Journal of English Language Literature and Education
Vol. 3 Issue 2 (October - December 2021) pp 1-19

ISSN: 2710-4923 (Online)
ISSN: 2663-3485 (Print)

Analysis of Linguistic Choices in Bapsi Sidhwa's An American Brat

Muhammad ShafqatUllah[1]
Hafiz Muhammad Qasim[2]
Muhammad Imtiaz Shahid[3]

[1]*Government College University – Faisalabad, Pakistan*
[2]*Government College University – Faisalabad, Pakistan*
[3]*Government College University – Faisalabad, Pakistan*

Abstract

The present study contributes to the growing literature on Pakistani novels in English by exploring transitivity choices in Bapsi Sidhwa's An American Brat from Halliday's (2004) systemic functional grammar (SFG) perspective. Data of the study consisted of 1158 clauses that were selected from the novel. The following techniques were used to analyse data: comprehending the selected text of the novel, splitting the text into clauses, identifying processes, participants and circumstance types and drawing the conclusion based on the analysed text. The findings of the study revealed that all types of processes were found in the novel. Among 1158 clauses, the material clauses were computed most frequent with the frequency of (566), making a proportion of (48.87%). The second most frequent projection was of the mental clauses with the frequency of (392) making a proportion of (33.85%). The concentration of verbal processes in the text was (123), having a proportion of (10.62%). In comparison, the lowest projection was found in behavioural processes (50), making a proportion of (4.31%), followed by relational processes (17) making a proportion of (1.46%) and existential processes (10) making a proportion of (0.86%). The study results showed that Sidhwa was interested in the description of physical actions and feelings of different characters. For this purpose, she used material and mental processes more than any other process in An American Brat. The current study proved that systemic functional linguistic theory is a helpful tool for analysing any literary or non-literary text. It has implications for further research in stylistic and narratological studies through the transitivity system of analysis.

Keywords: *Transitivity, Processes, Participants, Circumstances, Metafunction, SFG*

Author's E-mail: muhammadshafqat239@gmail.com

Introduction

Linguistic analysis of fiction enables the researchers to analyze the structure and organization of the texts through linguistic choices (Qasim, Talaat, Khushi & Azhar,2018). The ideology of the writer and the characterization process makes the text easy to understand. This is only possible when grammatical categories given in the text are appropriately identified. Systemic functional grammar (SFG) is a tool that illustrates the semantics of the text through the analysis of the language used in the text (Halliday & Matthiessen, 2013; Mwinlaaru, 2012; Qasim, Talaat & Khushi, 2018). This type of analysis helps understand the writer's intention through linguistic (transitivity) choices in the text (Qasim, Talaat & Sibtain, 2018). The focus of this study is on the characterization of different characters and identification of Sidhwa's point of view and ideology behind the characterization in the novel, *An American Brat*. The study provides an opportunity for understanding the theme and meanings of the novel.

Research Objectives

The objectives of the study are given below:

1. To explore the kinds of transitivity processes used in the novel, *An American Brat*
2. To assess the significance of different processes in the identification of characters' roles in *An American Brat*

Research Questions

The present research addresses the following questions:

1. What kinds of processes have been used in the novel, *An American Brat* by Bapsi Sidhwa?
2. To what extent are different processes significant in the identification of characters' roles in Bapsi Sidhwa's *An American Brat*?

Literature Review

Theoretical Framework

Halliday's SFG helps identify the hidden meaning of any literary or non-literary text. It is a framework for explaining and describing the language. It describes the surface structure of the language and the cultural background and context in the usage of language (Halliday, 1985, 1994; Martin & Rose, 2003; Halliday & Matthiessen, 2013, 2004).

SFG is an approach that deals with the role and functions of language (Halliday & Matthiessen, 2013). It stresses the structure and organization of language. It is concerned with the purpose of language use. It describes the structure of language as a semiotic system and explains its role in different social contexts (Halliday, 1985). According to Fowler et al. (1988), systemic functional linguistics is a comprehensive and most applicable theory. This theory gives a particular direction in making the meanings of a text according to the situation and context of discourse. According to Van Dijk (2006), SFL is a tool that derives meanings from the text not only from the grammatical point of view but also with the choice of words in the text. These linguistic choices depict the happenings and actions performed by the actors or participants.

According to Halliday,

> *Our most powerful impression of experience is that it consists of a flow of events or going on. This flow of events is chunked into quanta of change by the grammar of the clause: each quantum is modelled as a figure – a figure of happening, doing, sensing, saying or being (2004, p. 170).*

The real world of happenings and phenomena can be explained through three metafunctions given by Halliday (1985): ideational, interpersonal and textual. The ideational metafunction tells about the new and unknown information given in the discourse. The interpersonal metafunction expresses the use of language to show the personal and social relations, and the textual metafunction of language deals with the message of the clause and expresses the meanings and context of a discourse (Cui, Hu, Pan, & Hu, 2006).

Based on Shafqat Ullah (2018) the current research is the application of Halliday's transitivity system from SFG. Halliday and Matthiessen (2004) stated that transitivity is a system that helps in the identification and realization of ideational meanings of a discourse. It enables us to understand the writers' or speakers' meanings and

their experience of the natural world, embedded in their choice of words at the level of clause. According to Fowler et al. (1988), transitivity is a semantic idea that discusses the realities of the world. It is also a type of pattern that predicts the point of view of different authors regarding the phenomenon of the word. A clause is the basic unit of SFG, and the central part of the clause is a process. The interpretation of real-life experiences is only possible through processes. The summary of different process types, participants and circumstances, has been given in table 1.

Table 1
Summary of processes types

Process Types	**Participant Types**	**Circumstance Types**
Material	Actor, Goal, Beneficiary, Range	Extent
Mental	Senser, Phenomenon	Location
Relational	Carrier, Attribute-not exactly a participant, Identified & Identifier	Manner Cause
Verbal	Sayer, Quoted/Reported (one or the other), Receiver, Verbiage, Target	Accompaniment Matter Angle
Behavioural	Behaver	
Existential	Existent	

Source: (Melrose, 1995; Bloor & Bloor, 1995)

Earlier Studies in the Field

Several significant research studies on systemic functional linguistics (SFL) and grammatical metaphor (GM) aim to investigate political, literary or other discourses in various veins and genres. A few of them are discussed here. The research on medical articles was done by Hashim (1996). The study aimed to analyze the morphology and organization of language in medical texts. The tool for the analysis in this research was SFG, using the transitivity system. The structure and grammar of medical articles were focused much in terms of theme and mood. The texts were analyzed keeping in mind three metafunctions of language (interpersonal, textual and experiential). She concluded that medical texts vary from other genres in the use of language.

A comparison of the medium of the Federal Ordinance Act in Malaysia was made by Hwang (2003). Two mediums were the English version and the Malaysian version of Act. The comparison findings described that material processes are widely used in the text than the existential process. She also claimed that Halliday's idea of using relational processes in the academic text is wrong. Maria (2005) analyzed eight love songs using Halliday's transitivity system. The findings indicate that material processes have the highest frequency in love songs because the actions performed by the lovers see love. The second higher frequency is of mental processes. They show the emotions of the lovers. No behavioural process is used in the love songs. Other processes have the least frequency and proportion in these songs.

