



JOURNAL OF LINGUISTICS & LANGUAGE STUDIES

VOL. 1, ISSUE 1

INSTITUTE OF ENGLISH LANGUAGE & LITERATURE
DEPARTMENT OF LINGUISTICS AND LANGUAGE STUDIES
GOVERNMENT COLLEGE UNIVERSITY LAHORE



Journal of Linguistics & Language Studies

Vol. 1

No. 1

Editor in Chief

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**Institute of English Language and Literature
Department of Linguistics & Language Studies
Government College University Lahore**



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Editor's Note

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It is with great pride and enthusiasm that we present the inaugural issue of the *Journal of Linguistics and Language Studies (JLLS)*, the official publication of the Department of Linguistics and Language Studies at Government College University Lahore. This milestone marks the beginning of an exciting journey to explore, engage, and contribute to the dynamic and multifaceted discipline of linguistics and language studies.

Our journal emerges from a profound commitment to fostering academic inquiry, interdisciplinary dialogue, and the dissemination of innovative research. Linguistics, as a field, intersects with numerous domains, encompassing the cognitive, social, cultural, and technological dimensions of language. In this spirit, JLLS seeks to serve as a vibrant platform for scholars, researchers, and practitioners to present their work, share ideas, and advance knowledge in areas such as applied linguistics, sociolinguistics, psycholinguistics, discourse analysis, and computational linguistics, among others.

The launch of JLLS would not have been possible without the dedication of our editorial team, reviewers, and contributors. Their efforts have ensured that the journal begins with the clarity of purpose and vision needed to address the challenges and opportunities in linguistic research. We also extend our deepest gratitude to the authors who have entrusted us with their work for this inaugural issue. Their innovative contributions set a precedent for the quality and depth of scholarship that we aspire to maintain in the years to come.

As we embark on this journey, we invite you, our readers and contributors, to join us in building a scholarly community that celebrates the diversity and complexity of language. Together, let us explore the intersections of linguistics and society, uncover new insights, and expand the horizons of knowledge.

Welcome to *Journal of Linguistics and Language Studies*.

Dr. Muhammad Abdullah

Editor

Journal of Linguistics and Language Studies



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Stylistic Analysis of Gambian Poetry: An Exposition of Ecological Injustices

Abdou Bassin Boye¹

Abstract

This paper examines the use of poetry to engage the problems of environmental abuse in postcolonial Gambian society as depicted in the poem ‘Bending’ from Baaba Sillah’s anthology *Péñcum Taakusaan*. Regarded as part of the intellectual struggle against silent but destructive forces, the paper draws attention to the threats and consequences of environmental degradation and social injustice to the wellbeing of Gambian society. With reference to Nixon’s (2011) conception of slow violence and environmentalism of the poor, the study aims to explore the use of both linguistic and literary devices to highlight the gradual destruction of environmental resources in Gambian society as a result of colonial, post/neocolonial and local forces. The stylistic analysis of the poem selected on the basis of its thematic focus also draws insights from Halliday’s Systemic Functional Linguistics to highlight the role of contextual factors in the use of language. The analysis indicates that the poet has exploited the use of a number of linguistic and literary devices to convey the socio-economic significance of environmental degradation.

Keywords: ecocriticism, slow violence, environmentalism, environmental degradation

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Introduction

Due to the fact that the productive base of the economy depends on the availability of environmental resources to function, environmental degradation has emerged as a fundamental roadblock to national growth and a major platform of competing forces with severe socio-economic consequences and injustice for the poor and vulnerable. In postcolonial societies like The Gambia where pressing environmental problems of exploitative deforestation and water pollution have impacted on the once pristine ecological system, the consequences and socio-economic injustice of environmental degradation are more damaging.

A major part of these consequences has been a severe reduction in the yield of climate-sensitive activities such as crop production, livestock rearing, and fisheries. Given the significance of these activities as a means of subsistence livelihood for the ordinary Gambian, the far-reaching implications of the spoilage of environmental resources on the national socio-economic discourse may be understood. This paper aims to investigate how the causes and effects of these environmental problems are depicted in Baaba Sillah's poem "Bending".

As an iconic figure on the Gambian literary scene, Baaba Sillah demonstrates in his works a thorough understanding of Gambian culture, history and socio-economic system. The poems that spring from his anthology, *Péñcum Taakusaan*, not only derive their aesthetics from the cultural environment, but are also firmly anchored in their thematic concerns on pressing social matters. In the poem under study, Sillah assumes the posture of an ecocritical poet who can see the direct link between environmental degradation and the people's socio-economic problems, raising the issue of slow violence and environmentalism of the poor in the Gambian context.



Ecocritical poetry or ecopoetry may be described as a literary struggle by poet-activists who attempt to capture environmental threats that may although be unnoticeable, yet effectively destroy the ecological community. The works of such poets therefore are first a representation ‘of the land and its people’ and, then more importantly, ‘an advocacy for human and environmental justice’ (Egya, 2016, p. 2). As Flannery (2016, p. 429) explains, the main crux of ecopoetry is to ‘question and renegotiate the human position in respect of the environment’ in a manner which culminates to a condemnation of the institutions seen as responsible for destroying the environment.

This struggle feeds directly into what is known as ecocriticism, a trend of literary criticism that, according to Bracke and Corporaal (2010), deals with human and nature relations in literature. In other words, it may be described as a disciplinary thread of literary theory that establishes a link between literature and the physical environment. Highlighting the extra-literary drive behind this thread, Dobie (2012), alluding to Buell (2005), argues that the investigation of this link should be informed, beyond concerns for mere thematic study, by a commitment to good environmentalist praxis.

Despite the Western origins of ecocriticism as a literary and cultural discipline (which could have negative implications for postcolonial studies given the tendency for bias and prejudice in imperialist manipulations of epistemic regimes), Egya (2018) contends that its global spread has engaged postcolonial scholars in the hitherto ignored problems of environmental abuse in postcolonial African societies. This offshoot has come to be known as postcolonial ecocriticism.

Explicating a major focus in postcolonial ecocriticism, Egya’s (2016) argument demonstrates how Anglophone African poets lament the way in which African people have been physically and spiritually displaced from their lands through a process known as ‘slow violence and environmentalism of the poor,’ a phrase coined by Nixon (2011). As Nixon



explains, slow violence of the environment refers to a subtle form of destruction ‘that occurs gradually and out of sight, a violence of delayed destruction that is dispersed across time and space, an attritional violence that is typically not viewed as violence at all’ (p. 2). On the other hand, environmentalism of the poor is ‘triggered when an official landscape is forcibly imposed on a vernacular one’ (p. 17).

In Egya’s (2016) opinion, poetry from the Niger Delta region of Nigeria is arguably the most vibrant canon of Anglophone African poetry that is committed to poeticising the plight of Africans confronted with extreme environmental despoliation in the face of large-scale and unethical exploitation by post/neocolonial and local institutions totally negligent of the local inhabitants’ predicament. The poets in this tradition include: Tanure Ojaide, Ogaga Ifowodo, Niyi Osundare, Onookome Okome, Joe Ushie and Bassey Nnimmo. Egya observes further that this trend of ecopoetry is appraised by a two-dimensional imaginative creativity: a celebration of the unspoiled beauty of the environment before despoliation, and an aggressive stance against the institutions to blame.

It is in the context of this literary movement that this paper intends to exploit the use of literary stylistics tools in a linguistic-cum-literary analysis that aims to characterise how language is used in Gambian poetry to depict the causes and effects of destructive cultural and technological exploration of natural resources in the form of deforestation, mining, and fishing, among other forms of environmental exploitation in The Gambia. This drive is contingent on Huggan’s (2007) argument that the postcolonial scholar’s primary commitment to social justice lends more impetus to the foregrounding of pertinent ecological concerns in his/her human, social, political and economic spheres. The paper is also intended to contribute the Gambian postcolonial ecocritical perspective that remains unexplored to the Anglophone limb of ecocriticism.



Statement of Research Problem

Contemporary Gambian poets such as Baaba Sillah have devised a creative portrayal of the worsening conditions of the ordinary Gambian man and woman. Their poems carry the portrait of the ordinary Gambian who, in the context of a postcolonial society confronted with an ever-increasing cost of living, has been physically displaced from his land and spiritually denied his indigenous means of a livelihood by post- and neocolonial institutions in tandem with the complicity of his own government. The pain, poverty and helplessness portrayed in their poems calls for a critical attention requisite in the literary and cultural struggle against environmental destruction and socio-economic injustice. Hence this paper's attempt to explore the uncharted realm of environmentalism in Gambian poetry by engaging Sillah's 'Bending' in order to amplify the calls for redress.

Objectives of the Study

The objectives of the study are to

1. identify the environmental degradation in the poem;
2. analyze the linguistic and literary devices deployed in the poem; and
3. discuss the linguistic and literary devices in relation to the socio-economic implications of environmental degradation expressed in the poem.

Research Questions

The study is guided by the following research questions.

1. What are the environmental problems addressed in the poem?
2. What are the linguistic and literary devices deployed to address these problem?
3. How are linguistic and literary devices used to address the socio-economic implications of environmental degradation in the poem?



Methodology

This paper is a qualitative study that aims to generate an in-depth analysis of how language is used in the poetic representation of environmental degradation in Gambian society. The data consists of a poem titled 'Bending' from Baaba Sillah's collection *Péñcum Taakusaan*. This poem is chosen for the study on the basis of the socio-economic implications of the pressing environmental concerns it focuses on. The most relevant portions to the focus of the study are extracted from the poem through a close reading that pays keen attention to the cause-and-effect factors of environmental destruction raised in the poem. The selection of the theory of slow violence and environmentalism of the poor is intended to highlight the silent, gradual exploitation and destruction of environmental resources that surreptitiously pushes local inhabitants to destitution. It is also intended to mirror the complicity of sitting governments in officializing indigenous lands for use for use by exploitative companies. The application of Systemic Function Linguistics is only meant as a gateway to this extra-literary aspect as the primary concern of the study. Thus, the analysis of the linguistic and literary devices pays close attention to how these devices are utilized so as to interrogate the causes, effects, and socio-economic implications of environmental despoliation expressed in the poems.

Theoretical Framework

SFL is a linguistic model that sees language as a "system of words" that is conceived as a tool for meaning-making (Matthiessen & Halliday, 1997, p. 2). According to Halliday (1994), the theoretical justification for the systemic component of SFL is that decisions are made from a network of interrelated systems in order to transmit meaning. According to Halliday and Mathiessen (2013), these systems are made up of lexico-grammatical components devoted to the interpretation of human experience as configurations that must be understood in light of the circumstances. Egudu (2007) asserts that poetry is a creative use of



words that interprets human experience. Thus, like other language users, poets also draw on the lexico-grammatical resources devoted to articulating human experience.

Notably, SFL is a linguistic model that is based on a functional framework rather than a formal one, according to Halliday (1994). This is because SFL was developed to explain how language is structured based on the functional role it fulfils. Halliday coined the word "metafunction" to describe how language is functionally ordered and to demonstrate the inherent role of function in influencing language usage. According to Halliday (1994), language has two main purposes: the ideational metafunction, which expresses human experience, and the interpersonal metafunction, which enacts social relations. The discourse that conveys interpersonal and ideational meanings is constructed by the textual metafunction. As a result, the process of creating meaning involves three interconnected metafunctions that all make use of lexico-grammatical resources and rely on context to be produced and understood.

According to Taiwo (2006), SFL analysis aims to investigate how context influences and limits the selection of linguistic structures and elements to be used in a given event. This is guided by the understanding that the context of any linguistic event is just as significant as the linguistic elements that make up the event (Canning, 2014). As Yeibo (2011) suggests, SFL shows that the subject matter and other social and contextual variables determine the linguistic features in a text. Mcrae and Clark (2004) go on to explain that the importance of context is highlighted by the dialectics that exist between a text's message and how that message is received within the broader framework of culture and social relations. They contend that this is due to the fact that just as context affects the writer's selection of linguistic devices, it also affects the reader's comprehension of the text by influencing the reader's assumptions, social codes, and customs. But Eggins (2004) poses the fundamental



question of what aspects of context are likely to affect the reader's interpretation of the text and the language employed in it.

In answer to this question, Eggins (2004) states that the three metafunctions are components of context that are pertinent to every text and are referred to as the context of situation. According to Canning (2014), the social realities in the immediate context comprise the context of situation. Thus, it is possible to view the metafunctions as a mirror of the social realities that make up the situation's backdrop. Given this, Canning (2014) goes on to say that all of the metafunctions are important for interpreting meaning since they serve as the text's central point, where linguistic expressions and contextual elements converge. Thus, as Hassanpour and Hashim (2012) affirm, the metafunctions not only demonstrate the relationship between language form and socially created meaning in the discourse of poetics, but they also highlight the connection between the poetry of commitment and its goal of highlighting social problems and injustice.

Eggins (2004) examines the textual material's schemata as a component of the textual metafunction in order to address how context is negotiated into the text. According to his explanation, the schematic structure refers to the text's constituent parts, which can be examined using a functional labelling system that divides the text using either a formal criterion—such as stanzas—or a functional criterion—such as the function of the various parts of the text. Given this, the textual metafunction is particularly pertinent as it offers a framework for examining the ideational and interpersonal metafunctions as well as the social, cultural, and other contextual concerns that the poetry under consideration raises.

The extra-textual context is just as important to the reception of a text as the textual function, even though the latter may offer certain context-related elements. According to Matthiessen and Halliday (1997), the ideational function uses the lexico-grammatical options offered by the transitivity system to construct experience through structural configurations. In



accordance with the kind of experience, according to Halliday (1994, p. 106), "[t]he transitivity system construes the world of experience into a manageable set of process types". According to Halliday, there are three primary processes in English: relational, mental, and material processes. Poets, and other text producers as well, use lexico-grammatical choices that are appropriate for the type of experience they are describing in order to construct the social experiences they highlight. In light of this, the study aims to emphasize not only the experience of ecological injustice imparted in 'Bending', but also the poet's attitude and that of society towards those experiences by examining the choices made from the transitivity system based on the poet's preference for one process type over another.

Furthermore, Matthiessen and Halliday (1997) postulate that the interpersonal function in the text is how social interactions are implemented. According to Gallardo (2006), poets' use of mood and modality patterns allows them to navigate these relationship characteristics. Thus, the ideational and interpersonal metafunctions "orient towards two "extra-linguistic" phenomena, the social world and the natural world," according to Mathiessen and Halliday (1997, p. 13). In this way, these metafunctions offer the linguistic instruments for examining extra-textual elements that influence the selection of literary and linguistic techniques by poets as well as how such methods are interpreted by readers.

Ultimately, SFL may be viewed as a helpful framework for a stylistic analysis that aims to draw attention to serious environmental concerns by examining literary and linguistic elements as well as the circumstances that lead to their usage in the poem being studied. Interesting insights into the social and ecological issues raised by the poet can be gained by examining his selection of linguistic elements, preference for specific clause types offered by the transitivity system, his deployment of lexico-grammatical resources to enact interpersonal relations, and how these are arranged in textual form.



Regarding the intersection between SFL and Nixon's concepts of slow violence and environmentalism of the poor, SFL offers resources for examining the representation of slow violence in prevailing narratives. Environmental harm is frequently invisible because it is not immediately represented visually or linguistically in the media. By examining the ideational decisions made in texts pertaining to environmental concerns, SFL can assist in identifying these gaps. Nixon's emphasis on the environmentalism of the poor is consistent with SFL's capacity to examine the ways in which underprivileged groups express their hardships. SFL can look at how these communities create counter-narratives that subvert prevailing discourses about environmental degradation and development using language. Additionally, both Nixon and Halliday stress how systems contribute to the continuation of inequality through environmentalism of the poor and under-privileged. SFL's critical approach can examine how language is used to unmask slow violence and its inevitable outcomes.

Although it is challenging to narrativize slow violence because of its gradual character, through SFL, the use of linguistic resources such as parallelism and cohesive devices, interpersonal involvement, and literary devices like simile and metaphor to emphasise the cumulative effects of slow violence can be investigated in order to make it understandable and urgent. Halliday's SFL and Nixon's idea of gradual violence and environmentalism of the poor both have the ability to dissect and reinterpret texts about social (in)justice and the environment. In order to promote a better knowledge of and reaction to environmental injustice, academics and activists can utilise SFL to critically analyse the language used to (mis)represent environmental concerns and to elevate the voices of those most impacted by slow violence.



Analysis of Data and Discussion

On the basis of Egya's observation that Anglophone African ecocritical poetry is comprised first by a celebration of the unsoiled beauty of the environment before the arrival of destruction forces, one can claim that Sillah's ecocritical activism begins with an alignment with the canonical practice of other poets. This is evident from his poeticisation of the universal balance that existed between human beings and their natural environment at the beginning of 'Bending':

Creation equalises and harmonises tendencies at odds though.

Humankind, like humane arrows in a humanistic quiver,

Tipped their arrow-head ends with humane regard for creation

Grafted the shafts...knowledge that

The Cosmos has finite endowments...man's duty to:

Preserve, conserve, nurture, cherish, treasure is abiding.

