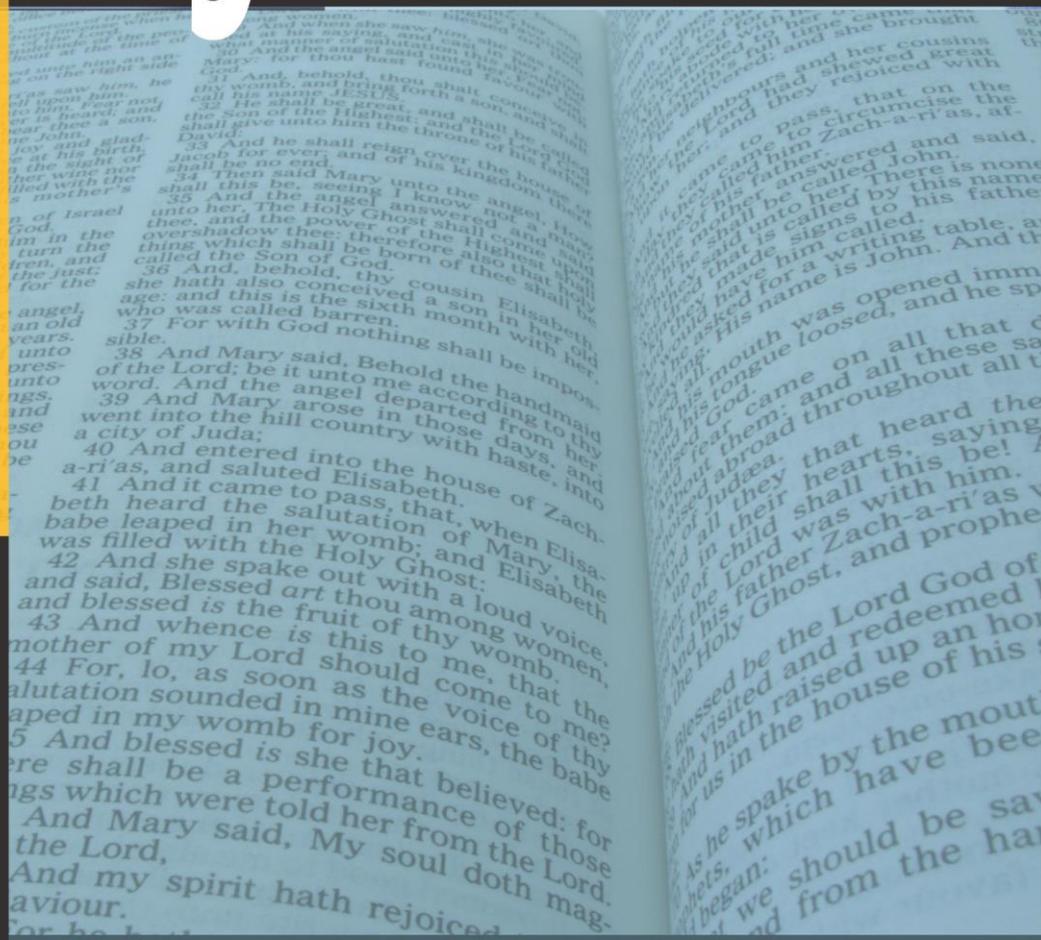


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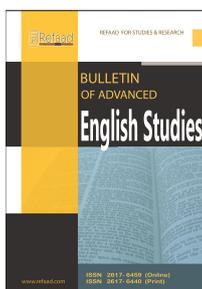
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Table of Contents

#	Paper Name	Page #
1	A Comparative Study between English and Bangla Vowel System	130
2	Play On: Teaching Drama in an EFL Class	138
3	Towards a Typology of Locutionary Strategies: A Case Study of Selected Nigerian Film Discourses	150
4	Gender Difference in Preferences for Second Language Vocabulary Learning Strategies: A Pilot Study	160
5	Eco-Translatology: A Study of the English Translation of Chinese Elements in American Films	172
6	The Struggles Of The First Generation On Women Stereotypes In The Joy Luck Club Novel	178
7	Money and the Question of Materialism in Henry James's Washington Square	186

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A Comparative Study between English and Bangla Vowel System

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Abstract: This paper briefly investigates the vowel sounds of English and Bangla language. Keeping the supra-segmental features aside, it mainly focuses on the major segmental similarities and differences of the vowel sound system of these two languages. The paper explores the articulatory system in brief and reviews the vowels sounds of English. An effort has been made to pinpoint and enumerate the difficulties faced by the Bangladeshi learners of English. To do that a group of learners is interviewed giving them words in context and without. Interestingly, a considerable portion of the difficulties of the learners might be attributed to the differences of the vowel system of these two languages. Though not complete and detailed, the writing finally leaves some pedagogical suggestions hoping to contribute to the present teaching and learning of English in general and in Bangladesh in particular.

Keywords: Vowel sounds, English and Bangla vowels, learners' difficulties, teaching English in Bangladesh



1. Introduction

Language is the 'species-specific' and 'species-uniform' feature of the human being (Varshney, 2000) and vowels are the nucleus of any language. A proper understanding of the vowels is at the root of expertise in phonetics. Vowels are the center of the words upon which the whole building of language is built. Hence, Learning and understanding the vowels is of pivotal.

This paper tries to present a clear concept of the vowels, its categories and their various features in detail. It focuses on to diagnose the problems of Bangladeshi learners of English vis-à-vis the vowel sounds. The paper looks for some probable solutions to the problems.

The Concept of Vowel

The traditional concept of vowel a Bangladeshi learner of English grows up with is learning "a, e, i, o, u" as vowels. Our concern, of course, surpasses this narrow limit and tends towards the vowel sounds which are not less than twenty-four in numbers and are bewilderingly various and tricky in nature.

A vowel is a 'hum' or a tune which is produced with the thrown air stream of the lungs and finds no obstacle anywhere from the voice-box to lips and no audible friction is caused. In other words, "vowels are sounds in which there is no obstruction to the flow of air as it passes from the larynx to the lips (Roach,2000). It can also be like - A vowel is a sound which is produced when air escapes centrally through oral cavity without any obstruction. Let us look at still another dictionary definition of a vowel – (in English articulation) a speech sound produced without occluding, diverting, or obstructing the flow of air from the lungs. So we can say that vowels are sounds which are articulated without any obstruction, partial or complete, in the oral cavity.

Vowel Production Mechanism

The production of any sound is not as simple as mere opening and closing the mouth. It is a rather complex process. There three stages are involved here– psychological, physiological and physical (Sethi and Dhamija, 1998). Let us be acquainted with them very briefly. In the psychological stage, when we try to produce any sound then a group brain cells are excited and a message is formed. Then in the physiological level, the message is carried to the diaphragm. In the third level, which is at the physical level, the message is passed to the diaphragm. The diaphragm gives a squeeze and a flow of air rushes out through the windpipe and finally released either through the oral cavity or nasal cavity. In the case of consonant sounds, the flow of the air is obstructed almost at a dozen places and different consonant sounds are produced. But regarding vowel sounds that flow of air is not hindered anywhere and directly let out in the air (Yule, 2008). Following figures would help us to understand the difference between the production of consonant and vowel sounds. The flow of the air is being played by a group of active and passive articulators for producing consonant sounds. Figure 1(a) displays the points where the air stream is obstructed for consonant sounds. Figure 1(b) shows that the air stream is directly emitted to the air without having in blockage or obstruction for the production of vowel sounds.

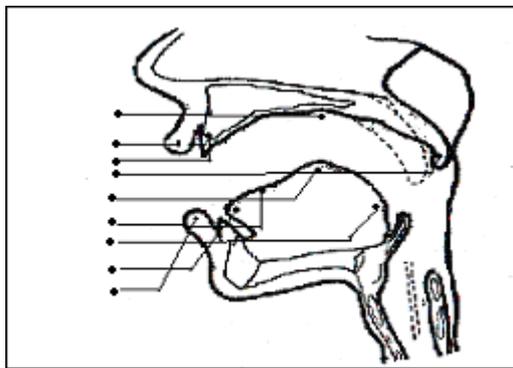


Figure1(a): points of obstruction

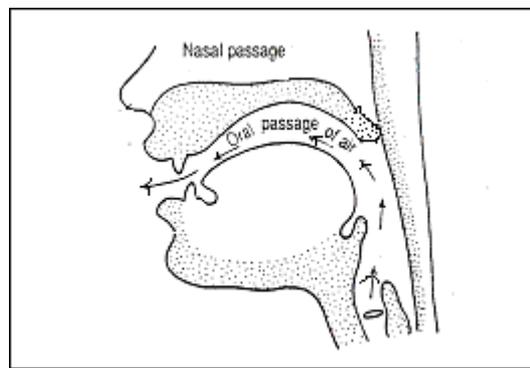


Figure1(b): free air-stream

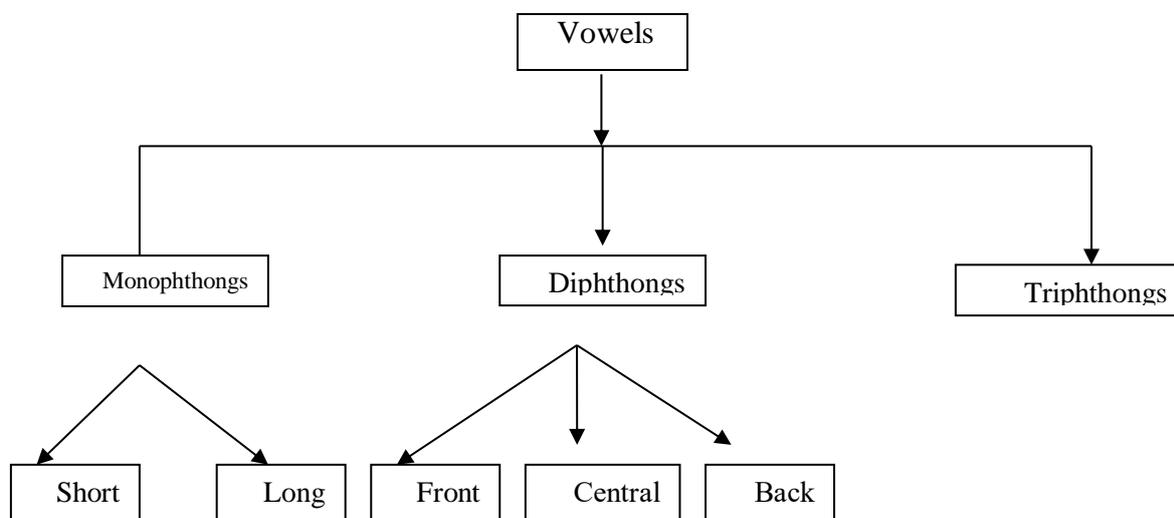
Features of Vowels:

Vowels are essentially a hum which is issued from the glottis with the vocal folds normally vibrating. In the production of vowel sounds, there would be no obstruction to the air flow and no hissing sound or friction would be there (Carr, 2003). We are to carry in mind that various remarkable features are added to the vowels by three factors - tongue advancement, tongue height and lip position. Let us try to enumerate some characteristics of vowels in the following manner:

- All vowels are oral
- A vowel can stand alone without the help of any consonant sound.
- The vowels are vocoids.
- All the vowels are voiced.
- There is no pure nasal vowel in English but they can be nasalized.
- They are the soul of a syllable.
- The quality of a vowel sound changes with change of tongue height, tongue advancement and lip rounding
- They differ from one another in respect of quality or quantity or the both
- Gliding vowels or diphthongs consists of two monophthongs produced after one another.

Tree of the Vowels:

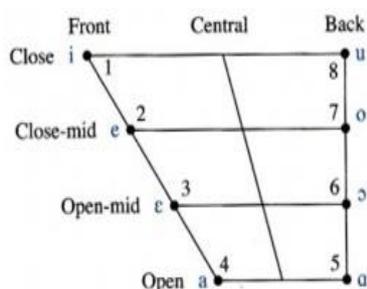
Before going to minute details of the vowels let us have a look of all the vowels in a tree diagram. It will make the review the vowels easier.



Figure(2): Tree of Vowels

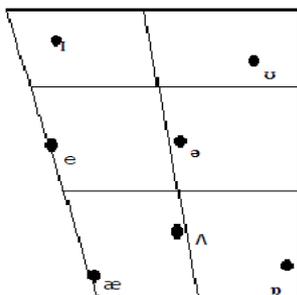
Description of the Vowels:

Before plunging deeper into the English vowels let us have a brief idea about the extreme territory of all the vowels that human vocal system can produce. They are usually called cardinal vowels (Roach,2000). They help a learner to describe, classify and compare vowels of all languages. No vowels can be produced farther beyond this borderline. They are eight in number. Cardinal vowel no. is [i] utmost front close vowel and [u] is the utmost back close vowel and the rest of them are set in between. The cardinal vowels are shown within square brackets. The figure that follows would help our understanding.



Figure(3): Primary Cardinal Vowels

Vowels in English can first be divided into two categories - pure vowels or monophthongs and gliding vowels or diphthongs. Yet there is a third kind of vowels which can be called triphthongs or double gliding vowels (Roach, 2000). First division that is made among the vowels is on the basis of quantity or length. They are usually shown within slashes /ɪ/. From this large range of vowels let us aim at the short vowels first.



Figure(4): Short vowels

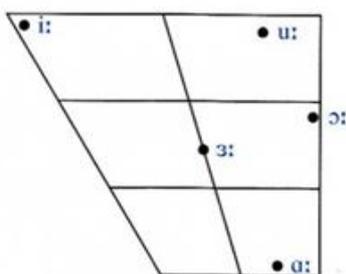
Short Vowels:

There are seven short vowels in English. They are: /ɪ/, /e/, /æ//ʌ/, /ʊ/, /ə/, /ʊ/.

- The sound **I** is a close front one and is the mid sound of the words bit, pit, and fish. In comparison to cardinal vowel [i], this one is more open and closer to center.
- Mid vowel sound of the words ‘bet’ ‘men’ and ‘red’ is /e/. This front vowel can be traced between cardinal 2 [e] and cardinal vowel 3 [ɛ]. The lips remain a slightly spread.
- The sound /æ/ is found in the words ‘man’, ‘bat’ and ‘tan’. The lips are slightly spread in producing this sound and it is not as open as cardinal vowel no. [a].
- The sound /ʌ/ is found in the words ‘but’, ‘some’ and ‘rush’. This one is a central vowel and relatively open.
- The middle sound in the words ‘pot’, ‘gone’ and ‘cross’ is /ʊ/. This vowel is almost at the back. The lips are slightly rounded.
- The sound /ʊ/ is found in the words ‘pull’ ‘push’ and ‘put’. The cardinal vowel 8[u] is the nearest to it but it is more open and nearer to center. The lips are rounded.
- The initial vowel sound of the words ‘about’ ‘above’ and ‘oppose’ is /ə/. It is called schwa. This vowel sound is most frequently used and shortest among all other vowels.

Long Vowels:

There are five long vowels. They differ from the short vowels in quantity. In a similar context, they are made long. To mean the long vowel two dots are added to the symbol. They are: /i:/, /ɜ:/, /ɑ:/, /ɔ:/ and /u:/.



Figure(5): Long Vowels

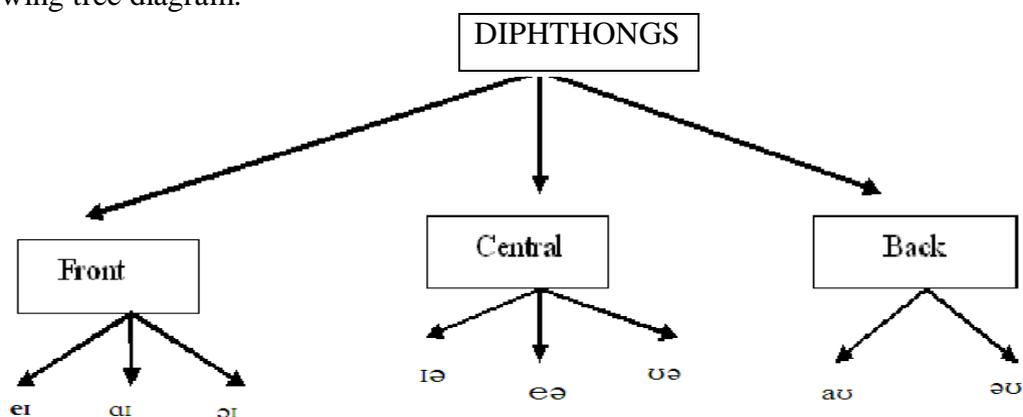
	Tongue height	Tongue advancement	Lips	words	Transcription
/i:/	close	front	spread	Beat, sea, mean	/bi:t/
/ɜ:/	Mid-open	central	neutral	Bird, fern, purse	/bɜ:d/
/ɑ:/	open	back	neutral	Card, father, pass	/kɑ:d/
/ɔ:/	Mid-close	back	rounding	Torn, board, saw	/tɔ:n/
/u:/	close	back	rounding	Food, soon, loose	/fu:d/

If we go to compare the long vowels with the cardinal vowels we would see that long vowel /i:/ is closer to cardinal vowel [i] than short vowel /ɪ/. Long vowel /ɜ:/ is nearer to cardinal vowel 3 [ɛ] but it is more central. Long vowel /ɑ:/ is almost similar to cardinal vowel 5 [a] but is less back. Long vowel /ɔ:/ is found somewhere in between cardinal vowel 6 [ɔ] and 7 [o]. The nearest cardinal vowel this long vowel /u:/ is cardinal vowel 8 [u] but it less back and less close.

Diphthongs:

In diphthongs, we find the presence of two pure vowels but they are not separated from each other. There is a glide from one towards the other (Davenport and Hannahs, 2010). The word 'diphthong' comes from Greek and means 'two sounds'. In fact, although diphthong phonemes in both English and Bengali are composed of two sounds, they are usually spoken so closely together that they can for all practical purposes be regarded as one sound (Hai and Ball, 1962).

Regarding length or quantity, they are like long vowels. The first part of the diphthongs is much stronger and longer. There are eight diphthongs in English. Depending on their ending vowels they can be divided into three categories. They are: front, central and back. They can be shown in following tree diagram.



Figure(6): Tree diagram of diphthongs

Adding /ə/ sound to the five closing vowels still a third kind of vowel is there which are called **triphthongs** (Roach, 2000) and are the most complex of the vowel types. They are usually a combination of three vowel sounds. In a triphthong, the glide is from one vowel to the second and yet to the third. They are as follow:

eɪ + ə = eɪə (player)

ɑɪ + ə = ɑɪə (fire)

ɔɪ + ə = ɔɪə (loyal)

əʊ + ə = əʊə (lower)

aʊ + ə = aʊə (power)

The difference between English and Bengali Vowels:

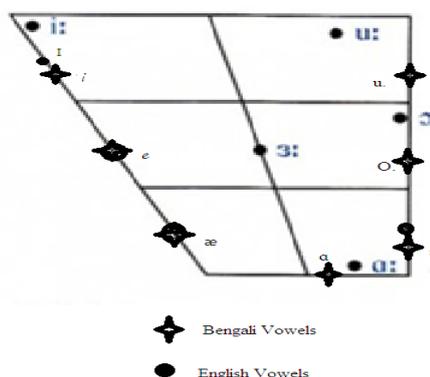
To be aware of the difficulties of Bangladeshi learners of English we are to be familiar with the differences between Bengali and English vowels. There are some vowels of English which are not present in Bengali and the Vice Versa (Hai and Ball, 1962). In Bengali alphabet, long and short is mentioned but it is not maintained in pronunciation. The intermingling between short and long vowel does not make any difference in meaning but in English, it is not likely. The use of short vowels in place of long ones and the vice versa may be a blunder. The meaning may be altogether different with the change of long and short vowel. Diphthongs of these two languages are also not the same.

