of the country.

Seumas. [With a gesture of despair]. Oh, this is a hopeless country! There's a fellow [Maguire] that thinks that the four cardinal virtues are not found outside the Irish Republic. I don't want to boast about myself. I could call myself as good as Goal as some of those that are knocking about now-but I remember the time when I taught Irish six nights a week, when in the Irish Republican Brotherhood I paid my rifle levy like a man, an' when the church refused to have anything do with James Stephens, I turned a prayer for the repose of his soul for dark Rosaleen, the only answer you can get from a roarin' Republican to a simple question is

O' Casey criticized violence which becomes an ordinary feature in the Irish daily life. He directs his speech to the Dublin audience since they are involved in this subject.

Another subject that O'Casey focuses on is hypocrisy. This theme is represented in the play in many different dramatic episodes. The first hypocrite character is Daveron who pretends to be a gunman. Though he is aware of the people's serious thinking of him as a hero, he doesn't reveal his real identity. On the contrary he seems to enjoy this image which consequently causes him to lose self-respect. Also, he always keeps reporting Shelly's lone, "the poet ever strives to save the people" but, as it is clearly shown in the play, he refuses to save anyone even Minnie who tries to help him.

Furthermore, O'Casey's satirical way of writing becomes bitter when he suspects the Irish ability in managing Ireland's own affairs. He even mocks their dealing with things in a wrong way:

Seumas: that's the Irish people all over they treat a joke as a serious thing and a serious thing as a joke. Upon me Soul, I'm beginning to believe that the Irish people aren't, never were, an' never will be fit for self-government. They've made Balor of the Evil Envy king of Ireland, an' so sign on it ther's neither conscience nor honesty from one end of the country to the other. (Act. 1, p. 7)

There is no need to wonder then why the people of Dublin as well as Ireland attack his plays. There is some kind of insult embedded in his last speech which is quoted above. O'Casey accuses his country people of lacking the serious sense of responsibility with regard to their political attitude toward their country.

Yet, O'Casey mocks the image Cathleen Ni Houlihan, the symbol of Ireland oppressed and rich in hope. His mockery of Cathleen ni Houlihan is due to the fact that it was invoked by a mock heroic character like seumas. Also she was mocked in the context by which she was introduced.

Seumas: What's the use of having anything packed and ready when he [Maguire] didn't Come ! No wonder this unfortunate country is as it is, for you can't depend upon the world of single individual in it ... oh Kathleen in Houlihan, your way's a thorny way. (Act.1, p . 10).

He accuses Ireland represented in the character of Cathleen of being full of troubles that cause difficulties for its people! However, this ironic touch with regard to the treatment of the political matters of the Irish society has reached its highest point when both of Davoren and Shields denies their Irish names and identity when they are asked by an Auxiliary of the English forces:

The Auxiliary. What's your name?

Davoren : Davoren, Dan Davoren; sir.

The Auxiliary. You're not Irishman, are you?

Davoren. I-I-I was born in Ireland.

The Auxiliary. Ow, you were, were you, Irish han' proud of it, ay?

[to seumas]. What's your name?

Seumas: seums--- Jimmie Shields, sir.

(Act. II, p. 38-39).

In this final episode we had a new image of Irishmen who denied their real Irish identity. Indeed, they pretended to have English names. These characters were hypocrites, cowards, lacking courage and without any identity. O'Casey introduced the tragic-comic treatment of Irish problems. He was able at least in his first plays to make Irish people laugh at their follies represented in the characters of Seumas and Davoren.

4 An Economic Perspective of Dublin Slums

O'Casey second Dublin trilogy play is *Juno and The Paycock*; actually, it is this play that makes him famous. Like *The Shadow of a Gunman* which is firmly rooted in the Irish soil, this play discusses a very serious Irish matter which is concerned with Irish Civil War. The actions are about the bloody events that are resulted from the conflict between those who accept the Free State Treaty, which stresses the joining of six counties in the north of Ireland within the British Commonwealth, and the Republicans who refuse the betrayal of their ideals in having completely independent Ireland (Hayley; 1981, 9). In this play, O'Casey expresses the suffering of the Irish individuals during the Civil War represented in the suffering of the Boyles family. O'Casey mocks the Irish pretentious nationalism by giving us a negative picture of the Irish society looting and stealing others property. Other issues are employed such as poverty, unemployment and illiteracy. This play is therefore considered to be his masterpiece since he directs the national and universal interest toward its artistic value. The national dimension was introduced in having the play setting in Dublin. He also uses the original dialect of the Irish people which was a common feature in his plays. Yet his theme of rejection of war and its serious effect on the individual is a universal theme. The sub themes of poverty, illiteracy and unemployment are known in many countries all over the world. In other words, O'Casey is concerned with the liberation of "the individual, the race, the class" from any type of oppression and injustice. (ibid, 91)

Juno Boyle is an interesting character because she is the only active character in the play. She represents the Earth mother who manages her household and cares about her family. The problems that resulted from the war seem not to affect her, she is practical and always ready to solve any trouble that faces her family. The name Juno, as Simmons argued, suggested the angry and powerful wife of Jupiter, "Continually bothered by her husband's royal excesses." however the peacock "is the bird associated with Juno" (Simmons, 56). This is as far as myth is concerned, but it is worth hinting that this interpretation of the names must not to be taken into serious consideration because it is emphasized that the name has nothing to do with its mythical origins. Captain Boyle justifies the

reason why his wife is called Juno: "Juno was born and Christened in June: I met her in June, we were married in June, and Johnny was born in June, so wan day I say to her, "you should ha' been called Juno" an' the name stuck to her ever since" (Act. 1, p. 65).

On the other hand, the Captain, Jack Boyle introduces the negative side of Juno; he is totally different from her in everything. He is presented in a comic way, but he is at the same time the one who contributes to the tragic end of the play. Unlike his wife who works to keep her household in a good way, as usual in a case of EARTH MOTHER he avoids work and spends his time joking with Joxer, another comic figure. Some critics discuss that tragic/comic element that has been brought in the play by the character of the Captain. It has been noted that the tragedy of the family's destruction and the death of the son are described within the farce techniques. Although we have many comic incidents in the play, all of them became of greater effects when are related to the tragic themes of the play. For instance, the Captain comic nature makes us laugh at first. His idleness, drunkenness are introduced humorously, but they carry within them tragic implications since they are going to be a considerable cause for this destruction (Hayley, 76). Kroneberger offers a definition of comedy which seems especially appropriate in this context:

Comedy appeals to the laughter, which is in part malice, in us, for comedy is concerned with human imperfection, with people's failure to measure up either to the world's or their own conception of excellence - -- comedy tends to be skeptical and says in effect, "The absurdity of it, that inspite of his fine talk or noble resolutions, a man, is the mere creature of pettiness and vanity and folly --- Comedy is criticism, then, because it exposes human beings for what they are in control to what they appear to be. (Kronberger ; 1952 ,4)

With regard to the other members of the family, Johnny and Mary, they are included in the political dilemma of the war. Johnny who participates in the 1916 events, and has a great participation in defending his country is presented ironically. This heroic action is mocked when Johnny has betrayed his comrade Tancred, to the English forces which causes his death. Actually, we do not know the real cause behind his treachery, yet whatever it proves to be, there is a clear implication of the rejection of the Irish-national attitude toward war. Here they civil war causes the Irish people to fight against each other. "neighbour against neighbour, friend against friend. " (Heyley, 58). Johnny suffers from the sense of guilt. He is no longer that great hero who was injured during the war events. In fact he is a self-pitying coward who expresses this fear whenever he hears a knock at the door. Actually, he can be seen as a figure representing " the maimed youth of Ireland cheated of their right to live and work sensibly by the follies of senseless heroic and Civil War" (ibid, 59). It is through this character that O'Casey introduces the passive attitude of some of the Irish people toward politics. Johnny the young Irish man who is representative of his country's youth is against the signing of the Anglo Irish treaty because of its exclusion of some of the Irish land from Ireland's rule. Perhaps his rejection of the Irish political disorder is the cause of his sense of disappointment. This tendency is emphasized when he expresses his opinion about Ireland saying "Ireland only half free 'II never be at peace." (ibid ,65).

Moreover, O'Casey's passive attitude to the Irish politics brings him round to a point that he expresses "Jingoistic" dramatists who try to introduce that image of the Irish hero who is ready to die for Ireland; O'Casey mocks this attitude in the portrait of the suffering of the characters who are involved in the dilemma. Probably, the sense of Tancred's death fitted greatly in this context. Actually, in this sense we have some of Tancred's neighbor reported that "he died a noble death an' we'll burry him like a king"; his mother who is angry for her son's death dose not interrupt him but when he says that "It's a sad journey we're goin' on, but God's good, an' the Republicans won't be always down", Mrs. Tancred answers with a tragic-ironic tone saying "What good is that to me now? Whether they're up or down. It won't bring me darlin' boy from the grave." (O'Casey, 79). The

people's suffering was obvious, and O'Casey tries to show us that the Irish society is tired of war and is looking for peace.

This treatment was also emphasized in the final action the play when the IRA Soldiers enter the Boyles apartment and ask Johnny to come with them to be questioned about the betrayal of Tancred. Here, the hero who keeps telling the other characters about his heroic role in the Easter Rising is seen as a coward and arouses our sympathy for him. He pleads for them saying:

**I won't go! Haven't I done enough for Ireland! I've
lost me arm , an' me hip's destroy so that I'll never be
able to walk right again! Good God, haven't I done enough
for Ireland?**

**The young man: Boyle, no man can do enough for
Ireland. (Act. 2 , p. 83)**

Not only does the war affect the Boyle's family but it actually causes the Irish society as a whole to suffer from serious problems such as poverty, illiteracy and the robbing of the properties of the others.

O'Casey's treatment of poverty as presented in his plays is shown to be present on the personal and social level. Actually, O'Casey experience in Dublin enables him to notice the high-degree of poverty's influence on the life of the people. In this play poverty seems to affect the life of the individuals and their personal relationship. Poverty is introduced in two types: the financial poverty and the intellectual poverty. It seems that Ireland suffers from these two problems since they are both important for the country's welfare and prosperity.

With regard to the first type of poverty, the financial poverty is apparent in the majority of his works. With regard to this play, the Boyles live on credit in a poor apartment in Dublin. The Boyles's suffering is clearly seen when O'Casey shows how much the people are changed when they have money. In this play O'Casey shows the unexpected richness and its effect on the manner of life. The family is seen as representative of all Irish families suffering from, the bad result of poverty. Poverty is seen to change the kind of people's behavior; probably the most important example is introduced in the character of Juno. Her bitterness toward her husband is related to the lack of money; her husband is a man who spends his time joking and drinking with his friend Joxer. It is Juno, his wife, who supports the family financially. This causes her to treat him in this bad way: "your poor wife slavin' to keep bit in your mouth an' you captain an' you only wants on the weather" (Ibid, 50). However, when they hear about the possibility of having money, they run to live a life of a high – level, they take a credit and change their old furniture.

The function of the will is of a serious effect since every member found release in it. The mother considers it as a way of getting rid of debts and ad a financial sate life. The captain considers it as a way of avoiding his wife's continuous complaint about their poor conditions, and in avoiding work which his wife wants him to have. Mary looks forward to having money and a new kind of life that the rich have. For Johnny, he hopes to change their apartment and move to another place where the police can't find him. The function of the will, the promised richness, is of great importance since the Boyle's problem has an end by the use of money, though the will proves to be unreal, the Boyles family is destroyed because their creditors come back and take their goods. So, the promised richness is the cause behind the family's destruction. this attitude can be linked with the historical background. O'Casey represents a known class of people in the Irish Gaelic Society who tends to live as rich people while they are very poor:

**Irish Gaelic Society and culture was put down by the English
invaders; but Gaelic poetry in the eighteenth Century is riddled
with contempt for the ignorant upstarts who have the power
and live in the castles, while the Irish nobility and their bards
must wear rags and hide in the wilderness. Captain Boyle is not**

just the universal lazy braggart; he is the tag-end of that tradition of supplanted nobility, of people with habits above their station (Simmons, 55).

Therefore, from this historical perspective, Sean O'Casey seems to introduce a modern character to represent their classic role. The captain is a figure who stands for the suffering of the Irish people who dream about a sudden richness. This dream is considered as a release from the pressure that poverty has on them.

Another important thing which is directly related to poverty is unemployment; this issue is being focused on greatly. The major characters in the play are without work; for instance, the captain who is responsible for his family living is without work, he even does not care about having any kind of work. He depends on his wife, the only character who works in the family, to earn the living. Johnny, the young man, has lost his arm in the uprising war. This, of course, is a considerable cause for employers to reject him. More than once, his mother mocks him and his ideals, "you lost your principles when you lost your arm"(O'Casey, *Juno and The Paycock*, 1981, 65). On the other hand, Mary, who used to work, is without a job now since she was on strike with the other workers. Consequently the play in general is a protest by O'Casey on the economic situation of Ireland during the rebellion and the Civil war.

The second type of poverty that O'Casey attracts our attention to is the "intellectual poverty". O'Casey views illiteracy as another face of poverty is as serious as illiteracy. The characters are presented as illiterate because they have no money to buy books. His major characters are poor workers who try hard to earn their living. In this play, the family is nearly almost illiterate with a specific exception to Mary. Mr. Boyle is illiterate; he is not interested in education. Johnny is a soldier who is busy with the unstable political situation of Ireland; and so Mary is the only hope for her family. She is different from any other character. The stage directions said:"two forces are working in her mind-one through the circumstances of her life, pulling her back, the other through the influence of books, she has read, pushing her forward"(Ibid, 47). O'Casey shows the effect of poverty even on a character as Mary. Because of the financial reasons Mary prefers a rich lawyer over her poor lover. She is doomed in this false choice because the lawyer deserts her after her pregnancy. After the loss of her finance ' her previous lover comes to see her but because of her pregnancy he refuses her. She has lost both her lover and fiancé because of her desire to be rich. It is clear then that O'Casey is very pessimistic about Ireland's future even for the educated citizen. Gifted men and women, who are looking for better future, are troubled by their society's circumstances. Education is of no value unless individuals have a fair opportunity of a better life. Probably this is the message that O'Casey wants his audience to realize. Education can play an effective role if the country's circumstances are free from the economic and political disorder.

Finally, the last thing that O'Casey criticized in his treatment of Irish material is the looting and robbing of others' properties during the bloody events of the uprising. This type of treatment has to do with the realistic experience that O'Casey has undergone during the years of war in Dublin. In this respect O'Casey seems to be laughing at the Irish society who pretend to have a great sense of nationalism. He mocks this false heroic sense by showing a slice of the Irish society who does not care about the serious political situation that Ireland has undergone. This tendency to loot things is emphasized in many different episodes of the play. This fact raises a big question about the people's responsibility in maintaining order of their country. Irish people are shown violating order and law of their own country. The end of the play is very pessimistic: Johnny and Mary the representatives of Ireland youth are shocked by their society. They are to a great extent the real victims of the war. Johnny the handsome young man is taken by the Irish soldiers to be questioned about Tancred's death. Later his death is reported to us. Mary the hope of her family is pregnant; whereas her tenement with her daughter Mary to another place. The play ends with the speech between Joxer and Mr. Boyle drunken and unaware as they are in the last speech in the play; Captain Boyle and Joxer introduce very serious information which sums the theme of the play:

**Wan single, Solitary tanner left out of all I borrowed.
(He lets it fall) the last of the Mohicans. The blinds is
down, Joxer, the blind is down --- The country 'll have to
steady itself. It's going to hell, where're all the chairs ---
gone to --- steady itself, Joxer. Chair 'll have to steady
themselves --- I'm tellin' you, Joxer, th' whole worl's in a
terrible state o' chassis (Act, 3, p. 101)**

The last speech of Mr. Boyle has summed up the whole play. In this speech O'Casey's introduces his message "The Country 'll have to steady itself, It's going to hell". Irish uprising which is considered for other Irish writers of a great sense of pride and aspiration is 'hell' from O'Casey's perspective. In this play, he introduces "Juno" who is representative of the Earth Mother and it is only her that deserves to be the heroine of the play.

5 The conflict between Ideals and Reality

Like *Juno and the Paycock*, which depends on Irish political events *Red Roses for me* is based on the rail strike of 1911 in Britain and Ireland. (Maxwell, 110). *Red roses for me* is similar to *Juno and The Paycock*, in having Dublin city for its setting. This play is taken from an actual experience the Dubliners have undergone, it is about the demand that the workers call for, which is concerned with the increase of extra shining a week. The demands are not accepted and they are attacked by the English police. This confrontation causes the death of two men and the injury of hundreds of them.(ibid). This play is about the tragic death of an Irish hero, Ayamonn, during the strike, who is introduced as a man of firm principles. His beloved Sheilla does not agree with his political beliefs, which causes him to suffer. He is a very active labourer who urges the other workers to call for their rights and to organize a strike for this purpose. Toward the end of the play, the hero has to choose between his ideals of nationalism and labour and his love to Sheila. Since he is a patriot nationalist, he chooses the former sacrificing his love for the sake of his cause as well as the workers' rights.

The shilling increase for him stands for a dream of better world because it means victory of workers over their oppressors. Ayamonn is killed by police. However, after Ayamonn's death, Sheila has realized that she is mistaken in judging Ayamonn. She decides to complete what Ayamonn has begun since it is his death that inspires other worker to fight for better conditions of life.

The play's importance is in the conflict that is embodied between ideals and reality. Ayamonn's ideal world of Dublin.

The whole play is seen to be about this major character Ayamonn is his struggle to fulfill his dream. Though this romantic dream of a better life has to be stopped by the hero's death, it is his death that opens a new phase of the strike against the English employers. Hence the classification of it as a romantic tragedy is suitable here. In this play, Ayamonn is considered to be the leader of the workers' strike. It seems clearly then the another slice of the Irish society will be focused on in this particular play. Unlike *The Shadow of Gunman* which introduces the soldier's image and importance in the Irish society, this play is concerned with the workers issue. Also, in *Juno and the paycock*, O'Casey reflects the effect of war on the Irish family. O'Casey's attitude was clear since he intends to offer a comprehensive picture about the different slices of the Irish introduced as a man who has possessed certain qualities in himself that qualifies him to play that heroic role. Actually, he is well-known for his courage, bravery and his commitment to his political ideals.

It is argued that the character of Ayamonn is very close to O'Casey's real nature; both of them are revolutionary and seek to have a better life of their country. Ayammon is also similar to O'Casey in having a sensitive poetic nature. This opinion is investigated by many writers, for example Cecelia Zeiss supports this critical opinion saying that the values that are affirmed by O'Casey in his dramatic career are embodied in the character of Ayammon. For her, Ayammon's social vision represents an ideal world for the future and a reaffirmation of Ireland's mythic past. (Zeiss 1984 ,181). His

political principles are very close to O'Casey. He urges the people for the practical kind of action of Ireland's welfare, he asks the people to "remember [themselves] and think of what [they] can do to pull down th' banner from dusty by gunes, an fix it up in th' needs an' desires of today." (O'Casey, *Red Roses for me* , 198) .

However, his dream of freedom is different from that which is known by the other Irish heroes. Actually, he wants a new kind of freedom which is directly involved with truth, "Let us bring freedom here, not with sounding brass an' thinking cymbal, but with silver trumpets blowing, with a song all men can and a heads man's axe on our shoulders "(Act. II, p. 169).

So, this kind of freedom which Ayamonn calls for, stresses the particular effort of all Irish workers. Yet, his dream is never fulfilled because the bounds the society has on him. Ayamonn sees in Sheila the mythical figure of Cathleen Nihoulihan which stands for Ireland oppressed and rich in hope (Maxwell, 110). The hero's poetic nature is revealed when he wrote a song to Sheila glorifying his sweet heart as Cathleen, "A sober black shawl hides her body entirely, Touch'd by Th' sun and th' salt spray of the sea; But down in th' Darkness a slim hand, so lovely, carries a rich bunch of red roses for me." (Act.1, p.19)

The " Shawled" figure is Cathleen ni Houllihan whom Ayamonn sees in the figure of Sheila, yet Sheila refuses to be seen as Cathleen and favors to be far from any political vision : "you think more of your poor oul' Ireland your songs, and your workers' union than you think of [Me]". He tells her, "you're part of vision, bonnie rose, delectable and red" (O'Casey *Red Roses for me*, 144).

Actually, many critics are troubled by the identification of the mythic figure who is representative of Ireland's hope with " a ragged woman of the slums rather than with the patriots" (Maxwell, 115); this may be attributed to O'Casey refusal to accept the heroism of 1916 events. He wants to mock this mythical Irish heroine because their faith in common humanity ... Their allegiance to Cathleen ni Houlihan greater than their Cathleen faith" (Ibid ,245). This attitude of making the Irish heroes is clearly seen in this play because what O'Casey is after is the real feeling of the Irish people. He introduces the other face of the Irish society whereas; the other writers tend to produce the bright image of Ireland.

However, the failure of the two lovers to reach any kind of agreement is in itself a reflection of the social forces that work everywhere in Ireland. In this case poverty plays a serious role and prevents the fulfillment even of personal wishes. (Simmons,55) . Ayamonn in his confrontation with Sheila has to choose between her and his ideals, "you will either have to make good or --- lose me" (O'Casey, *Red Roses for me* , 172) . Of course because his national beliefs are stronger than any power he decides to translate his dream into reality and leads the strike of the railway workers.

The workers join Ayamonn and organize the strike to have their rights; their strike is unsuccessful and the police attack them. However, during this bloody strike, Ayamonn is killed. O'Casey uses Irish myth to increase the effect of the hero's death. He likens Ayamonn to Brian Boru who is one of the Irish mightiest kings (Ayling, 151). This tells us that the Irish heroic myths are still alive in the mind of the modern Irish man: Well, we've got Guinness's Brewery still, givin' us a needy glimpse of a praisin' the puttin' of Brian Boru's golden harp on every black prother bottle" (Act.3, p. 187).

AYAMONN seems to have a royal characteristic of the Irish grand heroes. He represents the nationalist who has a faithful commitment to his country. He sacrifices and succeeds in making the workers demand their rights. His death is heroic though some of his enemies consider his end as a mean death.

His death is also glorified by another comparison between him and the legendary Dunn-Bo. O'Casey draws an Irish legend to make the audience feel that Ayamonn's death is as heroic as the Irish legendary heroes:

**Things are but dimly seen, save the silver spire and the
Crimson pillar in the distance, and Ayamonn's head set in
A Streak sunlight, looking like the several head of Dunn-
Bo Speaking out of the darkness. (Act.3,p.198).**

The legend of Dunn-Bo was simply about a famous warrior who is fighting with the king of Erin; he is killed and his head is put on a pillar. Although his head is cut, he keeps singing after his death. However, Ayamonn's head does not sing but it is his death that inspires the other workers to go on their strike. His head is considered as a symbol of sacrifice. (Ibid) .

However, Ayamonn's sweetheart, Sheila, recognizes that she is mistaken in judging Ayamonn. It is after Ayamonn's death that she acknowledges the role she has previously rejected and at this moment of recognition she urges the workers to go on in their heroic struggle. She is considered as Cathleen ni Houlihan who stands for Ireland's hope.

6 Conclusion

In Dublin Trilogy, O'Casey succeeds in depicting the suffering of the Irish workers in Dublin Slums and transforming it into dramatic masterpieces. Actually his plays contain a great deal of social criticism of Ireland after the end of the English colonization. This fact is what makes O'Casey's plays different from other writers. To sum, in *The Shadow of a Gunman*, *Juno and the Paycock*, *Red Roses for me* , O'Casey does not introduce any myth. On the contrary, he demythologizes the Irish themes by presenting the social ,economic and political curses of the post-colonial Irish society in general and Dublin slums .in particular, such as poverty, unemployment, and religious/ political hypocrisy.

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Carnival Logics of Khayal Al-Zill in Rashad Rushdy's *Behold! Behold!* (1965)¹: A Semiotic Study

Marwa Essam Eldin Fahmi

College of Foreign Languages & Translation, MISR University for Science & Technology, Giza, Egypt
marwa.fahmy@must.edu.eg

Abstract: The poignancy of Rashad Rushdy's play *Behold! Behold!* (1965) lies in the revival of Khayal Al-Zill (Shadow Theatre) so as to expose subtly post-independence Egypt. My purpose is to analyze the theatrical presentation of *Behold! Behold!* within the framework of Bakhtin's carnival logics by shedding light on the conventions of Khayal Al-Zill. The use of Khayal Al-Zill can be explained in the light of the dynamic tension of what Bakhtin calls "centripetal" and "centrifugal" forces, i.e., center and periphery. Every language, Bakhtin notes "participates in the unitary language (in its centripetal force and tendencies) and at the same time partakes of social and historical heteroglossia (the centrifugal stratifying forces)" (Bakhtin, 1981, p. 272). Khayal Al-Zill is "a centrifugal force" that seeks to undermine the "unitary" ambition of hegemonic authority. A "centrifugal force", therefore, is a tendency to express resistance against the "centripetal" tendency to decentre a "monoglossic language" and to reformulate histories. In this sense, the current study seeks to establish Khayal Al-Zill as a tool of resistance within the theatrical device of metadrama to dismantle oppression and injustice. Khayal Al-Zill is theatricalized in the manner of the Pirandellian play-within-a-play. It is dramatized in a deliberate reflexiveness to refer to itself. It functions as a powerful *subtext* to concretize metaphorically the political turmoil in post-independence Egypt. In other words, it registers the political abuse during the Mameluki era; an abuse which is echoed in the sixties under the leadership of the Nasserite regime.

Keywords: Metadrama – Shadow Theatre – Arab Theatre - Carnival Logics



1. Introduction

Khayal Al-Zill: The Folk Theatre Reconsidered

In *Live Theatre in the Medieval Arab World* (1992), Shmuel Moreh writes that in Arabic lexicography, the noun 'khayal' means "figure" or "phantom" (Moreh, 1992, p. 123). He also pinpoints the historical development of this folk art saying that 'khayal' are "figures" moved by "a Shadow Player": "When the sight perceives the figures behind the screen, these figures are images which the Presenter moves so that their shadows appear upon the wall behind the screen and upon the screen itself" (Moreh, 1992, p. 124). By the eleventh century, the term 'khayal' had come to be paired with 'Al-Zill' [Shadow]. Moreh adds that the combination was adopted to describe a new type of entertainment originating in the Far East and it is generally assumed that 'Khayal' only acquired the meaning of 'play' as part of this expression. He concludes that "it is obvious that Khayal is synonymous with 'hikaya' or 'bábá' and that all three terms stand for live theatrical performances" (Moreh, 1992, p. 124). In his study *Khayal Al-Zill* (1965), Egyptian Professor, Abdel Hameed Yunus, describes this folk art as "an indirect enactment" (Yunus, 1965, p. 9). He

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calls attention to this combination 'Khayal Al-Zill' which is "purely Arabic" and when it is added to the 'shadow', it implies a state of "contemplation" (Yunus, 1965, p. 11). He explains that in the everyday language both 'Khayal' and 'Al-Zill' may seem "synonymous", but this is not so in the Classical language: "Al-Khayal is a depiction while Al-Zill is the reflection of this depiction. Since Al-Zill is the pivotal artistic element, it is "linguistically correct to say Zill Al-Khayal not Khayal Al-Zill" (Yunus, 1965, p. 11).

A couple of years before, Egyptian critic Ibrahim Hamada published in 1963 his *Khayal Al-Zill Wa Tamthiliyyat Ibn Daniyal* which is the best study on this issue, yet it is "a somewhat defective scholarship and more damagingly by the ruthless omission of what Hamada regarded as obscene writing, without realizing that it is an integral part of the whole work, indeed of the whole genre" (Kahle, 1992, p. 7). Concerning the term, he refers to the fact that Ibn Daniyal entitles his Shadow Series or Episodes 'Tayf Al-Khayal'. In so doing, he links 'the seen' to 'the unseen' giving great importance to 'the reflected spot' on the screen. "This is an acceptable endeavor", as Hamada continues, "as the shadow is the desirable result in this type of art" (Kahle, 1992, p. 8).

In *Shadow Theatre and the Origin of the Arab Theatre* (1994), Syrian playwright Saadallah Wannus highlights the major features of Khayal Al-Zill as being a genuine "folk art in its content, stories, characters, folk in its direct relation with the spectators via the artistic power of improvisation reflecting the spectators' innermost workings" (Wannus, 1994, p. 9). Second, Wannus refers to the historical role played by Khayal Al-Zill in times of political upheaval to create a mood of release besides its fundamental role of entertainment, i. e., "though it is a temporary fantasy, it works perfectly to release the curbed indignation. It also celebrates communal voices to get rid of the shackles of oppression" (Wannus, 1994, p. 9). The Shadow Theatre –since Fatimid Egypt- has been "an appealing art because it always deals with moral, religious or historical themes, namely, it reveals the medieval allegorical habit of mind and the readiness of the cultured audience to see moral or religious lessons even in dramatic entertainment" (Kahle, 1992, p. 7). It is blended with an indigenous tradition to form a distinctive culture, a point noticed by Angela Hobart: "Shadow Theatre is deeply embedded in the social and religious life of the people and it is among the most important and evocative vehicles of this culture which it reflects" (Hobart, p. 13).

Technically speaking, Shadow plays are performed with figures cut from leather and held by sticks against a back-lit canvas screen. The audience –sitting in front of the screen- see only the shadows of the figures. The man who moves the figures speaks or sings the text just as through the moving figures are speaking or singing (Kahle, 1992, p. 4). In his article, "Behold! Behold!", Egyptian critic Muhammad Barakat levels an attack against Kamal Yaseen, the director of the play. He says that Yaseen failed to make a perfect "employment of the technique of lighting and its function was reduced to be a mere tool to light the whole theater during the performance of the play and it was switched off while the Khayal Al-Zill was in progress" (Barakat, 1966, p. 422). This entails another failure regarding the performance of Khayal Al-Zill which was directed on stage by Salah Al-Saqaa. Barakat adds that he prefers if "Al-Saqaa would have directed the scenes of Khayal Al-Zill using its well-known technique that dwells on the use of dummies instead of making the real actors human dummies" (Barakat, 1966, p. 423).

The second point I seek to raise is what I see as a limitation in *Behold! Behold!*. I mean Rushdy takes only the external artistic frame of Khayal Al-Zill with its flexible, rhyming language and the short introduction in which the Presenter or Master (Al-Rayyis) briefly explains his intention of acting the 'bábá'. He neglects other important conventions pertaining to the art of Khayal Al-Zill, i. e., to make the best use of the buffoonery which is a dominant genre. Levity is associated with "good literature" (al-adab al-ali) and not to a cheap or inferior writing" (Kahle, 1992, p. 11) as always exhibited by a character known as Tayf Al-Khayal:

Tayf Al- Khayal:

Greetings, gentlemen, may you continue to live in prosperity and happiness, you must learn that each character has a likeness to it, and although the proverb says that 'those of law rank may have merit nowhere to be seen in high society', yet each genre has its own method underlying every shadow (Khayal) a truth is to be found. In levity there is relief from the toil of seriousness and ill luck is a foil that sets forth good fortune. (qtd. by Kahle, 1992, p. 11)

In my contention, the dramatic value of the genre of buffoonery is that it can be enmeshed with M. M. Bakhtin's extensive analysis of the carnivalesque which aims at assaulting officialdom and dismantling hierarchies. In *Early Arabic Drama* (1988), M. M. Badawi writes that "one of the conventions of Khayal in Ibn Daniyal's age is that its characters are drawn from the lowest strata of society. In this respect, it is primarily a comic art" (Badawi, 1988, p. 14). Yet, Rushdy pays little heed to this convention that can level his play to its highest degree of being a carnivalesque. It seems that he was influenced by Professor Hamada's views concerning what he believes to be obscene and offensive as mentioned before. This is similar to what occurred to the sixteenth century French writer Francois Rabelais and deconstructed by Bakhtin's studies. Rushdy is not successful in deploying the farcical conventions to highlight the public mockery which is considered to be a very essential aspect to attack a ruthless power. The normal ordinary people have the creative energy to construct a non-constraining performance which can be a political mockery set against a ruler like the Turkish Suliman Agha whose unjust sentences increase the suffering of the Egyptians as exemplified in *Behold! Behold!*. The significance of Khayal Al-Zill's conventions is reinforced by the words spoken by the Presenter who claims that "Khayal is a literary art that can be appreciated only by ahal al-adab (men of letters), that is not a mere entertainment or past time, but is a mixture of seriousness and levity and that it requires some intelligence to see the point of it" (qtd. by Kahle, p. 13).

In this sense, Khayal Al-Zill can be approached with what Bakhtin terms as carnival culture which is defined as being "non-official" seeking to deconstruct systems of domination. "Carnival culture involves", as Bakhtin explains, "the temporal suspension of all hierarchical distinctions and barriers among men and of the prohibitions of usual life" (Bakhtin, 1984, p. 15). Thus, it can be expressive of resistance, that is, carnival and its accompanying components represent a theory of resistance, a theory of freedom from all domination: "Carnival is the place for working out a new mode of interrelationship between individuals. People who in life are separated by impenetrable hierarchical barriers enter into free and familiar contact on the carnival square" (Bakhtin, 1984, p. 123). In a word, Khayal Al-Zill is a zone which escapes from state control by dwelling upon wit and buffoonery, conventions which can be a way to deconstruct rulers who claim to be deities.

