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## **Disclaimer**

While every effort has been made to authenticate material submitted by research scholars, the National University of Modern Languages, Islamabad, is not responsible for the content of papers accepted for publication in the NUML Research Magazine.





### **Editorial Note**

Dear readers,

Another issue of the NUML Research Magazine is ready. Right at the onset, it is mentioned that the journal is being made researcher-friendly with every issue. Every paper is turnitin run eradicating the ever present fear of plagiarism. Moreover, since the journal puts its premium on research, you will find neatly defined sectioning pertaining to literature review, methodology (data collection and analysis) and conclusion. There is no complicated mesh-work of information.

Briefly, the highlights regarding the papers of this issue are firstly that a very interesting research has been carried out on code switching at NUML by Dr. Nighat Sultana and Mr. Ajmal Gulzar. In addition to this, Dr. Shaheena A. Bhatti, who has gone to the USA to do her post doctorate, talks about the literary output of an important but relatively unknown (in this part of the world) native Indian-American writer Sherman Alexie. Dr. Nighat Ahmad constructs an interesting research on a post-colonial novel by Mr. Ahmad Ali. Three Chinese papers have been added to give a new depth to the journal. The university is the only one of its kind that offers courses in the Chinese language at all levels starting from the foundation going up to the Masters. The university also houses the Confucius Center. There is a sizeable group of students studying and doing research in the Chinese language. The interesting point is that features of this all-important language are discussed in the framework of the English

language which enables it even for a non-Chinese speaker to relate to them. This issue also carries a paper on eco-feminism which again is a topic we can easily relate to in Pakistan. Finally, Dr. Naz Sultana presents the case for incorporating media technology in ELT.

The editorial team hopes that like always, the journal would prove to be useful to researchers as well as other readers.

Yours sincerely,

Dr. Riaz Hassan,

Editor-in-Chief,

NUML Research Magazine.

June, 2010.

## **Twilight in Delhi Revisited: A Postcolonial Perspective**

**Dr. Nighat Ahmed,**

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Pakistan.

This research paper attempts to define and analyze the term 'postcolonial' and its implications to literature. Further it elaborates the features of postcolonial writings in general and in particular the characteristics of Pakistan's postcolonial writings (novels). The focus of the paper is on Ahmed Ali's novel Twilight in Delhi, (1940). The novel is analyzed as a postcolonial text addressing the issues and debates pertinent to postcolonial discourse theory.

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**Key words/Terms:** colonialism; post-colonialism; nostalgia.

## 1. Introduction

The term 'postcolonial' is defined in different ways by scholars and theorists. Historians have used the term the 'postcolonial state' since the Second World War. To Ashcroft et al (1998), 'postcolonial' had in fact a clearly chronological meaning, designating the post-independence period. However, since the late 1970's the term has been used by literary critics to discuss the various cultural effects of colonization and subsequently the term is used to signify the political, linguistic and cultural experience of societies that were former European colonies (186).

The term 'postcolonialism' has been used currently in wide and diverse ways, to Ashcroft et al (1998) it includes the study and analysis of European territorial conquests, the various institutions of European colonialisms, the discursive operations of the empire, the subtleties of subject construction in colonial discourse and the resistance of those subjects (187). And most important of all, the different responses to such 'incursions' and their contemporary colonial legacies in both pre and post independence nations with a particular focus on their cultural production in terms of political, historical and literary texts which question the impact of colonialism.

Hence post-colonialism came to be widely used in the disciplines of history, politics, sociology and literature. In the economic analysis these disciplines continue to engage with the impact of European imperialism upon world societies and its ramification in the present times. Amongst the European imperialists,

British Imperialists in particular became the world's most powerful nation. The British ruled the seas and their empire covered over one fifth of the world's land with 400 million subjects.

Their empire spread to the continents of Asia, Africa, North America and Australia. The Indian subcontinent was also colonized for more than a century by the British. Consequently colonial rule came to an end in the sub continent with the establishment of two independent states Pakistan and India in August 1947.

## **2. Hypothesis**

This paper deals with the above perspective and attempts to look deeply into the level of effect/impact seen in postcolonial literature (novels) of Pakistan. In particular in the novel Twilight in Delhi by Ahmed Ali. It is pertinent to note that Ahmed Ali had personally witnessed the pain and anguish of colonial era and as writers are the voice of a society, hence this work of Ali is commendable for its realistic portrayal of Muslim predicament in the subcontinent particularly life in Delhi after the British had entrenched their rule in India.

## **3. Literature Review**

The Postcolonial literature which emerged in the former colonies had distinct regional and cultural characteristics and the most significant aspect as Ashcroft et al (1989) postulate, they evolved in their present form out of the experience of colonization by asserting in the foreground their tension with the

imperial power (2). Hence this perspective makes this literature truly postcolonial.

A significant feature of this literature entails the use of language of the centre in a discourse adapted to the colonized place. To Ashcroft et al (1989) this involves two processes. The first is abrogation or denial of the privilege of English which involves a rejection of the metropolitan power over the means of communication. The second is appropriation and reconstitution of the language of the centre, to new usage. Abrogation is a refusal of the categories of imperial culture, its aesthetic, its standard of normative or 'correct' usage, and its assumption of a fixed meaning 'inscribed' in the words (38). The postcolonial writers justify 'abrogation' and 'appropriation' as a linguistic process which is a direct outcome of colonialism to borrow Achebe's phrase 'the language has to carry the weight of my African experience'. Hence by using language as a tool, the writers express their diverse cultural experiences, this premise is substantiated by Rao (1938) who contends to 'convey in a language that is not one's own, the spirit that is one's own' (vii). Therefore language is 'appropriated' in various ways to express differing cultural experiences of postcolonial writers.

Another point of contention is that for long, colonial rule as a subversive strategy had acted as a deterrent to healthy literary production in the colonies. Since literary texts not only reflect dominant ideologies but encode the tensions and complexities within colonial cultures, hence the imperialists had suppressed its presence and domination. Instead, English literary

studies were imposed in the colonies, which served the purpose of imparting western values. This was an imperial construct, to present the superiority of the west for maintaining colonial control, hence literature was made to serve an ideological purpose. Consequently the postcolonial literatures that emerged signified difference from the centre in terms of representations of place and through their presentation of specific themes. And the most significant aspect, these works examine the issues pertinent to postcolonial discourse as Representation and Resistance Hybridity, Nation and Nationalism Race, place and displacement and Language . These issues are shared by most postcolonial writers and the strategies which they employ to maintain distance and 'otherness', while 'appropriating' the language is the hallmark of postcolonial literature.

### **3.1. A brief overview of postcolonial writings in Pakistan**

A brief review of postcolonial writings in Pakistan reveals that the tradition of using English for literary purposes in the sub-continent emerged as a direct outcome of colonial rule. Rehman (1991) documents that Feroze Khan Noon, Khawaja Ahmed Abbas, Ahmed Ali and Mumtaz Shahnawaz were amongst the first Muslims to write in English (15). Through their textual productions they addressed nationalist, socialist and political issues. The use of English by them served two distinct purposes, firstly they wanted to challenge the imperial narrative and secondly they tried to reach out to a dual audience. Drawing on their rich cultural heritage and history



dating back to one of the world's oldest civilizations, the writers revealed their experience of colonization in the literary texts. In the later era Bapsi Sidhwa, Alamgir Hashmi, Zulfiqar Ghose, Tariq Ali, M. Athar Tahir, Adam Zamecnazad, Qaisra Shahraz Ahmed, Muneeza Shamsie, Kamila Shamsie and Sara Suleri are some of the prominent voices from Pakistan. The works of these writers provide an insight to the popular perceptions cultures and consciousness of people in wake of Pakistan's emergence as an independent Muslim state in 1947.

The study of literature in relation to colonialism and vice versa opens up important ways of looking at both. As Loomba (1998) states social and historical processes are textual which can be recuperated through their representation (94). Hence postcolonial writings in Pakistan examine the anti-colonial struggle and strive to unmask the viciousness of colonial rule in the sub-continent. A cursory look at the history of sub-continent reveals how Muslims were marginalized and efforts were made to obliterate them from the pages of history. Akbar S. Ahmed substantiates this premise through historical facts:

‘At one stroke, the Muslims of India had lost their Kingdom, their Mughul empire, their Emperor, their language, their culture, their capital city of Delhi and their sense of self. Politically and culturally the loss was totally devastating’ (Ahmed, 1997: 43).

The post 1857 era, witnessed a bleak scenario when Muslims were singled out for punishment by the British. In these circumstances they not only felt politically vulnerable but were concerned for their very existence and identity. Consequently the pain and anguish of these difficult times is documented in literature. The concern of the writers with 'place and displacement' and the crisis of identity that pertains to recovery of an effective relationship between 'self' and 'place' is evident in their discourse. Most Pakistani writers have presented this tragic aspect of Muslim history while others have examined the issue of communal violence, massacre and human rights violation as witnessed at the end of colonial rule in the sub-continent.

#### **4. Methodology (Data collection and analysis)**

Ahmed Ali's novel Twilight in Delhi (1940) will now be analyzed from a vantage point of colonialism and its impact on this work. The discussion will be in line with the issues pertinent to postcolonial discourse theory. The methodology is based on the textual analysis of the novel within the parameters of the hypothesis stated earlier.

Ali's Twilight in Delhi is a fine example of text as a historical document and demonstrates six distinct perspectives. First and foremost it examines the Muslim civilization in Delhi. Secondly Ali narrates the history of British colonialism in India. The Third reason as stated by Muneeza Shamsie (1997), the writer wanted to challenge existing canons of imperial literature by providing a Muslim view of the colonial encounter

(xxii). Fourthly the text has given a voice to the marginalized or in the words of Spivak has let the Subaltern speak. Fifthly, it depicts nostalgia for the past glory of Mughal India and is an elegy for an older Islamic order. It is pertinent to note theme of nostalgia was frequent in the Indian literature of post 1857 era, particularly Urdu poetry and fiction. And lastly as the writer asserts:

‘... My purpose in writing the novel was to depict a phase of our national life and the decay of a whole culture, a particular mode of thought and living, values now dead and gone right before our eyes’.  
(Ali, 1984: x)

Ali’s treatment of the theme of nostalgia for the glorious Muslim civilization is realistically portrayed in the novel. To him, Delhi has been lost to the Muslims, just like Cordova and Granada in Spain. Like them it will continue to haunt the Muslims as a memorial to their vanished glory. This is part of a wider emotional current in Muslim society, which Ahmed (1988) as cited by Talbot (1996) has termed the ‘Andalus syndrome’. He sees its existence wherever a great Muslim civilization has been lost and its descendent face an uncertain future (184), as was the case of Muslims in the sub-continent with the emergence of colonial rule.

Situating itself within the postcolonial discourse Twilight in Delhi addresses a number of issues as representation, resistance, hybridism and language. Besides the concept of ‘Other’ and ‘Otherness’ on

which the postcolonial critique is located is clearly evident. The writer examines the great Indian centre of Muslim civilization, Delhi. As a postcolonial text, it presents a society caught between the two phases, the centuries old traditional customs and the new trends set in by the British. The plot is built round a whole culture depicting life, customs and ceremonies of the declining Muslim feudal culture in the sub-continent as colonial rule gets entrenched in India.

The story revolves around Mir Nahil and his household. It is a Muslim family. The text as a representative literature of the era, demonstrates different episodes from the daily life. A typical day begins in Delhi with the resonant voice of the moazzin calling the morning azaan. Far and wide this golden voice called the faithful to the morning prayer, urging them to leave their beds and arise from sleep, the azzan carried forth a message of joy and hope, penetrating into the by lanes and the courtyards echoing everywhere in the silent atmosphere.

In Delhi, the past time for most nobles was pigeon flying. Mir Nahil had his own flock of fifty rare pigeons comprising of black ones, the white ones, the red ones and the blue ones. His pigeons were the most well trained in Delhi, and it had taken him three to four months to train them. Pigeon flying was an exclusive hobby of Muslim nobles.

The story is set in the backdrop of post 1857 era, when colonial rule was well entrenched. The text bears reference to historical events as the Great Darbar held in 1911, the Jallianwala Bagh massacre of 1919 in

Amritsar, and the political turmoil of 1920 in Northern India. The novel begins with a vivid description of Delhi, there are references to the old historical monuments like Qutab Minar, Humayun's Tomb, Red fort and Jamia Mosque etc. The writer identifies himself with the colonized and demonstrates the dilemma of those who had been marginalized. In his view the fate of the great city, once the heart of the sub-continent stands in a state of disorder. As a postcolonial text, the novel demonstrates an aggregation of opposites: order and disorder. Order of the past and disorder in the present. The polarity is clearly evident:

...It was the city of Kings and monarchs, of poets and story tellers, courtiers and nobles. But no king lives there today, and the poets are feeling the lack of patronage, and the old inhabitants though still alive, have lost their pride and grandeur under a foreign, yoke. Yet the city stands still intact as do many more forts and tombs and monuments remnant and reminders of old Delhi...Where are Babur and Humayun and Jahangir? Where is Shah Jahan who built the city where it stands today? And where is Bahadur Shah the tragic poet and the last of that noble line? Gone they are, gone and dead beneath the all-embracing earth. Only some monuments remain to tell its sad story and to remind us of the glory and splendour of a Qutab

Minar or a Humayun's Tomb, the Old Fort or the Jamia Mosque (2).

The lost pride of Muslims as a nation due to subjugation and deprivation as a result of colonial rule is clearly evident and the glory of past, when they were almost a super power is reflected in a nostalgic tone. The grandeur of buildings and monuments of Muslim era were an epitome of Muslim civilization and were a testimony not only to the aesthetic sense of the Muslims but a reminder that they excelled in the available technology of the day.

The text examines the issue of hybridity. Colonial rule had influenced life and culture in the sub-continent. The natives perforce adapted to new ways. An aggregation of opposites led to a clash between the old and new. Mir Nihal symbolic of the 'old order' and his son Asghar representative of the 'new order' demonstrate polarity. Under the influence of western culture, Asghar dresses up like English man, which offends his father: 'You are again wearing those dirty English boots! I don't like them. I will have no aping of the Farangis in my house. Throw them away' (11).

By naming the British as 'Farangi', Mir Nihal shows his disdain and hatred for the colonizer and the new culture imposed by them. In a similar vein, Saeed Hasan condemns the overbearing presence of the hybrid culture:

'You have become a fashionable gentleman...Our people used to sit on the floor, it could be used to sleep on and for other purposes. But we are forgetting

our own culture and are learning the ways of others. The virtue of constancy is dying from the world' (201).

The emergence of this cross cultural exchange is much resented by the writer who believes this alarming trend would lead to an imbalance and inequality of power relations between the colonizer and the colonized. In his view cultural differences serve as a mark of identification between nations and should be retained. He asserts:

... A hybrid culture which had nothing in it of the past was forcing itself upon Hindustan a Hodge – podge of Indian and western way...The richness of life had been looted and despoiled by the foreigners and vulgarity and cheapness had taken its place. That relation which existed between the society and its poets and members was destroyed. Perhaps the environment had changed. Society had moved forward and the people had been left behind in the race of life. New modes had forced themselves upon India... (251).

Another issue addressed by the writer pertains to resistance and retaliation to colonial rule in the sub-continent. The reflection of this in the text is his way of resistance. The text is a reminder of the dreadful era of 1857, the writer recreates the painful chapter of Muslim history and presents details about the Coronation Darbar. The colonial rulers had planned to celebrate

coronation of King George V on 7<sup>th</sup> December 1911. The city of Delhi was decorated and presented a festive look. The Darbar was held in this city, being the ancient seat of the mighty kings of Hindustan. The occasion of Darbar was marked with pomp and pageantry, symbolic of power and strength of the Imperial Crown. On the day of Coronation, by four O' clock places were occupied at Jamia Masjid for having a view of the procession. People were anxious to see the new king. Mir Nahil had strong reservations, as the sight of this procession reminded him of the atrocities committed by the British on the Muslims. It brought fourth painful memories, of the heinous acts of 1857, while sitting on the steps of Jamia Masjid, he remembers the day, the British insisted on demolishing this mosque and turning it into a church. He was ten years of age then, as he thought of that tragic moment a terrible picture flashes before his mind:

...It was on the fourteenth day of September 1857, that most fateful day when Delhi fell into the hands of the English...It was a Friday and thousands of Mussalmans had gathered in the mosque to say their prayers. The invaders had succeeded at last in breaking through the city wall after a battle lasting for four months and four days. Sir Thomas Metcalf with his army was contemplating the destruction of the Jamia Masjid. The Mussalmans came to know of this fact and they talked of making an attack on Metcalf, but they



had no guns with them only swords. One man got up and standing on the pulpit shamed the people, saying that they would all die one day, but it was better to die like men, fighting for their country and Islam... (151)

Mir Nahil narrates after hearing this speech, the mussalmans cried in unison, 'Allah-o-Akbar' and rushed out of the northern gate. As Metcalf saw this fiery crowd with swords in their hands, he opened fire and as a result hundreds of Muslims fell down dead on the steps of the mosque, coloring the red stones of the mosque a deeper red with their blood. Ali delineates this extremely sad and tragic incident of Muslim history. By examining this incident which has historical dimensions, Ali reveals his resistance to brutal colonial practices. In the novel, he portrays his resistance through the character of Mir Nahil.

As the procession passes by Mir Nahil starts thinking of the splendour of the Muslim Empire of yesteryears. Looking around he could see people observing the procession intently. Innocent children curiously looking on Mir Nahil reflects sadly, this is the young generation, who is still unaware of the yoke of slavery, only time will tell them the sorrows of subjection to foreign rule. He makes a resolution as he picks up his grand son: 'You will be brave my child and will fight them one day. Won't you? He repeated with a stronger determination. 'You will be brave, and drive them out of the country' (153).

The treatment of resistance by Ali is vividly demonstrated in the narration of these incidents. In the same way, he describes the cruelties unleashed on the Muslims in particular Mughul princes, Mirza Nasir-ul-Mulk, the youngest son of Bahadur Shah Zafar and Gul Bano, the grand daughter of Bahadur Shah Zafar. Nasir-ul-Mulk had been maimed by the British in 1857 and had since become a beggar to keep body and soul together. Gul Bano survived on a pension of mere ten rupees granted ironically by those who had usurped their kingdom.

She went from house to house, but never begged directly. She sang with reverence Bahadur Shah's poems, written by him in his banishment and earned some money. Gul Bano laments the by gone days:

‘Our days are gone daughter. We have been rendered poor by Fate. But we have still some self respect. What does it matter if we are rulers no longer? We are still the descendants of the greatest Kings of the world...We are beggars, and the Farangis are kings. For us there is only a bed of thorns, and they sleep on the beds of roses... Yesterday we were the owners of horses and elephants, slaves and territories. But they usurped our throne banished the King, killed hundreds of princes before these unfortunate eyes which could not even go blind, drank their blood and we could do nothing’ (143).

Ali examines the concept of 'Other' and 'Otherness' in the novel. The image of the colonizer is constructed as 'the Other' in the dialogue between Begum Jamal and Begum Nahil. While referring to the Coronation Darbar, Begum Jamal remarks in a derogatory tone:

'What would these beaten-with-the broom  
Farangis do?'

To this Begum Nahil replies:

'When the Mughal Kings used to go out  
rupees and gold mohurs were showered  
by the handfals. What will these good-  
as-dead farangis give? Dust and stone'  
(139).