The conjunctive relationship between the synonymous verbals 'equalises' and 'harmonises' projects the image of mutual interdependence that once defined relations between man and his environment. In addition, the metaphorical use of 'arrows' in a 'quiver' is a compelling device that conveys the manner in which notions about how to use the environment reflected a sense of restraint. This device is rendered more emphatically through the pre-modification and comparison in line 2 of the extract. Whereas the modifiers 'humane' and 'humanistic' reflect an awareness of the ecological system as essentially an irreplaceable 'endowment' to be used in a judicious manner, the explicit comparison of human beings to 'humane arrows in a humanistic quiver' portrays the protective tendency that human activities bore towards the environment.



The piling of synonymous verbs in an order of ascending tenderness does not just emphasize reverence for the environment, it also demonstrates that mutuality between the human and non-human aspects of the ecological system is a necessary and increasingly demanding obligation which humans carried out in the past. Thus, the persona renders from a universal point of view that the historical relationship between Gambians and their natural environment was not always of a destructive sort because they respected the dictates of nature. The lesson thus appears to be that present generation of Gambians must recover this lost reverence for the ecological system.

This is necessary in order to recover the socio-economic benefits that earlier generations enjoyed in accessing a reliable means of livelihood. Consider the following extract.

Termite clay smelted metals

Oyster shells worked into adobe

River clay moulded colander, urns, jars, made paints,

Trimmed and smoothed the décor

Bark beaten into fibre cloth

Animal hides tanned to Mandinka leather

Njaalang flowers fixed Indigo...all colours of the spectrum

Fabled cloth in *Baara-fula*...

The poet's predilection for syntactic parallelism is the most outstanding stylistic device in the extract. Occupying the syntactic slot of subject in each line of the extract above is a raw material from the environment used for a specific purpose: termite mounds and the bark of trees from the forest used for the production of farm equipment and clothing by craftsmen and craftswomen; oyster shells and river clay from the Atlantic Ocean and River Gambia used for building houses and making house utensil; animal hide from livestock used



as leather pouches, slippers and prayer mats. A closer analysis will also reveal that the nominal groups at subject position are all artefacts of natural resources whereas the nominal groups at object position are cultural artefacts of craftsmanship. Thus, the argument is by establishing a pattern of nature resource artefacts versus cultural artefacts in a material-product relationship, the persona raises the socio-economic implications of a good environment in supplying raw materials for economic production and utility – a relationship that is quickly disappearing from the present Gambian economic system.

In addition, the material processes represented by the verbal elements of the clauses in the extract depict the cultural procedures through which natural resources were put to produce various items essential to different aspects of life represented by the syntactic objects. Thus, by maintaining the parallel Subject-Verb-Complement (SPC) pattern throughout the extract, while varying the lexical items that fill the syntactic slots of Actor and Goal, the poet utilizes a syntactic arrangement that establishes the ideal connection that existed between different aspects of the Gambian ecological system and the lives of the people. Furthermore, using inanimate resources as Actors in material processes that would normally have been performed by animate beings, the poet brings to life the fact that the environment was a living source of economic activity, occupation and livelihood for the people.

However, the entrance of colonial and neocolonial forces into the Gambian ecological scene marks a point of departure into the slow violence and environmentalism of the poor that characterises the relationship between the ordinary Gambian and his ecological system today. Turning his attention to the agents responsible for the loss of the primary source of socio-economic growth, Sillah assumes the aggressive stance that typifies the second component of Anglophone African ecopoetry against the culpable institutions. The anguish in the following extract is easily discernible.



... trampled over the prevailing mutuality

The complementarity, the homeostasis

Odious are his turbid slushy, spikey, boots

Treading, over-riding, squashing, squelching, mashing...

Trade between and among peoples far and beyond took root

The lines became destructive and extractive

Tarrying technologies...ravished and harried

It is relevant here to make reference to Nixon's (2011) argument that environmentalism of the poor often takes the form of a resource imperialism that is imposed on poor countries in the global South in order to meet the consumer demands of rich countries in other parts of the world. Such resource imperialism, itself a form of neocolonialism, has impacted on the ecological system of the Kombo South region of The Gambia which, blessed with long stretches of silver beaches, had provided food and income for many generations of Gambians. However, the arrival of international fishmeal companies has led to a reckless emission of toxic waste into the sea and the nearby lagoons imposing severe pollution upon the ecological system of the once pristine area. Thus, the persona's lament on the destruction of the environment as a source of socio-economic growth could be extended to the destruction of this once vibrant source of food and finance for many Gambians.

In reference to the stylistic features of the extract, the metaphor of the beast contained in the first line is significant not only because it conveys the anguish that tones the extract; it can also be used to locate the blame for the degradation of the Kombo South coastal environment on the greed of such multinational companies interested only in extracting resources without any regard for the environment or the local inhabitants who depend on those resources for survival. This lack of consideration for any relevant principles of safe



environmental practice is reflected by the lexical choice of the verb ‘trampled’, a beastly act which demonizes the agents responsible for destroying the environment. Their environmentally destructive actions are depicted in the string of hazardous material processes of ‘treading, over-riding, squashing, squelching, [and] mashing...’ The use of cacophonous sounds in the verbs as a device to conjure an auditory image of destruction, coupled with their arrangement in ascending order of aggressiveness, suggests the increasing pollution and destruction of this environment as the multinational companies continue to expand their environmental rape of the Kombo South ecology.

As quoted from Egya above, the complicity of government in facilitating slow violence and environmentalism of the poor is reflected in the nominal group ‘trade’. In the context of post- and neocolonial arrangements, governments are usually the hypocritical entities that make trade deals with such multinational corporations. In that case, the nominal ‘lines’ suggests the boundaries that should have been used to delineate the activities of the companies within the range of environmentally safe limits. But as indicated by the predicate adjectives, ‘destructive’ and ‘extractive’ define the consequences of the activities of the companies and the connivance of the government for the human and non-human population of the Kombo South ecological system. Government’s preference for silence and political indifference is usually a weapon to safeguard the interest of its economic benefactors rather than its impoverished citizens.

Unfortunately, environmentalism of the poor is not perpetrated only in the Kombo South region of The Gambia, nor has it spared the woodland ecological system of the rural countryside. In fact, a more subtle and pervasive form of slow violence predates the Kombo South environmental catastrophe. Accompanying the resource imperialism of the nineteenth century, Western demands for Africa’s agricultural products led colonial authorities to introduce, or rather impose, a cash-crop first policy in most colonial territories in East and



West Africa. The Gambia's experience with this policy is a prime instance of how such programmes fit in perfectly with Nixon's concept of slow violence and environmentalism of the poor. Sillah alludes to this in the following extract from 'Bending':

All the woodland made way for the cash-crops
Rubber, tea, coffee, groundnuts, and cotton,
Infamous production, bizarre places
Instruments of agonies, suffering en-masse!

The persona's use of a declarative 'All the woodland made way for the cash-crops' is a compelling matter-of-fact portrayal of a drastic change in the woodland ecological system of The Gambia, conjuring the image of widespread deforestation. Ordinarily, Gambian farmers cultivated food-crops such as rice, maize and millet. Colonial authorities however lured them, with the prospect of revenues, into the cultivation of groundnuts and cotton needed for Western industrialisation, provoking a staggering scale of country-wide deforestation as woodlands were cleared for cultivation. In this sense, the nominal group 'cash-crops' may be considered a metaphorical representation of the resource imperialism that motivated colonial agricultural policies which had devastating effects that continue to haunt Gambian society to date. Today, the nefarious effects are all too evident. In addition to the deforestation and loss of bio-diversity consequent upon it, these policies caused food insecurity, economic dependency and entrenched poverty as farmers who cultivated subsistence crops for food and raised money from their sales became fully dependent on the production of groundnuts and cotton and their sale on the fluctuating tides of international markets that have now disappeared for their survival. To worsen the situation, their present reliance on a lengthy chain of middlemen, including many tiers of wholesalers and aggregators has affected the sector. In this light, the attributive qualifier 'infamous' encapsulates the indigenous attitude towards this mode of 'production', highlighting its



unpopularity and lack of cultural value for the farmers. Coupled with the use of the metaphor ‘instruments of agonies’, the injustice is laid bare. Stuck with produce they can neither eat nor sell, Gambian farmers are completely stripped from any possibility of self-subsistence by the cash crop policy, visiting upon the local people an enduring form of slow violence.

Conclusion

This paper has attempted to analyse the use of linguistic and literary devices to address the issue of environmental degradation in the poem ‘Bending’ by Baaba Sillah. By deploying the tools of a literary stylistics linguistic-cum-literary analysis, the study attempted to highlight how local, colonial, and neocolonial forces exploited the natural environment for its resources without due regard for safe environmental praxis, resulting in harmful effects on the ecological system's human and non-human populations, as portrayed in the poem. The analysis has revealed that the poem raises a juxtaposition of the past mutual interdependence and the present exploitation of the ecological system. The analysis has also attempted to read the poem as a depiction of the environmental degradation of the Kombo South region of the country by multinational corporations linking it closely with the colonial resource imperialism that resulted in implementation of harmful agricultural policies that continue to adversely affect both the environment and socio-economic development of The Gambia. The paper has investigated how linguistic and literary devices have been deployed to highlight the socio-economic implications of the environmental despoliation raised in the poem. The findings indicate the poet’s use of syntactic devices such as parallelism and cohesive techniques, interpersonal involvement, and literary devices of metaphor and simile as major stylistic tools to portray the effects of environmental destruction on the livelihoods of the people.



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The Translator's (In)Visibility in Urdu Translation of Ali's

Twilight in Delhi

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Dr. Muhammad Javed Iqbal³

Abstract

The employment of domestication or foreignization in the translation to achieve a fluent or non-fluent style is referred to as the translator's (in)visibility. The objective of this study is to investigate the translator's (in)visibility in the Urdu translation of Ali's novel *Twilight in Delhi*. The data is comprised of a parallel corpus of source and target text. The data in the excel sheet is tagged manually and analyzed in light of Venuti's (1995) concept of the (In)visibility of the Translator, as well as Shuttleworth and Cowie's (1997) taxonomy of translation procedures. The study finds that domestication is the most common strategy used by the translator to make himself invisible in the target text. The study also elucidates how Urdu translators can improve their ability to translate literary texts. Researchers interested in visibility or invisibility, fluency or non-fluency, and domestication or foreignization in prose translation from English to Urdu would find this study useful.

Keywords: Domestication, Foreignization, (In)visibility, Fluency, Non-fluency

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Introduction

The question of (in)visibility has been researched and is still being investigated by many translation academics, and it is an important topic in the field of Translation Studies. Lawrence Venuti is an American translation theorist who studies translation from both a practical and theoretical standpoint. He blames translators for their invisibility and asks them to become more visible. Translators reduce the foreignness of source material by domesticating it in order to gain fluency. To audiences and readers of a target language, it appears as though it is the original text. This research aims to analyse the translator's translation techniques when translating the novel "Twilight in Delhi" into Urdu, with a focus on foreignization and domestication.

According to Venuti (1995), the visibility of the translator results in a non-fluent translation, while the invisibility of the translator results in a fluent translation. He favors translator visibility because, in his opinion, invisibility imposes target language norms and values on the source language, which is undesirable to it. In his book, he illustrates this concept by using instances from prior translations. All ideas and practical translations that support fluent translations are criticised by him. Munday (2016) claims that the translator's visibility results in a non-fluent manner of translation that takes the reader abroad to learn about the culture he is reading about. Domestication, according to Hatim (2001), minimises foreign alienness and increases fluency in the target text. Domestication, according to Gambier and Doorslaer (2010), is a process in which a source cultural term is adapted into TT and foreignization is a faithful translation. Polezzi (2017) claims that foreignization provides a stereotyped perception of other civilizations. According to Bassnett (2005), foreignization establishes a barrier between the two cultures and aids in the elimination of transparent translations that are read as original writings. Domestication removes the distinctions in both languages, while foreignization preserves the disparities in languages and



cultures, according to Yang (2010). Domestication and foreignization increase the visibility or invisibility of the translator in the text. When a translator uses substitution and omission as a domestication approach, the translation is constrained by target culture norms and may have a dogmatic effect. If the translator uses a foreignization technique and preserves the original names in the translation, the text's orientation toward the source text is demonstrated.

The Translator's (in)visibility theory of Venuti (1995) and Shuttleworth and Cowie's (1997, p.49) model of strategies, which lead the text toward the target or source orientation and, in turn, contribute to determining the translator's visibility or invisibility, form the basis of this study. The data for this paper is analyzed on a lexical, semantic, syntactic, and pragmatic level. To extract and analyse samples from both the source and target text, the set structure is used. The study looks into how visible the translator is in Ali's novel *Twilight in Delhi*, as well as the translator's tactics in the Urdu translation.

Literature Review

The presence or absence of a translator in a translation is referred to as translator invisibility. When a translation achieves naturalness, according to Venuti (1995), the translator becomes invisible. The existence of foreign words in the translation, on the other hand, draws attention to the translator. The translator's engagement in the translation process through rewriting is his ideological grounding. On the one hand, foreignization puts pressure on target language values, whereas domestication protects target culture values.

Whether or not to include the source material in the translation is entirely up to the translator (Pym, 1996). Lecerle (1990) supports the foreignization method to translation, using Venuti's "reminder" notion. He delves into the entire background tradition and linguistically describes the reminder. According to Venuti (1995), it is also significant in terms of challenging dominant languages and cultures. He believes that cultural boundaries



are safe, and that domestication and foreignization should adhere to certain ethical guidelines. Cohen (1962) describes the issue with twentieth-century translators who are preoccupied with interpretations while ignoring the source text's shape. The form of a document is maintained through linguistic grammar and coherence. Through archaism, unidiomatic construction, and diction shifts, visibility generates resistance in translation. Because of this lack of exposure, readers have challenges, but at the very least, they are aware of foreign cultures and how to read a translation. The translator's neutrality and loyalty enhance when they are visible. Delabastita (2010) splits translation experts' opinions into two poles in response to Venuti's book, one for Pym and the other for Ida Klitgard. He favours the second viewpoint since it is grounded in history, whereas the first is idealistic. Benjamin (1923) and Venuti's (1995) opinions are similar, despite the fact that they use different terms to express the distinctiveness of texts, translator capabilities, mission, and obligation of a translator. Venuti uses the phrases domestication and foreignization to explain his points, whereas Benjamin uses the terms "a translation" and "a real translation."

Borges (1962) undertakes a study on the translations of the novel *The 1001 Nights*. This title is interpreted differently in each translation. It has been referred to as *the Arabian Nights*, and *the Book of a Thousand Nights and One Night*. He relates this to Venuti's language interpretation philosophy. Similarly, Berman (2000) characterises translation as a tail of ST in two ways in his essay *Translation and the Trails of the Foreign*. When foreignization is used, the target reader recognises ST because the translator makes it obvious. Second, readers struggle to understand foreignization at first; nevertheless, over time, they acquire acclimated to it and it becomes second nature to them. The twelve translation deformation tendencies he identifies as promoting foreignness are expanding, clarifying, rationalising, qualitative, ennoblement, poverty, popularisation, quantitative, rhythmic destruction, and meaning destruction. Berman and Venuti differ in that



foreignization can result in competent translation. Toury and Venuti, for example, both speak out against dominant cultures, which is a recurring issue in their work. He classifies languages into two groups in his book, “descriptive Translation Studies”: minor and major (Toury, 1995).

Many translation scholars have examined source texts and translations; for instance, Bosseaux (2004) examines the translator’s discursive presence in translation. A corpus was created using the translating programmes Wordsmith and Multiconcord. The study is based on three translations of Virginia Woolf’s novel “To the Lighthouse.” His findings show that narratological structures are influenced by the translator’s decisions.

Invisibility is partly dependent on the tolerance and traditions surrounding the presence of translators in translations in today’s translation society. The influence of discourse, which involves the use of a translator’s language, is one of two invisibility phenomena discussed by Venuti. The reader’s precision and judgement of the translation is the second. Transparent translations that give the impression that the original text has been tamed and has vanished. In translations, foreignness is foreignized and evident. According to Hatim (2001), domestication is a process that promotes fluent translations while compensating for the foreignness of foreign content. By breaching target language rules, foreignization increases foreignness.

According to various pieces of research relating to this study, Brano (1991) asserts that a translation process involves three things: languages, time, and cultures. The source was written by a male and translated by a woman. The feminist viewpoint is emphasized in the translation. They hail from the same family and share the same culture as both a writer and a translator. The translator employs a number of feminist translation strategies, culminating in



over-translation. In feminist translations, there has been a lot of translator intervention. In addition, female translators have also been accused of plagiarizing the work of the author.