2. Theorizing Khayal Al-Zill: An Evocative Theatrical Signifier of Resistance

2.1 Carnival "Theatrics"

Within the paradigm of *Post-colonial Drama* (1996), carnival is "a medium of the multivoiced or polyphonic spirit which effectively opposes monologic orders" (Gilbert & Tompkins, 1996, p. 83). This is derived from Bakhtin's notion of 'polyphony' that seeks to undermine 'monologic' authoritative voice owing to the fact that the polyphonic spirit operates as a site of insurgency. In my contention, the use of Khayal Al- Zill can be explained in the dynamic tension of what Bakhtin calls "centripetal" and "centrifugal" forces, i.e., center and periphery. Every language, Bakhtin notes "participates in the unitary language (in its centripetal force and tendencies) and at the same time partakes of social and historical heteroglossia (the centrifugal stratifying forces)" (Bakhtin, 1981, p. 272). If this notion is applied, I can safely say that Suliman Agha expresses a "unitary language" that represents the center of conformity. On the other hand, Khayal Al-Zill is "a centrifugal force" that seeks to undermine the "unitary" ambition of hegemonic authority. A "centrifugal force",

therefore, is a tendency to express resistance against the "centripetal" tendency to decentre a "monoglossic language". In this sense, Saeed, the director of the series of Khayal Al-Zill, reinterrogates history.

Like the carnival, the aspiration of Khayal Al-Zill is to uncover, undermine, and even destroy the hegemony of any ideology that seeks to have the final word about the world. Khayal Al-Zill encompasses a process that can advocate new voices that can be realizable in a dialogic interaction. The marginalized within non-carnival time not only gain a voice during carnival time, but they also say something about the ideology that seeks to silence them. In other words, Khayal Al-Zill acts as a motivation during the carnival time to create "a form of human social configuration" that "lies beyond existing social forms" (Bakhtin, 1984, p. 280). This is in contrast to Al-Ashry's opinion that the "excessive use of Khayal Al-Zill has weakened the play's structure which appears incoherent and with no dramatic harmony" (*The Modern Thinking Magazine*, Feb., 1966). On the contrary, Khayal Al-Zill –within the carnival logics- is not reducible to terms such as anarchic, nor irresponsible, it is a tactic that can be implemented and sustained wherever there is a dominant ruling regime.

Khayal Al-Zill is used as a "challenge" to the totalized hierarchized, closed systems of political thought. The Egyptians rely on this art to defy their unbearable conditions as being marginalized, "off-center" (Hutcheon, 1988, p. 114) - to borrow Hutcheon's word - a result of the historical/political upheaval. In this perspective, the poetic of "*transgression*" is very useful in the context of resistance since it challenges a "*totalizing*" view of history. Seen in this light, totalitarianism is viewed as terroristic, and it leads to periods of great suffering and violence. What Khayal Al-Zill seeks – as what Post-modernism embodies- is *heterogeneity* not homogeneity as manifested in Agha's and his cousin the Turkish judge's tough and inhuman verdicts. The Egyptians rebel against the ruler's oppressive policy which is an appraisal of the unified subject with illegitimate ideology of marginalization. Therefore, Khayal Al-Zill offers a new meaning to history which is put under erasure to weaken uniformity and fixity. Moreover, the deployment of Khayal Al-Zill –within the post-independence context - brings to the fore Selmon's words: "history is a discourse which is culturally motivated and ideologically conditioned in the present" (Selmon, 1989, p. 55). Thus, Khayal Al-Zill is an enactment which has a special function in post-independence society for being an effective strategy through specific system of communication – aural, visual and kinetic.

2.2. Role Playing

Metadrama is broadly defined as drama that is "self-referential" and "self-reflexive". According to Richard Hornby, in *Drama, Metadrama and Perception* (1959), metadrama is "drama about drama" (Hornby, 1959, p. 31). Similarly, James L. Calderwood writes that metadrama is a discourse about "dramatic art itself –its materials, its media of language and theatre, its generic forms and conventions, its relationship to truth and social order" (Calderwood, p. 5). In *Metadrama: A New View of Dramatic Form* (1963), Lionel Abel states that metatheatre is a convenient name for the quality or force in a play which challenges theatre's claim to be simply realistic, to be nothing but a mirror in which we view the actions and sufferings of characters like ourselves (Abel, 1963, p. 59). Abel continues that metatheatre begins with sharpening our awareness of the unlikeness of life to dramatic art, it may be by making us aware of life's uncanny likeness to art to illusion, the theatricality (artificiality) which the conventional dramatic realism would hide (Abel, 1963, p. 60). Being defined as "drama about drama", the definition can be extended beyond the conventional play-within-the-play to all forms of theatrical self-reference, under which are subsumed "role playing", "forms of self-conscious reference to dramatic convention and other plays" (Ringer, p. 7).

In *Behold! Behold!*², Khayal Al-Zill is theatricalized in the manner of the Pirandellian play-within-a-play. As a theatrical device, it is dramatized in a certain deliberate reflexivity, a tendency to

refer to itself. It functions as a powerful subtext to concretize metaphorically the political turmoil in post-independence Egypt. In other words, it registers the political abuse during the Mameluki era; an abuse which is echoed in the sixties under the leadership of the Nasserite regime. The characters/actors in Khayal Al-Zill are signifiers of a vocal expression of resistance that is –to use Gilbert's and Tompkins's description- "multiplied by the power of a numerous voice of a chorus, reinforcing both vocal number and volume" (Gilbert & Tompkins, p. 194). Khayal Al-Zill also provides an important structural element which breaks the flow of the principal action on the stage punctuating moments of deep feeling. This is theatrically exhibited in the warning refrain said by the café boy: "Oh my Goodness! Oh my Goodness! Save us from what we do not know / Save us from the evil people" (Behold! Behold!, p. 142). This refrain can act as "a mnemonic device by which the moral and political lessons of the action could very much in the manner in which the Greek chorus draws the lessons of the events of the play" (Esslin, p. 90) to use Esslin's words.

In addition, Saeed, by being the schemer of Khaled Ibn No'maan's *bábá*, is the playwright/director-within-the-play, thereby, he is in power to direct the course of the action or in Gilbert's and Tompkins's terms, he "disperses the viewer's gaze and this refracted play-within-a-play, thus, has the potential to activate a considerable resistant energy" (Gilbert & Tompkins, p. 251). In a word, the essential dramatic principle of metadrama is the theatricality of the theatre commenting on its own activity that is self-reflexive. Consequently, this theatrical mode encourages the audience to imagine what happens on stage to be real while being aware of the fact that it is purely imaginary for entertainment. The story of Ibn No'maan can be explained in the following words as being dramatized "in a theatrically innovative way [in which] the interplay between viewer and spectacle show[s] that reality consists of not only what happens but also how it is seen" (Italics mine, Gilbert & Tompkins, p. 250). The definitive feature of theatre, therefore, is the illusion of creating one's own enunciative conditions. I mean that the source of meaning –as exhibited in the enactment of *khayal Al-Zill*- is located in the actors, the scripter, the sceneographers, etc. thus, the referential illusion of theatre is: "is in the affirmation of the theatricality of the representation" (De Toro, p. 33). This foregrounds the "double nature of theatre: it exists as a real and concrete fact on the stage (there are actors, objects, words) but at the same time all of this is negated, for all that is found on the stage is a sign of a sign, a referential simulacrum" (De Toro, p. 30).

Rushdy introduces the actors Abdel 'Aal/Sayed as a set of simulacra through the use of 'like' or 'look like' structure in the character dramatization. Ibn No'maan is seen to be a 'look like' referent in the real world of the main play. In this respect, Elizabeth Wright, in her *Postmodern Brecht: A Representation* (1989) argues that the V-effect "[i]nvolves problematizing the very activity or reference by playing on the inherently dialectical structure of perception, conscious against unconscious, eye against gaze, symbolic against imaginary. In postmodern art everything is subject to V-effect" (Wright, p. 96). By producing a V-effect in the audience through the use of simulacra, Rushdy manages to enforce the claim that automatic and habitualized self-referentiality of the simulation of real characters in society brings an end to any unified viewpoint.

Finally, the opening stage direction shows that the action of the play is set in the Mameluki era, yet the events of the play operate within the notion of timelessness. Indigenous theatre –as epitomized in *Khayal Al-Zill*- avoids "fixed diachronic structure" (Gilbert & Tompkins, p. 140) to loosen any hegemonic control as well as to displace singular authority. The technique of political projection creates a dual time frame; the declared time (Mameluki period) and the concealed one (Post-independence period). This duality makes of the performance is a political endeavor to rehistoricize post-independence Egypt so as to empower resistance.

3. The Theatricality of the Play-within-a-play: A Sign-System of Dismantling Injustice

The opening scene depicts a typical Mameluki public square in Cairo; Saeed's oriental café, a court and Abu Al-Maaty's and his brother Sayed's house which will be converted into a shrine by the masses to get divine blessings and finally there is Abdel 'Aal's barber shop. The Mameluki period –as a spatio-temporal sign- is evoked in the stage direction. The prefatory stage direction achieves what Elam believes to be "the securing of attention through the apparent 'tellability' of the initial information" (Elam, p. 89). Scene one opens with Saeed's words that set the tone of the whole play:

**Saeed: Behold! Behold! / Watch the wonders /Once upon a time/In the old age
(Behold! Behold!, p. 123)**

Hence, "Once upon a time" is a verbal signifier of the dialectical relation between history and text. It is the possible dramatic world which enables us to understand the real world.

Saeed's prologue to his new *bábá* of Khaled Ibn No'maan, the honest merchant, sets two time levels: the present of the play which is the Mameluki period and the past of the play which encompasses the story of Ibn No'maan and the two time levels represent the past to the real audience. The two time levels are meant by Rushdy to create a contrast between two nations; the Egyptians who refuse to surrender to the callous rule of the Turkish judge who has replaced the Egyptian one, Othman Hamza. On the contrary, Ibn No'maan's people let him down and submit their souls to a despot. Within this rationale, Rushdy's choice of this historical period is very apt to project a lawless modern age which is an echo of the old one. The present of the play and that of its past as exhibited in the story of Ibn No'maan highlight the fact that "theatre is the discourse of *hic et nunc* which is forever in the present. Even when events take place in the past, they present themselves in the present; in the form of performative action [that is because] theatre always states that *we are in the theatre* and that one is dealing with *a reality transformed into a sign*, with a referential simulacrum or a sign that is being transformed into reality. This is what is special about the present tense in theatre" (De Toro, p. 26).

Saeed's story-telling is a signifier of the play's "macrostructure" (Pfister, p. 200), to use Pfister's word, which is determined by events rather than actions. Such "narration mediation" is regarded as "second-hand information- that is- a report whose purely verbal quality makes it much less vivid and objective" (Pfister, p. 204). To refute such a definition of story-telling, Khayal Al-Zill is established as a linking theatrical device to give more vividness to the episodic theatrical events in the two time levels according to the principle of juxtaposition. In *Theatrical Nights* (1987), Professor Seleiha differentiates between narration and story-telling: "Within the narrative structure, the character is in complete submission to the text since it controls his role, hence, he becomes an object not a subject to its internal structure. On the other hand, the actor/story-teller formula is meant to make both the actor and the audience history-makers inside and outside the paradigm of story-telling in which they are viewers and participants" (Seleiha, 1987, p. 15). She adds that story-telling creates "two unique structures on stage, two remarkable emotional moods since the audience's theatrical reception is divided between two stories, one in the present and the other in the past" (Seleiha, 1987, p. 14).

While Saeed is seen distributing the dramatic roles to play the *bábá*, a messenger enters the stage to announce Suliman following words: "Without khayal and art/ Men would be like mice inside their holes" (*Behold! Behold!*, p. 209). Egyptian Professor Gaber Asfour refers to the fact that *Behold! Behold!* is distinguished by what he calls "the effective response function": "Khayal Al-Zill directs the behavior and the response of the audience in an effective and direct way. This unconsciously encourages he/she to make certain *comparisons*. This function can be linked to that of drama as stated in Aristotle's concept of imitation. Thereby, the aim of the Khayal Al-Zill is not

to imitate reality as it is, but to imagine it through the use of a motion picture" (Italics mine, Asfour, p. 64).

Saeed's words: "Behold! Behold! / Man's oppression of his fellow brother / Indeed, everyone is in this country no other but Khaled Ibn No'maan" (*Behold! Behold!*, p. 195) verbalize the plight of Ibn No'maan whose destiny is determined by a ruler who grants or abolishes liberties as he wishes. When Ibn No'maan is under the ruler's protection, he is respected by everyone and when he is no longer a member of the ruler's entourage, he is let down by his folks. Saeed's *bàbà* parallels in reality – the present time of the play- the episode of the honest merchant, Bakr Rashwan who has been acquitted by the court; yet, the unjust Turkish ruler gives his order to detain him. At this point, the two time levels move simultaneously to expose a chronic state of injustice and oppression. Structurally speaking, the enactment of Khayal Al-Zill runs throughout the play in a disconnected performance in accordance with the real events in the present time level. Rushdy deliberately creates such interrelated spatio-temporal levels to universalize the motif of oppression.

Within the semiotic perspective, *Behold! Behold!* is a *micro* sign and Khaled Ibn No'maan constitutes one of its *macro*-sign. Being a pivotal sign, Ibn No'maan's semiotic *transformability* is under study. On stage, Ibn No'maan is an iconic sign of his role as an actor, but within the socio-economic dimension, he is an indexical sign of an oppressed merchant. In his suffering, he becomes a symbolic sign in representing man's grief and sadness. He, finally, is a manifestation of a metatheatrical sign within the implied reference to "We are all Jamal Abdel Nasser", which is an implicit echo of "Indeed, everyone is in this country no other but Khaled Ibn No'maan". Thus, the play-within-the-play technique is designed to force the audience to link by parallelism or contrast, what they see and hear on stage with what is going on in the world at large.

The vitality of the story-telling as actualized in Saeed's *bábá* is due to the fact that it creates such a parallelism between the presentness of the play and its pastness as manifested in the Khayal Al-Zill. Whenever the events become very tense, Saeed summons his troupe to act their theatrical roles. The dramatic strength of the story-teller lies in the way Saeed revises or rethinks history. This is in opposition to Egyptian critic, Bahig Nassar's assumption that "the use of the story-telling style has reduced Rushdy's play to a radio series" (Nassar, 1966, p. 399). In describing the story-telling's presentational style, it has no knowledge of the fourth wall: that metaphor for the separation of communication and art which renders art meaningless. Rather, it reminds us to recreate the theatrical act and to recreate meaning afresh each time. In the play, the story-teller is a signifier of communal consciousness and it is central to the preservation of the group's culture. Being a social commentator, the story-teller's mode of performance is meant to reinvestigate taken-for-granted discourses. From the point of view of reception aesthetics, the act of story-telling within the enactment of Khayal Al-Zill can be regarded as an act of reading which can be understood as a type of concretization or interpretation that the director [Saeed] or spectator [the inner and the outer ones] carries out.

Agha's severe punishment of those who play Khayal Al-Zill. However, Saeed's "strong and firm voice" (Stage direction, p. 125) is challengeable: "it is not over and if so, Agha won't have feared our Khayal Al-Zill" (*Behold! Behold!*, p. 125). This emphasizes the important role of Khayal Al-Zill to release repressive feelings and to act as a tool to inflame indignation and to fight injustice. The significant role of Khayal Al-Zill is mouthed by Saeed in the

3.1. The Ibn No'maan/Abdel 'Aal Interplay of Roles

The expository scene sets the close relationship between Abdel 'Aal and Ibn No'maan, that is, the Egyptian barber's role -in Saeed's *bábá*- is the enactment of Ibn No'maan's character. As the events in Khayal Al-Zill progresses, Abdel 'Aal gets emotionally involved more and more till he reaches the state of complete identification with the character he enacts. Abdel Aal's enactment in the play-within-the play technique highlights the process by which theatre presents itself as something real, but at the same time *says* that is a sign, a simulacrum, an illusion. On this point, De

Toro explains that "Denegation is the very essence of theatre. It can work in two ways: a) by means of mimetic illusion [and] this is 'realist' theatre or; b) by means of rupture with mimesis (the sign refers to itself –non-realist theatre)" (De Toro, p. 88). The second way is in question as manifested in Saeed's Khayal Al-Zill of Ibn No'maan's *bábá*. This form of *denegation* is "the sort of reproduction that declares itself as artificial, fictive and theatrical" (De Toro, p. 88). Khayal Al-Zill theatre –as shown in the analysis- is based on the idea of theatricality and reflexive nature of the sign that actually creates itself. The relation I aim at establishing is between the notion of *denegation* and theatre *referentiality* as manifested in the use of Khayal Al-Zill as a metatheatrical technique. *Denegation* is the referential illusion, a sign that is transformed into reality. The performance sign –as incarnated in Khayal Al-Zill- presents itself as real in the stage production, when in fact it is not. In his identification or enactment of Ibn No'maan's role, Abdel 'Aal creates a referential illusion, or rather, a *simulacrum* of a referent.

Ibn No'maan's aborted attempts to clear his name drive him to sell his goods for free to bring the clients back, an act that back fires:

The Head Soldier: You distribute unpaid stolen goods. Close the shop

Khaled: [While throwing him out of the shop]. Oh people!

This is unfair ... Unfair ... Unfair. (*Behold! Behold!*, p. 183)

Abdel 'Aal's enacted scene is repeated in the present time level of the play, echoing the same words he has said in Khayal Al-Zill:

Abdel 'Aal: Oh Merciful God! Oh Merciful God! A small infant cries on his mother's shoulder. He falls down and the mother screams loudly while the soldiers are rapping her. The people are present watching the scene with their eyes wide open, yet they disappear and the woman dies. Oh people! Unfair ... Unfair Injustice is now everywhere. Really, everyone is no other but Khaled Ibn No'maan in this country. (*Behold! Behold!*, p. 185)

In another enactment, Ibn No'maan decides to build a fence so as to imprison himself within it to avoid people's wickedness. Saeed narrates how by accident Ibn No'maan kills the Waaly's son without being aware of this fact:

Khaled: I killed him ... They will kill me.

Saeed: Don't be afraid / No harm will be inflicted on you /

They have already killed you / Injustice begets injustice /

Evil begets evil. (*Behold! Behold!*, p. 202)

The soldiers randomly arrest a number of innocent people and Ibn No'maan cannot accept to inflict injustice upon poor and guiltless people:

Khaled: [Screaming and saying loudly] I killed him. I say I killed him

The soldiers: [Looking at him saying] A mad man. Shut up you mad man ...

a mad dog. (*Behold! Behold!*, p. 203)

At this intense moment of the story-telling, the enactment stops because Iwaz Bek's procession arrives and the soldiers arrest the poor bakers who do not abide by the cold hearted orders to submit the baked bread to the State Treasury, an act which enrages Abdel 'Aal who shouts hysterically: "This is unacceptable ... he is not a judge ... he is a criminal" (*Behold! Behold!*, p. 204). The events reach its zenith when Abdel 'Aal is overwhelmed by powerful feelings to kill Iwaz Bek. He seizes the opportunity when he is summoned to shave Iwaz Bek's beard. Abdel 'Aal is seen carrying a razor blade with spots of blood and vociferously says: "I killed him ... I killed him" (*Behold! Behold!*, p. 206). The court keeper, Khalil, comments that "the scene is here and there and everywhere Ibn No'maan is always there" (*Behold! Behold!*, p. 206). Abdel 'Aal's insistence to confess his crime drives "Khalil to realize what has happened taking from his hands the stained-blood blade throwing it inside the court" (Stage direction, p. 206):

**Khalil: Well done Ibn No'maan / You're a truly man / Despite what
You've suffered / Despite the injustice you've experienced /
You've behaved as a human being. (Stage direction, p. 206)**

These words are an embodiment of metadrama which is a mode of self-reflexiveness. In Khayal Al-Zill, Abdel 'Aal is an internal actor in the inner play of Ibn No'maan, that is, he stands for role-playing-within-the-role which indicates that an actor, in addition to his actual role, can assume further roles. Khalil represents the internal audience who feels the blurring line between art and life as manifested in addressing Abdel 'Aal as Ibn No'maan. This metatheatrical approach focuses on the performative aspect of drama: "performative text" by which Ringer means "the cumulative effect of this interaction of author, actors and audience" (p. 10). In this respect, a play-within-the-play "disperses" the center of visual focus so that the "viewer's gaze" is split. Thus, it could be inferred that Khalil's doubled vision provides "a way of revisioning the entire spectacle as the audience watches the play and the play-within-a-play at the same time as it watches the actors watching the inner play" (Gilbert & Tompkins, p. 250).

3.2. The Ibn No'maan/Sayed Madness

From the outset of Behold! Behold!, the relation between Abu Al-Maaty and his brother Sayed is a signifier of oppression and subjugation. Abu Al-Maaty tempts his brother to join the group of buffoons whose lives depend on begging and seeking the Waaly's donations. Hypocrisy is the key element in their act to feign madness and to play the roles of blessed/righteous men who are summoned every now and then to the ruler's palace to foretell the future and to please him as well.

The stage direction depicts a group of buffoons – "seven men at least each one beats on a drum and all wear large bizarre hats with different styles and colors and holds a rattle. Some put on women's wear while, others dressed in sackcloth" (Behold! Behold!, p. 136) and they are all seen shaking their bellies and heads in a ritualistic manner. This description is typical of a carnival mode defined as "theatrics of rant and madness" (Italics mine, Boje, p. 440). In this feast of fools, gender distinction is suspended as exemplified in wearing women's clothes. The "theatrics" of madness is typical buffoonery in which the features of grotesquerie are dominant. Yet, Rushdy –as referred before- is not successful in manipulating this carnival "theatrics" properly to enhance the mode of resistance in order to degrade, ridicule and vilify men of authority. This opinion embarks on the fact that Shadow Plays have manifested "a tendency to employ crude methods to raise an easy laugh and to use obscene gestures and words, they were often satirical in intent; designed to point out the excesses and shortcomings of society at times emphasizing the injustice of those in power and the helplessness of the poor and hard-presses peasant" (Badawi, 1987, p. 3). In the play, this group of fools is portrayed in a negative way to provide a subtext to Sayed's insanity which is an inevitable result of humiliation and subjugation:

**Buffoon 1: It has been said that Agha likes fools. We, then
have decided to make ourselves mad with some
tricks ... this is our story and we're on our way
to his palace to entertain him.**

Abu Al-Maaty: You mean do be like you?

Buffoon 1: That sounds reasonable. The Waaly likes fools.

Abu Al-Maaty: Right. Does it appeal to you brother Sayed?

Do you like to play the role of a fool?

Sayed: Why not? I 'm a fool. (Italics mine, Behold! Behold!, p. 140)

It seems that playing the role of a fool is a reasonable escape from the oppression of authority. This tactful policy dismantles the conventional view of a fool who is a silly person with little intellect or with no reason. In this context, foolery is counterfeited for entertaining the Waaly with jests or

antics postures. They exploit buffoonery instead of being exploited by a callous ruler. This is a signifier of mental power to mock society where they need to survive: "the fool is most frequently an enemy of the didactics" (Goldsmith, 48), "amoral, Janus-like figure who lives in ambiguity, not the clear win-or-lose conflict of the psychomachia" (Danby, p. 333) and by his sustaining vision and imagination, he continually tries to "recreate the world by averting potential horror with kinetic folly" (Willeford, p. 99).

Accordingly, Rushdy's contradiction lies in his endeavor to use the buffoons -within the motif of madness- as tools to foreshadow Sayed's deteriorated mental state which occurs at the end of the outer play. Yet, the play ends with the triumph of the buffoons who are able to unite the Egyptians' will in order to create one firm power to escape the Waaly's unfair taxes and severe punishments. The carpenters, the blacksmiths and the women join the buffoons' procession headed by Abu Hedaya chanting:

**We're the beggars
Hungry and thirsty
We're the poor
We're the miserable
In dire need
And have nothing to eat.**

(Behold! Behold!, p. 232)

"This is not only a collective song", as Mahmoud Amin Al-Alim writes, "but it is one of the play's dramatic situations, an action in the play" (Italics mine, Al-Alim, 1966, p. 408). This state of resistance reaches its climax when both soldiers, Hasaneen and Weka, decide to join the group:

**Hasaneen: These buffoons are not mad. They're liars, cheaters,
deceivers. I'll arrest them.**

Weka: No. They're true, clever men. (Behold! Behold!, p. 273)

Weka confronts Hasaneen that he has to submit some of his domestic property and animals to the Waaly otherwise his head will be chopped. At this point, Hasaneen –with two other soldiers- join the procession chanting the national song of buffoonery. My point is that Sayed's madness can be manipulated in a much dynamic manner to be expressive of revolution and resistance. That is because by virtue of being non-conformists, "the fools and clowns have long practiced symbolic resistance to the statuesque" (Schechter, p. 10). Thus, Sayed can be used as a weapon for socio-political attack and in playing the role of a buffoon; he is expected to show a much resilient attitude.

The finale of the play is an echo of the known dramatic Greek technique of *deus ex machina*, i.e., the ending is abrupt and it lacks the necessary dramatic organic unity. Rushdy seems to be only contented with the combination of the closing scenes of the inner play and the outer one in which Egyptian Judge Othman Hamza announces the Sultan's order to dismiss the callous Waaly, then, all the characters on stage address the real audience inviting them to sing to celebrate the triumph of justice: "Behold! Behold!/ The difference between / Injustice and fairness / Light and beauty / Who sets this difference / It is you and us" (Behold! Behold!, p. 246). The finale is just a national song, an inflammatory one, in which the real audience takes part.

Like Saeed's *bábá*, Sayed's play-within-a-play ends tragically. The cruel bother imprisons Sayed in room preventing him from getting outside and to live naturally as any normal human being. Gradually, Sayed is regarded by the populace as a Sheikh whose prayers perform miracles. The point is that there is no retreat and whenever Sayed shows rejection, he is scolded and threatened by his wicked brother whom he calls "a merciless devil" (Behold! Behold!, p. 195):

Abul Al-Maaty: You'll have no dinner this night.

Sayed: I'm tired. I feel ill.

Abul Al-Maaty: If you sleep again while you're working, you'll have no breakfast.

Sayed: I'm tired, ill, ill. I want to go out. I need air.

Abul Al-Maaty: Ok! There is no dinner, no breakfast, no air.

Sayed: Oh God! I want to stop it.

Abu Al-Maaty: No one forces you to be a fool. (Behold! Behold!, p. 180)

In this confinement, he is deprived of his freedom till he loses his mind as he wishes to put an end to this feigned madness. He is moved by the punishment inflicted upon the fruit seller who is sent to the madhouse to execute the severe order passed by Iawz Bek:

Sayed: [Calling]: You, poor man ... You, poor man ... They're going to put you in the madhouse. You'll spend the rest of your life as a prisoner ... Prisoner Mad ... You'll never see the light again (Behold! Behold!, p. 189).

Sayed's mental deterioration is echoed in Saeed's ba'ba'. The enacted scene is that the one which depicts an accusation of insanity which is leveled against Ibn No'maan by the soldiers: [Some passers-by drop their ears hearing the word "mad" as if it were a speaker ... they whisper 'mad' ... walking toward Ibn No'maan]

Khaled: Am I mad?

The Soldier: [In a loud voice] Mad ... Mad ... Mad.

The masses: [Repeat with the same pitch] Mad ... Mad.

[They walk toward him –some run away – the others attack him.]

Some: Go away. He is a mad.

Others: Catch him. He is a mad.

Khaled: [Running in utter astonishment] Am I mad? This is unfair. (Behold! Behold!, p. 192)

While the performance is in progress, Sayed appears on stage:

Sayed: [A sarcastic long laugh] Behold! Behold! man's oppression to his fellow brother.

[Pointing to himself]

I wish I were a donkey. I wish I were Ibn No'maan to put an end to my miserable situation. Is it fair to spend all my life in prison while my brother is the guard.

Oh people! This is unfair. Unfair

(Behold! Behold!, p. 195)

By the end of Ibn No'maan's story, Sayed's wishes become true

Sayed: I am a donkey ... I am a donkey [Braying].

Abu Al-Maaty: Poor man. You're like Khaled Ibn No'maan.

(Behold! Behold!, p. 283)

In this scene as depicted by Rushdy, Sayed's voiced utterance "I am donkey" is amplified when he brays. He, thus, produces an artificial sound which becomes a sign of degradation. The iconicity of Sayed's body and voice do not abide by the cause-and-effect relationship which bounds the signifier and the signified. In his deteriorated state mental state, Sayed personifies the disjunction between signs and meanings, namely, in losing his sanity [signifier], he subsequently loses the most basic vestiges of his identity [signified]. In a sympathetic tone, Abul Al-Maaty sets an affinity between his brother and Ibn No'maan, a link that reveals a dialogic tension between the two levels of performance in which one mimics and reflects the original, hence, refracting the entire text's meaning.

4. Conclusion

The originality of deploying Khayal Al-Zill lies in its dramatic potentiality to produce the motif of oppression through the use of parallel and contrasting scenes in order to illustrate the tone of paradox theatrically. The frequent employment of analogies and simulacra constitute the cornerstone of the narrative. It freshens and stimulates the audience's experience of the text; hence it creates the defamiliarizing effect. This theatrical analogy, therefore, achieves a system of cross-referencing between the microcosm of the stage and the macrocosm of present political events that take place in the outer play. The affinities - set throughout the outer play between Abdel 'Aal and Ibn No'maan on the one hand and that between Sayed and Ibn No'maan - profoundly challenge the habitual tendency of readers. By breaking the narrative linearity, the repetitive/structural comment "Everyone is no other but Khaled Ibn No'mann in this country" shatters the dramatic illusion and the audience (both the inner and the outer ones) are drawn more and more into trying to figure out how the different dramatic parts fit together. This is the very embodiment of metadramatic theories characterized by the conscious effort to blur the boundaries between the actual and the imaginary. Consequently, repetition becomes a source of textual power, i.e., this type of repetition in text stands as "a textual energetic" or "a kind of thermo dynamic plenum" (Brooks, p. 123) to borrow Peter Brooks's description. In blurring distinction between the original and the copy, the copy may have taken over "to make the reader realize by what strategies he is deceived into mistaking art for reality" (Imhof, p. 24), an endeavor in a dramatic writing in general and in metafiction in particular.

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A Dissident Reading of Seduction in Howard Barker's *The Gaoler's Ache* and *12 Encounters with a Prodigy*

¹Ramin Farhadi, ²Mohammad Amin Mozaheb, and ³Mohammad Hossein Behnoud

¹M.A. in English Literature, Azad University of Karaj, Iran

²Assistant Professor in TEFL, Department of Foreign Languages, Imam Sadiq University, Iran

³Ershad University, Iran

² mozaheb.ma@gmail.com

Abstract: Howard Barker's Theatre of Catastrophe aims at displaying the contradictions and inconsistencies in the rationally social, political and conservative processes. This theatre which is characteristically irrational represents characters whose obstinacy makes them uncompromising individuals as encountering and struggling against ideologies in post-chaotic situations. These figures by using deception and sexuality reveal themselves as Dionysian seducers to open up the rifts within rational communities and to oppose power authorities. In this respect, Barker's *The Gaoler's Ache* and *12 Encounters with a Prodigy* stage two child protagonists whom by their seduction and ingenuity attempt to make changes in the situations they have found themselves in. They are engaged in continuing battle against the external forces that mould their identities according to their hegemonic discourses. The researchers, thus, by using dissident reading and close reading, have explored the forms of dissidence and how these forms are going to be shaped by Dionysian impulse as an opposition to authority and power in Barker's aforesaid plays.

Keywords: Howard Barker, Dionysus, Gaze, Dissidence, Seduction, Eroticism.



1 Introduction

Howard Barker (b. 1942) is one of the greatest contemporary British playwrights whose stage represents the concurrence of two antithetical discourses of authority and dissidence. Lamb (2005) maintains that authorities in Barker's plays are identified as rational, patriarchal and sometimes authoritarian, while the dissidents are vividly described as irrational, defiant and seductive (pp. 1-4). Rabey (2009) too observes that what for Barker matters most is the representation of the crucial moments that irrationality – mainly taken the forms of eroticism, seduction and irrationality – reveals itself and, thus, develops serious cracks in the skull of the religious and political authority (p. 5). Barker stages the thoughts and actions of individuals side by side with the religious and political discourses in order to explore how these discourses may have deep effects on the processes of self-making and self-discovery, especially if those are of dissident and sexual identities. One way of fulfilling this objective in theatre is to create catastrophic situations in which the unpredictability of characters together with their refusal to accept the existing social order to reveal themselves (Lamb, 2005, p. 13). As a result, Barker's stage is widely regarded as the Theatre of Catastrophe.

Barker's common catastrophic themes in this connection are war, terrorism, class conflict and murder. As an illustration, Barker in *Europeans* (1987) stages a Christian society in the aftermath of a devastating war with the Ottomans in which it desperately seeks to create a new religio-political order for itself, and there is the suffered Katrin whose process of fashioning the self is not inseparable from her opposition to the ideologies of the authorities of the city. As Dahl (2006) notes, these "connections between the body, power and political system through images that violates boundaries" (p. 95) in a typical Barkerian play are the essence of his art of theatre that attempts to

create a feeling of anxiety or uneasiness in the audience. Furthermore, Wilcher (1993) states that Barkerian play is about staging “the conflict between individual impulse and society’s internal and external mechanisms of control” (p. 177). Taking everything into account, Barker’s *The Gaoler’s Ache* (1998) and *12 Encounters with a Prodigy* (2001) represent two child protagonists, Little Louis and Kisster respectively, whose power of seduction and disorderly conduct are sexually and politically subversive, and in this respect they invoke Dionysian impulse to achieve their goals.

The first Barker’s play to explore in this paper is *The Gaoler’s Ache* which sets in post-Revolutionary France where the members of the royal family are incarcerated and put under surveillance by the revolutionaries. In the play, in order to overcome the surveillant gaze – and its two outcomes, violation of privacy and defamation – and to defy the new authority, seduction and sexuality will be two effective modes of resistance. Not only does Little Louis, “one of Barker’s philosophically curious children” (Rabey, 2009, p. 86), but also her mother, Caroline, use their seductive quality to subvert the rationalist authority of the revolutionaries. More importantly, the mother-son incestuous passion in the text, as Butler (2004, pp. 152-4) comments on the practice of incest in her study, is aesthetically to transgress and subvert the exiting order.