Two days before the coronation, news poured in, the pavilion was burnt by a mysterious fire. Begum Nahil curses the British:

'Its God's vengeance falling on these  
good-as-dead Farangis, may they be  
destroyed for what they have done to  
Hindustan. May God's scourge fall on  
them' (141)

The above dialogue demonstrates a richly evocative image of the 'Other.' In another incidence, Mir Nahil castigates the Farangis – 'the other' for usurping the Muslim empire:

'The Farangies came from across the seven seas  
and gradually established their rule. By egging on  
Indian chiefs to fight each other and by giving them

secret and open aid they won concessions for themselves and established their 'empire'... (149).

As a postcolonial writer, Ali addresses the important issue of language. The control over language in the sub-continent was achieved by displacing Urdu and Persian language and installing in their place English as the official language. Language infact was used as a potent instrument of cultural and linguistic control which led to marginalization of native languages. The colonized were forced to adapt to the new scenario. Consequently the writers used the language of the centre to 'write back to the empire'. In doing so, they 'appropriate' the language to show their distinct identity. Ironically, this was resented by the colonizer who questioned 'Can the Subaltern Speak'? Ali uses the language of the centre for narrating the experiences of the colonized, in the process he 'appropriates' the language by incorporating sounds and imagery of India's Muslim culture. This evokes the rhythm and diction of his native Urdu language in the text.

In this context Meenakashi Mukherjee (1971) a contemporary theorist comments, like most Indian and Pakistani postcolonial writers, Ali shares similar problems while writing in English:

...Technically the problem becomes more acute in the writing of dialogue and presenting conversation...But apart from dialogue, even in description narration and reflection the Indo-Anglian novelist is dealing with modes of

thinking, manner of observation and instinctive responses of people where awareness has been conditioned by a language other than English... (Mukherjee, 1971:174).

This is evident in the description of the city of Delhi in the opening lines of the novel:

...Night envelopes the city, covering it like a blanket. In the dim starlight roofs and houses and by-lanes lie asleep, wrapped in a restless slumber, breathing heavily as the heat becomes oppressive or shoots through like pain. In the courtyards, on the roofs, in the by lanes, on the roads, men sleep on bare beds, half naked, tired after the sore days labour...(1)

The above quoted extract illustrates how the cultural context makes it difficult for the writer to translate i.e. how to deal with non-English speaking people in non-English speaking contexts and hence the difficulty of conveying through English the vast range of observation and cultural specificities whose natural expression in the native language would have been more expressive and in depth. Hence the writer translates and uses images, metaphor and idioms of Urdu in the text. This is exemplified below:

‘The beauty of the body is like a flower which attracts the bulbul to it and breaks his heart like a candle which tempts the moths and burns their wings.’

My life is a desert in which no Oasis exists.

You have become the moon of Eed.

When husband and wife are willing, what can  
the qazi do?

Dare you go out and I will break thy legs.

The use of literal translation of local speech rhythms, metaphors and idioms into English as in the above examples reveals the writers style of 'appropriating' the language of the centre.

The writer exemplifies another distinct characteristic of postcolonial literature which entails 'front loading' cultural information or foregrounding material that is normally presupposed in an intra cultural text. In the novel explanation of native customs, festivals, beliefs and myths are frequent. The extract below is illustrative of the custom of Bari or wedding gifts given to the bride by her in-laws at the time of marriage.

...Three days before the wedding the brides dress and things were sent to Bilqee's house. There were seven suits of clothes of gorgeous silks and gold brocade heavy with rich embroidery. They were tucked together and strewn over with parched fluffy rice as a good omen. Then there was the jewellery, so many ornaments for the whole body made of gold and silver. They were presents from Asghar's parents to the bride... (160).

The rationale for the front loaded information is to serve as an index for the intended audience. In Tymoczko's (1995) view the greater the amount of explicit material is an indicator that the text is aimed at the former colonizer or a dominant international audience. In case of this novel, it is true as Twilight in Delhi has been prescribed in the literature course in a number of American universities and has acquired the position of a classic in this context.

## **5. Conclusion**

Twentieth century saw a rapid change as English became the language of political debate between the colonizer and the colonized. Many voices appeared from former colonies who explored innovative styles and new linguistic strategies, which has become a mark of their identity. Ali is an important voice from Pakistan in this context, his aim was to impress upon the colonizer that people of the sub-continent had an illustrious past, a history and a culture of their own, which was in no way less than that of the British. By writing in English, he proved to them, that this was his way of 'writing back to the Empire'. The 'appropriation' of language by Ali is justified under the pretext that the sub-continental experience had to alter and modify English as it is no longer the language of the colonizer only.

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## **Code Switching as a Teaching Strategy**

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Code switching is considered as the most creative aspect of bilingual discourse but in teaching and learning a foreign language situation it is primarily seen as undesirable particularly. This qualitative enquiry explores whether code switching and code mixing is being utilized at the Masters level for teaching literature and linguistics and if the answer is positive, the research goes further to find out as to what are the reasons of changing the code while teaching linguistics and literature. This case study is conducted at NUML in the Faculty of English Language, Literature and Applied Linguistics. Analysis has shown that teachers utilize different codes while teaching the same lesson and it becomes a useful teaching strategy for various purposes.

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**Key words/Terms:** code-switching; ELT; NUML

## **1. Introduction**

Researchers have been interested in finding out as to what is the best method of teaching literature and linguistics at post graduate level. One issue in this regard is the employment of useful strategies. Code switching as a teaching strategy is usually a part of a class discussion but in Pakistani teaching situation it is regarded as a weakness in general and specifically at NUML, teachers are required to use only the English language while teaching English literature and linguistics. The research in question is influenced by the prevailing situation at NUML.

## **2. Research Questions**

The research questions addressed here are:

- A. Do teachers at NUML code switch in English classes?
- B. If the answer is yes, why do they switch from one code to the other?
- C. Does research support this strategy for teaching content subjects?

## **3. Literature Review**

The phenomenon of code switching is linked to bilingualism and that's why it is important to throw some light on bilingualism. The very term bilingualism is open to a number of interpretations, variety of descriptions, and definitions. Ureil Weinreich as quoted by Hoffman in her book Bilingualism offers one of the shortest definitions in his well known book Languages in Contact:

‘The practice of alternately using two languages will be called bilingualism, and the person involved bilingual’. (Weinreich, 1968:1).

Spolsky (1998: 45) defines a bilingual as ‘a person who has some functional ability in the second language’. The definition of bilingualism itself is ‘the native-like’ control of two languages (Bloomfield, 1933: 56).

Crystal (1987) suggests that code, or language, switching occurs when an individual who is bilingual alternates between two languages during his/her speech with another bilingual person. A person who is bilingual may be said to be one who is able to communicate, to varying extents, in a second language. Code-switching, which may be defined as the alternation between two or more languages in a speaker’s speech, occurs naturally in the scheme of bilingualism. Studies have reported that code-switching often happens subconsciously; ‘people may not be aware that they have switched, or be able to report, following a conversation, which code they used for a particular topic’ (Wardough, 1998: 103). Bloom and Gumperz (1972) state that CS is the alternating use of the two or more codes in the same conversational situation. Moreover, CS is defined as the changing back and forth between two language varieties, especially in a single conversation (Trask, 1995).

There are two broader categories of code switching. These are either switch between the utterances/sentences (inter-sentential code switching) or

within one single utterance/sentence (intra-sentential code mixing). For example:

Inter-sentential code switching between English-Urdu could be: We are going for shopping. Tum bhe a jaaooo! (You come along too) and intra-sentential (code mixing) English-Urdu could be: There is one hakeem, (herbalist) who lives near my house.

Code switching can also perform various linguistic, pragmatic, communicative, ethnographic functions in the discourse of a bilingual, that is, in its naturally occurring context of community or speech community. An English classroom can also be seen as a place where bilinguals are present and they form a kind of speech community. Pakistan is a multilingual country and not only do we use Urdu as a national language we sometimes utilize our regional languages in a very formal situation as well. So a classroom where content knowledge is given by means of the English language the idea is that any other language will not be used. But the actual situation demands more than that!

Let us have a look at some of the functions offered by various theorists in the field of code switching to see whether they are applied in our instance or not.

Gumperz (1982) was one of the first critics to express the idea that code switching could be seen as a real, specific discourse strategy for bilinguals, remembering that we can use the word 'bilingual' to define someone who is able to communicate, to various extents, in a second language. In his book, Discourse Strategies, Gumperz also proposes a list of

conversational functions code-switching can be related to. According to him, code-alternation can occur in the form of quotation when the speaker directly uses a piece of reported speech in the language it was produced. In case of addressee specification, the switch of language is merely used in order to direct the message to one of the possible addressees. Moreover, very often bilingual speakers tend to use code-switching for interjections or simple sentence fillers. Together with these three first functions, one of the most widespread is linked to reiteration, which means that a particular message, or a part of it, is repeated and translated into the other linguistic code. This replication can be interpreted from two different perspectives: on one hand it may be used to clarify the meaning of the message or, on the other hand, it may simply be used to give emphasis and more strength to the message. Furthermore, according to Gumperz's theories, 'another large group of switches consist of qualifying constructions such as sentence and verb complements or predicates following a copula. 'This specific function is generally known as message qualification. Finally, by shifting from one language to another, the speaker can also underline and express his/her involvement or distance either in connection to the message or the social or cultural group he/she's referring to.

According to Wardhaugh (2000:98) some functions of code switching are of convenience, clearer expression, intimacy, solidarity with listeners and choice of topic, which vary according to different situations.

Real lexical need is another factor for switching a code, as discussed by Saville-Troike (1982) in his book The Ethnography of Communication: An Introduction (Language in Society). In this case bilingual switch from one language to another takes place because a speaker cannot find the equivalent word of one language in the other language as in some of the Urdu words like mullah (mosque care taker), tabeeb (doctor), khateeb (another of a mosque care taker with a slightly different role), ghara (earthen jar for water), lota (a pot used in bathrooms). These concepts cannot be depicted in the English language as these are cultural entities.

### **3.1 Functions of code-switching in second and foreign language classrooms**

As mentioned above, an MA English classroom can be seen as a bilingual speech community and in natural setting bilinguals are sometimes aware of their code switching and sometimes they do it unconsciously. Same is the case with teachers in the classrooms. Teachers may not always consciously use code switching, but either consciously or unconsciously it performs different functions which are beneficial in learning situations. One research which analyzed code switching utterances in ESL classes in Jaffna, Sri Lanka, Canagarajah (1995) classifies the functions of code switching according to two broad categories, i.e., micro functions and the macro functions. Canagarajah's micro functions show how code switching takes place in a classroom for content transmission. On the other hand, he shows that there is an overall classroom

management code switching that is better explained as macro function because it accounts for a specific set of activities, namely, classroom management. In short, macro function involves classroom management whereas micro function involves content transmission.

Cook (2001) claims that the systematical use of code switching can be a way into the meaning of the second language, a short cut in the task of explaining by the teacher, a way of explaining grammar a way of demonstrating that the classroom is a real L2 situation. He also states that a teacher of EFL should always remember that the classroom is a natural code-switching situation and there is nothing wrong or peculiar about it.

Drawing upon the views of theorists Saville-Troike, Gumperz, Wardhaugh, Canagarajah, Skiba and Cook, below are some of the possible functions and uses of teacher's code switching.

Firstly, code switching performs linguistic functions when teachers use code-switching in order to transfer the necessary knowledge, which is considered difficult or beyond students' target language level. In other words, code-switching serves to clarify linguistically based confusion. This is the same as discussed under the heading of code switching functions in bilingual community context.

Secondly, teachers alter their language according to the topic that is under discussion, a behavior that is mostly observed in teaching literature and linguistics as teachers shift the target language to

their students' mother tongue in dealing with particular points.

Thirdly, code-switching provides a strategy for explaining the matters taught. The strategy is repetition and exemplification. In this respect, it is also suggested that a bridge from known (L1) to the unknown (L2) is constructed as a teacher can exploit students' previous L1 experiences to increase their understanding of the target literature.

Fourthly, teachers' code-switching also carries affective functions that serve for expression of emotions. It is used by the teacher to build solidarity and intimate relations with the students. That is, code-switching makes a contribution to creating a supportive teaching environment in the classroom e.g for getting feedback from the students.

Code-switching can be used by teachers by integrating it into the teaching points. This can serve as a motivational tool by involving them in discussions so that they can relate the knowledge base in the backdrop of their own culture. Teachers can also begin a lesson in one language, then switch to another language, forcing the learners to listen carefully and comprehend the subject matter.

Poetic creativity is another factor as mentioned by some of the scholars of linguistics Ayeomony (2006). However, the research does not clearly identify the reasons and factors that motivate the teachers of literature and linguistics to code switch in their classrooms.



#### **4. Methodology (Data collection and analysis)**

The present research falls under qualitative paradigm since it is an enquiry which needs qualitative data. At a higher level, say in a university class, students as well as teachers code switch whenever needed. (Sept 2006). The data was collected keeping in mind the research questions. Ten teachers, who are teaching literature and linguistics at post graduate level at the National University of Modern Languages, were selected for the interview and nine of them participated in discussions. Teachers were interviewed individually and later discussion was done in groups. Notes were taken at both the occasions and the data was formalized and analyzed in the backdrop of categories discussed in literature review. All the teachers had a teaching experience ranging between five to ten years, they are proficient in three languages i.e a regional language, Urdu and English as a third language. Medium of instruction is English and they are directed not to use any other language. They are teaching various topics to the students of MA English and BML (BA Honors in modern languages). The average strength of a class, they taught, was thirty to forty. Mostly teachers prefer interactive classes. The questions asked in interviews and discussions were whether they use code switching in their classes while teaching English literature and linguistics and when and why do they do that.

Interviews and discussions reveal that the teachers do use code switching as a strategy for putting themselves across while teaching content subjects. All the teachers agreed that at some point of teaching they switch their code consciously or unconsciously. The

discussions proved to be very interesting and highlighted some of the reasons and functions of utilizing different codes in an MA English and BML classes.

Some of the sample questions asked by the researcher were:

Do you change code in your class? Does it help in effective teaching? Can you prove your point with the help of examples? Have you ever thought what might be the reasons of code switching? Please quote examples.

#### **4.1. Categories used to analyze the data obtained from the teachers**

1. To add further dimension to the message
2. For solidarity
3. Dealing with limitations of a language
4. For quotations
5. Interjection and simple sentence filler
6. Reiteration (for clarification, emphasis, involvement)
7. Topic choice
8. Real lexical need
9. Poetic creativity

Following are some of the comments made by the teachers:

##### **4.1.1. Code switching for solidarity, reiteration, topic choice.**

At the end of act IV, Scene I, Shylock is foiled and he prepares to leave the court. But Portia confronts

him with Venetian laws Shylock gets but the, 'mercy' of being allowed (1) to pay half his estate in fine, (2) to give away the other half to Christian son-in-law, and (3) to turn Christian. The last verdict of conversion to Christianity is the cruelest blow to the patriotic Jew. Shylock is penalized and mocked at by Gratiano. He leaves the court in utter failure and is left with no further appeal. He is helpless and a broken old man. To highlight this image of Shylock with further precision, I mentioned one of the stage interpretations of Shylock's character. There he is shown limping. At this point, I intentionally became a bilingual. And I asked the class to imagine a limping figure or a 'langra kirdar' in action. By using 'langra kirdar', students were made to illicit the famous folk-lore villain Qaidu from Heer Ranjha (a famous Punjabi folklore) and the image of 'langra kirdar' creates on their mind. Shylock just like Qaidu conspires and is a wicked man. And when Shylock faces the losses in the play, the langra image becomes a tool of showing a broken and a staggered walk of a defeated man. The sympathies for a langra person are easily evoked than for a healthy man. The code switching therefore becomes significant in this case because it helps in understanding the images with much clarity and precision. Such a code switching is a teacher's gratification for the imagination owing to the association from different literary genre. Here she has given her own reasons with examples

#### **4.1.2. Reiteration, topic choice, to add further dimension to message, poetic creativity and solidarity**

At times teachers have to switch for the purpose of clarity in their communication. If they feel that they can express their message more effectively by using L1 word or phrase, they instantly switch to that language.

A teacher teaching Stylistics at the MA level may have to take help from Urdu in Pakistani context in order to explain the deviant structure in poetry by bringing examples from Urdu poetry in order to make the class understand the concept of syntactic deviation in a better manner.

Laute agar safar se kabhi ham to Dar naheen

Soorat badal k aaein ge, bei naam aaen ge

(if I ever returned, I am not afraid,

It will be with a different identity, I'll be nameless)

The first line provides example of a deviant syntactic structure. In Urdu prose, it would have been 'Agar ham safar se kabhi laute to Dar naheen' whereas it is not so here.

In an MA class, the teacher used the following Persian verse as an example of hyperbole as a stylistic device as used by poets.

Aafaq haa gardeede am, mehr o butaan wardede am

Bisyaar khoobaaN deede am, lekin too cheez-e- deegari

(I have wandered all around the world and have seen many people so beautiful as moon. Although I have

seen countless beautiful faces, but they are not comparable to your matchless beauty)

Such a technique not only creates interest among the learners, but also serves the purpose of elucidating the idea under discussion and brings forth the very theme to audience very vividly. Also, it adds to the style and the teacher is able to leave a good impression on the minds of the students.

Explaining the use of metaphor in the class of Classical Poetry at MA English level, a verse of Meer Taqi Meer (a classical Urdu poet) was read while teaching to make them clearly understand the idea of how a metaphor can be used to implicitly discuss someone's attributes or qualities:

Nazukius ke lab ki kia kahye  
 Pankhari ik gulaab ki si hai  
 Meer un neem-baaz aankhon mein  
 Sari masti Sharaab ki si hai  
 (Delicate are her lips, indescribable in words,  
 The lips can be likened to rose petals,  
 Meer, the hauntingly beautiful eyes  
 Are intoxicating.)

#### **4.1.3. Convenience of communication, limitation of language, for solidarity, interjection and sentence fillers**

The use of CS (code switching) makes it easy to communicate the ideas that are not easy to express in L2. The culture specific concepts or ideas cannot be discussed or are difficult to translate in the L2. For this reason the teacher uses L1 to convey the real essence of the idea to the audience and it has proved more

effective to communicate in the native language than otherwise. At times a situation may demand explanation which is possible only with the help of cultural idioms. As it would be easy for the students to understand the idioms that come from their own culture, the teacher realizing the importance of doing this switches and employs CS to attain the desired effect. For example, while criticizing someone who is not ready to take the blame for his own folly, the situation may be summed up by uttering idioms such as ‘naach na jane aangan terha’ (a bad workman blames his tools). One of this writer’s teachers while relating the English Romances to Punjabi romantic stories, narrated the story of Mirza and Sahiba to the class and explaining the reason of Sahiba’s breaking Mirza’s arrows he said that she did so because she thought that ‘banda te hor v labh jae gei par veer kiton naen labhne!’ (a girl may find another match for herself but may not get her brothers back if once lost).

It is through CS into Punjabi only that we are able to clearly feel the affiliation and love that a Punjabi girl may have for her brothers, and this kind of love may not be present in other cultures. The ideas of ‘maan’(expectations) of sisters on their brothers and brothers’ ‘ghairat’(honour) for sisters is also culture specific and may not be explained in any other language than Punjabi itself.