Gallardo's (2006) work on Shaw's (1913) novel, *Pagmalian*, is exemplary. He used the social class system and the method of transmission to examine gender. The transitivity analysis of the data shows that the male and female characters (such as Elijah Dullet and Henry Higgins) used language differently, indicating their characteristic features. The study concluded that male characters used content processing type's related to rational content and had a clear goal of assigning them a powerful role in society, and the female characters were involved in psychological language choices and psychological processes. It showed their tender feelings, emotions, intimacy and affection. The author's analysis demonstrates the power of language in describing ideology, worldview and reality.

A detailed study of the positive analysis of a literary text was made by Alfonso and German (2007). They took two short stories written by different authors and used the transitivity model to compare abstractions from the connection of two post-colonial literary texts written by Jamaican Kincaid and Sherman Alexei. They concluded that the literary text provides an objective linguistic interpretation of the literature and helps understand the roles assigned to the characters and their functions.

Sim (2008) analyzed six reports of three English newspapers titled Crocodile Hunter. She avers that the percentage of material processes in the text is higher than any other process

type. The higher frequency of material processes describes the actions performed. She states that a transitivity is a tool that can identify the role of characters and the text's theme. The transitivity analysis of *The Wild and the Rose* by Mehmood, Amber, Ameer & Faiz (2014) depicted the role of process types in the identification of characters. They claimed that every type of process shows the role of the actor and participant regarding the situation. The theme of the text can be predicted through the transitivity analysis using SFG as a framework.

Jacobson and Reid (2010) carried out a study on essay writing. The purpose of the study was to find out the effectiveness of linguistic choices in essay writing. Both the high and low ranked schools were selected as a source of data. The participants were the year four students. The clauses of the essays were analyzed using the transitivity of SFG. The analysis showed that relational and mental processes were the central processes of the texts. The data findings indicated that the creation of high ranked school students has a clear macrostructure, and their ideas were developed properly, but it was absent in low ranked school students.

Qasim, Sibtain and Talaat (2018) studied Hamid's *How to Get Filthy Rich in Rising Asia.* They used Halliday's (1994) SFL framework to explore transitivity choices available in 21 texts selected from the novel. The focus of the study was to point out processes and participants through different characters of the novel. The results of the study showed that material processes are dominant. The analysis of the texts showed that females are dominated in the novel. Qasim, Talaat, Khushi and Azhar's (2018) other significant work is Hamid's *Moth Smoke*. A transitivity system was used for the analysis of 21 selected texts. Their study focused on transitivity patterns that were associated with the main characters of the novel. All types of processes were found in the texts. The material process was the most frequent in the text. The mental process was second in the position. The lowest projection was found in existential and behavioural processes. The study concluded that transitivity analysis is a useful tool for the analysis of different genres.

Shah et al. (2014) analyzed the representation of the female characters

in *Mann o Salwa* employing the transitivity system of analysis. They concluded that Pakistani women had been assigned a passive role in society. They are dependent on men. The focus of the study was on the fact that the female writers also view women in the same way as do male authors. As per the analysis, the use of material and mental processes show that the women are oppressed, and the males and other females influence their actions.

Another research was conducted by Qasim, Talaat and Khushi (2018). They analyzed Hamid's *The Reluctant* Fundamentalist using Halliday's transitivity system. 21 texts of the novel were selected as data. These texts include different processes, participants and circumstances. The proposed research focused on transitivity patterns that are associated with the main character of the novel, Changez. All types of processes were found in the texts. The material process was the most frequent in the text. The mental process was second in the position. The lowest projection was found in existential and behavioural processes. The proposed research concluded that transitivity analysis is a useful tool for the analysis of different genres.

Methodology

The present study used a mixed-method approach: qualitative as well as quantitative paradigms for the collection and analysis of data. The data of this research comprised the strings of clauses from Sidhwa's *An American Brat*. W-Matrix and AntConc (3.5.7) were used as instruments for this research. W-Matrix was used for the identification of processes and participants in the novel. AntConc(2018) software was used for counting the frequencies of different processes and participants in the novel. The data analysis procedure for this research consisted of the following steps: i) splitting the whole text into clauses; ii) classifying the types of process and participants iii) taking the percentage and proportion of the types of processes and participants iv) and drawing a conclusion based on the data analysis. The focus of the analysis was on the process-participant while circumstance, the peripheral element, was not discussed in the current study.

Results and Discussions

The current research analyzed selected data at the clause level employing the transitivity system of

Table 2
Processes types in An American Brat

Sr. No	Type of Process	Frequency	%
01	Material	566	48.877
02	Mental	392	33.851
03	Relational	17	01.468
04	Verbal	123	10.621
05	Behavioural	50	04.317
06	Existential	10	00.863

SFG. The data of the study consisted of 1158 clauses. The number of processes types and their proportions which were identified through the analysis of the data are given in the tables below:

Based on the results of table 2, the material clauses were computed most frequent with the frequency of (566), making a proportion of (48.87%). The second most frequent projection was of the mental clauses with the frequency of (392) making a proportion of (33.85%). The concentration of verbal processes in the text was (123) having a proportion of (10.62%), while the lowest projection was found in the behavioural processes (50) making a proportion of (4.31%), relational processes (17) making a proportion of (1.46%) and existential processes (10) making a proportion of (0.86%). The highest frequency is found in material processes (566), and the lowest frequency is of existential processes.

Table 3
Types of participants

Sr. No	Type of Participant	Frequency	%
01	Actor	186	17.547
02	Goal	134	12.641
03	Scope	106	10
04	Recipient	68	6.415
05	Initiator	73	6.886
06	Senser	60	5.660
07	Phenomenon	67	6.320
08	Client	98	9.245
09	Carrier	57	5.377
10	Attribute	08	0.754
11	Attributor	12	1.132
12	Token	09	0.849
13	Value	11	1.037
14	Existent	06	0.566
15	Sayer	54	5.094
16	Behaver	24	2.264
17	Verbiage	87	8.207

According to the results of table 3, 17 different types of participants were used in *An American Brat*. The actor participant was computed as the most frequent participant with a frequency of (186) in the novel. The goal was projected (134) times in the novel. The scope was used (106), the recipient (68) and the initiator (73) times. The existent participant was least

Table 4
Examples of material processes

1	ZareenGinwalla *Actor*	Hurried Process Material	into the hall when the bell rang	
2	Cyrus *Actor*	Sat Process Material	on the bed to remove his shoes	
3	Feroza *Actor*	ShotProcess Material	out of her chair	
4	Zareen *Actor*	Jerked Process Material	her arms *Goal*	to bring the sari edges together.
5	She *Actor*	Brushed Process Material	Them *Goal*	away impatiently.
6	Mr Miller *Actor*	had survived Process Material		a short stint in Vietnam *Goal*
7	Zareen *Actor*	examined Process Material		the silver prayer tray. *Scope*
8	Zareen *Actor*	had wrapped Process Material		the rich palu end of her yellow tanchoi sari *Scope*
9	Feroza *Actor*	Lit Process Material	an oil lamp *Scope*	and saluted the enormous framed portraits.
10	Feroza *Client*	was received Process Material		at the airport with garlands
11	Feroza *Actor*	Bought Process Material	a small arrangement of flowers *Goal*	For Mala. *Client*

used in the novel. It was used (06) times, making the proportion of (0.56%).