According to Venuti (1995), the translator has the authority to choose the method for his or her translation. The voice of a translation refers to who, if the author or the translator, is speaking to the readers in the text. A comparison of the author's and translator's voices, as well as a comparison of freedom and faithfulness, are all part of the translation process (Boase & Holmes, 1998). The translator's voice is audible in the translation, not the author's. Other scholars, on the other hand, discovered that a translation incorporates the voices of both the translator and the author, and that the reader can infer both. According to Hatim and Mason (1997), the translation process and the translator's choice of words are continually influenced by the translator's ideology and background knowledge. According to Venuti, the translator's ideology is unavoidable. Because the technique of translation is a personal preference of translators, corporations, and cultures, various researchers have stated their views on the subject. They agree with Venuti's point of view, but see domestication and foreignization as processes rather than methods. The descriptive translation methodology is used by Coillie (2020) to explore translation method selection. Domestication and foreignization are decided on the basis of pedagogical, educational, and commercial factors. Whether the author or reader should be domesticated or foreignized is up to the translation. He discovers that domestication is commonly used by translators for young readers. A well-translated work conveys information, ideas, and sentiments to its audience. According to the research of Nedregotten (2018), a translator has the freedom to choose suitable ways and tactics to deal with problems at all levels. Two translators cannot possibly generate the same translation. Language is vital in translation, and modern vocabulary is preferred. The translator is always present in translation, and his background knowledge always has an impact on the translation. The source text is reporting discourse, and the target text is



reporting discourse (Mossop, 1998). A translation, on the other hand, employs the target text's reporting discourse to represent the source text's reported discourse. According to Folkart, a translation should be unbiased, yet this is impossible. In her opinion, translation is merely the duplication of the source text.

Hermans (1996) also agrees that in translation, the translator's voice is always present in some form or another. Whether visible or not, the translator's voice can be heard in the text. The author's and translator's voices are blended together in translation, but the reader only hears the author's voice. By adding transparency to the translation, the translator speaks in the author's voice. Multatuli's investigation is based on Multatuli's Dutch novel *Max Havelaar* and its French translation. Schiavi (1996) discusses the role of the translator's voice in altering the structure and meaning of texts in her article, which claims that the translator's voice is ignored in translation theory, and his results ensure that the translator's voice is always there, both in terms of visibility and invisibility. Translators, she believes, produce, shadow, and oppose the author's words, presenting the sense of a distinct discursive presence. She claims that new translations have not only distorted meanings, but also distorted structures. She learns that the translator's tone has an impact on the translation process. Transitional ethics, which require a translation to be truthful to the source text, should be followed by translators. It also allows the translator to be perceived as a person rather than a machine, because the process is always influenced by the translator's past. A translator should remain a translator and not become the author of the translation. Bassnett (1980) explains her views on numerous aspects of translation, such as the translator's responsibility to portray what the author is saying in ST rather than what he interprets based on his own interpretation. She investigates numerous translations to support her point of view and discovers that *FitzGerald* is a domesticated translation while *Longfellow* is a foreignized



translation. She criticises reviewers who judge translations based on politics and narrow viewpoints. The significance of ST should never be overlooked.

One of the translator's obligations is to provide a rich work of translation. It is creative work, but the translator is restricted in what he or she can do. The translator should avoid using his or her own style in the text, instead sticking to the structure and content of the ST. However, no translated text may be produced without the translator's approval, therefore a translation is merely a modified version of the original text (Valle, 1993). Because he or she is a link between the ST and TT languages and cultures, a translator must remember his or her unique identity when understanding the cultures. The translator has total control over the translation process. Every translation theory and scholar agree that the translator has complete control over the words and strategies he or she uses. Some translators prefer to keep target values intact, while others prefer to keep source values intact (Levy, 1967).

The purpose of this study is to investigate the (in)visibility of the translator in Urdu translation of Ali's novel *Twilight in Twilight*. A parallel corpus of source and target text is included in the data. Through understanding, the passages with (in)visibility concerns are chosen at random from the data. Venuti's (1995) concept of the Translator's (In)visibility, as well as Shuttleworth and Cowie's (1997) taxonomy of translation procedures, are used to analyse the data.

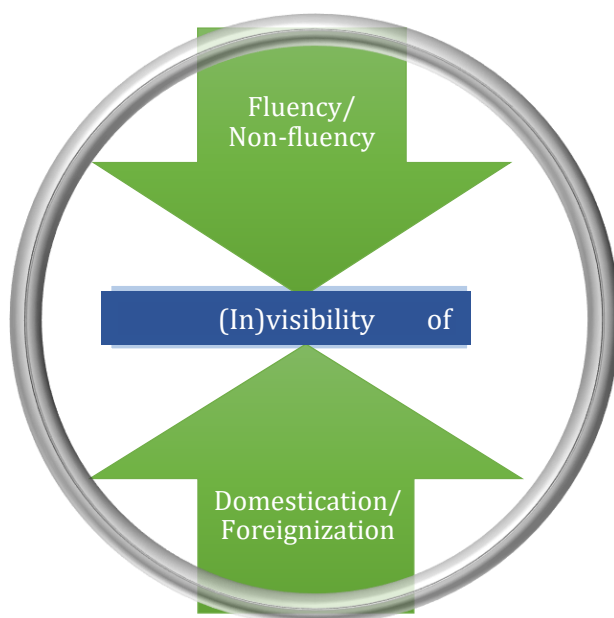
Research Methodology

The current study is descriptive in nature, as it describes the invisibility of a translator in the Urdu translation of *Twilight in Delhi* by comparing the two texts. A parallel corpus of both source and target text is created to analyse the translator's translation practises. Venuti's *The Invisibility of the Translator* (1995) provides a conceptual framework for this research. According to Venuti (1995), the visibility of the translator results in a non-fluent translation,

while the invisibility of the translator results in a fluent translation. He asserts that domestication blurs the boundaries between the two languages, making them insignificant to the translator. Foreignization, on the other hand, improves a translator's recognition. Venuti's work describes the (in)visibility of a translator using the notions of foreignization and domestication. Figure 1 depicts the process of data analysis.

Figure 1

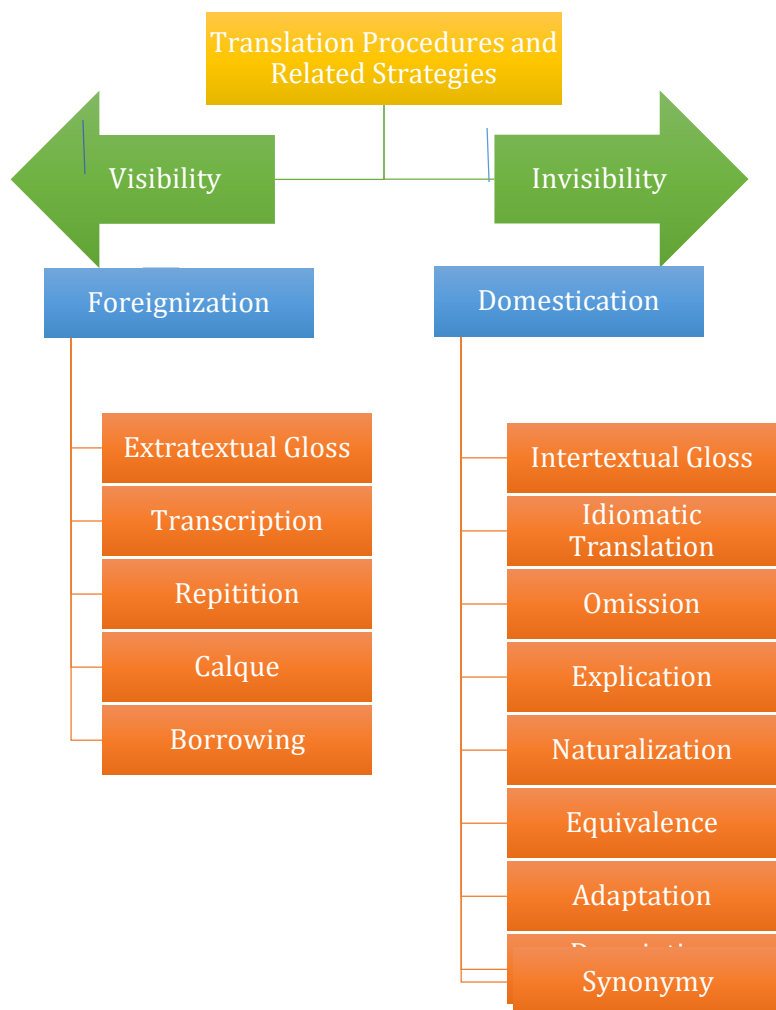
Venuti's Concept of (In)visibility of Translator (1995)



For data analysis, this paper uses Shuttleworth and Cowie's (1997) taxonomy of translation approaches. The micro methods of foreignization, according to this notion, include extratextual gloss, transcription, repetition, calque, and borrowing. Microtechniques of domestication include intratextual gloss, idiomatic translation, omission, explication, normalization, equivalence, adaptation, descriptive translation, and synonymy. The text's lexical, syntactical, semantic, and pragmatic levels are all mined for examples. The translator's techniques are revealed through these selections from both the source and target texts, while the result of those strategies discloses the translator's (in)visibility.

Figure 2

The Taxonomy of Translation Procedures Proposed by Shuttleworth and Cowie (1997)



Data Analysis

A) Lexical Level

Translators face a lot of difficulties on a lexical level. A lexical issue develops when a source lexical item is translated with a target lexical item that has conflicting meanings and conceptions, according to Miremadi (1991). He discusses five different types of lexical issues, as well as how to solve them. The first are direct or denotative meanings, which are translated using



equivalent meanings. The second type is lexical meaning, which includes substituting contextually suitable target terms for the source word. The source text's metaphorical terms are replaced with metaphors from the target text. When source phrases do not have equivalents in the target language, semantic gaps emerge. The examples below are followed by descriptions to demonstrate the translator's lexical strategies and how the translator has become (in)visible in the translated text.

Source Text	Urdu Translation	Transliteration	Strategy
Bed	چارپائیاں، کھٹیاں، پلنگ، بچھونے	charpayyan, khtyan, palang, bichonay	Synonymy

Oxford Learner's dictionary defines bed as a piece of furniture for sleeping on. This word is translated differently in Urdu language. Urdu lughat defines palang as bethnay sonay aur letnay ke liye mukhtalif qisam ke lakri lohay aur baans ke banay hue paye patti wali saadi charpayee jo baan nawaar sutli aur aaj kal plastic se bhi ban li jati hai is ke ilawa urf aam mein form ke gaday ya asprng wali masehri numa charpayee bhi palang hi kehlati hai .

There is a cultural gap between source and target text audience and reader. In the translation, the cultural peculiarity of the SL (bed) is removed. It can be translated as bed as it has become a word of Urdu language now but in multiple places, the same word (bed) is translated with synonymous words. On the other hand, the excessively foreignized translations become mechanical and affect the understanding of the target language reader. The bed is a piece of furniture for sleep or rest. It has a frame and mattress. On the other hand, charpai is traditional and made of cotton, natural fibers and date leaves. Its use is not limited to sleeping or rest, it is



also used for sitting, climbing trees and roofs it is used stairs, cereal is spread on charpai to let it dry, easy to move from one place to another, lightweight.

Word 'bed' in the source text is repeatedly used, and translated with different target language terms like bichonay, khtyan, bistar, charpayee. So the translator uses a synonymy strategy to avoid repetition and to convey the message of the source text. This leads the text towards domestication and ultimately towards the translator's invisibility. If the term 'bed' is translated as 'bed', the target audience is well aware of bed which consists of a frame and mattress. But this does not match with the context of the text. The translator has the option to foreignize this term, but the translator uses domestication for a better understanding of the target audience. Translator prefers domestication rather than foreignization in translating cultural-specific references of the source text. Translation of bed as 'palang is a bit synonymous in meaning. In the fourth example, bed is translated as bichonay. According to Urdu Lughat, bichonay means bed which is a piece of furniture while bistar is not an equivalent to it. Bichonay are the piece of clothes which are used to place under the body while sleeping.

The strategy used to convey these words of the source text into the target language is synonymy, this is particularly used to substitute one word with another. This strategy is used when the translator is not intended to repeat the same word in the translation. This is used for cultural-specific items, as bed is a piece of furniture used in a foreign culture while 'charpayee is used in the target culture. So the target uses the synonymy strategy and translation the source word 'bed' into synonymous words of target language. This strategy is used to make the text natural and to avoid repetition. This strategy is used under domestication procedure, and by domesticating a text the translator becomes invisible to it. So, this shows that the translator is invisible in this translation by using domestication and synonymy strategy.



B) Syntactic Level

When analyzing and translating syntactic structures, the context of adherence is critical in both the source and target language. The source text is in English and has an SVO structure, while the target text is in Urdu and has an SOV structure. In translation, the positioning of phrases and sentences is also important; in this translation, the positions of phrases and clauses are also adjusted. When the target text closely resembles the source text on a syntactic level, the fluency of the text suffers, resulting in a divergence from target text norms.

The translator follows the target language's syntactic conventions in this translation, which results in fluency in the target text, bringing the text and translator closer to invisibility and transparency. Word class, grammatical relations, and word order, as well as style and pragmatic features, are among the syntactic differences between source and target languages identified by Miremedi (1991). Chesterman (1997) proposes literal translation, loan translation, transposition, unit shift, paraphrase structure, clause structure change, sentence structure change, level shift, scheme change and cohesiveness change as syntactic methods. In loan translation, the ST structure is followed. On a word-class level, the target differs from the source in transposition. The morpheme, word, phrase, clause, and sentence levels all alter as a result of the unit shift. Changes in clause structure range from active to passive, finite to non-finite. The use of pronouns, ellipsis, substitutes, and repeats to make the text fluent is known as cohesion change.

Source Text	Target Text	Transliteration	Strategy
He is a boy, after all,	بیگم نہال بولیں، لو تم تو مجھ	begum nihaal	Explication
and must mix with	پر ہی برس پڑے۔ ابھی اس	bolein, lo tum to	
people of his own age,	کی عمر ہی کیا ہے۔ پھر مرد	mujh par hi	



Begam Nihal

explained.

ذات. کیا چوڑیاں پہن کر گھر
 میں بیٹھ جائے؟ اپنے ہم
 عمروں سے نہیں ملے گا تو
 کیا بڑھے ٹھٹھوں میں بیٹھ کر
 اللہ اللہ کرے گا.
 baras parre. abhi
 is ki umar hi kya
 hai. phir mard
 zaat. kya
 choorian pehan
 kar ghar mein
 baith jaye? –
 apne hum
 umroon se nahi
 miley ga to kya
 budhay thudon
 mein baith kar
 Allah Allah kere
 ga .

He is tall and well

built, and is wearing a

white muslin coat

reaching down to the

knees, and an

embroidered round

cap is put at a rakish

یہ دراز قد اور دوہرے بدن
 کے جامہ زیب آدمی تھے۔
 سفید تنزیب کا انگرکھا پہنے
 ہوئے تھے اور کڑھی ہوئی
 ٹوپی پٹھوں پر بانکپن سے
 ترچھی رکھی ہوئی تھی۔
 yeh daraaz qad
 aur dohray
 badan ke jama
 Zaib aadmi
 thay. safaid
 tanzeeb ka
 angrakha
 pehnay hue thay

Descriptive



angle on his bobbed
head.

aur krhhi hui
topi pathon par
bankpan se
tirchi rakhi hui
thi .

**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.**

مگر اب نہ کوئی بادشاہ ہے
نہ محافظ، نہ شاعروں کے
قدر دان۔ پرانے باسی گو آج
بھی زندہ ہیں مگر گیروں
کے محکوم، اپنا فخر و
اقتدار، اپنا نام و نمود اور
نمکنت سب کچھ لٹا بیٹھے
ہیں۔

magar ab nah
koi badshah hai
nah Muhafiz,
nah shayron ke
qadar daan.
puranay baasi
go aaj bhi
zindah hain
magar geeron ke
mehkoom, apna
fakhr o Iqtidaar ,
apna naam o
namood aur
namknat sab
kuch luta baithy
hain

Explication



In this example, *'he is a boy'* is translated as *'phir mard zaat'*, this could be translated as *'woh aik mard / larka hai'*. By not following the structure of the source text the translator becomes invisible in text. Source *'must mix with people of his own age'* is translated as *'apne hum umroon se nahi miley ga to kya budhay thadon mein baith kar Allah Allah kere ga'* and *'Begam Nihal explained'* is translated as *'lo tum to mujh par hi baras parre. abhi is ki Umar hi kya hai begum nihaal bolein.'* and *'kya choorian pehan kar ghar mein baith jaye'* is translator's intervention in the text which shows domestication and translator becomes invisible in it. The translator makes the text more fluent for the readers. The analysis shows that this intervention of translator and text's expansion creates a huge difference between source and target text, this difference leads the target towards originality. A possible translation of this sentence could be: *"woh larka hai aakhir usay apni Umar ke logon mein ghulna milna chahiye, begum nihaal ne wazahat ki"*.

This follows the syntactic rules of translation in which meaning is transferred according to the structure of source text. The translator violates the source structures and does not adhere with it. Explication strategy is used by translator and she explains the source text in translation by using her own words. There is no need for explication because meaning can also be translated by using literal strategy and following ST structure. The translator can translate the text literally by being faithful with the source text. But the translator becomes invisible in this text.