Barker’s other play under scrutiny is *12 Encounters with a Prodigy*. The play centres round the life of Kisster a teenage boy of twelve years old and his fight against control and coercion. He was born in secrecy and his mother had to endure a lot of suffering to bring him up. He, unlike Little Louis that experiences catastrophe (the French Revolution) during his childhood, is a post-catastrophic born. Thus, according to Tomlin (2006), as a curious and speculative protagonist, Kisster endeavours to translate the order and the situation he takes part in as his “own subjective and autonomous reality” (p. 114) and to practice being an authority and making others his subordinates.

Taken as a whole, *The Gaoler’s Ache* and *12 Encounters with a Prodigy* together form a dissident discourse based on two post-catastrophic situations in which the child protagonists try hard to forge their identities. Although, the plays may differ slightly about the characterisation of the two child protagonists, they represent dissident politics and a stage of irrationality and contradiction. In the subsequent sections Howard Barker’s mentioned plays are going to be further explored by using cultural materialist dissident reading and close reading.

2 Little Louis and Royal Identity in *The Gaoler’s Ache*

Barker composed *The Gaoler’s Ache* in 1998 on the basis of the historical Marie-Antoinette’s false accusation of incest and sedition which eventually resulted in the execution of the French Queen in 1793. In this respect, the topoi of the play are surveillant gaze, defamation of the monarchy, and how sexual dissidence may violate the Revolutionary order. The defeated and incarcerated royal family of France is under constant observation by the revolutionaries. The gaze or surveillance is significant to the revolutionaries because as Foucault (1977, p. 200) points out, it is the most effective means that ensures the continuity of power exercise and the observer can observe without being seen. The reference of this concern can be understood in the beginning of the play when Caroline is about to make love with Witt, her lover and a revolutionary, tells her son Little Louis not to interfere and remember to “fix your gaze firmly on the wall” (Barker, 1998, p. 190). Barker’s drama is mainly concerned with violation of privacy and demonisation of the incarcerated monarchy. The main character that authorises this violation and he himself commits it several times throughout the text is Trepasser, Little Louis’s demagogue and a radical revolutionary. He is also the prosecutor of the revolutionary regime whose intention is to defame Caroline and the monarchy and justify the court to execute her along with Big Louis, the King. For this reason, he frequently expresses words such as “plague” (ibid, p. 231) to refer to the monarchy and the current situation of France.

Little Louis has a central role in the play. He is a precocious child thinker. He is the rightful successor to the throne as well. Unlike the orphan Kisster’s erotic desires in *12 Encounters with a Prodigy*, Little Louis is somehow passive spectator of erotic and sexual ecstasy of the women in the play. Yet this is Caroline whose mode of resistance involves the use of her sexuality actually allures

Little Louis. Little Louis's innocence is significant in a way that because he is a child, he has not been taken seriously, and hence he is free of being guilty, though his words and ideas are represented potentially subversive. He criticises his mother to rise up and oppose the revolutionaries resolutely – Trepasser in particular. Louis's self-confidence and self-expression are typical examples of a Barkerian character (Rabey, 2009, p. 8).

What is more, his power of articulation and his effective use of language give him confidence to express his opposition against the revolutionary State. To illustrate an example, although the revolutionaries deny his being a monarch, after his father's execution, he calls himself the right king of France and begins to order Caroline and other characters in the play (Barker, 1998, p. 211). His curiosity and sense of wonder to know more about his situation and the new order of things has thus enabled him to recognise the fact that his society has become a society of gaze and observation, as he declares, "modern world's like that" (ibid, p. 233). On this account, he is more determined to become resistant in his own terms: having a royal identity and using his sexuality along with his mother to subvert the established order.

However, Little Louis's situation is somewhat different to that of Kisster in *12 Encounters* (he is free and practices to have control over everybody round himself) in that he is under constant observation by the revolutionaries and his identity as a monarch is not accepted by the new authorities. Yet it seems his situation, and of Kisster, according to Sinfield (2006), is a "site of struggle" (p. 17); that is to say, a bitter conflict between dissident voice and hegemonic power can be seen. In this way, McAfee (2004) explains that in societies of gaze people would become "tools" for authorities in power (p. 108) and their feelings and desires have consistently been ignored. As a consequence, Trepasser regards privacy as a major problem for the new State: "what's privacy after all, but the pretext for a sordid criminality...?" (Barker, 1998, p. 212).

Due to Trepasser's assertion, the act of medical examination of Little Louis serves the purpose of the Revolution that there must be no hidden secret and agenda. Borrowing from Foucault, in the mechanism of disciplinary power, the purpose of such kind of examination, particularly when the subject is under observation, is to have control over the subject and to make his body docile (1977, p. 170). Nevertheless, Little Louis resists the doctors and persists that he is the monarch and hierarchically superior. He then outwits the doctors by describing revolution as "disease" and "that if the revolution is a sickness, the counter-revolution must be medicine" (Barker, 1998, p. 212).

2.1. Little Louis and Dissidence

Little Louis's practice of authority in the text is his use of language to argue and outwit the opponent. He verbally assaults not only his mother for not having a strategy of resistance, though it is not true and Caroline's sexual dissidence considers a serious threat to the State, but also revolutionaries like Trepasser and the Gaoler. He has freedom to act and express his ideas loudly. Like Kisster, he is fearless in his use of language and speech. In the first half of the play, he asks three servant women to expose themselves and express the past experience of their sexual passions. The servants, by their intense sexual and seductive language, fulfill the political ends of Louis's dissidence, although he is not directly involved himself in eroticism because in the text Louis is an object of erotic desire for the women, especially for Caroline. As has been said, due to the royal family's being subjected to the surveillant gaze on the walls, and because of the authoritative rationalist discourse of revolutionaries like Trepasser, a scene filled with women's seductive appeals and sexual fantasies, as Dollimore (1991) suggests, would in itself threaten to subvert the social order of an authoritarian society such as the one present in *The Gaoler's Ache* (pp. 88-91).

The issues of sexuality and eroticism are not simply confined to the characters opposing the State. The new Statesmen such as Trepasser and the character the Gaoler, whose job is to observe regularly Caroline's and Louis's actions, benefit from sexual pleasure by gazing. It can hence be summarised that the surveillant gaze here has two main purposes. Firstly, as mentioned above, the primary goal is to have control over the subjects; this means their bodies – as well as their selves,

significantly related to the bodies – would be taken away from them; in effect, they are the properties of the State. Caroline repeatedly complains that her body is not hers. Therefore, she is an echo of Julia Kristeva's theory of abjection. In 1982 Kristeva has written that an abject is "the excluded" (p. 5) who has been deprived of having a self. Yet at the same time she is potentially capable of challenging the very power that has abjected her (p. 3). In this respect, in the last trial that eventually leading to Caroline's execution, the exchange between Trepasser and her is telling, especially after she undresses herself as her final attack:

TREPASSER: [...] Very well. You have exposed your breasts to the People. The reason for this eccentric exhibition is not far to –

CAROLINE: Not my breasts. (Pause. He stares)

TREPASSER: Not your breasts –

CAROLINE: Not mine, no. And did you discover a physician for my eye? I say my eye. I see through it but is it mine? I don't think so. (Pause. There is discomfort in the court.

She suddenly laughs) (Barker, 1998, p. 242)

At the outset, her erotic desires for Witt and Little Louis are as a consequence of the fact that she can feel that her body is really hers. Moreover, as long as the walls have eyes and ears in the play, her eroticism is her mode of resistance to surveillance and incarceration. Caroline's characterisation is not much different from Little Louis; in fact, these two figures are complementary. Secondly, "the gaze" according to Trepasser "is never without its ambiguities..." (ibid, p. 213). Throughout the play, in some moments he expresses his sexual tendency towards Caroline and in others he expresses his anger against her, and thus attempts to condemn her and justify the court to issue death sentence for her as one did for Big Louis. In brief, as a woman with erotic feelings she is regarded as a real threat to the State; for this reason, Dollimore (2004) maintains that "gender" and sexuality are indeed inseparable, and they are closely related to the "social order" (p. lxiv).

Little Louis and Caroline are correlative and complete one another. His power of articulation and debate, along with seducing women characters in the play to expose themselves (for example, his demand of servant's past sexual experiences and their exposure) are the constitutive parts of his dissident politics against the revolutionaries. What Barker typically represents in his dramatic writings is that seduction is not simply confined to the feminine; even the masculine can seduce. Given this fact, Baudrillard (1990) describes seduction as "the guise" (p. 1). Barker applies both meanings of seduction here: seduction as invitation to sexual intercourse, as can be seen in the characterisation of Caroline, and seduction as deception, a lie. Certainly, when Louis realises that he is facing with authorities claiming to be rationalist and discreet, as well as being purgers of the "unhygienic" characters (Barker, 1998, p. 232), as Trepasser articulates, he tries to show himself rational, and this rational seducing is as his achievement and his punishment in the play.

Owing to this fact, at the end of the play before Caroline's execution, Louis is violated by one of the wardens. Another reason is that he is the source of inspiration for both the servant women to seduce the gaze on the walls, to expose themselves, and his mother Caroline who after his asking her to undress and placing kisses on her body, revives her confidence and by being naked in the court violates its course and expresses her opposition (Rabey, 2009, p. 87). Little Louis even succeeds to make a deep impression upon the Gaoler – he tells Trepasser "The child's no child" (Barker, 1998, p. 239). On the face of it, there is a paradox about Louis's behaviour. On the one hand, he gets involved in rational arguments and follows logic; and, on the other hand, he seduces Caroline and creates a scene of sexual ecstasy at the same time that on the other side of the wall Trepasser and the Gaoler exchanging words how to defame and condemn the former queen. More importantly, the play ends with the description of Little Louis after Caroline's execution that he "shouts in triumph..." (ibid, p. 247) – a Barkerian theme of ecstasy and death – which simply denotes to Baudrillard's 'the guise'. Rationality and logic are just Little Louis's guises that are parts of his resistant discourse.

To conclude, Barker in *The Gaoler's Ache* stages the process of self-making of a child protagonist and his mother caught in a network of power relations. The play is a manifestation of notions of disciplinary power, discourse and surveillance discussed in detail by Foucault's *Discipline*

and Punish (1977). Barker puts forward the idea that the strategy or mode of resistance to power and its surveillant methods is seduction, which according to Baudrillard it has the power of subverting the rational processes of a society that its mechanisms of power seek to suppress the marginalised and the excluded (1990, pp. 1-2).

In Barker's theatre, seduction is not limited to the feminine; moreover, his use of the word includes all the meanings of the word. Seduction, therefore, uncovers what is latent, meaning, sexuality (ibid, p. 13). Since a revolutionary like Trepasser firmly believes in the revelation of the secret, seduction reveals it to subvert. In the same vein, the next section provides the analysis of seduction and the process of self-fashioning of another Barker's child protagonists in a post-catastrophic situation, Kisster.

3 Seduction and Dionysus: A Study of 12 Encounters with a Prodigy

Along with the representation of a child protagonist in *The Gaoler's Ache*, Barker stages another child protagonist, Kisster, in *12 Encounters with a Prodigy*. The theme of gaze and observation is also present in *12 Encounters*, yet is different from that of in *The Gaoler's Ache*. Here, it is Kisster who, most of the times, observes other characters. These two mentioned plays are among Barker's iconoclastic dramatic oeuvre. In these plays, the conventional understanding of children and their role, as well as their moral and sexual representations on the stage are seriously put into question. The child characters are at the same time innocent and seductive; they are also sexually active, like *Little Louis* and *Kisster* (Rabey, 2009, p. 88).

As the name suggests, *12 Encounters* is a representation of the encounters of sixteen characters with Kisster in twelve scenes. At the end of each scene, a new character or characters is introduced by the playwright for the subsequent scene. The play begins with the recitation of Kisster about the catastrophic situation in which he was born and brought up:

I was born at a roadside. Planes swooped overhead, firing cannon. Five uncles died, three of them clutching clocks... The fields were barley. When the barley burned it gave off dense clouds of smoke. This smoke attracted the attention of looters, rapists and psychopaths. For two days my mother hid me in a drain, lifting the iron lid to feed me and replacing it again. For two days she was subjected to unspeakable barbarities. Her body was the site of more refined depravity with every passing hour. To this day she bears the scars of – (Barker, 2012, p. 115)

The representation of catastrophic situations is typical in Barker's *Theatre of Catastrophe*. Such politics of representation may enable Barker to test and evaluate his characters whenever under pressure, agony or surveillance to demonstrate a tragic effect.

To a great degree, Barker's theatre, as Rabey (2009) and Tomlin (2006) and Lamb (2006) explore, is of Nietzschean. Nietzschean notions of power, nihilism and *Übermensch*, and so forth have representations in Barker. Yet among these influences, Nietzsche's Dionysus, god of wine, ecstasy and theatre, is almost present in all Barker's dramatic writings. In this respect, the portrayal of Kisster is Dionysian. Kisster is a seducer; he has established sexual relationships with the women characters with the exception of Gabriele, a rich girl of 12, or touched them sexually. According to Cologne, his governess, and Gnash, a female vagrant, Kisster has seen them both "naked" (Barker, 2012, p. 147). The scene of his birth, as Kisster narrates several times throughout the text, is outside of a town in nature, similar to Dionysus that was born secretly in wilderness, and when he mentions that the "fields were Barley" (ibid, 115), barley is used for making alcoholic drink which is an indication of the ecstatic joy of the essence of Dionysian Kisster.

In the play, Cologne tries to educate Kisster to lie and seduce. Throughout the play he practices lying and deceiving and this catches the attention of two angels, Olmutz and Pressburg, descending from heaven to encounter him. And Kisster not only deceives them, but also coerces them to do his will: "I bribed the angels...!" (ibid, p. 177). Cologne asks him about "first law of human behaviour"

his answer is “coercion” which is practiced by the exercise of “violence” (ibid, p, 116). Kisster, as is seen from the text, is an authority who to some extent resembles to Prince Hal of Shakespeare that undergoes a process of monarchical self-making in the first part of the Henry IV. Kisster’s erotic attraction is a real challenge to male characters in the text because he attracts the women and this goes unpunished, due to the fact that he is a child and yet an adult. His power of seduction and eroticism enables him to have self-knowledge. As Bataille (1987) maintains, eroticism is a fusion of the self with the other (p. 17), and this may present an opportunity for Kisster – the one who is the wonder of Behemond as playing chess with him to express “I have never seen a child of such leaden inflexibility...” (Barker, 2012, p. 138) – to form his self. The process of self-making that Kisster experiences in the play is based on violence, seduction and ecstasy.

Kisster does not like to be under control or gazed by another; for this reason, he observes other characters. For instance, when Cologne and Gabriele, a girl who becomes Kisster’s erotic attraction, express love to one another by kissing and hugging, Kisster intently gazes at them. In this fashion, he rejects education based on books and written material presenting by a tutor such as the blind Toledo. Toledo has no influence on Kisster but on Tuesday, another child character in the play. Unlike Kisster’s Dionysian impulse and abusive behaviour, Tuesday is conservative and a disciple of Toledo. When the tutor asks Kisster about what page of the book they have to study he pays no attention and plays football by himself. Here, Barker’s attitude towards education by using books is an echo of Wordsworth’s (1991) verse:

**Up! up! my friend, and clear your looks,
Why all this toil and trouble?
Up! up! my friend, and quit your books,
Or surely you’ll grow double (p. 130, ll. 1-4).**

In Barker’s view, as well as in Wordsworth, education ought to be pursued in nature. Interpreted another way, nature is the proper source of education which is also a part of self-definition. For Kisster, the more does he develop his skills and abilities – including lying, seducing and gazing – the closer may he be to ecstasy.

3.1. Kisster, Death and Ecstasy

Howard Barker’s idea about death is expressed repeatedly in his dramas and his philosophical monograph *Death, The One and the Art of Theatre* (2005). In it, Barker views death as “the first enemy of the political systems” (p. 3). It is, in addition, “beyond life” (p. 9); it is a mystery. Kisster encounters with death four times in the text. The first is during his focusing on playing football; his tutor Toledo has had a seizure which causes his death onstage. Unlike the panicked Tuesday attacking Kisster for his carelessness, Kisster remains calm and ignores the situation. Kisster’s anger releases when Tuesday starts hitting him for Toledo’s death. Kisster is authoritative and free of being punished by any other characters in the text; his main principle is to coerce everyone around himself to comply:

**KISSTER: Help me up –
TUESDAY: Help you up...?
[...]
KISSTER: (Insistent) Help... (Tuesday goes to Kisster, lifts him by the hand...)
(Barker, 2012, p. 125)**

Tuesday is under power of Kisster, whether his story-telling which is mainly the story of his birth, or his coercion. In the seventh scene in the forest they both encounter a decaying dead body. This is the second encounter with death. The dead speaks to them and Kisster forces Tuesday to approach the corpse and when Tuesday refuses to do so, Kisster tells him that the best thing he wants to see is Tuesday’s mother’s private parts and then threatens to undress his mother (ibid, pp. 156-8).

Kisster's own contact with the dead, named Ragsit, and the fear which as a result of this raises, therefore, has dual functions. Firstly, character's encountering with death, as Gritzner (2006) puts it, generates the effect of "sublime" and a sense of "beauty" (p. 88). Example of this can be seen at the end of the play that Cologne's dead body, her feet in particular, would become an aesthetic pleasure for Kisster (it will be further discussed later). Secondly, in Barker's view, death drive, *thanatos*, is the recognition of the life drive, *eros* (2005, p. 89). Kisster's contact with Ragsit awakens his deep interest in life. Although, he expresses from time to time that he is not afraid of death and occasionally he thinks of his death, saying to Behemond that "I have already contemplated suicide" (Barker, 2012, p. 138), he mentions he has no fear of dying yet he is "not immune to poisons" (ibid p. 173).

Kisster's third contact with death is when he looks at the dead body of Cologne in a morgue. As it is apparent, she has taken her life due to her doomed love of Gabriele, the cruel girl becoming Kisster's erotic fantasy as well. The forest that Gabriele and her father, Mendel, live is a parody of Shakespeare's Arden in *As You Like It* (1599). Gabriele is very protective of her place of living; she would like to be free and far from a city; she also compares herself to Diana, the Roman goddess of moon. In her encounter with Kisster, she defies him by not caring about Kisster's story of his birth, and the angry Kisster by imitating to be her one of her dogs and grabbing her pants by his teeth irritates her. As a result, she and Cologne, out of her sexual envy, hit Kisster by sticks. Here, Kisster, having failed to catch her attention, seduces her by this act and finally obtains the girl's pants. Interestingly, Cologne starts to struggle with Kisster over the possession of the pants. Here, the pants function as an object of desire, a sign of the absent beloved which is a reference to Baudrillard's idea of simulation that, according to Lane (2000) the image precedes its concept and becomes the object of desire itself (p. 30).

At the close of the play Kisster's fascination with the corpse of Cologne is interesting. The image of the body is very significant in almost every Barkerian drama. For him, body is a text that can be written over and over again. In addition, as has been previously shown in *The Gaoler's Ache*, Amèry (1980) contends that body is closely related to self (p. 28); it is thus an idea that fascinates Kisster to the extent that Canny, the mortician, is confused by his behaviour:

KISSTER: These feet, have you observed them? In all your years have you observed such spoiled and sordid feet?

CANNY: I don't make s point of –

KISSTER: Come here and tell me –

CANNY: Feet are feet –

KISSTER: If you have ever witnessed such (Pause)

(Barker, 2012, p. 178)

Moreover, in the early scenes of the play the cause of a quarrel between Kisster and Cologne is the remaining fluid of Samuella, Kisster's mother, on Kisster's clothes, after having smelled and touched her body sexually. In response to Cologne to wash off the fluid, Kisster angrily exclaims that "It is my body" and the fluid is "holy" (ibid, p. 131). Throughout the play, Kisster smells and examines the bodies of women such as Samuella, Gabriele in a scene in the forest before the eyes of the girl's father, and Teresa, Tuesday's mother, in order to feel sexual ecstasy. His fascination with women's body, quite opposite Little Louis that is particularly focused and interested in Caroline, reveals his Dionysian impulse which is also his identity in the play.

Ecstasy and death are interrelated in *12 Encounters*. At the moment of death, ecstasy from erotic desires reveals itself. At the same time that Kisster makes contacted with the rotting corpse of Ragsit, Cologne and Gabriele were kissing one another. In the last scene, likewise, after the dead body of Cologne is taken offstage by Canny, Gabriele's appearance with her lover, Riley, and their kissing before the eyes of Kisster makes the orphan child irritated, Gabriele's father Mendel, a supporter of Kisster, stabs the lovers to death. This is the last encounter of Kisster with death in the text. As a consequence, he expresses his joy at both being alive (still having *eros*) and Gabriele's atonement,

not for causing Cologne's suicide, but to a larger extent for resisting him. In Barker's *Theatre of Catastrophe* there is a "cycle of birth and death" (Dahl, 2006, p. 227), which is highly associated with self-discovery and ecstasy. Kisster's idea of book remains the same as the beginning of the play. He seeks knowledge in nature; his process of self-discovery is through seduction and eroticism. For instance, as the philosopher Marston gives him a book to read Kisster throws it down on the floor covered with the blood of Gabriele and Riley and "like a washer-woman" starts to sop up (Barker, 2012, p. 185).

To sum up, Barker's representation of Kisster as a child genius is characteristically Dionysian. The same also applies to Little Louis. Dionysian main traits such as sexuality and frenzy, as opposition against authority and power, can be seen in Barker's *12 Encounters* and *The Gaoler's Ache*. In the former Kisster rejects acquiring knowledge via books and tutoring, and in the latter Little Louis seduction scheme is to pretend to adopt the discourse of rationality or logic to encounter Trepasser and other revolutionaries in the play. Despite the fact that Kisster and Louis are innocent because they are children, and hence have more freedom of action and expression than other adult characters, they have to face complexities and to use their seductive power to reveal the contradictions of their surroundings (Rabey, 2009, pp. 88-9). Both Kisster and Louis commit incest with their mothers, Samuella and Caroline respectively, and there is a sense of wonder and beauty in them as they encounter an erotic attraction, a woman's body. The two child protagonists differ from one another in terms of their situation; however, they form a unified discourse which is of dissidence. Dahl observes that Barker's staging eroticism, sexuality and seduction, especially from the behalf of children, is part of his dissident discourse in practicing a theatre based on violation of expectations, inconsistency and anxiety (2006, p. 96).

4 Conclusion

Howard Barker dramatises many child protagonists in order to overstep the traditional boundaries between staging children and issues of morality and innocence. His child characters are at the same time innocent because they are children and away from the pain and suffering of the adulthood, and potentially seductive and coercive. In this regard, his two major plays *The Gaoler's Ache* (1998) and *12 Encounters with a Prodigy* (2001) represent two child protagonists, Little Louis and Kisster, in two different post-catastrophic situations. Both Louis and Kisster are characteristically Nietzschean Dionysian.

The former seduces the people around him by drowning himself in logic and reasoning, and yet in some moments in the text he reveals his true Dionysian impulse in a post-Revolutionary France: sexual intimacy with his mother Caroline and his frenzied and passionate manners in Caroline's last prosecution in the court. Both Caroline and Louis, as the remaining members of the French royal family, are put under constant surveillance by the revolutionaries; throughout the play words like gaze and observation are frequently repeated, and Barker's mode of resistance offered for this unpleasant situation is sexuality. Sexuality is related to the process of self-making, and both Caroline and Louis by their sexual desires towards one another, actually, stand against the gaze of the new State.

The latter is a prodigious orphaned boy whose practice of deceiving and seducing has enabled him to wear the mask of Dionysus. He educates himself by the laws of nature, and his company is vagrants, angels and women. He has strong erotic desires for the women yet aggressive towards the male characters in the play. Kisster's four times of encountering death not only heightens his awareness of the life force or eros, but also demonstrates his mastery over the characters around him. In effect, his seductive power and erotic desire are the main constitutive parts of his Dionysian self-fashioning. Given Kisster's and Little Louis's seductive appeals and uncompromisingness it may be concluded that Barker practices a dissident stage by using Nietzschean philosophy, especially his theorising of the god of frenzy and irrationality, Dionysus.

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EFL Students' Perceptions at Sudanese University Level of Native and Non-Native English-Speaking Teachers

Mohammed A.M. Elomarabi

Department of English Language & Linguistics –Faculty of Education-University of Kassala-Sudan

elomarabil1@gmail.com

Abstract: This paper attempts to investigate the issue of native and non-native English-speaking teachers (NESTs/NNESTs within the Sudanese university context). Employing two research tools (pulling together quantitative and qualitative methods), the study examined a group of participants - (347) University English Language EFL students from seven sound Sudanese universities. The key data was collected from two resources; a questionnaire and a series of interviews. Afterwards, the data collected was, further, subjected to a statistical analysis. Having done so, a concise literature review of the study which presents the differences between native and non-native English-speaking teachers and to gain –in-depth- the Sudanese university EFL students' perceptions of the role of native and non-native English-speaking teachers inside the English language classrooms. The results are enlightening, as Sudanese university EFL students comprised in the sample find an overall positive satisfaction of both groups with relevant differences between the pedagogical behaviour of (NESTs/NNESTs), with the students' beliefs that NESTs/NNESTs can be equally qualified teachers with strengths and weaknesses for each.

Keywords: native and non-native; student perceptions; qualitative and quantitative data, multilingualism, speakerism



1 Introduction

It goes without saying that the topic of non-native English speakers as teachers of English has been a hot-button issue that dates back to the moment English language began to be taught worldwide. Surely, the native English-speaking teachers (NESTs) vs. non-native English-speaking teachers (NNESTs) dichotomy has created an ongoing debate which attached great importance of learning languages in general, and English language in particular. Not surprisingly, the native and non-native English-speaking teachers' issue has riveted attention and deserved discussion. In a way or another it has consolidated multiculturalism, multilingualism, and diversity which are all signs of strength in our country/ Sudan. There have been strenuous efforts and attempts to define both terms, and to draw a clear-cut distinction between them. Arguments in favour or against each one have been stated (Paikeday, 1985; Coppieters, 1987; Medgyes, 1992; Widdowson, 1992 & Liu, 1999). Other scholars have put substantial exertion to shed more light on non-native English-speaking teachers and to give them a room in the career, regarding that their strengths are still comparatively unacquainted and their potential and contribution to the ELT field were underrated. Thus, for example, research has been carried out to destroy the so-called native speaker fallacy and caucuses such as the NNEST Caucus in TESOL have been created (Braine, 1999 & Maum, 2002).

Paikeday, (1985) wrote a book under the eye-catching title of *The Native Speaker is Dead!* And (Davies 1991) claims: “The native speaker is a fine myth: we need it as a model, a goal, almost an inspiration. But it is useless as a measure” p.157. Though, the native and non-native division is still enormously utilized, with multifarious studies showing the differences between them and sketching

out the pros and cons, the puissance and fragility of each option. Other scholars have focused on reinforcing the strengths of native and non-native teachers through united partaking of linguistic, cultural, and educational perceptions within a seamless collaborative joint (Matsuda, 1999). In same vein, what Matsuda (1999, p. 2) terms a “deficit model of teacher development”, which views the native and non-native dichotomy as discrete (NESTs or NNESTs), competitive (NESTs vs. NNESTs), or subtractive (strengths minus weaknesses), would be substituted by a “collaborative model of teacher qualification”, which would involve integrative (Ns and NNs), cooperative (mutual sharing), and additive (NESTs strengths plus NNESTs strengths) elements.

2 Statement of the Problem

Despite the fact that non-native English-speaking teachers (NNESTs) in (EFL) contexts outnumbered those whom the language is their mother tongue - where English language is a lingua franca or an international language.- yet, not many studies on NESTs and NNESTs conducted or examined students' attitudes towards these two groups of teachers. All this paves the way for Sudan to be an exemplary case study for detecting the real or potential issues/challenges of the topic. Furthermore, the English language teaching profession in many parts of the world - and in Sudan in particular- endorses a presupposition that native English-speaking teachers (NESTs) are the only perfect yardstick of spoken and written language, whereas non-native English-speaking teachers (NNESTs) are under qualified educators and deficient models. But does this idea agree with the views of EFL learners? To fill this gap, this paper reports on research carried out with university EFL students in Sudan probing their perceptions of learning English from NESTs and NNESTs.

Objectives of the Study

The main objective of this study is to completely and carefully examine the general perceptions of university EFL students of NESTs and NNESTs in Sudan. It also aims at finding out with which Sudanese university EFL students believe they learn more: with native or with non-native EFL teachers.

The significance of the Study

This study stems its importance from three aspects. First, it may render as one of few experimental studies to investigate Sudanese university EFL students' perceptions of their learning preferences for both NESTs and NNESTs in Sudan. Second, it could also enrich the literature of EFL teachers to get a better understanding of the students' awareness of the different English language teachers with regard to NESTs and NNESTs. Finally, both NESTs and NNESTs who want to gear up their development in the field can gain some glimpses from the results and take them into account in teaching the English language.

Questions & Hypotheses of the Study

- [1] How far do Sudanese university EFL students' perceptions concerning the English language instruction of native English-Speaking Teachers (NESTs) and non-Native English-Speaking Teachers (NNESTs) go?
- [2] Which group of teachers do Sudanese university students prefer to learn English, Native English-Speaking Teachers (NESTs) or Non-Native English Speaking Teachers (NNESTs) and why?
- [3] What positive and negative experience do Sudanese university EFL students detect when learning from NNESTs and NESTs?

Built on the research questions, the following hypotheses can be drawn:

- [1] There is no significant difference in the respondents' perceptions of their NESTs or NNEST.
- [2] There is no significant difference in the respondents' perceptions of the teaching strategies used by either NESTs or NNESTs.
- [3] In general, Sudanese university EFL students will not show positive perceptions of either NESTs or NNESTs over the other. "

3 Literature Review

Native and non-Native Speakerism

According to Holliday (2005), native-speakerism can be defined "as an established belief that 'native-speaker' teachers represent a 'Western culture' from which spring the ideals both of the English language and of English language teaching methodology" p.6. In other words, the central tenet of native-speakerism is developed from the claim that 'native speakers' of English have a special status to the language itself, in the sense that the ownership of it only belongs to them. In his view, division of native and non-native is existed, but it also entails some sort of downsides, deep-rooted flaw or inability.

Braine (1999) suggests that native speakers themselves "do not speak the idealized, standardized version of their language" any more than non-native speakers, that both groups are affected in their speech "by geography, occupation, age, and social status" p.4. Jenkins (2000, pp.8-9) proposes an argument against the concept of a non-native speaker. She remarked that the term non-native speaker misses to identify that many varieties of English in Outer Circle countries, such as Singapore, are spoken not only as official language but also in the home (...) that English is often one of the several languages available in the repertoires of the multilingual populations of, for example, Asian and African countries (...) [where] it is often difficult to ascertain which language is a person's L1 and which is their L2.

Moreover, Jenkins (2000) and Holliday (2005), and along with many others, call for the need to change some of the basic beliefs of Western philosophy and that native-non-native classification causes negative attitudes towards 'non-native' teachers and a lack of confidence in and out of 'non-native' theory builders. And therefore, results in 'non-natives' being rejected places on EFL teacher training courses, slimmed their chances to issue articles in sound/ notable international journals. Furthermore, the characterizing of so-called 'non-native speaker' is captious and a bit degrading. Conversely, others argue that it does depend on where one comes from and that the native-non-native speaker distinction exists, for better or worse, as part of the professional discourse and has, therefore, to be worked with.

Finally, to get over the difficulties of the native-non-native speaker issue, Jenkins (2000, p.10) offers another distinction between 'bilingual' and 'monolingual' English speakers, and a third term, 'non-bilingual English speakers' for people who 'are bilingual but not in English' and likes the sense that the norm is shifted from 'monolingual' to 'bilingual'. She, however, acknowledges that this distinction also has too many grey areas.

Multi-Competence and Native-Speakerism

The expression 'multi-competence' was primarily known as 'the compound state of a mind with two grammars' (Cook, 1991); in the context of his paper, 'grammar' was used in the Chomskyan sense of the total knowledge of language in the mind (the I-language) leading some people to infer wrongly that multi-competence was restricted to syntax. So multi-competence is now usually said to be 'the knowledge of more than one language in the same mind' (Cook, 1994, p.79). Multi-competence thus offers an opinion of second language acquisition (SLA) based on the second language (L2) user as a whole person rather than on the monolingual native speaker.

Multi-competence therefore encompasses the entire mind of the speaker, not merely their native language (L1) or their second. It postulates that someone who knows two or more languages is a

different person from a monolingual and so requires to be looked at in their own right rather than as a deficient monolingual.

Changing Patterns in the Use of English Language

As noted by Jenkins (2000, p.7) the teaching of English to speakers of other languages has a history stretching back to the late 15th century. From that time onwards, English has been taught, albeit intermittently, to people for whom it was not their mother tongue, whether to further trading and commercial interests, promote the empire, facilitate the everyday survival of refugees and immigrants, or for a combination of these causes. She proposes that until fairly recently, purpose of such teaching was directly: learners desire mostly to have a good command of spoken English to keep in touch with native speakers of English, who considered by all as accurate model of language, representatives of its norms. This was the situation regardless of the status of English as a 'foreign' or 'second' language. In order to accomplish their objectives, it is importantly vital for these English 'non-native speakers' to be as nearer as possible to native commonplace, essentially with regard to pronunciation.

Needless to say that, the English language is the most preferable and wished for second / foreign language in the whole globe – it is the language of many nations and cultures. As an outcome of the emergence of the new technologies – which have completely revolutionized the way we think, the way we work, communicate, share our thoughts and feelings- English language appeared on the top of languages which in turn affected all aspects of the society i.e. education, and communication, etc).

Insights of Students toward (NESTs) and (NNESTs)

Lately, studies investigating the positives and negatives of NESTs and NNESTs from a different angle i.e. students' perceptions have been carried out by a considerable number researchers. This is vital because students, by nature, are the consumers of their teachers' product and they are the real treasure in our back yard.