There are eighteen regular diphthongs in Bengali which is far a greater number than English diphthongs. Another point of difference is unlike English vowels Bangla vowels can be nasalized and can affect the meaning (Haiand Ball, 1962). The following table can be helpful:

Table(1): Difference between Bangla and English Vowel Sounds

Phonetic Symbol	English	Bangla	Key Word
i:	√	×	feel
i	×	√	chi l (wPj)
ɪ	√	×	fill
e	√	√	bed
æ	√	√	cat
a	×	√	bhat (fvZ)
a:	√	×	part
ɔ	√	√	hot
o	×	√	gol(‡Mvj)
u	√	×	full
u:	√	×	fool
ʊ	×	√	chul (Pzj)
ʌ	√	×	but
ɜ:/ə:	√	×	third
ə	√	×	above
ɔ:	√	×	saw

The following quadrant would help us to understand the comparative spots where from the vowels of two languages are produced. Some of the vowels conform in their positions but some are not identical.



Figure(7): The relative position of Bangla and English vowels

Data Collection and Analysis:

A sum of 45 students was randomly chosen from three private and public universities. They were first-year first semester students of English Department and they had not received any lessons of phonetics in the university yet or any other level of their education. One thing may be worth mentionable here, phonetics and English phonology are not included to teach in the syllabus in the primary or secondary level in Bangladeshi. The students were asked to read aloud a passage where the basic words with the vowels were used. Their voice was recorded and analyzed. The students were informed afterward about the recording and they consented to use their voice for research purpose.

Problems of Bangladeshi Learners of English with English Vowels:

A speaker's articulators usually get set with the sounds of his/her mother tongue. When he tries to learn a language other than his mother tongue then he faces problems with those sounds specially that are not found in his mother tongue. O'Connor (1998) mentions a list of problems of consonants and vowels of Hindi speakers. In respect of the vowels, the problematic sounds he notes are /e/, /ɜ:/, /ɑ:/, /ə/, /eɪ/, /əʊ/, /ɪə/, /ʊə/ /eə/.

In a greater perspective, Bangladeshi learners also share the same difficulties to a considerable extent. A number of problems of Bangladeshi learners may be traced regarding vowel sounds. One of the remarkable problems of learners of English is L1 interference that is; his mother tongue vowels often intrude into the target language vowels. Another problem is that the learners cannot handle long and short vowels. In Bangla long and short vowel do not make any difference in meaning. In English, they are very crucial. Some of the vowels in English are not there in Bengali. Schwa 'ə' is a characteristic sound which becomes very tough for the learners. Long vowels /ɜ:/, /ɔ:/ are also difficult to tackle. Another noticeable difficult area for the learners is diphthongs. The common mistake that is made by the learners is that they only say the first part of the diphthong and ignore the second part and in consequence, they sound like a short vowel. The English vowel sounds that are not heard in standard Bengali are: /i:/, /a:/, /ɔ:/, /u:/, /ʌ/, /ə:/, /ə/, /ɪə/, /ʊə/ /eə/ (Haiand Ball, 1962). In the following chart we can show the major difficulties in brief:

Table(2): Major Difficulties of the Bangladeshi learners

Sounds in English	Example in words	Correct pronunciation	Attempt of the learners and notes
i:, i	Feel, fill	/fi:l/, /fɪl/	/fi l/ both long and short becomes the same, they use their only vowel
a: ,ʌ , ɜ:	bard, bud, bird	/ba:d/, /bʌd/, /bɜ:d/	/bad/; in all cases they use only /a/ sound
ə	about	/əbʌv/	/əbʌv/; learners use 3 rd Bengali vowel
ɔ:	saw	/sɔ:/	/so / learners use their own vowel 5
u, u:	full, fool	/ful/, /fu:l/	/ful/ ; both cases only Bangla vowel no 7 is used
eə, ɪə, ʊə	air, fear, poor	/eə/, /fɪə/, /puə/	The learners usually break the diphthongs in their own vowels and first made long; becomes very different from the right one

Analysis

The difficulties of the Bangladeshi learners can be summarized. Firstly, they fail to differentiate between short and long vowel. They replace the both with a single mother tongue vowel. Another problem for them is the mid vowel 'ə'. It is usually replaced by third Bengali vowel 'æ'. Still another point of the obstacle is with the diphthongs where the learners usually break the vowels into two different vowels. They pronounce them separately as different vowels. Either sometimes, they pronounce the initial vowel very clearly and leave the other completely. Accordingly, all these create a lot of confusion and misunderstanding. It becomes very clear while a native speaker is communicated.

Recommendation

Surely, it is not very easy to master all the sounds of a language which is not one's mother tongue. The first job is to become aware of shortcomings. Once the problems are diagnosed then they can be faced easily. To handle them, we can try the following suggestions:

- Making the learners aware of the differences of the vowel sound of two languages
- Making the learners aware of their difficulties

- Making the learners aware of all the vowel sounds along with their place and manner of articulation
- Finding out major problematic sounds
- Treat them one by one
- Providing them with regular reinforcement
- Providing them a native or native-like model
- Training the instructors
- Providing an exposure
- Introducing phonetics to the learners in the primary level of education

Conclusion

The vowels are really tricky. When English is not one's mother tongue, to learn the vowels of the language is not an easy job surely. Receiving proper guidance a careful and enthusiastic reader may easily acquire them with expected accuracy. Taking into consideration the offered suggestions, one can minimize the obstacles and can maximize his learning of the vowels to the desired extent if not exactly like the natives. Our effort has been to focus the English vowels in a bit longer detail and to find out problems of the Bangladeshi learners with them and to think for some solutions. This writing is not a propagation of any theory anyway. It might have some limitations too. Yet, it is expected that the learners of phonetics in general, especially of Bangladesh, can benefit from this writing.

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Play On: Teaching Drama in an EFL Class

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Abstract: Using drama in the language classroom is an enormously rewarding and enjoyable activity for both the teachers and the students. This paper tries to examine the use of drama in an EFL class that consists of Arabic speaking Omani students of 18-20 years where English is taught as a foreign language. Its opening part looks at the importance of teaching language through literature and argues that the context and form of a literary work like drama arouses a lot of interest in meaningful use of that medium. This, in the words of George Eliot is “aesthetic teaching”. The paper further discusses the role of the teacher who becomes rather a facilitator by way of supporting the students’ efforts to establish an intensive relationship with the dramatic text without interfering too much in their act of creating meaning. The paper then takes a look at some useful strategies like integrative and communicative approaches, Pre-reading, While-reading and Post-reading activities that can be used while teaching a dramatic text. The question of how dramatic activities like role playing, mime etc. along with language exercises can be employed in the language class effectively will also be examined in the paper.

Keywords: communicative, integrative, Pre-reading, While-reading, Post-reading



1. Introduction

Using drama in an EFL/ESL classroom is a time-proven method of language learning and acquisition, for improving the four skills- listening, reading, writing and speaking, besides other language areas like vocabulary, grammar, and pronunciation. By adopting an integrated and communicative approach while teaching drama, a teacher can teach language more effectively, directly involving the students in the classroom activities. The story element in drama will create a very interesting and productive environment wherein the students will also be able to understand the universal values implicit in the dramatic texts. Robert Frost’s One Act Play, “The Death of the Hired Man” (a dramatic version of his long poem) is used as a model here. [See Appendix]The reason for choosing this dramatic piece is because of the play’s simple and straightforward style and the writer’s expertise in handling the English language, all of which help the learners to participate in various language learning activities in the classroom.

2. Why Drama?

Beyond the sentence are both a challenge and an opportunity. Undoubtedly, literary works like drama provide a great deal of aesthetic, intellectual and emotional pleasure in that the playwright often seeks to express her/his vision of human experience through a creative and emotive use of language, which him turn gives much impetus and motivation for the students to learn the language in a more creative manner. One of the prerequisites for language learning is that students should have a feeling for the language; this can be achieved through creative and critical use of literary texts where they can experience language in use. According to Krashen(1999:46), for such experience to facilitate language learning, “the language experience needs to be contextualized and comprehensible” and Tomlinson (2008:35) points out that the learner needs to be motivated, relaxed, positive and engaged.

All agree that a literary text (drama/poetry/fiction) can provide much rich experience and environment to language learners and give them ample opportunities to develop their power of interpreting a literary work – an important aspect of language learning. It also provides a rich source

for both teachers and students of shared experiences that can stimulate discussion and critical thinking ability. Moody (1971:7) opines that literature also helps students improve their listening skills. The numerous topics related to life give students an opportunity for discussion that encourages oral practice. Often a teacher reads out passages from a literary text, or a record or a tape version of it is played for the purpose of bringing out its rhythmic quality and stimulating interest. Thus, when used orally, drama also can develop the students' listening ability. According to Obediat(1997:32), a literary work like drama can help students “ to acquire a native-like competence in English, express their ideas in good English, learn the features of modern English, learn how the English linguistic system is used for communication, see how idiomatic expressions are used, speak clearly, precisely and concisely, and become more proficient in English, as well as become creative, critical and analytical learners”.

Teachers can also help students in arranging play reading sessions and performing the play. This helps students to improve their speaking/reading/listening skills. The numerous topics related to life give students an opportunity for discussion that encourages oral practice, develops confidence in speaking English using new vocabulary items and expressions, thus enabling them to become more proficient in English as well as becoming creative, critical and analytical learners.

Collie and Slater (2000:30) point out the following reasons for using literature in a language class which is applicable to dramatic literature as well:

- It is authentic material
- It is helpful in cultural and language enrichment
- Students develop a lot of personal involvement
- There will be a lot of interaction in the class

According to Maley (1989: 12) the themes of literary texts are related to all cultures in spite of the different approaches of the writers- love, conflicts, death, human relationships, beliefs etc. These are subjects relevant to all human beings at all times, and so are universal.

3. Choosing an Appropriate Text

The main challenges in choosing a suitable play are:

- Finding out a play that is of relevance and interest to learners, taking into consideration the level of the students' comprehension
- Length of the play- it may be difficult to deal with full length plays or even Shakespearean plays which have quite a number of scenes and Acts, though they provide more contextual details, and development of character and plot. One Act Plays are the best options. One or two acts in a full length play is also possible.
- Cultural difficulty – texts should not be so culturally dense that outsiders feel excluded from understanding the essential meaning.

According to Duff and Maley (2007: 12-13), while selecting a literary text like drama, a teacher should ask the following questions:

- Is the subject matter likely to interest the students?
- Is the language level appropriate?
- Does it require much cultural or literary background knowledge?
- Is it culturally offensive in any way?
- Can it be easily exploited for language learning purposes?

4. Integrated and Communicative Approach

As in many third world countries, as in Oman, we have found that an integrative and communicative approach is the most useful method of teaching English language through drama. When we use this approach, it is found that the students are fully involved in the classroom. The teacher ceases to be a lecturer and instead becomes a facilitator. In this case, language skills will not be taught in isolation. On the contrary, they are taught in an integrated way, incorporating a set of

text-based, student centered activities which as Collie and Slater(2000:28) suggest add fresh momentum into the teaching of drama by stimulating students' desire to read[or role playing]and by encouraging their responses". It should involve pre reading activities, interactive work on the select play, and follow up activities. Activities like predicting, gap filling, creative writing, role playing, integrating spelling with vocabulary, etc. are found very useful as these can establish necessary connections between language and literature which eventually make the teaching and learning of a dramatic text a very meaningful and productive enterprise. These activities not only create a challenging environment where students try to apply their mettle in the best possible way, but also call for a great deal of attention on the part of the teacher. To quote Dutta (2001:522) these type of activities help the students to have the "intuitive response of a practicing literary critic and the analytical tools of a practical linguist". Roman Jakobson's statement quoted in the beginning of this paper implies that language, the medium through which the writer brings out her/his creative output claims a closer attention than most teachers of literature are willing to devote themselves too.

In this approach, the classroom activities may be divided into three categories viz. "Pre- Reading Activities", "While- Reading Activities", and "Post- Reading Activities", Pre- reading activities are a sort of warming up which can provide a platform to elicit from students their feelings and responses to ideas and issues in aliterary text. "While- reading activities" aim at helping the students to experience the text holistically by developing a fruitful interaction between the text and the reader. Post- reading activities encourage students to reflect upon what they have read and they generate thoughtful interaction and deliberations on different issues both related to language and literature arising from the text.

In what follows, I shall try to discuss how some of these strategies that are adopted while teaching a dramatic text to the students who learn English as a foreign language. As mentioned earlier, Robert Frost's One Act Play "The Death of a Hired Man" (dramatized version of his poem under the same title) has been used as a model.

(a) Pre- Reading Activities

Before students read the play, it is useful to give them some background information about drama/One Act Play, discussing its important elements and how drama differs from novel /poetry/short story etc. The next stage is to try to involve the students in activities that will create the right attitude for receptivity and enjoyment and so result in their being inspired to read the play repeatedly. The activities demand that the students use their experience of the world, as well as their imagination and intelligence to guess what may happen in certain situations. Some properties of the text which may be used for drawing inferences are the title, illustrations, warmers, keywords and expressions, language exercises etc.

(b) The title of the play

The title of the play is always important as it often indicates the subject and/or theme of the text. The instructor announces that s/he is going to discuss the One Act Play "The Death of the Hired Man" and the students are asked to predict what is likely to happen in the play. Writing the title on the board, the instructor may ask a range of questions to elicit response from the students. In this case, some possible questions are:

- [1] What do you understand from the title of the play? Does it give any clue about what might happen in the play? Is the play going to have a sad ending or a happy ending? How did you guess?
- [2] Does the definite article "The" in two places suggest anything to you?
- [3] How would the meaning change if instead of "The" the article "A" is used?
- [4] What does a 'hired man' do?

(c) Illustrations

Having discussed the title, the instructor may now present an illustration that gives a pictorial expression of the play under discussion. This activity may provide important clues for predicting the content of the play. Many texts have front-cover illustrations. If these are not available, the teacher may help by having an artist prepare one. Even some students may have artistic talent for drawing/painting. In the present case, the illustration may show a farm house near farmland with cows and buffalos, a woman sitting in the courtyard waiting for someone, and from the distance, a man approaching carrying groceries.

After distributing the copies of the illustration, the instructor asks the students to derive from it as much information as possible about the background and setting of the play. While students study the picture, the instructor may ask questions like:

- What do you think is happening in the picture?
- Can you guess who could be the man in the picture? Justify your answer.
- Explain the background of this picture.

(d) Warmers

Pre-reading activities can be carried out with the help of some one-line warmers from the play or can be chosen from maxims, proverbs or quotations that are closely related to some aspects of the play's content and theme. Such "warmers" facilitate open discussion and elicit predictions of what the play will be about. They encourage a response to the theme and prompt a prior personal involvement with the subject represented in the text. The teacher, choosing some closely related warmers, distributes them among students and asks them to express the idea contained in them. In order to highlight the theme of "The Death of the Hired Man", the instructor, for example, can select the following 'warmers'.

- A great man shows his greatness by the way he treats little men
- Gentleness and kindness will make our homes a paradise upon earth
- A little thought and a little kindness are often worth more than a great deal of money
- Home is where your heart is
- Home is the place where, when you have to go there, they have to take you in
- Nothing to look backward to with pride, nothing to look forward to with hope

Students may be asked to discuss in pairs or groups and write down briefly what they understand from the one-liners or maxims. The warmers give an opportunity for the students to discuss at a more concentrated level the possible meaning of the play.

(e) Keywords and phrases

Sometimes the play provides clues for predicting its theme or content through the vocabulary items or expressions used in the play. It is, therefore, rewarding to pay special attention to the structure, organization, selection and collocation of lexical items in the play. The words and collocated units that appear in the form of keywords, through a semantic link, help readers to predict what the atmosphere of the world inside the play is going to be like. The teacher, giving a list of particular words and expressions from the play, may ask students to imagine the connotative implications of the listed items. In the case of the present dramatic text, the instructor can give some of the following expressions, words/phrases.

Godammit, haying, depending on, fixed wages, bettering oneself, I'm done, ditch the meadows, jumblung words, studying like violin, kinfolk, to make the bed, how much he is broken,

Students can be asked to discuss in groups or pairs the semantic implications of the above and try and reconstruct a play which may resemble the one they are going to read. These pre reading activities heighten student involvement in the play and stimulate their interest in reading it. At this juncture, the teacher may ask the students to start reading the first two pages of the play and engage

them in “while reading activities” and during that time, the students are eagerly waiting to see to what extent their predictions are true.

(f) While- reading activities

Having done a set of pre-reading activities, students have brought themselves very close to the one act play that they are soon going to read. The while- reading activities therefore are designed to make the play more accessible by developing a purposeful interaction between the text and the reader. The following activities may be considered at this juncture.

- Reading the play in the class
- Language exercises
- Checking against predictions made about the play in the pre-reading activities

(g) Reading the Play in the class

The instructor can start reading the first few dialogues in the beginning and then the students may be asked to read the play in pairs. This activity will give students self-confidence and a sense of the whole play. It will also help them achieve a dramatic sense created by sound and intonation. Silent reading of the play can also be encouraged. Thereafter, students may be asked to prepare a list of dialogues that they find interesting and relevant to the play.

While reading the play, the students will notice that Silas is the hired man, working, on the farm of Warren who is a very strict person and who will never tolerate indiscipline. Silas, though old, is a good worker, but he goes away during the peak season of harvesting to work with someone else who can pay him some extra money. Warren is annoyed about this behavior of Silas, and so, has made up his mind not to take Silas back on the latter’s return. Silas came back when Warren was not there, and Mary, Warren’s wife, took Silas home as he was very sick at that time. Mary knows that for Silas this house is a home for him even though he has a rich brother. Mary tries to convince her husband that Silas has come back and that he said in his delirium that he wanted to clear the meadows and take care of the farm again. But Mary knows that his health is deteriorating and he cannot work again on the farm. She says, “He has come home to die”. At this juncture, Warren also feels pity for Silas. Mary asks him to go and see for himself the condition of Silas. He goes to the kitchen where Silas was supposed to be sleeping and finds that Silas is dead. The sad ending of the story will create a touching impact in the minds of the students who now will be ready for some Post-Reading activities which will lead them to a deeper understanding and appreciation of the play.

(h) Post- Reading Activities

Post- Reading Activities are meant to create an appropriate situation for the learners where they can express their reactions to the play. These activities are supposed to deepen their understanding and generate interest in the creative use of language and provide opportunities for further interaction. Comprehension questions, language exercises, and other creative activities can be included at this stage.

Comprehension Questions

These questions will help the teacher to examine what the students have made of the play that they have read. Based on the play, the teacher can ask the following questions related to the setting, plot, characters, theme etc. which will help the students in understanding the play better.

- When Warren comes home in the evening, Mary takes the market things from him and then draws him down to sit beside her on the wooden steps. Can you guess why she does this?
- “I won’t have him back...what good is he at this age?” Who said these words? Explain the context. What do these words tell us about the speaker?
- Mary is depicted as a kind person in the play. Can you give some examples from the play that explain this trait in her?
- How did Mary help Silas when he came back very sick and weak?