Jama Zaib aadmi is added in translation and source reaching down the knees is deleted. On bobbed head is translated as *'pathon par'*. Oxford Learner's dictionary defines bobbed as a haircut which is loose on level of chin. On the other hand, *pathay* means backside of neck, which is not an equivalent. The sequence of translation is same as the source but with addition and omission, which shows translator's intervention which leads the text towards fluency and



translator becomes invisible. Descriptive translation strategy is used in this example, as translator uses descriptive words in the translation and some deletion is also done in the translation. These actions of translator show too much intervention of translator with the source text. This domestication of translation as source text structure is not followed brings the translator towards invisibility.

Nah muhafiz is added in translation, in the last clause *apna naam o namood aur namkhat sab kuch* are also addition which violates the syntax of the source. One sentence of source text is translated into two sentences of the target text; “*lekin aaj wahan koi badshah nahi rehta, aur shayar hub al-watni ki kami mehsoos kar rahay hain, aur puranay baasi go aaj bhi zindah hain, apna fakhar o Iqtidaar kho chuke hain gheiron ka zulm seh kar*”.

If the text is translated in this way, which does not support any fluency and literally translated can bring this translation towards visibility of translator. This shows that there are many ways to translate a text apart from being invisible, and making translation transparent. Explication translation strategy is used to translate this source sentence. One sentence of source is translated with two sentences of target, omission and addition is also used which goes in opposition of source text norms and ethics of translation. Creativity of translator matters in translation but a lot of intervention takes the translation far from the original.

This literal translation gives a glimpse of translation which adheres with the structure of source text and the translator is visible. But the translation of source is target language oriented so the translator here is invisible.



C) Semantic Level

In semantic translation, the translator strikes a balance between the SL and TL structures' word-for-word meanings. In this form of translation, the context is very crucial. The translator works with both connotative and denotative meanings in semantic translation. The grammatical limitations of the original language have been kept in this translation. It generates accurate ST semantics. The aforementioned examples are based on semantic translation, and the translator in these situations does his best to deliver the ST message. Newmark opposes perfect equivalence in translation because he does not want readers to be served everything on a platter. His semantic translation is equal to Nida's formal equivalence. As a result, in semantic translation, a translator must be true to the source text. Semantics, according to Formkin (2018), is the concept of meaning, or the study of signs through conduct. Because meaning is transferred from one language to another on a semantic level in translation, translators frequently choose dynamic equivalence to express the contents of foreign texts. It is recognized that the translator assumes the authority of the original author while doing so.

The translator, whether instinctively or consciously, recreates the source text's message in such a way that the target message bears little resemblance to the source. This frequently results in a text that differs from the source material and fails to convey the original message to the target audience, leaving them in the dark. A semantic translation strategy is based on the semantic theory, which states that meaning exists somewhere between words and reality. As a result, the context is what provides meaning to the text's words.

The meaning of the source text is somehow transmitted to the target language in this translation, but the transfer is so reconstructed that the translator assumes the position of the original text. One sentence of source text is translated into four sentences of target text,



indicating that the translator overstated the text meaning in the target language while attempting to convey meaning. Semantics works with the denotative meanings of source text terms and uses referential meanings and truth criteria to transmit the source ideas. The untranslated sentences are referred to as implications. Explication entails revealing a hidden idea in the source text and exposing it in the target text for the benefit of the target readers. Both of these strategies are heavily employed at the semantic level in the translation of *Twilight in Delhi*. Using these strategies, the translator alters the text's thematic role in the target culture. The first step in transferring meaning is to define the nature of word meaning so that communication can take place. The second factor is the meaning of the phrase or the word's co-text, which contributes to its meaning. The third is a description of the communication process (Kempson, 1977).

The text is rewritten by using the strategy of semantic translation. It aids in preserving the form and style of the source text in the target. By using semantic translation, the source context is also regained in the target. In this manner, the translation stays true to ST's thoughts and does not insert them into the text. According to Chesterman (1997), semantic strategies include synonymy in which source is translated with closest word of the target in meaning, antonymy in which source word is translated with target language word with the opposite meaning, hyponymy in which target text uses a word who is member of a large category, converse that refers to translation with opposite perspective. It also includes trope change that refers using the idiom in the target text, distribution change that shows expansion or compression of source into the target, emphasis change that shows an exaggeration of source, abstraction that shows conversion of abstract to concrete or vice versa and paraphrase strategy where some lexical items of the source text are ignored.



Source Text	Target Text	Transliteration	Strategy
It is the symbol of life and death, and revenge is its nature.	<u>نزع کی بے تابییوں کی</u> <u>شاہد اور پیدائش کی خوش</u> <u>کن آوازوں کی سامع یہ</u> موت و زیست کا مرقع <u>ہے۔ انتقام اس کی سرشت</u> اور بدلہ اس کی فطرت ہے۔	nazaa ki be tabiyun ki Shahid aur paidaiesh ki khush kin awazon ki Samay yeh mout o zeist ka muraqa hai. intiqam is ki sarshat aur badla is ki fitrat hai.	Explication
And, as if to echo the poet <u>king's thoughts</u>, a silence and apathy of death descended upon the city, and dust began to blow in its streets, <u>and ruin</u> <u>came upon its culture</u> <u>and its purity.</u>	اس شاعر <u>بادشاہ کی آواز</u> بازگشت بن کے موت کی بے اعتنائی اور خاموشی پورے شہر پر مسلط ہو گئی۔ گلی کوچے ویران ہو گئے اور سڑکوں پر خاک اڑنے لگی۔	is shaer badshah ki aawaz baaz gasht ban ke mout ki be aitnai aur khamoshi poooray shehar par musallat ho gayi. gali koochy weraan hogaye aur sarkon par khaak urnay lagi .	Omission



The young folk feels	بچے چپ ہو جاتے ہیں	bachay chup ho	Synonymy
<u>disappointed.</u>		jatay hain	

The source could be translated as ‘*yeh zindagi aur mout ki alamat hai aur intiqam is ki fitrat hai*’ but the translator gives a whole new touch to the translation, adds to it and follow the target literature norms. An explication strategy is used here by the translator to add more meaning to the source item. This strategy is used when the translator is intended to make the source text explicit in the target, for the convenience of the target readers. The translator chooses to use such strategies which change the text in translation in any form rather semantic, syntactic, or pragmatic. The translator has given the choice to use foreignization strategies, the text gives him/her the choice, she can use foreignization strategies on most of the parts of the text. But the decision of the translator shows that she rewrites the text into the target language becomes the author.

King’s thoughts are translated as *badshah ki aawaz*. There is the contrast between meanings of both items. Thoughts refer to ideas in mind, while target word refers to the sound. The last phrase ‘and the ruin came upon its culture and its purity’ is omitted from the source text. *Gali koochy weraan ho gaye* is added in the target text. Hence proved that, translator has a lot of intervention in the text which ultimately leads towards her invisibility. The strategies used by the translator here is omission and addition. Antonymy strategy is used to translate the source word ‘thought’. The meanings of source text are compromised by the translator and she uses her explanation and omission in the text. Domestication strategies are adopted beyond the need, this act of translator gives a text like original, in which the translator becomes author.



The source word 'disappointed' is translated with the word '*chup*' in the target text. The strategy used to translate this word is synonymy. The equivalent word is also present in the target language, '*mayoos*'. But the translator uses a synonymous word which fits according to the context. The equivalent word can also be used in this translation. But the fluency of the text requires the word '*chup*', so the translator adopted this word to maintain the fluency of the text. The fluency of the text is maintained and use of domestication strategies show that the translator is invisible in the translated text.

D) Pragmatic Level

The context is employed in pragmatic translation to interpret the source message to the target message. Here, utterance is involved, and utterance's context incorporates social and cultural views. The context is constructed and modified by this social and cultural understanding of the world. This type of text presents difficulties for the translator; here, the translator's inventiveness is required to deal with the equivalence of the two texts. The translator's comprehension of the author's opinions is critical in order to accurately interpret the concepts so that the target audience understands the message that the source audience understands.

For a translator, transferring the contextual meaning of a source text to the target language is a crucial and difficult process. On this level, the translator can demonstrate his or her inventiveness by conducting extensive study in the target language to identify the equivalent of the ST culturally specific item. The translator's ability to cope with this degree of translation is aided by the language knowledge of both the source and target languages. Translators have been observed attempting to render the source's CSIs in the most intelligible and acceptable form for target readers. The explanation for this phenomenon is that today's readers don't try to understand the meaning of end notes and glossaries. As a result, translators use intratextual



glossing to make the text easier to understand for the readers. The translator makes an effort to make the text more communicative and familiar to the reader in the target language. When a translator cannot discover an equivalent of a source cultural item in the target language, he or she must paraphrase the source text's idioms, proverbs, and collocations into the target language to convey the meaning. It is also clear that the translation omits elements for which no counterpart exists.

Source Text	Target Text	Transliteration	Strategy
<u>Well, you are in love?</u>	<u>مبارک ہو! تم تو عاشق ہو</u> <u>گرفتہ فریاد ثانی ہو گئے۔</u>	mubarak ho! Tum to ashiq no giriftaa Farhaad sani ho gaye	Idiomatic Translation
Khwaja Ashraf Ali began to rend the air with cries of Aao Aao, but <u>to no</u> <u>purpose.</u>	خواجہ اشرف علی گلا پہاڑ پہاڑ کر آو آو چلانے <u>لگے لیکن ان کے کیوتروں</u> <u>کو نہ آنا تھا نہ آئے۔</u>	khwaja Ashraf Ali gala phaar phaar kar ao ao chalanay lagey. lekin un ke kabutaro ko nah aana tha nah aaye	Idiomatic Translation
Taking the stick, he crushes the hood, and wriggling and moving painfully	تھوڑی دیر تو سانپ بل کھاتا ریا پھر <u>ٹھنڈا ہو گیا۔</u>	thori der to saanp bil khata riya phir thanda ho gaya .	Idiomatic Translation



**for a while, it
becomes
motionless and
dies.**

The translator uses intertextual reference to translate a simple sentence of source text. This fluency can never make the effect through which the reader can get that it is translation. Well, you are in love is translated as '*mubarak ho! Tum to ashiq no giriftaa Farhaad sani ho gaye*'. French romance hero, Farhad is quoted in this translation and strategy of inter textuality is used which makes the translation way different from the original. 'Well' is translated as '*mubarak ho*', which is an inappropriate translation. 'You are in love' could be translated as '*tumhe mohabbat ho gayi hai*', this translation could be closer to the source, but interference of translator makes the translation way different from the original due to which the translation seems like an original text and the translator become author of this text. Idiomatic translation strategy is applied from the model of Shuttleworth and Cowie.

The English idiomatic phrase is translated with Urdu whole sentence. This phrase 'to no purpose' is translated with '*lekin un ke kabotaron ko nah aana tha nah aaye*'. According to Learner's dictionary, 'no purpose' means 'with no useful effect or result'. On the other hand, Urdu lughat defines Urdu idiom '*nah aana tha nah aaye*' readers to a thing which never intended to happen. In this regard, translator wants to equivalently transfer the source. Source message is transferred in target but in the style of target language by using target idiom, this shows that the translator creatively adds himself in the translation and plays a role of the author. It could also be translated as '*lekin koi faida nah sun-hwa*' which can be closer to the ST. But the translator's choice makes the target text so natural which made the translator invisible.



Source word 'dies' is translated as '*thanda ho gaya*'. In target text the translator uses an Urdu Idiom which is equivalent in meaning. Oxford Learner's Dictionary defines word 'die' as to stop living. In Urdu lughat 'thanda hona' have 18 meanings which also includes '*mar jana, dam niklny ke baad badan sard parh jana*', it is an Urdu idiom. English source word is translated with Urdu idiom which show the domestication and is translated with adaptation. This makes the translator invisible.

Conclusion

This study finds out that the translator simplifies the foreign text for readers of translated version, the meaning on lexical, syntactic, semantic and pragmatic. The sentence structure and semantics is not source oriented instead it is target oriented which Venuti contemplates to be distinctive of domestication. The target text is not foreignized by bending the form and content as they occur in the source text. On the other hand, form and content is molded according to target so the domestication is used overall which makes the translator invisible in the translation. Cultural specific items, like idioms and phrasal verbs are translated with equivalent items of target language. Idiomatic translation strategy is used here for cultural expressions with pragmatic meanings.

The most common strategy applied on this whole text is domestication, and to transfer the text according to norms of target language, different domestication strategies are used. Domestication strategies used by the translator in the translation of twilight in Delhi are explication, omission, adaptation, descriptive translation, synonymy and idiomatic translation. On the other hand, foreignization strategies are less frequently used by the translator in the translation of Twilight in Delhi. The foreignizing translation strategies used are literal, calque, repetition and borrowing. This paper is a small step toward gaining a better understanding of the



theory of translator (in)visibility in Urdu translation. Its purpose is to describe the translator's choices and decisions when it comes to translation strategies and procedures. On the other hand, it is limited to the English-Urdu language pair; nevertheless, this concept can be applied to other language pairs as well as other levels of linguistics. This study is suggested for translation academics and researchers focusing on visibility or invisibility, domestication or foreignization, fluency or non-fluency in English to Urdu translation.



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Fandom Methodology: Supremacy of Fan Fiction for Elevating the Status of Folk Tales in Digital Literary Landscape

Batool Rao⁴

Abstract

Employing Julia Kristeva's intertextuality theory, this research aims to explore the vibrant "dialogue" between fans and creators, revealing a dynamic landscape where fan-created narratives breathe new life into traditional tales and showcase the adaptability of literature. In addition to the theoretical framework, this research paper is analyzed by using various significant "Digital Tools". This research investigates the role of fan fiction in the digital age, arguing that it not only sustains audience interest and engagement with adored literary works, but also actively contributes to their lasting cultural significance and popularity. Beyond mere consumption, fan fiction acts as a vibrant force within the digital literary landscape, influencing the original works themselves and shaping contemporary literary culture. Examining the case of folk tales like *Cinderella* and *Snow White*, the research demonstrates how fan fiction breathes new life into these narratives, often surpassing the original works in terms of popularity and accessibility. Fan fiction facilitates the creation of vibrant online communities, fostering critical discussions, shared interpretations, and collaborative creative endeavors. Ultimately, this research argues that fan fiction is not merely a passive response to existing narratives, but an active and participatory force that shapes the way we understand, engage with, and experience literature in the digital

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age. Its influence extends beyond mere popularity, contributing to the enduring cultural significance and relevance of countless stories, both classic and contemporary.

Introduction

In the act of storytelling, certain consistent elements may persist, yet the essence of the story lies in the process of narration itself, shaped by improvisations, embellishments and emphases (Joosen, 2010). In the vast and ever-evolving landscape of digital literature, the phenomenon of fan fiction has emerged as a dynamic force, intricately weaving its influence through the fabric of traditional narratives. This research delves deep into the transformative power of fan fiction, with a specific focus on its profound impact on folk tales, exemplified through the enduring classics—*Cinderella* and *Snow White*. Beyond merely serving as repositories of cultural memory, these tales have experienced a renaissance, thanks to the sustaining engagement facilitated by fan fiction in the digital age. As we embark on this exploration, this research paper aims to unravel not only the longevity and reinterpretation engendered by fan fiction but also the interactive dialogue it establishes between creators and their impassioned audiences, a phenomenon facilitated and intensified by the digital platforms that shape our contemporary literary landscape.

Background of the Research

Fan research has been institutionally and personally convenient (Gray, 2003). To appreciate the significance of fan fiction in the intricate tapestry of contemporary literature, one must embark on a journey through its historical evolution. While fan fiction, in various forms, has existed throughout literary history, the digital age has catapulted it into new dimensions. A democratization of storytelling has occurred, where fan communities actively participate in reshaping and reimagining original literary works. In this context, this exploration focuses on the



symbiotic relationship between fan fiction and traditional folk tales, with an emphasis on the timeless works of the Grimm Brothers—*Cinderella* and *Snow White*.

These tales, deeply embedded in cultural history, serve as compelling case studies for understanding the nuanced dynamics of fan fiction's role in the ongoing evolution of literary traditions.

Research Questions

- 1) How has the evolution of fan fiction in the digital age contributed to the reinterpretation and longevity of original literary works?
- 2) In what ways does fan fiction shape the reception and interpretation of original texts, and how do fan communities engage with and contribute to the cultural significance?
- 3) How do cultural and legal factors impact the production and consumption of fan fiction in the broader literary landscape?

Research Objectives

1. To understand the historical development of fan fiction and its evolution in the digital age.
2. To examine the ways in which fan fiction communities interact with and transform original literary works.
3. To assess the impact of fan fiction on the reception, interpretation, and longevity of literary texts.
4. To explore the cultural and legal implications of fan fiction in the broader context of literary production and consumption.



Literature Review

Allamurodova and Rakhmanov (2019) talk about how the East provided Europe with incense and spices, as well as with its legends and beliefs, symbols and fairy tales. These tales familiarized Europeans with exotic and previously unknown world of peri and jinn's, merchants of opulent Eastern bazaars. Europeans were fascinating with the stories that combined invention and fantasies with reality, a kaleidoscope of alien morals and traditions, homilies and didacticism. Elements of the Oriental tales being retold and reinterpreted influenced the European culture. Multitudes of translations and imitations of the Oriental tales appeared in the European literature. Furthermore, their paper considers intertextuality of the Oriental fairy tale, expands the scope and content of the concept used in the practical studies of literary phenomena; justifications are given for significance of intertextual links in the process of reinterpretation and renewal of the Oriental prose texts, giving rise to new artistic meanings. The text of the fairy tales and their translations are seen as an intertext determined by a possibility of representing translation units as intertextual units. This paper argues that Postmodernism rejects the understanding of intertextuality as a genetic derivation of text from its sources, as the phenomenon of intertextuality is more important functionally than it is genetically. It allows stating inexhaustibility of the semantic component of literary text and literary culture as a whole, their continuous renewal and youth.

