Teaching Grammar through Literature to EFL Learners: A Corpus Approach

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Abstract

A plethora of researches have been conducted to improve the grammar teaching technique of English language in order to make it easier for the students to learn English in a fun way. To teach the grammar, the corpus approach proves to be very beneficial. The focus of this study is to explore the way how literary poems can be of great use for teaching English language to the students, by using a Simple Concordance Program Scp (4.09). For this purpose, we have selected four English poems. This is an exploratory research. This study investigates the ways in which the application of Corpus Analysis Tool on poems can assist English language teaching. Hence, it makes it easy for the students in ELT classrooms to comprehend the grammatical structures. The results illustrate that the Scp (4.09) tool helps in extracting the words with higher frequency rate but as well as in the teaching of imperative, conditional sentences, present (indefinite, continuous and perfect) and simple past tenses, as it provides the concordances of the words. Further researchers can find out the word collocations by using the same tool. Moreover, the selected poems in this study, can be analyzed through other corpus tools available. This study can also be expanded to the stylistic analysis of the poems. The literary devices used by both poets can be studied, compared and taught to the students.

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Introduction

In Pakistan, English language grammar is viewed as a dry subject and it is taught in a dull way. Therefore, it was imperative to explore the ways to make pedagogy of grammar interesting for EFL learners. Teaching grammar with the infusion of literature is a captivating mode of teaching. But

applying the corpus tool on the literature to teach grammar to new learners takes it to another level. For this purpose, in this study the literary texts i.e., four poems were selected which were written by two different poets. The focus was not to provide the comparative stylistic analysis of the poets but to put emphasis on teaching English grammar with the help of the selected English poems. These selected poems were run through the program called Simple Concordance Program (Scp 4.09). The aim of this paper is to teach the students the imperative (commands), conditional (if/then) structures, present (indefinite, continuous and perfect) and past tenses by getting an access of complete list of words which Scp (4.09) tool offers. This study focuses on teaching of aforementioned grammatical structures with the help of these poems.

There are two ways of presenting the rules to the students. They can be manually jotted down or a corpus tool can be used. Corpus linguistics is the study of the samples of the naturally occurring material i.e., language. These samples, when stored in computers electronically, become digitalized and are called "corpus". Corpus has been used for years in ELT, specifically in the context of ESL and EFL, for the purpose of syllabus designing, learners' dictionaries, reference grammars, self-study grammar practice books and textbooks (Jones and Waller, 2015). Hunston (2002) adds, corpus is useful because it can do following tasks:

1. It can talk about the frequency of particular word used in a particular area. The verbs which are used in written form and the verbs which are used in spoken narratives, all are listed in corpus.

2. This can also provide the details regarding the commonly used words i.e., collocation and colligation.

3. The particular semantic prosody can also be known in particular contexts. Semantic prosody talks about the positive, negative as well as neutral connotations.

4. It also gives an elaborative information about the difference between spoken and written forms, used in a specific context. English for Specific Purposes such as, Business English and English for Engineering.

There are number of remarkable corpus tools available i.e., British National Corpus (BNC), WordSmith Tool, Corpus of Contemporary American English (COCA) and Simple Concordance Program (Scp 4.09) is one of them. Simple Concordance Program 4.09 is a concordance and word listing program that was developed by Alan Reed. This is a window-based free program which can run the text file and read it, with regardless of any specification of a language. The term Concordance means to put the required word in the center, in order to show the surrounding text. As Hunston (2002) discusses,

there are concordance programs with the help of which the chosen words, phrases appear at the center of the computer screen, whereas the words that come before and after that particular word or phrase, appear left and right to that particular text (p. 39). With the help of this program, word list can be created and natural text files for words, phrases and patterns can be searched. Word list is "Simply a list of all the words in a text, and the frequency of each word." (Tang, 2007-2021). Keywords are "The words in the text which are unusually frequent." While, Al-Rawi (2017) quotes Stubbs' definition in his article, "Words that are claimed to have a special status, either because they express important evaluative social meanings or because they play social role in text or text-type." (Stubbs, 2010: 21). So, in other words, keywords are the words which not only carry the meaning but also, participate in exploring the meaning of a text. In Scp (4.09), there is a built-in alphabet for many languages e.g., English, French, Germen, Polish etc. Scp can also create alphabets for any other language by using the alphabet editor.

Features of Scp:

1) Generation of concordance can be done and words and phrases can be searched. Moreover, both KWIC and Line-based concordance can be produced. There is an option of sorting the words to the left and right side. After that concordance can be printed or saved to files.

2) There is an option of saving concordances in html to be displayed on web.

3) The word list which is created can be printed or saved and be sorted in ascending or descending alphabetic or frequency order.

4) Words and phrases can be separated by using prefix, suffix, specific words or a pattern. Group of words can be selected, to produce concordances and word lists.

5) There is also an option of stop list, in order to exclude the words.

6) Statistics of letter and word frequency usage can be displayed. (Kuzyakov, 2020)

Data Driven Learning (DDL)

Hunston (2002), has given a reference of Leech in her book, while discussing Data-Driven learning which is DDL. Leech reflected on Tim Johns' exceptional work which was the introduction of Data-Driven Learning (DDL). DDL was basically done to assist the teachers in teaching and students in learning a language. Tim Johns was used to say "Research is too important to be left to the researchers". He has made use of the corpus which will provide the students with authentic examples. The corpus helps to find out the patterns which are sometimes ignored. He has called the students "language detectives", who tend to think and discover the patterns of the

language (Hunston, 2002, p. 170). Hunston (2002) discusses the aims of DDL which are:

- To aid in the deduction of a meaning from the context.

- It also creates such situations in which students have to answer the question by studying and taking help from the corpus data i.e., concordance lines or sentences.

Significance of the Study

Corpus Analysis has been of great assistance in teaching foreign language to students. There have been various researches in which, researchers made their attempt to devise the various ways to teach English grammar in an easy way. There are certain researches in which corpus tools have been used to teach students vocabulary, phrases, collocation etc., in ELT classrooms by using the inbuilt and stored corpus of the corpus tools i.e., BNC, COCA and WordSmith Tool etc. In some researches, literature has been incorporated to teach vocabulary and phrases. But no such research has been conducted in which grammatical structures have been taught in ELT classrooms, through English poems by taking assistance from Simple Concordance Program (Scp 4.09). Therefore, in this study, the literature has been incorporated, to teach students vocabulary as wells as, the grammatical structure of imperatives, conditionals, present (indefinite, continuous, perfect) and simple past tense with the help of Simple Concordance Program (Scp

4.09). The use of Simple Concordance Program (Scp 4.09) makes this research different from the rest because previously, no such research has been done in which Scp tool has been used to teach pedagogical grammar in ELT classrooms through literature. This paper deals the English language at the syntactic level.

Research Question

- How the application of Corpus Analysis Tool on poems can assist English language teaching?

Literature Review

John Sinclair in 1980, founded project called Collins Birmingham University International Language Data base (COBUILD). With the help of COBUILD, Collins COBUILD English Language Dictionary was produced. This dictionary proved to be the first learners' dictionary which was totally based on corpus data. The dictionary demonstrated that the corpus can be helpful and useful in providing important information about words, their frequencies, their collocation and colligation. This was a successful endeavor of applied linguistics to infuse corpus data into ELT (Jones & Waller, 2015).

Corpus is a source of syllabus design in ELT. The corpus shows that what should be included and what should be taught to the students. Surely, the word patterns which are in greater frequency, the syllabus would be designed according to it. Jones and

Waller (2015) state that Sinclair and Renouf in 1988, suggested a syllabus which was lexical based syllabus. This syllabus was an alternative to grammatical syllabus. They rested the syllabus on the COBUID corpus. They witnessed that the word patterns which occur in great frequency are the word patterns which lead to the path of language acquisition. The words and phrases should be analyzed correctly for that purpose. Meunier (2002) in her article supports the integration of corpus in EFL classroom. For this, she has suggested the short-term, medium and long-term perspectives. Short-term perspective says the concordance can be utilized in classroom for data-driven learning activities. The medium-term perspective, talk about more emphasis on teaching the forms to the students. They long-term perspective says, the curriculum should be designed in this way that there should be employment of task-based and grammar-based curriculum. Keck (2012) agrees with the perspective of Sinclair and Renouf and Meunier. She has in the same way, in her paper talked about the wonders which corpus linguistics has done in the area of applied linguistics and second and foreign education of language. She states that several researchers have come to the conclusion that corpus linguistics can change the method of language teaching by changing the method of approaching to the material design and curriculum development. By using the corpus-based frequency list, teachers can focus on the important phrasal verbs which are to be taught in ESL classrooms. This tool also provides an additional information i.e.,

collocation which is tendency of words to co-occur with other words and phraseology, which is an aptness of words to occur in particular grammatical pattern. Moreover, teacher can also teach the patterns to his students, in which language use registers. Thus, corpus linguistics assists in language pedagogy. Hunston and Francis (2000), in their book have attempted to describe that the patterns help in the description of English language. They are of the view that if the teachers take help from pattern grammar then, they will find it useful in the pedagogy of English grammar. It can also help the researcher to understand the language and the learners will also come to know of the patterns of the language that they are learning and its practical usage. Saricoban and Metin (2000) in their study, have suggested that songs, poems, games and problem-solving activities are beneficial and helpful tool in teaching foreign language to EFL students. According to them, songs provide them entertainment. The use of folk songs can prove helpful too because students are familiar with their cultural stories. For using songs in the classroom, student's cultural background should be known. Besides songs, poems can be used for teaching grammar. They recommended that poems should be taken from 20th century which be easy to comprehend at all levels. After that comes games and problem-solving activities, which involve the students completely. They are more focused on the genre than on language learning and in this way, they learn the language without any

pressure. Finch (2003), supports that the use of poems in grammar teaching prove very productive. The picture poems can aid students in the development of their creative skills, the pattern poem and haiku can help them in learning the structures whereas, the use of songs script aid in highlighting the use of intonation and pronunciation etc. Hussein (2004) has also used blended approach and simple poems in his study, in order to teach grammar through poems to Malayan students. He says, in Malayan context, the teaching of English grammar is difficult. The teachers find it hard to know the best way for teaching grammar. Similarly, Susikaran (2013), also throws light on the use of poems in EFL classroom, in order to teach students grammar, by engaging them in the poems. The researcher has used blended approach and simple poems in their study. Römer (2006) has exhibited the usefulness of the corpora and corpus analysis tool in linguistics as well as in language pedagogy and literary studies. He has applied the corpus tool on the literary text and found that corpus can be used not only for teaching purpose but also in literature. O'Keeffe, McCarthy and Carter (2007) in their book, have discussed the use of corpus in teaching. They have talked about the study of corpus at the word level where the collocations and co-occurrence are discussed. Moreover, they have elucidated the use of chunks of words that prove to be helpful in teaching students phrases and play their role in developing interaction. Reppen (2008) reviewed this book and she remarked that the information that was shared in

their book provide the instructions to the teachers about teaching "certain features in the classroom". Tsagalis (2009), in his article, has studied the Hesiodic corpus and analyzed the Hesiodic poetological term and hymnic patterns in his poem. His analysis has been based on syllable level, where he observed the syllabic sequence in the poems. Moreover, he has applied the structuralist model in his study in order to analyze the myth of races on the grounds of converging and diverging elements.