- Who is Harold Wilson mentioned in the play and what is his connection with Silas?
- “I think he (Silas) has come home to die”. Who said these words and what was the context? What do you think is the difference between “home” and “house”? What is the definition of “home” as stated in the play?
- Warren says, “Do you think Silas has a better claim on us...than on his brother?” What is his brother doing? It is not directly mentioned in the play why Silas does not go to his brother at the time when he is very sick? Can you make an inference?
- The play ends on a sad note with the death of Silas. Can you change the ending with a happy note? If “yes” what changes would you like to incorporate?

At this juncture, the teacher may divide the class into small groups and ask them to discuss these questions and ask the students to write the answers as home assignments.

(i) Language Exercises

The instructor also can introduce a variety of language exercises in order to develop students’ language skills:

Vocabulary

Use the following words/expressions/phrases in sentences of your own:

- Musing on
- To sit beside
- To set it on
- Accomplishment
- To take one in
- To be kind
- Be surprised
- To be worn out
- To have some pity
- The fool of books

Students also can be asked to identify some colloquial/conversational expressions in the play like “Godammit” ,” Shhh” etc

Change these questions that are asked in the play into normal statements:

- When was I ever anything but kind to him?
- What good is he?
- Who else will harbor him?
- What help he is there’s no depending on?

Change the following from present tense to the past tense:

- Mary sits musing on the moon
- What is going on?
- He thinks he ought to earn a little pay
- I don’t think he expects that this time
- Silas says you’ll have to have him back
- Those days trouble Silas like a dream
- I know that is Silas’ one accomplishment
- He returns too soon, sits next to Mary, takes her hand and waits

(j) Creative Activities

Students may be involved in a whole range of creative activities designed to enhance their understanding and appreciation and improve their expressive and receptive skills. Some of the activities like rewriting the play with a happy ending (as mentioned in one of the comprehension

questions above) can be tried out in the class with the guidance of the teacher. A playwright always wants his/her play to be performed. Using the stage directions (Usually incorporated in parenthesis) the teacher can help the students to arrange a performance of the play for a larger audience.

5. Conclusion

A literary text- (drama, novel, or poetry) is a means of communication, a kind of language in use and as such comparable with other means of communication. It is language in action that can be put into effective use for teaching and learning English. One way to expand students' knowledge of varieties of English is through a literary text like a one act play and by this, the students are benefitted both linguistically and conceptually. By using some or all the strategies examined in the paper, students get an opportunity to make predictions, and check them against the actual happenings in the play. They also learn how to deduce meaning and form a semantic chain from the keywords examine how language is used to describe a setting and create desired effects. Moreover, they also learn how to work out ways of transferring the play and reconstructing its specific and literal meaning. Thus, with an awakened language sensitivity and improved literary insight, students gain the ability to look at drama as a work of creative expression and an aesthetic and effective way of learning the target language.

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APPENDIX

THE DEATH OF THE HIRED MAN

by: Robert Frost

adapted for the stage by Walter Wykes

CHARACTERS

MARY

WARREN

[Evening. A porch. MARY sits musing on the moon. When she hears steps, she rises quickly. Enter WARREN, carrying groceries.]

MARY: Warren!

WARREN: What is it? What's wrong?

MARY: [Looking back towards the door.] Shhh!

WARREN: What's going on?

MARY: He's back.

WARREN: Who?

MARY: Silas.

WARREN: Silas?

MARY: Yes.

WARREN: He's back?

MARY: Yes.

WARREN: Godammit.

MARY: Be kind.

WARREN: When was I ever anything but kind to him?

[She takes the market things from Warren's arms and sets them on the porch, then draws him down to sit beside her on the wooden steps.]

MARY: I know. It's just that—

WARREN: I won't have him back. I told him so last haying, didn't I?

MARY: You did.

WARREN: If he left then, I said, that ended it.

MARY: I know, but—

WARREN: I can't keep ... I mean, what good is he? At his age—

MARY: Who else will harbor him?

WARREN: That's not our problem. What help he is there's no depending on. And when I need him most, off he goes every time!

MARY: He thinks he ought to earn a little pay.

WARREN: Oh, does he?

MARY: Just a little. Enough at least to buy tobacco, so he won't have to beg and be beholden. [Warren sighs and lowers his head. MARY puts a hand on his arm.] It doesn't have to be much.

[Pause.]

WARREN: All right. But I can't afford to pay any fixed wages.

MARY: I don't think he expects that this time.

WARREN: I wouldn't mind his bettering himself if that's what it was. But you can bet when he starts off like that it's just someone trying to coax him off with a little pocket-change. Then every winter he comes back. I'm done, I tell you. This is the last—

MARY: Shhh! Not so loud. He'll hear you.

WARREN: Good. I want him to hear. He'll have to sooner or later.

MARY: Not now. He's worn out.

WARREN: Where is he?

MARY: Asleep by the stove.

WARREN: By the stove?

MARY: When I came up from Rowe's I found him here, huddled against the barn-door. He was a miserable sight. It scared me. Don't smile like that—I didn't recognize him. I wasn't looking for him, and he's changed. Wait till you see.

WARREN: Where did you say he'd been?

MARY: He didn't say. I practically dragged him to the house, gave him tea and tried to make him smoke. I tried to make him talk about his travels, but nothing would do—he just kept nodding off.

WARREN: Probably drunk.

MARY: No.

WARREN: No?

MARY: I've seen him drunk. This was different.

WARREN: And he didn't say anything?

MARY: Not much.

WARREN: Not much?

MARY: Hardly a word.

WARREN: There's something you're not telling me. What is it? [Pause.] Mary, confess. He said he'd come to ditch the meadow for me—didn't he?

MARY: Warren!

WARREN: Did he or didn't he? I just want to know.

MARY: Of course he did. [WARREN laughs.] What would you have him say? Surely you wouldn't grudge the poor old man some humble way to save his self-respect.

WARREN: I just thought maybe he'd come up with something new this time.

MARY: He added, if you really care to know, he meant to clear the upper pasture.

WARREN: I've heard that one too.

MARY: Warren, I wish you could have heard the way he jumbled everything. It shook me up. I stopped to look two or three times to see if he was talking in his sleep. He ran on and on about Harold Wilson—you remember Harold? The boy you had haying about four years ago?

WARREN: Sure. I remember.

MARY: He's finished school and now he's teaching in some college somewhere.

WARREN: Good for him.

MARY: Silas says you'll have to have him back.

WARREN: I guess Silas is running the place now.

MARY: He says the two of them will make a fine team for work—says they'll lay this farm smooth! The way he mixed that in with other things ... he seemed so confused.

WARREN: A little rest will cure that.

MARY: He liked young Wilson, I guess.

WARREN: You never would have known it the way they fought all through July in the blazing sun, Silas up on the cart to build the load, and Harold alongside to pitch it on. I took care to keep well out of earshot.

MARY: Well, those days trouble Silas like a dream.

WARREN: Strange how some things linger.

MARY: Harold's young college-boy assurance, you know, it got under his skin. After so many years, he still keeps finding good arguments he might have used.

WARREN: I sympathize. I know just how it feels to think of the right thing to say too late. Happens every time I argue with you.

MARY: It's more than that.

WARREN: What do you mean?

MARY: He asked me what I thought of Harold's saying he studied Latin like the violin because he liked it.

WARREN: Good a reason as any.

MARY: He said he couldn't make the boy believe he could find water with a hazel prong—said that proved how much good school had ever done him. He thinks if he could have one more chance to teach him how to build a load of hay—

WARREN: I know, that's Silas' one accomplishment. He bundles every forkful in its place, then tags and numbers it for future

reference, so he can find and easily dislodge it in the unloading. Silas does that well. He takes it out in bunches like big birds' nests. And you never see him standing on the hay when he's trying to lift, straining to lift himself.

MARY: He thinks if he could teach him that, he'd be some good perhaps to someone in the world—says he hates to see a boy the fool of books. He's so concerned for other folk, and nothing to look backward to with pride.

WARREN: Nothing to look forward to with hope, either.

MARY: His whole life like that. Then, and now, and never any different. [Silence. MARY stares up at the moon.] Warren, I think ... I think he's come home to die. You needn't be afraid he'll leave you this time.

WARREN: [Gently mocking.] Home?

MARY: Yes. What else but home?

WARREN: It all depends on what you mean by home, I guess.

MARY: Of course he's nothing to us, any more than the old hound that came a stranger to us out of the woods, all broken and worn out from the trail. I think home is the place where, when you have to go there, they have to take you in.

[WARREN leans out and takes a step or two—picks up a little stick and brings it back. He breaks it in his hand and tosses it aside.]

WARREN: Silas has a better claim on us, you think, than on his brother? Just thirteen miles up the road. You can bet he's walked that far today. Why didn't he go there? His brother's rich, director in the bank or something.

MARY: He never told us that.

WARREN: We know it though.

MARY: His brother ought to help, of course. I'll talk to him if we can't keep things going.

WARREN: By right, he ought to take him in.

MARY: And he might be willing to—he may be better than appearances. But have some pity on Silas. Do you think if he had any pride in claiming kin or anything he looked for from his brother, he'd keep so still about him all this time?

WARREN: I wonder what's between them.

MARY: I can tell you. Silas is what he is—we wouldn't mind him—but he's just the kind that kinsfolk can't abide. He never did anything so very bad. And he don't know why he isn't quite as good as anyone else. He can't be made ashamed to please his brother, worthless though he is. He's got that much pride.

WARREN: You're right. That's probably all there is to it. I can't think Si ever hurt anyone.

MARY: No, but it hurt my heart tonight the way he lay and rolled his old head on that sharp-edged chair-back.

WARREN: He wouldn't let you put him on the lounge?

MARY: No. Go and see what you can do—would you?

WARREN: All right.

MARY: I made the bed up for him there tonight. [WARREN rises.] You'll be surprised—how much he's broken. His working days are done, I think.

WARREN: Don't be so quick to say that.

MARY: I haven't been.

WARREN: He's a tough old goat.

MARY: Go, look—see for yourself. But, Warren ... [WARREN pauses.] Please remember how it is. He's come to help you ditch the meadow. He has a plan. You mustn't laugh at him.

WARREN: I won't.

MARY: He may not speak of it, and then he may.

[WARREN nods, holding the door.]

WARREN: You coming in?

MARY: No. Not yet. I'll sit here a while and see if that small sailing cloud will hit or miss the moon.

[Exit WARREN. Silence. He returns too soon—sits next to MARY, takes her hand and waits.]

MARY: Warren?

WARREN: Dead.

[Slow fade to black.]

* * *

Towards a Typology of Locutionary Strategies: A Case Study of Selected Nigerian Film Discourses

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Abstract: Language users violate linguistic conventions because meaning is not exhaustive. They control language for effective communication. This study attempts a classification of locutionary (communicative) strategies via an analysis of selected utterances from Nigerian film discourses (recorded conversational exchanges). The analysis presents the contextual nuances that direct each utterance (P-crafting Features). For the elucidation of direct, indirect, literal and non-literal communicative potentials of illocutionary acts, this study hinges on Bach and Harnish's Speech Act Schemata. For the explanation of the pragmatic nuances that impinge on language use, the study explores Acheoah's Pragma-crafting Theory. The study concludes that locutionary strategies include: using quantifications that do not seem complete; ascribing quality to the object requested; offering to do what H will not accept; using a constituent to demand a whole; declaring what H will not do if he possesses a certain quality; and expressing a dissentive on gratitude.

Keywords: pragmatics, speech acts, locutionary strategies, Speech Act Schemata, Pragma-crafting Theory



1. Introduction

In contemporary research, pragmatic analysis provides incisive investigation of communicative events. This study evolves novel categorization of locutionary strategies that are typical of human communication. The categorization of locutionary strategies presented in this study, gives the readers tips on the selection of linguistic structures for effective communication.

Most contemporary pragmatic theories are neo-Gricean because they explore Gricean postulations in the investigation of a wide range of language phenomena. For example, they acknowledge that there is a fundamental distinction of what a speaker says and what he implicates. In addition, they hold the view that human communication is rational, principle-driven and involves the process of cognition.

This study examines locutionary strategies in selected utterances from Nigerian film discourses with a view to categorizing such strategies. Communication is not effective if speakers and hearers do not share common background information. Perhaps, this view aligns with Searle, cited in Brenders (1987, p. 340) who posits that “in the performance of illocutionary act the speaker intends to produce a certain effect by means of getting the hearer to recognize his intention to produce that effect, and furthermore, if he is using words literally, he intends this recognition to be achieved...” Indeed, the typologies evolved in this study reveal how the propositional contents of speech acts try to get the world to match speakers' words as opposed to the words-to-world direction of fit in Searle's theorizing.

2. Significance of the Study

The taxonomy of speech acts in the literature is different from the categorization of locutionary strategies. However, the taxonomy of speech acts contained in the literature does not examine the

categorization of speech acts in terms of the pragma-rhetorical nuances that underpin them around the clause; this study advances knowledge in this regard. It is not enough to classify certain linguistic stretches as informative, assertive, question, and so on as done by the classical scholars of pragmatics. This study therefore explains the linguistic constituents that make speech acts (informatives, assertives, questions, ascriptives, disputatives, assentives, dissentives, declaratives, offers, directives, commissives, responsives, etc.) potent as locutionary strategies in different communication contexts and situations.

3. Literature Review and Theoretical Underpinnings

Austin (1962) categorizes speech acts thus: Locutionary act: The utterance of a sentence with determinate sense and reference;

Illocutionary act: The making of a statement, offer, promise, etc. in uttering a sentence by virtue of the conventional ‘force’ associated with it (or with its explicit performative paraphrase);

Perlocutionary act: The bringing about of effects on the audience by means of uttering the sentence, such effects, being special to the circumstances of utterance.

Speech acts make it possible for language users to do things with words. The actions performed with words are the illocutionary goals or communicative intentions of speakers. They include making statements, asking questions, giving orders, etc. Brenders (1987, p. 331), notes that “speech act theory, as a part of the philosophy of language, has been concerned with analyzing the performance of linguistic acts (asserting, promising, questioning) as a rule-governed form of behaviour.” To understand the meaning of speech acts, it is necessary to locate their situational and individualistic articulation in a particular communicative event. Speech acts are crucial to human communication. Propositions and social phenomena are conveyed by them. Labove (1972, p. 297) rightly notes that “no use of language can be divorced from its social context since special meaning is parasitic upon language.” Without speech act theory, it will be difficult to explain the principles that underpin the encoding and decoding of utterances. The normative rules of language cannot account for the intentions, attitudes, and other dynamics of human communication.

The literature of pragmatics acknowledges that language use is not arbitrary. It is determined by the functions language is engaged for in spoken and written discourses. This study is anchored by a two-fold theoretical underpinnings: Bach and Harnish (1979) and Acheoah (2015):

3.1 Bach and Harnish (1979)

The speech act theory of Bach and Harnish is relevant to this study in terms of its stance that illocutionary acts can be direct, indirect, literal or non-literal. No matter the situational context of a communicative event, different strategies abound for communicating speakers’ intentions. This predisposition is inherent in language users. The approach of Bach and Harnish to speech act is intention and inference based. They contend that for speakers to perform illocutionary acts, it is intended that listeners have the understanding of the acts (mutual contextual beliefs). It is their claim that the act of conversation or interactional talk has to involve an inferential process. Their terminology **Speech Act Schemata (SAS)** refers to an inevitable part of the inferential process in a communicative event. To them, mutual contextual beliefs (MCBS) between a speaker and his hearer facilitate the inferential process, as the inference made or is expected to be made by the hearer does not just depend on what the speaker says but on the contextual knowledge shared commonly by the speaker and hearer in discourse. To infer what S is saying H depends also on the **Presumption of Literalness (PL)**. H should know when the linguistic communication of S is “within or without” the bounds of literalness, and if S is speaking in a non-literal dimension, H should not only acknowledge it, but should also be able to understand what such speech by S means; H should have a mastery of the acts in S’s non-literal language. The non-literal language involves the use of indirect speech acts.

Apart from MCBS, Bach and Harnish recognize other types of beliefs (shared by an entire linguistic community) which the hearer relies on for his inferences. These are:

[1] Linguistic Presumption (LP)**[2] Communicative Presumption (CP).**

Linguistic Presumption (LP) refers to the moral belief that members of a Linguistic Community (LC) share on the particular language (L) in question. Therefore, any expression (e) uttered by a member to any member of the community, is taken by S (speaker) for granted that is, S presupposes that the hearer (H) will be able to identify what he is saying. Whenever a member, S, says something in L to another member H, he is doing so with some known illocutionary intent. If H does not think the (CP) is operative then H has no grounds to infer any illocutionary intent from S's utterance.

In Bach and Harnish's framework, an act is communicatively successful as soon as the hearer recognizes the speaker's illocutionary intention. Therefore, "the intended effect of an act of communication is not just any effect produced by means of recognition of the intention to produce certain effects on (or in) the hearer." To buttress this claim, Bach and Harnish point out that indirectness, for instance, may have a perlocutionary effect such as protecting the hearer's feelings or making him suspicious. Also, they consider perlocutionary effects to be beyond the scope of communication because "there is no limit to what can result from speech acts" (Bach and Harnish, 1979, p. 17). Hence, unlike most earlier scholars, they distinguish between communication and what happens as a result of it. Bach and Harnish recognize several types of strategies in the inferential process:

- a. Locutionary Strategy – the hearer's inference from the locutionary act or the utterance per se and what the utterance means in L. This is based on H's knowledge of the language, the LP, the CP and MCBs.
- b. Direct Literal Strategy – H infers from the PL whether or not S means what he says and nothing else. This helps H to identify the act.
- c. Literally Based Indirect Strategy – H depends on the MCBs, CP, and the utterance to determine whether, under the circumstance there is some action connected with the literal utterance.
- d. Direct Nonliteral Strategy – from the MCBs, CP, and the utterance, H's knowledge of the literal meaning of the utterance, H infers that S's utterance must be non-literal and indirect since another act is connected with the overt one which H recognizes.
- e. Nonliterally Based Indirect Strategy – the CP, the utterance, and MCBs lead H to infer that S's utterance must be nonliteral and indirect since another illocutionary act is connected with it. See Bach and Harnish (1979) for an elaborate discussion of SAS and speech act taxonomy.