Kristy (2002) investigated 20 ESL/EFL students attitudes toward NNESTs ' pronunciation and the attributes of speech that share in the student's' production, emulated with NESTs. The outcomes uncovered that, although students highly evaluated spoken language in EFL/ESL instructors as something crucial, it did not influence their attitudes toward NNESTs. Indeed, students held widely affirmative attitudes toward the teachers in their home countries and consider that spoken language was not as pertinent as it seemed in the first impressions.

In Mahboob's (2003) study on students' perceptions of NNESTs in the US. Results disclosed that both NESTs and NNESTs received positive and negative remarks. NESTs were remarkable for their oral/aural skills, vocabulary bank, and cultural knowledge, but were criticized for their poor knowledge of grammatical aspects of the language, their lack of experience as EFL/ESL learners – they did not pass through the experience of being English language foreign/second learner- their difficulties in answering questions and their teaching methodology. However, NNESTs were valued for their experience as EFL/ESL learners, and the respondents also recognized their knowledge of grammar, hard work, ability to answer questions, and literacy skills. Surprisingly, as with Moussu (2010), negative response about NNESTs included poorer oral skills and lack of knowledge about "English-speaking culture".

In contrast, Medgyes (1994) argued that NNESTs might not be as skilful in the English language as NESTs, but skillfulness does not guarantee success in teaching because teaching may or may not be achieved at a high level of proficiency. He also added that ' a deficient command of English language may even have hidden advantages'. In a study that investigated 32 ESL/EFL students' perceptions toward their NESTs and NNESTs, Mahboob (2004) utilized a novel and insightful "discourse analytic" technique. The participants were asked to write a descriptive essay about their opinions in regard to their NESTs and NNESTs. The results showed that ESL students had no preference for NESTs and NNESTs since the two types of teachers were perceived to have

strengths and weaknesses in English teaching. Some participants believed NESTs as better teachers of vocabulary and culture, while others supported NNESTs for the using of good teaching methods, the ability to answer students' questions, and being responsible for their English instruction.

In regard to Lasagabaster and Sierra's (2005, p.136) study in Spain, there were 76 EFL undergraduate students who completed a Likert scale questionnaire about their preferences toward NESTs' and NNESTs' English instruction. The results showed that students preferred to learn with NESTs in general, but the differences in preferences for NESTs and NNESTs were based on specific language skill areas. For example, learners preferred NESTs in "the production skills of speaking, pronunciation, and writing", while a positive sign towards NNESTs when it came to the teaching of grammatical aspects of language.

An attempt to distinguish between NNESTs and NESTs in China in terms of attitude, means of instruction and teaching results as perceived by 65 Chinese students. They were asked to comment on their NESTs and Chinese teachers of English. The results revealed no significant difference in students' perceptions of the two groups. The students are aware that both groups as hardworking and competent. Unlike NESTs, NNESTs' approaches to text materials are more varied and detailed (Liu & Zhang, 2007).

Xiaoru (2008) investigated 75 Chinese male and female college students' perceptions of non-native English speaker teachers. A questionnaire was used to collect data by means of both closed and open questions. A high proficiency in English ability, to use English functionally and the awareness of the culture of English speaking countries were the strengths observed in NESTs. In the case of NNESTs, the ability to empathize with students as fellow foreign language learners, a shared cultural background, and the emphasis they placed on grammar and strategies were seen as their strengths. The findings also indicate that the students have a clear preference for NESTs believing that they are more fluent and accurate with a special emphasis on their good pronunciation and sound knowledge of the target language (see also Park, 2009). The study concluded that Chinese students see their NESTs and NNESTs having their respective strengths.

Similar results could be found in Park's (2009) study. No overall preferences for NESTs over NNESTs were concluded by 177 Korean university students while investigating their preferences for English language teachers. It was remarkable that the participants in this study considered that an integration and cooperation of NESTs and NNESTs was appropriate and workable to enhance the possibility of learner's academic success.

In tandem, Alseweed's (2012) study found that university students prefer NESTs for specific language macro-skills (abstract aspects of the language). NNESTs are preferable for teaching writing, sub-writing skills and grammar. However, drawing a comparison from students view point between NESTs and NNESTs was not part of the study.

Another a study was conducted by Al-Nawrasy (2013) in UAE investigating the influence of NNESTs in comparison with NESTs on students' achievement in speaking skill. The results revealed that there were no significant differences among students' overall speaking achievement test scores amongst the participants due to the nativeness of the teachers. However, the in-depth analysis showed that there was a significant correlation between nativeness and pronunciation in favour of the NESTs and a significant correlation between nativeness and in favour of the NNESTs. To sum up, a very important factor to emerge from the above studies is that issue of NESTS and NNESTs not yet come to conclusion.

An Effective English Language Teacher

Medgyes (1994, p.25) advanced three hypotheses based on his assumption that NESTs and NNESTs are 'two different species' "they both differ in terms of language proficiency, teaching practice (behaviour), and that both NESTs and NNESTs could be equally good teachers in their own terms".

Medgyes (1994) conducted a survey of NESTs and NNESTs to ascertain their success in teaching English. He came out that the two categories had an equal chance of success as English language teachers. Results explained that the only area in which the NNESTs seemed to be less competent is English language proficiency which is in line with Samimy and Brutt-Griffler (1999) and Xiaoru (2008). Compared to their native-English-speaking colleagues who can be good language models for their students, NNESTs can be good learner models, having gone through the experience of learning English as a second or a foreign language as they have adopted language-learning strategies during their own learning process, most likely making them better qualified to teach those strategies (Medgyes, 1994).

According to Arikan (2010), who proposes that “teacher effectiveness is one of the most profound factors affecting the quality of the language learning process.” p.210. A question, thus, comes to mind: What is a good English language teacher? In the same vein, Astor (2000, p.18), argues that a well-equipped teacher of English should be minimally competent in three fields of knowledge pedagogy: "methods in ELT, psycholinguistics and applied linguistics". Borg (2006) further provided five different traits to recognize the characteristics of good English language teachers: “personal qualifications, pedagogical skills, classroom practices, subject matter and psychological constructs such as knowledge and attitudes” p.8.

4 Materials & Method

By adopting quantitative and qualitative methods along with employing two research tools, the study investigated a group of participants included (347) University English Language EFL students from seven sound Sudanese universities. The key data was collected from two resources; a questionnaire and a series of interviews. The questionnaire consists of two parts (see Appendix A). part (1) seeks the personal information of the respondents. Part (2), had (4) items all revolve around the importance of native English speaking teachers and non – native English speaking teachers. This question is supplemented with an open-ended question asking students to explain their choice of answer. Moreover, because of the normal constrains of the restricted form of the questionnaire, a semi-structured type interview (8 questions) was provided (see Appendix B).The interview was primarily exploratory in nature, and was meant to provide an in-depth understanding about Sudanese university students' awareness of the NESTS and NNESTs as well to guard against any inadequacies and pitfalls of other types of data collected for the study.

The study was carried out in seven universities inside Sudan with Sudanese ELF students who had experienced being taught English language by both types of teachers NESTs (BrE & AmE) and NNESTs for two years. The respondents sample consisted of (347) male/ female university ELF students for the academic year (20016-2017). The number of years of studying English ranged from 7 to 11 years.

Procedures

Quantitative and qualitative data were collected in two phases via a questionnaire and semi-structured interviews with Sudanese university EFL students. The overall awareness element was designed on the basis of 4 statements and open-ended question covering reasons underlying students' perceptions of their NESTs and NNESTs. The second stage consisted of interviews with 20 students who had experience with NESTs and NNESTs. Those students were randomly chosen to represent subjects of the study. The interviews were administered in English and Arabic languages so that students can express themselves precisely and clearly. Each candidate was asked to give his answers regarding the reasons underlying their preference for native and non-native EFL teachers, the appropriate level learners can benefit from either group of teachers or both, and with whom learners would learn better. Students were also encouraged to give comments or other additional information the interview questions did not cover.

Data Analysis

Table 1. Students Institutional Affiliation

School / Institute	Students		account	%
	female	male		
University of Kassala	73	45	118	34
Nile Valley University	32	47	79	22.8
University of Science & Technology	30	22	52	14.9
University of Khartoum	7	7	14	4.03
Omdurman Islamic University	12	18	30	8.64
University of Shendi	4	18	22	6.34
Red Sea University	13	19	32	9.2
Total	171	176	347	100

Data gathered from the questionnaire are tabulated in Table (2) below:

Table 2. Sudanese University EFL students' perceptions of their NESTs and NNESTs

	account	%
1. Constantly prefer to study with a native English teacher.	54	15.6
2. Constantly prefer to study with a non-native English- speaking teacher.	43	12.4
3. It doesn't matter if it is a native or non-native English-speaking teacher.	117	33.71
4. Studying with a native or non –native teacher (it depends on his/her competence and the quality of teaching).	133	38.32
Total	347	100

Table (2) above provides an answer for the first question of the study "How far do Sudanese university EFL students' perceptions concerning the English language instruction of native English-Speaking Teachers (NESTs) and non-Native English-Speaking Teachers (NNESTs go)?" and also does confirm the first hypothesis "There is no significant difference in the respondents' perceptions of their NESTs or NNEST." As disclosed in the table (2) most of the respondents did not see any type of teachers as the best way to learn the English language. While (38.32%) said that it would be better to have both native English-speaking teachers (NESTs) and non-native (NNESTs), (33.71%) of the students said that it did not make a difference if the teacher was native or non-native. In contrast, (15.6%) of the students desired to be within native English-speaking teachers (NESTs) classes, while only (12.4%) answered that they would always want to be involved with non-native English-speaking teachers (NNESTs) classes.

The students' comments in the open-ended question related this with a highly percentage - to be taught- by both NESTs and NNESTs to several reasons, most important of which is that what really matters for the Sudanese university EFL students is that the teacher should know how to teach skillfully and effectively (34.6%), should know the English language very well (22.8%), should be highly competent and should be able to encourage/stimulate students to learn better (40.7%). What is more, respondents identified three different situations in different learning levels in which specific type of teacher would be more suitable. (Table:3)

Table: 3 Students' choice of both groups of teachers for each learning level

Teachers	Level	N	%
NESTs	beginning	72	44.4
NNESTs	intermediate and advanced/university education	77	47.5
NNESTs or NNESTs	beginning level	13	8.02

As table (3) expresses, the choice of NNESTs for beginning levels can be associated with the reasons referred by students who preferred NNESTs, namely the use of Sudanese/Arabic when teaching English and the teachers' knowledge of their students' difficulties. These findings collaborate with studies such as Madrid (2004); Liu and Zhang (2007) and Park (2009) as students prefer both. Since the students in the present study had previous learning experiences with both types of teachers, they are able to decide with which type they would learn better. Some students justified their responses stating that they would need NNESTs at lower levels of education as they need a teacher who shares the same language and cultural background, but when they go higher up to the university level a NEST would be more helpful. This is consistent with Torres (2004), Madrid (2004), and Lasagabaster and Sierra (2002) who found that adult ESL/EFL students' general preference for NESTs increases as they move to more advanced levels of study.

The finding of the study supplies a reply to the second research question " Which group of teachers do Sudanese university EFL students prefer to learn English with, native English-speaking teachers (NESTs) or non-native English- speaking teachers (NNESTs) and why?" and it does prove and support the third research hypothesis "In general, Sudanese university EFL students will not show positive perceptions of either NESTs or NNESTs over the other." Coupled with that, these subjects also pointed out the most preferred reasons for students who had no preference for either type of teachers which in agreement with many experts' opinions.

- NESTs have larger and deeper natural understanding of the language pieces and give a greater amount of exposure in the class to learn vocabulary, expressions and phrasal verbs. (Arva & Medgyes, 2000).
- NESTs are the model of correct accent and correct pronunciation and help to learn about the native culture. (Medgyes, 2005& Al-Nawrasy, 2013)
- NNESTs have the same cultural background, can teach/explain in Sudanese/Arabic and they passed through the same experience, can understand/ know students difficulties and ways of thinking. (Braine, 2010).

Essentially, students clearly emphasized the importance of the teachers' pedagogic and linguistic competence regardless of the teachers' language affiliation. From among the students who preferred to be part of a native English teacher's class, (56) students provided a number of reasons. (Table 4).

Table: 4. Students' Reasons for Preferring NESTs

NESTs	Reason	N	%
	provide a better opportunity to pick up native accent/accurate pronunciation.	15	26.8
	know the language better than non-native teachers.	10	17.9
	are genuine parts of the native culture.	10	17.9
	provide a better opportunity to speak/use English in class.	4	7.1
	provide a better opportunity to listen to real English in class.	4	7.1
	provide a better opportunity to learn vocabulary, expressions and phrasal verbs.	9	16.0
	use direct method and help to learn the language with no L1 (Arabic) interference.	4	7.1

The most frequently stated reasons indicate that students expect to acquire native accent and learn about native culture. What is more, students mention that NESTs are more competent in the language, making it possible for them to learn and use English more effectively. These results support (Medgyes, 2005) that NESTs act as a perfect example in imitation and they are more competent in the language, making it possible for the students to learn and use the language more effectively with intensive knowledge about the target culture. As for the subjects who preferred NNESTs, (50) students indicated two reasons for doing so: (9) students said that NNESTs can teach/explain in Sudanese/ Arabic, while (41) students referred to the fact that NNESTs understand/know students' difficulties. This finding collaborates with (Medgyes, 1994, p.51) that NNESTs "provide an ideal model" for learners because they have acquired a complete skill in the English language, have teaching-learning strategies, able to respond to changes in their learners' mood, able to prepare solutions for language difficulties, show ability to understand learners

experience and make use of the L1. Moreover, NNESTs have a big reservoir of cultural knowledge. Additionally, different opinions were expressed in the interviews. First of all, some of the students (n=4) expressed positive opinions about having native teachers:

Student 9: 'There's nothing like a native speaker knowing the tricks of the language'.

Student 4: 'I think to be taught by a native teacher is something preferable to me and all other students because it will bridge/ compensate the lack of communication with native speakers'.

This finding can be explained that the salient merit of NESTs is apparently to be reached in their powerful linguistic and communicative ability of the L1 (English), and they can thus use it more naturally and spontaneously in a considerable variety of situations. (Árva & Medgyes, 2000, p.261). However, some students pointed out some negative aspects of having NESTs:

Student 7: 'Many native teachers get their certification in a few month courses where they learn some classroom management and activities, whereas, in many countries we have to study 4 or 5 years to become a teacher of English. In Sudan we have to study not only the language but also grammar, linguistics, phonetics, English literature, English history, psychology, English for specific purposes, second language acquisition, just to name a few subjects we have to pass to get a teacher certification'.

Student 8: 'Just the fact of being a native teacher doesn't make you a good teacher. In fact, some of my native teachers were really bad at teaching. In my opinion, the mix of being a native, knowing the student's language, and being sympathetic to them is the key to a good teaching'.

RSU02: 'It's also my experience that some students and the parents of children believe that a native speaker teacher will be more beneficial than non- native speaker. This belief although misplaced has not been manufactured by the TEFL industry but by the faulty perception that native speakers are in some way more eminent to their non-native colleagues. Once again a good teacher is a good teacher, regardless of their country of birth and native tongue'.

The above responses corresponded with (Árva and Medgyes: 2000, p. 261), who stated that among all the remarkable weaknesses of native English teachers spotted were their unfruitful knowledge of grammar/ local culture". Conversely, knowledge of English grammar was often a provenance of satisfaction for non-native English language teachers, since they had mastered it comprehensively and thoroughly and were overqualified of producing accurate/ correct English expressions for building and use of well-structured English language.

Simultaneously, some students (n=4) mentioned that both types of teachers are important and necessary in different learning levels:

Student 1: 'I believe as students we need to team-up native and non-native teachers. There are certain aspects of any language which are much easier for a native speaker to explain (...) I think in the beginning levels (...) it is important that somebody who speaks the same language to be there'.

Student 4: 'I feel that students at the higher levels benefit far more from a native teacher who has a much more emotional feel for their language. Things like phrasal verbs in English, for example, are more difficult for non-native speakers who may well not know them as there is an endless amount. The same goes for idioms. But I agree that non-native speakers, who go to great lengths to learn the grammar and rules may well find it easier to explain some grammar for example, whereas native speaker may not understand or at least may not be able to clearly explain'.

Finally, one student observed that the teacher's first language is not a central issue:

Student 9: 'I believe it doesn't make a difference whether it's native or non-native as long as it's a good teacher (...) and has a good knowledge of the language'.

Therefore, these results give an answer to the research question no. 2 "What positive and negative experiences do Sudanese university EFL students detect when learning from NNESTs and NESTs?", and they also confirm the third research hypothesis "There is no significant difference in the

respondents' perceptions of the teaching strategies used by either NESTs or NNETs". Although the in-depth analysis shows very slight differences such as that NNETs are serious teachers, with ability of understanding their students, farsighted to read their minds, and predict learning difficulties. Whereas NESTs are more innovative, with casual and flexible approaches and use a variety of materials. Further, these results are not consistent with some studies such as Lasagabaster and Sierra (2002); Medgyes (1994); Park (2009); Torres (2004) and Xiaoru (2008) who found that students have more preference for NESTs and their teaching strategies.

5 Results

Based on the Sudanese university EFL students' perceptions which were collected from the questionnaire and interviews, it was revealed that:

- Overall positive satisfaction of both groups (NESTs and NNETs) has been perceived by the participants.
- Both NESTs and NNETs are seen as possibly evenly dynamic teachers by ELF students at the university level in Sudan.
- The NNETs outclassed the NESTs in teaching grammatical aspects of English language and native culture whereas NESTs are deemed ideal pronunciation, fluency, listening and speaking teachers.
- NESTs may get access to the most modern and updated methods in their use of materials in the classroom, unlike their counterparts.

6 Conclusion

The ultimate goal of this study was to better understand and give more visibility to the Sudanese university EFL students' perceptions of their native English-speaking teachers and their home country teachers. The findings exposed no significant difference in the respondents' overall perceptions of their NESTs and NNETs. Sudanese university EFL showed positive awareness towards their NESTs and NNETs which gives the latter more confidence and visibility in the profession. The respondents believe that NNETs are contributing effectively to the field of English language teaching by virtue of their own experiences as English language learners and teachers. However, their perception of their NESTs is stronger than that of NNETs. The results also showed participants' preferences for NESTs increases as they go higher up in their education based on their previous learning experiences. Subjects of the study also exhibited a high explicit preference for NESTs over NNETs in regard to the teaching strategies adopted by both types of teachers. The students believe that NESTs use motivating teaching methods which assist in learning the language in a better and sound way. However, the respondents are aware of the strengths of their NNETs who can provide a serious learning environment and are able to respond to learners' needs. Although students showed a marked preference for NESTs, they actually showed warmer feelings toward NNETs. Students made it clear that they do not behave differently with both types of teachers and they focus on their strengths.

Eventually, this article posits the following recommendations to be considered and taken into account whenever such kind of demarcation is drawn between native- English speaking teachers and non-native English speaking teachers.

- The strengths and weaknesses of NESTs and NNETS need to be viewed as different from each other rather than superior to the other.
- NNETs may take a privilege of their own strengths and better their teaching skills through professional teaching training courses.
- Effective cooperative teaching methods and pedagogical workshops of NESTs and NNETS would be beneficial in Sudan.

- Students' perceptions and preferences could be a useful source for educational administrators when recruiting EFL teachers.
- A team-teaching approach in which a NEST and a NNEST exchange opinions should be experimented with. This could help in developing cross-cultural awareness of all teachers as well as increasing language confidence of NNESTs.
- The effect of local teachers' accents on students' oral English performance and perceptions might be an important issue that needs to be revisited.
- NESTs should review and refer to NNESTs in regards to teaching grammatical rules and concepts as well as effective local pedagogical strategies.
- The Sudanese authorities should invest in NESTs, including inviting the United States Peace Corps to send volunteers to work in Secondary Schools and Universities in Sudan.
- On the plus side, positive steps are already into action. Some of the most noted ELT practitioners, along with organizations such as the British Council Teaching English team have already stated their vigorous corroboration for the TESOL members.

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Affiliation: Department of English Language & Linguistics Kassala University/ Sudan

Address: Kassala –Sudan- elomarabi11@gmail.com- mob: 00249912474387

Personal information

Name: (optional)

College:

Gender:

The interview covers the following agenda:

- [1] According to your own point of view what is meant by a native English language teacher and a non-native English language teacher?
- [2] How do you see (perceived strengths & weaknesses) NESTs when act as instructors of English language to ESL/EFL learners?
- [3] Are there any professional, linguistic and personal qualifications where NESTs/NNESTs seem to be better/overqualified than their counterparts?
- [4] Do you think that NNESTs sharing the students' same culture (religion, ethnicity, language, etc.) helps a teacher develop rapport with the students?
- [5] If you have the choice of teachers, why would you prefer/choose a NEST/NNEST to take an English language course with?
- [6] Who do you think is more capable/ informative/ resourceful and possess some cultural background knowledge about diversity of cultures a NEST or NNEST?
- [7] Do you think that both types of teachers have a role to play in terms of careful monitoring, ensuring the students that they know what they are supposed to do and are carrying out the tasks correctly?
- [8] Do you believe that there is a certain type of teacher (Native-speaker or Nonnative-speaker) as the best/exemplary model of learning English language?

Thank you very much for your cooperation and help!

Language In Political Discourse: A Pragmatic Study Of Presupposition And Politeness In The Inaugural Speech Of President Donald Trump

Balogun, Sarah

Department of English, Federal College of Education, Zaria, Kaduna State, Nigeria
sarafinabally@gmail.com

Murana, Muniru Oladayo

Department of European Languages, Federal University Birnin-Kebbi, Kebbi State, Nigeria
muranamunirul@gmail.com

Abstract: Inauguration ceremony of a new president is likely a common ritual the world over. It is an observance that constitutes the formal investiture for the president. Inaugural speech is central to the rites of inauguration and it is usually anticipated for the soothing promises it makes and the reassurances it contains. This study investigates pragmatic presuppositions made and politeness strategies employed by President Donald Trump in the speech delivered at his inauguration ceremony. The text of the speech is downloaded from the net to ensure accuracy and the ninety-nine (99) sentences in it numbered serially for ease of reference and close analysis. The study reveals that Trump presupposes among others the uniqueness of the event, the socio-economic crisis bedevilling America and the imperative and urgency of the need to salvage her. Regarding politeness, the paper unravels both the face saving and face threatening acts performed by the speaker and the various strategies deployed. It concludes that although Trump strives hard to mitigate the threats to the face of the past American leaders among others, the poignancies of the threat still remain painfully memorable for their enormity and emphasis.

Keywords: Donald Trump, Inaugural Speech, Presupposition, Politeness.



1 Introduction

Speech delivery by the newly elected president is a major aspect of the inauguration ceremony. Such an inaugural speech is delivered amidst fanfare, jubilation and renewed hope for a better future. A presidential speech is therefore unique in a number of ways. Although a political speech, it is delivered at an interval of some years, most often four years. It has both national and international implications and so listeners to it essentially cross borders. Inaugural speech is a victory speech; it makes the reality of the success of the new president felt and more so by the people of the opposition party or parties and consequently marks the beginning of their compulsory acceptance and submission. It is in a way the linguistic beginning and legislation of a social-political and ideological era.

America occupies a pride of place in the political topography of the world and her actions and inactions attract international attention. The president of America is perceived in some quarters in this connection as the president of the world. This background makes the inaugural speech of an American president very important, widely anticipated, collectively heard and variously interpreted. The logical expectation, considering the enviable place of America in world affairs and politics is that her president employs tact in national and international discourse to keep both the Americans and the globe at peace.

Human beings are naturally classed. People relate in groups as kin, folks, kiths, mates, adherents and so on. It is, therefore, natural that human linguistic behaviour reflects these groupings by lexicalising or grammaticalizing inclusion and exclusion. But the fact that all such groups are

mere co- hyponyms of the single class, human – the superordinate – presupposes the need for great caution in the exercise of the linguistic and communicative rights of members of the subgroups. This is the realm of tact and politeness in showing distance and closeness which are basic to pragmatics. Donald Trump is known prior his election especially through his volatile electioneering campaigns and activities on social media for his bluntness and excessive directness. His success in the election shows that, to the majority of the Americans, this is a minor factor. Trump's sharp language which finds accompaniment in his hard look is, however a source of concern for some Americans and other nations of the world.

This paper investigates the nature of presupposition and politeness in the inaugural speech of Donald Trump to serve as an empirical base for defining his linguistic behaviour and assessing the concern of his critics.

2 Literature Review

Language of Politics

The bond between language and politics is derivable from the association of language and communication. Man is a political being whose entire life is permeated by politics and his blessing of speech provides apt enablement. Language plays a crucial role in politics as every political action is prepared, accompanied, controlled and influenced by it (Schaffer, 1996). The importance of the study of language of politics, according to Beard (2000) is to know how language is utilized by those who desire to gain, exercise and keep power. Language is used in politics to make speeches and remarks. Thus, political career is negotiated, secured and practised through the instrumentality of language whose product, in this wise is mainly speech making. Beard (ibid: 35) further adds that "making speeches is a vital part of the politicians' role in announcing policies and persuading people".

Lakoff (1990:7) presents the inextricable relationship between language and politics more aptly. He posits that "language is politics, politics assigns power, and power governs how people talk and how they are understood". He notes further that political manipulations depend on the use of language because language initiates and interprets power relations. Thus, language serves to bestow or confer power and delineates the relationship among its users through the roles it allots to them. Power is demonstrated through the use of language and every language user "plays the linguistic power game according to hidden agendas, the unsaid being far more potent than the said" (ibid :21). The clarification of the unstated meaning or the 'hidden agenda' is the concern of pragmatics (Mey, 2001:207).

It is language that provides the opportunity for politicians to explore its verbal communicative resources and manipulate words to suit their intentions. Hence, language could be regarded as the vehicle of politics. In this direction, Opeibi (2009) points out that language is the channel for the expression of the candidate's manifesto, superior political thoughts and party's ideologies and it is the tool for translating them into social actions for social change and continuity. Therefore, the place of language in convincing, mobilising, persuading and enlightening the citizenry cannot be over emphasized. It is the link to people's hearts. Akinkurolere's (2011) argument that the support politicians enjoy from the citizens is predicated upon their message and the manner of presentation is apt as these determine success of candidacy, programmes or policies. Both the political message and its manner of presentation are consequently very important. For this reason, the study of political discourse has been carried out through the related frame works of discourse analysis, stylistics, rhetoric and pragmatics. Two resources of pragmatics are employed for analysis in this paper.

Pragmatics

The various definitions of pragmatics available in the literature point at its emphasis on the primacy of context for a meaningful interpretation of language in use. Pragmatics, according to Leech (1981) investigates the aspect of meaning derivable from the manner in which utterances are used and how such utterances relate to the context of their use. This view regards pragmatics as a theory of appropriateness in any discourse. Lawal (2003:150) defines pragmatics as “the study of how context influences our interpretation of utterances.” Pragmatic analysis of language according to Adegbija (1999:189) is an investigation of “how language is used in any particular communicative contexts or situations”. Yule (1996:3) similarly provides four interrelated aspects of the definition and scope of pragmatics as; the study of speaker meaning; the study of contextual meaning; the study of how more meaning get communicated than said; and the study of expression of relative distance. Thus, the concern of pragmatists includes the interactants, the context, the unsaid or meaning communicated and its implication in discourse. This informs Allan’s (1986) definition of pragmatics simply as the study of interactional meaning. Pragmatics, to unravel interactional meaning, includes in its scope such aspects as: context, speech acts, deixis, conversational principle, politeness, presupposition among other concepts concerned with basics and nuances of communicative values. Interactional meaning specifically in inaugural speeches has been the focus of many studies.

Murana (2011) examines the dimension of interaction in Barrack Obama’s inaugural speech. It is a mood analysis predicated on the interpersonal metafunction of the Hallidayan Grammar to unravel role relationship, speech acts and politeness strategies in the address. The paper reveals the basis for the ambiguous nature of speeches in terms of their being both spoken and written texts. It shows through the analysis of mood and modality in the speech that Obama assumes the roles of a democratic leader, an optimistic adviser and motivator and a humble but stern commander while he assigns such roles as active led, wise advisees, potential team workers to his listeners.

Ayeomoni and Akinkulere (2012) study President Musa Yar’adua’s victory and inaugural speeches through the frame work of the speech act theory of Austin (1962) and Searle (1969). The study focuses on the triad of locutionary, illocutionary and perlocutionary acts in the speeches and analyses their pragmatic patterns. The paper finds that although Yar’adua performs speech acts such as assertives, directives, expressives, verdictives, commissives and declaratives, assertives are more prominent in the speeches.

Abuya (2012) similarly carries out an analysis of President Goodluck Jonathan’s inaugural speech from a pragma-stylistic perspective with a view to describing the linguistic acts in the speech. Using the speech act theory of Austin (1962) and Searle (1969), the study also focuses on the locutionary, illocutionary and perlocutionary acts in the speech. The study reveals that President Jonathan’s inaugural speech contains assertive, verdictive, commissive and declarative acts, although it features more commissive acts than others.

Balogun (2015) investigates parallelism in the speeches of President Goodluck Jonathan and President Barack Obama using Davy and Crystal’s (1969) stylistic theory. It is a comparative stylistic study that reveals the manner of emphasis and foregrounding in the interactions. The study finds that parallelism is more aesthetically used by President Obama than President Jonathan and consequently argues that the speakers varied levels of exposure to the language is hugely responsible for the disparity. The study also finds that repetition plays a significant role in creating foregrounding effects in the speeches of both presidents.

These various studies are pragmatic in their foci especially with common interest in interactive discourse and emphasis on speech acts. This paper is equally interested in inaugural speech but its foci are different. It attempts to reveal the various assumptions made by the speaker in his presentation of the common experience to him and his varied listeners as well as the face work undertaken by him while keeping his distance and at the same time ensuring compliance with the

human social expectation of politeness. Therefore, its specific frame work is a combination of presupposition and politeness.

3 Theoretical Framework: Presupposition and Politeness

Presupposition

Yule (1996:25) defines presupposition as “something the speaker assumes to be the case prior making an utterance.” The speakers, according to him, not the sentences, have presuppositions. It is, thus, a premise or ground assumed by the speaker in relation to the hearer’s knowledge. Presupposition is “the explicit assumption about the real world which speakers make and on which the meaning of an utterance largely depends” (Lawal, 2003:153). Speakers or writers usually design their message on the assumption that the hearer or reader already has a degree of the knowledge of what is being communicated. The presupposed knowledge is naturally taken for granted as it believed that the listener or reader will understand the communication by processing the said with the shared information about the subject and the context.

As Grundy (2000) points out, certain clauses are employed to make presuppositions because of some words that they contain. Such words express change of state predicate like begin and continue or time such as after and before. Yule (1996) similarly notes that certain forms – words, phrases and structures - have been associated with the expression of presupposition. He identifies types of presupposition as: (i) existential (expressed through possessive forms or noun phrases), (ii) factive (expressed by words signifying fact), (iii) lexical (expressed through the non assertive meaning of words), (iv) structural (expressed through certain grammatical constructions), (v) non-factive (expressed to show that something is false) and (vi) counter-factive (expressed through structures used to show unreality). Presupposition is natural in interaction as it helps the speaker to predicate his/her speech on common knowledge and helps the hearer also to make inferences.

Politeness

Part of the political nature of man is his innate sense of dignity or self-importance that he wants others to acknowledge. This is the sense to be regarded and treated as human. Grundy (2000: 147) describes linguistic politeness as “the function of language to imply the most appropriate speaker-hearer relationship”. Appropriateness in this regards essentially involves a lot of linguistic considerations to effect and maintain acceptable interpersonal relationship. Politeness is a means of avoiding conflicts and establishing harmonious interpersonal relationship between social interactants (Izadi, 2013). Communication involves doing things with words or performing speech acts (Austin, 1961) and the exercise of caution in the performance of acts not to avoidably hurt the feelings of others is called politeness. Brown and Levinson (1987) underline the use of indirect speech act as a feature of politeness and further relate politeness to *face* which they describe as “the public self image that every individual wants to claim for himself.” They identify two types of face as: positive face, “the individual’s want of admiration and approval” and negative face, “the individual’s want of freedom from imposition” (ibid: 67). Similarly, Yule (1985: 134) describes politeness as “showing awareness of another person’s face.

Some speech acts have intrinsic threat in them; they are Face Threatening Acts (FTA’s) while certain acts are performed to lessen the possible threat to face; these are Face Saving Acts (FSA’s). Both positive and negative face types are constantly at the risk of being threatened and as a result conscious interactants usually strive to save them in communication. FSA’s are achieved through mitigation, which involves employing such politeness strategies as indirection, hedges, deference, apology, generalization and nominalization among others (Brown and Levinson, 1987). The nature of texts however determines both the kinds of acts, the prevalence or otherwise of FTAs and the appropriate politeness strategies.

Presidential inaugural speech as a genre is characterized by the clear distance between its president-audience participants. The president is the speaker and the listeners or audience include the citizens, one or more of who might be the formal presidents and non-citizens. Besides, there is inequality in terms of the power relation between the speaker and the audience. These demand a great deal of face work on the part of the president who will need to articulate his unique mission and achieve solidarity and peace.

Analysis of the Speech

The inaugural speech of the 45th president of the United States of America, President Donald Trump is composed of ninety-five (99) sentences which are largely structurally simple. Perhaps, this is a linguistic reflection of his promise to be of more actions and less speech. The sentences (scs) are numbered serially for easy of reference in the analysis. The speaker's assumptions about the reality of America and his attitude to smooth interpersonal relationship as reflected in the speech are analyzed under the two headings: Presuppositions in the Speech, and Politeness Strategies Employed in the Address

Presuppositions in the Speech

In an inaugural speech of this nature, presupposition is a measure of the way the speaker characterizes his listeners' knowledge about themselves, their affairs and the general state of the nation. Donald Trump's speech reveals five (5) areas of knowledge of common reality he believes his listeners, especially the Americans, share with him and on which there is no argument and therefore part of the bases for his election.