Meunier (2002) has discussed the advantage of data-driven learning activities in her article that DDL activities help students in exploring the difference in their native and target language. Second, they will come to know of their errors and third, the activities promote the negotiation and interaction among the learners and learners and learners and teachers. Chujo and Oghigian (2010) have conducted a research on computer-based data driven learning (DDL). According to them, DDL exercises have a great use in teaching the students vocabulary and grammar at their beginner level. In their paper, they have discussed the use of DDL for SLA, then, they have talked about the computer-based and paper-based vocabulary and exercises and their use in the Nihon University Study. They concluded their study by taking a look at the advantages and disadvantages of these exercises. Chujo, Oghigian, Anthony and Yokota (2013), discuss that the Asian students encounter English language for almost six to eight

years and they study English as a compulsory subject but still, some of the students show poor understanding of the basic principles of grammar. They opt the Data-Driven learning (DDL) approach. The important aspect that they have found out is, most of the corpus tools which are used in DDL are basically designed for the researchers or for advanced level learners. To cope up with that problem, they have developed the simple English corpus and other freeware and parallel software for the beginner level ELT students. Breyer (2009) has also argued that the corpus and its usage in teaching. He is of the view that the tool should be used and popularized so that all the student teachers learn it. According to his perspective, corpus and concordance should be made a part of their initial training. He did the quantitative research, in which he did the case study in order to gather the student teachers' responses. The results were they all readily participated in the activity and showed the enthusiasm. Similarly, another study was done by Liu and Jiang (2009), to observe the incorporation of corpus into second language learning. They have elaborated the impacts of integrating corpus and contextualized lexicogrammar in foreign and second language teaching. The data of great variety is collected for this study e.g., corpus search projects, and reflection papers, teaching journals and lesson plans. The results of this research are the improvement in the command of lexicogrammar and understanding of grammar and enhancement in discovery skills. McEnery et.al., (2019)

in their study looked for the connection that exists between the learner corpus and second language acquisition (SLA). In their study, they have pointed out the researchers' effort to do the work in learner corpus researches and the short comings that exist in these two areas of studies. In the end, they recommended the use of Bronstein (2003) framework of collaboration to their future researchers, in order to get the beneficial results.

Materials and Methods

For this study, four English poems were selected i.e., two of Charles Bukowski; So you want to be a writer? (2008) and Air and Light and Time and Space (1992), and two poems of Stanley Kunitz; King of the River (2000) and 'The Illumination' (1971). The data was collected through non-random sampling technique and 31 sentences had been analyzed through a tool i.e., Simple Concordance Program (Scp 4.09). To operate this tool, first of all, the selected data was passed through the process of line break. This process was accomplished by pressing enter + shift simultaneously, at the end of each line. When the line break was done, the document was saved in plain text form, because it was the only form which Scp can operate. When the file was opened in the program, the program offered three options to be selected i.e., concordance, word list and statistics. For this research, the first two options i.e., concordance and word list were used. After selecting the word list, all the words which were used in the text along with their frequencies were

found. The words which were performing the functions of imperatives which convey the command, request and forbiddance, were selected and the imperative structure was analyzed on the grounds of Traditional Grammar Method, the method which was observed in the work of Alduais (2012). Similarly, the words forming the conditional sentences were selected and, in this way, the structure of conditional sentences which are used to describe the consequences of a specific action, or the dependency between events or conditions, were analyzed on the grounds of Traditional Grammar Method. Likewise, the words helping in the formation of present (indefinite, continuous and perfect) and simple past tenses were also selected and analyzed according to the Traditional Grammar Method. As the major purpose was to teach the structures of imperatives, conditional, present (indefinite, continuous and perfect) and simple past tenses. In this regard, the study was delimited to four poems, in which these four structures were present. Two poems were taken from the collection of Charles Bukowski and two from the collection of Stanley Kunitz through non-random sampling technique.

Results and Discussions

Text # 1: "So you want to be a writer?" by Charles Bukowski

Grammar can be taught to the students efficiently with the aid of Corpus Analysis Tool i.e., Simple Concordance Program (Scp 4.09). This program is beneficial because it not only provides the researcher the word list of the text but also, it talks about the occurrence of the words, position of the word in the sentence, the line number of the sentence to trace the word, types of the words used in the text, token (total number of words) used in the text, the frequencies of the keywords, collocation, concordances and the phrasal use of words.

Four poems written by two different writers have been selected for the purpose of teaching them grammar i.e., imperative, conditional sentences, simple past, present (indefinite, continuous and perfect) tense and vocabulary. At first, the text of the poem has been taken from the internet and pasted on the Microsoft word. After that line break is done by pressing enter and shift button at the end of every line. When the line break is done the document is saved into 'plain text document' form because Scp 4.09 only runs 'plain text document'. After running the text of the poem in this program, a detailed word list comes on the screen. The word list talks about the frequencies of every word of the text. The required keyword is selected from the word list and then concordance and occurrence of the particular word is observed. Then the S.V.O structure of the sentences are noted. The observance of S.V.O structure is followed by the attempt of drawing out the implied meanings of the poet. In the end, the type of the poem's vocabulary and writing style of the poet is discussed.

The poem "So you want to be a writer?" written by Charles Bukowski in 2008 has been chosen to teach the students imperative as well as conditional structures of the sentence. For this purpose, 14 sentences have been taken from the text for analysis. At first, the text has gone through the procedure which has been explained above. By getting the detailed wordlist of this poem, it is seen that the particular poem is written on the pattern of command and conditional sentence structure.

The wordlist of "So you want to be a writer?" is given below in Figure 1. This image shows that the poem has 303 tokens (total word count) and 132 types. There is an extensive use of action verbs in this poem, hence this poem provides a wordlist of action verbs.

Figure 1 . The wordlist of "So you want to be a writer?"

Charles Bukowski has not only focused on putting things into action but also, he has created a conditional situation in his poem for his readers to assume. He believes that a person who wants to become a writer should start working spontaneously without getting himself entangled in other obstructions of his life. He should stop procrastination and start taking action and be the writer that he wants to be. In English, sentence has S.V.O structure. This structure says the subject comes in the beginning which will be followed by verb and in the end comes object. But this sequence changes while making the imperatives. The sequence then becomes V.O because there is always an assumed subject which is (you). The imperatives are used to give orders and command. This type of sentence shows the authority and status of the speaker. If the imperatives are used by someone who is at the lower

level in status then it is considered as rude and face threatening act of the speaker. Sometimes imperatives are used in emergency condition, in order to save other's lives. For example, don't go there! don't touch that!

In "So you want to be a writer?" the keyword 'don't' has helped in creating the imperative sentences. The keyword 'don't' has been selected and looked for its occurrence in the sentences. The results were, the keyword 'don't' has been cited 15 times in the text. These 15 sentences can be taken as a sample to teach the students the imperative structure. Students can also learn that how and which sentence has been preceded and followed by imperatives. In this way, they will observe where they will add imperative and how they will begin the next sentence. In the Figure 2 given below, it can be noticed that all the imperatives are preceded by conditional sentences, 'if clauses. The purpose of writing conditional sentence before the imperative is to give the situation to the reader and then order him for not wasting his time by indulging in such situations.

Figure 2 . The concordance of "don't"

Traditional grammar analysis. As in the Figure 2, it is clearly shown, the sentence begins with the conditional clause and ends up at imperative. For instance, "If it doesn't come bursting out of you in spite of everything, don't do it" (Bukowski, 2008). To give the command to the readers, the poet has taken the assistance of conditional clause and has successfully created the situation. Similarly, in the following sentence, he has first created an assumed situation of staring at the computer screen and hunching over the typewriter to write, and then has given the order. "If you have to sit for hours staring at your computer screen or hunched over your typewriter searching for words, don't do it" (Bukowski, 2008). Then in the

following sentence, he has presented an assumed cause to show the drive that is behind most of the writer's writing i.e., money, fame and women. "If you're doing it for money or fame, don't do it. If you're doing it because you want women in your bed, don't do it" (Bukowski, 2008). In the next example, he has given the order to his reader to not copy other people and become lethargic, flamboyant and self-centered. "Don't be like so many writers, don't be like so many thousands of people who call themselves writers, don't be dull and boring and pretentious, don't be consumed with self-love." (Bukowski, 2008). In these examples, the imperative structure is

1) (You)|Don't do/ it.

Don't is a contraction of do not, in which do is a helping verb and not is an adverb of negation, whereas the other do is an action verb and it is object. By taking this pattern as a sample, students can make many other imperatives by simply following that. For example, they will make: don't eat that apple, don't go outside, don't touch my bag etc. They can add more and more words in the end of the sentence and can make long sentences such as, don't put my bag on the table, don't leave the class before time etc.

The structure of don't do it is; the vertical line is separating the predicate, don't do present on its right side from its supposed subject (you) lying on its left side. The slanted line is cutting off the verb present on its left side from the object, it which is present

on its right side.

2) Don't be like so many writers, don't be like so many thousands of people who call themselves writers, don't be dull and boring and pretentious, don't be consumed with self-love (Bukowski, 2008).

This sentence has four clauses with in so, its structure will be analyzed step by step.

i) Don't be/ like so many writers.