Carney and Nolan (2014) discussed that to engage students with traditional folklore from countries around the world is a productive and authentic way to promote both literacy and global awareness. The diversity of story types, countries of origin, and lessons to be learned provide a rich menu from which to select. When choosing titles, teachers may begin by considering the cultural heritage of their students as well as their interests, reading proficiencies, and genders,



and progress to tales of less familiar cultures to expand their students' purview. Comparing and contrasting variants of a story, such as Cinderella or the many pourquoi stories, provides opportunities to research the cultures of origin to discover the possible sources of the differences, explore the diverse expressions of motifs, and identify defining characteristics of the genres. Using the books as mentor texts for writing these types of tales will not only provide guiding models, but also demonstrate effective genre structures and the author's craft.

Galda and Cullinan (2005) suggest that teachers and students become proficient storytellers of their own favorite tales. Using the Internet to hear expert storytellers practice their craft, teachers, students, and parents can practice and hone their oral presentations for audiences at school and at home. Furthermore, the author claims that in this way our stories can continue to be passed on to the next generation, and the students' awareness and appreciation for the literature of other cultures will enhance their capacity to live well in a global age.

Joosen (2010) says that the disappearance of magic helps to increase the contact with contemporary reality, and that the intertextual references in the retellings bring with them a certain degree of (intentional) indeterminacy, open-endedness, humor, and irony. The disenchantment that she described in her article can be distinguished from a more radical movement against the magic in the pro-grammatic Marxist and feminist retellings of the 1970s and 1980s. There, too, one can perceive a clear disenchantment of the fairy tale, but with a political agenda: to show that magic is a naïve illusion, and that children and adults should take action themselves if they want to improve their own life. Such a political program or critique of magic seems to be absent from the disenchanted fairy tales described in the paper - the disappearance of magic is used as a literary strategy that leads to what Bakhtin calls "open ended Ness" and ambiguity, not to a clear-cut difference between magic and realism or a radical



condemnation of all that is magical. As the genre of the fairy tale evolves and some stories lose their magical features, the retellings develop an interaction between the traditional texts and a contemporary environment. The fairy tale drops some of its defining characteristics in the process, and the retellings blur the boundaries between fairy tales and novels. The literary experience for reader and writer, however, may benefit from this dialogue between the fairy tale and other literary genres. The strategies that authors have developed to make ambiguous the occurrence of magic show that although the contemporary retellings may lose some of the tales' magic, they gain, however, a new field for literary creativity, a new kind of magic.

The above reviewed literature vividly explains the nature of works produced in the contemporary era on classical tales (folk tales). In order to keep them alive by reimagining them, retelling them with accordance to language and culture of a modern man. These researches do not discuss the role, impact and importance of Fan Fiction in this whole process. This research paper fills the gap by advocating the supremacy of Fan Fiction in the retelling and expansion of original works and also this paper discusses different digital tools that are essential for the digital literary landscape.

Thesis Statement

At the heart of this research lies a fundamental assertion: fan fiction, within the expansive realm of digital literature, stands as a significant force driving the reinterpretation and longevity of original literary works. By delving into the rich tapestry of fan-created narratives, this paper aims to dissect the intricate dialogue that unfolds between the original texts and the ever-evolving landscape of fan fiction. Cinderella and Snow White, in their adapted and reinterpreted forms, serve as poignant illustrations of how fan creativity breathes new life into traditional tales, fostering a dynamic and symbiotic relationship between creators and their avid audiences. This



thesis underscores not just the transformative power of fan fiction but also its profound role in shaping the contemporary literary culture we navigate.

Significance of the Research

The significance of this research extends beyond the mere exploration of fan fiction's impact—it lies in the unraveling of the multi-faceted and intricate influence that fan fiction casts upon the broader literary landscape. By examining the historical trajectory of fan fiction and its evolution within the digital age, we aim to illuminate the nuanced mechanisms through which fan communities actively engage with and, in turn, transform original literary works. This exploration extends beyond the creative realm, delving into the cultural and legal dimensions that shape the production, consumption, and lasting influence of fan fiction. Recognizing and understanding these intricate dimensions is crucial in fostering a profound and nuanced appreciation for the collaborative nature of fan fiction, providing deeper insights into how literature is not only created and consumed but perpetuated in our dynamically evolving digital era.

Theoretical Framework

In this research, the theoretical framework draws inspiration from Julia Kristeva's seminal work titled *Word, Dialogue, and Novel*. Kristeva, a prominent literary theorist, introduces the concept of intertextuality, a crucial aspect of our theoretical foundation. Intertextuality, as articulated by Kristeva, refers to the intricate web of relationships between texts, where each text is not an isolated entity but is woven into a broader fabric of interconnected meanings. This framework becomes particularly pertinent in the context of fan fiction's role in shaping the digital literary landscape.



Kristeva's exploration of intertextuality aligns seamlessly with the essence of fan fiction as a dynamic dialogue between the original text and the fan-created narratives. In the digital age, this dialogue takes on new dimensions, creating a literary ecosystem where traditional boundaries between creators and consumer's blur. The fan fiction produced becomes not only a reinterpretation but an active engagement with the original works, forming a dialogical relationship that resonates with Kristeva's emphasis on the interplay of texts. Moreover, Kristeva's work delves into the idea of the novel as a dynamic, evolving form, constantly shaped and reshaped through intertextual relationships. This resonates with our exploration of how fan fiction contributes to the reinterpretation and longevity of traditional folk tales, such as *Cinderella* and *Snow White*. Fan fiction, as a form of literary expression, breathes new life into these narratives, turning them into dynamic entities that evolve in response to the cultural and creative dialogues facilitated by digital platforms.

Kristeva's theoretical framework is instrumental in providing a lens through which we can analyze how fan fiction functions as a dialogue between the original text and fan-created narratives. It allows us to explore how these narratives reference and reinterpret each other, thereby contributing to the cultural significance and enduring popularity of the literary works under scrutiny. By adopting Kristeva's intertextual lens, this research gains a theoretical foundation that not only enriches the analysis of fan fiction but also aligns seamlessly with the broader objectives of understanding the collaborative nature of literature in the digital era.

Digital Tools for Analysis: Unraveling Intertextual Threads

The integration of digital tools—Concordance, Voyant, and Google Books Ngram Viewer—offers an innovative dimension to the analysis of folk tales like *Snow White* and *Cinderella* through the lens of Julia Kristeva's intertextuality theory. These tools, collectively



employed, provide a robust platform for dissecting the intricate interplay between the original texts and fan-created narratives.

Concordance:

Concordance software facilitates a meticulous examination of the frequency and context in which specific words or themes appear within a body of text. In the context of Kristeva's intertextuality theory, Concordance becomes an invaluable tool for identifying recurrent motifs or phrases within Snow White and Cinderella. By pinpointing these linguistic elements, the analysis gains insight into how the original tales serve as nodes in a broader network of literary connections.

Voyant:

Voyant, a text analysis tool, enables a more holistic exploration of textual patterns. Leveraging Voyant, the research can uncover not only recurrent terms but also broader trends and relationships between words in the tales and corresponding fan fiction. The tool's visualization features, such as word clouds and trends, offer a dynamic representation of the intertextual landscape, aligning with Kristeva's emphasis on the fluidity and dynamism of textual relationships.

Google Books Ngram Viewer:

Ngram Viewer, powered by Google Books, extends the analysis to a larger literary context. This tool allows for the exploration of how specific phrases or themes have evolved over time across a vast corpus of literature. By integrating Ngram Viewer into the analysis of Snow White and Cinderella, the research gains a historical perspective on the intertextual references present in fan fiction. This aligns with Kristeva's notion of the novel as a dynamic, evolving



form, showcasing how intertextuality operates not only within specific tales but also across a broader literary timeline.

Incorporating these digital tools into the analysis enriches the exploration of intertextuality in *Snow White* and *Cinderella*. They provide a data-driven foundation for identifying, visualizing, and interpreting the intricate threads that connect the original texts and fan-created narratives. By leveraging these tools, the research not only embraces the technological advancements of the digital era but also aligns with the dynamic, dialogical nature inherent in Kristeva's intertextuality theory. The interplay between traditional literary analysis and digital tools ensures a nuanced understanding of how these folk tales continue to evolve and resonate in the ever-shifting landscape of literature.

Analysis:

The examination of how the evolution of fan fiction in the digital age contributes to the reinterpretation and longevity of original literary works, with specific reference to *Cinderella* and *Snow White* by the Grimm Brothers, is contextualized within the robust theoretical framework of Julia Kristeva's intertextuality. Kristeva's theoretical underpinning asserts that texts participate in a continual dialogue, forming a dynamic and interconnected literary nexus. Through an active application of this theoretical perspective and the incorporation of digital tools, including Concordance, Voyant, and Google Books Ngram Viewer, a nuanced understanding of the profound impact of fan fiction on these classic folk tales emerges.

Within *Cinderella*, the timeless adage "A dream is a wish your heart makes" exemplifies a recurring motif whose resonance extends into diverse fan-created narratives. Concordance, as a digital tool, meticulously unveils the frequency and contextual usage of this phrase within fan fiction, thereby accentuating the dynamic dialogue between fan creations and the original text. In



various fan-created narratives inspired by *Cinderella*, the word “dream” is recurrently employed to underscore the central thematic element of aspiration and transformation. Even beyond written fan fiction, in cinematic adaptations such as Disney’s “Cinderella”, the word “dream” takes center stage in both dialogue and song. The famous song “A Dream Is a Wish Your Heart Makes” encapsulates *Cinderella*’s enduring optimism amidst adversity. This not only echoes the resonance of the original text but also showcases how the concept of dreaming is perpetuated and enriched through various creative mediums.

This thematic recurrence across different fan-created narratives, cinematic adaptations, and novels underscores the enduring significance of the word “dream” in reinforcing the essence of *Cinderella*. The fan-driven discourse, whether in written form or visual media, sustains and enriches the timeless motif, contributing to the ongoing dialogue between fan creations and the original text (Thomas, 2011). Through Concordance and similar digital tools, researchers can meticulously analyze these linguistic patterns, unveiling the nuanced ways in which words like “dream” become prerequisites that encapsulate the very essence of *Cinderella* in diverse creative interpretations.

Similarly, *Snow White*, anchored by the immortal query “Mirror, mirror, on the wall, who is the fairest of them all?” serves as a poignant focal point for the analysis. Voyant, through its visualization features, captures the evolving landscape of fan-created narratives surrounding this iconic line. The visualization tools provided by Voyant not only quantify but also qualitatively illustrate the multifaceted reinterpretations of *Snow White*.

In the fan fiction narrative *Reflections of Fairest Dreams*, found on Wattpad the word “mirror” is intricately woven into the storyline as a recurring motif, representing not only physical appearance but also self-reflection and inner beauty. Voyant’s visualization features



allow for a quantitative analysis of how frequently the word “mirror” appears in this narrative, providing insights into the thematic emphasis placed on the iconic line from *Snow White*. This not only quantifies the thematic recurrence but also qualitatively illustrates how fan creators imbue the concept of the mirror with layers of meaning beyond the literal.

In cinematic adaptations like *Snow White and the Huntsman*, the iconic query undergoes nuanced reinterpretations. Voyant’s features enable the analysis of how variations of the phrase, such as “Mirror, mirror, on the wall” or “Magic mirror, on the wall” are utilized in fan-created content inspired by these adaptations. This quantitative exploration sheds light on the diverse ways in which fan narratives engage with and reinterpret the central thematic element embodied by the mirror.

Novels based on *Snow White*, such as *Reflections of Enchantment*, often leverage the mirror motif to explore themes of identity and societal expectations. Voyant’s visualizations, particularly word clouds and trends, assist in understanding how certain key words associated with the mirror, like “reflection” or “vanity”, are employed within the narrative landscape. The tools not only quantify the recurrence but also qualitatively depict the nuanced exploration of the iconic line within the broader context of *Snow White’s* reinterpretation.

Through Voyant and similar visualization tools, researchers can navigate the intricate landscape of fan-created narratives surrounding the iconic query from *Snow White*. These tools provide a quantitative foundation for analyzing the frequency of key terms and a qualitative lens to unravel the layers of reinterpretation applied by fan communities. The evolving landscape captured by Voyant illustrates how this iconic line serves as a poignant focal point for fan creativity, perpetuating the ongoing intertextual dialogue between the original *Snow-White* narrative and its multifaceted reinterpretations.



The integration of Google Books Ngram Viewer further enriches the analysis by allowing a historical trajectory of themes associated with *Cinderella* and *Snow White*. Phrases such as “Glass slipper” or “poisoned apple” are scrutinized, revealing their evolution over time and underscoring the enduring impact of these narratives within the broader literary canon.

Analyzing the usage of the term “poisoned apple”; through Google Books Ngram Viewer unveils a distinct pattern. The phrase experiences a surge in the late 19th and early 20th centuries, coinciding with the popularity of various fairy tale anthologies and adaptations during that period. The Brothers Grimm’s collection, including *Snow White*, gained significant traction in the literary landscape during this time, contributing to the prevalence of the term. This historical trajectory underscores how specific narrative elements, such as the poisoned apple, become embedded in the broader literary canon and endure through different cultural epochs.

Using Google Books Ngram Viewer, we observe the historical trajectory of the phrase “Glass slipper” within the corpus of literature. The results reveal a notable spike in the mid-20th century, aligning with the popularity of various *Cinderella* adaptations during that era. For instance, the release of Rodgers and Hammerstein’s television adaptation in 1957 prominently featured the glass slipper, contributing to the surge in mentions during that period. This historical analysis demonstrates how the cultural prominence of certain adaptations influences the representation of key motifs associated with *Cinderella* over time.

The exploration of how fan fiction shapes the reception and interpretation of original texts focusing on *Cinderella* and *Snow White* by the Grimm Brothers, unfolds within the theoretical framework of Julia Kristeva’s intertextuality. This investigation not only scrutinizes the transformative influence of fan fiction on the original tales but also assesses how fan



communities actively engage with and contribute to the cultural significance of these classic folk narratives.

In *Cinderella*, the pervasive dialogue “Have courage and be kind”, emerges as a profound motif, resonating not only within the original text but also finding resonance in fan-created narratives. This enduring phrase becomes a cultural anchor, shaping the reception of *Cinderella* beyond its initial context. Fan communities, through their reinterpretations, infuse new life into this iconic line, contributing to its cultural resonance. The fans’ active engagement with *Cinderella* extends beyond mere consumption, creating an ongoing dialogue that amplifies the cultural significance of the tale. The theoretical lens of intertextuality, as proposed by Kristeva, emphasizes the dynamic, dialogical relationship between texts. Fan fiction acts as a catalyst, extending this dialogue into the digital realm and fostering a participatory culture.

The examination of how cultural and legal factors impact the production and consumption of fan fiction within the broader literary landscape, particularly concerning *Cinderella* and *Snow White* by the Grimm Brothers, necessitates a nuanced exploration. This analysis operates within the theoretical framework of Julia Kristeva’s intertextuality, acknowledging the dynamic interaction between original texts and fan-created narratives.

Incorporating cultural and legal dimensions illuminates the intricate dynamics influencing the production and consumption of fan fiction. Cultural factors, inherently embedded in the original tales, shape the themes and interpretations within fan fiction. In *Cinderella*, the cultural emphasis on transformative moments is encapsulated in the line “Even miracles take a little time”. This cultural motif, woven into the original text, influences the production of fan fiction by inspiring reinterpretations that resonate with societal values. Fan communities engage



with and expand upon these cultural nuances, creating narratives that not only reflect but also contribute to evolving cultural landscapes.

The cultural motif of transformative moments, as embedded in the original text, is a reflection of broader societal values. In the case of *Cinderella*, the emphasis on patience and the transformative power of time aligns with cultural ideals that value perseverance, hope, and the belief that positive change requires patience and effort. The idea of patience coinciding with the adage “time heals all wounds” adds to the rich tapestry of the text. This cultural emphasis resonates with societal values that celebrate endurance in the face of adversity and the eventual realization of dreams through patience and resilience.

As this cultural motif is woven into the original *Cinderella* narrative, it becomes a catalyst for fan fiction creators. Fan communities, influenced by the same societal values, engage with and expand upon these cultural nuances. The line “Even miracles take a little time”, serves as a foundation for reinterpretations within fan fiction, inspiring narratives that mirror and contribute to evolving cultural landscapes.

Snow White, with its exploration of beauty, envy, and societal expectations, serves as a cultural touchstone. The iconic query “who is the fairest of them all?” embodies societal ideals of beauty. Fan fiction, in response to cultural shifts, actively engages with these themes, contributing to and challenging prevailing cultural norms. Cultural factors become a driving force behind both the production and consumption of fan fiction, as fans seek to explore, challenge, and reshape societal narratives embedded in the original texts.