3.2 Acheoah (2015)

Within the framework of the Pragma-crafting Theory, the discrete components that make language *mean* or *easy to mean* are revealed. These components (P-crafting Features) can only be noticed and understood via careful study of the locutionary, illocutionary and perlocutionary acts in a communicative event. Contending that effective use and interpretation of language is essentially a "pragmatic" process of "crafting" Acheoah presents a scholarly overview of hitherto-neglected issues in the literature of pragmatics. "Every Pragma-crafting (P-crafting) involves "illocrafting", "uptake" and "sequel". Therefore, P-crafting is a super-ordinate pragmatic act which produces linguistic and extra-linguistic elements of communication. At different stages of a communicative event, there is a candidate for inference. At every such stage, the interactive and non-interactive participants explore P-crafting Features (inference features): indexicals (INDXLs), Shared Macro-knowledge (SMK), Shared Contextual Knowledge (SCK), Shared Knowledge of Emergent Context (SKEC), Geoimplicatures (GIs), Linguistic Implicatures (LIs), Behavioural Implicatures (BIs), Contextual Presuppositions (CPs), Pragmadedviants (PDs), Object Referred (OR) and Operative Language (OL) – to ascertain messages and sequels (Acheoah, 2015, p. 21-32)." Notions in the theory include:

- [1] P-crafting: This is a super-ordinate notion which has dual components: Event and Text; these two components unfold as discrete multiple categories in the explanation of how communication is interpreted from speaker-hearer or writer-reader ends.
- [2] Event: It concerns participants of discourse who are either interactive or non-interactive. The interactive participants perform any or all of these acts to the discourse: linguistic, extra-linguistic and psychological acts. On the other hand, the Non-interactive Participants are those who are present in the setting, but do not perform any act in the discourse. Even when they perform linguistic, extra-linguistic or psychological acts, such acts are not connected to the discourse in progress.
- [3] Text: Components of Text are Setting, Theme and P-crafting Features. The dynamics of communication are captured by P-crafting Features which have discrete theoretical notions demonstrated by the Interactive Participants in three different frames: linguistic acts, extra-linguistic acts and psychological acts.
- [4] Interactive participant: This is an interlocutory participant. He makes linguistic, extra-linguistic and psychological contributions that do not only impinge on the interpretive process in discourse, but also determine or generate sequel.
- [5] Non-interactive Participant: A participant is categorized as non-interactive when he does not function in an on-going communicative event, although he is intentionally or accidentally present in the physical context.
- [6] Setting: This is the physical context of the communicative event (Text) in both remote and immediate sense.
- [7] Theme: This category is the message conveyed in/by Text. Text may convey one or more themes that can only be identified when communicative acts (acts performed by Interactive Participants) interact with communicative features (P-crafting Features).
- [8] P-crafting Features: These elements are instrumental to understanding the interlocutory roles of the Interactive Participants. The elements include: Inference, Indexical Shared Macro-knowledge, Shared Contextual Knowledge, Shared Knowledge of Emergent Context, Geomplificatures etc.

Inference has to do with making logical deductions from available linguistic and extra-linguistic data. Indexicals are grammatical categories that have the potential to establish the relationship between language and context. Shared Contextual Knowledge is the available pieces of information which only participants of the on-going discourse have for the communication to thrive. When discourse has an Emergent Context, perlocutionary effects may not occur (effects intended by speakers), despite the appropriateness of participants and circumstances. Any situation that suddenly emerges in an on-going discourse is emergent. An Emergent Context becomes Shared Knowledge of Emergent Context when it translates to common knowledge to the participants of discourse. It is vital in terms of its potential to determine illocutionary forces and relocate sequel. It is a candidate for inferences. Linguistic implicatures are meanings implied through language while Behavioural implicatures are meanings implied through extra-linguistic and psychological acts. Contextual Presuppositions are products of Shared Contextual Knowledge; in a specific discourse, participants deduce meanings from verbal and non-verbal data limited to them. The meanings deduced are treated as Background Assumptions (BAs) which direct interlocutory roles. DCs (Decoders) imply that ENCs (Encoders) know that certain VEs (Verbal Elements) and NVEs (Non-verbal Elements) are deduced as OR (Object Referred) in OL (Operative Language).

- [9] Linguistic Acts: There are five components in this category:

1. Speech acts (direct, indirect and pragmadeviant);

Pragmadeviant forms of expressions which participants use as part of illocutionary strategy or creative indulgence. See Acheoah (2015) for an elaborate discussion of the theory.

4. Methodology

The data of this study are instances of language use in the films: sixteen utterances are analyzed in terms of locutionary act, illocutionary act and p-crafting features (pragmatic nuances). Each utterance is first labeled as a definite locutionary strategy before it is explained.

5. Data Analysis

For the purpose of this study, a brief analysis of each utterance is satisfactory:

Strategy One: Using quantifications that do not seem complete

Locutionary Act: He arrived at 2:11 p.m.

Illocutionary Act: to make H believe that the proposition is true

Pragma-crafting Features: The force of the utterance is targeted at the **time** of the arrival. On hearing the utterance (locutionary act), the hearer (henceforth H) has no reason to think that the additional 1 (one) minute (10 minutes plus 1 minute) is not sincere; the addition implies that the speaker (henceforth S) carefully monitored the time of the arrival, thus the expected perlocutionary (believing S) is achieved. Other examples of strategy one are:

- a. Ade is 9 years old¹;
- b. Adamu lived there for 12 years and two weeks².
- c. She scored 91% in Mathematics examination³.

The above strategy can also be used in the following ways:

- d. to request more than what is stated e.g.:
Give me 499 kobo (requesting 500 kobo from H who does not see any need to look for change);
- e. to make H believe the mentioned quantity e.g.:
The project cost the government nine million, five hundred and forty six thousand, two hundred and sixty nine kobo.
- f. to make a commodity/service seem cheaper e.g.:
Pay me six thousand, nine hundred and ninety nine naira for the product.

Strategy Two: Ascribing quality to the object requested

Locutionary Act: Even little money settles disputes.

Illocutionary Act: to request money from H

Pragma-crafting Features: The utterance was uttered in a context that conveys its meaning. S requested bribe via topic shift. S (a policeman at a checking point) discovered that H is guilty of violating a traffic regulation. One expected the policeman to take an action against this offender according to the laws of the country. Surprisingly, H received an inappropriate treatment. The word little in the utterance is a quality ascribed to money to motivate H to comply. Considering the idea that a little amount of money was requested, H was not willing to plead; he thought was a waste of time to do so. Generally, when people are aware that there will be a very light consequence for wrong doing (shared knowledge), they keep committing such crimes. In the Operative Language (English) Even is not commonly used to begin a conversation the way this policeman did. Therefore, its usage in the utterance is comic, and prevented the situation from being tense. The strategy also encouraged H to comply. In some instances, S uses a different object rather than a mere adjective, to ascribe quality to an object requested. For example, to request monetary bribe, a policemen may say to a taxi-driver:

- g. Kolanuts are not rejected by the gods.

William P. Alston, cited in Savas (1994, p. 48) submits that “though an individual cannot determine which illocutionary rules are attached to a sentence, S, in the language, she can determine whether a particular utterance of S is within the range of activity in which a certain illocutionary rule applies, for it depends on U’s intentions whether she is practicing pronunciation, testing a microphone or talking straightforward literal use of S. This makes it clear how it can be understood... what illocutionary act potential if any, is being exploited.”

Strategy Three: Using a constituent to demand a whole

Locutionary Act: You are the Guest Speaker for the Conference.

Illocutionary Act: inducing H to attend the conference

Pragma-crafting Features: The encoder was told that the decoder had a history of not fulfilling promises. The utterance was able to prevent the attitude because H viewed the offer as a rare privilege. Indeed, H might start preparing his speech soon after the declaration. If he prepared the speech, that gets him more committed to the conference (Behavioural implicature).

Strategy Four: Offering to do what H will not accept

Locutionary Act: Let me get to the back seat.

Illocutionary Act: inducing H to go to the back seat

Pragma-crafting Features: The participants were in a taxi. One passenger reached his destination and came out. The encoder of this utterance was not comfortable where he sat (the front seat) with another passenger, and desired to relocate to the space provided by the passenger who came out of the back seat (Shared Knowledge of Emergent Context). S thought it would not be polite to request H to go to the back seat for his (S’s) convenience (world knowledge about courtesy), and so, offered to be the one to do so. But S was sure that H would decide to rather be the one to go to the back seat because while S sat between the driver and H, H sat close to the right front-door (Contextual Presupposition).

There is a systematic relationship between expressions and what they refer to in the world. Because discourse situations or contexts are dynamic, the participants have to use language skillfully. Words, phrases or sentences have to be carefully selected, put together and then used for effective communication. What speakers intend to communicate is paramount as far as pragmatic use of language is concerned. This does not imply that there are no instances of communicating unintended messages. The patterning of linguistic units corroborates the claim that linguistic facts explain the functional dimensions of language in context.

Strategy Five: Using a constituent to imply a condition

Locutionary Act: We thank God that we are not picking papers on the streets.

Illocutionary Act: declaring to be in a state of good mental health/declaring to be sane; thanking God for being in a state of good mental health/thanking God for being mentally sane

Pragma-crafting Features: The utterance was from a Pastor who was delivering a sermon to his congregation. Via his knowledge (Shared Macro Knowledge) that only mad people pick papers from one street to another (Behavioural Implicature), the encoder conveyed a clear message. The implied linguistic act (madness) and non-linguistic act (picking papers on the streets) are co-referential. The speaker’s choice of the non-linguistic act was aimed at achieving psychological act – evoking in the audience, a great feeling of gratitude to God. This is a potent communicative strategy. A perlocutionary act is therefore not conventionally achieved just by uttering that particular utterance, and includes all those effects intended or unintended often indeterminate, that some particular utterance in a particular situation may cause.

Strategy Six: Declaring what H will not do if he possesses a certain quality

Locutionary Act: A responsible father will not abandon his family.

Illocutionary Act: requesting H to desist from an action/attitude

Pragma-crafting Features: H interpreted the utterance using Contextual Presupposition. If there were Shared Knowledge of Emergent Context (S's sudden knowledge of an incident in which H abandoned his family), then this utterance would imply that H is irresponsible. But at the same time, the utterance requested H not to abandon his family. Without Contextual Presupposition or Shared Knowledge of Emergent Context, the utterance is simply an existential request. As expected, speakers' illocutionary strategies will always be determined by their communicative intentions(s). It is instructive that the desire to be polite as a result of sociolinguistic variables such as the age of one's interlocutor, can inform the use of Strategy Six in discourse.

Strategy Seven: Mentioning a constitutive referent

Locutionary Act: Omoba is in Ise Shrine.

Illocutionary Act: to inform H that they had arrived in Etsako, Edo State

Pragma-crafting Features: S used the utterance to inform H that Omoba was already in Ekwotso when H requested to know where Omoba had reached in the on-going journey. Omoba could not be in Ise Shrine without having arrived in Ekwotso (shared knowledge among the interlocutors). A speaker makes choices in language use because inference-making is part of his/her interlocutor's task. Apart from facilitating the use of polite predications, locutionary strategies facilitate the use of short, straightforward predications which may be very useful in certain circumstances. Psychological contexts for example, may necessitate the use of short predications so long as such predications are **easy to mean**. It is possible for the constitutive referent to be an activity/event rather than a place or object. For example, to mean I am in Kebbi State – the only place where the Argungu festival takes place in Nigeria, S may say to H:

h.) I am in Argungu Fishing Festival.

Strategy Eight: Making an ironical remark

Locutionary Act: The footballer is so skillful that he could not score even a single goal throughout the tournament.

Illocutionary Act: rejecting the claim that the footballer is skillful

Pragma-crafting Features: The Linguistic Presupposition in the use of **skillful** was the basis for H to infer that the utterance is a sarcastic remark. In the utterance, **Tournament** presupposes that the so-called skillful footballer was involved in more than one match. The fact that a skillful footballer may not even score a single goal throughout a tournament does not make this locutionary strategy unworthy of scholarly attention. There are other examples of sentences that capture the indirect communicative potential of Strategy Eight.

Strategy Nine: Expressing gratitude to H for performing an action

Locutionary Act: *Thank you for attending the seminar.*

Illocutionary Act: requesting H to make remarks on S's delivery at the seminar; thanking H for attending the seminar

Pragma-crafting Features: S presented a paper at a seminar and is so sure that he did well. He desires praise from H and so uses the utterance as a conversational opening gambit. Remarks made by H about S's ability/performance can be taken by S as the views of those who attended the seminar. This illocutionary strategy can also be used as a requestive speech act to induce H to take certain action(s) in future. For example, the utterance below can make H indulge in more acts of generosity towards his interlocutor:

i.) I told my Pastor to pray for you because of the financial assistance you rendered to my family.

Strategy Ten: Making an accusative remark

Locutionary Act: You did not reply my congratulatory text message.

Illocutionary Act: convincing H that a congratulatory text message was indeed sent

Pragma-crafting Features: S knew it is conventional (Shared Macro Knowledge) for her to send a congratulatory message to H after receiving the news of H's promotion at her place of work. Although S had planned to do so earlier, she could not before meeting H at a supermarket. The only way to avoid feeling of guilt was to strongly convince H that the text message was actually sent; hence, S uses Strategy Ten which even made H apologize; thus, locutionary strategies can relocate perlocutionary sequel. A mobile-phone text message may not be noticed immediately it was sent. Considering the fact that there are conventional principles that underpin the articulation of locutionary acts in discourse, it is logical to conclude that indeed, pragmatics is inevitably linked with syntax and semantics¹.

Strategy Eleven: Making a predication about the source of an action.

Locutionary Act: Up NEPA!

Illocutionary Act: informing H that NEPA has restored electricity; praising NEPA for restoring electricity

Pragma-crafting Features: The participants are aware of what the acronym **NEPA** means (Geoplacement) in that speech community. There are instances in which speakers use Strategy Eleven to inform their interlocutors that NEPA (National Electric Power Authority) has taken away electricity. In such instances, S is joking or deceiving H (illocutionary act). Language use is effective if inferences can easily be made by its decoder. Decoding utterances involves the making of inferences that are either assumptions or uttered expressions. When utterances are uttered, the hearers have to reasonably establish the rationale for working out the meanings.

Strategy Twelve: Using an abrupt entailment

Locutionary Act: We have eaten a lot of fresh fish.

Illocutionary Act: informing H that the fresh fish he sent through his wife was received

Pragma-crafting Features: S gives H a phone call using the utterance as an opening gambit. The utterance is abrupt because it is not the usual way of beginning a telephone conversation. However, S uses it to convey a direct message (informative) and an indirect message (expressing gratitude to H for purchasing a lot of fresh fish for him). The entailment is clear: if the fresh fish were not so much, the encoder would not have said a lot of it was eaten. As soon as H hears the utterance, one expects any of the responsive speech acts below, to establish the fact that H inferred the utterance correctly:

j.) Don't mention;

k.) What are friends for?

l.) We thank God.

m.) You are welcome.

Strategy Thirteen: Making a normative predication

Locutionary Act: Tomorrow is Sunday.

Illocutionary Act: informing H that he (S) will not be in shop the next day

Pragma-crafting Features: S requests to know if H will be in shop the next day. Strategy Thirteen (H's response) is normative; as a norm, Christians worship in church on Sundays. Hinging on this Shared Macro Knowledge, S inferred H's messages which are as follows:

n.) I will be in church tomorrow;

o.) I will not be in shop tomorrow;

p.) The reason why I will not be in shop tomorrow is that I will be in church.

Strategy Fourteen: Expressing a dissentive on gratitude

Locutionary Act: Abah! What is fifty thousand naira?

Illocutionary Act: informing S that it was actually a gift of fifty thousand naira that was sent to him

Pragma-crafting Features: H doubts whether it was the exact amount of money (fifty thousand naira) which she sent to her uncle, through a friend, that was actually given to this uncle. Strategy Fourteen is a way of stating the amount of money without an implicature that questions the integrity of the friend who delivered the money.

Strategy Fifteen: Claiming to have forgotten the time of an achievement

Locutionary Act: I cannot remember when I obtained my First Degree.

Illocutionary Act: seeking honour from H; ridiculing H

Pragma-crafting Features: Although S had his First Degree just the year before this conversation, he used the utterance not only to humiliate H who had been boasting about being a First Degree holder, but also to get respect from H. The sentence below uttered by a football Coach will also suffice as Strategy Fifteen:

q.) I cannot remember when last my team lost a football match.

John T. Kearns, cited in Savas (1994, p. 51) asserts that “a linguistic act is a meaningful intentional act. The words used to perform linguistic acts are not meaningful. But words are conventionally associated with certain types of acts and will normally be used to perform those kinds of acts. The meaning of someone’s linguistic act is her intention *for* the act. Most words are conventionally associated with more than one type of act. The language user’s intention determines which particular type of act she performs. And it is common, by a slip of the tongue or carelessness, for a speaker to use the wrong word in performing a linguistic act. She still performs the kind of act she intends, but the expression she uses will probably mislead her audience.”

Strategy Sixteen: Generalizing the time of an action

Locutionary Act: **I obtained PhD less than fifteen years ago.**

Illocutionary Act: seeking praise/regard from H

Pragma-crafting Features: Strategy Fifteen and Strategy Sixteen are subtle, egocentric predicates. In the latter, S intentionally tasked H’s reasoning towards achieving a psychological act. There is no reason for H to think that S obtained the PhD just three years before the conversation; I hold this view because three years ago is not approximately fifteen years ago. The sentence below is also a good example of Strategy Sixteen:

r.) I fasted for less than seventy days.

6. Discussion and Conclusion

The background assumption of any communication event (shared knowledge) is essentially the presupposition(s) about the context. According to Savas (1994, p. 1), “the study of illocutionary act should be acknowledged as an indispensable component of the study of meaning.” If one knows the illocutionary act performed in an utterance, one will definitely understand the speaker’s communicative intention. However, speaker-meaning and sentence-meaning (normative meaning) may be different. The literature is replete with contentious positions on the nature of speech acts partly because of the complexity of illocutionary acts. Scholars agree that illocutionary acts have roles to play in the understanding of standard speaker-meanings and occasional speaker-meanings. More research in semantics can resolve conflicting views on the intractable nature of speech acts. Given that speech acts are basically intentional acts, such additional research is timely. The intentional nature of illocutionary acts is captured by David Harrah, cited in Savas (1994, p. 375)

who notes that “most speech acts seem to be focused and directed. They are intended as coming from the agent and going to the receivers or audience. They are intended to have a certain point, and they are intended to be construed as having a certain point.” Faigenbaum (2003, p. 92-93) posits that “the meaning of the sentence is its use in the speech act... speaker meaning is a matter of the intentional content.” Thus, mastery of speech acts in terms of typology (linguistic competence) is instrumental in pragmatic use of locutionary acts (communicative competence) in discourse.

This study proposes that locutionary strategies include: mentioning a constitutive referent; using quantifications that do not seem complete; generalizing the time of an action; ascribing quality to the object requested; offering to do what H will not accept; expressing a dissentive on gratitude; using a constituent to demand a whole; and declaring what H will not do if he possesses a certain quality. Despite the various types of locutionary strategies presented in this study, two facts remain clear: language use is not incidental; locutionary strategies not exhaustive. Indeed therefore, the goals of pragmatics is to process language for smooth communication. Adequate sentential examples (a-r) are presented in this study to depict pragmatic language use as a creative indulgence.

Notes:

- [1] In a, b and c, illocutionary force is achieved via the underlined units because they are doubt-reducing.
- [2] For example, a sarcastic adverbial element may end the sentence: The politician is honest indeed! When S processes the utterance, it becomes clear to H that it is uttered with disgust. In a situation in which a mother does not wash her hands after cleaning up her baby’s ‘mess’, her husband can simply say: What a hygienic practice! The psychological acts which speakers intend to perform on hearers, direct locutionary strategies. Whereas You are not hygienic is plainly insulting, What a hygienic practice is not; in uttering the latter, S amuses H, but communicates a thought-provoking message.
- [3] As revealed in the film, the encoder actually fasted for 13 days.

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Gender Difference in Preferences for Second Language Vocabulary Learning Strategies: A Pilot Study

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Abstract: Vocabulary learning strategies play an indispensable role in assisting foreign language learners in expansion of their lexicon albeit efficaciousness of each strategy largely contingent upon preferences of individual learners. The present pilot study aims at investigating gender difference in preferences for second language vocabulary learning strategies. Self-report questionnaires on frequency of usage of distinct vocabulary learning strategies were distributed to 15 Thai learners of English at tertiary level. Male students were discovered to employ form-focused strategies as well as metacognitive monitoring and evaluation strategies more frequently whilst female students were found to adopt meaning-focused cognitive strategies and metacognitive planning strategies more frequently than their counterparts do. Such gender difference may illuminate instruction on vocabulary learning strategies in foreign language classrooms by encouraging teachers to take gender of students into consideration whilst planning vocabulary lessons in a bid to maximize pedagogical efficacy.