This is the first clause of this sentence. The vertical line is isolating predicate, don't be present on the right side, from its supposed subject (you) present on its left side whereas, the slanted line is disjoining the predicate from its object, like so many writers.

ii) Don't be/ like so many thousands of people who| call/ themselves writers,

Again, here the subject is not mentioned because it is an imperative sentence. This clause has a further part which is dependent one. Don't be like so many thousands of people is an independent clause and don't be is predicate (verb) whereas, like so many thousands of people is an object which is separated from the verb with the help of slanted line. In the next part, call is a verb which is separated from who which is performing the function of modifier of the object, so many thousands of people. Themselves writers is also an object here.

iii)   Don't be/ dull and boring and pretentious,

The vertical line is breaking up the predicate don't be from the assumed subject (you) and slanted one is separating object, dull and boring and pretentious, lying on the right side from the verb, don't be, present on the left side.

iv)   Don't be consumed/ with self-love.

Again here, the assumed subject is (you). The slanted line is cutting off the verb don't be consumed from the object, with self-love.

Other verb of order which has been taken out of this poem is forget.

This is also conveying the sense of command. It goes on the same pattern as before i.e. "If you're trying to write like somebody else, forget about it" (Bukowski, 2008). The imperative "forget about it", is preceded by the conditional clause. In which the poet has again introduced an assumed situation to his readers. Consider the Figure 3.

3)   (You)|Forget/about it.

Analytically, the vertical line is used to separate subject from predicate. Here subject is not mentioned but, it is assumed which is (you). The right side of the vertical line is predicate. The slanted line indicates that the element to the left side functions as verb and to its right side is object. Forget is verb, about is preposition and it is an object.
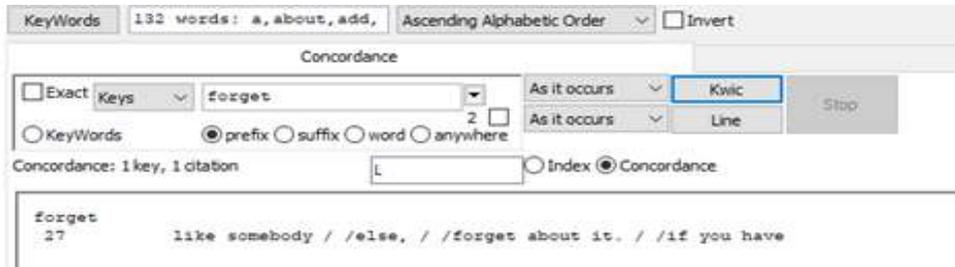

Figure 3 . The concordance of "forget"

Conditional sentence structure. There are five types of conditional sentences, which can be constructed in five different ways. These are: Zero, type 1, type 2, type 3, mixed type. These sentences have if or when clause and a main clause. For negative sentence construction, unless is used as an equivalent of if. Zero type is used to tell the general truth. Their sentence construction is done in this way, the if and the main both clauses are written in Simple present tense. For example: When the sun sets, it gets dark.

The Type 1, is used to refer to possible conditions and probable results. Structurally in Type 1 conditionals, the if-clause is written in Simple present and the main one is in Simple future. For example: If it rains

tomorrow, I will take the raincoat.

The Type 2 conditionals talk about a hypothetical condition and its probable results. These are referred to time and the situation is unreal. Structurally, Simple past is used in if-clause whereas Present conditional or present continuous conditionals are used in main clause. For example: If you went to office earlier, you would not be rebuked.

The Type 3 conditionals talk about an unreal past condition and its probable result in the past. Past perfect is used in if-clause and Perfect continuous in main clause. For example: If you had taken the lecture, you would have known the Critical theories.

The last type is called mix type. This type of conditional clause is used to denote an unreal past condition and its probable result in the present. In structural construction, Past perfect is used in if-clause and present conditional in main clause. For example: If he had looked at the map, he wouldn't be lost.

Another characteristic of the poem is, it contains conditional sentences for the learners as well. The word "if" in this poem has appeared about 12 times. The word "if" has been selected to be searched for its position and occurrence in the lines of the text. These 12 sentences can be used as an example to teach students the construction of conditional sentences. It should be noted that in the case of imperatives, it was discussed that the conditional clauses are leading the imperative clauses. Now, here it will be viewed from the perspective of conditional clauses that how the conditional clauses make the meaningful link with the imperative clause. In the Figure 4, the occurrence of "if" is listed below.
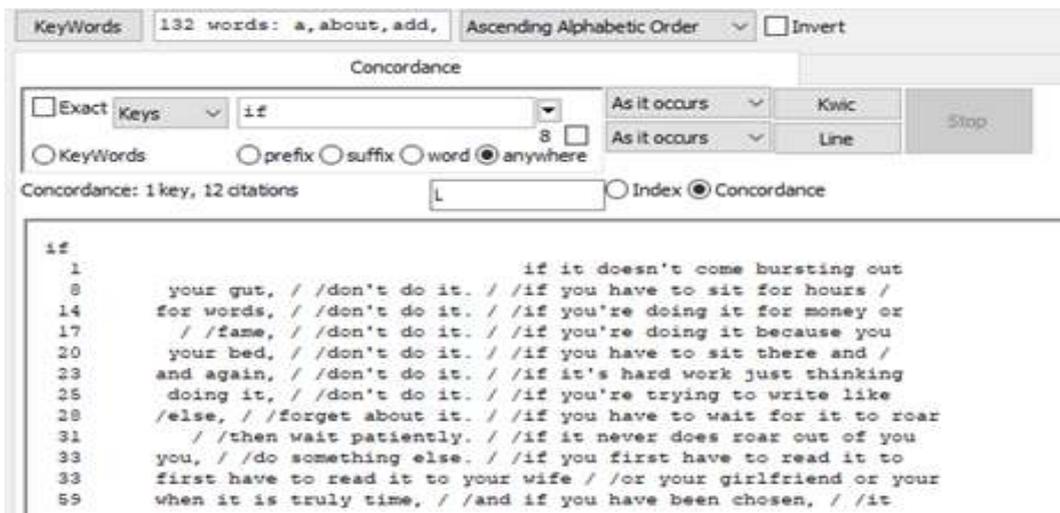
Figure 4 . The concordance of "if"

The following sentences start with conditional clause and ends up at imperative. The first four sentences have been explained in the section of imperative sentence structure. "If it doesn't come bursting out of you in spite of everything, don't do it" (Bukowski, 2008). To make it connected with the imperative, the poet has started with the condition. Then the poet has come up with another situation of the one who wants to become a writer i.e., sitting for hours and staring at the computer screen but not writing anything. "If you have to sit for hours staring at your computer screen or hunched over your typewriter searching for words, don't do it" (Bukowski, 2008). Then he has stated the most general motive of the writers which is money, fame and women. "If you're doing it for money or fame, don't do it. If you're doing it because you want women in your bed, don't do it" (Bukowski, 2008). The poet has given detailed account of possible situations that a person can face while creating a piece of work. It can be writing and rewriting the work as in "If you have to sit there and rewrite it again and again, don't do it" (Bukowski, 2008). It can be spending a lot of time in thinking but not putting anything on paper as in "If it's hard work just thinking about doing it, don't do it" (Bukowski, 2008). It can be the struggle of imitating someone's writing style but failing to do so. "If you're trying to write like somebody else, forget about it" (Bukowski, 2008). It can be the wait that a person does who does not have spontaneous flow of thoughts. If this is the case, then he is recommended to wait, until his muse of writing comes. "If you have to wait for it to roar out of you, then wait patiently" (Bukowski, 2008), and if the muse does not come then chose something else to do. "If it never does roar out of you, do something else" (Bukowski, 2008). Then in the end he says, when he has been successful in writing something finally but, feels the need to be read in front of his partner and has hesitation in getting it published then, it implies that he is not ready. "If you first have to read it to your wife or your girlfriend or your boyfriend or your parents or to anybody at all, you're not ready" (Bukowski, 2008).

Traditional grammar analysis. As it is clarified above, the if-clauses which are also known as if-statements are made with the combination of two clauses. One is called If-clause and it is dependent while the other one is called main clause and it is independent. All of these sentences have zero conditional structure with simple present tense in both main and dependent clauses. As these sentences are complex having more than one clause, they have been analyzed in this way.

1)   If it |doesn't come bursting out/of you in spite of everything, (You) |don't do/ it.

The main clause in this sentence is don't do it. The vertical line is separating the predicate from the assumed subject i.e., you. The slanted line is breaking up the right side which is object, from the left side which is verb of the sentence. Then the dependent clause "If it doesn't come

bursting out/of you in spite of everything" (Bukowski, 2008) is analyzed. The vertical line separates subject from predicate. On the left side of vertical line lies the subject while, on the right side, predicate. The slanted one splits predicate and object. The element on the left side of the slanted line is the verb of the sentence and the right-side element is object. In this sentence, if, of, and in spite of are prepositions, it of dependent clause is subject, you and it are objects whereas, does not come bursting out is verb.

2)   If you| have to sit/ for hours staring /at your computer screen or hunched /over your typewriter searching for words, (You)| don't do /it.

Don't do it is a main clause and it is analyzed in the same way as it is done in example 1. The dependent clause has more than one phrases, the vertical line is dissociating the subject from predicate and the slanted ones is cutting off the object which is right sides of the slanted lines, from the predicate present on the left sides. In this complex sentence, there is one subject of dependent and independent clause i.e., you. Have to sit is verb of the sentence while, staring, hunched, searching these also function as verb in verb phrases. For hours is an object of the dependent clause whereas, at your computer screen, over your type-writer, and for words, these all perform the role of object in their respective verb phrases.

3)   If you| are doing/ it for money or fame, (You)| don't do/ it.

Again, the independent clause is don't do it, with its assumed subject (you). The structure of dependent one is this; the vertical line is dividing the subject you from the predicate, present on the right side. Again, the slanted line denotes the separation of verb i.e., are doing from the object i.e., it for the money or fame are the object of the sentence.

4)   If you| are doing/ it because you| want/ women in your bed, (You)| don't/ do it.

The main clause is the same as above don't do it. The structure of dependent clause appears like this wherever the vertical line is shown, it is parting the subject, which is on the left side from its predicate, which is on its right side. The slanted line is playing the role of cutting off verb from its object. The dependent clause, if you are doing it has one more clause, you want women in your bed within it, which is connected with the help of a conjunction that is because. Hence, in the dependent clause are doing and want are verbs whilst, it and women in your bed are the objects.