Discussion

Material Process and Its Participants

On the whole, the study found out that the writer has used the material process more frequently than any other process. This is because it is based on actions and events that depict the age of political turmoil in Pakistan. The examples of the material process and its participants have been given in table 4. Material processes (MP) and participants are in bold form.

As the novel indicates the political turmoil of Pakistan, the material clauses are more frequent in the text because they show the process of doing (Qasim et al., 2018). Most of the characters are concerned with the physical actions performed in different situations. Physical actions are taken by the main characters of the novel, Zareen, Feroza, David, Manek and Cyrus. Manek is the receiver in most actions of the novel because Zareen takes all the work from Manek in looking after her daughter. Feroza is the centre of the action, the affected one that is called Goal. For example, when Feroza fell in love with an American man, she immediately reached America as soon as possible. Zareen is a more active participant in the text as many actions are performed, while her daughter is used as a goal in all her actions. Similarly, Feroza is used as a beneficiary as more than 80% of services are made for her. In the transitivity system, the receiver of the services or for whom services are made is named the client of the clause. Ninety-eight participants are working as the client in material clauses, and most of them indicate the services made for Feroza.

Mental Process and Its Participants

Mental processes are the processes of feeling, sensing and thinking. Unlike material processes that tell about the material actions and happening of the outer world, mental processes construe the inner feelings of a being predicting the outer world phenomenon. The participants in mental clauses also differ from those of material clauses. The participants in the mental clauses are senser and phenomenon. Some examples from the text have been quoted in table 5. Mental

Table 5
Examples of Mental Process (Ment. P)

Sr.No	Participant	Processes	Phenomenon
1	She *Senser*	Feels *Ment. P*	she has to conform, be like her Muslim friends. *Phenomenon*
2	She *Senser*	Wants *Ment. P*	you to be like her friends' mothers, that's all *Phenomenon*
3	Cyrus *Senser*	Felt *Ment. P*	he understood his wife well enough. *Phenomenon*
4	Cyrus *Senser*	had noticed *Ment.P*	Feroza's reaction to the husky 'youth. *Phenomenon*
5	Cyrus *Senser*	had wanted *Ment. P*	hisdaughter to apologize. *Phenomenon*
6	Cyrus *Senser*	had noticed *Ment. P*	Feroza's reaction to the husky 'youth. *Phenomenon*
7	She *Senser*	Knew *Ment. P*	exactly what Feroza had put the callers through. *Phenomenon*
8	Feroza *Senser*	Realized *Ment. P*	how strange and rude she sounds *Phenomenon*

processes (Ment. P) and senser are in bold form.

This novel deals with the relationship between two lovers, Feroza and David. So, a clear picture of their emotions can be found in the shape of the mental processes. Their love is the central theme of the novel, which is shown by using mental clauses. The frequency of participants working as a sensor is 60. The number of phenomenon participants in mental clauses is 67. This shows detailed information about the sensed one. So, in the current study, the sensed or observed one is Feroza,, the phenomenon in most mental clauses. The analysis indicates different emotions which are associated with the

sensed one. Phenomenon tells about the cognitive process running through the mind of the characters. The thoughts of the main characters, i.e.Zareen, Cyrus a Manek and other minor participants, regarding the issue of David and Feroza's marriage are part of the phenomenon. It points out that the perceptions, emotions and desires of characters are also part of the phenomenon.

Relational Process

Relational processes assign a quality to a person or object (Kurania, 2018; Qasim et al., 2018). The object may be living or non-living. The main participants in the relational clauses are attribute and carrier. Unlike material and mental processes, the relational process has two inherent participants. Examples of relational processes (R.P) have been given in table 6. All types of relational processes, i.e. attributive, identifying, and relational processes of possession, have been denoted by R.P, but the participants have been identified respectively.

Table 6

Examples of relational Processes

Sr.No	Participant	Process
1	She *Carrier*	became conscious *R.P- Attribute*
2	He *Carrier*	Was taller *R.P- Attribute*
3	He Carrier	was half a foot taller than her five feet four inches R.P- Attribute
4	He *Carrier*	was also very shy *R.P- Attribute*
5	Her parents *Token*	were Jews. *R.P-Value*
6	He *Carrier*	Wasself-unconscious *R.P-Attribute*
7	Feroza *Possessor*	Hada politically acute and restless mind, precocious for her age. *R.P-Possessed*
8	*Token*	*R.P- Value*

Verbal Process and Its Participants

The processes of saying are named as verbal processes. This process consists of sayer, receiver, verbal process itself, verbiage and target. Different clauses from the text have been quoted in table 7.

Table 7
Examples of verbal processes (VP)

Sr. No	Participant	Process	Participants	
1	Ayah and the sweeper's wife *Sayer*	Asked *V.P*	"What are these women's rights?" *Verbiage*	
2	The Landlord *Sayer*	Said *V.P*	he'd have a word with his tenants. *Verbiage*	
3	the taller of the two policemen *Sayer*	Asked *V.P*	'You occupy these premises?' *Verbiage*	
4	Feroza *Sayer*	Said *V.P*	'You should've taken it away from him. I don't think he's gonna call you *Verbiage*	
5	He *Sayer*	Spoke *V.P*	with such vehement conviction and injured pride that Zareenbecame confused. *Circumstance*	
6	Mike *Sayer*	Said *V.P*	to joe, *Receiver*	'I got your messages'. *Verbiage*
7	Zareen *Sayer*	Said, *V.P*	'We are sending Feroza to you' *Verbiage*	
8	Manek *Sayer*	Might inquire *V.P*		
9	Cyrus *Sayer*	Said *V.P*	Look. Do you want the call or not? You have to be smart, that's all. *Verbiage*	
10	She *Sayer*	Said *V.P*	"Mummy, please don't come to school dressed like that." *Verbiage*	
11	Ayah and the sweeper's wife *Sayer*	Asked *V.P*	"What are these women's rights?" *Verbiage*	

After material and mental processes, the third higher frequency is of verbal processes that are 123. This frequency indicates the communication process of all the characters in the novel. In verbal processes, the participant's concentration 'sayer' is more than other participants, and most of the communication consists of the main character's utterances' like Zareen, Cyrus, Feroza, Manek, and David. However, the least participation is of David because all other characters are members of the same family except David. They are fully aware of one another's attitude and communicative behaviour.