Conclusion

In conclusion, the symbiotic dialogue between fans and creators, facilitated by digital platforms, has given rise to a vibrant tapestry of narratives that extends the timeless allure of folk tales like *Snow White* and *Cinderella*. The intertextual dance between the original texts and fan-created narratives, observed through the lens of Julia Kristeva's theory, unveils a dynamic and evolving literary landscape. This intricate dialogue not only breathes new life into traditional tales but also showcases the adaptability of literature in response to the participatory nature of digital culture. The enduring popularity of *Snow White* and *Cinderella*, accentuated by the proliferation of robust fan fiction cultures, serves as a testament to the profound impact of fan creativity in the dynamic digital age. These tales, deeply embedded in cultural history, find renewed relevance and resonance as fan communities actively engage with and reinterpret them. The fan-driven narrative evolution mirrors Kristeva's conceptualization of the novel as a living entity, continually shaped by the ongoing dialogue between creators and their audience. Crucially, this analysis underscores the importance of acknowledging the multifaceted dimensions that shape fan fiction's influence—cultural, social, and legal. By recognizing the collaborative nature of fan fiction, we gain insight into the diverse ways literature is created, consumed, and perpetuated in our digital era. Cultural factors, intertwined with societal values, inform the themes and interpretations within fan-created narratives. Social dimensions are evident in the participatory culture fostered by digital platforms, where fans actively contribute to the literary discourse. Legal considerations, a delicate balancing act between copyright protection and creative expression, further influence the landscape of fan fiction. Therefore, a nuanced appreciation of fan fiction's influence necessitates an understanding of its cultural, social, and legal dimensions. This recognition extends beyond mere consumption to active



engagement, transforming literature into a communal and dynamic endeavor. As we navigate the intricacies of fan fiction, we embrace a literary landscape shaped not only by original creators but also by the collaborative efforts of impassioned fans. In embracing this collaborative spirit, we gain valuable insights into the evolving nature of literature in the digital age—a landscape where creativity knows no bounds, and the enduring impact of fan-driven narratives stands as a testament to the ever-adapting nature of storytelling.



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Effect of Audiovisual Aids on Learning at IELTS Coaching Center:

A Quasi-Experimental Study

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Abstract

The main objective of this quasi-experimental study is to explain the effect of audiovisual aids on learning at IELTS Coaching Centers, Vehari City, Pakistan. YouTube lectures on Reading comprehension for IELTS were used as a treatment for the experimental group. There were thirty-two students in each group: control and experimental group. Two reading comprehension tests from the IELTS Cambridge book were used as instruments to collect data from participants. A semi-structured interview was conducted with the experimental group to measure their preferences and perceptions of using YouTube lectures to improve reading comprehension. The results of both paired and independent samples t-tests showed a significant effect on the experimental group, with a mean score p-value < 0.05 indicating improvement. Qualitative data was thematically analyzed. The study found that YouTube lectures significantly improved the mean score of the experimental group, indicating a positive impact on their reading comprehension.

Keywords: Reading Comprehension, YouTube Lectures, Audiovisual Aids, Teaching Method

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Introduction

These days, people's lives depend heavily on English since it gives them access to scholastic, professional, and social settings (Rao, 2019). International English Language Testing System (IELTS) is a popular exam conducted worldwide to examine people's proficiency in English (Firoozi, 2021). People wanted to improve IELTS exam preparation techniques, which some educational institutes may be able to provide. A good IELTS score is usually necessary to be eligible for jobs in English-speaking nations, immigration, and university admission (Pearson, 2019). Particularly in higher education institutions, the International English Language Testing System (IELTS) has grown in popularity in Pakistan during the last 10 years as a tool for evaluating English language proficiency.

Maintaining an awareness of the entire previous instructional process founded on traditional teaching techniques. A/V resources produce interactive content, expose students to real-world scenarios, and promote simulations to improve how well students apply the lesson. This method will benefit educators and students, making learning and teaching more efficient and engaging (ALJECERA et al., 2023). How educators impart knowledge has changed over time. Instructional resources are essential for effective teaching and learning, especially in other studies (Lampai & Sukying, 2023). Studies on the effect of audiovisual aids to improve language competency, especially in the IELTS coaching center, have different flaws because of the suggested investigation.

There is no empirical evidence in the existing literature that shows improvement in reading comprehension of IELTS candidates through the traditional method. By incorporating audiovisual aids, learners can conclude and make connections in reading. The impact of audiovisual aids on learning at the IELTS coaching center was investigated to close this gap.



Examining the study's objective above, it intends to document and analyze the effects of multimedia learning on reading abilities in order to produce empirical results and suggestions about IELTS preparation methods and curriculum.

Research Objectives

1. To identify the extent that audiovisual aids have in improving the C1 learners' reading comprehension at an IELTS coaching center
2. To establish the significance of the students' reading comprehension scores rise due to the audiovisual aids
3. To investigate the participants' perceptions and estimate the inclination towards the possibility of incorporating multimedia resources into reading comprehension instruction at an IELTS coaching center among the experimental group

Research Questions

1. What effect do audiovisual aids have on the reading comprehension of C1 level learners at the IELTS coaching center?
2. What is the difference in the score of students who improve their reading comprehension through audiovisual aids from those not exposed to audiovisual aids?
3. What preferences and attitudes do the experimental group exhibit regarding incorporating audiovisual aids into the Reading Comprehension instruction at the IELTS coaching center?



Literature Review

Globalization necessitates advanced human resources proficiency. Learning through well-designed instructional tactics can enhance competency and psychomotor abilities, with teachers playing a crucial role in facilitating active learning (Sarwinda et al., 2020). The word "media," which comes from the Latin word "medium," refers to an "intermediary," or a person who stands in between the sender and the recipient of a message (Ediyani et al., 2020). In Arabic, a messenger or middleman who conveys a message from the sender to the recipient is called "media" (was an ila). In a broad sense, the media, according to Gerlach and Ely, are the people, objects, or events that provide the conditions necessary for students to pick up knowledge, skills, or emotions (Vorwanti, 2021). Teachers, textbooks, and learning environments are all media in this sense. Specifically, "media" refers to graphic, photographic, or electronic devices utilized in teaching and learning to record, manipulate, and reorganize spoken or visual information (Winarto et al., 2020).

Experts' limitations on the media make it abundantly evident that there are no other communication instruments available in education besides the media itself. According to Winarto et al. (2020), this can be utilized to spread content from student sources and promote participation in educational activities. Audiovisual media technology in various educational contexts can enhance the efficacy of university curricula by stimulating the senses, imparting knowledge, and connecting concepts with skills (Nicolaou et al., 2019). Learning media, according to Miarso, is anything that may be used as a medium for communication and can provoke students' reactions regarding their attitudes, ideas, and preparedness to assist intentional, purposeful, and regulated learning (Ridwan & Samanhudi, 2024). This instructional medium is one aspect of learning essential to fostering process success as an aid that might make it easier



for Unicode characters to grab students' interest and inspire them to learn (FITRI, 2022).

Information is communicated visually through one or more media, including text, graphics, audio, and video (Bagila et al., 2019).

Different types of Learning Media

Learning media come in various styles, from the most straightforward and reasonably priced to the most intricate and expensive (Sudarmo et al., 2021). Manufacturers produce some of these, and some can be made by teachers. Some are manufactured with intention, while others are pre-existing and immediately useful. Motion, pictures, and sound are the three main components that define the media (Winarto et al., 2020).

These kinds of learning materials can be used to create the following categories:

- Audio-only media depends only on sound, such as cassette recorders and audio dishes (Chattopadhyay, 2022).
- Visual media such as paintings, prints, pictures, and film strips (film frames) that display still images. Other visual mediums display moving images or symbols, such as silent films, cartoons, and the like (Winarto et al., 2020).
- Audiovisual media have picture and sound elements in various combinations (Halimah & Wahyuni, 2020).

Effect of Audiovisual Aids on teaching and learning

Al Aqad et al. investigated how well audiovisual tools assisted MSU third-year students in learning vocabulary in English (2021). The study's findings demonstrate how multimedia encourages creativity and engagement in English language learning among BTESL students. The study found that multimedia is useful for third-year English students. (Al Aqad et al., 2021). Audiovisual education has enabled teachers to transform the monotonous classroom learning



environment into an interesting and effective phenomenon (Nicolaou et al., 2019). Based on considerably enhanced meaning extractability outcomes for post-intervention assessment, the results suggest that using audiovisual aids to help students better understand the text's content is useful. However, it is still unclear what has improved in terms of the person's understanding abilities how much their capacity for prediction, visualization, questioning, connection-making, identification-power, inference performance, and evaluation has improved (Ersheidat, 2020).

Akhmetshin et al. (2019) conducted a study to evaluate the usefulness of audiovisual teaching aids in modern classroom environments and their performance in secondary vocational education facilities. To confirm this notion, an educational experiment was conducted. According to the study, the only way to improve the quality of audiovisual aids is to find out what types, patterns, and structures of information students prefer, as well as their creative and instructional potential and how they perceive various learning resources. A study was conducted in the Nigerian state of Enugu to examine the impact of YouTube audiovisual documentaries (YAVDs) on students' academic achievement and historical curiosity. The null hypotheses were tested using Analysis of Covariance (ANCOVA) at the .05 significant level. The results showed that students who used YouTube Audiovisual documentaries (YAVDs) to teach history performed much better and showed higher interest levels than students who did not use YAVDs. The government's suggestions emphasized granting instructors greater control while instructing history classes with YAVDs (Azor et al., 2020).

IELTS Exam and Its Purpose in Assessing Language Proficiency

The International English Language Testing System, or IELTS, is a well-known and highly-stakes English proficiency exam taken worldwide. IELTS specifically states that this testing method assesses language competency to study or work in English-speaking regions,



where communication in English is the primary language. There are two available IELTS test formats. Specifically, people who want to register for higher education or professional registration can apply for IELTS Academic. Otherwise, participants in IELTS General Training may enroll in Australia, Canada, or the UK to apply for secondary education, training programs, or work experience (Li, 2019).

The IELTS has four modules: speaking, writing, reading, and listening.

Reading. Three separate portions make up the approximately 60-minute length of the work. Numerous reading skills are evaluated, such as skimming, understanding logical reasoning, reading for details, and determining the writers' attitudes, ideas, and intentions. Depending on whether the IELTS is a general or academic exam, there are two ways to read the test (Homayounfar et al., 2023).

Listening. The hearing section assesses candidates' ability to understand spoken English in various contexts, including solo speaking, lectures, and conversations. Examinees hear recordings and use the offered knowledge to answer questions (Bekkulova & Akramova, 2021).

Writing. Applicants' written English communication skills are assessed in the writing section. Exam candidates typically have two tasks: Task 1 involves explaining visualizations (such as charts, pictures, and graphical representations), while Task 2 involves writing a paragraph on a predetermined topic (Bekkulova & Akramova, 2021).

Speaking. Candidates' effective spoken English communication abilities are evaluated during the speaking phase. In a face-to-face interview, examinees participate in an organized discourse covering various topics and tasks with a certified examiner (Eizaga-Rebollar & Heras-Ramírez, 2020).



Reading Comprehension

Modern civilization has become more dependent on effective reading due to the wealth of information available to people today. People who read in professional, academic, or occupational environments may find it extremely challenging. We frequently must synthesize, understand, assess, and employ textual information sparingly in these situations. Reading is the most popular kind (Heidari Panah, 2024). The ultimate aim of comprehension is to derive meaning from what you read. Highly skilled readers may take the need for adequate reading comprehension skills for granted and fail to recognize their importance (Yurko & Protsenko, 2020). The capacity to comprehend literature, decipher its meaning, and incorporate it with prior knowledge is known as reading comprehension. A reader's aptitude and capacity for information processing affect their comprehension of literature (Yurko & Protsenko, 2020). Although many take reading for granted, reading and understanding a document correctly is complicated and dynamic. It usually involves figuring out numerous layers of context and meaning, requiring several separate brain functions to cooperate. The ultimate purpose of reading is to gain comprehension or to derive meaning from what you read. Readers need to engage with the material critically, internalize it, and make it their own (Yurko & Protsenko, 2020).

Academic Reading Proficiency Test of IELTS

The IELTS academic reading section consists of three passages, each getting harder as it goes along concerning the paragraph that comes before it. IELTS candidates have 60 minutes to complete 40 questions, with multiple choice test formats following each passage. The sources used to select the Cambridge book reading texts include books, newspapers, magazines, journals, and other materials (Heidari Panah, 2024). Correct answers earn one point each; there is no deduction for incorrect answers. Sixty minutes are allotted to answering the questions and typing



the answers into your answer sheet. There is no longer time to offer the answers (Heidari Panah, 2024).

Among the several issues that students encounter is the following:

- The primary issue is time. A large number of pupils drop the test.
- The texts are lengthy and contain some complex jargon.
- Answers to queries on "paragraph headings" are challenging for students.

Methodology

The quasi-experimental research design was used as the research design in this study. The sample of the study consisted of thirty-two candidates of C1 level. The sample split into two groups control and experimental group. The experimental group received a four-week intervention of YouTube Lecture that focused on the tips and tricks for the IELTS Reading Comprehension section. Two IELTS Reading Comprehension Tests from Cambridge Book have been used as both groups' pretest and posttest instruments. Cambridge Book for IELTS is a well-known book for IELTS learners to practice for IELTS tests. Other researchers have used tests from this book as instruments (Heidari Panah, 2024). The reading section of the IELTS consists of three passages, each of which is harder than the first. Candidates for the IELTS have 60 minutes to respond to 40 questions. A different exam type follows each passage. The IELTS Cambridge book's sources are newspapers, magazines, books, and journals. The novels include something of interest for every reader. There is variation in the kinds of reading questions and assessment formats (Heidari Panah, 2024). Moghaddam utilized the Cambridge IELTS exam as a research tool in a study on the effects of multimodal and audiovisual vocabulary input in a MALL setting on the motivation and reading comprehension of Iranian EFL learners. Purposive sampling was used as the sampling strategy since the researchers' access to the sample was



limited. Purposive sampling is a sampling technique where samples are selected based on the goals of the investigation (Gurmani et al., 2022).

Results & Discussion

This study used Qualitative and Quantitative methods to determine the effect of audiovisual aids on learning at IELTS Coaching Centers. The pretest was conducted from both groups, and there was no significant difference among the pretest scores, as shown in Table 1. It showed that before intervention, both groups were at the same level.

Table 1 Pretest Mean Scores

Group	N	Pretest Mean Score
Experimental	32	15.5313
Control	32	15.5313

After completing an intervention of four weeks, a posttest was carried out to check the effect of YouTube Lectures on reading comprehension. The experimental group showed significant improvement over the control group, as their posttest scores are shown in Table 2.

Table 2 Posttest Mean Scores

Group	N	Mean Scores
Experimental	32	27.2813
Control	32	16.5313

Paired samples t-tests were conducted for both groups.



Table 3 Paired Sample t-test of the Control group

N=32	Mean Score	Mean Difference	Standard Deviation	Sig. (2-tailed)	t-value
Pretest	15.5313	-1.00000	3.58297	.000	-5.402
Posttest	16.5313		3.54678		

Paired samples t-test was performed to check the control group performance in pre and posttest.

As shown in Table 3 control group had a marginal yet statistically significant decline in performance from pre- to posttest, suggesting that in the absence of AVAids intervention, their reading comprehension did not improve and somewhat deteriorated.

Table 4 Paired Sample t-test of the Experimental group

N=32	Mean Score	Mean Difference	Standard Deviation	Sig.(2-tailed)	t-value
Pretest	15.5313	-11.75000	3.58297	.000	-13.792
Posttest	27.2813		3.16467		

The P-value, or significance (2-tailed) of 0.000, is substantially lower than the customary threshold of 0.05 (Table 4). The lower p-value signifies a statistically significant difference between pretest and posttest scores. It was concluded that the experimental group's reading comprehension skills improved after receiving an AV intervention. They demonstrated noticeably higher performance on the posttest compared to the pretest. The experimental group's reading comprehension increased, and they received a higher score.



Table 5 Independent Samples t-test

Group	N	Mean Score	Mean Difference	Standard Deviation	Sig.(2-tailed)	t-value
Control	32	16.5313	-10.75000	3.54678	.000	-12.793
Experimental	32	27.2813		3.16467		

P-value is substantially less than the standard p-value < 0.05 , or sig. (2-tailed) 0.000 (Table 5). The experimental and control groups' posttest results showed a statistically significant difference, as evidenced by the lower p-value. It was determined that the experimental group, which was given audiovisual aid, scored substantially higher than the control group.

Quantitative results showed that the experimental group outperformed the control group, and, likely, participants' use of YouTube lectures to improve their reading comprehension helped them do so (AV aids). Furthermore, the data acquired through the interviews helped researchers ascertain how the participants' perspectives in the experimental group changed over the investigation.