At times teachers use L1 as a tool to develop intimacy with the students. For example, while defining a dialect, the difference of vocabulary in different dialects is explained with the help of examples such as neire in Lahori, lagei in Faisalabadi, and koley in

Ferozपुरi dialects of Punjabi as equivalents for the word 'near'. This allows a teacher to develop intimacy with the students, as well as creates interest among them as they are interested in understanding the foreign concepts through local examples rather than the foreign ones. Moreover, if a teacher says a sentence or two in an accent that the learner/s understand or speak, they feel a greater level of intimacy between themselves which leads to development of conducive atmosphere of learning..

Female teachers, especially the younger ones, usually use fillers like 'beta' (son) or 'bache' (son) especially while talking to their students and it acts as a tool for ensuring solidarity. The feeling of closer proximity between the teacher and learners develops if the use of CS is done in order to reduce the element of alienation from the class. For example, if a non-Pakhtoon (belonging to Khyber-Pakhtunkhawa province) teacher comes across Pakhtoon students and upon knowing their linguistic background uses a phrase or a sentence of Pashto such as 'dalta keina' for saying 'be seated here' or when a student leaves the class without permission he asks him 'charta ze' when it is not necessary to use student's L1 at all, it gives pleasure to the student and they are more attentive to such a teacher than others who may not use such a tactic in the class.

When a point is explained and it is felt that it is necessary to repeat the point so that the students remember it easily and to avoid redundancy in terms of use of the same language the point in L1 is repeated to ease them up. While explaining the use of present form

for future implications ‘Prime Minister leaves for China tomorrow’, ‘fe’ I haal ko ham mustaqbil ke barey mein baat karne k liye bhi istemaal kar sakte hain’(we can use present tense to talk about future also), acts as notion to clarify the point and makes it easier for the teacher as well.

At times teachers at the Postgraduate level feel it is appropriate to switch to L1 in order to bring richness to their discourse. Switching to L1 helps break boredom and monotony. The teacher under observation thinking that the discussion was getting dry and the class was getting bored used L1 so that the boredom was avoided and the interest of the class in the discussion remained intact. CS also adds variety and richness to an individual’s style. Speaking a foreign language, after sometime, starts sounding a bit dry whereas the use of regional languages serves many purposes. After a lengthy discussion, code switching ‘aap log bor to naheen ho rahe kaheen?’ (I hope you people are not getting bored) acts as a filler.

#### **4.1.4. Topic choice, lexical need**

Sometimes the teachers code switches due to the requirement of the topic under discussion. While teaching grammar of the English language, we have to compare different grammatical categories with the ones present in the local languages. For example, a comparison is shown between active voice with ‘maroof’ and passive with ‘majhool’ and difference in tenses between English and Arabic is discussed, e.g ‘maazi’ and ‘muzaare’ in contrast to three tenses in the English language. One teacher while teaching grammar



syntax and semantics clarified the concept of grammatical gender, tense and person and by giving examples from Urdu and French. In one of my classes of grammar syntax and semantics while discussing grammatical gender I used examples from French, German, Urdu and Punjabi and it really made my learners understand the concept.

Some words or concepts of native language do not find an equivalent in L2 and it becomes very difficult for the teacher to express those concepts or ideas in L2. Just like Urdu does not have words for television, computer, engine, machine, tractor, thrasher, necktie, drawing room etc. The English language may also show its inability to provide equivalents for culture specific words such as karokari (a custom in Punjab) vane (a custom in Punjab), utensils such as, peekdaan (a pot for spitting), names of musical instruments such as tabla, names of different raags (notes) in music such as raag darbari or raag pahari etc, just to cite some as examples. In such a situation teacher is left with no choice other than using CS because these ideas are rooted in the native culture and language and do not have an equivalent for them in the target language.

While delivering a lecture on the 'Rubaiyaat' of Iqbal (the national poet of Pakistan) in English, code switching becomes essential. Iqbal's concept of faith, love and harmony are not merely translated in the class. Their Urdu equivalents i.e. Iqbal's original concepts are merged or code switched within the lecture. The richness of the terms of the original lexemes 'Yaqee (n) (belief),' 'Ishq (love for God)' and 'Tauheed (Oneness of God)' lies in the meaning these

best convey in the source language. It shows the affinity and association of the students' culture that brings their meaning making effortless and smooth.

Code switching is like a habit to a multilingual. Most of the time we convey the meaning in our classes by not merely translating but by code switching. The understanding becomes obvious if we make use of a 'Nawab/ Begum' for 'duke/ duchess'. There are numerous examples when teachers utilize the strategy. Following pie chart is a visual representation of the data collected. Mostly teachers code switch for various reasons e.g to add further dimension to the message, for solidarity, for emphasis etc. it was found that for quotation they rarely code switch. All the teachers were of the opinion that they did switch their codes while teaching but most of the time it occurred naturally.

## **5. Conclusion**

Drawing upon the above discussion we can see that code switching can be utilized as a useful strategy in a literature and linguistic class classroom by the teachers and it does perform various positive functions especially when the aim is to make meaning clear and to transfer the knowledge to students at higher levels.

Code switching serves the purpose of a very effective teaching tool in bilingual classrooms. The communication in the class can be made easy with the employment of this teaching technique and it is more effective especially at graduate or post-graduate level when the teaching of language is not an issue and the students are already supposed to have a good command of the target language

It is important to note that the research on code switching in classroom discourse is still in its early stages especially in Pakistan. My purpose was only to give insights into the phenomenon of code switching from teachers perspective for which I sought help from various famous theorists in the field of code switching but at the same time I do understand that such classroom discourse is not limited to teacher only it involves students and also so many other areas of study that is conversational code switching between peer groups, between teacher and student as communicative strategy.

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## **Solar Storms as a Representative of Eco-feminism**

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The paper discusses the novel Solar Storms by Linda Hogan in the context of eco-feminism. The exploitation of nature, and women likewise, has a common and interlinked theme for the eco -feminists. The healing powers of natural cultural landscapes following a history of 500 years of colonial and cultural oppression and genocide of the American Indian tribes forms the background of the chilling tale. The paper helps shed light on the oppression and subordination of women and ought to be read in conjunction with the brutal and merciless environmental degradation.

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**Key Words/Terms:** nature degradation; women oppression; Medusa's gaze.

## 1. Introduction

Feminism is probably as old as the human race. From writers such as Sappho in ancient times through persuasive writers across the centuries such as Georges Sands (Aurore Dupin), Mary Montague Wortley, George Eliot (Mary Ann Evans) and Simone de Beauvoir (The Second Sex, 1949, transl. Parshley, Penguin, 1972) we observe a continuum of what is known in psychology as the 'masculine protest,' a dissatisfaction among women with the role thrust upon them in male-dominated cultures. Virginia Woolf's A Room of One's Own (1929) can be taken as the springboard of modern feminism, which had its most strident votaries during the second half of the twentieth century, and which continues today to offer values, perspectives and linguistic insights set against traditional ones. Critics of feminism might note with some justification that feminist writing tends to be either tiresomely plaintive in tone, or aggressively hypercritical of the patriarchal dilemma, and that it does little to offer viable alternatives. Despite several centuries of good arguments from a long list of perceptive women, and about a century of accusatively forceful ones since the suffragette movement in recent times, things have actually changed very little in so-called developed societies, where conditions are supposed to be good, and not at all in underdeveloped ones, where, surprisingly, conditions might be slightly better, at least for some strata of women.

We observe a step forward in the movement known as eco-feminism, which had its beginnings in the nineteen seventies. It is synthetic in its approaches

rather than atomistic, finding a significant degree of parallelism in the damage that dominant men inflict not only on the environment, but on subordinate men and women as well, the product of a relentless bureaucratic instinct to categorize, regulate, homogenize, control and order things around them. This moves the traditional feminist arguments away from a somewhat psychotic tendency to blame all men, as though there were some conscious, deep-seated, collective masculine conspiracy to debase woman. Social class and the power game affect not only women but also men who belong to lower classes, so the all-important factors of power, money and status need to be introduced in recognition of the fact that in most societies, upper-class women receive better treatment than lower-class men. However, other than the power game, there is an undeniable urge among men to 'tame' the environment and remake it to suit their needs. Industry, which has given us many amazing machines, has also plundered, depleted and polluted the world. In the name of progress several valuable species have vanished, whole breathing forests have disappeared and innumerable acres of good earth have been tarred over with ugly things called roads. Eco-feminism takes note of the downside of development.

## **2. Hypothesis**

The research is carried out keeping in view the following hypothesis. There is a strong and close link between the exploitation of women and nature.



### 3. Literature Review

Apart from the works of Virginia Woolf (A Room of One's Own is especially relevant because of Woolf's anticipation of later findings in psychoanalysis and feminist literature) and Simone de Beauvoir (The Second Sex is a good, objective study of the typecasting of women in a masculine ethos) as mentioned earlier, the author has derived much of her knowledge of recent trends from writings such as Eco-feminism: Women, Animals, Nature, by Greta C. Gaard, (1993), Ecological Feminism (1991) by Stephanie Lahar and Gyn/Ecology, by Mary Daly (1978). The author's background reading in feminism is quite wide, but it should be noted that the field is already very large and is expanding day by day. There is no doubt that some writings are repetitive, negatively emotional, occasionally self-contradictory and over-stated--as noted earlier, writings of this nature damage the cause instead of supporting it.

### 4. Methodology (Data collection and analysis)

The author acknowledges a general debt to Alice Jardine, Gynesis: Configurations of Women and Modernity, (1985) and to Toril Moi, Sexual/Textual Politics: Feminist Literary Theory (1985) from whom she has taken the statement '...it does not much matter which 'couple' one chooses to highlight: the hidden male/female opposition with its inevitable positive/negative evaluation can always be traced to the underlying paradigm...' (pp.104-5) as her starting point in applying some kind of theory to the understanding of the work under review. Binary oppositions in the

structuralist mould might seem old-fashioned today, but there are fundamental and inescapable binary implications in the female/male relationship, in the ethos that supports it, in the dominant male/subordinate male *relationship* and in the 'dominant male/environment relationship that continues to ravage the world in the name of development. Eco-feminism is not only a step forward in the history of feminism, it provides a well-reasoned platform for social reform and environmental activism. It is good to hold a mirror up to those who rule the world (nearly always men), so that they become aware of their own depredations—they tend to gallop along heedlessly, quite sure that what they do is the right thing. There are many ways of reflecting this, one of which is fiction. This is what the author will consider in the following analysis.

The author's primary source of data is the text itself. She has highlighted areas of interest relevant to her general approach. Some of the author's comments are found side by side with her selections, and she has supplemented these with findings given at the end in the light of feminist writings, with special reference to eco-feminism. Solar Storms is an eco-feminist study of the healing powers of natural cultural landscapes following a history of 500 years of colonial cultural oppression and genocide of the American Indian tribes. The novel discusses the psychic and political conflicts of the native cultures with the dominant hierarchical culture by drawing a parallel between the protagonist Angel's emotional and political conflicts with her abusive mother and the history of abuse of the American Indian tribes and non-human biospheres.

Though Angel's healing is through her reconnection with her matrilineage in her original, natural, and cultural human and nonhuman biospheres, it is not what Schultermundl calls her 'intact matrilineage' (74). The novel mirrors two ruptures in her lineage in connection with the abuse of the American Indian tribes. Angel is victimized by her mother, Hannah, who was born to Loretta, a victim of the settlers. Together they echo the Medusa trio of nasty mothers, though the third escapes the fate of turning into a gorgon because of her healing in the natural cultural environment in Solar Storms.

Loretta's character reminds the readers of Medusa who represents male fears of sovereign female wisdom, devouring female sexuality and the castration threat. Her distinct body odor, the sweet almond of cyanide, mirrors Medusa's serpent-like charms. This cyanide odor identifies her as an Elk Islander, the people who were so starved that 'they ate the poisoned carcasses of deer that the settlers left out for the wolves' (Hogan, 38). Both men and women are attracted to Loretta's terrifying beauty, haunting strangeness and telescopic, unblinking, poisonous looks that remind the readers of a snake's hiss, and combine with long brown fingers, red lips and a sexy blue dress. Loretta awakens male and also female qualms about Medusa, a symbol of the devouring or toothed vagina that refers to male primordial fear of a woman's ability to sexually amputate him during sex. Solar Storms' gorgon mirrors the same fear of devouring female sexuality that has existed in many different cultures: China, Polynesia, Persia, Libya, Africa, Rome, and ancient Greece throughout history. According to Agnes, Loretta's

people's treacherous deaths and the realities of her physical and sexual abuse by male settlers were the reasons behind her loveless, belief less, conscienceless ways of hurting others (Hogan, 39). In Solar Storms, Loretta, an embodiment of the settler's deeds, represents sexuality, anxiety and death just like Medusa whose snake-like hair reflects the patriarchal fear of the binary 'Other' and of castration. In Medusa's traditions, this novel celebrates Loretta's vengeful sexuality and charm of punishing men who obtain her favors and violate the sanctity of native lands. She is cursed and turned into an ugly serpent-like character that controls people with her gaze just like Medusa.

The legacy of 'settlers' deeds' was 'blood-deep' and 'history-deep' and was passed down to Angel's mother, Hannah, who smelled of the same bitter almonds and 'had empty eyes' at age ten (Hogan, 40). Her character mirrors a recurrence of the history of suffering and abuse that transforms her into a conscienceless creature like her mother. Loretta and Hannah are the gorgons who unnerve their enemies. They first internalize and then learn to externalize their suffering on others and continue the conventions of the settlers in order to escape their pain. Hannah's destructive semblance, cutting and killing the dog (Hogan, 104), parallels the character of Stheno (Anath), the second in the Medusa trio who killed more people than Medusa. (In her ways she is like Anath, the goddess of war and death, who dismembered Mot, the god of death). In Solar Storms, Bush and Husk express their fears of Hannah's ability to kill her own daughter, Angel. Husk says, 'A glacier gives off what it can't

absorb, blue light and beauty, and that you [Angel] were the light given off by your mother' (Hogan, 105). Her tribe was pleased that Hannah drifted away without her child, but Angel was put into foster homes by the settlers thus breaking the ancient bonds between the human and nonhuman biospheres – land, animals, and people. Angel returns to restore these bonds for her healing as she can hear the inner language of her blood communicating to 'the rest of nature' (Hogan, 57). Unlike the two gorgons in her matrilineage, Angel does not reflect the character of the third in the Medusa trio, Euryale (Athene or Ath-enna). Angel's character is a reversal of the vengeful characters of Loretta and Hannah.

The problem is resolved through her spiritual bonding with the motherland and its matriarchal structures that initialize her healing coming to full humanity with the location of the missing link of her matrilineage, Hannah.

Angel overcomes the uncertainty, anger, and fears of her mother. She says, 'I would one day understand my mother' and 'take in the fact that we were those who walked out of bullets and hunger ... rages and wounds' (Hogan, 105). The path that Angel believed was closed between her and her mother (Hogan, 230) is paved through a symbolic parallel between Hannah's tortured body which is covered with scars and a collective history of genocide and real trauma. Hannah's dark and empty house is a symbolic portrayal of the collective memory, history, and myth of her people. This collective memory becomes the site of Angel's struggle. The healing effect of the bonded

human and nonhuman environment of Hannah's house, an indifferent man and yet another hospitable man, leads Angel to meet her mother with compassion, and to comfort her pathos by taking up the responsibility of Hannah's new baby. At this stage, she unperforms Medusa's archetype of nasty mother and escapes and ends the Medusa trio by not externalizing her suffering on her mother. Schultermandl says in her 'ability to look at her mother beyond the normative ideals of motherhood/ womanhood,' Angel liberates herself from the patriarchy (78). Her act mirrors female agency, and a willingness to confront the patriarchy with her healed gaze. It enables the construction of a highly political subject—challenges the notion of identity—who and what we are.

Woman's agency and intellectuality signify recovery from patriarchy denying production of stereotypical femininity making her an undesirable subject to man. This recovery gives her the strength to not be a vulnerable victim of an oppressive culture but to face it. Angel's healing generates another picture of Athene, the goddess of intellect and invention, who resists the revengeful charms and helps Perseus to kill Medusa. Another positive aspect of Angel's healing is reflected in her independence of the need of Perseus to kill inside her an unforgiving gorgon of the trio. Angel's independence, like her matrilineage, introduces challenges to gender and racial stereotyping: it signifies lack in display of need for men for survival and healing, empowers Angel, and disrupts bourgeoisie power relations.

Angel's recovery from the Medusa legacy, agency, and empowerment are through her reinitiation into an original matrilineage in her natural cultural human and nonhuman biospheres. The new Angel identifies with the aboriginal ecofeminist web of the Spider Woman who represents intricacies, integrations, and wholeness of the Native American cultures. Schultermantl calls this web, 'an interfemale nexus in a society dominated by patriarchal institutions' (77).

Solar Storms bears an inherent sense of female identity and matrilineal ancestry that believe in mobility and action to preserve the healing powers of the motherland and fighting the gravity of the colonial legacy. The power of matrilineal memory is channeled as a counter strategy to patriarchal social order, play of ignorance and erasure of history. The matrilineage provides textual, temporal, and spatial links between present and past times for healing purposes. The matrilineal texts create a vital link to construct Angel's gendered racial identity.

Angel becomes an era image to describe the individual and collective experiences pertaining to the burden of a history of social repression, colonialism and cultural pedagogy. Angel's healing helps her overcome this burden through agency and redefined subjectivity. Braidotti argues that the woman's act of redefining subjectivity includes: 'the ongoing reappropriation by women of our identity, our sexuality, our intellectual power' (256). She also hints at the significance of 'physical mobility' in 'subjectivity-making' (256). The new Athenaic Angel is an active subject, rather than a stereotypical object. She identifies with the native

environment and becomes environmentally active. Angel's political consciousness and spiritual rebirth give her the strength to fight for the preservation of native human and nonhuman biospheres and environmental justice against the construction of the hydroelectric dam. She gains the support from her people, but the settlers entitle them with fixed identity tags of 'dark outsiders whose lives ha[ve] no relevance to them' and call them terrorists 'reversing the truth' (Hogan, 283). This comment mirrors the dilemma of a history of trauma and a conflict of inherent geographical interests of the two cultures.

Like other eco-feminists, Hogan emphasizes the need of an organic equilibrium through maintaining the bonds between human and nonhuman nature to benefit the native tribes and the human race. Castor finds this political and emotional controversy very similar to the Hydro-Québec Project and calls it a postmodern literary dilemma that challenges the basic systems of belief throughout the globe for its inability to make a direct reference (158). Instead, the novel uses the notions of blood memory, ancestral landscapes and 'hunger maps,' the legacy of a shared inner language to speak to land and animals and 'the language animals and human had in common' (Hogan, 170) to emphasize the natives' struggle for the preservation of both the human and nonhuman biospheres which are connected from the beginnings and can even humanize Medusas. Angel says, 'My beginning was Hannah's beginning, one of broken lives, gone animals, trees felled and kindled. Our beginnings were intricately bound up in the history of the land' (Hogan, 96). This knowledge comes from



an inner language of the blood and turns her into an active subject for preservation of an ancestral landscape and restoration of the environment. In this manner, Hogan again establishes a parallel between Angel's recovery and the recovery of her motherland.