In most of the conversation, Manek and Feroza appear as the receiver of Zareen's sayings, the central participant of the communication. In some cases, they have to listen to the conversation of Cyrus, so in this situation, too Manek and Feroza are the receiver and respond to Cyrus' sayings. The reason behind this is that both Manek and the Feroza are younger in the family and have to listen to the conversation of their elders. The target of conversation among the main characters is Manek because Zareen often addressed Manek strictly and ordered her to complete work because he is the youngest brother. In some cases, Feroza is the target of Zareen's conversation when she gives directions to her daughter.

Behavioural Process and its Participant

Behavioural processes are the processes that lie in between the material and mental processes. They construe physiological and psychological (human) behaviour- mental and verbal behaviour (Thompson,1996). Halliday (1985) describes these processes semantically as a 'half-way house' between mental and material processes'. 'They usually have only one (obligatory) participant- the behaver, typically a conscious being but the process is more like one of doing, as in material processes' (Qasim, 2019). Examples of behavioural processes have been given in table 8.

Table 8
Examples of behavioural processes

Sr. No	Participant	Process
1	Feroza *Behaver*	Stared *Behav. P*
2	Feroza *Behaver*	Is confused *Behav. P*
3	Farhi *Behaver*	Laughed, shrugged to express her helplessness *Behav. P*
4	Zareen *Behaver*	Smiled *Behav. P*
5	The man *Behaver*	Sat up straighter and looked briefly but politely at Zareen *Behav. P*
6	The girls *Behaver*	sat tense and panting in their living room *Behav. P*
7	Cyrus *Behaver*	Looked Puzzled equally *Behav. P*

In behavioural processes' the frequency of behavers behaving in different situations is 24. All the main characters of the novel are behaving differently in different situations. The behaviour of Zareen when she tried to influence her daughter is quite soft because she has to satisfy her daughter to break up with David. Feroza is much tensed because she does not want to break up with David. Her aggressive behaviour cannot affect her mother. David is also depressed but never showed his behaviour because he knew the critical situation created by Feroza's mother. Jo is also a participant in the novel who expresses different behaviours in preventing Feroza from visiting Pakistan. When Feroza wrote a letter to her mother and informed her about her wish of marriage with a non-Parsee, Zareen and Cyrus showed aggressive behaviour saying 'I got a letter from Feroza, 'she said haltingly, *sniffing* between her sobs.'Feroza? Cyrus *shouted*, what has happened to Feroza?'Zareen below her nose *swallowed*, and with a supreme effort of will suspended her weeping to gasp.'

Existential Processes

Existential processes are the processes that point out the existence of a place or object.

Existential processes have a single participant named existent. Existent can be animate and inanimate objects. There is no proper subject used in the clause, but the expletive 'there' plays the role of subject and central participant. In these processes, extra information is named as a circumstantial element. Examples of existential processes (EP) have been given in table 9.

Table 9
Examples of Existential Processes (EP)

Sr. No	Participant	Process	
1	There *Existential There*	Are *EP*	no signs of a break-in *Existent*
2	There *Existential There*	Was *EP*	no one holding them back *Existent*
3	There *Existential There*	Was *EP*	a dramatic pause *Existent*
4	There *Existential There*	Was *EP*	a raucous burst of laughter *Existent*
5	There *Existential There*	Were *EP*	no waitresses in Pakistan, only waiters. *Existent*

As it is clear from the statistical configuration in table 9, existential processes make the lowest frequency and percentage in the novel, so the names of places and objects mentioned in the novel are less critical. The frequency of existent is only (06), which denotes the least frequency of existents in the novel. The most famous places mentioned in the novel are Lahore and the USA, and less famous places are names of universities and cities of the USA.

Conclusions

The characterisation is a process that helps in the identification of characters performing in particular situations. Using the ideational metafunction of SFG, the roles of different characters have been identified. The frequency of process, participant and circumstance types predict the position of every character in the novel and political turmoil of Pakistan. On the whole, a higher frequency of material and mental processes shows that the writer is

interested in describing the physical actions and feelings of different characters in the novel. The current study also concludes that transitivity from systemic functional linguistic theory is one of the most important analytical tools for identifying and analyzing ideational concerns in any novel. This study only applied ideational metafunction for the analysis of the novel. Interpersonal and textual metafunctions can also be applied for understanding the meanings. It has implications for further research in stylistic and narratology studies.

References

Alfonso, N. L., &Germani, M. P. (2007). A Systemic Functional approach to literature: a preliminary study of two postcolonial texts. *Anuario N° 8-Fac. de Cs. Humanas –UNLPam (261-276).*

Bloor, M., & Bloor, T. (2013). *The practice of critical discourse analysis: An introduction.* Routledge.

Cui, Y., Hu, Q., Pan, H., & Hu, J. (2006). *Zero anaphora resolution in Chinese discourse.*

Fowler Jr, F. J., Wennberg, J. E., Timothy, R. P., Barry, M. J., Mulley Jr, A. G., & Hanley, D. (1988). Symptom status and quality of life following prostatectomy. *Jama, 259*, 3018-3022.

Gallardo, B. C. (2006). Analysis of a literary work using systemic-functional grammar.In *33rd International Systemic Functional Congress* (pp. 735-762).

Govindaraju, S. (2014). *A transitivity analysis of medical brochures with a focus on cervical and breast cancer* (Doctoral dissertation, University of Malaya).

Halliday, M. A. K &. Hasan, R. (1985). *Language, context and text: aspects of language in a social-semiotic perspective.* Melbourne: Deakin University Press.

Halliday, M. A. K. (1985). *An introduction to functional grammar*. London: Edward Arnold

Halliday, M. A. K. (1994). *An introduction to functional grammar*. (2nd ed.). London: Edward Arnold.

Halliday, M. A. K., & Matthiessen, C. (2004).*An introduction to functional grammar Arnold*. A member of the Hodder Headline Group, 338.

Halliday, M. A. K., & Matthiessen, C. M. (2013). *Halliday's introduction to functional grammar*.Routledge.

Hashim, A. (1996). *Syntactic choices and text organization in medical research articles* (Doctoral dissertation, Universiti Malaya).

Hwang, I. W. (2003). Personalized politics: the Malaysian state under Mahathir (Vol. 237).*Institute of Southeast Asian Studies*.

Jacobson, L. T., & Reid, R. (2010). Improving the persuasive essay writing of high school students with ADHD. *Exceptional Children, 76*(2), 157-174.

Kurania, D. (2018). *The transitivity analysis of short story no witchcraft for sale by Doris. Unpublished Undergraduate* Thesis, Department of English Education, University of Islamic Studies Indonesia.

Maria, G. G. G. D. A. (2004). *Patterns of Transitivity in the Genre of English Songs: A Systematic Functional Perspective* (Doctoral dissertation, Fakulti Bahasa dan Linguistik, Universiti Malaya)

Martin, J. R., & Rose, D. (2003). *Working with discourse: Meaning beyond the clause*. Bloomsbury Publishing.