5)   If you| have to sit there and rewrite/ it again and again, (You) |don't/ do it.

The main clause is don't do it and it has been analyzed in the example 1. In the dependent clause, the vertical line separating you, the subject of the clause from its predicate, have to sit

there and rewrite. Whereas the slanted line is separating the object, it again and again from the verb.

6)   If it| is/ hard work just thinking about doing/ it, (You) |don't/ do it.

Again, the independent clause is don't do it. The dependent clause, if it is hard work just thinking about doing it has an embedded clause with shared subject which is it. Is and thinking about doing is predicate which is separated from their objects, hard work and it respectively.

7)   If you| are trying to write/ like somebody else, (You) |forget/ about it.

Don't do it again is a main clause here. In dependent clause, the subject is you present on the left side of the vertical line and predicate (verb) is are trying to write and the phrase, like somebody else is an object which is separated from the verb with slanted line.

8)   If you| have to wait/ for it to roar out of you, then wait patiently.

This sentence has two subjects, you. The first one is separated with the help of a vertical line from the predicate which is have to wait. Then the slanted line is separating the object, for it to roar out of you, from the verb of the sentence. This if-clause is linked to the next part wait patiently with the help of preposition, then. Here wait patiently in this verb phrase is verb and adverb

respectively.

9)   If it| never does roar out/ of you, (You)| do /something else.

The main clause is do something else, in which the supposed subject is you, which is parted with vertical line from the predicate i.e., do and the slanted line has parted the object i.e., something else with its verb. In dependent clause, it is a subject disjoined with vertical line from its predicate (verb) i.e., never does roar out. The slanted line has separated the object i.e., of you from the verb.

10)   If you first| have to read/ it to your wife or your girlfriend or your boyfriend or your parents or to anybody at all, You| are not/ ready.

You are not ready is a main clause. Analytically, you is a subject, are not is a predicate and ready is object which is completing the clause. In the dependent clause, the vertical line is breaking up the subject you from its predicate have to read. Whilst the slanted line is separating verb from the object i.e., it which is connected to the other prepositional phrases and these prepositional phrases are joined with one another with the assistance of conjunction i.e., or.

As in the introduction of conditional sentences, it is aforementioned that for the negative sentence construction, unless is used as an equivalent of 'if'. So, the sentences starting with unless are shown in the

Figure 5. The word unless has appeared about 4 times in the text. The word has been selected to be looked for its occurrence and position in the lines of the text. These 4 sentences can help the students in the formation of novel sentences having the same pattern. The structure of conditional sentences is difficult than the other types of structure. If the students memorize the poem then, they will definitely memorize the structure too and they will keep this structure as a template in their minds while making new conditional sentences.
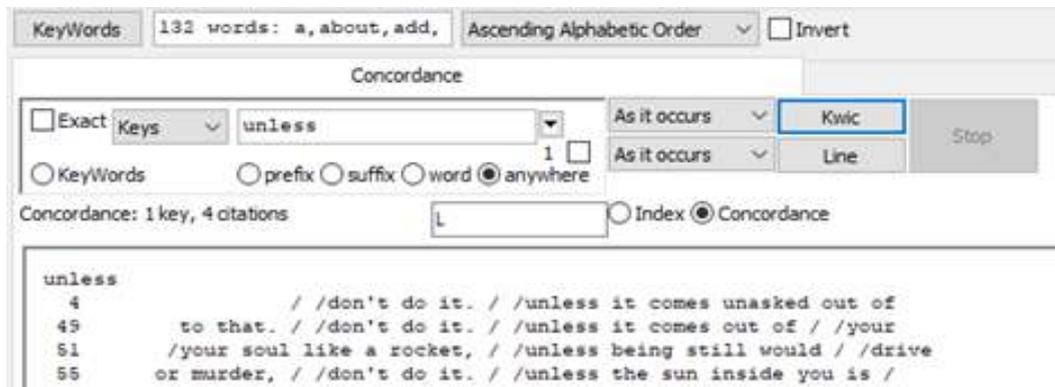
Figure 5 . The concordance of "unless"

The pattern of the following sentences is same as that of if. They start with conditional structure and end up at imperative. Once again, in these lines, the poet has chosen the method of creating assumed situation first and then in the next part has forbidden his reader and new writers from doing that. The important thing which should be noted here is that these sentences have negative construction but are talking about the positive aspect which the writers who are new in this field should know. On the contrary to this, in if sentences no negative equivalent is used but the picture which poet has drawn from that is what the writers should not follow. The poet has started with conditional and suggested the situation in which the new writers are required to respond and take actions. He has recommended this situation. "Unless it comes unasked out of your heart and your mind and your mouth and your gut, don't do it" (Bukowski, 2008). Then he adds that it should come out without applying an external force. If the writer's remaining still makes it difficult for holding his literary thought then he should realize that it is time to write something great. "Unless it comes out of your soul like a rocket, unless being still would drive you to madness or suicide or murder, don't do it" (Bukowski, 2008). In the end, he says, he should write when he has sensation of burning, the sensation one has in excitement. "Unless the sun inside you is burning your gut, don't do it" (Bukowski, 2008).

Traditional grammar analysis. Just like if-statements, these sentences with "unless" in their beginning also have complex structure formed with the combination of multiple phrases embedded in them. These sentences will be analyzed in the same way. The

main clause will be identified and analyzed before the dependent one. These sentences are also zero conditional, having simple present tense in both clauses. The analysis is given below:

1)   Unless it| comes unasked out/ of your heart and your mind and your mouth and your gut, |don't do/ it.

        The main clause in this sentence is don't do it and it will be analyzed the way it has been done in above examples. The vertical line is separating the element present on the left side subject i.e. it from the verb, which is on the right side of the vertical line. The slanted line is dividing the object present on the right side, from the verb, present on the left side of the line. The verb in this sentence is the phrase, comes unasked out while the object is, of your heart and your mind and your mouth and your gut. In this object part, the noun phrases are connected with the conjunction and.

2)   Unless it| comes out/ of your soul like a rocket, unless being still would drive/ you to madness or suicide or murder, |don't do/ it

        This sentence has three clauses. So it will be dissected into two steps. First one is:

i.   Unless it| comes out/ of your soul like a rocket,
        This sentence is a dependent clause of the other one. The

vertical line is breaking up the subject, it from its predicate, comes out. The slanted line is separating the object of your soul like a rocket from its verb.

ii.   Unless being still would drive/ you to madness or suicide or murder, |don't do/ it.

        This is the second part of the sentence 2 with main clause don't do it in it. In this part, the subject is not written, but it is clear that the subject here is it, which is mentioned in the first part. The slanted line is separating the verb unless being still would drive from the object you to madness or suicide or murder. It is to be taken into account that the object has other noun phrases which are joined with each other with the help of conjunction, or.

3)   Unless the sun inside you| is burning/ your gut, |don't do/ it.

        The main clause is don't do it. While the structure of dependent clause is, it has a subject on the left side separated from the predicate present on the right side. In this sentence, the subject is, the sun inside you, verb is, is burning and your gut is the object. In all these sentences, unless and if perform the function of preposition.

        This poem of Charles Bukowski is full of conditionals and imperatives. The ratio of conditional sentences is greater as compared to the imperatives. He says that if the writer has to pass through these situational stages before writing a piece of work

then, he must read the signs and start working for them. If he keeps his mind jumbled between 'ifs and thens' then, he will not be able to write anything in his life. He must not keep on thinking, procrastinating and making the sketch of work. He must actually put his thoughts into actions.

Text # 2: "King of the River" by Stanley Kunitz

The "King of the River" is another poem which has been selected for teaching conditional sentences to the students. This poem is selected for its particular property and that was the excessive use of Type 2 conditional sentences. The Type 2 of conditionals are referred to a hypothetical condition and its probable result. Structurally, simple past is used in the if-clause and present conditional or present continuous conditional in the main clause.

The text of the poem "King of the River" is taken from the internet and pasted on the Microsoft word. After that the line break of the document is done and file is saved in plain text document form, to be run in the Simple Concordance Program (Scp 4.09). After running the document, the word list appears on the screen. This poem has 344 tokens (total word count) and 191 types (vocabulary). For analysis, 4 sentences have been taken from the poem. The information of word list and type and token can be seen in the Figure 6&7.

Figure 6 . The word list of "King of the River

Figure 7 . The word list of "King of the River"

The Figure 7, shows the frequency of the occurrence of "if" in the text which is, 5. The word "if" has been selected from the word list to be looked for its occurrence and position of "if" in the text. The results are shown in Figure 8 stated below.
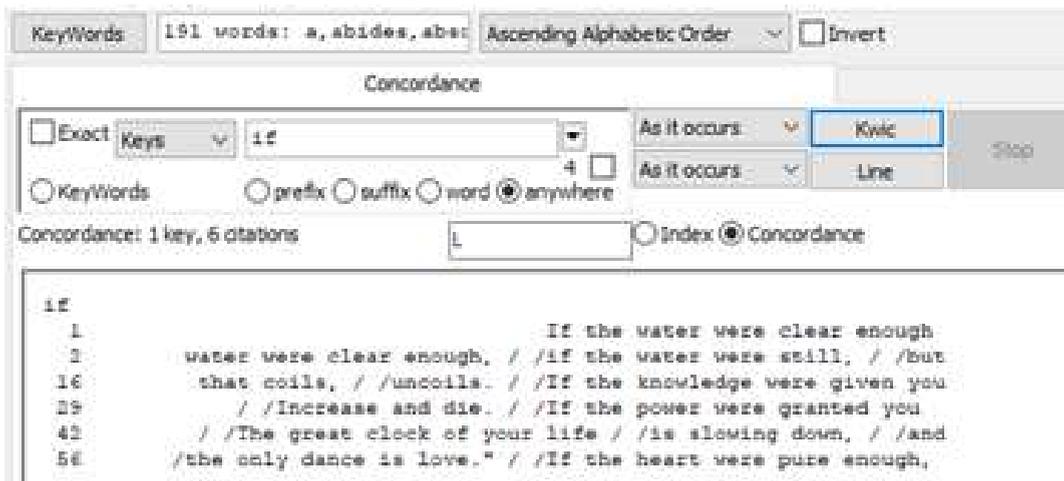

Figure 8 . The concordance of "if"

Traditional grammar analysis. The poet has made use of "if" in his poem about 5 times. The conditionals which he has used have numerous embedded phrases and clauses. In all his "if" sentences, he has tried to create a hypothetical situation and along with it he has given the probable results too. He is addressing the reader and presenting him the presuppositions of having the clear water to see one's inner soul clearly and know oneself deeply. He is asking if the power is given to him, he would try to change himself. If a pure heart is given to him, nothing will ever compel him. The sentences are too long and have many extensions and elaborations that they have to be analyzed in many steps.