Angel's activism makes Solar Storms a protest novel. Its parallel narratives of personal and collective confrontation to abuse and recovery are an expression of Hogan's continuing interventionist practice into subversion of patriarchal social order. Homi Bhabha argues that 'it is from that tension [of the social order]—both psychic and political—that a strategy of subversion emerges' (121). Hogan's literary strategy mirrors sufficient tension and aims at subverting the cultural imperialism of the colonizer through borrowed aestheticism or the use of the tools of patriarchy as the natives move from oral to literary traditions. Fanon theorizes three phases of evolution of intervention, i) assimilation of the culture of the occupying power, ii) decision of the disturbed native to remember what he/she is, and iii) fighting phase in which he/she shakes the people. In the case of the first two gorgons in Solar Storms, the assimilation of abuse in the first phase results in the dissemination of abuse. It is only in the case of Angel that we see an assimilation of the positive values of patriarchal culture that she uses as tools against patriarchy when she remembers her true identity and enters the fighting phase. Fanon says:

Past happenings of the bygone days of his/her childhood will be brought up out of the depths of his/her memory; old legends will be reinterpreted in the light of the borrowed aestheticism and a conception of

the world which was discovered under other skies ... sometimes it is dominated by ... allegory; but often too it is symptomatic of a period of distress and difficulty, where death is experienced, and disgust too. We spew ourselves up; but already underneath laughter can be heard (37).

Solar Storms digs down in the personal and collective memories to interweave themes of genocide, female tragedy and trauma, Medusa's laughter, death, struggle, and healing. Hogan uses a meta-narrative to explicate stories about the neglect and abuse of female children and native people and land by the settlers. The novel unwinds to suggest interventionist ways of recognizing and recollecting historical events and situations that symbolically connect personal tragedies to the collective. These events and situations constitute crucial components of the stories of negotiation of several socially constructed binary oppositions between men/women, native/nonnative people and cultures, matriarchy/patriarchy, life/death, peace/violence, humans/animals, and human/nonhuman biospheres. These binaries persistently attack Solar Storms' readers with racial and social stereotypes of disproportionate social structures and economies that Hogan aims at subverting.

## **5. Conclusion**

The empathy of Hogan's conflict with the human imposed suffering is explored through the parallel histories of Angel and the American Indian tribes to connect the global reader to the Native in pan-tribal traditions. Hogan confronts patriarchy with her

political testimony against a history of trauma and neglect and invites her readers to enter her intellectual space, act upon the bewildering collective experience of history, and see its parallel in the memories of Auschwitz, Hiroshima, Rwanda, Bosnia, India, and the contemporary Middle East. Solar Storms connects the notions of human liberation to liberation of nature to benefit the entire human race. It interrogates the politics of the colonizer for denying the colonized the right to confront or look into his eyes, and proposes the presence of a critical oppositional gaze. This oppositional gaze has long been a strategy of resistance and an assertion of agency.

Angel's agency confronts Freudian stereotypes of woman as castrated male and the primordial male fear and desire to castrate and destroy Medusa. The use of the confrontation transgresses the traditional signification process in which the subject and the object become inverted. Hogan strategically re-appropriates positions of the text that has been used to colonize and subject the native. She confronts the politics of sexism, racism, euphemism, essentialism of fixed identity tags, oppression, discrimination, silence, and invisibility. Her protagonist, Angel as active speaking and gazing subject interrogates the symbolic. Hogan's authorship is an appropriation of the tools of the master, of the experience of being objectified by the colonial community. She uses his language and means to strengthen her cultural and spiritual heritage. The healing of Medusa like the character Angel brings agency into a rereading of the past, rather than an active presence finished in the past. Solar Storms acts as novel

of memory, presenting signs of violence, healing, survival, and agency; connotes memories through oral tradition; uses itself as metaphor for community, testimony, and women's power of resistance.

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## **Media, Pakistani Youth and the Teaching of English**

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This research study introduces the role of media technology i.e. TV and radio, in teaching/ learning of English in Pakistan. Dual medium of instruction and inadequate language policies are the main causes for a problematic situation. In addition, untrained teachers, rote learning, translation method and uncongenial classroom environment has further thwarted the process of language proficiency. Moreover, in schools the language taught is mostly in the form of literature which does not serve the functional purpose. There is an urgent need to do something concrete to bring about a change in the English language teaching (ELT) scenario in Pakistan to meet the growing demands of education and career development. Therefore, I consider media which is accessible in every nook and corner of the country, to be made full use of as an effective instrument for instructional purposes. Media technology gives us the choice of how, what, where and when to learn.

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**Key Words/Terms:** TV; radio; ELT

## **1. Introduction**

One of the most important things that the world has witnessed in the twentieth century is the phenomenal rise of the English language. Importantly there is a global trend to use English media. The media of Pakistan is promoting English and our youth is under its influence like never before. English is mostly used to show modernity, style and fashion which is attracting our youth. As a result they show a lot of acceptance for English. This can be observed in their life style, interests in English songs and films. Besides media, computer education is also promoting English. Hence, English has become a popular language for the young generation.

It is generally perceived that teenage is very impressionable, as youth passes through the phase of life in which they have to determine a course of action. Secondly, from a linguistic aspect, this age bracket is the most affected segment of the society. Youth of this age group remain in search of recognition, better future and better acceptability by the society. Therefore, the demonstration of English in media fully holds and moulds them and they have no reservation in accepting it, as they find it highly promising for a good and comfortable start.

According to a survey of the Government of Pakistan (GOP), (2007), the country boasts of around 25 million young people which are the major users of the English language. They are the very audience aspiring for a general education. In Pakistan, English may be the only means of obtaining success to



education and employment. Therefore, the young people consider English highly important for them. Presently, the capital oriented world has weakened the attitudinal resistance to English and there is an increased demand for it by the young generation to equip themselves with this linguistic tool to achieve the economic benefits attached to it. Furthermore, internet revolution has changed the communication pattern. e-mail, SMS are promoting English all around the globe.

Realizing the importance of English as a language of global communication, information technology and education the Government of Pakistan has decided to teach English from class one onwards. The National Curriculum for the English language (GOP) Grades I – XII reads as follows:

In the current scenario, English is the language of international communication, higher learning and better career options. It should, therefore, reach the masses so that there is no discrimination amongst rich and the poor in Pakistan in terms of opportunities for personal/ professional and economic development. With this perspective, teaching of English has been introduced as a language from Grade 1 and would be used as a medium of instruction across the curriculum for various subjects.

This is a new development and the government has provided a universal platform for the elite and

ordinary people by creating a common avenue for education through this language. Thus, the uncertainty regarding the future of English in education in Pakistan has eventually come to an end. Now it will, in all probability, maintain its position to dominate the foreseeable future of Pakistan.

For education in English we need trained teachers which are in dearth. Preparing an army of English teachers is an uphill task. Similarly teaching of a language in a conventional manner is tedious and time consuming; therefore in this context modern media can exercise positive influence over the English language teaching scenario.

Being an English language teacher, the researcher is greatly concerned about the declining standards of English and the dismal condition of education in Pakistan which is directly linked to English. Therefore, I examined the possibility of employing media i.e. TV, radio and newspaper for the teaching of English to the population of Pakistan. I believe that new information and communication technologies are capable of transferring data widely and instantly. Long before the arrival of computers and internet, radio and TV had already arrived in the homes of Pakistan. However, they remained primarily for propaganda and entertainment. Though media is more or less still used for the same purpose however, since the functions of media have changed radically there is a need to define a direction to use it as an aid for teaching/ learning of English.

Internationally there have been revolutionary changes in the teaching methodology of English as a foreign language especially in countries where it has a status of an official or second language. Therefore I think new trends need to be incorporated in the teaching of a language to make it effective and these must be introduced in our country. As a teacher, in my opinion old methods have become obsolete. Therefore media technology and new strategies are required to raise the standard of the English language teaching. It can be attained if innovative ideas are incorporated to bring desired improvements. River comments (1983):

The area of language teaching and learning is not static, set in some mould that represents an unchanging model of how things ought to be. The rapid shifts, vehement controversies, even recriminations of the past fifty years makes this quite clear. The flexibility of approaches and appropriateness of teaching methods and has facilitated the process of learning second or foreign language. However, we need to sit down and ponder the possibilities for the harvest and change course if we find our present direction is not leading us where we need to go.

To determine the effectiveness of media technologies for the teaching of English I set up an experiment at the National University of Modern Languages (NUML), Islamabad, Pakistan. Although audio visual and audio lingual methods are employed at

NUML for the teaching of English, however, there is no information or data maintained by the university to verify the effectiveness of these methods.

## **2. Research Question**

Q. To what an extent media technologies i.e. television and radio can become an effective tool for the teaching of English to the youth in a country like Pakistan?

## **3. Literature Review**

Although extensive research has been conducted on the use of technology for the teaching of a language all over the world, in Pakistan it has remained largely unrealized.

Willets (1992) who talks about integrating technology into foreign language curriculum has found that the use of technology in teaching second languages has been increasing dramatically over the past few years. Talking about the USA, he says that university language departments and US government agencies' language training divisions are implementing latest technologies into the curriculum on a regular basis. Several school districts across the nation are creating special magnet high schools where technology, international studies and second languages are emphasized. Technology is becoming a bigger part of both in class and home study, as traditional use of audio and films is supplemented by computer-assisted instruction and interactive media technologies. The latest technology, computer, by itself has many capabilities for enhancing language learning by combining with other technologies' such as audio,

video, modems and phone lines, and satellite dishes. The possibilities are even greater for the second language learner.

Ever since the establishment of audio lingual and audiovisual method, communication technologies have influenced the process of education. Television, radio, books, newspapers, computer, internet etc have transformed the teaching methods and techniques. Among several teaching aids, a tape recorder or a video tape are the most common aids used in a classroom, especially in a foreign language class. 'Educational technologies have great promise and can change learning, but only if those involved give themselves the means to do so' according to the UNESCO Education Report (2003).

While comparing media technologies the contribution of radio has been found commendable. It has played a significant role in the past and is still the largest source of software in the educational armory. In our country, the Allama Iqbal Open University has solely carried out its educational programs to half a million people through radio broadcast for the last several years. Similarly, in Britain, the commitment of BBC to language broadcasting has been substantial. Broadcasts were designed with a compelling power to motivate learners. The immigrants in Britain found those programs immensely helpful to assimilate in that society by overcoming the language barrier. The bottom line is that the major advantage of broadcast is that it provides a flexible source which can be readily adapted to suit individual needs. Moreover, local radio appears to be an appropriate vehicle for exploring several

opportunities especially in a developing country like ours.

However, according to Hill as he writes in his article and quoted by Kinsella (1982), 'TV is seen as a glamorous counterpart of radio.' It has the power to mesmerize people; if this power is channelized properly TV can prove to be an authentic medium for teacher training and for teaching of English to the population of Pakistan. Satellite communication and multimedia technologies are capable of reaching a large number of people instantly.

Acquiring a foreign language is a complex process. Therefore, four integrated skills are employed to make the process of learning smooth. Listening and speaking are interrelated skills. They are known as receptive and productive skills. Rivers (1981) describes listening as a critical element in learning a foreign language. It is the most crucial skill for non-natives to learn and acquire. They find it difficult to comprehend the speech mainly due to accent, intonation, incomplete utterances, and redundancy. Effective listening is a key to good speaking.

Generally it is observed that learners who are engaged in the target language communication often have problems in listening and speaking. Real life situations or speaking to a native speaker poses a great problem for the foreign learners.

Speaking is essential for communication. Logan (1972) defining the concept of speech says 'for our purposes, speech, may be defined as communication of thought and emotion by means of voice, language and

bodily action. By speech we can mean conversation, discussion, public speaking, reading aloud or even hissing, heckling, booing or sign language.' Since language is the most important of all forms of human communication, it becomes incumbent on teachers to select appropriate teaching theories, methods and material to enhance and facilitate the process of learning a target language.

Nunan (1988) stressing the importance of relevant teaching material suggests 'the teacher's focus ought be on assisting learners to do in class what they will need to be able to do outside, material should reflect the outside world.'

Audio and video are said to be superior sources of bringing real life into a class. They are authentic because they provide the language used in everyday speech. Highlighting the significance of audio video, a professor of language, Theodore Hubener (1967) is of the opinion 'the use of audio video materials and methods increase the effectiveness of learning by helping the pupil to assimilate the ideas, in a more meaningful and interesting manner. Through the appeal of eye and ear they provide for a systematic improvement of knowledge and skills.' The saying of the professor stands indeed very true in the learning of a foreign language because of its power for creating a real environment.

However, in the early 20th century the audio lingual and audio visual revolution did little to change the difficult situation between acquisition of knowledge and skills. The communicative competence in a target

language was weak which lead social scientists to explore new means and sources to achieve communicative competence. To achieve the proficiency in a language it was realized that there was a need to focus more on listening skills and on the development of oral proficiency which pointed to the vital role which radio and television, sound and video tape had to play. Kontakte (1974), Ensemble (1975) Follow Me (1979), were among the pioneers of multimedia courses which have been outstanding in turning the theory of communicative syllabi into practice. One reason for their success was found to be the steady increase in understanding of media as language learning tool mentioned by Hill. Since 1960, when the impact of educational television began to be seriously considered several commentators analyzed the essential potential of the media in different ways and debated on it. (Schramm, 1964.)

Gordon (1960) as cited by Siraj (2001), in his experiment of language teaching through television, has shown some difference between television teaching and face to face teaching by regular teachers. The students of Hawaiian schools who had pronunciation problems were taught remedial speech by either television or by their own teacher. The students' performances were recorded through a tape recorder before and after the remedial program. Students taught by television had an average gain score of 9.8 as compared to the slight average loss of 0.4 for students taught by their own teachers.

In a nutshell, it can be said that media technology has the potential to bring about enormous



and positive change in language teaching situations. And as such among mass media two most popular technologies television and radio have surpassed all the other technologies in the teaching of languages in the past and in the present.

The twentieth century has been remarkable for its boundless technological achievements and for creating societal impact. Radio, satellite television, cable television and other audio and digital developments have offered exciting opportunities for learning. If it is determined how to use them effectively, it can meet present and future demands of learners needs.

#### **4. Methodology (Data collection and analysis)**

There are two parts of the study. The first is descriptive, drawing on past research. The second part is an experimental study based on a quasi-experimental design which in its simplest form requires a pre-test and a post-test for the treatment and comparison groups. The experiment was conducted in an English language class comprising of two sections comprising of twenty boys in each section. Section A consisted of the untreated group and the other was the treated group. The experiment was conducted under control environment and I acted as a participant observer. For the experiment two boys section of the certificate course at NUML were selected for the comparative study. Section A learnt English through regular teaching method. Section B was taught with the help of media technology.

For speaking skills class audio/ video aid is not ordinarily used. However, its use is compulsory in the listening skills period. But for this research television and radio were extensively used in speaking skills for the treatment of the group.

As the emphasis in modern-language instruction is on speech therefore media can contribute immensely for its development. The response of the students was very positive. The use of media technology in the class created an enthusiasm among the students. They learnt the language faster in an enjoyable manner. And the results of the post test proved that TV and radio did make a difference. Television and radio were found to be a rich media; TV offered students a wide variety of visual experience as well as great range of the target language. The students by watching video selected for them according to the lesson plan, understood better by focusing their attention on various aspects of communication, such as appropriateness of language in different situations, gestures and behavior, as well as language formulations. It was obvious that students could understand better what was taught to them when done with the help of TV and radio.

The experiment demonstrated strongly that audio-visual aids can be powerful stimulators in developing oral language ability. It helped them to become fluent speakers as compared to those students who did not use TV and radio. It reduced the stress students felt when studying a foreign language and thereby encourage them to persist in their study beyond the beginning level of proficiency. They retained easily whatever they watched and that was long lasting as

compared to memorization and rote learning. They acquired language through listening and observing actions and after that they started using assimilated language items in their speech. They experienced listening to English songs, weather updates, and discussion programs on radio FM 89 which is an English channel on their mobile phones. They found it very fascinating and it also gave them a sense of empowerment over the technology which was handy and a quick source of information and entertainment.

After the analysis of the whole data in form of lesson plans and a comparison between the pretest and the post-test (It can be produced on demand. For space constraints, only the findings are being discussed.) The experiment revealed that media technologies can contribute towards meeting the challenge of communicative competence in a language more effectively. The media, especially a television and a video tape played a significant role in the development of listening skills and oral proficiency.

Most language learners were quite familiar with television but not in the classroom. They expected the television to be a one-way medium from television to the viewer. But students were encouraged to interact with video sequence. All the facilities of the video player were used: freeze, frame, replay, playing without sound and playing without vision etc.

The ideas outlined below concentrate on different aspects of language teaching and the use of video. They were freely adapted according to the needs of the students.

1. Active viewing guides
2. Silent sequences
3. Video with no picture
4. Non-verbal signals
5. Recall and narration
6. Speculation/prediction
7. Register and appropriateness
8. Vocabulary development and structure practice
9. Transfer activities
10. Information gaps

As a result, the students viewed actively and responded to the video and they gained more from viewing. To make their viewing more strong students' attention was focused on certain parts of each video sequence. This helped ensuring comprehension, as well as increasing their enjoyment and satisfaction in view. In addition, active viewing maintained students' motivation.

An important observation recorded was that the untreated group got wind of what was happening in the treated class. They too showed an interest in using the media technology for improving their language skills.

## **5. Conclusion**

The quasi-experimental study proved very beneficial. It was useful for organizing comparisons in time (pre-test and post-test) for the treatment and control groups. The comparison sites served as valid controls for treatment sites in evaluating the net impact of demonstrations.

The experiment was based on its objectives to determine the effectiveness of media technology and its impact on learning of a second language and the level of proficiency achieved by the technology user. It clearly provided evidence that media technology can induce a significant and substantial improvement in listening and speaking skills. And it can improve the standard of language teaching/learning.

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## Discourse Function of ‘yi (一) +Verb’ Clause

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This paper starts with the conflicts existed in the grounding hierarchy of the aspect marker ‘yi (一)’ and discusses the discourse functions of the ‘yi + verb’ clause. In modern Chinese, the aspect marker ‘yi’ is an important bounded element. Its boundedness function can work only within the phrases and cannot denote the actual endpoint of the event. Accordingly, the ‘yi + verb’ clause is brought on the bound nature and can serve as the background in discourse. When the verb in ‘yi(一)+verb’ clause is static and the bounded elements such as the preposition phrase or modality word preceded, the ‘yi(一)+verb’ clause functions as the foreground in discourse without subsequent clauses. With the progression from the background to the foreground, the complexity of the clause pattern and the information function get increased. The discourse cohesion functions get decreased instead.

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**Key Words/Terms:** boundedness; ‘yi (一) +verb’ clause discourse; foreground background



## 1. Introduction

Transitivity reflects the holistic nature of the clause, instead of the relationship between the elements of the clause. Transitivity mainly refers to depth or intensity of the action's influence on the participant. And transitivity of the clauses ultimately lies on the discourse function: the clauses with high transitivity usually serve as the foreground, which are used to construct the main part of discourse and to constitute the primary outline of the discourse event; on the other hand, the clauses with low transitivity usually serve as the background, which are used to enrich, to supplement, illustrate, describe or explain the main part of the discourse. That is, the higher the transitivity of the clause is, the more possible it is that it serves as the foreground. (Wang, 1997) Qu Chengxi (2006) points out that the kinness, telicity, punctuality and relevant 'independence' is closely related with the role of aspect marker as the foreground or background.