Keywords: vocabulary learning strategies, second language acquisition, gender



1. Introduction

Constituting the most fundamental level of the grammatical hierarchy, words lay the basis of higher organizational levels of language; vocabulary learning is thereby widely construed as the crux of language learning (Ellis, 2006, Nelson, 1998). The lexicon of any language comprising innumerable items, by no means is it plausible for learners to learn the entirety of the vocabulary, in particular low-frequency words, from teachers; it is thereby not uncommon for them to engage in self-directed vocabulary learning by resorting to multifarious vocabulary learning strategies, which denote attempts deliberately made by learners to enhance efficaciousness in vocabulary learning (Nation, 2013). Having consulted vocabulary reference books and surveyed vocabulary learning practice of Japanese learners of English, Schmitt (1997) compiled an inventory of 58 vocabulary learning strategies prevalently employed by foreign language learners and devised a taxonomy dividing identified strategies into five categories: determination strategies, social strategies, memory strategies, cognitive strategies, and metacognitive strategies (see Schmitt, 1997 for detailed explanation of each category).

Whilst vocabulary learning strategies lay an indispensable role in vocabulary learning, efficaciousness of each category of strategies is largely contingent upon preferences of individual learners. Building upon the taxonomy developed by Schmitt, the present pilot study, which capitalizes upon the research design of survey research and involves Thai learners of English at tertiary level, aims at investigating gender difference in preferences for second language vocabulary learning strategies and is intended to illuminate instruction on vocabulary learning strategies in foreign language classrooms by encouraging teachers to take gender of students into consideration whilst planning vocabulary lessons in the future in a bid to maximize pedagogical efficacy.

2. Literature Review

Since the advent of transformative learning in the 1970s, vocabulary learning strategies, which are subsumed under language learning strategies, have received escalating attention from educationalists and applied linguists, effectuating an expanding body of research on such an area of study. Earlier research predominantly zeroed in on comparisons amongst myriads of strategies in terms of their efficacy in discovery and consolidation of the form, meaning, and use of vocabulary (Schmitt, 1997). Strategies requiring shallower processing like rote memorization were discovered to be more pervasively adopted by foreign language learners than those necessitating cognitive processing like construction of semantic maps (Cohen & Aphek, 1981; O'Malley, Chamot, Stewner-Manzares, Kupper, & Russo, 1985). On the face of it, the latter were contended to be more favourable to retention of vocabulary than the former (Ahmed, 1989; Cohen & Aphek, 1981; Craik & Tulving, 1975; Pressley, Levin, & Miller, 1982), which concurred with the Involvement Load Hypothesis put forward by Hulstijn and Laufer (2001); all the same, more detailed explanatory studies subsequently conducted pointed out that barely could any vocabulary learning strategies be construed as inherently desirable, but any strategy could be productive as long as learners held positive attitude to it (Chamot & Rubin, 1994; Politner & McGroarty, 1985; Wenden, 1987). The focus of research has thereby been shifted to correlations between learners' preferences for vocabulary learning strategies and distinct variables, one of which is gender.

Many a study has been conducted to examine gender difference in preferences for second language learning strategies (Oxford 1993a, 1993b). Female learners have been discovered to possess stronger preferences for social strategies, formal rule-based strategies, and metacognitive strategies whilst their male counterparts have been found to favour visual strategies (Ehrman & Oxford, 1989; Oxford, 1989; Oxford, Nyikos, & Ehrman, 1988; Zoubir-Shaw & Oxford, 1995); these findings can be attributable to disparities in social orientation, linguistic development, and learning styles between the two genders. Possessing a tendency to encourage turn-taking in conversations and yearning for social approval, women are alleged to possess greater interests in social activities and eagerness to take charge of their learning through self-management in compliance with social norms respectively when compared to men (Bardwick, 1971; Lakoff, 1975; Maccoby & Jacklin, 1974); usage of social and metacognitive language learning strategies is thereby more frequent amongst females (Ehrman & Oxford, 1989; Politzer, 1983). Moreover, corroborated to surpass men in verbal ability out of more intimate connections between the left and right hemispheres of the brain, women are born with an innate advantage in mastery of formal rule-based language learning strategies (Ellis et al., 2008; Green & Oxford, 1995; Oxford & Nyikos, 1989). In contrast, attributed to men's outperformance over females in visual-spatial skills, visual learning experience is probably more profitable to males; this accounts for their stronger desire for language learning strategies associated with images (Nyikos, 1987; Reid, 1987). The aforementioned gender differences are deemed to be substantially influential in efficacy of disparate strategies with respect to the two genders.

For all extensive research on gender difference in preferences for second language learning strategies, only has one formal study drawing connections between vocabulary learning strategies and gender been conducted. Making comparisons between the number and range of vocabulary learning strategies utilized by male and female Spanish learners of Basque and English, Catalan (2003) found females' considerable usage of formal rule strategies, input elicitation strategies, rehearsal strategies, and planning strategies as well as males' sheer usage of image strategies in vocabulary learning; such findings largely complied with those of literature on gender difference in preferences for language learning strategies. That said, only did that questionnaire-based study involve respondents' indication of whether normally applying certain strategies with their frequency of usage kept out of consideration, so it was argued to fail to provide a comprehensive picture of gender difference in preferences for vocabulary learning strategies. For this reason, further research

taking learners' frequency of usage of vocabulary learning strategies has to be conducted in a bid to complement Catalan (2003)'s study; this provides motivation for the current study. In particular, the present research is intended to respond to the following research question:

Does gender difference exist in frequency of usage of second language vocabulary learning strategies?

With reference to previous studies concerning gender difference in preferences for second language learning strategies, it is predicted that female learners employ social strategies, formal strategies, and metacognitive strategies more frequently than their male counterparts do in the process of vocabulary learning, and more frequent usage of visual strategies is anticipated to be observed amongst male learners. On the basis of these predictions, it is further hypothesized that female learners possess stronger preferences for social, formal, and metacognitive vocabulary learning strategies whereas male learners prefer visual ones more.

3. Methodology

The current pilot study chiefly aiming at eliciting learners' vocabulary learning practice, data were collected by means of a self-report questionnaire, which comprised three parts (see Appendix). Questionnaires were distributed to seven male and eight female Thai tertiary students attending a six-week English language enhancement course in a British university.

Designed in accordance with a five-point Likert scale with one and five representing "never" and "always" respectively, questions in the first part of the questionnaire required respondents to indicate their frequency of usage of each second language vocabulary learning strategy in the course of learning English vocabulary. Only had two to three strategies reported to be most frequently adopted by foreign language learners from each of the five categories in the taxonomy compiled by Schmitt (1997), which constituted a total of 13 strategies, been incorporated into the questionnaire lest respondents' responses be profoundly influenced by a fatigue factor and cluster around average scores by virtue of a lengthy questionnaire.

The first part of the questionnaire played the overriding role in collecting data of the dependent variable of the study whilst the two remaining parts were designed to assemble data of the independent variable and probe into impacts on findings of the study exerted by confounding variables. Identified to be correlated with learners' strategy use, learners' vocabulary size was regarded as an overarching confounding variable (Fan, 2003; Gu & Johnson, 1996). The second part of the questionnaire was intended to elicit respondents' vocabulary size via a vocabulary size test created by Beglar and Nation (2007); two questions from each of the levels one to ten were selected on a random basis, constituting a total of 20 questions. The final part of the questionnaire was designed to collect information of respondents' gender, age, and socioeconomic background, the former two of which were elicited directly whereas socioeconomic background was elicited indirectly via parents' education levels.

4. Results

In response to the research question, collected data were analyzed both descriptively and inferentially. Differences in frequency of usage of second language vocabulary learning strategies between male and female students were tested with two-tailed independent-samples t-tests, and power analyses were conducted for the sake of uncovering statistical power of the findings; results of statistical analyses are presented in Table 1.

Table(1): Summary Statistics of Frequency of Usage of Second Language Vocabulary Learning Strategies

Strategies	95% CI	Mean of male students (SD)	Mean of female students (SD)	t-value	p-value	Effect size	Power
Determination strategies							
Bilingual dictionary	-.76, 1.33	4.29 (.76)	4.00 (1.07)	.59	.57	.34	.08
Guess from textual context	-.98, .98	4.00 (.82)	4.00 (.93)	.00	1.00	.00	.03
Social strategies							
Ask classmates for meaning	-1.04, .86	3.29 (.49)	3.38 (1.06)	-.20	.84	.13	.04
Interact with native speakers	-.91, .80	3.57 (.79)	3.63 (.74)	-.14	.89	.10	.04
Memory strategies							
Study the spelling of a word	-1.01, .65	3.57 (.54)	3.75 (.89)	-.46	.65	.34	.08
Study the sound of a word	-.24, 1.99	4.00 (.58)	3.13 (1.25)	1.70	.11	.92	.35
Image word's meaning	-.82, 1.71	3.57 (1.40)	3.13 (.84)	.76	.46	.33	.08
Cognitive strategies							
Written repetition	-.24, 2.31	3.29 (1.50)	2.25 (.71)	1.75	.10	.76	.26
Verbal repetition	-.56, 1.49	3.71 (.76)	3.25 (1.04)	.98	.35	.56	.16
Take notes in class	-2.04, .68	3.57 (.98)	4.25 (1.39)	-1.08	.30	.47	.13
Metacognitive strategies							
Use English-language media	-1.24, -.02	4.00 (.58)	4.63 (.52)	-2.21	.05*	2.10	.95
Continue to study word over time	-.50, 1.18	3.71 (.95)	3.38 (.52)	.88	.40	.56	.16
Testing oneself with word tests	-.67, 1.24	3.29 (.76)	3.0 (.93)	.65	.53	.41	.11

Note. CI, confidence interval; SD, standard deviation; p, level of significance; significant at the *p ≤ 0.05 level.

Scarcely does gender difference exist in frequency of usage of an overwhelming majority of second language vocabulary learning strategies under investigation; this is substantiated by large p-values ($p > .05$) of mean differences of all strategies save the strategy of using English-language media. That said, other statistical figures have to be taken into account for more elaborate analyses of gender difference in frequency of usage of those strategies.

First and foremost, a high frequency of usage of determination strategies by both male and female students is evidently observed; this is exhibited by high mean scores (above 4) of the two determination strategies for both genders. However, small effect sizes ($d < .2$) of mean differences of those two strategies signify negligible gender difference in their frequency of usage. Neither does any significant gender difference exist in frequency of usage of social strategies as shown by small effect sizes ($d < .2$) of mean differences.

Concerning memory strategies, small effect sizes ($d < .4$) of mean differences of the strategies of studying the spelling of a word and imaging word's meaning reveal insignificant gender difference in frequency of usage of those two memory strategies. Nevertheless, a combination of a large effect size ($d = .92$) and small power (.35) of the mean difference of the strategy of studying the sound of a word appears to suggest that male students utilize this memory strategy more frequently than female students do albeit the small sample size of the study has limited the statistical power of the finding, yielding a non-statistical mean difference.

Similarly, medium effect sizes ($.4 < d < .8$) along with small power ($< .3$) of mean differences of all three cognitive strategies demonstrate a plausibility that gender difference in frequency of usage of the three strategies is indeed significant yet non-statistical merely on account of the limited sample size. More specifically, it is probable that male students apply the strategies of written repetition and verbal repetition, both of which are form-focused rehearsal strategies, more frequently than female students do whilst female students employ the strategy of taking notes in class, a meaning-focused elaboration strategy, more frequently than male students do.

Regarding metacognitive strategies, the strategy of using English-language media is the mere strategy under investigation where statistical gender difference in frequency of usage is manifested; a small p-value ($p=.05$) and a frightfully large effect size ($d=2.10$) provide conclusive evidence for female students' more frequent usage of such a metacognitive planning strategy than that of male students. Despite the absence of statistical gender difference in frequency of usage of the strategies of continuing to study word over time and testing oneself with word tests, which are monitoring and evaluation strategies respectively, medium effect sizes ($.4 < d < .6$) combined with low power ($< .2$) of their mean differences probably hint that they are more frequently adopted by male students than female students.

Last but surely not the least, two-tailed independent-samples t-tests were conducted to explore the extent of impacts of the three confounding variables on the findings. An examination of the data indicates no statistical difference in vocabulary size ($p=.64$), age ($p=.78$), and parents' education levels ($p=.11$, $p=.14$) between male and female respondents, implying that it is unlikely for gender difference in frequency of usage of second language vocabulary learning strategies obtained in the study to be outcomes of discrepancies in those three factors.

On the whole, it appears from statistical analyses that gender difference does exist in frequency of usage of second language vocabulary learning strategies in spite of a lack of statistical mean difference for most strategies under investigation. While male students possess a disposition to utilize form-focused memory and cognitive strategies as well as metacognitive monitoring and evaluation strategies more frequently than their female counterparts do, female students possess a propensity to apply meaning-focused cognitive strategies and metacognitive planning strategies more frequently than their male counterparts do.

5. Discussion

Not in sync with findings of previous studies on gender difference in preferences for second language learning strategies in general, the aforementioned findings provide limited evidence in advocacy of predictions made and hypotheses formulated in previous sessions of the paper; this can partially be elucidated by respondents' cultural background as well as educational context.

To begin with, in contrast with previous studies on gender difference in preferences for second language learning strategies, which provided clear evidence for female and male students' preferences for social and visual strategies when compared to their counterparts respectively, the present study exhibits neither statistical nor significant gender difference in frequency of usage of these strategies; this probably results from respondents' one-of-a-kind cultural background, which is significantly influential in their learning preferences and styles. A vast majority of research on gender difference in preferences for second language learning strategies having been conducted in western countries, seldom can their findings be utterly applicable to other educational contexts such as the Asian context, which is characterized by the Confucian culture, a reproductive mode of learning, and teachers' dominance in the classroom (Butler, 2011; Littlewood, 2007; Tang, 2009). In particular, however positive their attitude to English learning is, Thai students, who are respondents of the current study, have been discovered to feel more comfortable receiving knowledge passively in lieu of learning via a communication-oriented approach, displaying a much stronger preference for individual over group learning (Reid, 1987; Swan & Smith, 2001). Not only do Thai students possess doubts about social learning, they also appear to disfavour visual learning, which has been delineated as one of their minor learning styles (Reid, 1987). Reserved about social learning and visual learning, Thai students, irrespective of their gender, probably possess limited interests in social vocabulary learning strategies, such as asking classmates for meaning, as well as visual ones, videlicet imaging word's meaning; this is a plausible explanation for a lack of statistical or significant gender difference in frequency of usage of these strategies amongst Thai students.

Besides findings of social and visual vocabulary learning strategies, those of metacognitive strategies are incompatible with predictions made earlier either in that female students' more frequent usage of

metacognitive strategies than that of male students were predicted albeit only is female students' usage of some metacognitive strategies found to be more frequent than that of male students in the present study; such findings may be accounted for by respondents' educational context. A high English competence considered one of the determinants paving way for prosperous life in contemporary Thai society, Thai students probably strive to ameliorate their English proficiency by all means (Swan & Smith, 2001); frequent usage of metacognitive strategies for regulation of one's own learning is thereby no longer limited to female students as postulated. As a matter of fact, students' motivation to facilitate their own language learning via metacognitive strategies has been proposed by Gardner (2001) to hinge upon their language attitude, which varies across individuals. Culture-specific gender difference in language attitude has been investigated in numerous studies (e.g. Kobayashi, 2002; Lai, 2007; Zhang, 2011), yet never has any massive research of such nature been conducted amongst Thai learners of English, effectuating difficulty in providing explanations for findings of the current study. That said, female students' statistically and significantly more frequent usage of English-language media, a metacognitive planning strategy, may be justified in terms of females stronger affection for social media, which has been authenticated in previous studies (Kuppens, 2010). It is reckoned that only through acquisition of better knowledge on gender difference in language attitude amongst Thai learners of English can that in frequency of usage of metacognitive vocabulary learning strategies be more deeply explored.

Added to the above, incongruence between findings of memory and cognitive vocabulary learning strategies of the present study and predictions made is also worthy of discussion. Not only previous research on gender difference in preferences for second language learning strategies (e.g. Green & Oxford, 1995; Oxford & Nyikos, 1989) but Catalan (2003)'s study on gender difference in preferences for vocabulary learning strategies also discovered females' more frequent usage of formal rule-based strategies, which was attributable to females' more superior verbal ability when compared to males (Ellis et al., 2008); in contrast, the current study reveals male students' more frequent usage of formal memory and cognitive vocabulary learning strategies, videlicet studying the sound of a word as well as written and verbal repetition, and female students' more frequent usage of the strategy of taking notes in class, a meaning-focused elaboration strategy. Attributed to an enormous mismatch between findings of this study and those of previous ones as well as a lack of sound backing for such extraordinary findings from either a cultural, linguistic, or educational perspective, more research ought to be conducted with an aspiration of delving into reasons behind frequency of usage of those strategies by students of the two genders respectively. Even though it is likely for formulated hypotheses to be falsified by findings of the study, more evidence yielded from research is inevitably required for formulation and verification of new hypotheses.

6. Conclusion

Attempting to supplement the body of literature on second language vocabulary learning strategies, the present study aims at investigating gender difference in preferences for second language vocabulary learning strategies by means of self-report questionnaires on frequency of usage of strategies. It can be summarized from results that male students appear to possess stronger preferences for form-focused memory and cognitive strategies as well as metacognitive monitoring and evaluation strategies whereas female students are apt to express stronger preferences for meaning-focused cognitive strategies and metacognitive planning strategies than their counterparts; these findings fail to confirm hypotheses formulated on the onset thanks to specific cultural background and educational context of respondents of the study.

Notwithstanding disagreement between findings of the current study and those of comparable studies conducted in the past, existence of gender difference in preferences for second language vocabulary learning strategies is perceived to be a unanimous consensus reached by distinct studies, providing valuable implications for instruction on vocabulary learning strategies in foreign language classrooms. Efficacious usage of vocabulary learning strategies being integral to success in

vocabulary learning in a foreign language, instruction on vocabulary learning strategies, which is intended to enhance learners' awareness of strategies and equip them to take control of their own learning, is an indispensable component in foreign language classrooms albeit pedagogical efficacy of such explicit strategy training is reckoned to count largely on learners' attitude to strategies taught (Nation & Moir, 2008). Should learners possess a strong preference and an immense interest in the strategy introduced by teachers, it will probably be more likely for them to take it seriously and put it into practice more frequently. Existence of gender difference in preferences for vocabulary learning strategies thereby encourages teachers to take preferences of students of distinct genders into consideration in the course of lesson planning and capitalize upon such information to maximize pedagogical efficacy of their instruction.

Precise interpretation of gender difference in preferences for second language vocabulary learning strategies is integral to foreign language teaching, so it is of vital importance for further research to be carried out in response to limitations of the present study; three directions of optimization of the research design are suggested to shed light upon future research. First of all, enlargement of the sample size is necessary to enhance reliability and generalizability of the study. Attributed to the small sample size of the current study, statistical power of mean differences of a large majority of investigated strategies is smaller than 0.2, implying that the probability that the same conclusion can be drawn from replicated studies is lower than 0.2. In addition, all respondents being Thai students, findings of the study have been much influenced by the Thai culture, detracting from their generalizability to other learners. Enhancement of the sample size along with recruitment of respondent of distinct nationalities is thereby required to enhance both reliability and generalizability of future studies. Another recommendation is incorporation of the entirety of the list of vocabulary learning strategies into the research, for hardly can gender difference in preferences for discrepant categories of vocabulary learning strategies be understood holistically given that only are two to three strategies selected from each category for investigation. Besides the aforementioned proposals, qualitative analysis is advised to be carried out in future research in complementation of the existing quantitative analysis; this can be achieved through text questions in questionnaires or structured interviews to elicit respondents' language attitude as well as reasons for higher frequency of usage of certain strategies than others. Such qualitative data are opined to be capable of providing valid and concrete explanations for gender difference obtained. It is hoped that research projects with ameliorated design can be conducted to explore the topic in length so that future pedagogical practice can be better informed.