1)   If the water were clear enough, if the water were still, but the water is not clear, the water is not still, you would see yourself, slipped out of your skin, nosing upstream, slapping, thrashing, tumbling over the rocks till you paint them with your belly's blood. (Kunitz, 2000)

This sentence is a complex one and has 6 clauses embedded in it At first, the main clause is identified which is, you would see yourself, slipped out of your skin, nosing upstream, slapping, thrashing, tumbling over the rocks till you paint them with your belly's blood while, the rest of it comes in dependent clause. In the following steps, it will be analyzed.

At first, the dependent clause is dissected. This clause has 4 embedded clauses:

i.   If the water| were/ clear enough,

The vertical line is decoupling the elements present on its left side i.e., subject from the elements present on its right side i.e., predicate. The slanted line here shows that it is bifurcating the verb and object. In this clause, the water is a subject, were is verb and clear enough is object whereas if is a preposition.

ii.   if the water| were/ still,

This clause has the same structure and will be labelled in the same way. The water is a subject here, were is a verb and still is object hence, completing the sense, and if is preposition.

iii.   but the water| is not/ clear,

In this clause, the water is subject being separated from its predicate is not, by the vertical line whereas, clear is an object. This clause is connected with the previous clause, with the help of a conjunction, but.

iv.   the water| is not/ still,

This clause is ending the dependent clause with the water as a subject, is not as verb and still as an object.

v.   you| would see yourself, slipped out/ of your skin, nosing upstream, slapping, thrashing, tumbling over the rocks

This clause is a main and independent one. The vertical line is breaking up the subject, you from the predicate, would see yourself slipped out of your skin is object which is linked to other 4 verb phrases i.e., nosing upstream, slapping, thrashing, tumbling over the rocks.

vi.   till you| paint/ them with your belly's blood.

This is the second part of main clause. On the left side of vertical line subject is lying and on its right side predicate is present whilst, the slanted line is cutting off the object from its verb. You is subject, paint is verb and them with your belly's blood is object. This clause is linked to the previous one with the assistance of a preposition till.

2)   If the knowledge were given you, but it is not given, for the membrane is clouded with self-deceptions and the iridescent image swims through a mirror that flows, you would surprise yourself in that other flesh heavy with milt, bruised, battering toward the dam that lips the orgiastic pool. (Kunitz, 2000)

Before starting the analysis, the main and dependent clauses are required to be identified. The main clause is the one which has present conditional tense. It is starting from you would and last till orgiastic pool. The dependent clause is the one with if. This sentence has 5 embedded clauses which

will be analyzed gradually.

i.   If the knowledge| were given/ you

The knowledge is subject which is kept apart from the predicate, were given, by the vertical line. You is object being separated from the verb with the help of slanted line and if is preposition here.

ii.   but it| is not/ given,

This clause is connected to the preceding one with the help of conjunction, but. It has it as a subject, is not as a verb and given as an object.

iii.   for the membrane| is clouded/ with self-deceptions

This is a third embedded clause which is linked to the former one with the help of a preposition, for. The membrane is subject, is clouded is a predicate and with self-deception is an object, as it is complementing the sentence.

iv.   and the iridescent image| swims/ through a mirror that flows,

In this clause, the subject is the iridescent image which is being separated from the predicate, swims by a vertical line and through a mirror that flows is an object of this clause whereas, and is a linking word here.

v.   you| would surprise/ yourself in that other flesh heavy with milt, bruised, battering toward the

dam that lips the orgiastic pool.

This clause is an independent and main clause in which, you is a subject, would surprise is a verb and yourself in that other flesh heavy with milt, bruised, this all come under the object part. Furthermore, the object is further connected to two verb phrases which are: battering toward the dam that lips the orgiastic pool.

3.   If the power were granted you to break out of your cells, but the imagination fails and the doors of the senses close on the child within, you would dare to be changed, as you are changing now, into the shape you dread beyond the merely human. (Kunitz, 2000)

In this sentence, the clause beginning with you would dare and ending up at merely human is an independent clause while, the one with if is a dependent clause. This sentence has total 6 embedded clauses in it.

i.   If the power| were granted/ you to break out/ of your cells,

This is a first part of dependent clause, in which the power is subject, were granted is predicate and you to breakout of your cell is object. If is a preposition here.

ii.   but the imagination| fails

This is a second part of dependent clause, the imagination is a subject which is separated from the

predicate, fails, with the help of a vertical line. This clause is connected to the previous one with the help of a conjunction, but.

iii.   and the doors of the senses| close/ on the child within,

The doors of the senses is subject which is disjoined from its predicate, close by a vertical line. On the child within is object which is separated from the verb by a slanted line. This clause is linked to the second one with the help of a conjunction, and.

iv.   you| would dare/ to be changed,
This is a main clause, where you is a subject, would dare is a predicate and to be changed is its object.

v.   as you| are changing now,

In this clause again you is a subject while are changing now is a predicate.

vi.   into the shape you| dread/ beyond the merely human.

This clause is ending the independent clause. The shape you is a subject which is being kept apart from the predicate dread, with the help of a vertical line. Beyond the merely human is object and this final clause is connected to its previous one with the aid of a preposition i.e., into.

4.   If the heart were pure enough, but it is not pure, you would admit that nothing compels you any more, nothing at all abides,

but nostalgia and desire, the two-way ladder between heaven and hell. (Kunitz, 2000)

This is a Type 2 conditional sentence. The main clause begins from is you would admit that ends up at heaven and hell whereas, the dependent one is, If the heart were pure enough, but it is not pure. This sentence has 4 embedded clauses which will be analyzed step by step.

i. If the heart| were/ pure enough,In this clause, the heart is subject, were is a verb and pure enough is object.

ii. but it| is not/ pure,

This is a second clause with it as a subject, is not as a predicate and pure is functioning as an object here. In addition to it, a conjunction, but is helping to link it to the previous one.

iii. you| would admit/ that nothing compels you any more,

This is a main clause. The vertical line here is breaking up the subject i.e. you from its predicate i.e. would admit and that nothing compels you anymore this all will be taken as object.

iv. nothing at all| abides, but nostalgia and desire, the two-way ladder between heaven and

hell.

This is where the main clause ends. Nothing at all is a subject which is being separated from its predicate, abides, with the help of a vertical line. Whereas, but nostalgia and desire, the two-way ladder between heaven and hell, these two phrases are noun phrases and this portion is connected to the clause with the help of a linking word i.e. but.

Text # 3: "Air and Light and Time and Space" by Charles Bukowski

The third poem which has been selected is "Air and Light and Time and Space", which was published in Charles Bukowski's book of collection of poems, named The Last Night of the Earth Poems in 1992 written by Charles Bukowski. In this poem, the poet has used the present indefinite, present continuous tense (to talk about the events which are going to take place in future) and present perfect tense. These characteristics became the purpose behind the selection of this poem. The text, like other poems, has run in the Simple Concordance Program. The wordlist which is produced tells that there are 175 tokens (the total word count) and 93 types (the word vocabulary). From this poem, 8 sentences have been highlighted for analysis. The wordlist is given below:

Figure 9 . The wordlist of "Air and Light and Time and Space"

Present indefinite tense. In English, the structure of simple present tense is Subject+ Verb 1st form+ Object (S.V.O). The wordlist presents that there is a verb 'have' which has assisted in the formation of simple present tense.
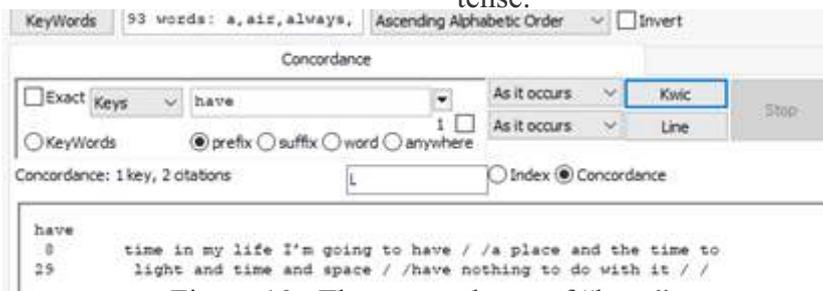
Figure 10 . The concordance of "have"

Traditional grammar analysis. In this figure the concordance of 'have' is given. This figure shows that "Have" has been used in two ways. Here, only the present indefinite form will be analyzed. The sentence reads as follows: "light and time and space have nothing to do with it". This will be analyzed in this way,

1) Light and time and space| have/ nothing to do with it. (Bukowski, 1992)

The light and time and space will act as a subject whereas, the verb is have which is being separated from the object it.

The students can use it as a pattern to make more present indefinite like this. They can write their daily routine by using this tense.

Present perfect tense. This is another characteristic of this poem. The sentences written in present perfect tense can be found. The structure of present perfect is: Subject+ auxiliary verb (has, have) + main verb (past participle -ed or irregular form). The words 'sold' and 'found' have been selected to look for their occurrence and position in the text. Following is the result which appeared.
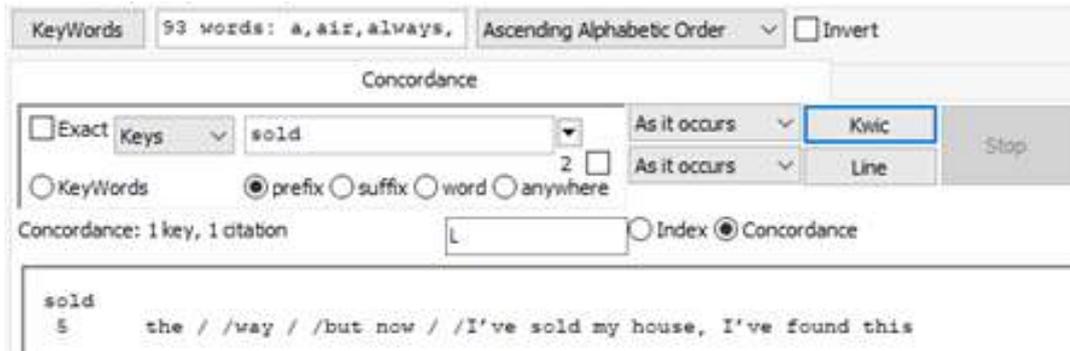
Figure 11 . The concordance of "sold" and "found"

Traditional grammar analysis. The sentence is I've sold my house, I've found this place... (Bukowski, 1992). This will be analyzed as:

1)   I| have sold/ my house,

The subject is I which is being separated from the verb have sold with the aid of vertical line. The slanted line is separating the predicate from its object which is my house.