## 2. Hypothesis

Based on the analysis of the verbs in 'yi + verb' clause, Ge Lisheng (2007) summarizes the features of aspect marker 'yi' in modern Chinese:

[+kinness][+telicity][+punctuality][-independence]

Thus, the aspect marker 'yi (一)' possesses three foreground features and its ability to function as the foreground is only next to 'le (了)'. However, it is not true to the fact and 'yi + verb' clause mainly serves as the background in discourse. E.g.

(1) .....但是王振却想到他老家蔚州去摆摆威风.....王振又转念一想,这么多的兵马到蔚州,他家庄田里的庄稼岂不要遭到损失,又匆匆忙忙下命令往回走。这样一折腾,拖延了撤兵的时间,被瓦刺的追兵赶上了。

*...but Wang Zhen wanted to show off in his hometown Weizhou...Upon thinking about it, he realized that the farmland would be destroyed if so many troops and horses came there. So he commanded hurriedly that all the forces go back. After all these setbacks, the troops' withdrawing was delayed and were caught up with by the pursuing troops of Wala.*

In the above example, there are two 'yi + verb' clauses, 'yixiang (一想)' and 'yizheteng (一折腾)'. 'yixiang (一想)' and the preceding context form logical cohesion through 'you (又)', and 'zhuannian(转念)', 'xiang(想)' and the preceding 'xiang(想)' form lexical cohesion. Meanwhile, 'yixiang (一想)' depends on the succeeding context which means the inferred conclusion after the 'xiang(想)', 'yizheteng (一折腾)' coheres with the preceding context through 'zheyang(这样)' and the succeeding context refers to the leading result. 'yixiang (一想)' and 'yizheteng (一折腾)' function as the background.

The fact that the aspect marker ‘yi (一)’ functions as the background indicates that its ‘dependent nature’, that is, the ‘bound nature’ plays an important role here. And that needs us to unveil the reason of its dependence. This forms the hypothesis guiding this research.

### **3. Literature Review**

Research on the ‘yi+verb’ clause mainly focuses on its meaning, the tense and aspect feature of ‘yi’ and the restrictive condition of the ‘yi+verb’ clause without subsequent clauses, etc.

Wang Li (1985), Zhan Kaidi (1987), Yin Zhiping (1999), Wu Chunxian (2001) and other researchers believe that the ‘yi+verb’ clause and the succeeding clause can have action and result relationship, coherence relationship, conditional relationship, and cause/effect relationship, etc.

Wang Huayun (1994), Yin Zhiping (1999), Yi Yuming (2000), Chen Guang (2002), Chen Qianrui (2006) have investigated the tense and aspect features of ‘yi’ which can be summarized as telicity, punctuality, etc.

Zhan Kaidi (1987) and Chen Guang (2002) have discussed the restrictive condition between ‘yi+verb’ clause and its succeeding clause.

### **4. Research Methodology (Data collection and analysis)**

The data used in this paper is mostly from the Corpus of Modern Chinese provided by the Chinese Linguistic Research Center of the Peking University

and some of the examples have been changed. The origins of these data will not be listed. This paper mainly adopts the descriptive methodology and would combine the descriptive and quantitative methodology as well.

#### **4.1 The boundedness function of the aspect marker ‘yi’**

According to Wang Li (1994), in classic Chinese, especially before the Tang Dynasty, adding numerals before verbs was used to express verbal classifier. Yin Zhiping (1999) and Chen Qianrui (2006) consider that the use of ‘yi’ before verbs in modern Chinese is actually the continuity of the classic Chinese use. Based on the study of Shi Yuzhi (2000), with the changes of Chinese predicate from the ancient times to-date, the nature of verbal classifiers gradually changes from unboundedness to boundedness. In modern Chinese, verbal classifiers have become important bounded elements. We think that the use of ‘yi’ before verbs is from the use of verbal classifiers in classic Chinese. In modern Chinese, whether ‘yi’ has the boundedness function will influence its function of completing a sentence, and influence its discourse function consequently.

##### **4.1.1. The limited boundedness of the aspect marker ‘yi’: the origin of the bound nature of the ‘yi + verb’ clause**

Chen Ping (1988) considers that in verb-object structures, the space and time characteristics of noun phrases correspond with the tense feature 时相特征 of the whole verb-object structure. Shen Jiaxuan (1995)

thinks it proves that boundedness of events is in harmony with the boundedness of actions. An important example of this consistency is that bounded event and bounded action can take the same linguistic form: numeral ‘yi’. E.g.

(2a) 苹果/水

apple/water

(2b) 一个苹果/一桶水

an apple/ a bucket of water

(3)

把他那份儿神像一烧！ 愣说他‘上天言好事’去啦

*When his statue was burned, he was said to go to heaven to say good words.*

In example 2a, the unbounded apple and water become bounded when adding the numeral ‘yi’. Based on Zhan Kaidi’s study (1987), the numeral ‘yi’ together with the verb ‘burn’ can complete a sentence in example 3. Shen Jiaxuan (1995/2004) also thinks that ‘yi’ here possesses the boundedness function.

Shen Jiaxuan (2004) points out that the investigation of the bounded or unbounded natures of actions must be within a certain cognitive domain since without the cognitive domain, it is difficult to make an appropriate judgment. Based on our observation, the cognitive domain mentioned by Shen Jiaxuan (1995/2004) is defined within the hierarchy of words, phrases and clauses. Thereby, the boundedness of actions forms a continuum:

**Hierarchy** Words —→ phrases clauses —→

**Category** durative —→ verbs —→ non-durative verbs

activity verbs event —→ verbs

**Sample words** love爱, name姓 eat吃, look看 to  
eat an apple have eaten an apple ate an apple

**Cognitive domain** if the action is durative if there  
is a natural endpoint if there is an actual endpoint

**Boundedness** Weak Strong

In this continuum, the boundedness and independence get increased from left to right, and the ability to complete sentences get increased as well.

#### 4.1.2. The boundedness of the aspect marker ‘yi’ in phrases

The aspect maker ‘yi’ possesses the boundedness function in phrases and that can be displayed in the following aspects: the choice of non-durative verbs by ‘yi+verb’ clauses; the use of resultative complement, tendency complement and the aspect marker ‘le(了)’ in ‘yi+verb’ clauses; the exclusion of ‘zai(在)’ and ‘zhe(着)’ in ‘yi+verb’ clauses.

According to Ge Lisheng (2007), the verb after ‘yi’ must have an endpoint and be non-durative as well. E.g.

(4) 他一哭，六只小脚全往这儿跑。

*Immediately after he cried, the six feet all came here.*

(5) 我一想，原来他就是县长。

*Upon giving it a thought, I realized that he was the head of the county.*

In the above examples, the verbs ‘ku(哭)’ and ‘xiang(想)’ can be followed by ‘zhe(着)’ when used alone, and so they belong to non-durative verbs. That is to say, they are bounded verbs which display the boundedness function of ‘yi’.

In modern Chinese, ‘mei(没)’ is mainly used to negate the negative perfective(‘le’ 了) and experience aspect(‘guo’过). The verb resultative complement constructions and the verb tendency complement constructions are usually negated by ‘mei(没)’ only which shows that these constructions denote perfection. (Lv Shuxiang, 1984; Zhang Bojiang, 1991) According to Shen Jiaxuan (1995), this shows a common feature for the verb resultative complement constructions, the verb tendency complement constructions and the ‘verb+le (了)’ constructions: there exists an inner endpoint and these constructions all indicate the bounded actions. Resultative complement and tendency complement can be used in ‘yi+verb’ clauses, and even the aspect marker ‘le (了)’ can be used as well. eg.

(6) 一听懂她话中含义，那里还忍耐得住？纵身而上，挺剑往她后心刺去。

*Upon understanding her implied meaning, how could he still stand it? He threw himself forward and stabbed her heart with a sorrow.*

(7) 谁知刚爬上墙头，叭的就是·一枪，子弹从头上飞过去。

*Upon climbing the top of the wall, there was a gunshot and the bullet flew over the head.*

(8) 咱们结了婚，那些傻熊还会给我送东西来么？

*Once we got married, would those idiots send me gifts?*

The resultative complement ‘dong(懂)’ in example 6, the tendency complement ‘shang(上)’ in example 7 and the aspect maker ‘le(了)’ in example 8 are all bounded elements. The co-occurrence of ‘yi’ and these words exhibits the boundedness function of ‘yi’.

Wang Huayun (1994) concludes that the durative aspect marker ‘zai(在)’ and ‘zhe(着)’ cannot co-occur in ‘yi+verb’ clauses (Chen Guang {2002} thinks that ‘yi’ and ‘zhe’ can co-occur though the possibility is rather small. But in the examples he mentioned, some are not the aspect marker ‘zhe’. For example, in 一休着我就困: As long as I was free, I would feel sleepy), ‘xianzhe(闲着)’ represents a continuous condition (Shi Yuzhi 2001b) and shouldn’t be deemed as the real aspect marker.. And based on Shen Jiaxuan’s research (1995), since the boundedness or completeness of event verbs and the progressiveness and durative nature of ‘zai(在)’ and ‘zhe(着)’ are in contradiction, the exclusion of ‘zai(在)’ and ‘zhe(着)’ in ‘yi+ verb’ clauses also indicates the boundedness of ‘yi’.



#### 4.1.3. The unboundedness of the aspect marker ‘yi’ in sentences

Through the above discussion, we can conclude that the aspect maker ‘yi’ possesses the boundedness function and this function can work mainly within the phrases instead of sentences. That is to say, the use of ‘yi’ makes the whole structure take on an inner natural endpoint, but not an actual endpoint. And that can be proved through the use of negators in ‘yi+verb’ clause, the non-use of time words such as ‘yijing(已经)’ and the limitation for the use of aspect marker ‘le(了)’.

Shi Yuzhi (2001) explains the division for the use of negators ‘mei(没)’ and ‘bu(不)’ in modern Chinese: ‘mei(没)’ is used to negate the words with discrete(bounded) semantic feature, while ‘bu(不)’ is used to negate words with continuous (unbounded) semantic feature. Since verbs have a double numeral classifier feature, thus can be negated by both ‘mei(没)’ and ‘bu(不)’. When negated by ‘mei(没)’, actions and behaviors are deemed to be discrete; when negated by ‘bu(不)’, actions and behaviors are deemed to be continuous. In ‘yi+verb’ clauses, ‘bu(不)’, instead of ‘mei(没)’, is used to negate the verb. eg.

(9) 这些小花像淘气的孩子一样，看着它，它就很安静，一不看它，它就动起来。

*These flowers are like naughty children. When being watched, they are quite. Once without being watched, they begin to move.*

(10) 一不干活就乱想问题!

*Once free, (they) would let the imagination run away.*

In the above examples, though the frequency and degree of naturalness of negation are different (Xu Tongqiang: 1997), the verbs ‘kan(看)’ and ‘ganhuo(干活)’ can be negated by both ‘bu(不)’ and ‘mei(me)’. However, in ‘yi+verb’ clauses, the verb can only be negated by ‘bu(不)’ which proves that the verb has not become bounded through the use of ‘yi’.

Shen Jiaxuan (1995) points out that there are two common ways to turn the natural endpoint of actions into an actual endpoint: to add time words which indicate the completion of actions before verbs, such as ‘yijing(已经)’, or to add ‘le(了)’ after the verbs or at the end of the clauses. In ‘yi+verb’ clauses, ‘yijing(已经)’ can not be used before ‘yi+verb’ and ‘le(了)’ cannot be used after it either. There are two contrary points of view as to the co-occurrence of ‘yi’ and ‘le’. Shi Guangan施光渝(1985), Li Yuming (2000), Chen Guang (2002) think they can co-occur. While Yin Zhiping (1999) and Fang Mei (2002) take the opposite view. In modern Chinese, ‘le’ can’t be used in most ‘yi+verb’ clauses and Chen Guang(2002) also notices that the co-occurred ‘le’ can be deleted with no exception. We think this marks the transition of the

boundedness function of 'yi' from phrase level to sentence level., e.g.

(11a) 医生一检查，果然是肺炎。

*Through the doctor's examination, the pneumonia was confirmed.*

b) \*医生已经一检查，果然是肺炎。

c) \*医生一检查了身体，果然是肺炎。

(12a) 他一闪身，躲进了旁边的丁香树丛。

*Moving aside quickly, he hid into the clove shrubbery.*

b) \*他已经一闪身，躲进了旁边的丁香树丛。

c) \*他一闪了身，躲进了旁边的丁香树丛。

According to Shi Yuzhi(1992), for actions, behaviors, qualities or situations, 'le(了)' demonstrates the time process from the point before they occur to the point they occur. Therefore, 'le (了)' indicates the realization process, and the grammatical meaning of the 'verb+le' structure denotes that the realization process of actions has finished. According to Yin Zhiping (1999), the biggest difference between 'yi' and 'le' is that 'yi' does not require the realizing process; 'kanle(看了)' includes the realization process from 'meikan(没看)(didn't see)' to 'kandao(看到)(saw)'. While 'yikan(一看)' only indicates the point of 'kan(看)(to see)' and has nothing to do with the realization of the action. We believe this proves that 'yi+verb' clauses are not bounded in sentences since the 'realization process' refers to the 'actual endpoint'.

#### **4.2. The restrictions for sentence completion of ‘yi+verb’ clauses**

Based on the above analysis, it can be inferred that though the aspect marker ‘yi’ has the boundedness function, this function can work only within the phrases instead of sentences. Thus, the ‘yi+verb’ clause cannot be used to complete the sentences, and it requires succeeding elements and serves mostly as the background in discourse. But under certain conditions, the ‘yi+verb’ clause can serve as the foreground without the succeeding clauses.

##### **4.2.1. The restriction for verbs in ‘yi+verb’ clauses**

Modality refers to the condition and mode for the existence of things. Dai Yaojing(1995) thinks that the categorization of the modality of modern Chinese verbs should be in hierarchy. The first level of the hierarchy includes static verbs and dynamic verbs. The static verbs are non-kinetic and can’t be followed by morphological marks such as ‘le(了)’ and ‘zhe(着)’. While the dynamic verbs are kinetic and can be followed by ‘le(了)’. Another two categories are in-between: posture verbs and position verbs. The posture verbs are more static and the position verbs are more dynamic. Chen Guang (2002) points out that in ‘yi+verb’ clauses, the verbs that mean body actions, mental reaction and facial expressions are usually used to complete a sentence. These verbs actually belong to the static verbs, posture verbs and position verbs summarized by Dai Yaojing (1995). eg.

(13) 我见他犹豫不决，唯恐‘交换’不成，便从草垫子下摸出那块矿石，往背心上压，用不惜血本大牺牲的语气说：‘十五元，两件难得的纪念品都归你！’他终于开口了，只吐出一个字：‘好！’我用背心包起矿石，往他腿上慷慨地一放。同时向他伸出一只手。

*Seeing his hesitation, I was afraid that the exchange wouldn't work and then I took out the iron ore from under the grass cushion to press it on the vest, and said in a generous tone: 'Give me fifteen yuan, and the two precious souvenirs would belong to you!' He finally opened his mouth and said one word 'ok!' I wrapped the ore with the vest, putting it generously on his leg. Meanwhile, I stretched out the other hand.*

(14) 王七在外面找了个地方把他的蒲团放下，跟着进到屋里来，把自己背着的东西摘下来，卷把卷把搁到一旁，就在旁边一站。

*Wang Qi found a place outside to put his rush cushion, walked inside the house, took down the things on this back, rolled and put it in a place, and stood aside.*

(15) 人说艺高人胆大，面对杀气腾腾的蒋寒松，王飞龙根本不把他放在眼里，毫不在意地大模大样地往太师椅上坐。

*It is said that those who are good at martial arts are dauntless. Facing murderous Jiang Hansong, Wang Feilong didn't care at all and sat on the fauteuil in an ostentatious manner.*

(16) 现在，在肥堆前装肥的只有我们这一辆大车了。到第三趟，所有在肥堆旁边翻肥的男女农工，包括谢队长，都看出了我们两人的蹊跷。海喜喜把车停到位置上，大明大白地，毫不掩饰敌意地在车旁一蹲。

*Only our truck was loading fertilizer now. Till the third come-and-go, all the farmers who were ploughing the fertilizer, including the team leader Xie, found our mystery. Hai Xixi stopped the car to squat beside it without hiding his hostility.*

In the above examples, ‘ya(压)’ and ‘fang(放)’ belong to position verbs, ‘zuo(坐)’, ‘dun(蹲)’ and ‘zhan(站)’ belong to posture verbs. The common feature for these verbs is their static nature. Zhan Kaidi (1987) points out that when the action is continuous, the ‘yi+verb’ clause can complete a sentence. However, we take a different view. To denote the continuity of the action, the verb in ‘yi+verb’ clause must be very durative (static), and that’s why the static verbs, posture verbs and position verbs can complete sentences in ‘yi+verb’ clauses.

#### **4.2.2. The restriction for elements preceding ‘yi+verb’ clauses**

Usually, the ‘yi+verb’ that can complete a sentence will not appear alone, e.g.

(17a) 我用背心包起矿石，往他腿上慷慨地一放。

*I wrapped the ore with the vest, putting it generously on his leg.*

b) \*我用背心包起矿石，一放。

(18a) 卷把卷把搁到一旁，就在旁边一站。

*...rolled and put it in a place, and stood aside.*

b) \*卷把卷把搁到一旁，一站。

The elements preceding ‘yi+verb’ mainly fall into two categories: preposition, such as ‘wangtatuishang (往他腿上)’, ‘zaipangbian(在旁边)’, and modality words, such as ‘kangkaidi(慷慨地)’. These two categories are bounded and can be used to complete sentences in modern Chinese (Huang Nansong, 1994; Shi Yuzhi, 2000). Therefore, ‘yi+verb’ must rely on other bounded elements to complete sentences, to thus serve as foreground in discourse.eg.

(19) 刘大山顶看着老伴，把缸子重重地往下一踹

。

*Liu Dashan looked at his wife, putting the mug heavily on the ground.*

In this example, the position verb ‘dun(踹)’ is rather dynamic than static and three elements precede ‘yidun(一踹)’: ‘ba’structure ‘bagangzi(把缸子)’, prepositional phrase ‘wangxia(往下)’ and modality word ‘zhongzhongde(重重地)’. Prepositional phrases and modality words have boundedness function. And according to Wang Hui(1997), ‘ba’ structure has high transitivity and so the use of ‘ba’ structure is an

effective way to improve the transitivity of whole sentences.

## 5. Conclusion

Generally speaking, no other element can be inserted between ‘yi’ and the verb in the ‘yi+verb’ clause. In this way, the information conveyed by the ‘yi+verb’ clause is rather limited and can only exist with the succeeding context. Its reliance on the preceding context is also very strong. Wu Chunxian (2001) once examined its dependence on the preceding context from the semantic perspective. We could also analyze the information function and discourse cohesive function from the view of the new and old information. eg.