Thematic Analysis

To address the qualitative component, data was collected from three experimental group members on the reading comprehension test posttest findings. Data were collected from participants who scored higher, moderately, and lower on the posttest. The semi-structured interviews provided insight into the participants' specific perceptions. Thematic analysis was used to identify the themes in the data. Braun and Clarke (2006) created a six-step approach for



identifying themes in collected data. The two main themes that emerged from the qualitative data analysis are stated below.

Understanding and Skill

A volunteer known only as Ex1 said, *"My experience with improving reading comprehension through audiovisual aids was nothing short of incredible."* *"Even if I wasn't accustomed to it at the time, I persisted in adopting this method of study, which helped me improve my reading comprehension because reading comprehension is a tough part of the IELTS exam."* In addition, Ex2 said, *"It has significantly boosted my understanding of comprehension, like how to read passages effectively without wasting time."* Example 3 noted that *"reading comprehension through YouTube lectures helps me a lot as I can listen to lectures in my leisure time."* The person went on to say, *"I find that different strategies on YouTube lectures really help me achieve my desired band score."*

The results of semi-structured interviews with students and reading comprehension assessments were used to determine the students' learning objectives. Overall, students' performance on reading comprehension assessments improved. This study supports the findings of (Batoool et al., 2022), who discovered that students' vocabulary in English improves when they utilize audiovisual aids. Research (Amalia, 2019) shows that students' listening skills improve when they employ audiovisual aids.

Conclusion

One of the more innovative approaches used in IELTS centers was multimedia aids. It was observed how YouTube lectures, which are audiovisual tools, affected the learning process of IELTS students. A major area of worry for IELTS learners was reading comprehension, which was addressed by employing YouTube lectures, which proved to be highly successful. This study



aims to gather empirical data regarding the effects of audiovisual aids on learning at the IELTS teaching facility. Students thought using AV aids to boost reading comprehension was a unique and engaging approach, improving their performance. The experimental group outperformed the control group, as seen by the results. The control and experimental groups' paired sample t-tests results revealed a significant difference between the groups' pre- and posttest scores. Compared to the control group, the experimental group's reading skills increased after using the AV aids from YouTube lectures. Thematic analysis was also carried out to observe how students felt about using audiovisual aids. The analysis revealed the two key themes of understanding, skill, and motivation.

This study has different recommendations for future research. The teacher should use those kinds of audiovisual aids that are helpful, interesting, and attractive for the students of IELTS to improve the reading comprehension section. YouTube lectures help students to improve their reading comprehension. Using YouTube lectures, students can gain their desired band score by gaining tips and tricks to solve their IELTS Reading Comprehension test.



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An Analysis of Performative Speech Acts on FSC Part 1 English

Book Using Searle's Model

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Abstract

This research highlights the significance of speech acts, to enable readers to have approachable access to the stories, used by characters in the first five chapters of the book, such as Mr. Lewis, Stewrd and Norma from chapter 1, Jess and his father from chapter 2, David, Herry, Sam, and Laura from chapter 3, Roger and a lady from chapter 4, and Hubart, Mr. Manana, and George from chapter 5. to perform certain actions. Taxonomy of illocutionary Speech acts originally proposed by Austin (1975) and lately incorporated by Searle (1976); are used to analyse the data. The classifications of Searle's speech acts are Representative, commissive, expressive, declaratives and directives. It is descriptive qualitative research. One-third of the book has been chosen to examine the speech acts used in FSC part 1 English book by using a convenience sampling technique. Results indicate that in the five chapters of FSC part 1 English book, there are five types of speech acts; classified as 34% directives 26% are expressives, 23% representatives, 9% commissives and 8% declaratives. Secondly, to interpret actions performed through utterances and understand the chapters, a reader relies on the shared background as well as powers of inference to create a common and appropriate understanding.

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Lastly, learners can comprehend that different utterance forms have diverse communicative purposes and to understand an utterance shared contextual knowledge is important, to effectively communicate.

Keywords: speech act theory, FSC English book, conversation

Introduction

We can communicate verbally and in writing in social situations. We as humans may incorporate to our environment via communicating. Because language is about human communication, where we may infer the speaker's goal from the listener, language and humans are two entities that are tied to one another and cannot be separated. Because people can express their thoughts and feelings, they can communicate with others in their surroundings effectively.

The authors of the short stories in the FSC English book have their own unique ways of communicating the ideas and emotions they aim to convey in the book. The author employs a clear statement that is simple to understand. Tales can also include dialogue and moral lessons. Writers put their ideas into their stories so that readers could understand them. This research is based on the descriptive study of short stories present in FSC English book. It aims to highlight the significance of speech acts, to enable readers to have an approachable access to the stories, used by characters to perform certain actions.

Literature Review

This section covers some earlier research that is relevant to this study. Soozandehfar (2011) in Iran, undertaken a study was by to examine the conversational parts of Fundamental textbooks of Top Notch from the perspective of pragmatics for language functions and speech acts. Language functions of Halliday (1978) and speech acts pragmatic models of Searle's (1976)



were practiced to a total of 14 conversations drawn from the fourteen units of the books indiscriminately. The findings revealed that the dialogue in the recently published textbooks are neither that much effective nor functional in the perspective of pragmatics. Lastly, recommendations for educators, content creators, and textbook designers were made.

Yarahmadi et al. (2011) conducted research in which they did an analysis of speech acts on the topic of “Anton Chekhov’s The Seagull”. The research aims to analyze the well-known literary work using Searle’s speech act theory. In this study, the speech actions on typology of Searle’s speech acts are analyzed. The carefully selected speech acts such as directive, expressive, and declarative are comprehensively analyzed in light of the social, economic, political, and cultural facets of Russian society that are currently in place. Employing speech acts to evaluate literary works is a novel technique in the enjoyment of works since it may assist readers to have a knowledge of the substance of the works. There are many dialogues in the play, and it is obvious that the implicit meaning and the actual meaning are extremely different. As a result, it gives us the chance to enjoy the play from the standpoint of speech act.

Mudzakir et al. (2013) conducted a study on speech act analysis of short story on Mr. Know all. The objectives of this study are to (1) identify the structure of direct sentences in the short narrative Mr. Know All, describe the aims of direct utterances in Mr. Know All, and demonstrate the various speech acts on direct utterances in Mr. Know All. The short narrative Mr. Know All’s direct remarks were the subject of the analysis. By choosing the direct statements from the short novel Mr. Know All, the writer used the documentation approach to get the facts. The study reveals that speech acts have seven different types, including assertive, performative, verdictive, expressive, directive, commissive, and phatic utterances. The writer



also figures out that the objectives of utterances depend on the four factors of locution, illocution, perlocution (Dwina, 2015), and situational context.

Dwina (2015) conducted a study, pinpoint the direct sentence structure of the Enchanted Fish short story. Direct utterances of dialogues from the short story *The Magical Fish* were utilized as the analysis's subject. Data was gathered by the author using the observational approach. The author noted the manner, aim, and flouting of direct speech. After analyzing the data, the author discovered that there are three types of direct sentences: declarative, interrogative, and imperative utterances; and the author also discovered that the intentions of spoken statements rely on the locution, illocution, and per locution. According to the author, there is a breach of relevance in terms of maxims because of the unequal standing of the interlocutors.

Kartasura (2016) conducted research which aims to describe the directive speech acts found in the verses of Qur'an which contains stories in it. The goals of this research are to evaluate both the main directive speech acts and the subordinate directive speech acts found in the verses of the stories. The verses (ayat) in the Qur'an that contain stories are the focus of this study. This study places particular emphasis on the challenge of pragmatically interpreting texts. All of the study's data are expressions of Qur'anic verses regarding stories that use directive speech acts. The requestives, questions, requirements, prohibitives, permissives, and advisories categories of Bach and Harnish theory are noted.

Anggraeni et al. (2018) conducted research on short stories of wahah al-asdiqa' to check particular speech acts i.e. Expressives and cultural values. After reading the data, the researcher recorded the speech acts then he classified and analyzed the speech into expressives and the



cultural norms of society of Arabs. The analysis revealed that the Wahah al-Asdiqa contains three offensive words, apologies 5 in total, greetings 7, congratulations two out of all, forty praises, five sad utterances, fourteen joyful utterances, and eight different types of thanks using expressive speech acts. It also contains some Arabic cultural values such as language, art, religion, technology, occupation, social organization, and science. The majority of Arab culture is centered on Islamic beliefs, including greeting customs, constant worship of God, and dress codes. To strengthen expressive speech acts and develop intercultural communication skills, Arabic students must be taught cultural values and expressive speech actions.

The main objective of a study undertaken by Sintamutiani et al. (2019) was to look at categorization of speech acts in the play “Beauty and the Beast”. This investigation was conducted using a descriptive qualitative methodology. The analysis revealed that the short narrative Beauty and the Beast contains 10 speech acts. The results of this study divided speech act into 4 categories. Directives account for 50% of speech acts, followed by Representatives (30%), Declarations (10%), and Commissives (10%). Expressives is a category that isn't included in the story.

Yanwar (2020) carried out research for Speech Act Analysis of Short Tales of O. Henry and Application of Learning and Teaching Process. These include representative, directive, commissive, expressive, and declarative speech act classes. In the process of teaching and learning, teachers must blend different talents. Short stories of O. Henry can be utilized to combine reading and writing abilities, it is decided. To perfect a talent, a student must combine it with others.

Abass et al. (2020) studied C to view the speech acts of advice in English and Arabic culture. The study looks at three different content of speech acts in a few different bedtime



stories of children. Advice is viewed as a form of directive communication. The speaker directs the listener, who has the option of accepting or rejecting this perspective. There are three categories of advice, according to numerous authors: direct, indirect, and typically indirect. The project examined and contrasted the advice-giving techniques used in bedtime stories written in English and Arabic. It is suggested that various literature, including children's bedtime tales, may include various forms of guidance. English and Arabic short stories of children often use the speech act which contains advice, which is a directive one.

Akram et al. (2021) investigated a novel *Red Birds* written by Muhammad Hanif for the analysis of speech acts. This study reveal that *Red Birds* short story consist of representative, commissives, expressives and directive speech acts. 25% assertives, 60% concluding, 20% responding, 7% wishing is used in representative speech acts. 35% requesting, 8% question responding and 5% questioning is used in directives. In commissive speech acts promising is used 12%, and threatening 6%. Lastly, expressives are used 12% for the sake of congratulating only.

Theoretical Framework:

Speech actions theory has been taken into consideration as a theoretical framework for the study in order to perform it effectively. This theory helps speakers generate utterances according to linguistic principles while also guiding them to use language effectively and precisely to accomplish specific communication goals, such as informing others, influencing them, giving orders, or making requests (Cortazzi & Jin, 2008). John Austin first proposed this theory in 1962. John Searle created the latter in 1969. Since then, it has gained recognition as one of the most important theories that explains how language can be utilized to carry out actions



(Green, 2007). According to Bowe and Martin (2007), this hypothesis has a significant impact on the study of social interaction and interpersonal communication. The creator of the theory, Austin, suggested that two types of utterance are there: performative and contrastive. Whereas the first type of utterance illustrates how language performs an action, the second type simply describes the object as it is. Moreover, he divided speaking acts into three categories.

He went on to explain that these actions included "the utterances of certain sounds, the speaking of some words in a specific form, and the speech of them with a certain meaning" (Austin, 1962, p. 94). While per-locutionary is all about the results or effects of what is being communicated by the speaker, illocutionary deals with the social function or intend of what is being stated by the speaker.

The classification of illocutionary speech acts was then provided by J.R. Searle in 2000. Representatives, commissives, expressives, declaratives, and directives are all included in his classification.

1. Representative speech acts only relate to the speaker's belief as expressed.
2. Speech acts that carry out the speaker to an action in future, for example; promises, offers, or threats, are referred to as permissive speech acts.
3. Expressive speech acts, such as wishing, congratulating, thanking, apologizing, or yelling, are connected to the speaker's feelings.
4. Declaratives are those that want to influence the world immediately through speech.
5. Directives are those in which the speaker orders another person to perform a task.

Objective Questions:

1. What type of speech acts are most frequently used in short stories of FSC English book?
2. How meanings are conveyed by using indirect speech acts?



3. How speech acts aid in better comprehension of the stories to FSC students?

Methodology:

The method used in this study is descriptive qualitative. The goal is to explain facts from the analysis of data that will lead to a study conclusion. According to Surakhmad, one type of research methodology uses the techniques of finding, gathering, classifying, analyzing, and interpreting data before coming to a conclusion (Mudzakir, 2013). The short stories in the FSC part 1 English book served as the source of the data for this study. Using the use of a convenient sampling procedure, one-third of the stories data were chosen. Therefore, out of fifteen stories, 1st five are (Anggraeni, 2018) chosen for the study.

Research Instrument

Searle's theory of speech acts was applied as a research instrument, to determine the speech acts types present in the research material. The researcher classified and analyzed the speech acts present in the FSC part 1 English book and draw a conclusion about how it aids in students' learning. Following is the chapter the researcher analyzed in this study such as, *Button-Button*, *clearing in the sky*, *dark they were*, and *Golden-eyed*, *Thank you ma'am* and *the piece of string* (Rasul, 2018).

Discussion And Findings:

Analysis:

Searle's speech acts model is applied on five chapters of FSC part 1 book. Following is the chapter the researcher analyzed in this study such as, *Button-Button*, *Clearing in the sky*, *dark they were*, and *Golden-eyed*, *Thank you ma'am* and *the piece of string*. (Rasul, 2018)



a. Story 1: *Button-Button*.

TAXONOMY OF SPEECH ACTS	EXAMPLES	ANALYSIS
Expressives	Murder someone? (wonder)	Through expressive speech acts, as the title suggests, we get to know about the emotions of character. In this story murder someone suggests the expression of wonder. Norma's non-verbal expressions and emotions can be observed through the utterances as they show her state of mind and paralinguistic gestures that writer tried to portrayed though utterances.
	She couldn't seem to breathe. (disappointment)	
	She struggled to her feet and walked into the kitchen numbly. (Indirect rejection)	
	I assure you, the organization is of international scope. (promise)	
	All we guarantee is that you don't know them. (promise)	
	It's still murder. (refusal)	



	I'd like for us to go to Europe. (Future plan) Like for us to have a cottage on the island. Like for us to have a nicer apartment, nicer furniture, nicer clothes, a car. (Future plan) Norma, no (refusal)	
Commissives	If you push the button, "somewhere in the world someone you don't know will die. (fact) The bell is connected to our office. (fact) Inside here is a key to the bell-unit dome. (fact)	Speaker uses this speech act when he/she commits themselves for some future action. In this speech act of commissives, mostly speech acts are for promise, future plan, and refusal. Direct and indirect both speech acts are used. However, mostly are indirect commissives speech acts.
Representatives		For assuring Norma Mr. Steward claims and telling the fact that when Norma will push the button someone who she does not will die. He is stating the fact in both utters sing to make her assure about the situation. Therefore, Mr. Steward is



		stating the fact by asserting the situation.
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This is a short story; very small number of examples have been observed in this story. 3 expressives, 6 commissives, and 3% representatives are used in this story. Although the text is narrative, the majority of the dialogues use the declarative tense to make statements about "then what happened next". When compared to other speech acts like commissive and representatives, expressives, and declarative speech acts are utilized more frequently.