The uniqueness of the event and invariably the speaker is significantly presupposed. The knowledge of this is taken for granted and thereby presented as indubitable in a number of ways. The speaker achieves this presupposition particularly in four sentences – scs: 1, 8, 25 and 44. The first of these sentences for this purpose appreciates rather than greets as it is typical.

Chief Justice Roberts, President Carter, President Clinton, President Bush, President Obama, fellow Americans and people of the world, thank you. (sc 1)
Today's ceremony, however, has very special meaning...we are transferring power back to you, the people. (sc 8)
You came by the tens of millions to become part of a historic movement, the likes of which the world has never seen before. (sc 25)
We assembled ... are issuing a new decree to be heard in every city
In every foreign capital and in every hall of power (sc 44)

The speaker's presupposition in the first sentence is that his audience is peopled by everybody: the past American presidents, the American citizens and the whole world. In the next, sentence 8, he crystallizes the knowledge of the uniqueness of the occasion emphasising his and his audience's belief that the ceremony has special meaning while its unprecedented nature is passed as common knowledge in the expression the like of which the world has never seen before (sc 25). This same presupposition is consolidated with the reference to the varied listeners in every city, foreign capitals and every hall of power (sc 44). The various names of dignitaries as well as distant places referred are existential presupposition which the speaker has.

Next in their order of presentation but most important to the speaker is his assumption that The listeners know that America is in socio-economic crisis and has therefore lost her glory. This presupposition is obvious first in the second sentence of the speech and it is particularly signalled lexically by the two words: rebuild and restore in:

We the citizens of America are now joined in a great national effort to rebuild our country and restore its promise for all of our people (sc 2)

Through the morphology of the two words, that America has lost its old worth is communicated by the speaker as a common knowledge. The new president believes that nobody would wonder why America needs to be rebuilt or restored since its structural and economic degeneration is a common knowledge.

Again, the Americans are believed by Donald Trump to have known the source of the relapse to be a small group among them who have consistently denied others of the supposedly common opportunity. Both the knowledge of the loss and the agents of denial are communicated as common through structural parallelism, adversative (but) and negator (not) in the next excerpt:

**Washington flourished, but the people did not share in its wealth.
 Politician prospered, but the job left and the factories closed.
 The establishment protected itself, but not the citizens of our country.
 Their victories have not been your victories.
 Their triumphs have not been your triumphs. (scs 10-14)**

Thus, Trump presupposes the current state of America as a product of misrule and selfishness which he encodes as common knowledge through juxtapositions of their political achievement and national needs. Similarly, He underlines the general assumption underlying the poor performance of his predecessors in such structural description as *all talk and no action* (sc 74) and people of *empty talk* (sc 75)

In communicating the knowledge of America's degeneration as a reality to him and other Americans, Trump repeatedly employs *again* in the following excerpt:

**Together, we will make America strong again.
 We will make America wealthy again.
 We will make America proud again.
 We will make America safe again.
 And yes, together we will make America great again. (scs 90-94)**

The speaker's repetition of again in the five consecutive sentences above reveals his belief that his American listeners if not all his listeners know that America was once strong, wealthy, proud, safe and great. The promises contained in the sentences are consequently apt and warranted by the shared national and international knowledge that America is currently weak, poor and unsafe.

As a logical sequel to his assumption of America's degeneration, Trumps presupposes that everyone knows that change is inevitable to restore the glory. This knowledge can be adduced as the rational for his election. The following sentences in the speech will be questionable without such an assumption:

**That all changes starting right here and right now because this moment
 is your moment, it belongs to you. (sc 16)
 From this day forward, a new vision will govern our land. (sc 45)**

The urgency of the changes required as well as the preparedness of the speaker is communicated through adverbials: right here, right now (sc 16) and from this day (sc 45) and the noun phrase: this moment (sc 45). Besides, with starting (16), Trump presupposes the unprecedented nature of his action plan. He further underlines what he takes to be collectively assumed pitiable reality against which his government is expected to work in his consecutive repetition of the phrase: will bring back in sentences 52 to 55. The lost values are expected to be restored. The speaker's willingness is expressed by the modal will while the remaining part of the verb phrase, bring back, reveals his assumptions of the common knowledge and aspiration of the need for change oriented actions.

One more important presupposition had by the president expectedly is the common knowledge of some existing development. This is logical since it will be unacceptable to his listeners that his government is starting everything afresh. Thus, in spite of his stress on the ineptitude, egocentricity and talkativeness of the past leaders, certain developments which can be consolidated have been achieved by them. This he presupposes through:

**We will build new roads and highways and bridges and airport
and tunnels and railways all across our wonderful nation (sc 56)**

The lexical presupposition obvious in the choice of *new* in the first line of the above sentence is that old ones of the various facilities promised exist in America. This is a major way to balance the sharp criticism of the American politicians and the common reality of America as shared by all.

Politeness Strategies in the Address

The task of governance though often vested on a group of people is a collective responsibility if it must be successful. The speech of a new president is to formally initiate this duty. Thus, as a communicative event, an inaugural speech normally features promises or reassurances by the president as well as call or request for support of the citizenry and other nations. There is a major role relationship of the leader (the president) and the lead (the citizens). Among the citizens, however, are some socially special people. These may include the ex-presidents, the defeated presidential contestant(s) and other important dignitaries. The composition of the audience nationally is complex and so is the nature of the distance. Again, there is the secondary role relationship of foreign president and foreign audience. The two, though distanced by space belong to the same globe and are involved in the discourse. The foreign audience is peopled by men and women of varied statuses, colours and races. As a sequel to the foregoing, the speech needs to aptly present the vision and or mission of the new government and deftly save the face of the listeners to whom references may be made in it. Politeness is, therefore, requisite in ensuring fairness in the task. Trump's efforts in this direction are discussed in the next two subheadings

Face Saving Acts

The speech reflects premeditated face saving acts in spite of the biting criticism it contains. The speaker's consciousness of the importance of saving the face of his varied listeners and avoiding or at least limiting face threatening acts is asserted in his following words:

We will seek friendship and good will with the nations of the world... (sc 59)

We do not seek to impose our ways of life on anyone... (sc 60)

We will reinforce old alliances and form new ones... (sc 62)

Mr President's declaration of his government's promise to partner with other nations underscores his knowledge of the place of international cooperation in achieving America's progress. It is a promise of recognition and an appreciation of collectivism. Besides his crave for alliance which defines a positive face saving act, his declaration of his administration's intention to avoid imposition is a testimony to his consciousness of the need not to threaten the international listeners' negative face. The two pledges satisfy the requirements of both positive and negative politeness.

The speech begins on a note of appreciation and praise which are invariably a mark of recognition and a call for support. The expression thank you in the first sentence of the address enacts a polite recognition of the presence of the Chief Justice Roberts, the four past American presidents, the Americans and finally the people of the globe. The appreciation begins from the specific to the general. Expectedly, Trump more specifically appreciates his predecessor and his wife - President Obama and First Lady Michelle Obama - for their role in the transition process as follow:

They have been magnificent.

Thank you. (scs 6-7)

This is certainly pleasing to the outgoing president, his wife and listeners who believe that Obama did his best during his tenure. In three other sentences – 7, 95 and 98 the same expression of appreciation, thank you, is reiterated to show gratitude to the listeners generally to give them recognition and make them feel valued in line with their own estimation of their self-worth.

The speech also features devices of inclusion which are prerequisites for achieving positive politeness. The first person plural we is employed to foreground the speaker's crave for support and perception of his American audience as active stakeholders in achieving the change that America

deserves. He, therefore, represents the audience as important through the audience inclusive pronoun chosen. Remarkable among the occurrences of this pronoun are the ones found in the following part of the speech:

Together we will determine the course of America... (sc3)

Together we will make America great again. (sc 90)

And yes, together we will make America great again (sc 94)

Both the pronoun we and the adverb together preceding it in each of the sentences above are face devices employ to match the Americans' opinion about their role in ensuring better America. The same reason explains the rare occurrence of the first person singular pronoun I in the text. Only in two sentences (35 and 50) in the whole of the speech can it be found.

Similarly, the second person plural pronoun you and its derivative your are used in introducing a dimension of deference to the speech. Trump humbles himself and ascribes his victory to his American audience as shown in back to you (sc8); belong to you (sc16), your day (sc 18), your celebration (sc 19), your country (sc 20) and listening to you (sc 24). The speaker through this means distances himself from his feat to honour the citizens. This is perhaps the peak of his face work in the address.

Face Threatening Acts

Although the speech as shown above consists of varied face saving attempts made by the speaker especially through such speech acts as appreciation, recognition and inclusion, it features a lot of criticisms which according to Levinson (1987) are intrinsically face threatening acts. At some point the criticisms translate into poignant accusations. Perhaps the speaker's reason is to justify his election and stress his capability and readiness to propel a positive and unprecedented change. But this is unwarranted especially on this particular occasion. Unarguably, face threatening acts are natural in some contexts even though they are detestable. It is doubtful, however, if they are quite appropriate especially as enormous as they are in this context. Threatening the face of social equals and dignitaries who have made selfless contributions to common course is not desirable.

Conscious of this fact, Trumps again annexes the flexibility of the third person plural pronoun we to generalize his criticism of the previous American governments as general failure of the Americans. The following excerpt exemplifies this strategy:

We've defended other nations' borders while refusing to defend our own.

And (we have) spent trillions overseas while America's infrastructure has fallen into disrepair and decay.

We've made other countries rich, while the wealth, strength and confidence of our country has dissipate over the horizon.(scs37-39).

The portrayal of the previous administrations as inept as well as the condemnation implied is lessened by the speaker inclusive we repeatedly used. It would be totally inexcusable to use you in place of we in the extract.

Apart from mitigating the obvious threat posed to the previous American leaders in attendance by the speech act of criticism and or condemnation as shown above, Trump also employs the device of indirection in lambasting them as egocentric and selfish as evident in his reference to the accused leaders by the parallel nouns / noun phrases: a small group (sc 9), Washington(sc 10), politicians (sc11) and the establishment (sc 12) used consecutively to avoid a specific mention of the names of the individuals sitting before him or their regimes. Indirection is achieved in different ways in the cited phrase. It is achieved through the indefinite article a in a small group, through part-whole generalization in Washington and via vagueness in politician and establishment.

The speaker equally indicts his immediate predecessor and other past leaders of America of mismanagement of the national resources over the years. He strives to mitigate this through personification and agent-less passive as shown below:

One by one, the factories shuttered and left our shores...

The wealth of our middle class has been ripped from their homes... (sc 40-41)

In the first sentence, the companies are personified and representatively accused of both inactivity and departure to save the threatened face of the administrators while the rippers are neither mentioned as subject or agent in the second sentence. The two devices are appropriate in reducing the threat and making it moderately bearable.

A fairly understandable face threatening act in the speech targeted at summoning courage in the American audience is performed through imperative sentences. For its tendency to impose, an imperative statement is inherently face threatening in its orientation. Imposition is contained in the warning issued to the audience in:

Do not allow any anyone to tell you that it cannot be done (sc 77)

Trump's assumes the role of an adviser warning adults like him against the cynics. His mission to make them optimistic of his ability to deliver on his promise contravenes their self desire for independent thought. Similarly threat is included in there should be no fear (sc 68) and we must think big and even dream bigger (sc 72). The fact is that every rational adult holds an opinion on issue that affects him or her based on experience, ideology, premonition and so on.

The threat to face in the address extends to the international community. Trump characterizes some countries of the world as ravagers, destroyers and thieves in:

We must protect our boarders from the ravages of other countries making our products, stealing our companies and destroying our jobs. (sc 48)

This reference is defamatory, nauseating and face threatening. Although the referred nations are not specifically mentioned in this case, Trump's subsequent promise to eradicate radical Islamic terrorism from the face of the Earth (sc 62) provides an insight. This delimitation shows a threat against the Muslim world and a religious bigotry.

4 Conclusion

Inaugural speech as a form of discourse offers elected public office holders the opportunity to make promises and to give assurance of good governance through effective language use. Through the analyzed speech, Trump makes a lot of presuppositions to demonstrate his vast knowledge of the Americans and current socio-political realities of the United States of America. The presuppositions serve as premise for the various promises he makes. They also account for the prevalence of structurally simple sentences through which he draws on the shared knowledge of his American listeners without boring details. Trump also embarks on a lot of face work asserting lucidly the essence of collectivism and the evil of imposition. The speech, however, conspicuously include ample avoidable face threats occasioned primarily by extensive criticism and accusation. The hedges employed to mitigate the shock associated with his criticism though make them unavoidably bearable but still sadly memorable. This confirms his critics' argument that he is vulgar.

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Appendix

President Donald Trump's Inaugural Address

- [1] Chief Justice Roberts, President Carter, President Clinton, President Bush, President Obama, fellow Americans and people of the world, thank you.
- [2] We, the citizens of America, are now joined in a great national effort to rebuild our country and restore its promise for all of our people.
- [3] Together, we will determine the course of America and the world for many, many years to come.
- [4] We will face challenges, we will confront hardships, but we will get the job done.
- [5] Every four years, we gather on these steps to carry out the orderly and peaceful transfer of power, and we are grateful to President Obama and First Lady Michelle Obama for their gracious aid throughout this transition.
- [6] They have been magnificent.
- [7] Thank you.
- [8] Today's ceremony, however, has very special meaning 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 people.
- [9] For too long, a small group in our nation's capital has reaped the rewards of government while the people have borne the cost.
- [10] Washington flourished, but the people did not share in its wealth.
- [11] Politicians prospered, but the jobs left and the factories closed.
- [12] The establishment protected itself, but not the citizens of our country.
- [13] Their victories have not been your victories.
- [14] Their triumphs have not been your triumphs.
- [15] And while they celebrated in our nation's capital, there was little to celebrate for struggling families all across our land.
- [16] That all changes starting right here and right now because this moment is your moment, it belongs to you.
- [17] It belongs to everyone gathered here today and everyone watching all across America.
- [18] This is your day.
- [19] This is your celebration.
- [20] And this, the United States of America, is your country.
- [21] What truly matters is not which party controls our government, but whether our government is controlled by the people.
- [22] January 20th, 2017, will be remembered as the day the people became the rulers of this nation again.
- [23] The forgotten men and women of our country will be forgotten no longer.
- [24] Everyone is listening to you now.
- [25] You came by the tens of millions to become part of a historic movement, the likes of which the world has never seen before.
- [26] At the center of this movement is a crucial conviction that a nation exists to serve its citizens.
- [27] Americans want great schools for their children, safe neighborhoods for their families, and good jobs for themselves.
- [28] These are just and reasonable demands of righteous people and a righteous public.
- [29] But for too many of our citizens, a different reality exists: mothers and children trapped in poverty in our inner cities; rusted-out factories scattered like tombstones across the landscape of our nation; an education system flush with cash, but which leaves our young and beautiful students deprived of all knowledge; and the crime and the gangs and the drugs that have stolen too many lives and robbed our country of so much unrealized potential.
- [30] This American carnage stops right here and stops right now.
- [31] We are one nation and their pain is our pain.
- [32] Their dreams are our dreams.

- [33] And their success will be our success.
- [34] We share one heart, one home, and one glorious destiny.
- [35] The oath of office I take today is an oath of allegiance to all Americans.
- [36] For many decades, we've enriched foreign industry at the expense of American industry; subsidized the armies of other countries, while allowing for the very sad depletion of our military.
- [37] We've defended other nations' borders while refusing to defend our own.
- [38] And spent trillions and trillions of dollars overseas while America's infrastructure has fallen into disrepair and decay.
- [39] We've made other countries rich, while the wealth, strength and confidence of our country has dissipated over the horizon.
- [40] One by one, the factories shuttered and left our shores, with not even a thought about the millions and millions of American workers that were left behind.
- [41] The wealth of our middle class has been ripped from their homes and then redistributed all across the world.
- [42] But that is the past.
- [43] And now, we are looking only to the future.
- [44] We assembled here today are issuing a new decree to be heard in every city, in every foreign capital, and in every hall of power.
- [45] From this day forward, a new vision will govern our land.
- [46] From this day forward, it's going to be only America first, America first.
- [47] Every decision on trade, on taxes, on immigration, on foreign affairs will be made to benefit American workers and American families.
- [48] We must protect our borders from the ravages of other countries making our products, stealing our companies and destroying our jobs.
- [49] Protection will lead to great prosperity and strength.
- [50] I will fight for you with every breath in my body and I will never ever let you down.
- [51] America will start winning again, winning like never before.
- [52] We will bring back our jobs.
- [53] We will bring back our borders.
- [54] We will bring back our wealth.
- [55] And we will bring back our dreams.
- [56] We will build new roads and highways and bridges and airports and tunnels and railways all across our wonderful nation.
- [57] We will get our people off of welfare and back to work, rebuilding our country with American hands and American labor.
- [58] We will follow two simple rules; buy American and hire American.
- [59] We will seek friendship and goodwill with the nations of the world, but we do so with the understanding that it is the right of all nations to put their own interests first.
- [60] We do not seek to impose our way of life on anyone, but rather to let it shine as an example.
- [61] We will shine for everyone to follow.
- [62] We will reinforce old alliances and form new ones and unite the civilized world against radical Islamic terrorism, which we will eradicate from the face of the Earth.
- [63] At the bedrock of our politics will be a total allegiance to the United States of America, and through our loyalty to our country, we will rediscover our loyalty to each other.
- [64] When you open your heart to patriotism, there is no room for prejudice.
- [65] The bible tells us how good and pleasant it is when God's people live together in unity.
- [66] We must speak our minds openly, debate our disagreements honestly, but always pursue solidarity.
- [67] When America is united, America is totally unstoppable.
- [68] There should be no fear.
- [69] We are protected and we will always be protected.
- [70] We will be protected by the great men and women of our military and law enforcement.
- [71] And most importantly, we will be protected by God.

- [72] Finally, we must think big and dream even bigger.
- [73] In America, we understand that a nation is only living as long as it is striving.
- [74] We will no longer accept politicians who are all talk and no action, constantly complaining, but never doing anything about it.
- [75] The time for empty talk is over.
- [76] Now arrives the hour of action.
- [77] Do not allow anyone to tell you that it cannot be done.
- [78] No challenge can match the heart and fight and spirit of America.
- [79] We will not fail.
- [80] Our country will thrive and prosper again.
- [81] We stand at the birth of a new millennium, ready to unlock the mysteries of space, to free the earth from the miseries of disease, and to harness the energies, industries and technologies of tomorrow.
- [82] A new national pride will stir ourselves, lift our sights and heal our divisions.
- [83] It's time to remember that old wisdom our soldiers will never forget, that whether we are black or brown or white, we all bleed the same red blood of patriots.
- [84] We all enjoy the same glorious freedoms and we all salute the same great American flag.
- [85] And whether a child is born in the urban sprawl of Detroit or the wind-swept plains of Nebraska, they look up at the same night sky, they will their heart with the same dreams, and they are infused with the breath of life by the same almighty creator.
- [86] So to all Americans in every city near and far, small and large, from mountain to mountain, from ocean to ocean, hear these words.
- [87] You will never be ignored again.
- [88] Your voice, your hopes, and your dreams will define our American destiny.
- [89] And your courage and goodness and love will forever guide us along the way.
- [90] Together, we will make America strong again.
- [91] We will make America wealthy again.
- [92] We will make America proud again.
- [93] We will make America safe again.
- [94] And yes, together we will make America great again.
- [95] Thank you.
- [96] God bless you.
- [97] And God bless America.
- [98] Thank you.
- [99] God bless America.

Ethnocentrism, Cultural Traits and Identity Negotiations of Japanese EFL learners

Nooshin Goharimehr

Department of Education- Graduate School of Human Sciences- Osaka University- Japan
ngohari2014@gmail.com

Abstract: In contrast with learning English as a second language (ESL) in English speaking countries, learner identities in an EFL setting may be impacted by various contextual factors such as the learning environment's unique sociocultural characteristics, ideologies and social values. Drawing on poststructuralism, the present research attempts to understand how Japanese learners of English build their own subjectivities in connection to their cultural traits, ethnic identity and other socio-psychological factors affecting their learning and speaking practices. This is a partial report on a research about Identity, Self and EFL learning which was conducted among 70 undergraduate university students in Japan. The research suggested that ethnic identity can interfere with the development of L2 identity through identity resistance. The cultural and sociolinguistic differences between the native and target languages can impact the language learning practices and identity construction in EFL learners.

Keywords: EFL learners, Ethnocentrism, Cultural Traits.



1. Introduction

English learning and usage is spreading rapidly around the world. Globalization, which is the process of international integration and world-wide convergence in education and other sectors is transforming the environment in which English is learned as a second language (ESL) or foreign language (EFL) (Held et al., 1999). It's important to recognize the impact of economic and cultural globalization on the globalization of language, and specifically the extended role of English as lingua franca (Crystal, 2003). English language education in Japan has become more indispensable because of globalization. As globalization continues, so shall the negotiation of identity and the place of English in Japan.

In the Japanese EFL (JEFL) context, the Ministry of Education, Culture, Sports, Science and Technology (MEXT) has been setting the goal of mastering English language skills for Japanese students to become competent members of "global" society. Although, Japanese students study English for quite a long time, in terms of communicative skills, there seems to be a lack of progress in different levels of academia. Many educators consider silence and lack of interaction in English classrooms, which is often interpreted as lack of motivation, a reason for poor communicative skills. It has also been argued that Japanese cultural identity or different communicative norms might interfere with risk taking and speaking practices which is a prerequisite for English learning.

Accordingly, the investigation of learner identity in Japan will significantly contribute to the field as there is little qualitative academic research into the reasons why Japanese students are particularly identified as reluctant to speak in a second language even those who possess high reading and writing proficiency. Furthermore, Scholars in the field of additional language acquisition have been struggling to determine the relationship between the language learner and the social world to conceptualize a comprehensive theory of social identity which integrates the language learner and the language learning context (Norton, 2000). If we consider language as the representation of identity, then we can argue that there is a connection between ethnic identity and one's view of a foreign language. The way L2 learners view the target language and identify with it determines their learning and L2 identity construction. Hence in this paper, I will investigate how the EFL students' ethnic identity and the cultural background impact their L2 identity negotiation and language learning practices.

2. Identity and foreign language learning

Weinreich (1986, pp. 39-72) defines a person's identity as "the totality of one's self-construal, in which how one construes oneself in the present expresses the continuity between how one construes oneself as one was in the past and how one construes oneself as one aspires to be in the future"; He further defines ethnic identity as "that part of the totality of one's self-construal made up of those dimensions that express the continuity between one's construal of past ancestry and one's future aspirations in relation to ethnicity".

Language is the most prominent demonstration of one's identity and consequently learning a foreign language leads to adopting a new identity. Norton (2013) conceptualizes identity of the language learner (L2 identity) as pertaining to "the ways in which language learners understand their relationship to the socio-cultural contexts, how that relationship is constructed across time and space, and how the learner understands their reflections for the past and possibilities for the future" (p.45). Accordingly, identity should be considered as socially situated and constructed, dynamic, contradictory, and continuously changing across time and place (Block, 2007; Norton, 2006). Therefore, the native and target cultures can play important roles in shaping the identities.

Moreover, identity is an important factor in additional language learning because linguistic patterns signal social and individual identity, and people's conscious awareness of their personal identities appear in language use. Poststructuralists depict the individual as diverse and dynamic, hence identity is a site of struggle in which a person takes on different subjectivities structured by relations of power in a variety of social sites. These subject positions such as mother, teacher, student, and other positions could be in conflict with others (Norton, 2000). Consequently, identity construction is a complicated process or as Robertson (1998) put it, "condensed in an intersection of a myriad of complex sociological factors within a historical moment" (p. 455). Therefore, the process of identity construction and negotiation deals with the life experiences individuals go through in a given social setting in which the interaction of identities would have not been the same if the context were different.

3. Ethnic identity and EFL

There has been much effort to boost the status of English teaching and learning in Japan, however, there are still shortcomings when it comes to the communicative skills and speaking ability of EFL learners. There are various factors affecting teaching and learning which are rooted in sociocultural aspects of the country and linguistic differences between Japanese and English. This issue is inherent in the native cultural values and signifies the importance of understanding the learning culture and social factors behind the learning process. In a larger scale, how English is viewed as a foreign language and its status in the social context of Japan can contribute to the teachers, policy makers and students' educational approaches toward learning. Sugimoto (1997) claims that there is a prevailing dichotomous view in the Japanese society which regards the world as split into two spheres, Japan and the West. The cultural nationalism assumes that the moral, spiritual and cultural life of the Japanese people should not be affected negatively by foreign values regardless of their impact on Japan's material way of living. This view of cultural nationalism develops into the dichotomous view of language; meaning that Japanese culture and language is considered in opposition to language and culture of English speaking countries.

Schneer (2007) found that the images and cultural explanations in high school textbooks endorsed by MEXT represent the cultural aspects of the native and target languages from a standpoint of opposition. Therefore, the more Japanese master English and internalize the cultural traits and ideas associated with it, the more they lose their cultural values or in another word "Japaneseness" as English is considered as a tool that transmits the Western values and beliefs (Fujiwara 2004). Regarding this linguistic cultural conflict which is still relatively present in some Japanese educational settings, it can be expected that Japanese ethnocentric beliefs and values may influence English language learning. Some studies found that ethnocentrism played a negative role in English language learning and performance resulting in low English proficiency of Japanese

students which was interpreted as the socio-cultural product (Yashima, 2000, Doerr, N. M., & Lee, k., 2013). Turnbull's (2017) research showed that Japanese participants in his study identified the Japanese language as an element of their national identity and that removing Japanese language from EFL classes could result in negative ideologies toward English learning.

Regarding the issues around identity construction and resistance in ESL contexts, Morita (2004) investigated how Japanese L2 learners negotiated their membership and identities in new academic communities in Canada. Japanese students tended to position themselves as being less competent than other local students due to the lack of understanding of reading materials, lectures, and classroom participation rituals. Furthermore, some participants constructed these identities with regards to the ways other peers perceived them while others began to negotiate their identities by applying strategies such as self-study or asking instructors questions. Liu's (2002) research on Chinese students indicated that ESL/EFL teachers should be aware of the learners' cultural differences and the various challenges and struggles they experience attempting to develop new identities as L2 learners and becoming members in communities of practice. Hence, in order to improve learning and teaching practices in classrooms, as English teachers, it is important for us to understand the cultural predispositions and differences that have direct implications for English learner identity and learning.

4. Research questions

- 4.1. Are there any conflicts between students' cultural identity and L2 identity?
- 4.2. What are the affective and contextual barriers to EFL learning perceived by Japanese students?

5. Research method

This paper is a partial report on the data obtained from a bigger research conducted on motivation, self and identity of EFL learners in a Japanese context. The study applied a qualitative approach to the data obtained through participants' responses to an online questionnaire. The students' comments were analyzed by thematic content analysis.

5.1. Data resources

The participants of this study were 70 undergraduate students of six CALL Writing Classes and three integrated English speaking courses in a public university. The participants' information is presented in a table1 (see appendix 1).

5.2. Data collection techniques

This paper draws on the data obtained through an open-ended questionnaire. The open-ended questionnaire was designed to extract responses which both directly and indirectly served to answer the research questions and complement the previously conducted survey. This questionnaire consisted of 5 major questions with minor editions to suit two different courses under study. These questions addressed several variables such as: Learning goals, learning barriers, Positive and negative learning experiences, Anxiety and linguistic self-confidence, Identity changes, and Imagined communities of practice. In addition to these constructs, the students' detailed and spontaneous responses were sought to provide extra information on other variables pertaining to motivation and identity research. In this short paper, I will focus on the evidence from data regarding the interplay of variables pertaining to identity, cultural traits and English language learning.

6. Data analysis and discussion

A content analysis of responses to open-ended questions rendered several major themes which are categorized based on concepts of identity and motivation theories (See the appendix 2). This paper focuses on the themes and responses which are related to the research question regarding cultural conflict and identity resistance. According to the results, there was a trace of cultural resistance toward English learning or integrative motivation which is a desire to integrate with and identify with the target culture community:

Chiaki (f): “When I was in high school or junior high, it was ridiculous for students to pronounce English so seriously, and if one student tried to do so, everyone laughed. I hated it. I don't feel comfortable at any time when I speak in English. So I am not willing to speak in English. I usually speak English with a teacher of English class, or other students when a teacher directs to do it...I prefer less interactions because it is less stressed.”

Chiaki relates her experience of learning English in high school and her frustration to stand out among her peers for trying to learn and speak English seriously. This shows a sort of L2 identity resistance among Japanese students as well as the anxiety caused by avoiding conformity in a Japanese setting. Hence, Chiaki doesn't feel comfortable speaking English as this context limits her from creating her L2 identity. Moreover, the psychological effects of this situation has developed a fear of interaction even in the university classroom which offers more possibilities to practice English without facing peer pressure.

Furthermore, none of the participants in the study mentioned a desire to immigrate to a new country or live abroad permanently. Living abroad was only mentioned few times in the responses (F=4, See table 2). This fact displays a tendency which is rooted in Japanese culture and strong ethnic identity. Living in a foreign country necessitates the ability to get closer to the target language identity and community. For Japanese students, going abroad is limited to attaining intercultural or academic experience and fulfilling their interest in learning about new things (cultures, people, ideas, etc.).

In terms of barriers to effective leaning and negative factors affecting the learners' identity construction, several participants expressed an anxiety caused by lack of opinions and inability to express themselves. This can be due to sociocultural background of Japanese students and the practice of silence. English and Japanese languages are different in many ways. Apart from linguistic differences, many of the difficulties that Japanese learners have with English are mostly caused by differences in communication styles and culture. Japanese language is associated with a respect for abstraction and indirect communication which can cause Japanese learners to struggle to find the best way to express themselves. As Kunihiro (1975) put it, “in Japan, language, communication through language, has not received the same emphasis as in the West. It has been considered poor policy to use words as a tool to express one's views, to persuade the other fellow or to establish any depth of understanding. Language as an instrument of debate or arguments is considered even more disagreeable and is accordingly avoided. Thus, in Japanese society, use of words becomes a sort of ritual, not often to be taken at face value. It is only one possible means of communication, not *the* means of communication as is often the case among English speakers” (p.97). The cultural differences are perceived and handled by some learners in both positive and negative ways:

Kaito (m): “I can think many ideas in my brain in Japanese, so I want to speak the ideas, but I can't compile them in English. I've experienced the situation so much. I want to change the situation in English classes.”

Miwa (f): “In Japan, people do not say everything, so they cannot understand what they mean, but if we speak English, we have to express all of my opinion; so I can understand what I am thinking and how I am feeling. If I get only Japanese culture, I cannot imagine idea more.”

For Miwa, the cultural context seems to be limiting her identity. She is well aware of the fact that to be able to improve her speaking, she needs to express her opinions. She thinks that Japanese don't express all their opinions so within her native language, she cannot imagine new ideas. However, she seems to have a positive attitude towards the new identity of an English speaker who is more straightforward and opinionated.

Masa (m) : “...I don't like English, because English is very difficult for me. I'm not good at and don't like remembering. Usually I don't want to use English, but I use English when foreign people ask me to tell way. When I use English, I'm very uncomfortable because I can't talk what I want to talk. I learn English only to pass the exam. I can't image myself because I can't learn advanced English....”

Masa doesn't like English as he finds it difficult. Also he considers himself incompetent. For him, learning English mostly serves to passing exams. He cannot imagine his identity as an L2 speaker and he finds it difficult to express his thoughts and opinions. This lack of self-confidence and inability to freely express his identity in English has demotivated him in doing so.

Naoya (m): “My goal is to understand every article that is written in English.... when I speak English, I don't have the confidence to tell my thoughts and feelings.”

Although Naoya has a clear goal to understand English articles, he doesn't feel confident in expressing himself in English either.

Taku (m): “When I speak English, I think hard the way to tell my opinion.”

Rina (f): “I feel comfortable to speak English when I talk with my Japanese friends who are not so good at English ...I realize I have less opinions and knowledge than English speakers because sometimes I can't answer to questions asked by them.”

Rina and Taku also feel incompetent in expressing their opinions. The anxiety and lack of confidence is evident in Rina's comment as she prefers to speak with low proficient English speakers to avoid tension. She realizes that she does not have much knowledge and opinion compared to English speakers and this might be a reason for her anxiety. As mentioned earlier, Saori also links her lack of confidence and motivation to inability to express her thoughts:

Saori (m): “in English class and was made to explain my opinion again and again. I was hurt by experiencing sadness of not telling my opinion smoothly. Therefore I feel English little hard.”

A better example would be the case of Momo which also shows how stressful expressing opinions can be for Japanese students:

Momo (f): “When I am asked my opinion, I often consider too seriously. I can't find good word for express my opinion and I fall silent. Sometime my conversation partner changes the question to yes-or-no question, and I feel relieved.”

Hideo (m): “I can't communicate with people in English well. Learning English is useful and interesting, but I have no time to study more. I feel comfortable when I express my opinion in English class. English doesn't have the word of respectful, so it is difficult for me to speak with older people in English.”

A communication difficulty rises for Hideo due to different sociolinguistic aspects of English and Japanese. The Japanese language encodes features such as social relationships and power rankings, while English does not have as many encodings. Therefore, understanding the cultural and psychological reasons behind students' speaking difficulties is crucial for English teachers to help them overcome communication barriers. However, the discrepancies between the two cultures and linguistic systems have also positive impacts on identity construction for some learners. In response to the question whether they felt any changes after learning English, Katsuo expressed a positive change which is being able to speak more frankly and directly:

Chisako (f): “I can say my opinion clearly when I use English”

Chisako feels a positive change which is the ability to express her opinion more clearly in English. This also shows the trace of identity changes as these learners communicate in English. Similarly, Miwa feels the need to shift her identity due to differences between English and Japanese communication styles:

Miwa (f): “Learning English is useful because most people in the world tend to speak English and we should communicate more people because of getting more inspiration. I feel it when I talk with people who speak English and they get to understand my opinion. In Japan, people do not say everything, so they cannot understand what they mean, but if we speak English, we have to express all of my opinion.”