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Appendix

An Annotated Questionnaire

Questionnaire on Vocabulary Learning

We are a group of students from the Chinese University of Hong Kong. This questionnaire survey is conducted to better understand gender differences in preferences for vocabulary learning strategies amongst Thai tertiary students. The questionnaire comprises three parts. Please read each instruction and complete all questions. Results of the questionnaire will be used only for research purpose, so please give your answers sincerely. Thank you very much for your help.

Part I

(Dependent variable: frequency of usage of vocabulary learning strategies)

In this part, please circle the appropriate number that indicates how frequently you use each of the following strategies or methods while learning English vocabulary.

1	2	3	4	5
Never	Rarely	Sometimes	Frequently	Always

1. I ask my classmates or friends for the meaning of a new word. Social strategy: ask classmates for meaning	1	2	3	4	5
2. I talk to native English speakers to learn new words. Social strategy: interact with native speakers	1	2	3	4	5
3. I take notes of new words taught by teachers in English lessons. Cognitive strategy: take notes in class	1	2	3	4	5
4. I write a word again and again to remember it better. Cognitive strategy: written repetition	1	2	3	4	5
5. I remember the meaning of a new word using a picture that shows its meaning. Memory strategy: image word's meaning	1	2	3	4	5

6. I study the spelling of a new word. Memory strategy: study the spelling of a word	1	2	3	4	5
7. I test myself on words learnt by methods like asking myself their meanings and pronunciations and using them to form sentences. Metacognitive strategy: testing oneself with word tests	1	2	3	4	5
8. I guess the meaning of a new word from surrounding words in a written text. Determination strategy: guess from textual context	1	2	3	4	5
9. I check the meaning of a new word by checking its Thai translation from the dictionary. Determination strategy: bilingual dictionary	1	2	3	4	5
10. After learning a new word, I continue studying its spelling, pronunciation, and meaning. Metacognitive strategy: continue to study word over time	1	2	3	4	5
11. I learn new English words through English language media like songs, movies, and news reports. Metacognitive strategy: use English-language media	1	2	3	4	5
12. I say a word again and again to remember it better. Cognitive strategy: verbal repetition	1	2	3	4	5
13. When I learn a new word, I say it aloud to remember its pronunciation. Memory strategy: study the sound of a word	1	2	3	4	5

Source: Schmitt, N. (1997). Vocabulary learning strategies. In N. Schmitt & M. McCarthy (Eds.), *Vocabulary: Description, Acquisition and Pedagogy* (pp. 199-227). Cambridge: Cambridge University Press

Part II

In this part, please circle the letter with the closest meaning to the key word in each of the questions.

Example

SEE: They **saw** it.

- a. cut
- b. waited for
- c. looked at
- d. started

1. DRIVE: He **drives** fast.

- a. swims
- b. learns
- c. throws balls
- d. uses a car

2. FIGURE: Is this the right **figure**?

- a. answer
- b. place
- c. time
- d. number

3. CIRCLE: Make a **circle**.

- a. rough picture
- b. space with nothing in it
- c. round shape
- d. large hole

4. PATIENCE: He has no **patience**.

- a. will not wait happily
- b. has no free time
- c. has no faith
- d. does not know what is fair

5. ROVE: He couldn't stop **roving**.

- a. getting drunk
- b. travelling around
- c. making a musical sound through closed lips
- d. working hard

6. DINOSAUR: The children were pretending to be **dinosaurs**.

- a. robbers who work at sea
- b. very small creatures with human form but with wings
- c. large creatures with wings that breathe fire
- d. animals that lived a long time ago

7. TUMMY: Look at my **tummy**.

- a. cloth to cover the head
- b. stomach
- c. small furry animal
- d. thumb

8. REMEDY: We found a good **remedy**.

- a. way to fix a problem
- b. place to eat in public
- c. way to prepare food
- d. rule about numbers

9. NUN: We saw a **nun**.

- a. long thin creature that lives in the earth
- b. terrible accident
- c. woman following a strict religious life
- d. unexplained bright light in the sky

10. WEEP: He **wept**.

- a. finished his course
- b. cried
- c. died
- d. worried

11. CAVALIER: He treated her in a **cavalier** manner.
 a. without care
 b. politely
 c. awkwardly
 d. as a brother would
12. THRESHOLD: They raised the **threshold**.
 a. flag
 b. point or line where something changes
 c. roof inside a building
 d. cost of borrowing money
13. DEMOGRAPHY: This book is about **demography**.
 a. the study of patterns of land use
 b. the study of the use of pictures to show facts about numbers
 c. the study of the movement of water
 d. the study of population
14. GIMMICK: That's a good **gimmick**.
 a. thing for standing on to work high above the ground
 b. small thing with pockets to hold money
 c. attention-getting action or thing
 d. clever plan or trick
15. ECLIPSE: There was an **eclipse**.
 a. a strong wind
 b. a loud noise of something hitting the water
 c. The killing of a large number of people
 d. The sun hidden by a planet
16. PALETTE: He lost his **palette**.
 a. basket for carrying fish
 b. wish to eat food
 c. young female companion
 d. artist's board for mixing paints
17. OCTOPUS: They saw an **octopus**.
 a. a large bird that hunts at night
 b. a ship that can go under water
 c. a machine that flies by means of turning blades
 d. a sea creature with eight legs
18. HALLMARK: Does it have a **hallmark**?
 a. stamp to show when to use it by
 b. stamp to show the quality
 c. mark to show it is approved by the royal family
 d. Mark or stain to prevent copying
19. RUCK: He got hurt in the **ruck**.
 a. hollow between the stomach and the top of the leg
 b. pushing and shoving
 c. group of players gathered round the ball in some ball games
 d. race across a field of snow
20. MYSTIQUE: He has lost his **mystique**.
 a. his healthy body
 b. the secret way he makes other people think he has special power or skill
 c. the woman who has been his lover while he is married to someone else
 d. the hair on his top lip

Source: Beglar, D., & Nation, I. S. P. (2007). *Vocabulary Size Test*. Retrieved from <http://www.lex tutor.ca/>

Part III

Please provide the following personal information.

- Gender: Male Female
 (Independent variable: gender)
- Age: _____
- Faculty: Arts Business Education Engineering Law
 Medicine Science Social Sciences
 Other (please specify: _____)
- Father's Education Level Primary or below Secondary
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 Degree or above N/A
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Thank you for your cooperation!

Eco-Translatology: A Study of the English Translation of Chinese Elements in American Films

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Abstract: In recent years, many Hollywood blockbusters full of Chinese elements are quite popular in both western and eastern world. In cultural exchange, the essential translation remains a tough task for most translators. Especially for the profound and mysterious Chinese elements, we often see mistranslation, cultural vacancies and excessive use of domesticating strategies. Translation theories widely applied in the translation of Chinese culture, such as functionalist theory and relevance theory, are also not quite suitable for film translation, which is different from book translation that can be read back and forth with annotation. Under these circumstances, the newly proposed eco-translatology provides us with a good perspective. This article aims to prove the applicability of eco-translatology by analyzing three typical American films with Chinese elements, *Mulan*, *Kung Fu Panda 3* and *The Forbidden Kingdom*. Some translation examples are cited to see how the translator adapts to the ecological environment and transform Chinese elements from multi-dimensions. The result shows that eco-translatology has a good adaptability and a strong explanatory power to the translation of Chinese elements in films.

Keywords: Film translation, Chinese elements, eco-translatology, three-Dimensional transformation



1. Introduction

Film is determined to be one important communication means since they are created. Due to the cultural and historical differences, it has been being difficult for translators to translate the time-honored Chinese elements with special and complex meaning accurately and clearly in films. Many problems especially cultural vacancies and excessive use of domesticating strategies have already emerged in the translation process. Eco-translatology, put forward by Hu Gengsheng in 2001 has been gradually recognized. It can be applied to history, literature, translation ethics, applied translation studies, translation education and so on. Just as Marion Boers (Jiang, Song, and Meng, 2011), the chairman of the International Federation of Translators, pointed out in 2010, “The new translation research paradigm of eco-translatology is booming and flourishing.” It advocates that the translator needs first adapt to the ecological environment and then make the best selection of it.

However, many articles have explored either Chinese elements in film translation or eco-translatology. Chinese elements in film translation have been studied from functionalist theory, relevance theory, cultural turn, etc. The book *Evolution and Ethics* and Chinese allegorical saying have been explored respectively by Jiao (2010) and Zhang (2014) based on the overall translational eco-environment. However, the researches on the translation of Chinese elements or Chinese culture in films from the perspective of eco-translatology are relatively few. This article will combine film translation and Chinese elements together to see how the translator achieves multi-dimensional transformation based on linguistic, cultural and communicative dimension.

2. Literature Review

2.1 Research on Chinese elements in films

A film is a kind of audio-visual art, where dialogues work together with visual images, sound and music (Chang, 2012). Film translation can be defined as the conversion of audio-visual products from the original oral or written content into target written text by adding the original images at the screen bottom (Gambier and Gottlieb, 2001). Ding (2016) proposed three criteria for film translation: (1) target language-oriented; (2) beautiful; (3) consistent with the movie content .

Gao (2013) stated that the Chinese elements refer to the images, symbols and customs embodying national dignity and interests that are recognized by the majority of Chinese (including overseas Chinese). It can be divided into China's natural, traditional and modern cultural elements, such as country image, famous landmarks, folk customs, clothing, specialty, moral consciousness and so on (Gao, 2013). There are three main types to use Chinese elements in American films: China's local scenery, Chinese culture such as folk tales and opera, and Chinese actors or directors (Cai, 2011).

2.2 Research on Eco-translatology

Eco-translatology focuses on the integrity of translation and adheres to translator-centeredness (Wang, 2011). Professor Hu Gengshen defines translational eco-environment as the 'world' presented by the original text, the source language and the translated language, namely the overall interaction of language, communication, culture, society and authors, readers, and commissioners (Hu, 2008). The original and the target language are two different text ecosystems. The greater the difference between the two ecological environment is, the smaller the translatability will be. And the translation process can be interpreted as the translator's adaptation and selection. Firstly, the translator enters and adapts to the original ecological environment to fully grasp the original text and gain a new identity. Secondly, the translator enters the context of the target language with his new identity and selects the appropriate expressions according to his understanding of the original culture so that the translation can adapt to the ecological environment of the translated language. The translator shuttles between the two languages to complete the alternating cycle of adaptation and re-adaptation. The translation principle is "multi-dimensional adaptation and adaptive selection", and the translation method is "three-dimensional transformation": linguistic dimension, cultural dimension and communicative dimension, which pays attention to language forms, cultural connotation and communicative intention respectively.

Wang (2017) published an article about *A Bite of China*, a documentary with abundant Chinese food culture, concluding that eco-translatology provides a totally new and practical theoretical perspective for the study of documentary translation and can effectively guide translation practice, improve translation quality and promote communicative efficacy. Jiao (2010) used comparative analysis of two translations of *Evolution and Ethics* from the perspective of eco-translatology and concluded that Yanfu's translated version *Tian Yan Theory* is better than that of Science Press. Zhou's (2018) study has shown that successful film translation relies on the translator's "adaptation" and "selection" to maximize the conversion and exchange of historical and humanistic information in the film. Cao (2017) pointed out that the translator needs to use different translation techniques to realize the transformation and compensation of communicative dimension on the basis of linguistic and cultural dimension. From the previous reviews, we can see that eco-translatology has a strong explanatory power to the translation of Chinese culture and can offer a new angle to study the Chinese elements in films.

3. Multi-dimensional Analysis of the Chinese Element Translation

3.1 Linguistic Dimension

The adaptive selection transformation of linguistic dimension is the translator's adaptation to the linguistic form in the translation process (Hu, 2011). It focuses on the linguistic form such as sentence structure, rhetorical style and literary style. When translating, the translator needs not only to understand the original text, but also to take into account the target language habits and the acceptance of the target audience.

[1] 气的修炼需要自我修炼。 Master of chi requires master of yourself.

---- *Kung Fu Panda 3*

The orderly symmetry pattern of example [1] gives the audience a rhythm and a sense of sound beauty, easy to remember. There are two connotations of the Chinese characters “修炼”. One refers to the religious firing of making elixir. The other means the way of learning and practicing, resisting the outside temptation to cultivate oneself. Paul was eager to grasp martial arts to protect his village but produced little effect and Mater Oog way used example [1] to enlighten him. Therefore, “修炼” here belongs to the second meaning and the translator uses the noun “master” to describe the high command of something, which is quite suitable and avoids the complex and lengthy explanations.

[2] 你就不再受招式的困扰，武功也才能变得出神入化。

Learn it all, then forget it all. Learn the way, then find your own way.

---- *The Forbidden Kingdom*

Parallelism in example [2] attached to a deep tone easily gives the audience a sensation of reading something profound. With two "all" and two "way", it explains the true meaning of Chinese Gong fu well: learning, absorbing and internalizing. "招式" and "出神入化" are distinct Chinese elements. Since it shows in a very short period of time, if adding annotation or explaining in long sentences, the effect will be destroyed. The translation shows the translator's good understanding of "出神入化", which means the technique has reached a high level.

3.2 Cultural Dimension

Cultural dimension pays attention to the cultural connotation differences of the original culture and the target culture to avoid misinterpretation. The film and culture are inseparable, and film translation is inevitably permeated with strong national spirit and rich cultural heritage. How to convey Chinese culture and help foreign audience know about the original cultural connotation is the key of successful film translation. To achieve this aim, domestication or foreignization methods are often adopted.

[3] 轻功 fly through air

---- *The Forbidden Kingdom*

Those who get the hang of “轻功” in example [3] look like flying in the air when moving. So drawing this intuitive image and taking domestication method to translate it into "fly through air" is better than those words like Qing Kung or acrobatics in the way of foreignization. “轻功” is a real Chinese Kung fu. Practicing it does not make weight loss, but can help people greatly improve running, jumping, dodging and moving ability, even stand or walk on tiny things. Most foreigners are learning Taekwondo and boxing, the main physical training way of which is running, rope skipping and sticking sandbags. These two physical training methods are quite different, so it is very difficult for the westerners to imagine and understand “轻功”. From the perspective of cultural dimension, the translator tries to convey its cultural connotation.

[4] 冤冤相报何时了。 Vengeance has a way of rebounding upon oneself.

---- *The Forbidden Kingdom*

The translator uses a figurative rhetorical technique and translates the verb “冤” in example [4] into a noun "vengeance" and the verb “报” into "rebound", showing that the vengeance is like a ball rebounding to oneself. If translated in the way of foreignization, it would be quite ordinary: "When will the vengeance end?" This Chinese idiom appears when Jin Yanzi saw Jade General killing innocent people, she scolded him and wanted to kill him for revenge. But the monk advised her to give up her own hatred and told her that killing each other never has the end. Domestication here helps readers understand the Chinese idiom better as well as enhances the readability and appreciation.

[5] 春卷特工队，送外卖咯！ Spring roll squad. Time for takeout!

---- *Kung Fu Panda 3*

In example [5], translating the Chinese food “春卷” into “Spring roll” completely adopts foreignization method. It is a signal to call out the pandas in a rolling queue to fight against their enemy. “春卷” is a traditional Chinese food for folk festival, which is quite popular in the whole country, especially in southern China. “春卷” has a long history, evolving from ancient spring pancake. It has fillings like vegetables, meat or vermicelli inside the fried thin piece of flour skin, usually in the shape of rectangular. In the movie scene, the panda villagers rolled together, looking like the shape of “春卷”. Although there are sandwiches in English, their difference is relatively large and there is no corresponding expression of “春卷” in English. Foreignization conserves the exotic color of Chinese elements, and "roll" shows the action very vividly.

[6] 一山不能容二虎。 Two tigers cannot live on the same mountain.

---- *The Forbidden Kingdom*

Direct translation of example [6] is completely faithful to the original text. Since the sentence meaning is straightforward, foreignization strategy can help the audience understand and appreciate the cultural connotation of Chinese proverb, strengthening the whole film effects. Example [6] appeared in the scene that Micheal's two Gong fu teachers, Lu yan and the monk disputed about martial arts. This Chinese proverb means that two strong people can not be compatible and tend to make conflicts. From this example, we can see that foreignization is a good translation strategy when the images are the same or similar in the two cultural contexts at the same time.

3.3 Communicative Dimension

Language is born for communication. The adaptive transformation of communicative dimension is the translator's adaptation and selection of communicative intention in the translation process (Hu, 2011). The translated version aims to supply the audience with the same or similar feelings and expectations to achieve successive communication. In this dimension, the realization of communicative intention is the basis and communicative effect requires a higher level.

[7] 她真是花容月貌，她真是美若天仙！ She is amazing. She is so beautiful!

[8] 你真是让我丢尽颜面！ You dishonor me!

[9] 我自有分寸！ I know my place!

---- *Mulan*

Appropriate omission in film translation can give the audience a better understanding as long as following the progression of conversation. In the above three cases, limited by time and space of the film scene, the translator cannot interpret Chinese elements "花容月貌", "美若天仙", "颜面" and "分寸" in details. The translator accurately grasps the adaptability of communicative dimension, get the profound understanding of the source language lines, then translates them into highly-used English words "amazing", "beautiful", "dishonor", "place". Example [7] was said to show Mulan's beauty in front of everyone. Example [8] was said by Mulan's father when he knew Mulan was discovered being dressed as a man in the army. And Example [9] was said by Mulan when she was

misunderstood by others. Here the translator gives priority to the communicative intention instead of cultural connotation to help the foreigners understand its communicative meaning.

[10] 难道就是让你耍耍花拳绣腿，满镇子乱跑跟兔子耍帅吗？

So you can spend your day kicking butt? And running through town high-fiving bunnies?

---- *Kung Fu Panda 3*

“花拳绣腿” refers to good-looking but useless fighting postures, a metaphor to nice-looking but trashy work. Master Oog way asked Po to teach five kung fu Masters in "Peaceful Valley", but Po slacked off and was just addicted to his Dragon Warrior glory. So Master used example [10] to criticize him. The translator translates “花拳绣腿” into “kicking butt”, lively showing Po’s making trouble and idling about, which is easy for western audience to understand. What’s more, it adds a sense of humor so that the communicative effect is well realized.

4. Conclusion

The process of translation is the process of translator's selection and adaptation. A translator should not only adapt to the eco-environment, including all factors like the language, culture, society, but also make a good balance between the three dimensions by using his bilingual conversion of the two languages. What needs to pay attention to is that there is no absolute bound in the three dimensions. The translator chooses the optimal dimension according to the overall effect of the film scene. The evaluation criterion depends on the degree of holistic adaptation and selection, which consists of three aspects: degree of multi-dimensional transformation, reader’s feedback and translator quality. The more dimensions the translated text realizes, the higher the translation quality will be. Only by selecting the appropriate expression can the original text, the translated text and the translator survive in the ecological environment of the whole translation.