2)   I| have found/ this place.

This sentence will be analyzed in the same way. I is subject whereas have found is verb and this place is object.

Present continuous/progressive tense. Present continuous tense along with talking about an action in progress, also talks about the future plans and arrangements. This tense is excessively used in this poem. The poet has used this tense, in order to share his future plans with the reader. Its structure is as follows: Subject+ 'be'=verb-ing. The verb "going" is the one, which has helped in the formation of present continuous tense. The verb 'going' has been selected and looked for its occurrence and position in the text. The concordance of "going" is given below.

Figure 12 . The concordance of "going"

Traditional grammar analysis. The poet has used the verb 'going' along with the infinitive verb 'create' in this poem. He has talked about his future plans and arrangements in this particular poem. As the poem proceeds, he adopts the suggestive tone. As he addresses to his readers, he advices them that if you are determined to create your own time and place, you are not supposed to make excuses and stop doing hard work. One who is willful to get his work done, does not look for the excuses. He completes his job and creates time and place, in every circumstance available to him. Whether he is working 16 hours a day in a coal mine, or looking after his 3 kids who are living in a small room, or he is having a mind and body broken down with the workload, or his city is trembling from natural disasters. In short, whatever the situation he is having, if he has made up his mind, he will create time and place for him.

These 6 sentences are: 1) I| am going to have/ a place and the time to create. 2) You| are going to create whether you work 16 hours a day in a coal mine. 3) You| are going to create in a small room with 3 children… 4) You| are going to create/ with part of your mind and your body blown away. 5) You| are going to create/ blind crippled demented. 6) You| are going to create/ with a cat crawling up your back while the … (Bukowski, 1992)

The above-mentioned sentences have the same pattern and same verb is used, so, in order to avoid repetition, only the first two sentences will be analyzed.

1)   I| am going to have/ a place and the time to create.

The subject is I, which has been separated from the verb which is am going to have by vertical line. The object is a place and the time, which is answering the question 'what'.

2)   You| are going to create whether you work 16 hours a day in a coal mine.

In this sentence and the next 4 sentences, the subject is you, which is separated from the verb are going to create while, the object is the same a place and time which is not mentioned this time.

The students can take these sentences as an example and make their own sentences, in which they will talk about their plans for their friend's birthday party.

Text # 4: "The Illumination" by Stanley Kunitz

Stanley Kunitz's another poem, "The Illumination", published in his book of poems, named The Testing Tree in 1971 has been selected to teach the structure of simple past tense to the English language learners. The poem is written in a descriptive style by using the simple past tense. The text of the poem has again gone through the procedure which has been used for the previous poems. The wordlist which has been produced by the Scp program

shows that the verbs, mainly the mental and material have been used in the poem. The poem has 118 tokens (total word count) and 80 types (vocabulary words). The wordlist of the poem is given below.

Figure 13 . The wordlist of "The Illumination"

From this poem, it appears that the poet is living the last days of his life. It is depicted that he is having the recollection of his past, the mistakes he did and the people whose expectations he failed to meet. Then at once, the door opens and a ghost like image enters and comes towards him. He calls out Dante's name, to seek his help. The poet seems to be inspired by the Italian writer, Dante Alighieri who is the writer of Inferno which is about Dante's journey from Hell. Here, the ghost like image can be taken as an angel from Hell who has arrived to put an end to his miserable life. The apparition holds up a key which blinds him or in other words, ends the poet's life.

In English, the simple past tense is one of the easiest tenses. It is chiefly used to narrate a story, an incident or event. It is used to talk about something (incident or event) which has started and finished at a definite time or a specific point in the past. The structure of simple past tense is as follows: Subject+ verb in the past form+…+ adverb of time+… S.V.O (The adverb of time can be placed in the beginning while, the rest of the sentence follow the same pattern). From this poem, the total no. of sentences that have been taken for analysis are 5.

In "The Illumination" the keywords like rolled, rose, denied, failed, spoiled, cried, came, held and blinded have been used. These keywords have successfully assisted in the formation of simple past tense. The frequency of these keywords is 1, as they appeared only once in the text. Their frequencies of first four words are shown in the following figures.

Traditional grammar analysis.
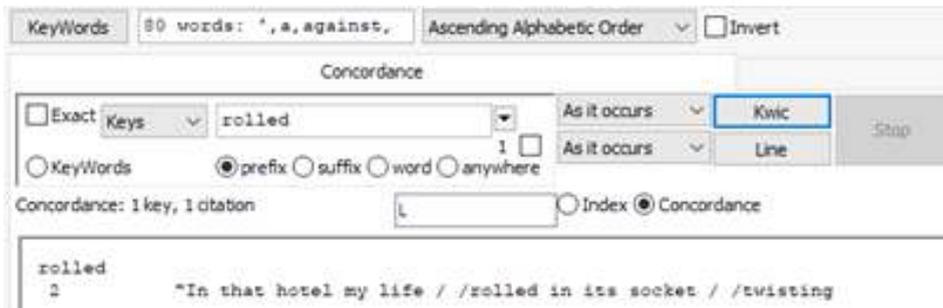
Figure 14 . The concordance of "rolled"

1) In that hotel my life |rolled/ in its sockets… (Kunitz, 1971)

In this sentence, the vertical line is separating predicate rolled from its subject my life whereas, in that hotel is an adverb of space. The slanted line is separating verb from the object which is Sockets.
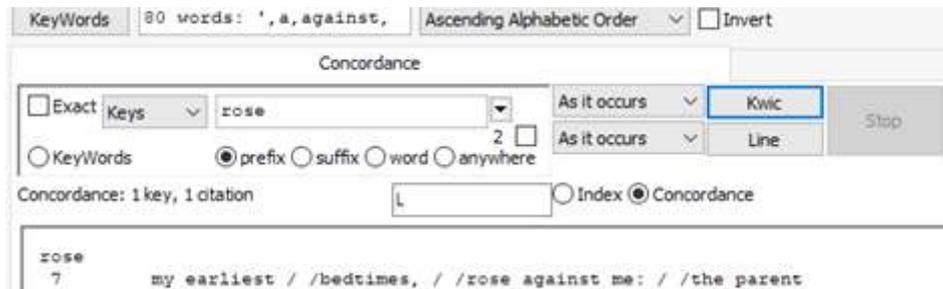

Figure 15 . The concordance of "rose".

1) All my mistakes, from my earliest bedtimes, rose against me: the parents I denied, the friends I failed, the hearts I spoiled… (Kunitz, 1971)

This sentence has 4 independent clauses, which are written in simple past tense. These will be analyzed as:

i. All my mistakes, from my earliest bedtimes, | rose/ against me

The words which have been separated by vertical line, from the predicate rose, on the right side, are forming a noun phrase, while the slanted line is keeping the object me, which is lying on the left side, from the verb.
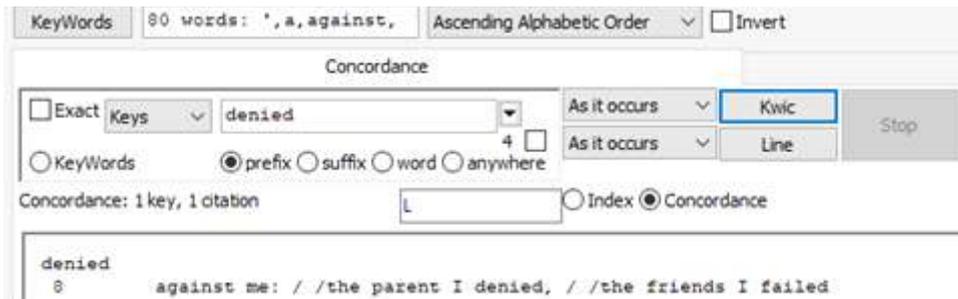
Figure 16 . The concordance of "denied" and "failed"

i. the parents I| denied,

  The I is a subject here which has been disjointed from the verb denied. The object is the parents. The sequence of object here has been changed from S.V.O to O.S.V. This structure is also followed in the following two sentences.

ii. the friends I| failed,

  This sentence also has the same structure as above. I is a subject and failed is verb, being separated with a vertical line, where the friends is an object, on which the action has been done.
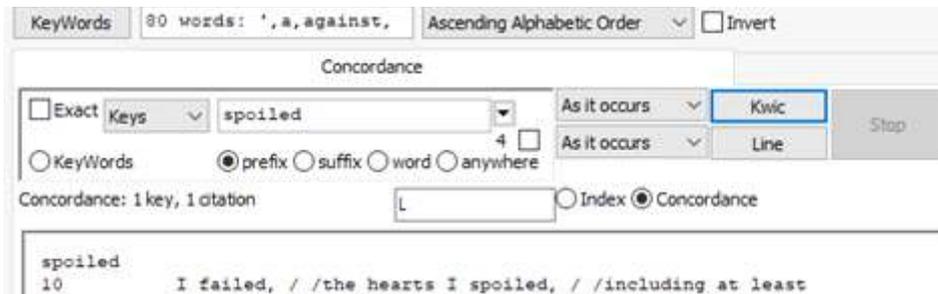
Figure 17 . The concordance of "spoiled".

i. the hearts I| spoiled…

  Here, I is a subject and spoiled is a verb which is making it a simple past tense and the hearts is an object.

  There are other three sentences which contain the structure of past tense, these are:

1) Dante! I| cried/ to the apparition entering the hall… (Kunitz, 1971)

  I is acting as a subject of the verb cried. The verb is being separated from its object which is the apparition with the help of a slanted line.