Miwa understands well that she must change her identity position when she speaks English and become more expressive and straightforward. This awareness of identity change has helped her to overcome the communication challenges and adopt a new identity. It even shows some kind of preference in her toward her L2 identity as it provides her with better communication as opposed to Japanese.

7. Conclusion

In sum the analysis of participants' responses to the survey suggested that a major challenge for the Japanese EFL learners was negotiating their beliefs, cultural traits, competence, identities, and views toward the native and target languages so that they could participate and be recognized as a competent and legitimate members of a specific social, business, academic or international community of practice. The participants of this study had to overcome several barriers such as lack of linguistic self-confidence, shyness, anxiety of failure or making mistakes, a tendency toward perfectionism and an identity shift from Japanese to an L2 speaker. Some cultural traits of Japanese learning settings such as conformity and avoidance of standing out among peers limited them from developing their L2 identities which will not happen unless the learners express themselves freely and communicate in English.

We can conclude that an important factor behind the lack of students' speaking practices is the communicative differences which are rooted in the culture. These fixed behaviors or sociocultural identities may act as barriers to L2 identity construction. In order to learn a new language, a learner is supposed to adopt new ways of thinking and expression. English speaking practice requires the learner to be willing to express his opinions which is not an easy task for Japanese students who position their identities as shy, non-speakers and unable to express their opinions. This indicates the importance of understanding the learners' psychological, cultural and affective barriers in order to devise teaching methods which are motivating and engage learners in constructing new identities and hence improve their learning.

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Appendices

Table1: The participants' characteristics: 1st and 2nd year undergraduate students, age: 18-22 years old - (PNT: Prefer not to answer)

Pseudo Name	Gender	Field of study
Akira	Male	Engineering science
Takuya	Male	Engineering science
Haruka	Female	Engineering Science
Yuuki	Male	Electronics
Hideo	Male	Engineering Science
Masa	Male	Science Engineering
Akita	Male	Engineering science
Miharu	Female	Electronics and materials physics
Fumiya	Male	PNA
Naoki	Male	IT
Kaito	Male	PNA
Kota	Male	Physics
Kenta	Male	Mathematics, Information Science
Naomi	Female	Biological science
Sakura	Female	Science, major in biology
Kosuke	Male	PNA
Kohei	Male	Physics
Kazuto	Male	Chemistry
Shoko	Female	Biology
Akihiko	Male	law
Miwa	Female	law
Atsushi	Male	Japanese history
Ichiro	Male	Law
Isao	Male	Economics
Rina	Female	International public policy (school of law)
Hisaya	Male	Economics
Hiroya	Male	Mathematics
Maki	PNA	Biology
Etsuji	Male	Mathematics
Daisuke	Male	Physics
Takami	Female	Science
Chikao	Male	Chemistry, science
Kenji	Male	Biology
Katsuo	Male	Science
Chisako	Female	Science
Jinichi	Male	Physics
Itaru	Male	Mathematics

Matsuki	Male	Economics
Chiaki	Female	Literary arts
Motoki	Male	Economics
Naoya	Male	Economics
Nobuhiro	Male	Law
Umeko	Female	Geography
Yumi	Female	Engineering science
Nanase	Female	Engineering science
Ryohei	Male	Engineering science
Rikiya	Male	Engineering Science
Shinzo	Male	Engineering Science
Tadashi	Male	Chemistry
Takishi	Male	Electronics
Tomoki	Male	Engineering science
Taku	Male	Engineering science
Tatsuya	Male	Engineering science
Wataru	Male	Linguistics
Saori	Female	Literature
Yoshio	Male	PNA
Miki	Female	Art History
Akari	Female	PNA
Maaya	Female	Sociology
Fusa	Male	Consulting
Reika	Female	Chinese
Sakko	Male	Finance
Ryoko	Female	Japan
Noriko	Female	Law
Nozomi	Female	Chinese
Eisuke	Male	Engineering Science
Sumika	Female	Foreign language
Momo	Female	Mechanics
Daigo	Male	Electronics
Saya	Female	English

Table2: Thematic analysis of student responses to the motivation and identity survey

Category	Theme	Freq
1. English language learning motivations (self/imagined identity)	Speaking to foreigners/intercultural communication	59
	Access to information, knowledge and foreign ideas	34
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English for Academic Purposes: English for general skills Writing Course

Samah Thabet Sayed

The English Department-Faculty of Arts- Cairo University- Egypt
samah.thabet@gmail.com

Abstract: This paper comprises a full plan of an in-sessional EAP writing course that was conducted on a group of monolingual undergraduates in KSA. It aimed to upgrade the quality of their writing and enhance their analytical and critical thinking skills to meet their immediate, specific vocational and professional needs and ultimately develop their overall writing proficiency. The eclectic teaching approach is adopted to synthesize process, product and genre approaches to writing; the tasks are varied, graded in level and cyclical in nature to meet learners' divergent needs and cover the different stages of the writing process. The study, then, offers multiple tools of evaluation and assessment to clearly highlight the course's benefits as well as constraints and suggests solutions to design better future courses.

Keywords: eap, writing, critical thinking, vocational needs, argumentative discourse, skills-based, writing proficiency



1. Introduction

EAP (English for Academic Purposes) refers to a specialized English-language teaching 'of research and instruction that focuses on the specific communicative needs and practices of particular groups in academic contexts' (Hyland, 2006: 1).

As stated by Jordan (2009), EAP has come to prominence as a subfield of English for specific purposes in the early 1980s. Its rise has been in response to the growing need for intercultural awareness and of English as a lingua franca (ELF). Meanwhile, the increase in students undertaking tertiary studies in English-speaking countries led to a steady demand for courses tailored to meet immediate, specific vocational and professional needs (Hyland, 2006).

The researcher has chosen EAP as her specialism due to her awareness of the crucial role of academic skills that are currently prioritized in most universities. The researcher is keen on furthering expertise in that particular respect to cater for the needs of learners and simultaneously enhance her job prospects.

The study implements different tools of NA (2.3) to chart learners' priorities and set the goals and objectives (3.1/3.2). An eclectic teaching approach is adopted to optimize the learning process and develop learners' macro writing skill as well as micro skills like brainstorming, outlining and proofreading. Variant assessment and evaluation tools (Part 4) are utilized to point out the course's limitations and provide suggestions for future courses.

1.1 EAP different contexts

EAP greatly differs from other General English (GE) courses (Rogers, 2010):

- EAP courses are goal-oriented: Needs analysis findings impact teaching methods and materials selection. The stakes are higher as the students' success will determine their eligibility to proceed with future study. Unlike GE learners, EAP learners tend to be adults over 18 who are generally more instrumentally motivated; they need to improve their English to attain academic success and

communicate effectively.

- Moreover, more reliance is on productive skills in EAP classrooms. Activities that depend on register, genres and discourse are prioritized over grammar and vocabulary.
- Tutors also face numerous challenges in EAP classes: they have a greater sense of purpose than GE teachers because their courses are tailored to develop the competencies needed for a special group of learners. They may need to devise their own materials, sometimes collaborate with other subjects' teachers or research into academic genres unrelated to their major. They, hence, play multiple roles as course designers, materials providers, researchers, collaborators and assessors.

Typically, EAP students fall into two main categories (Hyland & Hamp- Lyons, 2002):

- Pre-tertiary undergraduates or postgraduates, who join EAP 'pre-sessional' courses, either at home country or overseas, belong to the first category. They want to improve their academic communication skills in English to join an English-medium university.
- Learners who join "in-sessional" classes, while studying their mainstream subjects, form the second category. They need assistance to cope with their specific disciplines.

Increasingly, international students have been taking EAP courses as part of their degree. These courses tend to be sub-divided as 'either common core or subject specific' (Hyland, 2006:10): ESAP (English for a specific academic purpose, designed to prepare students for a particular discipline such as medicine, engineering, etc.), or EGAP (English for general skills related to a wider range of disciplines such as: academic writing, delivering presentations, etc.).

1.2 Review of Literature:

A number of key issues were considered in prior studies to devise an EAP course:

1.2.1 Language focus

EAP courses are often described as skills-based, whereas language should be 'subject-specific' and 'dealt with somewhat eclectically (rather than systematically)' (Turner, 2004: 96). Still, researchers like Evans and Morrison (2011) suggested that students could be offered English courses that sensitize them to 'the salient rhetorical and linguistic features of key disciplinary genres' (Evans & Morrison, 2011:389). Simultaneously, they should be generally encouraged to develop a better command of the language. In my experience, learners may have many language problems related to lexico-grammatical accuracy as well as conformity with academic conventions of register, coherence, and the like. The chosen areas for language focus in EAP courses should, accordingly, be based on content-based activities that develop learners' overall language competencies, within the main academic framework.

1.2.2 Socio-cultural background.

EAP learners may be homogenous in age, but heterogeneous in culture or disciplines. Scholars like Hyland (2006) and Thorp (1991) argue that acculturation into a new social and institutional culture is tightly related to academic performance. Therefore, EAP instructors need to become aware of their learners divergent socio-cultural norms (Spack, 1988). Learners may bring varying cultural expectations and attitudes towards the new academic milieu they are exposed to. Their families, prior educational context or first language literacy skills might influence them. In my academic writing classes, for example, some learners tend to plagiarize due to their lack of knowledge of referencing conventions and copyrights. Therefore, cultural sensitivity should impact EAP tutors' choice of appropriate texts, activities and discussions in class. In other words, they should diligently try to tolerate learners' social and academic variations and gradually attempt to raise their awareness of themselves as 'cultural beings' (Thorp, 1991:109), able to operate effectively in different academic contexts.

1.2.3 Question of specificity

Designing EAP courses and materials forms a real challenge for EAP practitioners. Many favor the EGAP approach as general skills and strategies can be easily transferred to specific disciplines. ESAP supporters, on the other hand, argue for ‘targeting specific contexts’ (Dudley-Evans & St John, 1998: 41).

As most university courses become more interdisciplinary nowadays (Jordan, 2009), course developers opt for a study-skills approach (Jordan, 2009; Hyland, 2006) that incorporates core academic, discipline-free practices learners’ need to read, write, speak or listen for study purposes. Such generic skills – note taking, summarizing, paraphrasing, scanning, skimming, referencing, etc.- can ultimately bridge the gap between meeting learners’ divergent needs and enhancing their overall communicative competence. Meanwhile, discipline specificity can be usefully exploited throughout class discussions and activities to expand learners’ knowledge of other disciplines.

1.2.4 Critical thinking

Fostering learners’ critical thinking is a crucial issue in EAP classrooms. Numerous cognitive strategies (De Chazal, 2013), like inference of meaning from context, guessing, problem solving, etc., help to optimize learners’ motivation, and enhance their sense of autonomy to apply them to new contexts related to their specialized disciplines. EAP course designers should, therefore, adopt a student-centered approach (Jordan, 2009) by choosing stimulating, interactive tasks that acknowledge students’ multiple intelligences (Cox & Hill 2011; Guse, 2011) and empower their analytic abilities.

1.2.5 Time constraints

EAP learners often grapple with time. Their classrooms are based on ‘protracted tasks’ that are ‘inherently long and dense’ (Guse, 2011: 4) -i.e. drafting a discursive essay or delivering a presentation- and cover a series of lessons. Integrating micro-skills like collaborative projects, group discussions and peer reviewing provides ‘a new type of literacy’ (Hyland, 2002:9) to surmount the obstacle of time in EAP classrooms. Additionally, encouraging learners’ self-study in conjunction with reliance on self-access materials can maximize the time needed for further practice and thus enhance both their input and output.

2.1 Learners’ profile

The course is an in-sessional academic writing course that covers the duration of 24 hours, 2 hours per week. There are 15, mono-lingual female undergraduates, aged 18-20, in this group: 12 Saudis and 3 Jordanians. They can be classified as pre-intermediate learners with a reasonable knowledge of the language and the main principles of academic writing. Their major is Literature, except for the three Jordanians; the course is elective in their IT department.

2.2 Needs Analysis: an Overview

Needs Analysis is the core element of EAP course design (Hyland 2006; Richards 2001; Graves 2000). It ‘refers to the techniques for collecting and assessing information ‘ (Hyland, 2006:73) relevant to create a profile of the language needs, interests and expectations of learners, and establish ‘ the how and what of a course’ (ibid.). Other elements like the learning context and institutional constraints should be considered as well (Richards, 2001).

2.3 Needs Analysis Tools

Multiple tools were chosen to cover most of the relevant factors impacting the target course and validate the findings (Long, 2005):

2.3.1 learning style test

Wingate's Multiple Intelligence test (1996) was conducted to identify learners' pedagogical preferences (A 3.1.1). It was based on Dr. Howard Gardner's theory (1983) that claimed that different intelligences operate simultaneously, which enables diverse learners to function and progress in class. Learners were to check a range of items in the questionnaire to identify the dominant type of intelligence: linguistic, spatial, kinesthetic, interpersonal, intrapersonal, etc. The teacher then can plan activities that address the learner's intelligence type for a more effective input.

2.3.2 Structured interview

My starting point has been a structured interview of the academic writing coordinator. I prepared a set of questions (A 3.2) about the parameters for setting course objectives and selecting textbooks. I also questioned her perception of the competencies learners need to acquire in the course. This type of Target situation analysis (TSA) provides mainly objective data (Nunan 1996; Mackay & Mountford 1978) about the stakeholders' vision of learners' language proficiency and the general learning milieu they function in.

2.3.3 Questionnaire

I chose to administer a questionnaire as among the most widely used procedures in NA (Mackay & Mountford 1978; Long 2005). Because it can be completed anonymously in class, learners feel treated as 'individuals' (Graves, 2000), responsible for their learning, and become willing to give truthful answers. My questionnaire (A3.3) aims to provide a Present situation analysis (PSA) of learners as combines both subjective and objective data about their current proficiencies, ambitions and preferred teaching methodology (Hyland, 2006).

2.3.4 Informal chats

I had some informal chats with writing teachers about common problems and suggestions for improvement. The lack of pre-determined questions was more relaxing for them to express their ideas freely, while enjoying 'the option of anonymity' (Long, 2005:47). I also held informal group consultations with the students, following the questionnaire, to identify their affective needs and envision their expectations for the target course.

2.4 Findings

- 90% of learners belong to the 'spatial' type of intelligence and prefer information to be presented in visual, written forms. They are also interpersonal and enjoy group work. (A 3.1.2)
- The interview with the writing co-ordinator (A 2.1.1/A 3.2) emphasized the need for academic writing as a compulsory course. He confirmed that the chosen textbook is appropriate to learners' level. In his opinion, they should focus on developing skills like coherence and cohesion to produce a reasonable piece of writing. They are mostly motivated intrinsically to obtain the required IELTS score to be eligible to study abroad

- NAQ data (A2.1.2) indicated that:
 - Most students are also hoping to undertake further study abroad. They, thus, have a strong instrumental motivation (Nunan 1996; Williams 1999) that shapes their keenness to enhance their academic writing proficiency.
 - Writing forms a challenge to most learners: 60% of the group believed it to be difficult, while 40% considered it quite easy. 85% of learners expressed genuine interest in developing their writing skills to actualize their academic future goals.
 - On assessing their writing difficulties, 90% ranked supporting ideas as the main difficulty they face. 80% ranked cohesion, spelling and accurate grammar in the top three, while 20% prioritized punctuation and appropriate word choice.
- Informal chats (A 2.1.3) proved the following: writing instructors believe that most students lack motivation in writing classes due to time-consuming language tasks and dull materials. Similarly, learners hope for less amount of grammar exercises as hectic and do not realistically mirror true writing proficiency and expect more attention from the teachers in terms of providing feedback.

2.5 Diagnostic test

Diagnostic tests aim to ‘diagnose aspects of a language that a student needs to develop or that a course needs to include’ (Brown, 2010:10). They provide information on areas of difficulty (Bynom, 2001) and pinpoint learners' strengths and weaknesses (Hughes, 2003). I conducted one diagnostic, integrative test (A 4.1) in order to build up an analytic profile of the learners' overall command of writing skills. I chose the second writing task from the academic IELTS exam for a number of reasons: Firstly, the majority of learners aim to go through the academic module to study abroad. Secondly, the writing coordinator confirmed the same goal for learners. Thus, the task reconciles students' needs with institutional goals. It is also a sample of real tasks; namely, writing argumentative essays, students will soon encounter in the course and at the final exam - a situation that guarantees high face validity (Hughes, 2003). Thirdly, the task was marked using the IELTS analytic marking scales (A 2.2) that are usually characterized by both validity and reliability.

2.5.1 Results

In keeping with NAQ findings, DT collected data (A 2.2.1/ A2.2.2) demonstrated the following strengths and weaknesses:

Strengths
[1] Planning before writing.
[2] Logical organization of content.
[3] Proper paragraphing.
[4] General awareness of the academic register.
Problems identified
[1] Poor development of ideas to express an opinion or validate a cause.
[2] Limited vocabulary.
[3] A lack of cohesion, because of misused or sometimes overused cohesive devices.
[4] Frequent Structural and grammatical inaccuracies; e.g. recurrence of fragments and run-on lines.
[5] Poor editing/revising skills

2.6 Priorities

- [1] Focusing on ways of supporting ideas- examples, summarizing, paraphrasing, quotations, etc.- and expressing opinions analytically.
- [2] Enriching students' academic lexical repertoire.
- [3] Understanding and using cohesive devices accurately and appropriately.
- [4] Developing accurate sentence construction and lexical as well as grammatical cohesion via content-based language activities as more stimulating.
- [5] Developing micro-skills like self and peer reviewing to share ideas and correct common errors.

3. Course design

Course design is a process that interprets the data gathered by NA (Hutchinson & Waters 2009) to 'be transformed into a series of lessons to facilitate subsequent process of syllabus design, materials selection and classroom teaching and evaluation' (Yalden 1987: 10). Formulating goals and objectives is a key aspect of designing an EAP course: Goals (or aims) refer to the overall, long-term purposes of the course, whereas objectives 'describe the specific ways in which the goals will be achieved' (Richards, 2001: 17).

3.1 Course goals

Based on the issues identified in the introduction and the priorities gleaned from NA and DT in Part 2, this course is designed to help students:

- [1] Develop the confidence and skills needed for writing a well-structured, relevant and coherent essay for academic purposes.
- [2] Upgrade the quality of their writing and raise awareness to conventions of academic discourse.
- [3] Develop their analytical and critical thinking skills (a key issue discussed earlier in 1.3.4) through class discussions, readings and different activities.
- [4] Develop personal and collaborative writing skills to prepare for workplace writing.

3.2 Course objectives

By the end of the program, the learners should be able to:

	Related to Weaknesses (2.5.1)	Priorities (2.6)	Goals (3.1)
1) Address a particular rhetorical mode/essay type; namely, argumentation, and formulate a good thesis, supported with examples, quotations, etc.	1	1	1
2) Transfer and utilize the content, vocabulary and organization of 'input' texts as a springboard for their own writing.	2,3,4	2,3,4	2
3) Develop logical reasoning to analyze and evaluate information in order to develop or refute an argument.	1	1	3
4) Develop their range of academic lexis.	2	2	1,2

5) Develop writing grammatical and lexical cohesion through contextualized language exercises (as better than discrete grammar activities as discussed in 1.3.1), focusing on writing-related problems.	3,4	3,4	1,2
6) Practice and develop the Micro-skills of planning, drafting and editing their own and their peers' writings, to produce an error-free, polished piece of writing.	5	5	1,2,4

3.3 Syllabus Type

A syllabus can be simply described as a pedagogic statement of the course contents (Breen 2005); 'a list of knowledge and skills within the framework of overall aims, content appropriate to needs and culture and basis for evaluation' (Widdowson, 1987: 65). As discussed earlier in 1.3.3, an EGAP skills syllabus can meet the identified institutional and learning needs. It focuses on developing a set of generalized academic writing sub-skills and cognitive strategies – brainstorming, planning, drafting, etc., learners can transfer to their specific disciplines at a later stage (Richards, 2001) to cope with different academic demands.

3.4 The teaching strategy /Approach

The eclectic teaching approach is adopted to synthesize process, product and genre approaches to writing:

- A genre approach is helpful in using real texts to contextualize the writing tasks and develop familiarity with features (linguistic, socio-cultural, etc.) of the written discourse (Tribble, 1996; Swales, 1990). It is implemented at initial stages (see A 6.1) to sensitize learners to the main conventions of the genre taught like target, cohesion, readers' perspective (McCarthy, 1991), etc.
- The product approach- though less creative as learners imitate a model text- can promote their accuracy and general comprehension of appropriate academic writing register, content and form (Jordan 1999; Hedge 2005) (see A 6.2, A 6.3) to boost their confidence as a prelude to writing on their own.
- The process approach effectively teaches strategies for planning, revising and editing (see course outline) and develop sense of audience (Hedge 2000; White & Arndt 1999). Though time-consuming (Raimes, 1983), it leaves room for students to learn from their mistakes (White & Arndt 1999) and gradually overcome their shortcomings identified in the DT results (2.5.1).

3.5 Course content

3.5.1 Tasks Type

- This course consists of 2-hour lessons, to be held every Tuesday for the 12 weeks of the second academic semester. It covers one main module, assigned by the college curriculum; namely, argumentative discourse. The tasks are 'building from more concrete (or controlled) to more open-ended' (Richards, 2001) and cyclical to cover the three key stages of pre-writing, writing and re-writing.
- Throughout, interaction patterns vary from pairs to groups and whole class discussions. Opportunities for group compositions, self-assessment, peer editing- using checklists (see A 7.1.2/ A 7.1.3) –and conferencing with the tutor are also offered to refine writing and 'build rapport and confidence' (Hedge, 2000:132). There is a lot of repetition and recycling –

‘spiralling’ (Graves, 2000) - along with regular homework (see course plan) to consolidate and provide repeated practice.

3.5.2 Lessons Sequence

- Lessons adopt a linear sequence based on a series of graded, skills- building tasks: learners usually start with a holistic approach to the target discourse treatment. They deductively identify the genre key features, related lexis and structures in an input reading text (see A 6.1, A 6.2, A 6.3). Accuracy-based activities cumulatively lead to guided construction of logically organized, cohesive essays, using the features highlighted. Freer writing activities are then implemented to enhance learners’ writing proficiency and centeredness (Jordan, 2009).
- The class Wiki is utilized to overcome shortcomings of space and time (as discussed earlier in 1.3.5), enhance learners’ collaboration and leave room for freer writing practice (see course outline).

3.5.3 Materials

- ‘**Effective Academic Writing 3**’ is the main resource used as deemed a ‘student-centered’ textbook in its content and sequence which are consistent with learners’ identified needs, syllabus demand and exam requirements:
 - The topics discussed- e.g. ‘plagiarism’, ‘free cable’- are appropriate to students’ social and cultural context.
 - The target module provides good coverage of rhetorical functions, grammatical structures and vocabulary related to argumentative discourse. (see appended materials).
 - Most activities foster critical thinking and provide a context for writing assignments.
 - Tasks also balance accuracy and fluency, process and product approaches.
 - Online self-access materials (see A6.3/A 6.6) encourage learner autonomy, supplement the class sessions and provide a venue for further writing practice.
- Some rubrics and editing checklists (A 7.1.1, A 7.1.2, A 7.1.3) are adapted from online sources or university data as more in tune with learners’ pedagogical as well as real-life needs and promote their critical ability to assess theirs and others’ writings (Dubin & Olshtain, 2000).

3.6 Constraints

3.6.1 Institutional and cultural constraints

- The choice of topics is generally determined by cultural sensitivity (as discussed earlier in 1.3.2) as not to be offensive or at odds with Saudi cultural norms. The tutor, for cultural reasons, discarded the discussion of controversial issues like ‘Female driving’; it is prohibited in KSA.

4. Assessment and Course Evaluation

4.1 Assessment

Assessment refers to a set of processes by which we’ determine and pass judgments on students’ learning potential and performance’ (Hedge, 2005: 351). It is a multi-faceted concept relevant to teaching, learners’ needs, and course evaluation (Baxter 1999). Such concepts of validity, reliability and practicality are crucial for conducting effective assessment procedures (Brown, 2010). Teacher assessment of learners can be both formative and summative.

4.1.1 Formative Assessment

Formative assessment is usually an in-class, on-going process, conducted by the teacher to provide information about learners’ progress -with relevance to their identified needs and course

objectives' (Graves, 2000:208). Though less formal, it is 'pedagogically motivating' (Nunan, 1996:88) since it provides basis for further classroom work. (Brown, 2010).

In terms of assessment on this course, as my objectives (see 3.2) are mainly skills focused, I plan to use the following range of formative assessment methods:

4.1.1.1 Feedback Forms

- Periodic feedback forms act as an information-gathering tool that provides formative and ongoing assessment (Hughes, 2000) of learners' performance during the course. I will use them occasionally (see A 7.1.1) to enable students to monitor their progress (Hedge, 2005) and set goals for themselves.

4.1.1.2 Self and Peer Assessment Forms

- I will also attempt to enhance learners' ability to do self and peer assessment. I will supply them with a self-rating form (see A 7.1.2) to grade their own performance. Meanwhile, they will use checklists with marking criteria to assess their peers' work (see A 7.1.3). Self and collaborative assessment (Objective 6/ section 3.2) can help to locate their and others 'strengths and weaknesses and take decisions in their language learning development (Harris& McCann, 1994; Nunan 1996). Their forms will be ultimately compared to the ones filled by the teacher, following a training session on assessing a sample text, in order to reduce stress and guarantee both reliability and validity of their assessment.

4.1.1.3 Progress Tests

- I will have two main writing progress tasks. Both aim to assess learners' performance, demonstrate their achievement and monitor their progress as well (Baxter 1999; Hedge, 2000). The tasks are taken from past university exam papers to familiarize them with exam tasks. Moreover, the two tasks have both high face and construct validity (Brown, 2010) because they measure what students know and expect and simulate the final exam. They are to be marked using university analytical scale (see A 7.1.4) and then double-marked by one of my colleagues to reduce subjectivity and guarantee reliability of marking (Jordan, 2009). As stated earlier in the NA results (see 2.4) and course objectives (see 3.2), the course aims to promote the overall written performance of learners, not only their linguistic competencies. Therefore, no discrete language items will be used, either in the activities nor in the assessment, to avoid negative backwash;

4.1.2 Summative Assessment

In contrast to formative assessment, summative assessment is usually carried out formally, often at the end of a course, in the form of proficiency or achievement tests to establish grades and measure learners' level as well as the overall effectiveness of the course (Brown, 2010). It, hence, provides general feedback on learning outcomes to plan better future courses (Hughes, 2005).

In terms of summative assessment at the end of the course, I have the following plan:

4.1.2.2 Achievement Test

I will administer an achievement test in the form of a written assignment - a 1000 word argumentative essay. It aims to assess learners' ability to develop or refute a thesis (objectives 1,3) and practice skills like planning, drafting and editing (objective 6) to produce an acceptable piece of

writing, in both form and content (objectives 4, 5). In order to make the assessment as objective as possible, the essay is to be criterion-referenced; it will be judged against university's analytic marking scheme (see A 7.2) to give data concerning the competencies learners have acquired during the course. Negative backwash is, accordingly, also reduced here as the task examines what students have practiced (Brown 2010) and covers the course content- a situation that guarantees both content and face validity (Jordan 2009; Hedge 2000). Second marking will be also done for the sake of the reliability of the results.

4.2 Course Evaluation

Evaluation is a wider term that acts on 'the empirical data of assessment results to indicate the worth or merit of a program' and 'inform decision making' (Jordan, 2009: 85) for future courses. It is essential to gauge the course delivery in relation to learners' needs and prescribed objectives (Hutchinson & Waters 1987; Nunan 1996). This may lead to modify or alter course aims or content for more effective future delivery.

A range of methods will be used to evaluate my course:

4.2.1 Quantitative Evaluation

4.2.1.1 Test Results

- Quantitative evaluation will be based on the analysis of the summative assessment; namely, test results, as indicative of students' progress and ability to perform the target academic tasks (Hyland, 2006).

4.2.2 Qualitative evaluation

4.2.2.1 Student Survey Questionnaire

- Learners' evaluation of the course aids to check its effectiveness in meeting objectives and provide insight by involving 'all concerned parties' to 'assess how well the needs that have created the demand for a course are being served' (Hutchinson & Waters, 2009: 156). The final summative student survey questionnaire (see A 5.1) will, therefore, be administered anonymously in class, in the absence of the teacher, to leave room for honest reflections on the course (Hedge, 2000).

4.2.2.2 Informal Interview

- I intend then to hold an informal, post-course interview (Hedge, 2005) with the learners to elicit their feedback and gain an understanding of their perception of its usefulness for their short and long-term needs and goals.

4.2.2.3 Teacher Self-Report

- The teacher self-report (see A 5.7)- another type of formative evaluation- will aim to review course content, objectives and teaching methodology (Ibid.) and suggest modifications for future courses.

5. Conclusion

5.1 Benefits for learners

- In section 1, I outlined a number of key issues, relevant to designing EAP courses. My proposed course aims to enable learners to practice academic writing, particularly argumentation. It is principally an EGAP course to provide them with generic, transferable skills they can later adapt to their chosen specialisms. It also raises their awareness of the main features of written discourse that will benefit them in their future academic or vocational life.
- The course aims and objectives are determined by the detailed needs analysis and the findings of the diagnostic test to address their needs. The skills-focused syllabus, along with the eclectic teaching approach, provides ample room for analytical thinking, writing practice, self-study and collaborative work. The input provided aids to promote their autonomy and develop their critical consciousness (Chazel , 2012) to ultimately become more responsible for their learning in the future.
- At the end of the course, they will potentially become more successful writers. Compared to the DT results, their final test marks should be higher due to visible improvement in cohesion, ideas development, and lexical and syntactic accuracy.

5.2 Course Limitations

This course covers the duration of only 24 hours. It focuses on one writing module; namely, argumentative discourse. Other essay types are not addressed for not being assigned by college at this level, though needed by learners in their specific disciplines: IT learners, for example, need to experiment with genres they may need later like process analysis.

Moreover, some objectives like expanding the range of academic vocabulary (objective 4) are not properly handled due to the time constraints. In the post-course informal interview, I will provide learners with a list of specialized websites for more practice to build on their current knowledge. I will also try, in future courses, to experiment with more online tools and activities to further their practice outside the classroom.

All in all, I think the course can be quite successful and achieve most of its objectives. I feel more eager now to design more EAP courses in the near future.

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Appendices

Appendix 1 Course Proposal Course details

This course consists of 2-hour lessons, to be held every Tuesday for the 12 weeks of the second academic semester, with a total of 24 hrs.

Course Overview:

This course covers one main module; namely, argumentative discourse. It is mainly a skills- based course, based on a number of skill- building tasks like brainstorming, generating ideas, planning and drafting. The tasks are varied and graded to ultimately enhance learners' overall writing proficiency.

Lesson Structure

Most lessons start with awareness- raising activities followed by discussing and analyzing an input text or a sample essay to highlight subject-specific grammar, structures and lexis. Controlled practice activities are ensued by freer practice to enable learners to write independently. Peer or group review follows self-evaluation while teacher evaluation comes at the end to steer learners on track.

Course objectives

By the end of the program, the learners should be able to:

- [1] Address a particular rhetorical mode/essay type; namely, argumentation, to formulate a good thesis, supported with examples, quotations, etc.
- [2] Transfer and utilize the content, vocabulary and organization of sample essays and 'input' reading texts as a springboard for their own writing.
- [3] Develop logical reasoning to analyze and evaluate information in order to develop or refute an argument.
- [4] Develop learners' range of academic lexis.
- [5] Develop writing grammatical and lexical cohesion through contextualized language exercises, focusing on writing-related problems.
- [6] Practice and develop the Micro-skills of planning, drafting and editing their own and their peers' writings, to produce an error-free, polished piece of writing.

Week 1

Time 2 hrs.

Learning outcomes / Aims	Procedure	Link to objectives
<ul style="list-style-type: none"> -- To raise awareness/ activate schemata about academic writing requirements. - To develop critical thinking by analyzing and discussing the model text. - To notice the language of argument used in the text, and familiarize learners with the structure and rhetorical features of the genre. -To brainstorm specific vocabulary related to the language of argument to use later in their writings. - To develop pre-writing skills; mainly, brainstorming and free writing. 	<ul style="list-style-type: none"> - Introducing course content, objectives and orientation with class Wiki. - Quiz about features of academic writing (register, processes, etc.) - Brainstorm ideas about the topic of 'free cable' in pairs and then in an open class discussion to list points for and against. - Learners scan the text to fill in the form (A 6.1) about voice, target audience and organization, circle controlling ideas, underline cohesive devices /signal words expressive of the language of argument and techniques of support . - In pairs, they categorize them into positive, neutral and negative and try to come up with more relevant collocations and expressions. <p>HW: free writing about a current debate and share ideas on the Wiki forum to discuss next cl</p>	<p>(1), (2)</p> <p>(4), (5)</p>

Materials: 'Effective Academic Writing 3'

Genre analysis form (sample A 6.1)

Week 2

Time 2 hrs.

Learning outcomes	Procedure	Link to objectives
<ul style="list-style-type: none"> -To develop a deeper understanding of the macro, organizational features of argumentative discourse. - To develop learners' lexical repertoire and develop further awareness of register. 	<ul style="list-style-type: none"> - Re-cycle the concepts taught last class and discuss students' posts on class Wiki. - Further discussion of argumentation organization and different ways to support a cause to add to the board map. - Controlled practice: Handle an activity about identifying collocations with argumentative vocabulary in the course book and filling in the table with elicited words and expressions. - A freer practice: In groups, students create half stem sentences for each other to complete, using the expressions taught. <p>HW: on class Wiki, learners create two groups to share ideas for and against the topic discussed.</p>	<p>(1), (3)</p> <p>(4)</p>

Materials: ‘Effective Academic Writing 3’(sample A 6.2)**Week 3****Time:** 2 hrs.