(20) 入侵者站在一棵长得比较直的树苗前……他虽然带着斧头走到这里，可是却没有用到。关娜一下就知道这个入侵者想做什么了；只要他一砍树，他就非死不可

*The intruder stood before a tall tree...the ax he carried didn't play much role. Guan Na immediately understood what this intruder wanted to do. Once he chopped the tree, he would die.*

(21) 辽军主将萧达兰带了几个骑兵视察地形，正好进入宋军伏弩阵地，弩箭齐发，萧达兰中箭丧了命。辽军主将一死，萧太后又痛惜又害怕。

*The chief commander of the Liao Army Xiao Dalan took several cavalymen to observe the terrain. It so happened that they entered the Song Army's position and Xiao Dalan was shoot dead by an arrow.*



*Once the chief commander of the Liao Army died, the Queen Mother Xiao felt sorry and worried.*

(22) 体育老师还是死死抱住我，我只好用胳膊肘拚命撞他，他也不松开。……我对体育老师说：‘求你放开我。’……这时有个穿中山服的男<sub>人</sub>走了过来，他让体育老师放开我，问我：你是徐有庆同学的父亲？’我没理他，体育老师放开我，我就朝一个医生扑过去，那医生转身就逃。

*My PE teacher embraced me closely and even when I bumped against him hardly using my arms, he just wouldn't loose me...I pleaded him: 'please let go of me'...just at that time a man in sun yat sen's uniform came around, let the PE teacher loose me and asked me: 'Are you Xu Youqing's father?' I didn't answer him. Immediately after the teacher had loosed me, I threw myself at a doctor and the doctor ran away.*

(23) 每当理发时，他便端起一个小凳子，往自家门前一坐，再用一件旧衣服围住脖子，然后左手拿镜子，右手拿剪子，噉哩喀嚓，三下两下，只需一会儿工夫，便把头收拾得既让自己瞧着满意，也让别人看了舒服。

*When taking a haircut, he would take a small stool to sit before the door of his home, use an old clothes to round the neck, then take the mirror in his left hand and the scissors in his right hand and begin to cut the hair. Only after a short while, he could make a satisfactory and beautiful haircut.*

(24) 现在，在肥堆前装肥的只有我们这一辆大车了。到第三趟，所有在肥堆旁边翻肥的男女农工，包括谢队长，都看出了我们两人的蹊跷。海喜喜把

车停到位置上，大明大白地，毫不掩饰故意地在车旁一蹲。

*Only our truck was loading fertilizer now. Till the third come-and-go, all the farmers who were ploughing the fertilizer, including the team leader Xie, found our mystery. Hai Xixi stopped the car to squat beside it without hiding his hostility.*

The relationships between ‘yi+verb’ clauses and succeeding elements are quite different in the above examples, which refer respectively to the condition, reason, sequence of actions, one of the consecutive actions. The ‘yi+verb’ clause in example 24 is used to complete a sentence.

Halliday and Hasan (1976) classify the cohesive devices in discourse into grammatical cohesion and lexical cohesion. Grammatical cohesion includes reference, substitution, ellipsis and conjunction. Lexical cohesion contains reiteration, synonymy, hyponymy and collocation (Hu Zhuanglin, 1989). In discourse, the stronger an element’s cohesive function is, the weaker its information function would be. Xing Xin(2004) concluded this point of view in the Grammar Salon of the China University of Communication.

From example 20 to example 22, the ‘yi+verb’ clauses indicating condition, reason and sequence of actions respectively all cohere with the preceding contexts through certain measures, that is, the collocation of ‘kanshu (砍树)’, ‘futou(斧头)’ and ‘shu(树)’ in example 20, the synonyms

‘sangming(丧命)’ and ‘si(死)’ in example 21, and the antonyms ‘baozhu(抱住)’ and ‘fangkai(放开)’ in example 22. In those examples, the ‘yi+verb’ clauses mainly convey old information. Their cohesive function is more important than the information function and mainly serve as the background in discourse. While the ‘yi+verb’ clauses in examples 23 and 24 all convey new information and mark the occurrence of a new event, hence their information function is more important than the cohesive function and serve as foreground in discourse.

Accordingly, we can summarize the tendency of ‘yi+verb’ clauses from background to foreground in discourse.

Condition < reason < the sequence of actions < consecutive actions < completing a sentence

Background

Foreground

From condition to completing a sentence, the discourse cohesive function of ‘yi+verb’ clauses get decreased, the information conveyed get increased, and the complexity of the clauses get increased as well. Li Yuming (2000,187) points out the succeeding clauses after ‘yi+verb’ are more complicated. We think this manifests the self decreasing of the ‘yi+verb’ clauses.

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## **Sherman Alexie: Chronicler Extraordinaire of American Indians**

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The following paper attempts to holistically analyze the works of Sherman Alexie, a noted American-Indian writer in the framework of Critical Race Theory (CRT). Alexie stands as a shining star in the tangle of American literature which has unfortunately been traditionally dominated by the whites. Alexie writings serve as a rejoinder to the implicit and explicit racism prevailing not only in his part of the world but everywhere.

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**Key Words/Terms:** race; American-Indians; power



## 1. Introduction

It would be instructive to start the paper with a brief overview of Critical Race Theory. As per Richard Delgado and Jean Stefancic (2001), CRT represents people who want to change the uneven existing relationship between race and power. They look at the issue of racism in the context of many related areas, e.g. economics, history, politics, etc. The parameters of CRT encompass even feelings and the subconscious. An important aspect of CRT is that it draws upon radical feminism and critical legal studies. The movement is inspired by Antonio Gramsci, Jacques Derrida, Sojourner Truth, Frederick Douglass, N.E.B. Du Bois and Martin Luther King among others.

Sherman Alexie is a Spokane/Coeur d'Alene Indian from Wellpinit, Washington, who was first introduced to readers through the publication of short stories and poems in *Hanging Loose Magazine*. He has come a long way since then, and currently is recognized as one of the most frank and forthright Indian writers. He has published several collections of stories and poems, besides the novels – some of which are discussed in this article. His books offer an insight into present day American Indians and seek to analyze actions and words of, primarily, Spokane Indians in an attempt to trace their history his works focus on Spokane Indians of the 20<sup>th</sup> and 21<sup>st</sup> centuries who find themselves at personal and cultural crossroads: faced with what are sometimes heart-rending and tragic choices that test their notions of their identity and purpose in life.

## 2. Research Question

The following question guides the present research:

Q. How far CRT (critical race theory) is evident in Sherman's literary output?

## 3. Literature Review

Sherman Alexie has a number of novels and collections of short stories, of which Reservation Blues is the first. It narrates the story of Robert Johnson who appears one day on the Spokane Indian Reservation after he is presumed dead. Passing his magical guitar to Thomas-Builds-The-Fire he begins a 'magical odyssey, that takes Thomas-Builds-The-Fire, Junior Polatkin and his buddy Victor from reservation bars to small town taverns and from the cement trails of Seattle to the 'concrete canyons', of Manhattan.

In this journey – from complete ignorance to music-hall fame – the three Spokane Indians not only meet other Indians, Flatfoot Indians like Chess and Checkers Warmwater, but also fans like Betty and Veronica. Like the comic teenage characters, the two ladies follow the band. This last is not the only reference to contemporary American life. It is also reflected in the ironic naming of the band: Coyote Springs, as well as that of the recording company: Cavalry Records. This is a name that is associated in the history of American Indians with all that is promising and yet destructive like the US Cavalry which drove their tribes from their ancestral hunting grounds down into the unfamiliar plains and into death

and destruction – of numbers as well as all the values that they abided by. The very names of the so-called talent hunters – Phil Sheridan and George Wright – recall the US Cavalry generals and their hounding of the Indian tribal chiefs. In Alexie's book the two work together and in the guise of well-wishers scout out the band - Coyote Springs – promising them fame and fortune in much the same way that the generals promised amnesty, food and winter clothing to the tribal chiefs. This same general Sheridan is notorious in American history for having responded to the chiefs' request for hunting arms by saying: 'Yes, give them arms..... and if they go to war my soldiers will kill them, like men'. The reference to the talent scouts, therefore, is a reference to the friendly general who proved to be the undoing of the tribes of Cheyenne and Arapaho Indians.

Coyote Springs dream of the slaughter of American Indians. On their return from Seattle, Junior dreams of the horses that the Indian nations possessed and which were cruelly slaughtered by the US Cavalry riding down on the Indian villages; horses that were killed not because the US Cavalry wanted them but because they wanted to deprive the Indians of their mode of transportation. Junior remembers one particular battle in which he dreams of participating, but cannot locate his enemies. For the 19<sup>th</sup> century Indians death without the killer was unimaginable and ignoble, so when a White voice shouts: 'Cease fire!..... that voice sounded so close that Junior knew he should have seen the source. But there was nothing in the dust and sunlight.' Not only is he dismounted, but is accused

of 'the murder of eighteen settlers this past year'. This dream is a forerunner of the treatment that Coyote Springs get at the hands of the company executives/talent scouts who claim to be their well-wishers.

The sense of guilt that George Wright feels about Coyote Springs is nowhere as strong as when he wakes Checkers Warmwater from a bad dream. Checkers Warmwater claims that he saved her life but all that Wright sees is her Indian face: 'He saw the faces of millions of Indians, beaten scarred by smallpox and frostbite, split open by bayonets and bullets. He looked at his own hands and saw the blood stains there.'

Flight (2007) is the latest Alexie book. It tells the story of an orphaned Indian teenager who 'travels back and forth through time in a charged search for his true identity.' By the impressionable young age of 15, he has run away from no less than 20 foster homes and is constantly on the run from the law and foster parents. All that he knows about his Indian heritage he has learned from television, so all he knows is 'about famous chiefs, broken treaties, the political activism of the 1960s and the 1970s, and the Indian wars of the nineteenth century.' In spite of this when he discusses the American Indian naming ceremony and 'think[s] of the great Oglala Sioux warrior Crazy Horse, who was given his name after he battled heroically against other Indians,' he is chronicling the fact that the Indians have always battled against themselves until such time as 'Crazy Horse, was speared in the stomach by a US Cavalry soldier while his best friend, Little Big Man,

held his arms. I think of the millions of dead and dying Indians.' References like these and others are sufficient evidence of 'Flight' as a chronicle of Native Americans, though not obtrusively.

Sherman Alexie's narrative style allows him to begin the journey of Michael as he is about to commit an act of violence. At the crucial moment he is zapped back in time and finds himself in the body of a white FBI agent in the 1970s, in the middle of the civil rights activism in Red River, Idaho. Red River, however is only the first step in an eye-opening trip through moments in American history. (Flight – flap) Alexie's hero continues to travel back and forth in time – back to the battle of the Little Big Horn, in which he participates as a thirteen year old Indian boy, farther back to the nineteenth century – where he appears as a half-breed scout leading the US Cavalry to the Indian villages. This travelogue ends with Alexie's hero coming back to the present as an airline pilot whose Ethiopian friend-turned-pupil crashes his plane into Chicago's Midway airport killing his wife and child along with himself and many others. This is an unabashed reference to the situation of Muslims, of a dark complexion in the post 9/11 scenario. Many of them were mistaken for Arabs and Pakistanis because of their complexion. In 'Flight Patterns' – Ten Little Indians (2003) – Alexie's narrator remarks that whenever he travels, he looks around for 'suspicious brown guys', forgetting that he also fits the description.

While the central character, who is also the narrator, Zits is discussing his limited knowledge of his ancestors, he also remembers the Ghost Dance that no

one has danced in the last one hundred years inspite of the fact that the Paiute holy man Wovoka had declared, back in the 1870s, 'if the Indians danced this dance long enough, all the dead Indians would return and the white people would disappear.' In First Indian on the Moon also Alexie states:

'Because of you, I sometimes believe the Ghost Dancers were only half right. It's true we need the buffalo back but we need the whites, too.'(1993).

The prose and verse extracts in the book are interspersed with references to various periods in the history of American Indians.

The title of the poem 'Blankets' and the lines:

'to cover me  
like a good blanket  
.....  
... a smallpox blanket'

are especially reminiscent of the smallpox-ridden blankets distributed by the US government in the guise of winter clothing to Indian tribes, a fact that is corroborated by Bury My Heart at Wounded Knee(1970). In Apologies, he talks of the:

'.....other photograph  
of another dark-skinned enemy, Bigfoot  
the Minniconjou chief, frozen solid  
in the snow at Wounded Knee,'

This fact is also corroborated in Bury My Heart at Wounded Knee, where the historian Dee Brown has recorded the last days of the Minniconjou chief Big Foot, who was shot in spite of the fact that he was suffering from pneumonia and was 'barely able to breathe.'

Sherman Alexie's narrative style allows him to begin the journey of Michael as he is about to commit an act of violence. At the crucial moment he is zapped back in time and finds himself in the body of a white FBI agent in the 1970s, in the middle of the civil rights activism in Red River, Idaho. Red River, however is only the first step in an eye-opening trip through moments in American history. Alexie's hero continues to travel back and forth in time – back to the battle of the Little Big Horn, in which he participates as a thirteen year old Indian boy, farther back to the nineteenth century – where he appears as a half-breed scout leading the US Cavalry to the Indian villages. This travelogue ends with Alexie's hero coming back to the present as an airline pilot whose Ethiopian friend-turned-pupil crashes his plane into Chicago's Midway airport killing his wife and child along with himself and many others. This is an unabashed reference to the situation of Muslims, of a dark complexion in the post 9/11 scenario. Many of them were mistaken for Arabs and Pakistanis because of their complexion. In 'Flight Patterns' – Ten Little Indians – Alexie's narrator remarks that whenever he travels, he looks around for 'suspicious brown guys', forgetting that he also fits the description.

#### **4. Methodology (Data collection and analysis)**

Data for the paper is a summary of Sherman's various works. This data is analysed in the framework of Critical Race Theory.

Sherman Alexie has chronicled the sufferings of present day Indians while maintaining a light tone of voice. There is pain in his descriptions and in his attempt to revise the annals of history. He is of the view that the history of the American Indians, like that of the African-Americans, has been grossly misrepresented. His writings are therefore viewed as a vindication of the First Nations. In the Scalp Dance by Spokane Indians, which carries an introductory paragraph, he speaks on behalf of the central character of a painting done by the artist Paul Kane. The painting depicts:

a woman who had lost her husband to the Blackfeet, whirl[ing]ed around a fire swashing and kicking in revenge a Blackfoot scalp on a stick.

This according to Alexie is a gross misrepresentation of facts. As he says:

Our smiles were everything, our laughter created portraits in the air, more colorful and exact than any of Kane's work. When you see me in that painting, dancing with the scalp, you must realize that I didn't have a husband, that I never danced without a smile that I never sat still for Kane.



The painting referred to is one of the many that the Irish-Canadian painter has to his credit and which he painted in his studio, having secured sketches during his travels. Alexie, therefore, is recording history when he refers to Kane's habit of embellishing on the field sketches that he developed and of which the painting in question happens to be just one.

The pain of suffering and nostalgia is present in nearly all of Alexie's writings and reflects the intense feelings that he has for his history and heritage. In poems like 'Collect Calls', the line:

'My name is Crazy Horse',

and the references to Sand Creek and Wounded Knee, the great chiefs and the numerous treaties they signed with the US government; the sanctity of religious practices; the importance of eagle feathers; the Ghost Dance – contrasted with the drinking bouts of 20<sup>th</sup> century Reservation Indians – underline the significance that heritage has for Alexie. The Boston Globe has termed him, 'an important voice in American literature' (Flight. Book jacket) whereas the San Francisco Chronicle Book Review states that 'The lives he portrays are so finely detailed, the tales so carefully woven, that even the most culturally sheltered reader is transported.'

## **5. Conclusion**

The above discussion comprising of Sherman Alexie's works in the framework of CRT leads to the conclusion that here is a writer whose works highlight the issues of race in North America. In a light-hearted

way and without compromising on the works' literariness, Alexie draws his readers' attention to issues swept under the carpet for God knows how long.

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## **Information Structure and Word-order Selection of Adjectives**

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Based on strictly-paired authentic data, this paper, using information structure and discourse analysis theory, investigated Adj. + V and V+ Adj. constructions in modern Chinese. Adjectives in the Adj. + V construction function as adverbials, but serve as complements in the V + Adj. construction. By looking at the differences between these two constructions, we found that the two constructions exhibit different information structures, i.e., a contrast between new and given information was found in the verbs of the two constructions. This contrast in information structure, which we argue, constrains the word-order selection of adjectives (Adj. + V vs. V+ Adj.)

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**Key words/terms:** word-order selection; information structure; adj. + V and V+ adj. constructions

## 1. Introduction

In modern Chinese, some adjectives can either be used as adverbials or as complements. In other words, this kind of adjectives could be transposed in between, as illustrated in examples (1a) and (1b).

(1a) 她嫁错了人。

*She married a wrong guy.*

b) 她错嫁了人。

*She wrongfully married a guy.*

Zhang (2003) defines this phenomenon as ‘mirror expression’, that is, constituents before and after the core verbs exhibit ‘mirror image’ distribution. In this study we define syntactic structures like the above as Adj. +V and V+ Adj. constructions respectively.

The existence of Adj. +V and V+ Adj. constructions is a quite interesting phenomenon in Modern Chinese, since the flexibility of the word order in these constructions violates the relative stability of word order in a language.

## 2. Hypothesis

To be specific, we can investigate from the perspective of information structure the positional contrast between adverbials and complements, and the selection of adjectives in these positions. We believe that this line of research can help us understand the discourse functions of adverbial and complement positions, and thus provides insight into the mechanism underlying the word order selection of adjectives.

### **3. Literature Review**

This phenomenon has been under much discussion in the linguistics literature (see, e.g., Wang, 1984; Fang, 1992; Shi, 2001). However, most of these studies focused on the syntactic and semantic differences between the Adj. +V construction and the V+ Adj. construction.

He (1981) argues ‘the transmission of given and new information influences the selection of structures from various linguistic levels (e.g., sound and intonation, words and sentences).’ Ju (2003) further points out ‘the transmission of given and new information affects the selection of linguistic structures not only at phonological level, but also at syntactic level.’ These previous studies provide a new direction of studying the word order selection of adjectives.

### **4. Methodology (Data collection and analysis)**

Based on strictly-paired authentic data, this paper, using information structure and discourse analysis theory, investigated Adj. + V and V+ Adj. constructions and constraints on the word-order selection in modern Chinese. By relating the description to the analysis, the conclusions of this study derive from the authentic language materials.

This study is based on authentic language materials which are selected from CCRL database. It consists of 208 adjectives and 9439 sentences, among which 6048 are Adj. +V constructions and 3391 are V+ Adj. constructions. Strict regulations are applied to our language material search. In each pair of Adj. +V and

V+ Adj. constructions, core adjectives and verbs are the same, and only the positions of the adjectives differ. We believe that by drawing on these authentic and strictly-paired language materials, a reliable and thorough conclusion can be reached.

#### **4.1. Information structure**

Halliday (2008) defines information as ‘the tension between what is already known or predictable and what is new or unpredictable. This is different from the mathematical concept of information, which is the measure of unpredictability. It is the interplay of new and not new that generates information in the linguistic sense. Hence the information unit is a structure made up of two functions, the New and the Given.’ Speakers always organize their language into different information units. Each information unit is made up of given information and new information. Given information is the old information that the hearer already knows, and new information is something that the hearer does not know. Typically the given information precedes the new information in the information structure. This order is known as ‘unmarked’ order. As Lu (1990) points out ‘it is a general tendency that we tend to talk from ‘familiarity’ to ‘un- familiarity’ .....the old information appears first, then followed by the new information.’ To start from old information to new information fits the general information processing pattern of hearers. The new information is indispensable during communication, without which the information unit would be incomplete and thus incomprehensible. The

given information is optional, and it is the speaker's own choice whether or not to express it.