McLeod, J. (2004). *Postcolonial London: rewriting the metropolis*. Routledge.

Mehmood, A., Amber, R., Ameer, S., &Faiz, R. (2014). Transitivity Analysis: Representation of Love in Wilde's The Nightingale And The Rose. *European Journal of Research in Social Sciences, 2(4)*.

Melrose, R. (1995). *The communicative syllabus: A system functional approach to*

language teaching. London: Cassell.

Morley, L. (2000). The micropolitics of gender in the learning society. *Higher Education in Europe, 25*(2), 229-235.

Mwinlaaru, I. N. (2012). *A stylistic study of characterization and point of view in Chinua Achebe's anthills of the savannah: A functional-semantic perspective*. Unpublished MPhil dissertation, Department of English, University of Cape Coast.

Qasim, H. M. (2019). A transitivity analysis of Mohsin Hamid's Fiction. *Unpublished doctoral dissertation). Bahauddin Zakariya University, Multan.*

Qasim, H. M., Sibtain, M., & Talaat, M. (2018).A Transitivity Analysis of How to Get Filthy Rich in Rising Asia.*ELF Annual Research Journal*, 20.

Qasim, H. M., Talaat, M., & Khushi, Q. (2018). An Analysis of Transitivity Options in Hamid's The Reluctant Fundamentalist. *NUML Journal of Critical Inquiry*, *16*(2), 56-X.

Qasim, H. M., Talaat, M., Khushi, Q., & Azher, M. (2018). Linguistic choices in Hamid's Moth Smoke: A transitivity analysis. *International Journal of English Linguistics*, 8(3), 303-317.

Shafqat Ullah, H. M. (2018). A ransitivity analysis of Bapsi Sidwa's an American Brat. An M Phil Thesis summited to Government College University Faisalabad.

Sim, H. P. K. (2008). *A systemic functional investigation into experiential and textual meanings in news reports* (Doctoral dissertation).

Thompson, G. (1996). *Introducing functional grammar*. London: Edward Arnold.

Van Dijk, T. A. (2006). Discourse and manipulation. *Discourse & Society, 17*(3), 359-383.

Van Dijk, T. A. (2006). Ideology and discourse analysis. *Journal of political ideologies, 11*(2), 115-140.

Journal of English Language Literature and Education
Vol. 3 Issue 2 (October - December 2021) pp 35-52

ISSN: 2710-4923 (Online)
ISSN: 2663-3485 (Print)

Formation of Identities through Diaspora: A Postcolonial Reading of *Burnt Shadows* by Kamila Shamsie

Qasim Ali Kharal[1]
Sharjeel Ashraf[2]

[1]*University of Sargodha – Lahore, Pakistan*
[2]*Lahore Garrison University – Lahore, Pakistan*

Abstract

This research study aims at an exploration of framing identities of Hiroko Tanaka, a Japanese teacher, in the text Burnt Shadow by Pakistani novelist Kamila Shamsie, as a result of her experience of diaspora. This research study also focuses upon the discussion of how diaspora plays its due role in changing the identity of the main character. Theoretical insights from Stuart Hall's notion of 'De-centralization of identity is taken as a theoretical framework. In modern society, the point has been negotiated that in possessing multiple identities, the identity of the main protagonist, is fluid, non-fixed, and evolving, since identity formation in modern society is a process constantly being refashioned and redesigned in contemporary discourse. To strengthen the main argument, Homi K Bhahbha's concept of Unhomliness is also taken as a supporting theory. Hence, the text will highlight the struggle of one of Shamsie's characters with her hyphenated identity. This study concludes that diasporic experiences are responsible for Hiroko Tankaka's non-fixed identity and fixed identity is unavoidable in modern society. This research study is qualitative in design and descriptive in nature, contributing to identity literature within Pakistani literature.

Keywords: Identity, Diaspora, Stuart Hall, Decentralization

Author's E-mail: qasimalikharal1@gmail.com

Introduction

Kamala Shamsie's fiction centers on the thematic concern of displacement, colonial oppression, identity crisis due to hegemonic world affairs which ultimately ruins the lives of innocent people. In Kamala Shamsie' literary works, implications of the literary text rise out of the setting of the individual situations/place of the

individuals as characters, as residents of particular nations, and as occupants of a worldwide local area where, regardless of the multitude of tall trademarks of globalization, humankind and like, a war for power has consistently been going on. We face a daily reality such that despite all isolation, limits, and hindrances individuals in charge of issues continue making noticeable and imperceptible uproars in the existences of countless blameless individuals whose entire presence gets ensnared in a progression of chain responses that are not through their effort. Whether it's Japan's Hiroko Tanaka, the horrific atomic bombing in World War II, or India's nobleman or their only child, they fully acknowledge the brutal plans of the pioneers or the colonial powers. Players can change, the game stays the same anyway [3]. The origin of the term "Diaspora" is Greek. Initially, the term 'diaspora' was used in a specific Jewish context when it was used in later pagan/colonial writings to describe the problems of place and migration and, ultimately, the broader identity and crisis of identity. Life in the realm [4].

The diaspora, with its fascinating political weight, has been taken out of the fray, which deliberately or forcibly removes people from the country to new areas. In the practice of Indo-Christianity, the fall of Satan from heaven and the expulsion of Adam and Eve from the Garden of Eden, the so-called separation from God, create mysterious circumstances.

The Twentieth and twenty-first hundreds of years have seen remarkable dispersal and displacement of individuals across the globe as an outcome of major historical conflicts, including the two World Wars, decolonization, the Cold conflict, and direct pursuit for the sake of Russian Invasion of Afghanistan and resultant Jihad which prompted the War on Terror in this century. Globalization, driven by an unregulated economy dependent on private enterprise, has expanded the progression of capital. The innovations of swifter methods for correspondence, data, and transportation have sped up the development of individuals, products, thoughts, and societies across the world. This has prompted an extensive expansion in the number and assortment of Diasporas on the planet. It is suitably remarked, "A few groups have left homes willingly, though

others have been constrained to if officially. Some have been tricked by hope, others driven by fear [5]. Diasporas have achieved significant changes in the socioeconomics, societies, and legislative issues of the postcolonial world. These marvels, particularly as they are related to imperialism and its fallout, have been most beneficially and widely investigated in postcolonial theory and literary writings.

Identity is the basic thematic concern and thread in Anglophonic literature, especially Pakistan Literature. Whether it is American literature, post-colonial, continental literature, or Pakistani literature, identity appears as the thematic echo in them [6]. The issue of identity has also caused several other issues debatable. Most of the famous writers, theorists, critics have presented their views and theories regarding identity, and the identity formation process. Identity itself is the sense of belonging to a particular country, race, nation, and religion. It defines the selfhood of a person and leads him to self-actualization.