2) "Out of mercy you| came/ to be my Master and my guide!" (Kunitz, 1971)

Here, you is a subject of the verb came and my Master and my guides are the objects of the transitive verb.

3) And he| held up/ in his hands the key, which |blinded/ me. (Kunitz, 1971)

This sentence he is a subject, which is being separated from its verb held up by a vertical line. The slanted line shows the object in his hands the key has been segregated from the verb. In its second part, the relative pronoun has been kept apart from the verb blinded with the help of a vertical line and me is functioning as a direct object here.

The students will take these sentences as a sample and try to make their own sentences by following the rule. As simple past tense is learnt best while narrating an incident happened in past. Students can be asked to write a story or the best thing that had happened to them in the past, for practice.

Findings

The findings of this study are illustrated in the table given below:

Text	Imperative	Conditional	Present Indefinite Tense	Present Perfect Tense	Present Continuous Tense	Simple Past Tense	Total No. of Sentences
No. 1	16	14					14
No. 2		5					4
No. 3			1	1	6		8
No. 4						5	5
Total No. of Sentences							31

This table demonstrates that the total number of sentences which were taken for analysis for this study were 31. The total no. of sentences that were taken from text no. 1 for analysis were 14. Out of those 14 sentences, there were 16 imperatives and 14 conditional sentences. From text no. 2, in total 4 sentences were taken. The findings reveal that there were only conditional sentences which appeared 5 times in those selected sentences. From text no. 3, total 8 sentences were taken, in which three kinds of tenses were found. Present indefinite and present perfect tense appeared only 1 time and present continuous tense appeared 6 times. From text no. 4, 5 sentences were selected, and all of them contained the structure of simple past tense.

Conclusions

In this study, at first the literary texts i.e., four poems were selected which were written by two different writers. The focus was on the teaching

grammar with the help of these literary text, not to do the comparative stylistic analysis of the writers. These selected poems were run through the program called Simple Concordance Program (Scp 4.09). When the texts went through that program consequently, lists of vocabulary were produced which is termed as word list. The words with higher frequency were sorted out of the given word list. Then the selected words in the word lists were viewed and it was observed that the words which were making the imperative, conditional sentences, present (indefinite, continuous, perfect) and past tense were in higher frequency. After that, the concordances of those words were evaluated individually. Their concordance result showed the citation of that particular word in the text. Then the grammatical structures of the sentences were individually drawn and analyzed according to the Traditional Grammar rule. The findings of this study are: the text no. 1 is rich in imperative and conditional sentences, where imperative appeared 16 times and conditional sentences appeared 14 times. The text no. 2 has only 5 conditional sentences. The text no. 3 has 1 present indefinite and present perfect tense and 6 present continuous tense, whereas, the text no. 4 comprises of 5 simple past tense only. From the findings, it can be deduced that the use of Scp (4.09) has proved to be very beneficial pedagogical tool in ELT classrooms, as it helped in taking out the concordances of the main words which played their primary role in the creation of these tenses. Moreover, the selected poems can be used in the classroom for the pedagogy of English grammar. The analysis has been done to show the students how the sentence structures are different in imperative and conditional sentences and how the present and past tenses are used.

Future Recommendations

Further studies can be done in this area include finding out the word collocations by using the same tool. Besides it, the literature (i.e., the selected poems) which have been used in this paper can be analyzed through other corpus tools. This study can also be expanded to the stylistic analysis of the poems. The literary devices used by both poets can be studied, compared and taught to the students.

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A Study of Alienation in Toni Morrison's Love:
Poverty, Patriarchal Institution of Marriage and Female Friendship

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Abstract

This paper analyses the theme of mutual female bonding of black women in Toni Morrison's novel Love (2003). Sisterhood might be a weapon against alienation experienced by black women created by various factors as racial, gender and class injustices. However, this female friendship of black women in Morrison suffers a serious setback and changes into an alienated relationship in the long run because of powerful temptations under the canopy of the patriarchal structure of marriage and class strata. While highlighting the healing power of female companionship which may allow women to survive in the face of challenges and injustices, this study brings forth an argument that this female friendship is ultimately damaged by explicit or implicit patriarchal forces working under the platform of social institutions of marriage and class. Through this failed female friendship, Morrison warns her female readers to be on guard against the omnipresent fatal patriarchal forces in operation against them.

Keywords: Alienation, Sisterhood, Marriage, Black Women, Love

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Introduction

Toni Morrison (1931-2019) was a well-known fiction writer and the first African American writer who won Nobel Prize for literature. She had written ten novels. Her global fame is attributed not only to her presentation of the black issues, but also to the universal quality of her works. Critical studies dealing with her fiction reveal a vast range of critical standpoints and theoretical outlooks namely: African American studies under racism, Marxist approaches underclass issue, comparative literary studies, and psychological investigations of her work. The current study brings into focus Morrison's novel Love published in 2003 for analyzing the themes of alienation and female friendship about the Poverty and Patriarchal implications of Marriage.

Alienation is an important subject in the discussion of modernist/ postmodernist literary works, but the theme has been given insufficient consideration by critics. The writers as Homer, William Shakespeare, James Joyce, T. S. Eliot and Albert Camus have presented the theme of alienation in their works, and therefore alienation is a universal topic moving through different literary ages. This study brings into analysis Morrison's focus on the theme of alienation and her presentation of alienated characters in her novel Love. The researcher believes that the concept of alienation, truly analyzed in a certain framework in Toni Morrison's fiction, can give us vital insights about African Americans living in America. Alienation is an experience or the feeling of being an "alien" or detached from one's self, from others, from one's work and one's creations/products. Alienation is defined in different ways in different disciplines of knowledge and appears under different names such as estrangement, detachment and isolation. This study has been connected with the concepts of female friendship, poverty and marriage in black people in Morrison's novel Love.

Female friendship or woman companionship is a source of mutual support and assistance for one other beyond the concerns of self or family. It is an effort to assist and elevate each other in the time of crisis. It is a weapon against patriarchal forces as mentioned about women group struggle in "Veiled Courage: Inside the Women's Resistance against Violence Through Their Writings" (Imran et al., 2020). Morrison is a writer who brings into limelight such a relationship in her writings such as Sula, Love, and Paradise where the women characters are shown making associations among themselves for mutual growth and moral support. Here this female friendship is being studied in Morrison's novel Love where this sisterhood is shown in facing new tensions and conflicts. The female friendship in this novel does not prove durable and invincible but is easily vulnerable to outside pressures, and thus suffers from crises of one kind or the other. The major factors that become a challenge for the sisterhood of black women in this novel and are analyzed here are poverty and the patriarchal institution of marriage.

Theoretical framework

Morrison brings fore various channels and associations in her fiction as possible strategies against various challenges created by patriarchal and other social forces, as Obioma Nnaemeka observes, "Works by black women writers also show that there are other channels, such as writing and sisterhood" (Nnaemeka, 1997, p. 19). Here both writing and sisterhood are blended in Morrison's novel Love in connection with the theme of alienation in black women. Female bonding is very valuable in the views of female critics. Elizabeth Abel declares female friendship as a powerful connection that gives "form, expression, and reality to the ways in which women have been for our Selves and each

other" (Abel, 1981, p. 434). But what is meant by female friendship? Firstly, it is a non-sexual connection based on caring and sharing. Clenora Hudson declares this relationship as a channel for "Enjoying, understanding, and supporting each other" (Hudson, 2004, p. 65). This form of sisterhood usually" extends to female solidarity, which involves more women who benefit from this care and nurturing" (Kadidia Sy, 2008, p. 2). Many "critics highlight female friendship and women's solidarity" in African American literature (Dubek, 2001, p. 212) and Morrison's works have been discussed by critics in detail but not so much on the theme of alienation. This is bringing into analysis the theme of alienation in connection with female friendship, poverty and implicit patriarchal workings of the institution of marriage. Through this study, Morrison is being studied as a writer who seeks, through her writings, the survival of women as true human beings and freedom from patriarchal oppression by various means out of which one is the female friendship.

Morrison's texts bring fore the lives of the black women in America for highlighting various important issues such as the female friendship of black women. She highlights the complexities and intricacies of women relationships in black people in the American social context. The researcher is examining the black female friendship and the challenges it faces by analyzing a useful combination of characterization, settings and plot development of her

novel Love. Black women have been suffering from racial discrimination, but this issue is being studied here in link with the class issue as most black women are from the lower class, unfairly treated and appropriated in a patriarchal structure that oppresses women. The researcher brings into discussion various issues related to female friendship and social complexities by going into the psychological depths of the female characters in this novel.

Discussion

Love is the story of Bill Cosey, a dead hotel landlord, and all those people who are affected by his presence even after his death. Thus, the narrative of this novel has similarity to Beloved and Jazz as the communication is between living and dead. The dead Bill Cosey haunts the lives of characters just like Beloved in Beloved and Dorcas in Jazz. Cosey, at age of 52, marries Heed, an illiterate 11-year-old child who is a friend of his granddaughter, Christine. His daughter-in-law May, jealous of Heed, uses all her power to save her daughter, Christine, from Heed: Heed and Christine are good friends but became enemies because of this marriage. They grow hating each other and fight endlessly for Cosey's affection. He remains a bone of contention between them even after his death. Bill Cosey, the protagonist, has been dead for twenty-five years, but still, his absence is his presence for influencing the women in his circle. The friendship bond between Heed and Christine in Love is threatened by the

force of powerful patriarchy. Bill Cosey is not a passive patriarch in his role rather he exhibits an active and strong description of patriarchy. Cosey manipulates his status for ending the friendship of Christine and Heed, making Heed's parents agree for their younger in age daughter to marry an older man Cosey. He takes the unfair benefit of their being poor by compelling an eleven-year-old girl to marriage him. Through Cosey, Morrison highlights a highly effective "active" patriarchy and the system of oppression of the poor by the rich. What is at stake and ultimately destroyed, as an output of this marriage, is female friendship. Here the destructive force for female friendship is patriarchy working through the patriarchal institutions of class and marriage.