#### **4.2. A contrast of information structure between adverbials and complements**

The selection of either Adj. +V construction or the V+ Adj. construction is constrained by information structure at syntactic level. By analyzing the data, we found that there is a high correlation between the selection of Adj. + V and V+ Adj. constructions and information structure, and there is a contrast between Adj. + V construction and V+ Adj. construction in terms of information structure. Specifically, the verbs in the Adj. +V construction always carry new information, because they are not mentioned in the context, and therefore no information can be used to infer the existence of the verb. On the contrary, the verbs in the V +Adj. construction always indicate given information or information that can be inferred.

Similar findings were obtained by Xuan (2007). She found that an Adj. +V construction is more preferable when no pertinent information can be found in background information. Otherwise a V+ Adj. construction would be selected. The following examples are used to illustrate.

(2) '文革'风暴尽管过去了, 人们庆祝得到解放;  
可是德子媳妇却只得那么从容地死去——  
她感到: '这个世界真累人!' 这只是一个小小的悲剧。  
可是, 德子媳妇死得这么从容、平淡.....



*Although the devastating storm of the Culture Revolution has ceased and people are celebrating the liberation, De Zi's wife had to composedly encounter the death ----She felt 'the world is so toilsome.' This is just a little tragedy. However she died with composure and quietness .....*

(3) 心蕾像是自动化灌溉机一样，只要我盛菜的碗容积少于一半她马上就往里添加，并不断地督促我多吃，我撑得几乎不能动弹，腆着肚子走在路上很不好受。‘多走走可以帮助消化。’她笑我，‘不就吃多了一点点嘛，走起路来比孕妇还要逼真。’

*Xin Lei was like an auto-irrigation machine. She added more food into my bowl and urged me to eat more as long as over half of my bowl was empty. I was stuffed and couldn't move, it was unpleased for me to walk with a heavy belly. 'Walking more can help you to digest' she sneered at me, 'just ate a little more, you looks more vivid than a real pregnant woman.'*

In example (2), the adjective ‘congrong (从容)’ occurs in both positions of adverbial and complement, being the adverbial of the first ‘si (死)’ and the complement of the second ‘si (死)’. From the context, we found that in the Adj. +V construction ‘congrong de si(qu) (从容地死(去))’, verb’si (死)’ functions as new information whereas in the V+ Adj. construction ‘si de (zheme) congrong (死得(这么)从容)’, verb’si (死)’ serves as given information which has already been mentioned in the previous context.

The same contrast can be found in example (3). In the Adj. +V construction 'duo chi (多吃)', verb 'chi (吃)' functions as new information whereas in the V+ Adj. construction 'chi duo(le) (吃多(了))', verb 'chi (吃)' apparently serves as given information in the context. In the remainder of this section, we will elaborate on this point by using the language materials from the database.

Based on the thorough study of the language materials, we found that the verbs in the Adj. +V construction function as new information and are typically unmarked syntactically. By contrast, the verbs in the V+ Adj. construction function as given information and exhibit two syntactic properties: 1. The verbs appeared in the background information, so they just reoccurred in the V+ Adj. construction. We label this type of old information as overt given information. 2. Sometimes, the verbs didn't occur in the background, but their existence could be inferred from the previous context. In other words, the verbs in the V+ Adj. construction are covertly implicated in the context. Therefore, we label this type of information as covert given information.

#### **4.3. A contrast of new information and overt given information**

(4a) 这时，小王冲了过来，他推了我一下，骂道，你他妈的倒很会占便宜。说完他放肆地笑了起来。

*At that moment, Xiao Wang rushed into us, he pushed me, scolded 'you are so good at taking*

*advantage of others.'* Then, he unscrupulously laughed.

b) 周炳点点头说：‘是呀，我要种树。’她又说：‘那你还不种？’周炳说：‘对，我这就种。’胡杏笑着，不肯走开，还笑得比刚才放肆。

*Zhou Bing nodded and said: 'Right, I want to plant trees' Hu Xing said: 'Why don't you just go ahead?' Zhou Bing answered: 'Yes, I am doing it right now.' Hu Xing was reluctant to leave and started to laugh, more unscrupulously than just now.*

(5

a) 看着她白皙的脸蛋我一时感激得不知说什么好，在我眼里不谙世事的小妹妹居然还能如此用心良苦，还被我错想成贪玩任性，真是愧为人兄。

*Looking at her white and subtle face, I was too grateful to say anything. In my eyes, this unadulterated girl could not be so considerable but just capricious as I mistakenly thought before. I felt so ashamed about being her older brother*

b) 她想自己还年轻漂亮，又有钱，米高不娶这样的老婆，还要娶什么样的老婆？她想错了，米高根本不想结婚。

*She thought she was still young and rich, so she is definitely the ideal wife of Mi Gao. However, she thought it wrongfully, because Mi Gao didn't even think of a marriage.*

In example (4), the adjective ‘fangsi (放肆)’ occurs in both positions of adverbial and complement, being the adverbial of the first ‘xiao (笑)’ and the complement of the second ‘xiao (笑)’. In example (4a)

‘Xiao (笑)’ in the Adj. +V construction functions as new information in the context, because there is no pertinent information in the background information. In example (4b), ‘xiao (笑)’ in the V + Adj. construction is the given information, because ‘xiao (笑)’ appears in the previous context ‘Hu Xing xiao zhe (胡杏笑着)’.

The same contrast can be found in example (5). The adjective ‘cuo (错)’ occurs in both positions of adverbial and complement, being the adverbial of the first ‘xiang (想)’ and the complement of the second ‘xiang (想)’. In the example (5a), the verb ‘想’ functions as new information, because there is no pertinent information in the background information. In the example (5b), the verb ‘xiang (想)’ in the V + Adj. construction apparently serves as given information.

#### 4.4. A contrast of new information and covert given information

The verbs in the V+ Adj. construction can be defined as old information when they overtly exist in the context. But we can also define the verbs as old information when their existence can be inferred from the implicated information of the context.

(6

a) 我从幻想的天国又一下子跌进了现实的世界。突然，我感到异常的疲劳和痛苦。我真的哭了。难道一切竟这么快地消失了吗，难道我永远无法达到那光辉的顶峰吗？

*I fell down to the earth from the heaven.  
Suddenly, I felt an unwonted tiredness and twinge. I*

*cried. Didn't the whole illusion quickly disappear? Isn't the graceful peak unreachable?*

b) 火被踏灭的时候，我在那现场也变成孤身一人了。是的，一个围观者都没有了。我也不知人们怎么消失得那么快。

*When the fire was extinguished, I became unaccompanied. Yes, not even had a watcher. I did know how can man make a so quick disappearance?*

(7

a) 巴特觉得自己有记忆以来，从来没有像现在这么紧张过，他急得脸颊绯红，不知所措。少女突然开心地笑了起来，‘何必那么紧张呢？我是指你有替我疗伤啊！’

*Ba Te felt the tension that has not come to him since the time he could memorize. He was very anxious; he flushed, lost his head. Lassies suddenly started to giggle happily, they said 'Don't be so nerves. I mean you helped me to cure.'*

b) 周全被朱一清的表情变化逗乐，笑得很开心。

*Zhou Quan was amused by the change of Zhu Yi's face expression, and laughed very happily.*

In example (6), the adjective ‘kuai (快)’ occurs in both positions of adverbial and complement. With the verb ‘xiaoshi (消失)’, it forms two Adj. +V and V+ Adj. constructions. In example (6a), the verb ‘xiaoshi (消失)’ in the Adj. +V construction is new information, because it doesn't exit in the previous context, and besides there is no pertinent information in the previous context. In the V+ Adj. construction of

example (6b), no pertinent information can be found in the previous context either, but 'biancheng gushen yiren le (变成孤身一人了)', 'yige weiguanzhe dou meiyou le (一个围观者都没有了)' in the previous context are the implications of the verb 'xiaoshi (消失)', so the verb 'xiaoshi (消失)' was inferable old information.

The same could be found in example (7). The adjective 'kaixin (开心)' occurs in both positions of adverbial and complement. With the verb 'xiao (笑)', it forms two Adj. +V and V+ Adj. constructions. The verb 'xiao (笑)' in the Adj.+V construction 'kaixin de xiao (开心地笑)' indicates new information, because there is no pertinent information in the previous context. In the example (7b), although the verb 'xiao (笑)' does appear in the context before 'xiao de hen kaixin (笑得很开心)', the construction 'bei.....doule (被.....逗乐)' in the previous context implies 'xiao (笑)'. As such, the verb 'xiao (笑)' in the V+ Adj. construction is old information.

In addition, we found some special V+ Adj. constructions, in which verbs indicate speech act (thereafter *speech-verb*). For example:

(8

a) 苏红边吃边又问道: '你们怎么不喝酒? 很少看

见有男人吃饭不喝酒的。’李奇机智地回答道：‘我呢，对酒精过敏，他呢，怕媳妇，不敢喝酒。’

*When eating, Su Hong asked: ‘Why didn’t you drink any wine? It is rare that males don’t drink when eating.’ Li Qi tactfully answered: ‘I am allergic to alcohol, and his wife doesn’t allow him to drink.’*

b) ‘你大概不常到这个地方来吧？’汪百龄灵机一动：‘是的，这和认识你一样，是。’陪同的姑娘们笑起来了，觉得汪百龄回答得机智风趣，还带有双关的含义，都挑起画眉看着他，表示敬佩。

*‘You probably don’t come here very often, do you?’ Wang Bailing acutely answered: ‘yes, it is just like how much I know you.’ Those female attendants began to laugh. They thought Wang Bailing answered it tactfully and his answer was a pun. So they showed their respect to Wang Bailing by rising eyebrows.*

(9)

a) 老师上课最恼火的就是有人捣乱，他很不高兴地说：‘还上不上课了？’同学们立刻静下来。

*The most annoying thing for a teacher in class is having imps. He angrily said: ‘Do you want to continue the class or not?’ Consequently, tranquility came back in a sudden.*

b) ‘你下午有空儿要练表演，要是不来社长会放过你吗？再说……’小光说得高兴，突然发现大伙儿都不住声，表情倏然僵住，看样子他说溜嘴了。

*‘If you have time, come to practice your performance. Otherwise, do you think the proprietor will not blame you? Furthermore,’ Xiao Wang was saying it happily, but everyone stopped talking at sudden. Their face*

*expressions were frozen. It seemed he made a verbal slip.*

In example (8), the verb ‘huida (回答)’ is a speech-verb, and the adjective ‘jizhi (机智)’ occurs in both positions of adverbial and complement. In example (9), the verb ‘shuo (说)’ and the adjective ‘gaoxing (高兴)’ constitute Adj. + V and V+ Adj. constructions. By looking at the language materials, we found that when the verbs in Adj. + V and V+ Adj. constructions being speech-verbs, such as ‘shuo (说speak), tan (谈talk), wen (问ask), gaosu (告诉tell), huida (回答answer), etc.’ and the adjectives occurring in adverbial position constitute Adj. + V construction, the speech content always occurs after the verb. Comparatively, when the adjective enters complement position, the speech content tends to occur before the verb.

In example (8), the adjective in (8a) enters the adverbial position and the speech content is after ‘huida (回答)’; the adjective in (8b) appears in complement position and the speech content is before ‘huida (回答)’. Though the positions of the speech-verbs and speech contents are not absolute in our analysis, the number of the speech-verbs in the Adj. + V construction is 1546, among which 1138(73.6%) verbs are before the speech content. By contrast, in all the 185 sentences including V+ Adj. construction, the speech-verbs are after the speech content. Based on these analytic data, we argue that the relative positions of the



speech verb and the speech content, to a great extent, constrain the selection of whether adjectives enter into the adverbial or complement positions. Adjectives are inclined to enter adverbial position when the speech-verb is in front of the sentence, and they tend to enter complement position when the speech-verb is at the end of the sentence.

We argue that there is a tight relationship between the speech-verb and the speech content in terms of the information structure. The speech content is contingent on the expression of speech act. When speech content enters into the people's cognitive world, the speech-verb is activated in the brain at the meantime. In other words, people select the proper verb according to the need of expression. Therefore, syntactically, there always exists an implication that speech-verbs exist whenever speech contents occur in front of the sentence. Consequently, the V+ Adj. construction tend to be selected. When the speech-verbs appear first, the information expressed is new, thus the Adj. + V construction is preferred. Constrains as such can be used as evidence attesting to the contrast of information structure in the Adj. + V and V+ Adj. constructions.

Among the 6048 sentences including the Adj. + V construction in our analytical date, 4450 verbs express new information (73.6%). And in 3391 sentences including the V+ Adj. construction, 2453 verbs express the given information (72.3%). This is clear evidence that the contrast of information structure between Adj. + V and V+ Adj. constructions exists.

## 5. Conclusion

Zhang & Fang (1996) point out that 'Language is one of the most important means by which people communicate with each other. Given that, people have to arrange word order according to their communicative needs. This is a universal pattern and can be found across languages.' The selection of either the Adj. + V construction or the V + Adj. construction in modern Chinese is correlated with the information structure. Specifically, information structure affects whether people select the Adj. + V construction, or the V + Adj. construction. Our findings clearly show the contrast between Adj. + V and V + Adj. constructions in that the predicate verbs in the former construction usually function as new information, whereas the verbs tend to indicate given information in the latter construction, irrespective of whether or not it is overt or covert.

A statistical analysis of the language materials we collected was given in Table 1:

Table 1

	Information features of predicate verb	
	New information	Given information
adverbial-verb construction 6048	4450 (73.6%)	1598 (26.4%)

verb- complement construction 3391	938 (26.7%)	2093 ( 72.3%)
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The table clearly indicates that the predicate verbs in the Adj. + V construction tend to function as new information, and the verbs in the V + Adj. construction tend to function as given information. These findings invite the conclusion that there exists a contrast between new and given information in the verbs of the Adj. + V and V + Adj. constructions, and this contrast in information structure constrains the word order section of whether an adjective appear in adverbial position or complement position.

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## **Discourse Features of Chinese Rhetorical Questions**

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The rhetorical questions in conversations transmit very limited information. They are relevant to the initiations and mainly perform the cohesive function. In discourse, the preceding and succeeding constituents of Chinese rhetorical questions have rather distinctive features and can be classified into different categories. The functions these constituents fulfill are variant

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**Key words/terms:** Chinese rhetorical questions; cohesive function; information function preceding and succeeding linguistic constituents

## 1. Introduction

Rhetorical questions are used frequently in daily conversation. Though taking the question form, they express the speakers' definite and exact opinions or attitudes and thus realize certain pragmatic values. (Shao Jingmin, 1996) According Guo Jimao (1997), the real purpose of using rhetorical questions is to display the speaker's implied meaning that is to indicate that the others' behaviors, remarks, or attitudes are wrong and unreasonable. Guo Juan (2009) thinks that the core function of Chinese rhetorical question is the disproving function from the Speech Act perspective. Hence, rhetorical questions mainly serve to refute and disprove others' opinions or beliefs instead of to provide propositional content.

As far as the position in conversational discourse is concerned, rhetorical questions appear as the response. According to Halliday & Hasan (1976), the adjacency pair (initiation and response) in conversation forms a cohesive relationship. Xing Xin (2008) classifies the modes or functions of discourse into the cohesive one and the informational one. She points out that in conversations, the initiations usually possess the information function and the responses possess cohesive function instead. Based on previous studies, Guo Juan (2009) thinks that as the response in discourse, rhetorical questions mainly perform the cohesive function. The information conveyed by different rhetorical questions varies and forms a continuum. And generally speaking, the information function is less important than the cohesive function.

## 2. Hypothesis

Based on the previous studies, we aim to further analyze the discourse features of Chinese rhetorical questions. This paper focuses on both the preceding and succeeding constituents of Chinese rhetorical questions and tries to categorize these different elements. We suppose that these constituents play different roles and functions in discourse.

We believe the examination of the preceding and succeeding constituents will provide more insightful and clearer understanding of the rhetorical questions in discourse.

## 3. Literature Review

Many researchers have noticed the special use of Chinese rhetorical questions in discourse and discussed the discourse features.

Chen Meijin (1992) concludes that rhetorical questions often have preceding and succeeding elements, which is the distinguishing characteristic compared with the real questions. Chen Meijin (1992) and Gao Zengxia(2005) both mention the use of ‘ni(你)’, ‘nishuo(你说)’, ‘nixiang(你想)’,etc. Yu Tianyu (2007) thinks that the emotional pragmatic elements before the negative rhetorical questions are used to increase the strength of disproving. Also many researcher discuss the succeeding constituents of the negative responses, with the rhetorical questions included. (Yin Shichao, 2004; Sheng Yinhua, 2007; Zhang Yunjin, 2007, etc) Though very insightful and meaningful, very few of these studies provide a more



comprehensive view towards the discourse features of Chinese rhetorical questions and that's why we want to conduct a further discussion of it.

#### **4. Research Methodology (Data collection and analysis)**

We mainly use the descriptive method to present, describe, categorize, analyze, and discuss the Chinese rhetorical questions in discourse.

As for data collecting, since rhetorical questions are used frequently in speaking instead of in writings, we collect the oral Chinese data. Some of the data is the actor's lines from the popular Chinese movies and TV series. We specifically choose the data that can reflect the real use in life. And some of the data is from daily use.

##### **4.1. The preceding constituents of Chinese rhetorical questions**

The common constituents preceding rhetorical questions can be generally classified into the clauses of compound sentences, the inserted elements and negative elements. And these different constituents play different roles in discourse.

##### **4.1.1. Clauses of the compound sentences**

Based on the data collected, many Chinese rhetorical questions appear in compound sentences, usually as the postpositional one. And in many cases, rhetorical questions serve as the main clauses, and the preceding clauses as the subordinate ones. According to Hu Yushu (1995), the subordinate clauses serve to

restrict and explain the main clauses. Hu Xiaobin (1999) makes a rather detailed discussion about their semantic restrictions towards the rhetorical questions. Therefore, the function of the preceding subordinate clauses is to semantically define and confine the rhetorical questions which are the inferred conclusion of the previous context. eg.

(1) 甲：真遗憾，没能和老李告别。

乙：要是你早点来，能见不着他吗？

*A: It's a pity not to say goodbye to Old Li.*

*B: If you had come earlier, how could you not see him?*

(2) 甲：这件事我做的不对。

乙：既然知道自己不对，怎么还不向他承认错误？

*A: I'm wrong in doing this.*

*B: Since you know your fault, why haven't you apologized to him?*

The first example is a hypothetical compound sentence. The preceding clause proposes a hypothesis and the rhetorical question is the inferred consequence. The second example is a cause/effect compound sentence, the preceding clause explains the reason, and the rhetorical question is the conclusion inferred. In short, the rhetorical questions usually represent the inferred consequences based on the preceding clauses.

## 4.2. Inserted constituents

Some inserted constituents are often seen before Chinese rhetorical questions. Different from clauses of compound sentences, these constituents mainly perform pragmatic functions or discourse functions. According to the data, the appearance frequencies of parentheses ‘nishuo(你说)’, ‘woshuo(我说)’etc, second person pronoun ‘you(你)’ and interjections are rather high.