The term 'identity crisis' has been coined by Erickson, a prominent German Psychologist, in the theory Psycho-Social Development(1956), a learning theory that comprises eight stages. In this theory, he has talked about psycho-social crises that an adult has to face. The fifth stages of this personality development *Ego Identity Vs Role Confusion* encapsulate a concept of identity where an adult must struggle with his social interactions to develop his identity. He has presented three types of identity and hence term has entered the realm of literature.

Secondly, another type of identity crisis emerged because of Post 9/11 scenario which has triggered this identity forging issue. The concept of identity crisis which developed after the World Trade Center 2001 attack has given rise to the concept of fundamentalism also, which defines the identity of expatriates. The concept of fundamentalism or terrorism deals with identity splitting notion especially in the case of Pakistanis or the Muslim world. Thus, Post 9/11 scenario has a major role in postulating identity crisis where the Muslims have to experience dual identities i-e Muslim identity and Pakistani identity, besides possessing American identity, if they are

immigrants in America. This issue has caused people to be politically labeled as *'Jihadis'* or terrorists or experience this de-centering identity [7].

Diaspora Fiction and Identity

Displacement consequently prompts identity crisis, as mentioned above. Either it is Shamsie's fiction or other diaspora works like *Things Fall Apart* by Chinua Achebe (1958), or *The Kite Runner* by Khalid Hosseini (2003), all reflect diaspora coming about on account of the place and relocation and its consequences for the human self and character development. Regardless of where we are or what we do it is hard to fail to remember our foundations altogether [8]. Our tribal beginning coherently shapes the premise of our identity. To comprehend one's personality it is important to get a handle on the things which go into its making. Mindfulness and enthusiasm for what we tally towards the unification of our public/aggregate identity are likewise of principal significance. There is a direct relation between identity, identity transformation, and diaspora. The texture of social foundation gets reflected in our identity and mental self-view and our identity rely upon our set of experiences so diaspora and character are interrelated [9].

Over a significant period, we are penetrated with the soul of the diaspora. The movement which gives a premise to diaspora has consistently been a sort of quest for migration for a superior future or greener fields. Relocation in most cases gives a method for fashioning another identity for almost another life. However, we take our past along, and in the moved land individuals likewise continue to help us to remember our distinction.

Burnt Shadows (2009) by Kamila Shamsie is a novel about multi-nationalism, multiculturalism, Diaspora, Feminism, Fundamentalism, pre, and post-partition scenario, and Cosmopolitanism. It has four important parts which cover four major events, the attack on Nagasaki and Hiroshima, the partition of the Subcontinent, the 9/11 world trade center attack, the post 9/11 scenario with a focus on fundamentalists (*'Jihadis'*), and the Soviet Union Scenario.

Hiroko Tanaka is the magnetic force of this multicultural saga. Her charismatic personality with her 'bird-

shaped burn mark' on her back weaves a story of loss and existentialist anxiety. She is a translator, a teacher by profession, and loves Konard Heiss, a German in the middle of the horrors of the Nagasaki attacks. The novel is a psychological study of Hiroko that traces her migratory move from Nagasaki to her last stay in New York, focusing on her poignant days, full of nostalgic yearnings.

This research study aims at the exploration of identity transformation through diasporic experiences in the text *Bunt Shadows* by Pakistani novelist Kamila Shamsie. The researcher intends to focus upon the novel in the context of bringing to the surface the issue of identity, which is the persistent theme in Pakistani Literature. Hence the researcher in the present research intends to co-relate the discussion of identity crises and diasporic experience of the protagonist Hiroko Tanaka, Japanese by origin. In this situation, the research would show the experience of diaspora leads to the hybrid identity and ultimately to identity crisis. Losing her Japanese identity and construction of multiple identities would be a pivotal focus of discussion in this research.

This research paper is qualitative in design and descriptive in nature and based on textual analysis of the text *Burnt Shadows* by Kamila Shamsie, a Pakistani Postcolonial novel. The text will serve as primary data. Besides, Stuart Hall's theoretical idea of 'decentralization of identity' has also been taken to strengthen the notion of non-fixed identity of the protagonist.

Stuart Hall on Identity Transformation

If the political occasions of late history have shown us anything social or cultural identity, it is that the response to the subject of what our identity is contrasted profoundly, contingent upon who you inquire. As far as some might be concerned, it stays the whole continuum of a common history underneath our disparities and languages, while others might surrender that we live in a post-identarian reality in which the ceaseless combination of distinction invalidates the requirement for cultural identity. In his 1996 description 'Cultural Identity and Diaspora', the scholar Stuart Hall contended that social identity isn't just a matter of a 'being' yet of 'becoming', 'having a place as a lot to the future as it

does to the past'. According to Hall's point of view, identities go through a steady transformation, rising above existence. Lobby fell in line between scholarly negativity and a chronicled good faith, meanwhile opposing a legitimate perspective.

Consistent with his hypothesis, Hall's life was characterized by not one but rather a few identities. As the debut editor of the New Left Review and seat of the Campaign for Nuclear Disarmament, his works affected political activity. Later on, as the overseer of the momentous Center for Cultural Studies at Birmingham University, he spearheaded a model of basic request that moved theoretical discussions across the humanities. Regardless of whether it was through his transmissions for the Open University, where he was an educator of humanism from 1979 to 1997, or talking at London's Institute of Contemporary Arts, Hall's commitment with the visual expressions was encouraged by an age of black British artist with whom he shared a dependable exchange.

Deified in John Akomfrah's film works, The Unfinished Conversation (2012) and The Stuart Hall Project (2013), Hall is seen not just as a scholarly who takes the stand concerning his time of recorded change, however as one whose intercessions contributed towards social change. Gathered from a document of his various TV and radio appearances, Akomfrah's movies uncover Hall's groundbreaking comprehension of the implying force of present-day interchanges. Composing from the incline of a fierce period in British governmental issues, he posed inquiries that keep on repeating long after his passing, calling forward reactions from resulting ages of masterminds, authors, and craftsmen. de between Enoch Powell's 1968 enemy of movement addresses and Margaret Thatcher's 1979 political race triumph, the issue of portrayal assumed an unequivocal part. In his compositions on visual culture, Hall showed how the governmental issues of race and its portrayal are enunciated in the social creation of social characters. His regard for the cut-and-blend montage procedures of the Black Audio Film Collective, and the Sankofa Film and Video Collective were a reaction to the medium's capacity to unfix winning

codes of portrayal that raised doubt about our embraced truth. While such craftsmanship and thoughts have since acquired a worldwide permeability that nobody might have predicted at the hour of the 1981 race revolts, the social personalities illuminating those encounters stay open to re-verbalization, recontextualization, and change.