The novel is depicting the problems of society where wealth and power are sought to get respect in society. The myth of nationalism which is enchanted by the capitalists is also to be explored. The study is exploring the answers of the following questions: How class difference is a cause of pursuits of wealth and success at every cost by the people of lower classes? How capitalism is a cause of deterioration of moral values? Class difference is the outcome of capitalism, and it brings the concept of state with the national army, national games, national economy, national dressing and ironically national flowers and foods. This not only creates a gap between the nations of the world but also brings oppression in society. As a result of the progress and development

of capital, the gap between the haves and have not kept on widening. They capitalists rule the country and thus offer nothing to the workingclass people but an illusion of love of their nation. Marx's and Engels' The Communist Manifesto explains in detail how ideals of capitalism corrupt the moral values of people. In his Manifesto, Marx points out "two great classes directly facing each other: Bourgeoisie and Proletariat" (Marx and Engels, 2002, p 80). He further talks about the "Communistic revolution" as an output of this confrontation (ibid, p 120). The conflicts are the result of class struggle. The more the gap between the classes increases, the more conflicts arise. Capitalism provides a chance for the upper class to serve their own needs and thus the gap between the poor and the rich increases. This divide of the class also creates complex among the masses and the peace of the society gets ruined.

Love is a Marxist text highlighting the class issues in American society. The Marxist framework of class difference can easily be found out while discussing the social and cultural reality of America. The text captures the dark, drab and naked reality of America by focusing on the so-called shining economy of the country. The text of Love is a cultural study of different institutions of the society which are shaped into a variety of forms. It depicts the cultural, social and economic issues of society where people are suffering from extreme poverty. The high class is depressing the lower strata of society. The text is a

manifestation of Marxist point of few; description of the village, the animals and landlords are examples of behavior of aristocratic behavior of the people. The issue of class difference is not a new phenomenon but it is still a center of discussion in the text where society is divided into the rich business community and the laboring class. The research is significant in the sense that it will not just highlights the Marxist point of view of class difference in Love but also digs the root causes of it.

Here, Cosey's patriarchal influence over Christine and Heed is powerfully indicated. The destructive power of patriarchy not only destroys the friendship between the two girls but affects them even after Cosey's death. Marriage is the key factor here for the destruction of female bonding. As soon as Heed becomes Cosey's wife, their friendship changes into animosity. Furthermore, the class issue is responsible for this breakdown of friendship. Cosey uses the power to manage the affairs of Heed and Christine as he wishes to keep them alienated from each other. Portraying the way Cosey makes her parents agree to them for this marriage; Heed recalls the amount of deal that is "two hundred dollars" (Morrison,2003, p.189). By bringing an eleven-year-old girl into a married relationship, Cosey the paedophile uncaringly watches the development of alienation in Christine and Heed and enjoys seeing them declaring war on each other. Cosey delineates a very powerful destructive propensity for surrounding himself with "needy, wild women" with his

seductive talk and wayward attention. Ullah et al highlight that the result of living in a dream world makes one alienated from the realities around (Ullah, Sami et al., 2020), so it becomes necessary that one becomes aware of the forces that bring alienation. One such dreamy world is the institution of marriage where the situation before marriage and after marriage is necessarily different. The thoughts of Mr. Cosey about women are mean and indicative of his sick mind about women. Mr. Cosey is talking about his son Billy and his marriage with a girl named May: "I used to wonder why he picked a woman like May to marry" (ibid, p.42). Thus, the women in Cosey's family are betrayed by Cosey: they wage war against each other for Cosey but he respects none of them in his life. The women could not succeed in heterosexual love nor sisterhood love.

Even though love is absent from Love, the title word is spoken only once by a living person. Like the ghosts haunting Morrison's fictional houses, however, love lingers in a distorted form. The central love is between the two child girls, Heed and Christine, and is destroyed by the marriage of Heed. "Love is the weather; Betrayal is the lightning that cleaves and reveals it" (Morrison, 2003). Morrison's work is a continuance of themes explored in her other fiction works. The foundational plots of Morrison's novels typically consist of African American characters that are in a continuous struggle to develop an identity in a world full of discriminations on the basis of race and

gender. The alienation in heterosexual love is a subject central to Morrison's works that demonstrate the need for a powerfully developed female relationship for women characters whose identities are devastated by their struggle in finding love for one another in the face of challenges of abandonment. However, the cycle continues and the estrangement in heterosexual love is replaced by the estrangement in sisterhood and female friendship. The lives of these characters are shaped by betrayals of various kinds. The problematic nature of the relationship among the different members of the Cosey family displays how strongly the destructive influence of patriarchy has exerted its influence upon women within the family structure.

Love exemplifies Morrison's investigation of African American female characters who have failed to surpass patriarchal oppression because their identities are intricately linked with the systems that suppress them. Heed, Christine and Junior are associated with each other in a triad friendship, but they are also associated with Bill Cosey in a system of sexism, racism, and classism that destroy their self-development and mutual associations. Before the introduction of characters, the narrator mentions that the women in this novel, passes through similar stories "about dragon daddies and false-hearted men," (Morrison, 2003, p. 4-5). Their families catch the trauma; they experience it and so depend on their sexuality to avoid the torturing feels of their disturbed childhood.

In this novel, identity formation depends on heterosexuality. The women pursue Cosey as an agent of fulfilment of the desire to attain agency and power through misleading heterosexual affiliations. Aoi Mori asserts that Morrison formulates her female characters for the exploration of self-hood development "specifically African-American concerns". Morrison, Mori argues, presents her female figures as "subjects that emerge from an oppressed situation and who seek survival" (Mori, 1999, p. 29). Morrison's delineation of female characters in search for love, for right sexual interactions and for gaining a sense of worthiness as human beings are manifested in female characters of this novel Love.

Barbara Christian points out that a problem exists in the creation of an "idealized African American family" and "the actual hard struggle within such a family" (Christian, 2007, p. 127). Bill Cosey deals with his family in a way that he becomes the major paternal figure who is the provider of material wealth to his family as compensation for the lack of affection or love from his side. Through the exploration of the psychological aspects of the women in this novel, Morrison gives a lesson to the readers to see how the system of oppression affects the growth of a female individual. The resultant estrangement in female friendship in this novel has its roots in the feelings of abandonment experienced by each female member of

the family unit. In this novel, the link between class subjugation and the spoiling nature of marriage on women is very much evident. Thinking that Cosey will be a continuous source of money for them, her parents agree to give a sacrifice of Heed, but they get to know that Cosey would not give them anything after the accomplishment of the task.

Besides, the giving of Heed to Cosey by her mother shows the existence of an alienated mother-daughter relationship. Like Nel and Sula in Sula, Heed and Christine are left to themselves because of the inattention of their mothers as they do not have much time for caring for their daughters. Like Nel and Sula, Heed's character highlights that "the parents should not fail in fostering daughters" (Ahmad, S. et al, 2020, p.120). This lack of mother-daughter care makes these daughters defenseless and thus they form a mutual bond in to fill that gap of mother-daughter love. Thus, this novel highlights how the problematic mother-daughter relationship produces a negative impact on these daughters. Meanwhile, Christine also proves a failure in understanding that it is Cosey and his representation in the patriarchal institution of marriage and class that terminate her friendship with Heed. Struggling with her friend seems to be easier for Christine than challenging the patriarch Cosey, especially because she has a hope of inheriting someday her grandfather's treasure. It is this skirmish for wealth that eventually averts any kind of reconciliation between Christine and Heed.

If the epiphany in Sula occurs twenty-five years after Sula's death in Sula, it does not occur to Christine and Heed, even long after the death of the agent of their oppression. When reconciliation lastly occurs for Christine and Heed, it happens under desperate circumstances and is too late to produce any fruitful result. Heed dies after her strong hostility with Christine. Then there occurs a partial reconciliation and for the first time since Heed's marriage, they come to understand Cosey's responsibility for their alienation from each other, as Christine responds, "We could have been living our lives hand in hand instead of looking for Big Daddy everywhere" (Morrison, 2003, p. 189). But this understanding comes too late, "He took all my childhood away from me, girl" (ibid, p. 194). As in Sula Morrison brings forth a final moment of reconciliation but very much late as the friendship between the women could not be saved in time for their mutual growth and development. Morrison dramatizes the possibility of clearing up differences but meanwhile makes it clear that this possibility is not easily ready. Morrison's novel suggests that living under the influence of patriarchal institutions may delay, prevent or stop sisterhood. Although Morrison herself seems to be a full supporter of female friendship, she does not bring fore the example of a fruitful sisterhood. Rather, Morrison exemplifies failed female friendship strongly affected by the patriarchal power structure. Like in Sula, in this novel Love, patriarchy is shown very much effective that breaks up female bonds making women

detached and estranged from each other.

The apparent unity at the end of the novel seems unauthentic due to the final dysfunction of the triad. Junior, a member of this triad, is a significant character in Love. She is only 11 years old when she goes away from "the Settlement," and after continuous struggle for years, she is hired by Heed to compose the past story of the Cosey's family. Junior's abandonment of Heed and Christine and the ambiguity of Junior's fate suggest open-endedness in this novel. Unity only occurs between the two older women, demonstrating that Junior has not understood the significance of female bonding as she chooses her relationship with her "Good Man" over Heed and Christine. Jean Wyatt points out that Morrison's main purpose behind such stories is "to expose the male-centered norms of love stories" (Wyatt, 2017, p. 104). Junior becomes a dual function doing a character. She is an agent of unity between Heed and Christine, but she also spoils the unity within the triad. These are her actions that cause Heed's death. This ending shows that the problem prevalent in the sixties as the reliance on patriarchal values is still affecting women today. The women should have focused on homosocial bonds among them in solidarity with each other to shatter the damaging effects of heterosexual relationships and dangerous patriarchal influences and values.

Conclusions

Morrison points out the difficulties that bring the failure of this friendship. The major factors are self-centeredness and material motives along with the patriarchal institution of marriage and class exploitation. Throughout her fiction, Morrison makes it clear that female bonding is most indispensable for black women to combat the negative impact of discrimination based on race and class differences. However, the peculiarity of Morrison is that she goes on to tell her black readers that this female bonding is not an easy-going relationship. Though female friendship heals to varying degrees of wounds resulting from patriarchal forces and secures women's survival, it faces challenges that threaten its accomplishments. Besides patriarchal structures, problems as self-centeredness, failure to handle differences and unconscious psychological drives as mother hunger, threaten the stability of female friendship which may change into an alienated relationship. This situation presents a challenging picture of women fighting for their deliverance from the alienation caused by the patriarchal forces.

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