### 4.2.1 Parentheses

#### 4.2.1.1 ‘Nishuo(你说)’, ‘Nixiang(你想)’,etc

(3) 张：哎呀，你想干嘛呀你？

刘：你干嘛？我怎么了？我怎么啦？我说两句都不行了？啊，啊，这，这是我自己家。

张：你看，能有你这样说话的吗？你。（《编辑部的故事》）

*Zhang: Oh, what the hell are you doing?*

*Liu: What am I doing? Nothing is wrong with me. Couldn't I say something? This, this is my own home.*

*Zhang: You see, how can you say like that?*

(4) 佳音：发现没？姥姥开始与人为善了。

佳期：咳，她不是要竞选楼门组长吗？

佳音：就为那点钱？

佳期：也不是，还是闷得慌吧。姥爷整天在外边玩，跟她没交流。

佳音：你说结婚有什么意思啊？不也就是 一时新鲜，到了还是得自己找乐。（《动什么别动感情》）

*Jia Yin: Did you noticed? Grandma is becoming friendly now.*

*Jia Qi: She is competing for the leader of the building.*

*Jia Yin: Just for that little cash?*

*Jia Qi: Not really. She is bored. Grandpa is outside all day long and has no communication with her.*

*Jia Yin: What do you think is the meaning of marriage? It is on the spur of the moment and later you have to count on yourself to find happiness.*

(5) 甲：大刘两口子干吗非得离婚哪？

乙：你想想，强扭的瓜能甜吗？

*A: Why Old Liu and his wife got divorced?*

*B: Think about it, can the compelled marriage be happy?*

The above examples demonstrate the use of the parentheses

‘nikan(你看)’, ‘nishuo(你说)’, ‘nixiang(你想)’.

According to Chen Meijin (1992), these parentheses are used to ask the listener to support the speaker's opinions. Gao Zengxia (2005) thinks these words can make the remarks more convincing. We know that ‘shuo(说)’, ‘kan(看)’ and ‘xiang(想)’ here no longer refer to the actual action, and mean ‘to think’ instead. Guo Zhaojun (2004) points out that ‘xiang(想)’, ‘kan(看)’, etc are used to express the speaker's subjective inference, judgment, suggestion, etc.

From the perspective of politeness strategy, we think that the parentheses

‘nikan(你看)’, ‘nishuo(你说)’, ‘nixiang (你想)’ etc are used to invite the listeners to make inference and judgments. They also serve as the interactive markers to remind the listeners of the following remarks. Since rhetorical questions express the speakers’ disproving attitudes, to save others’ faces, these parentheses can be considered as the communication strategy to solicit others’ agreement by inviting them to think and judge.

#### 4.2.1.2 ‘Woshuo(我说)’

‘woshuo(我说)’ is another common parenthesis preceding rhetorical questions.eg.

(6) 李: 我觉着吧, 咱事儿也不成啊, 咱也别干那缺德事儿。第一王大爷这脾

气不一定吃这一套, 第二扣押人质, 犯罪。

余: 我说, 你这脑子里怎么这么些乱七八糟的呀? (《编辑部的故事》)

*Li: I think we shouldn't do that wicked thing. First, Uncle Wang won't care. Second, detaining hostage is against the law.*

*Yu: Well, what kind of mess are there in your mind?*

‘woshuo(我说)’ in this example introduces Yu’s opinion and evaluation. According to Liu Yuehua(1986), ‘woshuo(我说)’ can introduce the speaker’s suggestion or opinion towards the present

event. ‘shuo(说)’ represents subjective inference or comment, etc. Xing Xin(2008) thinks that ‘woshuo(我说)’ is a kind of pragmatic marker. It serves as a cohesive device and the first person ‘wo(我)’ here denotes that the subjective inference or evaluation is from the speaker himself. Based on these discussion, we think that the function of the parenthesis ‘woshuo(我说)’ is to emphasize or give prominence to the speaker’s perspective. It serves as the reminding marker as well to ask for the listener’s attention towards the following remarks.

#### 4.2.2 Second person pronoun ‘ni(你)’

Second person pronoun ‘ni(你)’ is frequently used before Chinese rhetorical questions and the logic of the sentences are not destroyed at all when deleting ‘ni(你)’.eg.

(7) 吴胖子：你刚才那儿干嘛呢？

a

许逊：你管得着吗？

(《与青春有关的日子》)

b 管得着吗？

*Wu Pangzi: What are you doing there?*

*Xu Xun: It's non of your business.*

(8) 牛彩云：‘反正下次我不这么实诚了。’

a

严守一：‘你这叫实诚吗？你这叫缺心眼！’ (《手机》)

b 这叫实诚吗？

*Niu Caiyun: Anyway, I wouldn't be so honest next time.*

*Yan Shouyi: Can you call it honest? This is simple-minded.*

The expressive effects of the above examples with and without 'ni(你)' are quite different. Firstly, the use of 'ni(你)' strengthens the relevance and pertinence of the response and initiation. The daily conversation would involve speakers and listeners and even others. Personal pronouns serve as the important cohesive devices. (Halliday&Hasan,1976) Thus, 'ni(你)' strengthens the contextual relevance and the degree of cohesion by designating and emphasizing the listeners in the context. Based on the relevance theory, we think that 'ni(你)' is used as an ostensive device to stress the pertinence of the speaker's subjective opinion or attitude. Secondly, 'ni(你)' also gives prominence to the speaker's perspective. In communication, 'ni(你)' and 'wo(我)' are two opposite parties. When using second person 'ni(你)' to designate the opposing party, it emphasizes 'wo(我)' as well.

Except 'ni(你)', the variant 'niya(你呀)' is also used before rhetorical questions. Li Xia (2006) points out that the 'personal pronouns +ya' construction in Chinese indicates pauses and conveys a certain mood as well. 'niya(你呀)' demonstrates the blaming or dissatisfactory attitude and has the tendency to become a set phrase. eg.

(9) 李：干起来吧，才知道难。也怪我小时候书念得太好了，一闭眼吧，书一页一页往出冒。

a

牛：你呀，乱读书有什么好处啊？越读越蠢。（《编辑部的故事》）

b 你乱读书有什么好处啊？

*Li: Only upon doing it can I know the difficulty. It's all because of my hardworking at school. When eyes closed, the book content would appear page by page.*

*Niu: What are the benefits of reading randomly for you? It only makes you more stupid.*

(10) 弟弟：姐，这件事人家小李没错。

a 姐姐：你呀，怎么总是替别人说话？

b 你怎么总是替别人说话？

*Brother: Sister, Mr Li was not wrong.*

*Sister: How could you defend for others?*

Comparing the above examples using ‘niya(你呀)’ and ‘ni(你)’, we can see that the negative mood conveyed by ‘niya(你呀)’ is stronger than ‘ni(你)’. ‘niya(你呀)’ in both examples give voice to the speakers’ accusation and discontentment and make the utterances more dynamic and expressive together with the subsequent rhetorical questions.

#### 4.2.3. Interjections

Interjections often appear in the very beginning of utterance. Li Conghe (2007) discusses that the basic interjections in Chinese possess rich pragmatic and cognitive functions. The procedural information they transmitted reflects the subjectivity nature and expresses the speakers’ personal feelings and reactions.



It is obvious that the interjections preceding the Chinese rhetorical questions are quite subjective and deliver the speakers' strong emotions, such as surprise, anger, abhorrence and distain. Usually, these interjections only serve to demonstrate the speakers' emotions, and the succeeding rhetorical questions serve to convey speakers' viewpoints or attitudes. eg.

(11) 冯裤子: 呆会我吃完就不回来了, 方言, 这下可满足你的阴暗心理了吧?

方 言: 你丫说什么呢?

李白玲: 哎呀, 你们这是干什么呀?

《与青春有关的日子》

*Feng Kuzi: I won't come back after the meal. Fang Yan, this can satisfy your evil mind, right?*

*Fang Yan: What the hell are you talking about?*

*Li Bailing: Oh my, what are you doing here?*

(12) 方

言: 没有, 你的小说写得比我的好。真的, 孙子骗你。

汪若海: 哼, 你的舌头还会吐真话吗?

《与青春有关的日子》

*Fang Yan: No. Your novel is better than mine. No kidding.*

*Wang Ruohai: Humph! Can your tongue speak truth?*

Both the interjections in the above examples express the most direct and immediate emotional feedback. 'aiya(哎呀)' expresses Li Bailing's anxiety.

And the succeeding  
 ‘nimenzheshiganshenmeyā(你们这是干什么呀)’ aims  
 to stop Feng Kuzi and Fang Yan’s quarrel. ‘heng(哼)’  
 expresses Wang Ruohai’s dissatisfaction and disdain for  
 Fang Yan, and the succeeding  
 ‘nideshetouhaihui tū zhēnhuā mǎ(你的舌头还会吐真话  
 吗)’ aims to refute and question Fang Yan.

### 4.3. Negative constituents

The negative constituents include negator ‘bù(不)’,  
 ‘méi(没)’, ‘bié(别)’ or direct negative clauses, and some  
 indirect negative structures, such as ‘xiāshuō(瞎说)’,  
 ‘xiēleba(歇了吧)’, ‘fēihuā(废话)’, etc. Yu Tianyu(2007)  
 thinks these elements can strengthen the intensity of  
 negation.

We think these preceding negative constituents  
 perform both pragmatic function and discourse  
 function. Pragmatically speaking, these negative  
 constituents intensify the refuting mood and the  
 speakers’ negative attitudes. While from the perspective  
 of discourse, these constituents cohere with the  
 previous utterance and possess the cohesive function.  
 Comparatively, the succeeding rhetorical questions  
 carry certain information function and serve to  
 supplement, explain or emphasize. eg.

(13) 高  
 洋：管她老公老母的呢。卓越，我帮你约百珊。

卓  
 越：别别，别，那干嘛呀？回头人以为咱是流氓呢  
 。

《与青春有关的日子》

*Gao Yang: I don't care! Zhuo Yue, I will help you invite Baishan.*

*Zhuo Yue: No, no, why doing that? People would think we are rascal.*

(14) 汪若海: 乔乔, 你要是真心不想让我走, 我可以一辈子留在你身边。

乔

乔: 太可笑了, 我们怎么可能呢? 《与青春有关的日子》

*Wang Ruohai: Qiaoqiao, if you don't want me to go, I could stay with you the whole life.*

*Qiaoqiao: That's funny. How could we?*

(15) 冯裤子: 那你为什么不早告诉我呀?

李白玲: 废话! 我怎么知道那辆车是你的呀。  
。《与青春有关的日子》

*Feng Kuzi: Why didn't you tell me earlier?*

*Li Bailing: Nonsense! How could I know that's your car?*

In example 13, Zhuo Yue uses 'bie(别)' to refuse Gao Yang's suggestion and the subsequent rhetorical question 'naganmaya(那干嘛呀)' further stresses the negative attitude. In example 14, Qiaoqiao first uses 'taikexiaole(太可笑了)' to express her attitude, then use the rhetorical question 'womenzenmekenengne(我们怎么可能呢)' to explain the reason. In example 15, Li Bailing expresses her despising toward Feng Kuzi's question through 'feihua(废话)', then uses

‘wozenmezhidaonaliangcheshinideya(我怎么知道那辆车是你的呀)’ to explain.

#### 4.4. The succeeding constituents of Chinese rhetorical questions

##### 4.4.1. The function of the succeeding constituents

The Chinese rhetorical questions are frequently followed by subsequent clauses. Zhou Lifang (2005) points out that when expressing the attitudes towards the others' remarks, we usually need to supplement our opinions or action to be adopted. The data we collected shows that the succeeding clauses serve to make speakers' viewpoints clear and complete. And sometimes these succeeding clauses are indispensable. eg.

(16) 甲：你知道吗？老李的老婆出国了。

乙：谁说的？是他女儿。

*A: Do you know that Old Li's wife went abroad.*

*B: Who said that? It was his daughter.*

In this example, it is difficult to decide what the speaker is disproving of without the succeeding clause. The subsequent ‘shitanver(是他女儿)’ designates the objective of negation-’ (laolide) laopo’. That is to say, the succeeding clause serves to restrict and define the objective of negation.

We think that the succeeding clauses mainly perform the information functions and their information functions are more important than the cohesive functions. They and the rhetorical questions can not

exchange the position generally since the rhetorical questions cohere with the previous utterance and perform the cohesive functions. In most cases, since the information carried by the rhetorical questions is rather limited, deleting them won't influence the dependence of the succeeding clauses. But the coherence would be less natural sometimes. Since the succeeding clauses mainly fulfill the information functions, deleting them would impair the exactness and completeness of the meaning, and thereby influence the listener's understanding and the smooth progression of communication. eg.

(17) 百珊: 我在工作, 你在我们病房呆着像什么话。

卓越: 那怕什么? 我呆我的, 你忙你的。(《与青春有关的日子》)

*Baishan: I am working now. it's not decent for you to stay in our sickroom.*

*Zhuo Yue: Why does that matter? I mind my business and you mind yours.*

(18) '她孩子咋的啦?'

'儿子在中外合资企业当中方经理。'

'什么呀, 给经理开车的司机。'(《动什么别动感情》)

'What does her child do?'

'Her son works as a Chinese manager in a joint venture'

'What? Her son drives for the manager.'

In example 17, the coherence would be impaired when deleting ‘napashenme(那怕什么)’ and in example 18, the complete information can’t be provided when deleting ‘geijinglikaichedesiji(给经理开车的司机)’. In short, the rhetorical questions and the succeeding constituents play their individual roles and fulfill their own functions in conversation.

#### **4.4.2. The semantic types of succeeding constituents**

The semantic types of the succeeding clauses are various. According to Yin Shichao (2004), the subsequent clauses of the negative responses serve to explain the reason of negation, demonstrate the affirmative content, provide the rationale of negation and explain the subsequent things. Zhang Yunjin (2007) classifies the semantic types into corrective, explanatory and disjunctive ones.

Based on previous studies, the semantic types of the succeeding clauses of Chinese rhetorical questions can be summarized and classified into the correction type, interpretive type, supplementary type and disjunctive type.

#### **4.4.3. Corrective type**

When the speaker’s words are not consistent with the facts, the listener would usually make correction after giving negative response. So the succeeding clauses after the rhetorical questions would make the objective of negation specific and definite. eg.

(19) 甲：老赵的老婆真年轻。

乙：哪儿呀，那是他妹。

*A: Old Zhao's wife is so young.*

*B: No, that's his younger sister.*

(20) 卓越：你们医院的面条太好吃了，比我妈做的都香。

百珊：什么医院的呀，是我刚才给你煮的。

(《与青春有关的日子》)

*Zhuo Yue: The noodle made in your hospital is so delicious, even better than the noodle cooked by my mom.*

*Baishan: It's not from the hospital. I just cooked for you.*

#### 4.4.4. Interpretive type

When the rhetorical questions present the speakers' subjective opinions, the succeeding clauses often provide the explanation for either positive responses or negative ones. Su Lijing (2000) points out that the presentation of reasons for giving either positive or negative (especially negative) response is more important, and that's the requirement of information exchange and communication. Seldom would people just say 'no' without explaining why. eg.

(21) 妻子：明天陪我去公园吧。

丈夫：那还用说？就是想陪你出去散散心。

*Wife: Would you please go to the park with me?*

*Husband: Sure. I just want to be with you and relax.*

(22) 方 言：哎，你爸你妈呢？

李白玲：打听那么多干嘛，这是军事秘密。

(《与青春有关的日子》)

*Fang Yan: Well, where are your father and mother?*

*Li Bailing: Why did you pry so much? That's a military secret.*

(23) 甲：你们生气了吧？

乙：哪儿呀，这点事怎么会生气啊，没生。

*A: Are you angry?*

*B: Why should I? How could I get angry for such a trivial thing? No, I'm not angry.*

In the above examples, the succeeding clauses make explanations and interpret the reasons for negative responses. In example 23, after the negative rhetorical question 'naerya(哪儿呀)', the speaker uses another rhetorical question and a direct negative clause. The combination of these would strengthen and emphasize the speaker's negative response and provide the reason as well.

#### 4.4.5. Supplementary type

The responders would sometimes use subsequent clauses to make further statement or to supplement more information. Generally speaking, these supplementary clauses can be used to emphasize the speakers' attitudes, comment on the present topic, make further explanations, list more facts or state the following events. The objective is to make the



speakers' intentions more explicit and make the listeners understand more clearly. eg.

(24) 高洋: .....你跟我说实话, 是不是喜欢上她了? 你要是喜欢她, 我就把她让给你。

方言: 怎么可能呢, 再说, 我也不喜欢这种特轻浮的女孩。

(《与青春有关的日子》)

*Gao Yang: ...tell me the truth, do you like her? If you do, I will drop out.*

*Fang Yan: How could it be possible? Besides, I don't like such a flirtatious girl.*

(25) 小乙: .....以后在这房地产界您还怎么混呀?

小丙不服: '怎么不能混呀? 业务部那帮女的不都还混得好好的吗?

(《动什么别动感情》)

*A: ...How could you get along in the real estate field?*

*B: Why can't I? Haven't the ladies in the business team fared so well?*

(26) 甲: 他们达成一致了吗?

乙: 怎么可能呢? 找个时间我再慢慢做他们工作吧。

*A: Have they arrived at an agreement?*

*B: How could it be possible? I'll try to persuade them later.*

(27) 金燕: 瞧见了, 李白玲还是心疼你。

方言：没看出来，我觉着还是你心疼我。

金燕：你怎么又来了？以后不许再开这种玩笑了啊。

(《与青春有关的日子》)

*Jin Yan: See, Li Bailing cares about you really.*

*Fang Yan: I didn't know that. I feel you care for me more.*

*Jin Yan: How come you mention it again? Don't joke like that any more.*

In example 24, the word 'besides' indicates that the succeeding clause serves to provide more information and explanation. In example 25, the rhetorical question 'zenmebunenghunya(怎么不能混呀)' presents the speaker's disproving, and the subsequent clause presents an example to confirm his opinion. In example 26, the succeeding clause shows the further plan or intention and in example 27, the succeeding clause puts forwards the speaker's requirement.

#### 4.4.6. Disjunctive type

Sometimes the responders would change the topic after conveying the subjective attitudes or opinions. And in this way, the succeeding clauses would lead and change the direction of conversation. eg.

(28) 丈夫：我对他简直是忍无可忍了。

妻子：说什么呢，赶紧回家吧！

*Husband: I can't stand him anymore!*

*Wife: What're you talking about! Let's go home.*

(29) 乔乔: 你还会弹吉他呢?

方言: 还凑合吧。

乔乔: 在这儿瞎弹什么呀, 回头让人家看见不好。

方言, 你为什么不去当兵呢? (《与青春有关的日子》)

*Qiaoqiao: So you could play the guitar?*

*Fang Yan: Just so so.*

*Qiaoqiao: Why did play randomly here? It's no good if others see it. Fang Yan, why don't you join the army?*

In example 28, the wife tries to stop her husband's complaining and changes the topic by putting forward a proposal 'ganjinhuijiaba(赶紧回家吧)'. In example 29, Qiaoqiao changes the topic by asking the other a question which is entirely irrelevant to the present topic.

## 5. Conclusion

Through the above discussion, we can construct a basic picture of the discourse features of Chinese rhetorical questions by analyzing the preceding and succeeding constituents. As to the preceding constituents, clauses of compound sentences, the inserted elements and negative elements are the common types. The clauses of compound sentences serve to semantically define and restrict the rhetorical questions which are the inferred conclusion of the previous context. The inserted constituents usually include the parentheses 'nishuo (你说)', 'woshuo (我说)' etc, second person pronoun 'you (你)' and

interjections. These elements perform mostly the pragmatic functions. While the preceding negative constituents perform both pragmatic functions and discourse functions. As to the succeeding constituents, these clauses usually fulfill the information functions to provide further information to make the speakers' intention complete and clear, which forms a contrast with the cohesive rhetorical questions. The semantic types of these succeeding clauses are correction type, interpretive type, supplementary type and disjunctive type.

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