Although the first story in the book is a narrative story told through dialogue, it is noticeable that most of the dialogues are stated indirectly to get the desired effect. Directness of speaking, however, is equally noteworthy.



b. Story 2: *Dark They Were and Golden Eyed.*

Speech Acts	EXAMPLES	SUB-TYPES	ANALYSIS
Taxonomy			
Directives	Look at the fertile land	Order	This chapter is based on father and son’s conversation. The farm on the mountainside is something special the father wishes to show his kid. In his farm, he raises potatoes, tomatoes, and yams. He leads his son there for a long walk over the incline slopes in the blazing sun. Since father is showing his son the piece of land that he and his wife grew with their hands. Most of the
	Look at the other paths	Order	
	What are they doing here?	Question	
	Is that what you wanted to show me?	Question	
	Wait until my tomatoes are ripe	Indirect request	
	See that! Jess		
	I want to show you	Command	
	This is the way Jess		
	Look at this Jess	Invite	
	Did you ever see better alfalfa garden out of the earth?	Commanding (indirect)	
		Order	
		Questioning	



			conversation is question, request, command based where his son asks various questions about farm, and while visiting him the farm his father gives command to see fertile land, paths, steep, garden etc.
	Remember when we used to come here to hunt for squirrels?	Question by structure but it's an indirect assertion	



Speech Acts Taxonomy	EXAMPLES	SUB TYPES	ANALYSIS
	Did you ever see better alfalfa grown out of the earth?	Indirect expression of praising his own alfalfa	The role of expressive speech acts is quite prominent in this story. Expressive are used as the title entails, to express something, to express your emotions. in conversation
	It is the best-looking hay I have ever seen in my place	Complimenting	
	I have not seen better looking alfalfa even in the little sandy river bottom	Indirect expression of praising	
	I like these woods	Likeliness	
	I cannot forget those days.	Remembering Sentiments are attached with event	
	Oh no no !	Expression of negation	



Expressives	I do not see a weed in this patch. Won't they grow here!	Expression of wonder by asking question	between son and father emotions of praise, negation, disappointment, remembering past event, and compliments are used. While visiting the piece of land expression of praising and complimenting, bewilderment is used by son. However, since the father's sentiments are attached with land, he went to the past by remembering those past good days. Mostly expressives are
	This is the clearer patch I have ever seen.	praising	
	I still do not see why you climbed the top of this mountain to clear this patch.	Indirect question to express bewilderment	
	And you did this against your doctor's orders	Indirect expression of disappointment	
	The doctor told me to sit still and take life easily. I could not do it.	Disappointment	
	This land is not like the land, I had to grow alfalfa. This is the real land.	praising	
	Oh yes!	Expression of remembrance	



		used in the form of direct speech, only four utterances are used indirectly which express expressive speech acts.
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Speech Acts Taxonomy	EXAMPLES	SUB TYPES	ANALYSIS
Assertives	When I bought this little farm everybody around said I would end-up with my family at the country poor farm, if I tried to make a living here.	By referring to past , he is stating the fact regarding what everyone was thinking about him.	Representative/assertives are the speech acts which tell the truth, or state a fact, or give a simple statement. All these utterances in this story are related to assertives, which are used by the father where he is stating the fact and providing information regarding the farm.
	Remember when we sit beneath these hickories and the squirrel threw green hockey shells down at us?	Reminding indirectly	
	I remember the time he had found a coffee tree in our wound. I is the only one of its kind growing in our country.	Stating	



	As far as I know...	Opinion	
	Now you are coming to something more, he said as he pushed the top wore to cross the fence.	Information	
	This is something I want you to see	Mentioning	
	I cleared this land. And I fenced it.	Stating the truth	
	You'll never taste sweeter tomatoes in your life.	Claim	
	They will soon be ripe too. I said as I looked at the dozen or more rows of tomatoes on the lower side of patch.	information	
	You won't understand until you reach three score and ten!"	assertion	
	Your mother and I, when she was nineteen and I was <u>twenty two</u> , cleared this mountain slope together	information	



Speech Acts Taxonomy	EXAMPLES	SUB TYPES	ANALYSIS
Declaratives	“If a doctor has been right, I have cheated death many times.”	Concluding	

In this short story only 13% speech acts are used as directives, 13% as expressives, 11% as assertives, and 1% declarative. No instance of commissives is being observed in this story. Expressives, assertives and directives are more in number since the whole story is based on conversation between a father and son where son's father is visiting him their farm that a son's father and his mother grew with hard work and dedication. Therefore, these speech acts are frequently used in this story which expresses the mode of conversation.



c. Story 3: *Dark They Were, And Golden Eyed.*

SPEECH ACTS TAXONOMY	EXAMPLES	SUB TYPE	ANANYSIS
Expressives	What's wrong?	Questioning with surprise	Barry Bittering relocates to Mars with his family to join a new colony. as they kept foot on Mars in their Rocketship, Harry seen that something is wrong and that his family is already experiencing some changes came by the
	Chin-up Harry	Encouraging	
	I feel like a salt crystal in a mountain stream being washed away.	Bewilderment	
	She shook her hand	Perplexity	
	Safe and insane!	Disappointment	
	Mother, father- the war earth! she sobbed	Sorrow (indirect)	
	We are stranded on Mars, forever and ever!	Fear (indirect)	
	No way back. No way. No way.	Fear (indirect)	
	The house! This wind's done something to it. The air burned it.	Dismay	



	Aren't you frightened? Aren't you afraid?	Question with surprise	Martian environment. A conversation is going on among Harry, his wife, daughter and other people staying there. His wife and daughter are afraid about the situation. Therefore, the strong use of emotions through questions, indirect expressions of fear and perplexity, and dismay are observed among
	A rocket Harry?	Question with surprise	
	It's super time.	Excitement	
	I am glad they have gone.	happiness	
	They look surprisingly peaceful	Wonder	



		character. Herry is upset and he notices the change in animals and plants they brought from earth as well as in body such as eye colors. The use of such expressions portrays an image that it's a mysterious story.
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Speech	EXAMPLES	SUB TYPES	ANALYSIS
Acts Taxonomy	Let's get back on the rocket	Command (indirect)	This story is mysterious in nature. Dilemma and perplexity are shown in this story.
	Go back to earth?	Question	
	Yes! Listen!	Order (indirect)	
	Let's buy tickets for hours!	Command (indirect)	
Directives	Father what will we do?	Question	Command and questions are mostly occurring in this story. Children and afraid of the situation. They are on repeat asking about the next situation from father. Direct
	Wait!	Command	
	Keep going until the war ends and the rockets came again	Command	
	Move!	Command	
	What are you going to do?	Directive	
	Build rocket that's what!	Command	
	What are you going to do about it?	Question	
	Will you help me build a rocket?	Question	
	You want to work in my metal shop on a rocket you are welcome	Request (indirect)	



	I'll sell you the metal for five dollars.	Offer	and indirect
	Harry, what color of eyes have you got?	Question	commands are
	Where will they go?	Question	given among
	I don't know	Deny	characters.
			Herry is seemed
			to give
			command to her
			family and
			doing questions
			regarding
			rocket from the
			random people.
			Asking
			questions
			among
			characters make
			the story more
			curious.



SPEECH ACTS TAXONOMY	EXAMPLES	SUB TYPES	ANALYSIS
Assertives/ representatives	It's too late	Fact	Assertives are extracted in the form of fact, opinion, claim, information, and deny. Characters are seemed not only to talk about the fat, giving opinion, providing claims but denying from
	We do not belong here. We are earth people.	Fact	
	This is Mars.	Fact	
	One day the atom body will fit the earth. Then we will be safe here.	Opinion	
	We are decent people	Claim	
	A radio flash just came, atom bombs hit the New York!	Information	
	All the space rockets have blown-up.	Information	
	Go about our business Raise crows	Information	



	Oh, your imagination	Opinion (This is your imagination only)	certain facts too. Claiming about themselves, and denying from something provides a story a captivating vision for reading it. Reading the story by using the knowledge of speech acts approach to utterances, can give reader a vision to see or interpret story
	Harry, I got a whole load of metal and save some blueprints.	Information	
	There were little, very dim flacks f new gold captured in blue of his eyes.	Information	
	I won't t touch it.	Deny	
	Suppose this is one of those mysteries we'll never solve.	Deny	



		in a different angle
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SPEECH ACTS TAXONOMY	EXAMPLES	SUB TYPES	ANALYSIS
Declaratives	Nonsense!	Expression of annoyance	These are strong face threatening declaratives used in this story. These expressions show the level of arrogance and anger that character Harry has on lay people's mid set. He calls them in front of them but they don't bother.
	You <u>fools</u> !	Expression of annoyance	
	Idiots!	Expression of annoyance	
	Such ugly people	Expression of annoyance	



Assertives/ representatives, expressives, declaratives and assertives speech acts are extracted from the story. No single utterance of commissives has been observed in the story. 14% expressives, 13% assertives, 17% directives and 4% declaratives are observed. Indirect speech acts are quite noticeable in this story. It is a mysterious novel but a narrative one so some utterances in the conversation among characters show that hidden meaning communication is done indirectly in order to keep the positive face of characters, where direct speech acts could be possible.



d. Story 4: *Thank You Ma'am.*

SPEECH ACT TAXONOMY	EXAMPLES	SUB TYPES	ANALYSIS
	Pick up my pocketbook and give it to here	Command	The chapter is based on a story in which a teenage kid tries to steal a woman's handbag in the story, but she arrests him and brings him back to her residence while trying to
	Aren't you ashamed of yourself?	Question	
	What did you want to do it for?	Directives	
	If I turn you lose will you learn?	Question	
	Ain't you got nobody home to tell you to wash your face?	Question	
	Are you hungry?	Question	
	I just want you to turn me loose.	Indirect request	
	Was I bothering you when I turned the corner?	Question	
	What is your name?	Question	



Directives	Roger, you got to that sink and wash your face	Command	educate him
	You gonna take me to jail?	Question	right from
	There's nobody home at the house	Question (indirect)	wrong. Lady
	Sit down while I fix up	Command	has caught a
			boy who is
			culprit, she
			captures him
	You might run that comb through your hair so you will look presentable.	Command	and asks him
	You don't need somebody to go to the store?	Question	questions
	May be to get some milk or something?	Question	regarding his
			act of doing
			and bring him
			home and asks
			him to do what
			she directs him
			to do.
			Therefore, the
			story is based
			on a dialogue
			between a lady
			and child. Lady
			is at an
			authoritative



		position, to make him realize his mistake she uses the speech acts of directives in which she is asking questions and giving command to follow those instruction.
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SPEECH ACTS TAXONOMY	EXAMPLES	SUB TYPES	EXAMPLES
Expressives	Lady, I am sorry	Apologizing	This speech act is mostly uttered by the boy. Since he is mistaken, he is in the state of apologizing, astonishing, and shame. He has been so impressed by lady's kindness that at the end when she gives him ten dollars and asks him to leave the place, he gets ashamed and despite saying
	I want a pair of blue shoes	Want	
	The boy's mouth opened. He frowned not knowing he frowned.	Astonished	
	That will be fine	Gesture of sympathy (indirect)	
	The boy wanted to say other than thank you ma'am but his lips could not move	Ashamed (indirect)	



		something more than thank you, could not say it.
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SPEECH ACTS TAXONOMY	EXAMPLES	SUB TYPES	ANALYSIS
Representative	No'm	Admitting	The instances of representatives are only three which could be find in this story. First two utterances belong to boy where he is agreeing to the lady and admitting his fault. Second utterance is produced by women where she is trying to let him know that everyone makes mistake, she did too but she will
	Yes'm	Admitting	
	I have done things too, which I would not tell you, son.	Admitting + denying	



		not let him know about her mistakes so that he could do that as well. But to give him a realization of his mistake and to keep his positive she gave her example.
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This story is based on the conversation between a boy and a lady. On her way back home, a boy tries to snatch his bag but she manages to catch him and bring him home. A dialogue exchange is going on between a boy and a lady. It is a very short story. 16% directives, 5% expressives and 3% representatives are used in this story. Declarative speech acts are used to



narrate the further situation “then what next happened”. Commissives have not been observed.

Mostly speech acts were used directly, however indirect speech acts have also been noticed but not more than two or three.

e. Story 5: *The Piece of String*.

SPEECH ACTS TAXONOMY	EXAMPLES	SUB TYPES	ANALYSIS
Expressives	Leaf and gravy dripping over the borrowed skin, which increased the appetite and make everybody's mouthwatering.	Hitting cravings, making the reader feel the taste	This story describes the results of allegations on an honest man. Mr. Hubert is an old man; he was accused of theft. He tried to convince people about his innocence but nobody was ready to believe in him.
	Mr. Hubert surprised and disturbed followed Mr. Hubert	Bewilderment	
	Why? Me? Me? Me picked up the pocketbook?	Question with surprise (indirect expression of amazement)	
	How anyone can tell lies to take away an honest man's reputation.	Expression of amazement. (Indirect question)	



	What grieved me as much was not the thing-as the lying.	Disappointment	The pocketbook was discovered on the river of the road in the morning, but the peasants still did not trust him and He died repeating, "A little bit of string." Expressions of bewilderment, amazement, and disappointment expresses his pitiable condition and portrays his
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		mental state of desperation.
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SPEECH ACTS TAXONOMY	EXAMPLES	SUB TYPES	ANALYSIS
Directives	The finder is requested to return the same to the mayor's office.	Request	Directives speech acts express request and command in this story. An indirect request is made to Hubert to present him in front of mayor. Pointing him out in public place as culprit and to present him to mayor an indirect request is made to bring him to him.
	Mr. Hubert will you please accompany me the mayor's office	Request (indirect)	
	Who saw me?	Question	
	Get out of it	command	



SPEECH ACTS TAXONOMY	EXAMPLES	SUB TYPES	ANALYSIS
Representatives	There is nothing shameful as to be a liar	Describing his state of mind	First utterance is describing the mental state of Hubert that what are his feeling after listening the allegations stamped on him. Second and thirst utterances are the remarks author is giving on his grave after proving his empty hands and innocence.
	Here lies a man who told nothing but a truth.	Remarks	
	Here lies a man who would not prove his innocence, but flood proved it.	Remarks	



SPEECH ACTS TAXONOMY	EXAMPLES	SUB-TYPES	ANAYLSIS
Commissives	By the world of honor, I never heard of it. But you were seen.	Promise	In these two utterances promise is made by two characters in order to prove their stance right and to make themselves true.
	By my word of honor, I did not lie.	Promise	
	You old rascal!	Annoyance	
Declarative			It is an expression of annoyance, spoken in anger by the character.

This story contains a smaller number of speech acts, mostly story is in narrative form. Following are the types are speech acts found in this story; expressive, commissives, declaratives, and representatives. 4% directives, 3% representative, 3% commissives and



1% declaratives are used. Reading a sentence by keeping the speech acts in mind helps to understand an utterance in a better way as the performance of action can be observed which is less likely to occur in this story.

Discussion:

1st research question attempts to answer the most frequently used speech act types in the short stories of FSC Part 1 English book. Dialogues used by characters in the first five chapters of FSC part 1 book, are classified into five types of speech acts. Expressives, commissives and expressives are extracted from chapter one Button- Button. From chapter two, clearing in the sky, directives, expressives, assertives and declaratives have been found used among the characters such as Mr. Lewis, Steward and Norma. Not a single utterance of commissives has been observed in this chapter. Similarly, the use of expressives directives, assertives and declaratives excluding commissives by the characters such as David, Herry, Sam, and Laura have been observed in chapter 3, dark they were and golden-eyed (Rasul, 2018). Likewise, in the fourth chapter, thank you ma'am, only three speech acts types have been observed such as directives, expressives and representatives by Roger and the lady. Lastly, in fifth chapter, the piece of string, the utterances of all five speech acts types have been observed such as expressives, directives, representatives, commissives and declaratives, used among the characters such as Hubart, Mr. Manana, and George. Among the first five chapters, directives and expressives have been used most frequently. 34% directives 26% are expressives, 23% representatives, 9% commissives and 8% declaratives.

2nd question answers the statement that how meanings are conveyed by using indirect speech acts. The stories in FSC Part 1 English book have been examined critically while keeping in mind the theory of Searle's (1969) speech acts, and it has become clear that there are two



different sorts of speech acts at the structural level, namely direct and indirect speech acts.

Although direct speech predominates the text, there is still a notable number of utterances observed as indirect communication. In order to convey meanings an indirect speech act uses more than just the words of an utterance. number of times in some situations an utterance's propositional content frequently fails to convey the intended meaning, therefore to know the meanings, characters in all the chapters relied on the shared background knowledge, and shared context to understand the indirect illocutionary utterances. Similarly, to interpret the meanings and understand the stories, the reader also relied on context knowledge, like what the conversation is going on among the characters. By reading a simple line reader cannot understand its meaning in an actual way. Here are some instances that are used as indirect speech acts in chapters that cannot be interpreted without having shared knowledge.

- She struggled to her feet and walked into the kitchen numbly. (**Indirect rejection**)
- Wait until my tomatoes are ripe. (**Indirect request**)
- This is the way Jess (**indirect command**)
- We are stranded on Mars, forever and ever! (**Indirect fear**)
- You want to work in my metal shop on a rocket you are welcome. (**Indirect request**)

By reading it once these are simple utterances but the actions performed through these utterances need shared background as well as powers of inference to create a common and appropriate understanding. Therefore, the performative speech acts which are observed, indicates that the utterances produced among characters performing some actions and the actions carried out through utterances are to precisely and purposefully accomplish the objective.

3rd question is that how speech acts aid in better comprehension of the stories to FSC students? In a shared context, the actions of utterances and comprehension of hidden meaning can be conveyed and interpreted with the understanding of performative speech acts. From the



above-mentioned examples, it can be noticed that a sentence cannot give its proper meanings until or unless the context is not known. Moreover, commissives, expressives, directives, assertives and declarative illocutionary speech acts help reader to understand the hidden meanings conveyed. Therefore, the reader can understand how meanings are expressed and actions are performed through the use of indirect speech from the aspect of performative speech acts. It will enable the students to analyze conversation with ease, employ language skillfully, and effectively manage communication.

Conclusion:

From the data used in this research, the researcher found five types of speech acts in short stories present in FCS English part 1 book, such as representative, declaratives, commissives, expressives and directives. Each speech act type contains its sub-type which helps to understand how the utterance falls under that particular speech act. By applying Searle's (1969) model of speech acts on a literary text it can be helpful for learners to comprehend the hidden meaning of the text in a better way and to understand how actions are carried out through direct or indirect speech acts. Speech acts can help students to understand how an utterance which is a grammatical sentence can have different pragmatic meanings and those meanings can only be understood in a particular context. As in the dialogue exchange, a reader can understand even the meaning when they are part of that context, despite its non-verbal interaction is also comprehensible, through speech act analysis. Therefore, the study reveals that learners can comprehend that different utterance forms have diverse communicative purposes to effectively communicate.



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Journal of Linguistics & Language Studies (JLLS)

Volume 1, Issue 1