Learning outcomes	Procedure	Link to objectives
<ul style="list-style-type: none"> - To elicit strategies to expand an argument. - To develop logical reasoning to judge different types of evidence. 	<ul style="list-style-type: none"> - A quick re-cap and comments on Wiki posts. - Class discussion of techniques of providing support like factual details, anecdotes, statistics, analogies and citing authorities. - Scan the model text to list types of evidence provided in pairs. Open discussion to elicit more. - Judge different propositions to fallacies and valid arguments and rank reasons in terms of importance or value to determine ones need evidence. - Tutor gives F/B to establish the correct answers. - In pairs, learners formulate a proposition about the topic, supported with concrete evidence. - They swap to judge, teacher monitors and provides final comments. <p>HW: Handle online exercises from ‘the additional resources’ for further practice.</p>	(1), (3)

Materials: ‘Effective Academic Writing 3’(sample A 6.3)**Week 4****Time:** 2 hrs.

Learning outcomes	Procedure	Link to objectives
<ul style="list-style-type: none"> - To re-cycle academic referencing conventions, paraphrase and summary. - To provide further practice of these tools as means to buttress a claim or thesis. 	<ul style="list-style-type: none"> - Open discussion to check comprehension of keys terms of citation, summary and paraphrase. - Learners, in pairs, paraphrase parts of the original text about ‘plagiarism’. - They, then, compare original text with its summary, to gauge it, using a rubric provided by the teacher. - They summarize parts of it and swap to get the F/B. <p>HW: They are encouraged to share ideas on class Wiki about the model text to make it stronger to compose their first draft.</p>	(1), (3)

Materials: ‘Effective Academic Writing 3’(sample A 6.4)

Week 5

Time: 2hrs.

Learning outcomes	Procedure	Link to objectives
<ul style="list-style-type: none"> - To develop proof-reading skills and enhance learner autonomy. - To develop re-drafting, self-reflective practices and the ability to self-correct. - To raise awareness to one’s learning outcomes, strengths and weaknesses, using assessment criteria. 	<ul style="list-style-type: none"> - In small groups, learners share one draft. -Teacher models assessing a sample essay, using university grading rubric. - Learners re-check their drafts, using the self-grading form. - Peer editing of drafts, using the marking grid. - Open discussion of common problems. Formative Assessment Task: -Students are to upload the final draft on class Wiki. - Teacher provides comments and gives marks. - Post reflections freely on class Wiki to compare assessments and track progress. 	<p>(5), (6)</p>

Materials: Self-grading form (sample A 7.1.2)
Peer assessment form (sample A 7.1.3)
Sample progress tests (A 7.1.5)

Week 6**Time:** 2 hrs.

Learning outcomes	Procedure	Link to objectives
<ul style="list-style-type: none"> - To check learners' view of the course and adjust plans, if needed. - Raise awareness to core concepts of counter-argument, concessions, refutation and hedging. - To familiarize learners with forms and structures relevant to concessions and refutation. - To develop grammatical lexical cohesion. 	<ul style="list-style-type: none"> - Students fill in a F/B form about the course so far. -Open discussion of these terms. - Identify refutations and concessions. - Notice forms and expressions used. - Do a grammar review of linkers of addition/contrast, expressing certainty, quantity, and frequency to qualify a thesis. <p>HW:</p> <ul style="list-style-type: none"> -More practice on wiki of connectives of concession. -Learners should also prepare a list of topics to vote for the next assignment. 	<p>(1), (2), (3)</p> <p>(4), (5)</p>

Materials: 'Effective Academic Writing 3' (sample A 6.5/ A 6.6)**Week 7****Time:** 2 hrs.

Learning outcomes	Procedure	Link to objectives
<ul style="list-style-type: none"> - To build an effective proposition. - To anticipate opposition to refute or concede. - To brainstorm and generate ideas 	<ul style="list-style-type: none"> - Open discussion of the topics list to settle on one. - Free writing to brainstorm ideas. -Divide class into supporters and opponents/ engage them in in a pyramid discussion to share ideas. - Create a final pro and con chart. <p>HW:</p> <p>Both supporters and opponents exchange more ideas on class Wiki.</p>	<p>(1), (3)</p> <p>(6)</p>

Week 8**Time:** 2 hrs.

Learning outcomes	Procedure	Link to objectives
<ul style="list-style-type: none"> - To practice planning. - To practice drafting / collaborative writing. 	<ul style="list-style-type: none"> - Re-cycle the concepts previously taught. - Learners, in pairs, outline their argument. - They write their first draft in class. - Teacher monitors to provide some guidance 	(1), (6)

Week 9**Time:** 2 hrs.

Learning outcomes	Procedure	Link to objectives
<ul style="list-style-type: none"> - To raise awareness to one's learning outcomes, strengths and weaknesses. -To develop proof-reading skills and enhance learner autonomy. 	<ul style="list-style-type: none"> - Teacher reformulates a sample essay for learners to compare and correct their drafts. - Learners modify their drafts and add comments. - Teacher monitors to provide suggestions and give F/B. - Students re-draft in small groups. <p>HW: learners upload final draft on class Wiki for other groups to assess.</p>	(1), (6)

Week 10**Time:** 2 hrs.

Learning outcomes	Procedure	Link to objectives

<ul style="list-style-type: none"> - To engage SS actively in the learning process. - Raise awareness to self-assessment and reflection. 	<ul style="list-style-type: none"> - Open class discussions of common problems to short list. - Teacher assigns relevant review <u>tests</u> for learners to handle individually. - They check in pairs, before getting the draft score. - A post-discussion of their feedback. - Class share ideas to finally produce error-analysis/correction chart. Second formative assessment task: -Ss re-check draft for the last time, using writing grading rubrics rubrics . -Teacher gives F/B and grades. 	Overall objectives
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Materials: Rubrics for grading writing (Appendix 7.1.4)

‘Effective Academic Writing 3’ (review test sample A 6.7)

Sample progress tests (A 7.1.5)

Week 11

Time: 2 hrs.

Learning outcomes	Procedure	Link to objectives
<ul style="list-style-type: none"> - To engage SS actively in the learning process. -To re-cap the whole course - To check and track progress 	<ul style="list-style-type: none"> - Open class discussions of second assignment F/B. - SS look at the objectives of the course and summarize what they think they have learnt . - Teacher has individual tutorial for each student to provide final advice for learners. 	Overall objectives

Week 12

Time:2 hrs.

Learning outcomes	Procedure	Link to objectives
<ul style="list-style-type: none"> - To evaluate the effectiveness of the course 	<ul style="list-style-type: none"> Students fill in a course evaluation questionnaire. - Oral discussion of their overall vision of the course and suggestions for future ones. 	Overall objectives

Materials: Students’ Survey questionnaire (Appendix 7.1.1)

(Appendix 2)**Needs analysis and diagnostic test collated results****(Appendix 2.1)****Needs Analysis Collated Results****(Appendix 2.1.1)****Structured Interview**

The academic writing co-ordinator confirmed the following:

- Academic writing is a compulsory course.
- The textbook ‘EFFECTIVE ACADEMIC WRITING 3’ is chosen as it mixes process and product approaches plus language activities.
- Most learners have low language proficiency and cannot decide what to study.
- Their problems are mainly related to coherence, cohesion and grammatical accuracy.
- Their main goal is to pass the IELTS exam with a high score to get a governmental scholarship or study abroad.

(Appendix 2.1.2)**The questionnaire collated result**

A) <u>Biographical data</u>	<ul style="list-style-type: none"> • All students speak Arabic while English is their second language. Though studied English in public schools, they all have the chance to join General English courses and travel abroad. Their overall assessment of their general language proficiency wavers between pre - intermediate and intermediate. They have a short- term goal to graduate and a long-term goal to proceed with higher-education abroad. 																
B) <u>Writing Skills</u>	<ul style="list-style-type: none"> • They all studied academic writing before. 10 students believed it to be difficult, while the remaining 5 considered it quite easy. They mostly agree on writing daily posts on Facebook, aside from regular emails and SMS to family and friends. • On assessing their writing skills, most students (12 students= 80 %) feel confident about planning, organizing ideas and using the proper register. • Concerning editing/revising skills, almost (90%) of learners felt confident about SVA, tense consistency and passive/active construction. <p>The following table sums up their writing self-assessment task:</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th style="text-align: center;">I feel confident about:</th> <th style="text-align: center;">Number of learners</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">○ Planning/drafting my essay.</td> <td style="text-align: center;">12/15</td> </tr> <tr> <td style="text-align: center;">○ Organizing my ideas coherently and logically.</td> <td style="text-align: center;">12/15</td> </tr> <tr> <td style="text-align: center;">○ Providing adequate support of ideas (e.g., quotations, facts, examples, anecdotes, etc.)</td> <td style="text-align: center;">3/15</td> </tr> <tr> <td style="text-align: center;">○ Using a range of cohesive devices/connectors to link my ideas within and between paragraphs.</td> <td style="text-align: center;">5/15</td> </tr> <tr> <td style="text-align: center;">○ Writing in formal style and format.</td> <td style="text-align: center;">12/15</td> </tr> <tr> <td style="text-align: center;">○ Avoiding plagiarism and providing correct documentation.</td> <td style="text-align: center;">11/15</td> </tr> <tr> <td style="text-align: center;">○ Using hedging/ cautious</td> <td style="text-align: center;">0</td> </tr> </tbody> </table>	I feel confident about:	Number of learners	○ Planning/drafting my essay.	12/15	○ Organizing my ideas coherently and logically.	12/15	○ Providing adequate support of ideas (e.g., quotations, facts, examples, anecdotes, etc.)	3/15	○ Using a range of cohesive devices/connectors to link my ideas within and between paragraphs.	5/15	○ Writing in formal style and format.	12/15	○ Avoiding plagiarism and providing correct documentation.	11/15	○ Using hedging/ cautious	0
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○ Using hedging/ cautious	0																

		<p>language.</p> <ul style="list-style-type: none"> ○ Evaluating and revising for: <ul style="list-style-type: none"> - Accurate use of grammar. 4/15 - Specific word choice for different audiences and purposes. 4/15 - Spelling. - Punctuation. - Correct subject/verb agreement. 0 - Correct sentence construction (i.e., fragments, run-ons). 8/15 - Correct placement of modifiers. 12/15 - Correct use of active and passive voice. 3/15 - Consistent and logical use of tenses. 													
		<ul style="list-style-type: none"> • On ranking their writing problems, 90% of the group ranked supporting ideas as the main difficulty they face in writing. 80% ranked cohesion, spelling and accurate grammar in the top five, while 20% prioritized punctuation and appropriate word choice: <table border="1" data-bbox="579 1256 1449 1435"> <tr> <td>Supporting ideas</td> <td>13/15</td> </tr> <tr> <td>Cohesion</td> <td>11//15</td> </tr> <tr> <td>Spelling</td> <td>10/15</td> </tr> <tr> <td>Punctuation</td> <td>4/15</td> </tr> <tr> <td>Grammar</td> <td>10/15</td> </tr> <tr> <td>Vocabulary</td> <td>5/15</td> </tr> </table>	Supporting ideas	13/15	Cohesion	11//15	Spelling	10/15	Punctuation	4/15	Grammar	10/15	Vocabulary	5/15	
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Spelling	10/15														
Punctuation	4/15														
Grammar	10/15														
Vocabulary	5/15														
<p>C) <u>Needs/Learning Preferences</u></p>		<ul style="list-style-type: none"> • Most learners expressed a preference for pairs or small grouping during class activities. They are also willing to do a lot of homework and welcome the idea of using the internet for study purposes. • In their last comments, most learners expressed genuine interest in enhancing their writing skills, not only for the sake of the exam, but to achieve academic success in the future. Almost 11 learners (90%) aspired to have more room for journal or free writing to express their voice and improve. 													
<p><u>Implications for the course:</u></p> <ul style="list-style-type: none"> • Comprising varieties of tasks and texts can boost learners’ confidence about writing. • Incorporating content-based language activities, rather than discrete grammar or lexis exercises, helps to develop their accuracy and positively impact their overall writing proficiency. • Developing micro-skills like drafting and editing to overcome their writing deficiencies. • Variant interaction patterns –pairs, groups, and class discussions - can be also motivational and help to identify and handle common weaknesses. • Encouraging online self-study aids to strengthen their perceptions of writing and leaves more room for further practice outside the classroom with its limited time. 															

(Appendix 2.1.3)

Informal chats collated results

Writing instructors' problems	Learners' problems
<ul style="list-style-type: none"> • Most students lack motivation. 	<ul style="list-style-type: none"> • Tutors' feedback is insufficient.
<ul style="list-style-type: none"> • Grammar tasks are time-consuming. 	<ul style="list-style-type: none"> • Language tasks are over focused.
<ul style="list-style-type: none"> • Materials are sometimes dull. 	<ul style="list-style-type: none"> • Assessing their true writing competence is always a problem.

Appendix (2.2)

Diagnostic Test collated result

Appendix (2.2.1)

Diagnostic Test results analysis

Writing Task

This table shows my assessment of my students' diagnostic writing task, including approximate band scores, based on the IELTS criteria at:

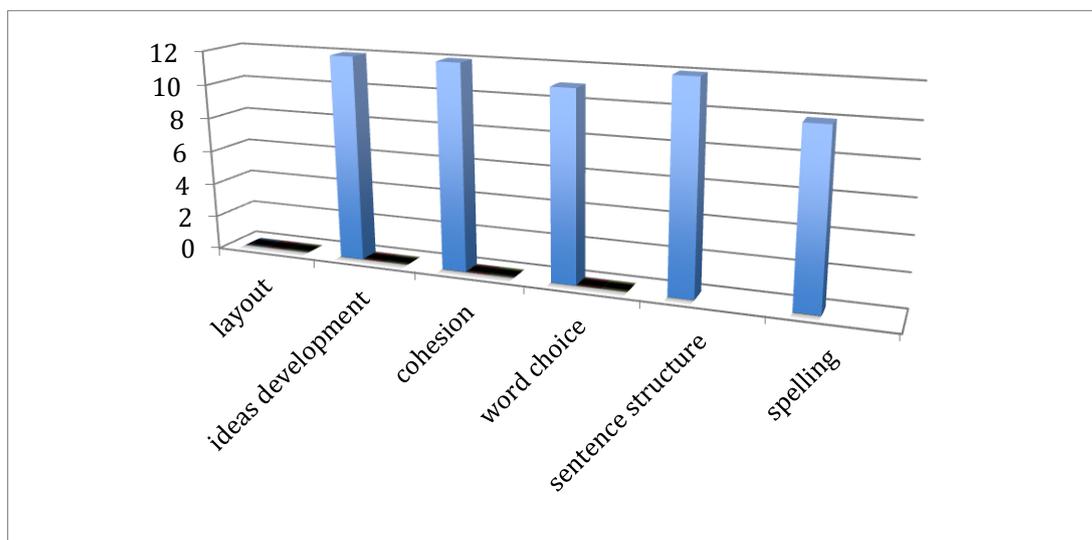
(http://www.ielts.org/researchers/score_processing_and_reporting.aspx).

Number of students	Average band	Task Achievement	Coherence and Cohesion	Lexical Resource	Grammatical range and Accuracy
3	Band (6)	<ul style="list-style-type: none"> - Addressed all parts of the argumentative essay although some parts may need more development. - Presented a relevant position. - Presented relevant main ideas but some may be inadequately developed/unclear. 	<ul style="list-style-type: none"> - Arranged information and ideas coherently. - Used cohesive devices effectively, but cohesion within and/or between sentences may be faulty or mechanical. - Used paragraphing properly. 	<ul style="list-style-type: none"> - Used a relatively adequate range of vocabulary for the task. - Made some errors in spelling and/or word formation, but they do not impede communication. 	<ul style="list-style-type: none"> - Used a mix of simple and complex sentence forms. - Made some errors in grammar and punctuation but they rarely reduce communication.
8	Band (5)	<ul style="list-style-type: none"> - Addressed the task only partially, as expressed a position but the development is not always clear and there may be no conclusions drawn. - Presented some main ideas but these are limited and not sufficiently developed; there may be irrelevant detail (e.g. discussing newspapers/housewives' chores) 	<ul style="list-style-type: none"> - Presented information with some organization but there may be a lack of overall progression. - Made inadequate, inaccurate or over use of cohesive devices (especially conjunctions) 	<ul style="list-style-type: none"> - Used a limited range of vocabulary, (Many words are repeated), but this is minimally adequate for the task. - May make noticeable errors in spelling and/or word formation (technologists, programies, etc.) that may cause some difficulty for the reader. 	<ul style="list-style-type: none"> - Used only a limited range of structures. - Attempted complex sentences but these tend to be less accurate than simple sentences. - May make frequent grammatical errors ; errors can cause some difficulty for the reader. (there is many ways, TV can make us to enjoy, etc.)

Number of students	Average band	Task Achievement	Coherence and Cohesion	Lexical Resource	Grammatical range and Accuracy
4	Band (4-4.5)	<ul style="list-style-type: none"> - Responded to the task only in a minimal way. - Presented a position but this is unclear. - Presented some main ideas but these are difficult to identify and may be repetitive, irrelevant or not well supported. 	<ul style="list-style-type: none"> - Presented information and ideas but these are not arranged coherently and there is no clear progression in the response. - Used some basic cohesive devices but these may be inaccurate or repetitive (and, and so, etc.). - May not write in paragraphs or their use may be confusing. 	<ul style="list-style-type: none"> - Used only basic vocabulary which may be used repetitively or which may be inappropriate for the task. - Had a relatively limited control of word formation and/or spelling; errors may cause strain for the reader. 	<ul style="list-style-type: none"> - Used only a limited range of structures with rare use of subordinate clauses. - Some structures are accurate but many errors were detected. - Some problems of punctuation..

Appendix (2.2.2)

A summary of learners’ error frequency:



0	Organization/layout
12 students	Ideas development
12 students	Cohesion
11 students	Word choice
12 students	Sentence structure
10 students	Spelling

Interface Between History and Drama and Nation Building: A Marxist Reading of Femi Osofisan's *Morountodun*

¹Taiwo A. Stanley Osanyemi, ²R.E Iwuanjoku and ³F.B. Awotayo

^{1,2,3}Department of General Studies-School of Business Studies- Federal Polytechnic-Nigeria
¹ taistanley@yahoo.com

Abstract: The thrust of this paper is the proclivity that history and drama are essential ornaments in nation building as depicted in Femi Osofisan's *Morountodun*. When drama is stimulated by history, it responds in an effective way by recreating reality and turning it into fiction. Existing scholarly engagements on history and drama tend to disconnect them as two parallel lines but this paper rethinks this position by aligning them as complements for the actualization of the ideals in human society. It examines the complementary roles of the nexus between history and drama as nation builders. Our primary data is Femi Osofisan's *Morountodun* which is subjected to critical textual analysis. It draws inspiration from Karl Marx's theory that reveals class struggles and conflicts in order to address the poignant socio-political predicaments in human society. It concludes that the playwright's cultural and ideological tilts prompt his use of historical materials as catalyst for change and positive growth of a nation.

Keywords: History, Drama, Interface, Growth, Nation



1 Introduction

History and drama perform similar basic function: they record human experiences to educate the living as well as posterity. Rex Daniel (2003) defines history as the 'memory of human group experience' (17). Obaro Ikime (2005) stresses that if such a memory of human experience is forgotten or ignored, then, people will cease in that measure to be human. Thus, without history, there would be no knowledge of who a people are, and how they have come to be, like victims of collective amnesia groping in the dark of identity.

History does not only deal with memory of the past, it also has a link with the present. In this regard, Fadeyiye (2010) sees history as an attempt to rethink the past (2). It inquires into the past in terms of what happened, when it happened and how it happened. It equally examines the developments and changes that have occurred in different human societies in the past and how such changes affect, influence and determine the present conditions of life in the society. Although, history has been the study of the past, however, the past is not 'dead' rather, it is constantly impinging on the present (Wayne, 2006). Harry Lee (1993) supports this assertion that people cannot escape from the past as the past is built into the concepts employed to cope with the everyday physical and social world. It will suffice to see history as a dialogue between the past and the present for future building.

However, Charles Adesina (2012) provides a comprehensive and utilitarian definition of history as:

total embodiment of humanistic studies that piercingly look into the global spread of ideas and cultures, the conflict between global citizenship and national citizenship, the interface of national interest and global interest, the issue of national sovereignty, poverty. The sharpening of ethnic and religious fault lines, territorial disputes, transnationalism interpretation of values and host of others. (4)

the glaring point in this definition is that it is the duty of history and historian to connect all the issues mentioned with the society to make sense of their existence in a world of great flux. Howard Handelman (2006) shows the importance of the social and economic roles of history by seeing history as a necessary study “which will attend to the need to understand the nature and causes of underdevelopment which has trapped our countries in a political and economic quagmire” (5). It is obvious that poverty, ethnic tensions, massive human suffering and poor public policy have adversely affected social conditions in developing countries like Nigeria. All these have been narrowing the opportunities for human development and according to Handelman, history has a place to ameliorate them. The point is, history as a field of study and phenomenon, needs to be engaged seriously as people are anxious to make a sense of their conditions in this dysfunctional continent that is rich in human and natural resources. There is an increasing need to expand the framework of history to interrogate the lack of sustainable progress.

On the need for recourse to history and historian on national building and development, Richard Olaniyan (2018) opines thus:

The decision to embark upon the critical examination of an issue that is indisputably topical and contemporary, and may indeed, in several respects, be controversial was borne out of the conviction that the historical profession has both a professional and civic responsibility to pay attention to issues and developments considered relevant and germane to the life and well-being of the society.(6)

It is quite unfortunate that in some parts of Africa, the government is often skeptical about whether the historian can say anything of interest to persons or nations grappling with contemporary problems of socio-economic growth and advancement. Olaniyan (2018) further that explains the jeopardy that persons and nations that ignore history and historians will find themselves, with Nigeria and her people as examples, Olaniyan has this to say “no wonder we are trapped in a maze, we are running around in circles looking for escape routes from our self-imposed prisons” (7). The probable solution to these crises is in careful examination with diligence of the past, if we examine the past with diligence, it is easy to foresee the future of any commonwealth, and to apply those remedies which were used of old; or, if we do not find that remedies were used, to devise new ones owing to the similarity between events. Therefore, the task of the historian is, to study and interpret the changes embodied in society and explain the reasons for them. In the process, the society will be able to gain self-knowledge and clearer appreciation of its past and its present as basis for anticipating its future.

John Lonsdale (1989) abrogates the role of historians as people who cannot but judge the human successes and failures which they find in their recreation of the past other than by the light of their own hopes and fears for the future (127). From this perspective, one is brought to the realization that the past has an overwhelming influence on the present and future. This agrees with Leo Berg’s (2001) position that historical research extends beyond a mere collection of incidents, facts, dates or figures, but is the relationship among issues that have influenced the present and will certainly affect the future. Having seen the relevance of history and survival of human society, it will be expedient before textual engagement to traverse the significance of history to drama.

2 The Significance of History to Drama

Drama is a product of social life like the other genres of literature. It is truthful that the dramatist selects material for his or her creative output from happenings in real life which is the hallmark of history. History, therefore, is a veritable source for playwriting. In this sense, the dramatist, according to Toyin Jegede (1998) becomes a prophet – seer who foresees and foretells the future. However, she posits further that the structure of a fiction differs from that of history in

that fiction relates a causal between events, while history relates the temporal relation of events. The historian relates what has happened, the dramatist reveals why events might happen. The dramatist does this by incorporating the causal elements of character and motivation into the representation of events. She (Jegede) sees history as records of the particularities of an action or event while drama embraces its universals which are the knowable causes of particulars.

Victoria Adeniyi (2007) comments on the interrelatedness of history and drama when she opines that history that is written in form of drama is on a higher plane, more intense, more universal and more philosophical than history which is written in a chronological manner and is more important. Thus, it can be said that historical drama deals with a particular point in the history of the society. It gives insight into what life was like at the particular period chosen by the playwright as focus. Adeniyi further explains that history, just as politics is the crucible that shapes the ideological sensibilities of dramatists.

Looking at the affinity between dramatist and historian, Femi Osofisan (2001) opines that similarity of purpose unites the playwright and historian, both apparently feeding as contemporaries fashioned by and responding to the same historical mutations from essentially the same sources. This is succinct to say that both are on-going re-assessment of what happened in the past and the implication for the present as well as the future. Greg Dening (1993) buttresses this claim when he posits that history is not the past, it is a consciousness of the past for present and future purposes. The genesis of historical drama springs from a shift from the recreation of oral tradition in dramatic terms to the re-creation of a past contained in written histories (Etherton, 1979). Underscoring the import of history into drama, Wole Soyinka (2006) posits that "the purpose of existence of drama, we exist is enquiry, and enquiry encompasses past, present and future" (6). From Soyinka, the essence of historical drama is to learn from the past to build the future. Therefore, remarkable deeds of the past (histories) should not be ignored or forgotten as Gbemisola Adeoti (2007) reiterates that though, man may forget the past as documented in history, history hardly forgets man and that accounts for the tendency for repetitiveness of human history (33).

From the above, it can be inferred that historical playwrights not only seek to dramatize history but also to redefine it, interrogate it, intensify it and draw a connection overtly or covertly between the past and the present with a view to shaping the course of future actions in nation building. James Ngugi (1981) comments that drama (either historical or not) cannot elect to stand alone or to transcend economics, politics, class and race. From Ngugi's argument, it is clear that drama cannot escape the social and political happenings of its time which constitute the history of the society. Moreover, it is clear that a historical dramatist cannot escape being partisan as he takes ideological positions, since he is producing from real life which is ideologically and politically divided or lopsided. The point to bear in mind is that, historical dramatist may not recreate history in his work as it has happened exactly in life but the aim is to harness history as a catalyst for the attainment of societal ideals, better future governance and harmonious co-existence of human being and their world.

It will be pertinent to see the hybrid of history and drama by some literary scholars through the depth of their commitment, ideological leanings and tilts, social visions and dramatic conventions. Notable works whose sources are derived from history include Ola Rotimi's *Kurunmi*, *Ovonramwen*, *Erelu-Kuti*; Ngugi wa Thiong'O and Micere Mugo's *The Trials of Dedan Kimathi*, among others. In these works, the writers depict aesthetically the social and political realities in their various societies in order to right the existing wrongs. Having seen the nexus of history and drama as an essential praxis from which realities of existence of society can be viewed, we will proceed to textual engagement which will be influenced by Marxist social theory in order to annex and sift out the correlation between the primary text, *Morountodun*, historical legendary *Moremi* and the *Agbekoya* episode in the Western region of Nigeria in 1969.

3 Historical Moremi and Fictional Moremi and Nation Building

The play, *Morountodun* is based on the Moremi legend of Ile-Ife, it is a dramatic examination of the singular acts of heroism and positive commitment of the protagonist, Titubi, who is the spoiled and over pampered daughter of Alhaja Kabirat, head of the market women. Like other Osofisan plays, the playwright brings into focus Marxist ideology of social conflicts, struggles and stratification based on the state of economy in the society. He exposes the prevalent socio-economic stranglehold in the society and tries to make people aware of the situation. Osofisan exposes the culturally substantiated anomaly that some members of the society should be inferior and servants to others in their fatherland. *Morountodun* emphatically goes a bit further into history to show the only avenue to a snug tomorrow for every citizen is a violent demonstration, if the class of oppressors fails to consider the poor as this is in line with Karl Marx's advice that if the Bourgeois are not ready to relinquish the power to the masses, they (masses) can force them out of power.

The play opens with Titubi and her followers challenging the right of theatrical company to make people to attack the government in their artistry. Titubi's mother is very rich and this makes it possible for her to assemble a group of vandals whose consciences have been bought over by Titubi's mother. Titubi wears a necklace with an inscription of golden effigy or portrait of Moremi, this is a symbol of a rich girl that is unperturbed by the hues and cries of the poor masses, she is not directly affected by the uproar and revolt of masses against their rulers. Her ego makes her to come to the scene of the revolt of the peasant farmers. Her original intention is to add to the suffering of the masses (the peasant farmers) who are disturbing the rich, the class her mother and herself belong to. She has been aware of the heroic deed of historical Moremi of Ile-Ife who infiltrated the camp of the enemy of her society to liberate her people from a disdainful invasion. As she wears a necklace with the portrait of legendary Moremi, she wants to participate in an act of courage and heroism thinking that the peasant farmers are actual enemy of her society like the giant attackers the legendary Moremi outwitted triumphantly in the quest to save her people. Aesthetically, Osofisan, the playwright is presenting two Moremis – the historical and fictional through a fusion of history and drama.

In enacting history with drama, Osofisan presents a capitalist set up to elucidate an act of heroism in an individual, rather than in communal effort. Titubi's freedom from wants propels her into an idealistic adventure instead of achieving her mother's desire of attacking the peasant farmers and by extension the masses, she attacks the anti-peasant forces. What informs this action in her is the sarcastic appellation of Moremi accorded her by the Police Superintendent Salami "this is where you come to put up a gallant fight, wasting my time. Go on, Titu-Titu, the magnificent Moremi of the sixties" (14). The most important thing here, is that Titubi agrees to do this, not for any patriotic reason initially but for adventure which eventually earns her a heroic and indelible accomplishment just like the legendary Ife's Moremi. In *Morountodun*, Osofisan uses dramatic aestheticism to distort the character of legendary Moremi who is a queen that sacrificed her dignified position to become a captive for her society's sake by fictionally creating a young unmarried, arrogant and saucy Moremi (Titubi) who incidentally shares similarity of purpose with the popular and heroic Ife's Moremi.

In addition history has it that the legendary Moremi is ready to sacrifice herself for the course of patriotism and liberation of her people but Osofisan's Moremi (Titubi) is carefree and not committed to any course, but she flamboyantly displays her parent's wealth around to the consternation of a police officer who rebukes her sarcastically. The rebuke, just like *deus ex machina* transforms her to become a fanatical supporter of the peasant farmers, a course she detests with passion before. Although, there are some indications that her humanity is aroused when she sees the plight of the peasant farmers (suffering masses), but her initial world view is that of the rich person who does not believe that anybody is poor enough not to be able to afford three square meals. As this is buttressed by Titubi's mother, Alhaja, who challenges the protesters' claims to be

untrue - “it is a lie! No one has ever died of hunger in this country! I am surprised at you, a police officer, carrying this kind of baseless propaganda” (24).

This response has portrayed Titubi’s mother as a capitalist and an oppressor. It depicts her as a callous and unscrupulous person whose sole aim is the gratification of her only needs without any consideration for others (masses). This sounds like a statement credited to a politician during Shagari regime in the defunct Second Republic in Nigeria who publicly and disdainfully says that there is no poverty in Nigeria, after all nobody is seen eating from a dustbin when abject poverty is boldly written in all the nooks and crannies of Nigeria. While Titubi’s mother is carried away by her wealth, her society is in the abyss of penury and gross underdevelopment. The situations of her society succinctly become the catalyst for the farmers’ revolt as this is aptly captured as:

Our roads have been so bad for years now that we can no longer reach the market to sell our crops. Even your council officials and the akodas harass us minutes by minutes and collect bribes from us. Then they so build mansions in the city... Your Marketing Board seizes our cocoa, and pays us only one third of what it sells to the Oyibo. We have no electricity and we still tanwiji from the stream. Many of our children are in jail for what your people call smuggling
(Morountodun, 65)

This statement brings into the focus the conflict in the play which is the dichotomy between the led and their leaders. It vividly portrays the social imbalance in the society which Osofisan is artistically trying to correct. Should this social injustice continue? To answer this, a heroic character is aesthetically created from the rich end, the oppressors of the masses (Titubi) who passionately empathizes with the peasant farmers “you know ... before this ... I could never have believed that life was so unkind to anybody” (65).

This shows that the masses that constitute the major labour force in Nigerian society are neglected while the few rich (leaders) are living in affluence. Awakening from social slumber by the majority labour force is the preoccupation and overwhelming concern of the playwright in Morountodun. This is why he uses Ife history of legendary Moremi and blends it with his fictional Moremi (Titubi) to really expose the wild gap between the rich and poor socially, economically and physically. In spite of the fact that Titubi comes from the rich end, Osofisan transforms her artistically to lead the struggle against the force that oppresses and condemns the masses. This is tantamount to biting a finger that feeds one. The realization of the piteous fate of the masses by Titubi provokes her and she concludes:

I know I had to kill the ghost of Moremi in my belly. I am not Moremi, Moremi served the state, was the state, was the spirit of the ruling class. But it is not true that the state is always right (Morountodun, 20)

Unbelievably, the hunter has become the hunted. A quest and lust for adventure has turned the heroine into the rite of passage. She is able to see things that have been shrouded from her since childhood. Her conscience strongly identifies with the suffering masses, she chooses to be on the side of the oppressed people. She sacrifices all the wealth in her family at the altar of selflessness and altruism as she flings Alhaja Kabirat’s (her mother) wealth into her face because she has just gotten a renewed conscience.

Morountodun, as a play interrogates history through characterization, characters like Marshall, Baba, Bogunde, Mosun, Kokondi and others are historical personages – the warriors in Alafin Abiodun’s palace during Agbekoya (farmers revolt) of 1969 in the Western Region of Nigeria. They seek to free their minds from the shackles of oppression. They are equally deprived and closer to the farmers. The farmers toil all days on the farm, tending crops that are not eaten by them. They do not even get enough money from their labour. They travel on bad roads, carrying their food and cash crops to the city. They neither have pipe-borne water nor electricity supply. Yet bribe-infested

sanitary inspectors have it over them, harassing them at will until they pay an amount of money which never gets into government's coffers. So, also tax collectors are not able to afford to pay exorbitant tax they charge the peasant farmers.