From the above analysis, we conclude that eco-translatology has a good adaptability to the translation of Chinese elements in American movies and a strong explanatory power to the translation of Chinese traditional culture. It can serve as a good guidance on the translation of Chinese elements in films. The translator should make adaptive selections in the three dimensions and choose the best translation strategy in order to ensure the high quality and level of translation.

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The Struggles of the First Generation on Women Stereotypes in the Joy Luck Club Novel

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Abstract: Women stereotypes are deeply embedded in a patriarchal society. Women and men are regarded for having different roles leading to the limitations faced by the women. This study analyzes the struggles of the first generation of Chinese immigrant women as reflected in *The Joy Luck Club* Novel in dealing with the negative woman stereotypes. The data were collected from the novel by reading the novel, identifying, and classifying the data based on the research problem. After that, the data were analyzed using the underlying theory of the study that is the struggles related to Chinese woman stereotypes. Based on the findings, there are three ways done by the first generation of Chinese immigrant women in order to face the stereotypes including being active, breaking the silence, and storytelling. By doing these three struggles, they can reach their happiness, freedom, and betterment.

Keywords: Women stereotype, Chinese society, Struggles on women stereotypes



1. Introduction

In countries that uphold a patriarchal belief men and women have different role in the societies. Their roles are influenced by the beliefs, norms, as well as values living in the societies. One of the countries upholding the patriarchal belief is Chinese society. In China, men and women are illustrated by the relationship between Qian and Kun regarded as the heaven and the earth (Peng, 2014) The men are regarded as Qian and Women as Kun. This belief lead to the perspective that men have superior roles compared to women.

Similarly Rhim (n.d) explains that the Chinese cosmology, Yin and Yang, contributes to the roles of men and women in Chinese society. Yang is the male principle representing the positive and superior forces, stood for heaven, sun, height, strength, and action, whereas Yin is the female element representing negative and inferior counterparts of the male, signified earth, mood, depth, darkness, and passivity (Fajar, 2018). These beliefs lead men and women for having different roles where men's job is to earn living whereas women's job is to stay at home for taking care the family as indicated in proverb saying "Men plough and women weave," (Lee, 2015).

Those beliefs make women face stereotypes in their lives. The stereotypes that the Chinese women face in their lives including dealing with domesticity, being passive and submissive. Further, these stereotypes lead them to face oppressions formed by the society. In order to face the oppressions, they have to struggle in three ways according to Tangapiwut (2012), including being active, breaking the silence and storytelling.

There are many literary studies have discussed about the women stereotypes as well as the struggles on it. However, they tend to talk the struggles done by the second generation that have been experienced different cultures in host countries. Thus, it raised the question on how the first generation struggles on the women stereotypes that they face. *The Joy Luck Club* novel has explored the issue of women stereotypes and their struggles in facing it either for the first and second generation. The novel narrates four Chinese women, An-Mei Hsu, Lindo Jong, Suyuan Woo, and

Ying Ying S. Clair, experiencing negative stereotypes in their society that limit them in developing their personal abilities, careers and choices in their lives. They do many struggles in facing the stereotypes that can be learned by other women in dealing with stereotypes.

In brief, based on the explanation above, this study is intended to analyze how the first generation struggles to face the women stereotypes depicted in *The Joy Luck Club* Novel.

2. Literature Review: Women Stereotypes in Chinese Society

According to Dovidio, Hewstone, and Glick (n.d), stereotype is a term introduced by W. Lippman in 1992 who defines stereotype as the typical picture that people have when thinking of a particular social group. Similarly, Snyder (2008) also asserts that a stereotype is a typical picture about a social group that can be positive or negative, accurate or inaccurate, justified or unjustified. Thus, the negative, inaccurate and unjustified stereotypes can cause misleading conception toward a certain group.

Discussing about stereotypes, the notion of gender stereotypes is an inevitable issue to discuss in which men and women are regarded to have different roles in society. Gender stereotypes are defined as a belief about the psychological traits, characteristics, as well as activities suitable for men or women (Brannon, n.d). Gender stereotypes further can influence the conceptualization of men and women in a culture as the stereotypes are associated with the roles and behaviors of men and women. It is sometimes different with the behaviors that men and women perform in their daily lives but this belief is powerful in judging of self and other. For example, a woman is considered as a good wife if she does domestic works and does not work outside the house. This opinion is not an absolute fact as there are many factors representing a good wife, but if she does not follow the stereotype then she will not be considered as a good wife.

The reason of why gender stereotypes become very influential and powerful comes from the historical notion in a culture or a country. Lewin (1984 cited in Brannon n.d), explains that the gender stereotypes existing nowadays reflect the belief appeared in 19th century known as Victorian Era. In the Victorian era, the industrial revolution changes the lives of the Europe people; from men and women used to work together shifted to men work outside to earn living and women stay at home to do household and take care of the children (Brannon, n.d). This change exists and develops to gender stereotype influencing how people think about women and men.

In addition, in the West women are considered intellectually inferior to men and a major source of temptation and evil as stated by Peng (2014). Similarly, in China, a patriarchal belief that is strongly embedded in the society is also influenced by its historical notion. In China women and men have their own different stereotypes when men have the dominant roles and women have subordinate roles as the patriarchal ideology highlights biological differences between men and women (Brannon, n.d). This further causes stereotypes that women are weak, indecisive, submissive, passive and require protection from men whereas men are considered as strong, active and self-confident (Tangapiwut, 2012).

Moreover, Chinese society also believes that men are defined as Qian or the heaven and women as Kun or the Earth (Peng, 2014). This belief picturizes that women have subordinate roles to men for most of their lives. Similarly, the Chinese cosmology states that the world is composed by two complementary elements name Yang representing men and Yin representing women (Rhim, n.d). The male principles cover positive and superior forces, stood for heaven, sun, height, strength, and action; whereas the female principles include negative and inferior counterparts of the male, signified earth, mood, depth, darkness, and passivity (Rhim, n.d). Thus, it is clear that since the early time in Chinese culture, women are regarded inferior to men.

In addition, Ling (1990 quoted in Peng 2014, 150) asserts that in Chinese culture, women should follow the Three Obedience and the Four Virtues as stated in the following quotation

The Three Obedience enjoined a woman to obey her father before marriage, her husband after marriage and her eldest son after her husband's death. The Four Virtues decreed that she be chaste; her conversation courteous and not gossipy, her department graceful but not extravagant; her leisure spent in perfecting needlework and tapestry for beautifying the home.

From the quotation above, it is indicated that the women have to be obedient towards men and the society starting from their childhood to their adulthood life. Three Obedience means that women should obey their father before marriage, their husband after marriage and their eldest son after their husband's death. It indicates that throughout their lives, they do not have rights in choosing as they have to obey whatever their father, husband, as well as eldest son says. Chinese women are not allowed to express their opinion because it is not a proper thing to do and regarded as a selfish desire (Tangapiwut, 2012). Thus, it is clear that in Chinese society, a woman should be passive and submissive to be regarded as an ideal woman. In terms of The Four Virtues, women are expected to be chaste, courteous, graceful. In addition, women are also supposed to do needlework to beautify the home that shows that they should dealing with domestic works. By obeying the Three Obedience and the Four Virtues they will be regarded as good women.

Moreover, some Chinese proverbs have separated the sphere of men and women; the women are in the domestic sphere whereas the men are out of the house. One of the proverbs is Men plough and women weave (Lee, 2015). This proverb is deeply embedded in the society and influences the way of thinking of its people in which they regard men to work outside the house and women work inside the house to take care of the family.

The women stereotypes have an effect towards women in which limit them in developing their abilities and get some oppressions. In order to against the negative stereotypes, there are three ways that women can take to face the stereotypes including being active, breaking the silence, and storytelling (Tangapiwut, 2012). First thing to do to against the stereotypes is being active that demands women to play an active role in getting rid of the negative effects of the stereotypes. Tangapiwut (2012) argues that being active also means that women should change their perspective towards the negative stereotypes so that they can change other people's perspective. Second thing is breaking the silence. Based on He-Feng (2007 quoted in Tangapiwut, 2012), breaking the silence can be done generally, internally, and externally. Generally, breaking the silence is shown by thinking critically, speaking out their needs and having others know their presence. Internally, the women are anxious and worried about sexual discrimination and realize that the problems can only be eradicated through knowledge and understanding. Breaking the silence is also done externally that the factor resulting from changing social conditions in the contemporary worlds such as feminist movement. They can also move to other country where they can find a better life. Third way to fight the negative stereotypes are storytelling that makes the women and their generation break away from the negative effect of women stereotypes (Gallego, 1999). By storytelling, the women and their generation will be able to achieve reconciliation so the harmfulness of women stereotypes can be prevented. By doing these three ways, the women can deal with the oppressions and the negative stereotypes.

3. Method

This study belongs to qualitative study as it aims at understanding aspects of social life that generate words as data for analysis (Patton & Cochran, 2002). The data of this study were in the form of sentences both in monologues as well as dialogues. The data were collected through three steps including: (1) reading the novel thoroughly to get the deep understanding of the whole content of the novel, (2) identifying the data that reflected the problem discussed in the study, and (3)

classifying the data based on the problem discussed in this study into a table consisting of three columns including the monologues/dialogues taken, form of the data, and where the data were found. After gathering the data, the data were analyzed using the theory underlying this study which is the struggles related to Chinese women stereotypes. The selected data were analyzed with the references of why the data could answer the research problem.

4. Findings

In *The Joy Luck Club* novel, there are four Chinese immigrant women narrated in the novel namely Lindo Jong, An-Mei Hsu, Suyuan Woo, and Ying-ying St. Clair. They belong to the first generation Chinese immigrant women who face negative stereotypes in their lives. These stereotypes lead them to many kinds of oppressions. In dealing with the negative stereotypes, the first Chinese immigrant women do many struggles to against the stereotypes including being active, breaking silence, and storytelling. The followings are details of each point.

Being Active

Tangapiwut (2012) asserts that in order to change the society's perspective about the women stereotypes, women should change their attitude towards themselves in which they have to believe that they can make a better day for their future and they do active role in the society. In the novel, being active is shown by Lindo, An-mei and Suyuan.

Based on the data gathered from the novel. Lindo is narrated as a woman who has to do forced marriage arranged by her parents. As a Chinese woman who has to be submissive, she finally follows her parents' wish but she still keeps believing that she will fight the oppressions she gets someday. It is indicated in the following quotation stating "I made promises to myself: I would always remember my parents' wish, but I would never forget myself," (Tan, 1990: 58). This quotation is taken when she was about to marry her husband. It indicates that she will do struggles to fight the oppressions she gets and will show who she is. Changing her own perspective towards the stereotypes belongs to being active as stated by Tangapiwut (2012) that a woman should change her perspective before changing other people's perspective.

Lindo's active role continues during her marriage; her husband stereotypes her as weak, passive, submissive, and domestic. She tries to run away from her forced marriage as shown in the following quotation.

The day I started to think about how I would escape this marriage...I made the Huangs think it was their idea to get rid of me, that they would be the ones to say the marriage contract was not valid. I thought about my plan for many days. I observed everyone around me, the thoughts they showed in their faces and then I was ready (Tan, 1990: 63).

From the above quotation, Lindo is trying to end her forced marriage as she does not want to live under the oppression for the whole life time. She starts thinking of how she can escape from her marriage without being blamed by the Huangs. She uses every single opportunity to influence the Huangs that she is not good for the family until she successfully ends her marriage and gets divorced from her husband.

Similarly, Suyuan also tries to do active role to fight the negative stereotypes by creating mahjong club where she gathers other Chinese women to share their thoughts and story. They face the same oppressions as Chinese women and Suyuan hopes that by sharing the stories they can help each other and change their attitudes and perspective about themselves. Suyuan says "Each week we could forget past wrongs done to us. We weren't allowed to think a bad thought," (Tan, 1990: 25). The act of gathering the women who have same problems with her signals that she is trying to be

active in dealing with the negative stereotypes. She tries to change the other women's perspective so that they can fight the stereotypes together.

Likewise, being active as the way dealing with the negative stereotypes is shown by An-Mei. In the story, An-Mei lives with Wu Tsing who makes her mother as his fourth wife. In the house, she and her mother always get bad acts from Wu Tsing as well as his second wife. They stereotype them as passive and weak. One day when she feels very angry with the act of the Second Wife, she says "And on that day, I showed Second Wife the fake pearl necklace she had given me and crushed it under my foot. And on that day, I learned to shout," (Tan, 1990: 240). Crushing the pearl necklace and shouting are to show Second Wife that she is not weak and passive. She shows her that she is the source of the misery for her and her mother. She wants to approve that she can fight the negative stereotypes.

Breaking the Silence

Breaking the silence can be done generally, internally, and externally. In general, breaking the silence is in the shape of thinking critically; speaking out their needs and having other knows their presence. The act of thinking critically is shown by Lindo in the novel. On her forced wedding day, she tries to think critically and be optimistic as indicated in her words, "I had on a beautiful red dress, but what I saw was even more valuable. I was strong. I was pure. I had genuine thoughts inside that no one could see, that no one could ever take away from me. I was like a wind," (Tan, 1990: 58). She knows that her future is not as she expects because as she has to marry someone whom she does not love. However, she keeps thinking positive and believing that she is strong and able to defend herself so nobody can make her down. It shows how Lindo thinks critically towards her situation and does not give up on the situation. Thinking critically belongs to breaking the silence generally as stated by Heng-Feng (2007 cited in Tangapiwut, 1990).

Lindo also shows critical thinking when her parents in law take off all the jewelry from her body because they blame her for the inability for having child. After all the jewelry was removed, she was become more optimistic instead of being down. Lindo says, "Because after the gold was removed from my body, I felt lighter, more free. They say this is what happens if you lack metal. You begin to think as an independent person," (Tan, 1990: 63). The situation triggers her to think that she is an independent woman even though she lives with no freedom in her forced marriage.

Similarly, Suyuan also shows breaking the silence in general sense when she narrates, "...We all had our miseries. But to despair was to wish back for something already lost. Or to prolong what was already unbearable... What was worse, we asked among ourselves, to sit and wait for our own deaths with proper somber faces? Or to choose our own happiness? (Tan, 1990: 24-25). Suyuan has a deep thought of women stereotypes as well as oppressions that they get from their society. She tries to break the silence by thinking critically about the stereotypes and the oppressions happened to them whether they will just accept it or the fight for their happiness. She hopes that other people will notice their presence by creating the club.

Secondly, breaking the silence is also done internally by Suyuan in the novel. She says, "...And then we would talk into the night until the morning, saying stories about good times in the past and good times yet to come..." (Tan, 1990: 24). This quotation is when Suyuan tells her daughter named Jing-Mei about her past in China. When she was in China, she and her friends share stories until the morning come. By talking to each other, sharing their stories and advising each other, they raised their knowledge about the society. It is aligned with what He-feng (2007 quoted in Tangapiwut, 2012) called as breaking the silence internally where the women try to increase their knowledge and understanding about the society.

Thirdly, externally breaking the silence is done by changing the social condition in the contemporary world by moving to another place which has developed feminist movement, civil right, and multiculturalism (He-Feng 2007 quoted in Tangapiwut, 2012). The first generation Chinese immigrant women do this struggle to face the negative stereotypes. For example, Suyuan shows her willingness to move to another place when she says, "And that's when I thought I needed something to do to help me move," (Tan, 1990: 23). Suyuan's words indicate that she wants to move to another place to help her get better life without oppressions. She finally moves to America. Jing-mei remembers that "America was where all my mother's hopes lay. She had come here in 1949 after losing everything in China:...But she never looked back with regret. There were so many ways for things to get better," (Tan, 1990: 132). Jing-mei explains that her mother moves to America with many hopes for getting betterment. She believes that America will give her better life, freedom, and no oppression. It is aligned to Chang (2003) who states that the typical Chinese wife had more power in the power in the United States than she could have achieved in her home village, also their children enjoy more rights in America. Similarly, He-feng (2007 quoted in Tangapiwut, 2012) also asserts that women who lived tragic life in China have become self-directed women in the United States, where they have learned to rely on and trust only themselves.

Lindo also experiences that moving to America makes her life better. She says, "It was not like my first marriage, where everything was arranged. I had a choice. I could choose to marry your father, or I could choose not to marry him.." (Tan, 1990: 66). When she is in Amerika, she has freedom for deciding what to do and what not to do in her life. One of the cases is when she is going to marry her second husband. She is not forced to marry, but she chooses to marry his husband. In America, Lindo feels that she gets her freedom.

Storytelling

Gallego (1999) argues that women who get negative stereotypes can do storytelling to end the stereotypes. He states that storytelling makes a woman and her generation break away from the negative effects of women stereotypes. In the novel, all of the first generation of Chinese immigrant women do storytelling. The first is Ying-ying who tells her daughter to be stronger as her daughter's husband always oppresses her and stereotypes her as weak and passive. The followings are the way Ying-ying makes her daughter namely Lena strong.

Now I must tell my daughter everything. That she is the daughter of a ghost. She has no chi. This is my greatest shame. How can I leave this world without leaving her my spirit? So this is what I will do. I will gather together my past and look. I will see a thing that has already happened. The pain that cut my spirit loose. I will hold that pain in my hand until it becomes hard and shiny, more clear. And then my fierceness can come back, my golden side, my black side. I will use this sharp pain to penetrate my daughter's tough skin and cut her tiger spirit loose. She will fight me, because this is the nature of two tigers. But I will win and give her my spirit, because this is the way a mother loves her daughter (Tan, 1990: 252).

The monologue above indicates that Ying-ying also experiences the negative stereotypes that make her suffered and lost her spirit. However, she tries to fight the stereotypes and wants her daughter to do the same things. By telling her story to her daughter, she demands her daughter to fight the stereotypes she gets from her husband. She cannot let her daughter being oppressed and suffered caused by the stereotypes. Finally, at the end of the story because of her mother's story, Lena is brave to say to her husband, "I just think we have to change things..." (Tan, 1990: 164). Lena shows that she speaks out her thoughts and does not accept the stereotypes given by her husband as weak and passive. Thus, she thinks that she and her husband should change the situation of their marriage.

Lindo also does storytelling to her daughter named Waverly. First is when she shares her struggle in forced marriage and how happy she is when she finally has a freedom to choose whether she wants to marry or not her second husband. Second is when she tells her daughter to have a better life than hers. She says, "...I wanted everything for you to be better. I wanted you to have the best circumstances, the best character. I didn't want you to regret anything..." (Tan, 1990: 265). From her words, she tells her daughter that the negative stereotypes bring negative effects to her life. Thus, she wants her daughter to be brave and fight the stereotypes so she will have a better life than hers.

Not to mention, An-mei also tells her daughter named Rose as the second generation stereotyped as passive in American society. Rose's husband always makes decisions for their marriage life, even worse her husband asks her for divorce because he thinks that she is too passive. Looking at her daughter's life, she really wants her daughter for not experiencing the same thing and being active to fight her husband. It is shown by Rose's words in the following quotation.

My mother once told me why I was so confused all the time. She said I was without wood. Born without wood so that I listened to too many people. She knew this, because once she had almost become this way. "A girl is like a young tree," she said. "You must stand tall and listen to your mother standing next to you. That is the only way to grow strong and straight. But if you bend to listen to other people, you will grow crooked and weak. You will fall to the ground with the first strong wind. And then you will be like a weed, growing wild in any direction, running along the ground until someone pulls you out and throws you away." (Tan, 1990: 191)

In the above quotation, Rose shares that her mother ever told her to be strong as a girl even though she realizes that Rose will face the same stereotypes like her. However, Rose is still passive and just lies in bed for many days, An-mei then does another storytelling as shown in this quotation; "She was quiet for a while. 'Why do you not speak up for yourself?' She finally said in her pained voice. 'Why can you talk to your husband?'...'I am not telling you to save your marriage,' she protested. 'I only say you should speak up.'" (Tan, 1990: 193). An-mei's words show that she demands her daughter to be active and speak up her opinions and feelings to her husband. Rose finally follows her advices, she says to her husband; "You can't just pull me out of your life and throw me away," (Tan, 1990: 196). Rose speaks up her feelings to her husband. She shows how she suffers from the marriage. From the situation, An-mei and her daughter are able to achieve reconciliation in order to make her daughter successful in facing the women stereotypes.