Lobby's way to deal with contemporary craftsmanship permitted him not exclusively to think about his excursion from frontier Jamaica to post-Empire Britain – where he showed up in 1951 at 19 years old – however, to enter a scholarly trade. In this sense, Hall carried inquiries to the field of visual expressions that pushed the restriction of workmanship history's Western establishments, spicing up our mindfulness that character involves becoming and opening new opportunities for understanding society fundamentally. Denying determinist ideas of culture, Hall's comprehension of how classifications of class, race, and sexual orientation conjoin to create verbose social personalities keeps on permitting us to think about the world unexpectedly; a reason for good faith not intended for an idealistic world, but rather for a basic mediation in the present time and place. In our contemporary point of rising patriot legislative issues fuelled by segregationist belief systems, the thought that social personalities are not inborn or fixed but rather open to alteration by interruptive powers with the possibility to deconstruct and remake precisely who we think we are.

Homi K. Bhabha's concept of Unhomely

As per Bhabha 'home' is seen to be a position of stable identity where one has been and is perceived. In countries and societies that are encountering persecution, home is connected to a positive rendition of the past. It implies a daily existence before subjugation at the end of the day, 'home' is attached to freedom and stability. Bhabha fosters the thought of unhomely by alluding to some work of post-colonial writing that problematizes the possibility of the genuine and stable 'home'. Bhabha accentuates the insecurity of 'home' and the 'past'. The word 'unhomely' is the interpretation of 'unheimlich' which is something contrary to 'Heimlich. Bhabha contends that the spot between

the 'Heimlich (plain) and 'unheimlich' (unhomely) is a post pioneer place, a space where one can perceive how an individual's character is a combination of what is new or unfamiliar and what is recognizable. This thought echoes crafted by Sigmund Freud. To Freud as the inner mind crawls and moves into the cognizant, it makes an uncanny second. It is similar when the world killjoys into the home and shakes a personality that was believed to be steady and secure. This shock of acknowledgment is usually viewed as negative. Distance is an exceptionally difficult encounter that one thinks to be recognizable, yet it isn't. Bhabha recommends that the distance which individual encounters in the 'unhomely' second, may likewise introduce a chance to reconsider one's character. Bhabha discusses his beginnings and doesn't guarantee a "steady and fixed identity".

Literature Review

Kamila Shamsie is an emerging award-winning Pakistani novelist, penning down her views about identity, homesickness, nostalgia, fundamentalism, and cultural hybridity and thematic concern in her novel. This chapter contributes to our understanding of the research works already done on the selected text under study. Since Brent Shadow (2009) is available for various textual and thematic analyzes, much research has been directed to analyze different aspects of the text. Cited are some of the many research works that are recent and important to the researcher.

One research study that identified Brent Shadow is *Physical Cartography: The Harbor of Mental Cartography in Kamila Shamsie's Brent Shadows (2015)* by Sabeen Nadeem. She has chosen a distinguished point of view to talk about the methods of making physical and mental maps of man and the geographical boundaries; a man has to experience in his foreign land. She goes on to say that the change of languages and cultures between people and different social orders and countries is an important story and the main interest of the Shamsie in the novel.

In a research article entitled *Kamila Shamsie's Fiction: An Analytical Study of Diaspora* (2015) by Asma Zahoor describes that Shamsie's

fiction exposes her diasporic cognizance which depends on her status as an individual from the present-day transnational diaspora. It's a show of an assortment of diaspora characters. Additionally, the effect of major chronicled and historically land-marking events such as World War 2, colonization and decolonization of India, Fall of Dhaka, Russia's Invasion of undefeatable Afghanistan, resultant Holy War, 9/11, and War on Terror is basic to her work and the characters depicted in it. This investigation of Asma Zahoor sets up these measurements in her work alongside an uncovering of how the power structures and the power practices intended to sustain the authority of certain individuals on others impact people and constrain individuals to leave their native world. All the while, it finds out the character issues made by relocation in the two instances of deliberate movement or constrained ejection/banish. In her work, Shamsie likewise presents the hybridity and the deficiency of unadulterated social character made as a result of colonization and instructive authority of the West.

Another research article, *Burnt Shadows: A Narrative of* Troubled (Hi) Stories by Dr. Ali Usman, explains that *Burnt Shadows (2009)* forms, decenters and challenges the post-mainstream Western narrative of 9/11, and a counter-account presents an opportunity for dialogue between an international world and the Western and Islamic world. As a result of its capitalist strategy, Shamsie can talk about its hero's journey through different periods of state terror in different parts of the world. It comes back in patriotic style. This article discusses the need to revise and recreate history as a great and alternative way of investigating and verifying the past. This post refers to a post-structuralism study of the history of postmodernists and Linda Hutchins that divides Brent Shadow into a story that is expected to be part of key chronicled snapshots of the recent years. In addition, the paper sets up that Shamsie, as a political analyst, utilizes her content to kill the authoritative belief systems implied by these occasions and contends for a significant discourse between the west and the Islamic world.

Out of the myriad of research works, there is another valuable

research work by a scholar, Dr. Shamenaz Bano, a postcolonial researcher in this article *When Worlds Collide:* Kamila *Shamsie's Burnt Shadows* (2014) has offered vent to her perspectives as a skillful postcolonial author and generally colonial mistreatment of natives and marginalization experienced and seen by postcolonial writers influenced their rationality and beliefs; hence their works additionally mirror this colonial effect and ideology. She describes her perspective on the novel by focusing on different areas of the novel, the first part of the text deals with the nuclear siege of Hiroshima and Nagasaki in the United States: the situation of 1945, the next scene. The pre-partition situation in 1947 comes to the fore with savagery and slaughter: the partition between India and Pakistan in the subcontinent, and the third part of the novel captures Pakistan and its political situation in 1982.

Though much research work has been done on the selected text concerning different thematic aspects, still there is a great gap left. To fill this gap, the researcher in this thesis, has taken a new perspective as a research approach that is an analysis of identity transformation through diaspora employed by Kamila Shamsie in *Burnt Shadows* to decode the issue of the identity of the protagonist.

Although many works are conducted on Kamila Shamsie's novel *Burnt Shadows* only a few research works are conducted on Stuart Hall's concept of identity and cultural identity changes. One of the most recent and related to the present discussion is cited below.

An article entitled *Stuart Hall's Cultural Studies and the Problem of Hegemony* (1998). This paper questions the helpfulness of contrasts of identity in the postmodern age and cultural studies differences by studying work by Stuart Hall, zeroing in specifically on the issue of power and hegemony. The researcher here contends that Hall's methodology slides vaguely between perusing authority as either focused state mastery or free-wheeling discourse. Subsequently, Hall can't avoid and to be sure here and there supports the digressive turn in contemporary Cultural Studies, notwithstanding his express reactions to this turn of events. The researcher also tracks the

precariousness of Hall's way to deal with a theoretical rationale of verbalization that sections social relations and subordinates them to political affiliation. Lobby's problem recommends that public activity should be hypothesized as more than a malleable variety of locales. The issue of authority requires a record of social and gathering development as unmistakable from their political and philosophical development. I in this manner presume that Cultural Studies feels overwhelmed with the need for a sociological re-direction.