In an unending catalogue of economic and social deprivation, the farmers have nowhere to turn to; their sons in the cities have also betrayed them. This is seen in the roles characters like Lawyer, Isaac and Alhaji Buraimoh (the farmers' children) play in the play. These characters have no consideration whatsoever for the peasant farmers who till the land to train them but ironically they neglect them during decision making at both legislative and executive arms of the government and they ignore their agitation for better living conditions. These farmers have been so discriminated that they find it difficult to see themselves as parts of the intricate machinery referred to as government. Government officials have been so indifferent and inhuman to them that these farmers now see government as an inanimate thing that is devoid of human feelings and sensibilities. After all, these farmers are law abiding citizens who pay their tax but they have not been given commensurate treating by their leaders, there has never be a provision that will improve their farming and better their lot such as provision of free fertilizers or at subsidized rate, soft loans at a reduced interest rate, water irrigation system and others. The only friends of their leaders are the selfish and sycophant politicians like Alhaja Kabirat, Titubi's mother and others who have never known a day suffering; they do not know what suffering is.

This is the background to a social upheaval: a revolution that will destroy class stratification that turns the hard working members of the society into paupers in their fatherland. Their revolt in the play showcases only a logical result of several failed attempts of dialogues with governments agents and the triumph of lackadaisical attitudes of government agents and representatives. This is a miniature of what obtains in the contemporary African state especially Nigeria, where every attempt to sanitize government activities proves abortive. Various labour unions are clamouring for better working conditions but the government remains unperturbed. It has become a popular maxim that 'government only understands violent confrontation not dialogue'. It is from this scenario and the desperate position of the farmers and by extension, the masses that the humanity of Titubi, the fictional Moremi is awakened. She reneges from the oppressive posture of her world and finds solace in the farmers' inclination. She wants her mother to realize this as she advises her "Mama our life itself is not important. Nor all these glittering tinsels we use to decorate it but posterity and conscience" (70). The playwright has aesthetically addressed the past and the present Nigerian society from the nexus between history and his dramaturgy in order to find an ideal tomorrow.

Titubi's affinity for a free and liberated world is not unconnected with Marxist ideology that sees class division as a product of bourgeois because she (Titubi) sees the leaders as substances that cohere social inequality, class struggle and consciousness to the society that God created as single entity. She becomes a hero who is ready to free her society at the detriment of her mother as a result of having heard and referred to as Moremi, the legend and queen of Ile-Ife the ancestral home or source of the Yoruba race in Nigeria.

The reason why Osofisan reinforced individual collectivism is probably because the farmers are productive people in the society. For they provide food for the entire populace, but it is clear to everyone that the profit they make are not substantial and far below what they deserve as a result of indifference they suffer or receive from the government. Their sweat and struggles have gone down the drain while the rich and politicians like Alhaja Kabirat are adding flesh and fat. This situation is highly appalling and frustrating, this is a replica of want the farmers are experiencing in Morountodun and it metamorphoses to Agbekoya (farmers reject hardship) Farmers' Revolt in reality in 1969 in Western Nigeria. The agitating farmers naturally find a significant female character who eventually champions their course at the utmost chagrin of the ruling class. The farmers' agitation stands as the prototype for other unions and organization that clamour for equal distribution of wealth in the nation. Hence, the playwright pitches socialist proletarians against

capitalist bourgeoisies; the poor against the rich and the led against the leaders as this is what Karl Marx's ideology stands for.

It is quite glaring that this is an actual reflection of the values of Nigerian society. Osofisan has evaluated the socio-economic situation of Nigeria and discovered that it has become a custom that a set of people to exploit the other; for government functionaries to take percentages by a contractor's purse before being awarded contracts; rogues become overnight chieftains; wife grabbing becomes common thing among the rich and rulers. Of course the poor continue to suffer. Among the poorest in Nigerian society are the hardworking peasant farmers who toil from cockcrow to sunset in the farms with little or nothing to show for their intense experience. In this play, the playwright subtly foreshadows a change in the status-quo when the vampires that suck on the blood of toiling citizens would be relieved of their positions of power through the united and cooperative revolt of the masses.

With history and dramatic inclination, the playwright makes an attempt to trace an interrogate the unending picture of exploitation and oppression that has been the lot of African nations right from the era of colonialism to post-colonialism and of course neo-colonialism. It shows that African people have always lived a near-communalist state before the advent of colonialism that puts knife on the cord of unity and oneness among Africans. It is succinctly obvious in *Morountodun* the use of historical material for a gradual build up for revolutionary social change. The play shows vividly the causes of social ills, the prevalence of selfishness and the get-rich-quick urge of members of our society. Therefore, this is a play about the dehumanizing utility of an unhealthy society. The play as well lambasts the socio-economic deprivation that destroys the good man in our society who has nowhere to turn to for survival and all around him are unscrupulously rich people that have impoverished him and milk-dried the society. The rich are conspicuously worshipped by the poor who cannot fight in order to change their piteous plight orchestrated by the conscientiously callous leaders because poverty has lobotomized. From whichever perspective one looks at the play, it will be seen that past and present socio-economic happenings (histories) play an outstanding role toward the creation of violence, chaos and revolt in Nigerian society.

4 Conclusion

From the analysis above, the play, *Morountodun* has ixed up history with dramatic imagination to prepare ground for the ideal in the society and to usher him a revolution against untoward socio-economic situations. The playwright has redefined history to teach the upper members of the society how to make lives habitable. *Morountodun* has overtly revealed its playwright as a social crusader with an anchor on revolution as a necessary tool for reformation in a ruptured society through the rejuvenation of an ancient history of Ile-Ife. The playwright has successfully done this by being apparently Marxist to fight for equal right and equitable distribution of wealth.

From this paper. The history of the legendary Moremi an Ife queen has been refined with Agbekoya Episode of Oyo State in 1969 to seek for a better world of equity and socio-economic balances. This history is fused into drama so that the history of remarkable deeds and characters will not become a placebo but a reminder of good norms and virtue that can actualize good governance and ideal leadership to guarantee blissful future for the society. The interface between history and drama is equally engaged to preserve societal historical past from going into extinction.

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The Influencing Factors of Language Development: Learners Developing Second and Foreign Languages

Md. Faruquzzaman Akan

Lecturer in English- King Khalid University-Abha-KSA

[f. akan@yahoo.com](mailto:f.akan@yahoo.com)

Abstract: The aim and objective of this research is to find out the language learners' factors, language learning factors, their influence on the whole process of language learning and finally to look for some possible solutions. It is worth mentioning that a particular factor can be a barrier to one learner, whereas it may facilitate the other. There is no denying the fact that developing a new language, for example a second/foreign language, is basically a complex and tiring job. According to Professor Stephen D. Krashen, we have two widely known and well accepted means to develop language: 'acquisition' and 'learning'. Acquiring a language is a natural process, while learning a language is a training based activity. During the period of language development, students/learners have a lot of issues such as: personal, social, biological, political, cultural, economic, academic and so on. Further researches show that after puberty/the critical period, learners face some issues and there are facts that all individuals are different from one another. In the early 1960's, there was an upsurge of interest in individual characteristics. All these issues that affect language learning can broadly be categorized as internal and external factors. To assist language learning, students' initial errors in developing language should be allowed and corrected with a sympathy and tact. So, to discover a short-cut solution to removing and/or minimizing all the factors of language learners and language learning in order to develop the target language is not an effortless task.

Keywords: learners' factors, learning factors, acquisition, learning, puberty, UG, LAD, LLD.



1 Introduction:

The very tool or instrument employed to express our feelings, ideas, thoughts, experiences and the like is the production of human sounds which are broadly known as language. Although we traditionally define the term language as an arbitrary means, method or system of human communication and/or interaction- either spoken or written, that uses random signals such as voice sounds, gestures or written symbols. But it is much more complex, cagey as well as captivating that cannot be made clear by a succinct definition. To interact with other people, all of us have to pick up or try to pick up some language from the early periods of our lives. What is surprising, according to the linguistics expert Professor Noam Chomsky who has developed and popularized the concept of Universal Grammar (UG) is that one can grasp one or more languages if s/he grows up hearing them spoken consistently as a real life exposure. But after puberty (i.e. the critical period, approximately at/before the age of fourteen) while developing a new language, learners encounter a number of issues or factors those affect their learning. In this study, the target language will refer to a second and foreign language. So, **the aim and purpose of this study is to identify the learners' factors and learning factors, their functions and finding out some suitable remedies for developing a new language.**

To develop or master any languages is primarily a complicated brain activity and a tiresome task along with some other obstacles that affect and/or influence the learner to achieve his or her goal. There are, for students to learn a language, several issues or factors namely personal, social, biological, political, cultural, economic, curricular etc that must be considered because all these play a pivotal role in the speed and acquisition of the new language. Before discussing these issues, let us concentrate on how to develop a language or the ways of developing a language. Made

popular and well accepted by a prominent linguist Professor Stephen D. Krashen, there are two distinctive ways- acquisition and learning- to develop language. The ‘Acquisition-Learning’ distinction is the most fundamental of all the hypotheses in Krashen’s theory which is most expansively known among linguists and language practitioners. We know ‘acquiring’ language results from immersion which is a natural process involving a constant exposure to the language whereas ‘learning’ language refers to studying the language’s rules, structures and vocabularies which is done by some formal training and supervision. The first one is a subconscious and the later one is a conscious process. Here, we may show what acquisition and learning exactly mean in developing a language by quoting Ellis, R. (1985), “The term ‘acquisition’ is used to refer to picking up a second language through exposure, whereas the term ‘learning’ is used to refer to the conscious study of a second language.”

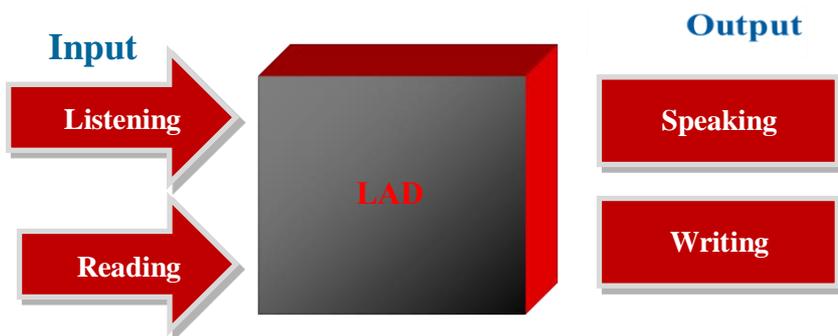
Furthermore, a distinction is often made between competence and performance in the study of language. According to Chomsky (1965), competence consists of the mental representation of linguistic rules which constitute the speaker-hearer’s internalized grammar whereas performance consists of the comprehension and production of language. Language acquisition studies – both first and second– are interested in how competence is developed. However, because second language acquisition focuses on performance, there is no evidence for what is going on inside the learner’s head. This is one of the major flaws of the research in second language acquisition.

Acquisition:

Acquisition is a component of the Nativist theory of language in which one develops a second/foreign language in the same way as s/he picks up the mother tongue. It is a natural or subconscious process that usually takes place before puberty. Krashen (1982) states, “The result of language acquisition ... is subconscious.” In the 1960’s, Chomsky first proposed the concept of Language Acquisition Device (LAD) that is an instinctive mental capacity which enables an infant to acquire and produce language. Chomsky’s theory proposes that the human brain contains a predefined mechanism known as UG that is the basis for the acquisition of all languages. That is humans are born with the innate facility or instinct for acquiring language. One piece of evidence for the existence of an LAD is the fact that some physical areas, specially the left hemisphere of the human brain concerned with production and comprehension have been identified. In accordance with Chomsky, the human mind is inhabited by a specific module which handles language. Seen from the point of view of language acquisition, the UG is linked to the LAD- the Language Acquisition Device- which can be thought of as a programmer which enables the child to set the parameters of the UG on the basis of what s/he hears speakers say around him or her. Afterwards, Krashen made this idea popular and developed it a lot in the field of language acquisition. According to his hypothesis, ‘acquisition’ is the product of a subconscious process very similar to the process children undergo when they acquire their first language. Language acquisition occurs subconsciously while participating in natural conversations or communications where the focus is on meaning. In Krashen’s own words (1996),

“Acquisition requires meaningful interaction in the target language - natural communication - in which speakers are concerned not with the form of their utterances but with the messages they are conveying and understanding.”

To acquire a second/foreign language, it involves four basic skills of language: listening, speaking, reading and writing. Here, listening and reading are termed as receptive skills; speaking and writing as productive skills. It is believed that receptive skills create productive skills within a learner. So, the total amount of linguistic input produces almost equal linguistic output after processing with Language Acquisition Device. Language acquisition process can be shown in the following way:



Learning:

The learning of a language is a conscious way that occurs separately where grammar, vocabulary, and other rules about the target language are explicitly taught and learnt. There is a focus on analyzing errors and correcting them. The focus in the aspect of learning is not on the content or meaning of the conversation or book, but rather on the structure of the language. It refers to reading about and memorizing the rules of the target language through language lessons and a focus on the grammatical features of that language. Unlike acquisition, it requires a formal training. As per Krashen’s hypothesis, learning is the product of formal instruction and it comprises a conscious process which results in conscious knowledge ‘about’ the language, for example, the knowledge of grammatical rules. According to Krashen, learning is less important than acquisition but so far as grammatical accuracy is concerned learning is superior to acquiring language. We could quote Krashen (1982),

“In nontechnical term, learning is ‘knowing about’ a language, known to most people as ‘grammar’ or ‘rules’. Some synonyms include formal knowledge of a language or explicit meaning.”

For developing a new language after puberty or the critical period, learners are much influenced by some significant factors such as age, aptitude, personality, motivation, cognition etc specially to master the four basic skills of language. In the process of developing ‘learning’, we can think of a hypothesis that could be termed as Language Learning Device (LLD) for a child or an adult to process a number of things as linguistic inputs or encodes. As humans are limited-capacity processors, they manage to make the most of their limited processes in dealing with the complex inputs of a second language. So, the whole thing of processing the linguistic input and the production of language as a linguistic output may be represented in the diagram below:

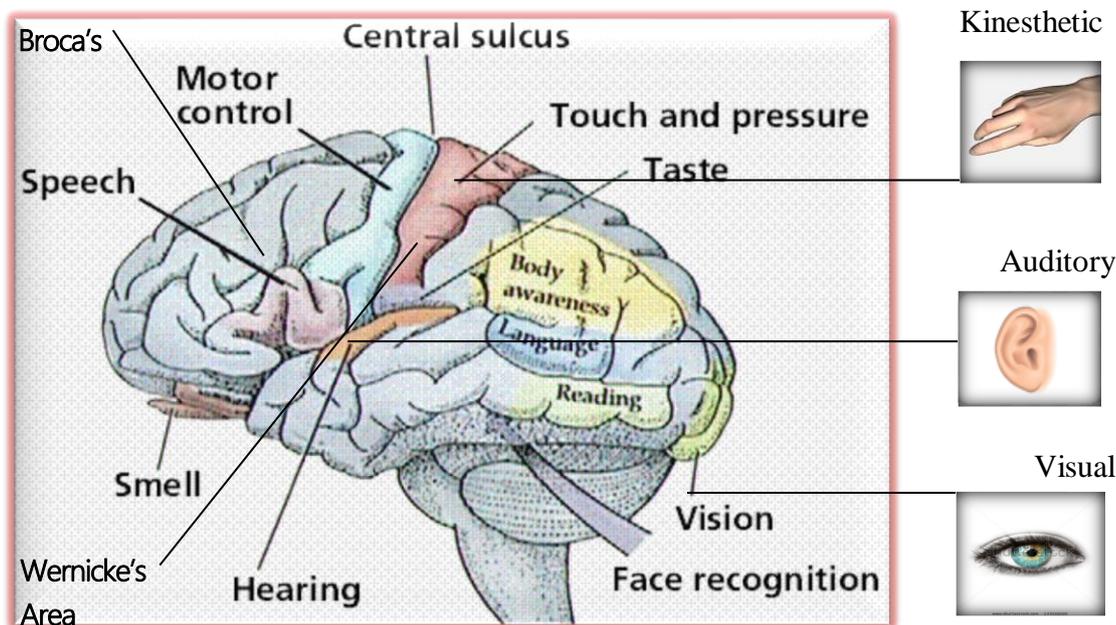


The human Brain and the CPU:

The human brain can logically be compared to the Central Processing Unit of a computer though it is more superior. Information enters the brain as an input, gets processed and finally comes out as an output. There are three major input ways: the eyes (for sights/written symbols), the ears (for hearing/voice sounds) and the hands (for touches/gestures). In terms of input variation, learners are mainly classified as visual, auditory and kinesthetic. Sights are more important for better retention of the visual learners. For developing listening and speaking, the use of hearing ability is undoubtedly helpful for auditory learners. Margaret H'Doubler wrote and spoke about kinesthetic learning during the 1940's, defining kinesthetic learning as the human body's ability to express itself through movement and dance. There is a fourth type of learner known as a reading or writing-preference learner. Here is the picture of the left part of the human brain in following diagram:

Left Hemisphere of the Human Brain

Types of Learners



Learners' Factors: All learners/students do not behave or think identically. So, some may learn a new language more quickly and easily than the others. They are successful by virtue of their sheer determination, hard work, persistence, attention and willingness. But there are other issues that influence language learning. These crucial issues/factors influencing success are largely beyond the control of the learner. Despite the best intentions of both the teachers and students, learners encounter a number of learning barriers in the classroom or in a language situation. We all know that we are different from each other in many ways such as: our physical aspects, psychological make ups, our likes, dislikes, interests, values etc. **According to the study of Murray, H. A. and Kluckhohn, C. (1953), all people are at three levels of focus that can be expressed by the well-known quote:**

“Every man is in certain respects-

- (a) like all other men
- (b) like some other men and
- (c) like no other man.”

As further researches show that after puberty, learners face some problems for developing a new language. There are some facts or issues that make people different from each other. For these factors- some students learn a new language more quickly and easily than others. In the early 1960's, there was an upsurge of interest in individual characteristics. Though some cope more easily with learning activities, materials and so forth than others, no generalization can be made about these. These issues can be broadly categorized as *internal* and *external* factor. The external factors are greater in number than the internal factors. So, here we will try to discuss these major factors influencing the whole process of learning.

Internal Factors:

Internal factors are those that an individual language learner brings with him or her to a particular learning situation. These are some traits of the learner which are very personal, permanent, unchangeable or difficult to change. These are, in linguistics, known as 'Individual Differences'. **However, these factors are comparatively limited and short-listed but we cannot change them- not all but most of them.** For example, age, aptitude, personality, motivation, intelligence, experience, cognition/cognitive style, native language, gender etc.

- **Age:** Language acquisition is influenced by the age of the learner. Wilder, P. and Lamar, R. (1959) argue that the optimum age of language acquisition falls within the first ten years of life. So, before puberty the language developing process is quicker than latter ages. A common belief is that students having solid literacy skills in their native language seem to be able to acquire a new language easily and efficiently. But if motivated, older learners can be very successful too, but do not achieve the native-speaking pronunciation and intonation that younger children naturally do.

Older learners are better in rate and success of second language acquisition. Snow and Hoefnagel-Hole (1978) found that age was a factor only when it came to morphology and syntax. However, the common concept is that children are superior to grown up people in pronunciation.

- **Aptitude:** In general, aptitude refers to the disposition of the learner to be able to do something well. Everyone does not have the same or specific aptitude or talent. But aptitude can be expected to influence the rate of language development, particularly where formal classroom learning is concerned. Carroll, J. B. and Sapon, S. M. (1959) identify three major components of aptitude: a) phonetic coding ability, b) grammatical sensitivity and c) inductive ability

- **Motivation:** The term motivation means the learner's willingness to do something. It plays a significant role in language achievement. The higher the level of motivation is, the harder the learner will work and the longer he or she will persist. If a student enjoys the language learning or takes pride in his or her progress will do better than those who don't. Intrinsic motivation has been found to correlate strongly with educational achievement. Extrinsic motivation is also a significant factor. ESL students, for example, who need to learn English in order to take a place at an American university or to communicate with a new English friend is likely to make a greater effort and thus have a greater progress. Much motivated learners used more learning strategies, and more frequently (McIntyre & Noels, 1996).

- **Personality:** In general psychology, personality has been explored in terms of a number of personal traits, which in aggregate are said to constitute the total identity of an individual. There are two main types of personality: *introvert* and *extrovert*. Extrovert learners are quicker than the introvert ones. Introverted or anxious learners usually tend to make slower progress, particularly in the development of oral skills. More outgoing students will not worry about the inevitability of making mistakes. They will take risks, and thus will give themselves much more practice. The Myers-Briggs Type Indicator (MBTI) is an instrument widely used to help people discover the way they tend to take in information, make decisions and relate to people.

- **Intelligence:** Intelligence is the term used to denote a hypothesized ‘general factor’, which underlies the ability of a learner to master and use a whole range of academic skills. It is the underlying ability to learn, rather than the actual knowledge that is supposedly measured by intelligence tests (McDonough, 1981). Though learners’ intelligence should never be a factor in deciding whether or not to try something new, it does affect their foreign language learning ability. If students are highly intelligent when it comes to language-oriented tasks, learning a second language will be easier for them. It is less likely to influence the acquisition of oral fluency skills.

- **Cognitive style:** Cognitive style refers to the manner in which people perceive, conceptualize, organize and recall information. Messick (1970) describes it, for the most part, as information processing habits.

In general, students with greater cognitive abilities or general aptitudes will make faster progress. Some linguists believe that there is a specific, innate language learning ability that is stronger in some students than in others. They can grasp language patterns and structures more easily. They are quicker to acquire new words. They are more fluent speakers and writers of their new language. Cognitive and meta-cognitive strategies show high correlation with high language proficiency levels (Peacock & Ho, 2003).

- **Experience:** Learners who have acquired general knowledge and experience are in a stronger position to develop a new language than those who haven’t. The student who has lived in other countries and/or has been exposed to travels, diverse cultures, and languages has a stronger base for learning than the student who hasn’t had such experiences. Most educators understand the important role that the experience plays in the learning process. Studying abroad contributed to language learning strategies choices (Opper, Teichler and Carlson, 1990).

- **Native language/Mother tongue:** Native language always plays a great role in second and foreign language learning. Students who are learning a second language which is from the same language family and may even use the same alphabet system and many of the phonetic sounds as their first language has, in general, a much easier task than those who aren’t. So, for example, a Dutch child will learn English more quickly than a Japanese child. In some other cases where a learner is of a quite different language, his or her mother language acts as a barrier to achieving the target language.

- **Gender:** The study of language and gender has developed greatly since the 1970’s. As per the so-called ‘dominance approach’, gender differences in language reflect ‘power differences’ in the society. But till now, the findings are in some cases inconclusive to show the exact role of sex in language learning. Some research projects have yielded evidence that women tend to be more active strategy users than men (e.g. Oxford and Nyikos, 1989, Dreyer and Oxford, 1996), but the others have failed to corroborate the existence of such gender related differences (e.g. Griffiths, 2003). There is a common belief that men are good at ‘analysis’ and women are quick at ‘memorizing’. Females use significantly more learning strategies than males, although sometimes males surpass females in the use of a particular strategy (Green and Oxford, 1995).

External Factors:

The factors those are, in particular, present in the process of teaching and learning are external factors. These characterize the particular language learning situation. These factors are impersonal, changeable or temporal which impede the process of learning the target language. All the external factors are well-nigh impossible to explore in a short span of time. However, some more significant of them are mentioned here. For example, teacher, syllabus, curriculum, instruction, culture and status, class size, encouragement etc.

- **Teacher/Instructor:** Some language teachers are better than the others in providing appropriate and effective learning experiences for the students in their classrooms. These students will make faster progress. It applies to mainstream teachers in second language situations. Teachers

who naturally differentiate content and provide needed language supports help contribute greatly to these children's linguistic development.

- **Syllabus:** A syllabus is a set or collection of learning content for a comparatively short time-span. A need based and well described syllabus always influences the promotion of learning. For ESL students in particular, it is important that the totality of their educational experience is appropriate to their needs. Unfamiliar things are to be taught in a very interesting way.

- **Curriculum:** A curriculum is a nation-wide as well as long term educational policy. Allowing the students to gain language from all curricular areas is the key to language success. Language learning is less likely to take place if students are fully submersed into the mainstream programme without any extra assistance or, conversely, not allowed to be a part of the mainstream until they have reached a certain level of language proficiency.

- **Class size:** Class size is an important factor in achieving successful language teaching and learning. Because many of the educational institutions have too many students with a single teacher. Researchers have found that gains in language achievement generally occur when a class size is reduced to less than 20 students. But the optimum size may be from 20 to 25 students with a single instructor.

- **Culture and status:** There is some evidence that students in situations where their own culture has a lower status than that of the culture in which they are learning the language make a slower progress.

- **Encouragement:** Students who are given continuous and appropriate encouragement by their teachers and parents to learn will be generally far better than those who aren't. For example, students from families that place little importance on language learning are likely to progress less quickly.

- **Group discussion:** Exchange of ideas and thoughts before and after the lecture is helpful to develop a language. It also develops the power of expression. Learners who favour group study tend to use social and interactive strategies (Rossi-Le, 1995).

- **Access to native speakers:** The opportunity to interact with native speakers both within and outside the classroom is a significant advantage. Native speakers are probable linguistic models and can provide appropriate feedbacks for the learners.

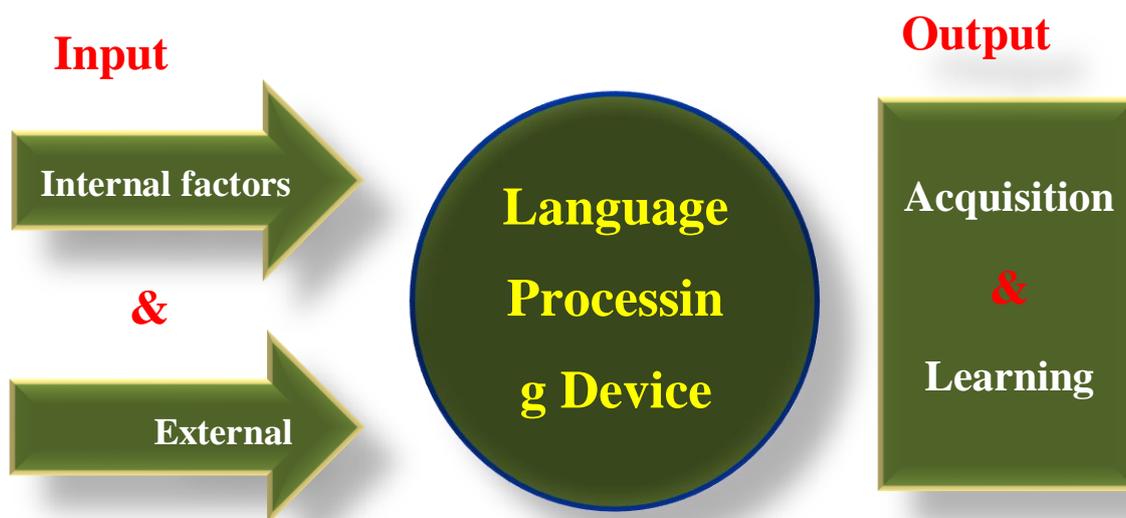
- **Teachers' expectation:** A teacher's expectations of his or her students can create a barrier to the student's learning. If you don't believe a particular student is capable of achieving a certain goal, you may not provide the support necessary for him or her to do it, thereby unconsciously ensuring that he or she doesn't.

- **Classroom management:** A classroom that is loud and disorderly can create a barrier to students' learning. Good classroom management can end bad behaviour before it begins, and offers both students and the teacher direction for discipline to ensure the unwanted behavior doesn't continue. To have a clear plan for managing your classroom, and discussing the rules and the consequences for breaking your rules at the beginning of the year works well. Students should be asked for feedbacks on the rules, and listen to their concerns.

- **Students' interest:** Learning can only occur when students are engaged and interested in the lesson and the information they're learning. To make students interested, lessons should be designed to keep them active, such as group activities, presentations and experiments etc.

- **Students' confidence:** Students' beliefs about their abilities can greatly affect their academic achievement. Those who lack self-confidence won't try hard in the classroom because they imagine their failure is imminent, so they see no reason to try. Self-confidence plays a larger role in learning a second language than it does in learning any other subjects. Those who lack confidence can be afraid of making mistakes, which are an important part of learning.

After passing through Language Processing Device (LPD), the internal and external factors emerge output as acquisition and learning. This can be represented in the diagram below:



Suggestion: In this part of the study some possible and suitable solutions to overcome the barriers to learning is to be tried to find out. McCauley and McCauley (1992) report four factors as necessary for acquiring a second language: a low-anxiety environment, repeated practice, comprehensible input, and drama.

- [1] **A low-anxiety environment:** It includes a setting where students feel nurtured and supported by their teachers and peers, and in turn, they feel safe to take risks without the fear of being laughed at, outnumbered or made fun of.
- [2] **Repeated practice:** Students need repeated practice hearing and using a new language. They need multiple opportunities to comprehend and express their ideas in a new language. Like with anything new that we learn, practice helps us get better.
- [3] **Comprehensible input:** It means finding different ways to make what is being said comprehensible and easy to understand. Things to consider with comprehensible input might include using speech that is appropriate to students' language proficiency, providing a clear, step-by-step explanation of tasks, and using a variety of techniques to support their understanding.
- [4] **Drama:** It refers to a sense of excitement and engagement that can be found in activities in a dramatic play, puppetry, narrating wordless picture books, etc.

All of these activities also have some other (three) factors embedded within them. These activities assist in the development of oral language in addition to introducing students to oral reading and rich literacy experiences and responses in a classroom setting. First, we can aim at the development of four basic skills of language and this should be done at a very early stage of the learners:

- **Listening:** Through the normal course of a day, listening is used nearly twice as much as speaking and four to five times as much as reading and writing (Rivers, 1981). So, listening to an exact or nearly exact accent is helpful possibly with visual supports. A listener's interest in a topic increases comprehension.
- **Speaking:** When students do not speak, they are in a silent period in which they listen. Students in the silent period should not be forced to speak, but should be given the opportunity to participate in a group activity where they won't be singled out. They start using one or two-word phrases and produce simple sentences for their basic needs. Students should be encouraged to begin taking risks in non-threatening situations.

- **Reading:** Students are to be encouraged to agree or volunteer to participate in both discussion and reading aloud. However, they should never be called on or requested to share unless they are prepared or volunteered. After a couple of weeks of feeling comfortable sharing in small groups and observing his/her peers share in a whole group setting. The opportunities to share a whole group were always preceded by discussion and practice with partners and/or small groups.

- **Writing:** Writing is, no doubt, the most complicated of all the four skills to master. So, the students should be well prepared and motivated enough before they start writing. All types of grammatical and spelling errors are to be considered as a part of learning and to keep them writing a lot on various topics.

Here, we could advocate some more steps to follow to achieve the goal-

- To put highly meaningful words in the beginning than the less meaningful words to learn easily
- To maintain serial position like placing items at the beginning or end of the list rather than in the middle
- Repeated and active practices or rehearsals improve retention
- To transfer effects of prior learning on the learning of a new material
- To recall freely is better when learners organize the items into categories rather than attempt to memorize the list in serial order
- Associating the input with more meaningful images or semantic contexts
- To make learning state or context-dependent because learning takes place in within a specific context that must be accessible later
- To learn the parts that occupy higher levels in the organization of the passage will be learned better than parts occupying lower levels
- To concentrate on the main ideas and to retain these in semantic forms rather than the specific words of a sentence
- To organize a text that assists learning in retaining information such as previews, logical sequencing, outline formats, highlighting of main ideas and summaries help learners
- To make scope to employ prior knowledge that will occur to the extent that the learner can use existing knowledge to establish a context or construct a schema into which the new information can be assimilated

Conclusion:

To conclude, it could be very correctly affirmed that finding out a short-cut solution for developing a new language is not an easy task. As per the above discussion, we exactly have a little scope to do anything with the internal factors. But we can minimize the external factors to a great extent yet they are greater in number. To make the process of developing a second/foreign language faster and more successful, it should be started as soon as possible in a learner's early life, books should be entertaining along with information, the class size is to be optimal and of course, there must be a very good rapport between the teacher and the students. As students between the ages of 5 and 18 years old are expected to learn in the school, it is the teacher's primary job to prepare them to become productive members in their adult years. What they learn will also determine the choices they will make when they enter the workforce or continue onto higher education. In order for students to learn, there are several factors that must be considered. For examples, learners' personal, social, biological, political, cultural, economical, academic etc. This may be determined by the

school's environment as well as the teachers and administrators that teach them. The same factor may not be a barrier for different types of learners. Each learning obstacle is faced in a different way by each learner with each learning goal. When the action plan is going to be done, there may not be any 'right' way to remove each obstacle. So, getting help from family, friends, co-workers, supervisors and trainers in generating ideas to overcome and/or remove the obstacles could be a way out. Still, another important factor falls upon the student's ability and willingness to learn. In this case, learning is to be entertaining and some latest teaching approach may be applicable for them.

Concerning the learning of language, three main theories have been approached, from different perspectives to answer the question of how language is learnt. Thus, 'behaviorism' puts emphasis on the essential role of the environment in the process of language learning whereas 'mentalist theories' give priority to the learners' innate characteristics from a cognitive and psychological approach. A third approach claims for relevant concepts such as a comprehensible input and a native speaker interaction in conversations for students to acquire the new language.

As language learning and teaching are out and out a practical work, it requires real life exposures and training for the teacher is a must for him or her to be a role model for the learners. Here, native speakers could be a good option. But there should not be any compromise regarding teachers' linguistic competence. But at the very beginning, communicative competence may be developed at the cost of accuracy. However, the teacher should be prepared to be flexible in incorporating new ideas and concepts in the classrooms about the way to learn the target language. So, there is no denying the fact a learner should be both accurate and fluent. So, it is in no way possible to say, in particular, this or that is a clear-cut or easy solution to solve all the problems involved in language teaching or learning process.

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