The last woman who does storytelling is Suyuan to Jing-mei. Jing-mei recalls about her mother and says, "And as she began to roll with one sweeping rhythm, she would start her story. Over the years, she told me the same story, except for the ending, which grew darker, casting long shadows into her life, and eventually into mine," (Tan, 1990: 21). Jing-mei remembers that her mother always tells her about the negative stereotypes that she faces and how these stereotypes brings misery to her life. Suyuan tries to give Jing-mei understanding that she has to fight the stereotypes and does not only accept the stereotypes that people give because giving up only brings more sadness in their life. Jing-mei acknowledges that her mother's stories influence her and make her strong.

In addition, Ying-ying also acknowledges Suyuan's effort to strengthen her daughter as indicated in the following statement, "Tell them the stories she told you, lessons she taught, what you know about her mind that has become your mind..." (Tan, 1990: 40). This dialogue happens between Ying-ying and Jing-mei when Jing-mei wants to meet her twin daughters in China but she does not know what to say to them. Then, Ying-ying suggests her to share the stories that Suyuan always told her and have influenced her ways of thinking and life. It can be concluded that Ying-ying expresses that Suyuan has successfully embedded in Jing-mei's mind. This situation also depicts reconciliation so the harmfulness of the negative stereotypes can be prevented as stated by Gallego (1990).

In brief, based on the explanation above, the first generation of Chinese immigrant women in the novel deal with the negative stereotypes by being active, breaking the silence, and storytelling. By doing these three struggles, they can reach their happiness, freedom, and betterment in their lives.

5. Conclusion

This paper finds that in dealing with the negative stereotypes, the first generation of Chinese immigrant women in *The Joy Luck Club* novel do their struggles in three ways including being active, breaking the silence, and storytelling. In being active, they play active role in the society. Related to breaking the silence, they do it generally, internally, and externally. In storytelling, they share their knowledge and experiences to their generation in order to fight the negative stereotypes. By doing those struggles, they successfully face the negative stereotypes.

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Money and the Question of Materialism in Henry James's Washington Square

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Abstract: This paper discusses the materialism conflict in Washington Square as Henry James complains the materialistic, capitalist American society. He portrays materialistic characters in order to show the conflict between money and love. The main conflict in the novel is between the unemotional Dr. Sloper and his only daughter Catherine who urges to marry Townsend .Dr. Sloper thinks that Townsend's motives are for Catherine's money that she is likely to inherit. There are many clues that support my opinion about the materialistic conflict in this novel such as, the motives of Morris Townsend, and the fact that money plays an essential role in the relationship between the main characters.It seems that Materialism dominates a great part of the novel. James represents characters to help him elaborate the idea of a materialistic and capitalist American society in the 19th century. The conflict between Dr. Sloper and Morris Townsend is controlled by the desire of money. Washington Square ends as it begins. Achieving and maintaining a strong financial status remains a powerful motivator for each of the novel characters.

Keywords: Materialism, Money, Society, Washington Square, Catherine, Dr. Sloper



1. Introduction

Materialism in literature is highly known as a way of thinking that gives much importance to material possession than to spiritual or intellectual things.The materialistic, capitalist tendency started to establish itself in many works in the 19th century American literature. A time in which Americans start to write an end to the agrarian society, and turn to be industrial, materialist community. Writers have begun to give light on a real world and not hide under romantic concepts that might not exist. They wished to depict life honestly in order to see improvement over people's daily life. As result, they focus on ordinary average people in their novels and works.

Henry James portrays in Washington Square is an American capitalist and materialistic society by projecting Catherine as a commodity in the hands of two commercial deals –Dr.Sloper and Morris Townsend. The paper explains this point and highlights the materialistic conflict in the novel. James concerns in his novel to present materialistic characters to reflect true concepts about American society during that time. At that time in order to play a social part, you need to earn your income or make believe you will earn it. The author uses Dr. Sloper who deals with his only daughter as a commodity. He slightly had control over her decisions by not letting her marry Morris Townsend Money and the materialism concept is a central and an important issue throughout Washington Square. Townsend and Dr. Slopers' lives are controlled by money and what to do with. Readers can explore through many situations this idea, for example, Townsend explains the importance of money to Catherine then she said:" you only think about money "(James ,1880). The question that a person has to marry for love or money, or both, are evident in this work. The answer remains uncertain as Mrs. Penniman and Morris are existing to persuade the readers that marriage is desirable. Morris and Mrs. Penniman have been influential in Catherine's early adulthood, it is understandable that she goes on to remain single for the end of her life because of their materialistic conflict, they lost her forever, and she will never accept others.

2. Literature Review

Many writers discuss the materialistic conflict in *Washington Square*, Arthur Marotti in his book *Reading with a Difference*, he elaborates that: "on his American tour James figure out unrestricted imagination industrialization, racial unrest and economic materialism inside the society of united state:" (Marotti,1993). The novelist began to write where America is still a new country that looks for European standards, models, and culture. James was very concerned, then, in his novels with the presentation of the dramatic scene. He felt that a fiction is a house with a lot of windows to let people look through. Wherefore, from it allows people to see things different angles.

In *Washington Square*, James reflects and illustrates the society of the old New York where he was born. That starts to have a serious change in 1880. Buildings and houses, counting the old home of James's childhood were ruined and a factory held instead of it. This happening is significant to James and he proves and documents it in this novel. *Washington Square* is located at the bottom of Fifth Avenue, it is now a small park in the heart of fashionably residential Greenwich Village. Ian Bell believes that James reassures his interest to show the human industry Paralysis in the United States of America in 1830 and 1840 (Bell,1991). He contends that : "James is concerned diagnose in the balanced, rational discourse of Dr. Sloper and the vacuous jangle of Mrs. Penniman impoverished imagination in company with Townsend who competes for commoditized Catherine "(Bell,1991).Mrs. Penniman was too close to Morris Townsend, she stands by her behaviors to be like a mother to Townsend. She tries to unite Townsend and Catherine again, she convinced Catherine to marry Townsend in secret. She thinks by doing this Townsend will prove to Dr. Sloper that he is not interested in Catherine's money.

Money is shown permanently through many scenes of the novel, it has a great part in it, and James exploits the word money many times, for illustration, Townsend admits to Mrs. Penniman that he loves Catherine for her money. Mrs. Penniman was surprised that " a man could be so terrible to play tricks with people's money" (James ,1880). As well as, this quotation indicates the materialistic reality of Townsend when the narrator says: "It became for him a club with a single member." (James ,1880). This point highlights how Morris Townsend enjoys the pleasures of Dr. Sloper's house at *Washington Square* while the Doctor and Catherine travel around Europe. This also gives a clear picture of Morris Townsend as a man who is eager to take advantage of a generosity. Moreover, money had a great outcome on Catherine and turned her to be naïve and to be a young lady with a taste for expensive dresses. She has fed up with the life of rich people and she looks for a new experience with someone who fails to save money and finds him a job for a living. Morris Townsend was her escape from a sick wealthy life. When she first introduced to Morris Townsend at Mrs. Almond's party, she was charmed and attracted to Townsend's wit and physical beauty. Many critics believe that Morris Townsend is the first man that she met after her cruel, cold-hearted father so that, she loves him from the first sight without knowledge of his social and cultural status.

Dana Morency in her essay in "Pensacola Magazine" tries to prove that James resorts to materialistic character in order to make comic scenes and laugh at the silliness of sentiment and the foolishness of materialism (Morency,2012). She thinks that:" both Mrs. Penniman and Catherine is blinded by their own sentiment and dream of Romance, Mrs. Penniman was trapped by the motives of Townsend who uses her as a meddling tool between him and Catherine "(Morency,2012).In the party, Catherine sees Morris Townsend involved in a conversation with Mrs. Penniman who also seems to approve of him. After the party, Dr. Sloper asks Mrs. Penniman about this young man and suspects that he is interested in Catherine's money. They defend Townsend and refused Dr. Sloper allegations. Mrs. Penniman already knew from Mrs. Almond the truth of Townsend that he has no employment and spent all the money inherited while traveling abroad, he lives and shares the income of his own sister Mrs. Montegomry. It is believed that Mrs. Penniman tries to be as a mother like to Townsend since she is unmarried and has no children. She encourages Catherine to marry Townsend to let him be close to her .Dr. Sloper waits for Mrs. Penniman helping hand, but she was completely charmed by Townsend, she says: Although he has had disreputable past he now repents it and that his interest in Catherine is sincere (James,1880).

On the other hand, Dr. Sloper shows no concern over his own daughter feelings and emotions, his big concern was where her money will go. He used a sarcastic, metaphorical language to make fun of her and her suitor, for instance, after Mrs. Almond's party, he ironically says to Catherine, "who was the young man that was making love to you?"(James,1880). He was entirely disappointed by his only daughter, he feels that she caused his wife's death. "His wife was the only woman who had the beauty of reason"(James,1880). Then, he thinks that she doesn't inherit her mother intelligence and reason. He fails to appreciate her fine heart and moral value.

He always addresses her using the implied meaning, instead of telling her that she is overdressed he says: "Is it possible that this magnificent person is my child?"(James,1880). However, Dr. Sloper enters a materialist conflict with the foreigner Townsend who looks to take over Catherine's inheritance, they both want to dominate Catherine's life for selfish materialist motives. Dr. Sloper seeks to win the war against Townsend by traveling to Europe with Catherine, but the plan didn't go as he wished. He reflects in the novel that Catherine was pathetic, now she is stronger and able to answer her father in violence. Subsequently, Dr. Sloper says after the European trip with Catherine, "We have fattened the sheep before he kills it "(James,1880). In spite of the death of one of the main characters, Dr. Sloper continues to lie and never change minds, Townsend returns after twenty years to Catherine, but she refused him. Thus, Money plays an essential role to break down relations in *Washington Square*.

Prof. Hasan Al-Zubi explains in his article "Zolaesque Naturalistic Shadows and European Discourses in James's Fiction:" Americans are pictured in the fiction as innocent and ethical, situated and estranged in European environments, and deceived victimized by the immoral and destructive European spheres of life..."(Al-Zubi,2017). If we take this view seriously in *Washington Square*, in particular, the final chapters, we can discover Catherine's pride in contrast with Townsend 'and her father's greediness. Catherine might have been a loyal wife to Morris Townsend if she had not been forced to give him up. At the end of the novel, she buried her emotions and passions under the soil. The third person narration has an essential role, which allows the readers to understand the motives and desires of the characters. Readers find out this reality in chapter 20 when Morris and Catherine discuss the conflict with her father. These actions show that she was pathetic to defend two greedy people. The third Person allows the author the freedom to get out of the "claustrophobia" of a single and expand our scope. It is able to get inside the minds of multiple characters and deliver deeper into emotions and relationships. Everyone will tell the events of a story differently and are able to see how multiple characters react, interpret the events. In James's *Washington Square*, this technique of narration helped the readers to get closer to the main characters and enters their minds.

Psychology is extremely important in James's *Washington Square* since his brother, William was a well-known psychologist so he was interested in entering the psychology of his characters like Catherine who was naïve, and a doll in the hands of materialistic patients. Both of them understand themselves very well and failed to gain their deal from their conflict. James needs to prove that materialism in *Washington Square* had a goal of showing the psychology of the American people at the time he lived there. Elsie B. Michie in her book *The Vulgar Question of Money* claims that: Victorians separated economic and non-economic values, and how the nineteenth century constituted aesthetic and moral value by distinguishing it from the economic. Michie central contention in the book is, " the novel's representation of vulgarity responded to broader cultural anxieties regarding the impact of money on moral sentiments by engendering prurient forms of materialism in the figure of here" (Michie,2011).Dr. Sloper was afraid to lose his money and Catherine refused a proposal from Townsend even though she liked him at the beginning. As the novel progress, Catherine slowly begins to gain the power of observation and intellect, she realized the selfish reality of her aunt Mrs. Penniman. She starts to find faults in her father and to step him down as godlike to her.

The settings of the novel New York, which is strict and tough to accept anybody from outside as Townsend, who refused by Dr. Sloper and real American people refuse participation from others if considering the clashes between black and white in the United States. Large numbers of things

appear to encourage people to realize the reason why Townsend goes after her. In addition, Mona Simpson who writes an essay about the novel adds that, "Catherine loves cream cakes and that she spends too much money on clothes, Catherine's father uses her harshest critic, he thinks that a child of his should be ugly and overdressed". (Simpson,2013). For these reasons, Morris Townsend saw her as his prey that he will never find resistance from her father. The article raises a number of questions about the novel, "can one love and seek gain from it?"(Simpson,2013). The writer of this article mixes the romantic plot with materialistic issues.

3. Discussion

Materialism in *Washington Square* is significant in elaborating inequality between male and female in American society. Women were dominated by men in the nineteenth century. A patriarchal American family, the father controls the important decisions about the child, particularly in marriage cases. Catherine is a clear example of the patriarchal effect in America.

Christopher Beha believes that: "regarding the style Henry James sentences were very simple and do not waste the reader time every sentence has a purpose, every scene has a place in the whole"(Beha,2014). This indicates that James has been affected by the materialism issue in the environment that he lives in even in his writing style.

The novel imitates a social position or a moment of success to the character of Dr. Sloper and a moment of sadness for Catherine. When she told her father that she couldn't marry Townsend, a great number of readers wants to thank the positivity of materialism issue in the developing phases of the character of Catherine. In the beginning, she was naïve, commodity, a dull among two greedy merchants, at the end when Townsend returns she has the power to stand on his face and refuses her. It is not difficult to roughly figure out when Dr. Sloper was born and married, and when Catherine was born and when she became engaged. Most of the novel's drama occurs during the early 1840s when Dr. Sloper is around fifty years old and Catherine is about twenty years old. By the end of the novel, and Dr. Sloper's death, it is the early 1850s. Henry James and his heroine are both well-removed from the real world of actual events. Just as Henry James has removed himself from American politics and society. This novel is about *Washington Square*, but it is surprisingly insulated from larger national themes.

All of the objective characters are defined in large part by their social and economic situation, and it is here where problems arise. Dr. Sloper "easy domestic situation saved him a good deal of drudgery" (James,1880).but his son and wife's deaths have made him an unhappy widower; Catherine's expected inheritance leaves her open to Morris Townsend, Aunt Penniman is financially dependent upon Dr. Sloper, Aunt Almond explains to Dr. Sloper Morris Townsend's social standing. In this novel direct American and tradition in dealing with a female in 1880 which gives the reasons why he didn't like the novel. He wants to show a fact about America and he doesn't want to reflect a false picture about it.

Another critical point of view to *Washington Square* is by Reshmi Hebbler who thinks that: "feminine propriety and social mobility are two dominant themes in the nineteenth century Anglo women's fiction " (Hebbler,2005). This is an important issue to talk about. Readers may assume that the theme of feminism is the dominating theme in the novel. We see that Catherine's father is harsh and strict. Dr. Sloper looks at his daughter as disappointing, dull, and not clever enough. He calls her by "poor Catherine". As well as, enforcing her to obey his law if she wants to stay with him. In spite of that, Dr. Sloper still loves his daughter and wants to make her a good woman. So when they get across all of these actions being practiced upon a weak daughter. Readers get to think that it is not justice on her. She is more than that she is a daughter who has lost her mother, who on the other hand, if she was still alive, the plot of the novel would change as a whole. the novel sheds light on the idea that society in the 19th century was a patriarchal community by means of highlighting the notion of fatherhood. The novel then attempts at showing the gap which existed and still, unfortunately, exists between male and female. The role of women in the nineteenth-century society

was controlled by males, and to the person who is responsible on the house. The perfect woman who was devoted to the care and attention of her husband and children, but the unmarried woman was devoted to serving the community. They couldn't vote or take part in politics or argue with their husband, they had no legal rights for possessions even when they get divorced.

Henry James has revolved many of his books around money as he went to many parties and events throughout his life. This may have inspired him to make money an important theme in his novels. He is concerned with what might happen when people and money are present in the same situation. Washington Square is centered on money, for if Catherine has no money there would simply be no story, no relationship would have started between Catherine and Morris, no matter how hard Mrs. Penniman tried. Without her money, Morris would not have had any interest in her and there cannot be a story just about Catherine, Dr. Sloper, and Mrs. Penniman's relationship. James just wanted to test how far people would go to acquire money. His story revealed a situation in which a man falsely leads on a woman and her family for years at the possibility of one day inheriting her father's money. James was able to show the reader that money is a powerful thing, but it can make people do crazy things. It is able to reveal characteristics about people that may otherwise be hidden and this allows for a deeper more dramatic story.

James has many books talking about money and what to do with it and one of them is Washington Square. It is part of his life as he went to many even through his life, this may inspire him to write a novel which revolves about money by using materialistic characters. This point was evident in many lines of the novel as Townsend explains to Catherine the importance of money then she answers him "You think too much about money" (James, 1880). Therefore, Dr. Sloper tries lots of times to cut her relationship with him.

4. Conclusion

Furthermore, in the conference that held at the University of Aberdeen The Real thing: "Henry James and the Material World". The conference discusses the works of Henry James and "that he lived in an increasing material culture during his lifetime. Mass production of books, magazines, cheap art and objects and literature readily available to wider audience" (Hadley, 2014). The conference looks at James in the context of the very material world in which novels were written, published and read (Hadley, 2014). It also examines how James thought about and wrote about the relationships between the material and the abstract.

In portraying the contrasts between America and Europe or in other words in practicing his famous theme of 'America versus Europe' in most or all of his international novels, James mostly was in the belief that Europe is the place of culture while America is the place of morality. In Washington Square characters' like Dr. Sloper and Townsend through them, readers can find the classes conflict between Townsend who presents the lower class and Dr. Sloper presents the aristocratic class. They both contributed to damaging and ruining the life of an innocent girl. In the beginning, Catherine revealed to her father her love to Townsend and she wants to marry him. The father explained to her that Townsend has no enough money and he wants to take her money which shows that in the American society marriage is not to marry, but it is only based on materialism and money. It is clear that Townsend wouldn't be a great husband because of his attitudes and his love for money. Families search for a man with a wealth, position and to be socially acceptable. The materialism of American society is more obvious in the relationship between Catherine and Townsend. Dr. Sloper believed that Catherine is disqualified to marry especially a man like Townsend. James by showing the materialism and moral of the society of America maybe is showing that how dangerous this society is for the innocent females with a big amount of money, he proves that at the end of the novel when she sits alone in her house and refused to marry despite all proposals that she refused.

Noteworthy, Henry James in *Washington Square*, the characters and the settings he is presenting a materialistic and capitalist society in the nineteenth century. When Catherine insists to marry Townsend; she thinks that she chooses love.

To conclude, materialism has played an important factor on shaping the plot of the novel, and produced a capitalist clash between two different class. The novel gives a scope to the social illnesses of American community. In short, short, the novel ends as it begins. achieving and maintaining strong financial status remains a powerful motivator for each of the novel characters.

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