Research Methodology

This research paper is qualitative in design and descriptive in nature and based on the analysis of the text *Burnt Shadows* by Kamila Shamsie, a Pakistani postcolonial novelist. The text of the novel has served as a primary data source. So, a descriptive research method has been employed in this research study. Stuart Hall's theoretical stance of 'decentralization of identity' has been taken to strengthen the notion of non-fixed identity of the protagonist. Furthermore, the analysis of the selected text has been done since it involves an interpretation of the major diasporic experiences used by the writer in the text, extending to the discussion of the thematic concern of the writer i.e. identity issue. To support the main argument of this research study Homi K. Bhabha's idea of 'Unhomely' is also taken to describe the situation which caused the identity transformation of the protagonist. This study applies this concept of Stuart Hall to derive the conclusion that the protagonist of the novel goes through several identity changes for being away from the 'home

Textual Analysis

Numerous Identities in *Burnt Shadows* by Kamila Shamsie

This chapter aims at focusing on the discussion of the formation of multiple identities. Hence, the researcher intends to eulogize that diaspora, which is one of the most important elements of the plot, employed by Kamila Shamsie unfolds or frames multiple identities of the main character such as diasporas identity, hybrid identity, colonial identity, and feminine identity. The tremendous impact of violence both physical and psychological in terms of

migration, cultural and social complexities, traumatic experience, loss of religious values, and lastly loss of fixed identity is intended to be focused on in this chapter. Hiroko's struggle to cope with the varying identities that she has adopted in different countries she goes is a focal point of this novel. It also presents a psychological study of her feminine position, the disintegration of herself putting her in a subjective, geographical, and national context. This view is also propagated in Cultural studies and a critic Baker opines that there is no single identity that acts as an organizational identity; identities dislocate each other and they appear as contradictory to each other but the way subjects are addressed or represented in the world, identities shift according to their representations hence identities dislocate each other and they appear as contradictory to each other [10].

Hall Stuart's notion, about the postmodern subject, is that "the subject assumes different identities at different times: identities which are not unified around coherent "self". This notion applies to Hiroko in the context of analysis of her confrontations with different cultures and different identities she has adopted during her diaspora. So, analyzing from the ideological perspectives of Hall, Hiroko appears as a postmodern subject: "having no fixed, essential, or permanent identity. Identity becomes an ever-changing prospect in the novel: formed and transformed continuously concerning the ways we are represented in the cultural system which surrounds us. She appears a postmodern subject with no fixed identity to possess. To delve deep into the nature of her position as a postmodern subject, it is pertinent to have a look at her identity transformation process.

Formation of Diasporic Identity

Hiroko Tanaka is a heartfelt, young lady of tasteful sensibilities, an admirer of language, and an educator by profession. Hiroko is conversant in communicating in English, German, and Japanese with the same expressiveness. She fantasizes about going to Europe with Konard, her perfect partner after the thick strained environment of Nagasaki would get help. Both offer love for languages and books. Their love grew like an unending bluish sky till the invasion of atomic bombs on the land of Nagasaki.

Hamid believes that it was by large an attack on the culture and identity of people living in this particular region. These dispersed like a tree uprooted in the furious wind and thrown somewhere in a foreign land [11].

On the morning of August 10, 1945, Hiroko Tanaka, a school teacher, and a translator, was obliged to work near a weapons manufacturing plant. She hopes to end this quarrel when she dreams that she will marry her German soul mate and travel all over the planet because of her unconditional love for knowledge. Near the end of the day, she survived the US invasion. She has lost the people she knew and admired, and she has lost her country forever. The bomb that destroyed his existence has not changed its location recently, creating a kind of horrible, dystopic atmosphere, which has made his body even more stained anyway. This leaves scars on his back covered with three bird-molded blemishes and history has become like a book on his body.

The political and catastrophic event has used it, pointing to a permanent mark on his body. The relationship between body and soul is central to the whole novel because it plays its role through it. His stained body, instead of being a thin pen, somehow becomes, which leads him to action. All her life she has not been able to free herself from the burden of the nuclear effects that have manifested on her body. It is an interesting clinical case for Americans who, once in Japan, try to consider the consequences of the atomic bomb on survivors. Although his fruitless work is acknowledged as an effect of acceptance for nuclear radiation, people accept that the child that has been brought into the world for him can be disfigured in some way. [12].

Within a few moments the air raids filled the air with cries everything lost its firm footing. The earth becomes an inferno. There was dust, smoke, and the smell of something burning, burning of flesh in the air. She could feel the scorching heat of air on her skin. The Urakami valley was burning. The writer conveys the feelings of Hiroko who images herself as a diamond and as if Nagasaki is a diamond that has been cut open. It refers to the cutting open of the earth as a result of the bombing.

At last, this picture gave her the

identity of Hibakhusha'. For her entire life, Hiroko runs from her this dehumanized character. Because of the Nagasaki assaults, there were huge numbers of casualties. Individuals changed into skeletons were found and there was simply fat from their bodies. Earth opened up after this attack. Konrad, Hiroko's adoration was found dead and raged into multiple pieces.

Nagasaki was her origination and image of her national identity however from colonial points of view; it had been the focal point of industrialist savagery. Hiroko's idea that Nagasaki, as a city would outlive in one way or another because it was, end up being deceptive. It couldn't extra its grievous destiny to occur. Shamsie has utilized reminiscent symbolism to introduce the excellence of this city by loaning idyllic touch to her portrayal and weaving a heartfelt air around it. From "the metallic emergencies of the cicadas" to its uneven regions and the ringing of chimes of Urakami Cathedral, Nagasaki was wonderful.

After the demise of her life partner Konard in Nagasaki, she moves to Delhi, and goes to Konrad's sister Jane Elizabeth home, another German, having no other individual and spot to go to. Subsequently, this is the beginning of her diasporic venture tossing her into causalities of life. During her visit with Burtons, she meets Sajjad, a Muslim there who is prepared to show her the taste of Urdu Literature, particularly the virtuous Urdu of Ghalib and Mir[13].

After getting married to Sajjad, during the days of partition, they go to Karachi, another country. Her marriage with Sajjad resembles a gathering of inverse posts. They are coercively shipped off Karachi after spending not many days in Istanbul with the goal that she was unable to watch the monstrosities and revulsions of the parcel which she had seen in her home city Nagasaki. The two of them wed while holding their different societies and identities. Afterward, she needs to move to New York. In this way, it tends to contend that she encounters diaspora since her character fits in the meaning of diaspora by Homi K. Bhabha, who expresses "the dispersal of a group from their unique country is called diaspora [14]. Various thinkers believe in the diaspora like, Poornima and Unnikrishnan have cited Steven Vortovec, who in his article presents

three implications of diaspora as:

Diaspora as a social structure

History and topography of the outsiders, diaspora 'as kind of awareness', perspective and feeling of identity, In another way, it deals with the psychology of immigrants and diaspora 'as a method of Cultural creation' creation and proliferation of transnational, social and social marvels … .assimilation of the settlers.

Nayyar a renowned postcolonial writer states in this regard, diasporic literature explores identities forged in the crucible of multiple identities, cities, and races rather than just 'home' and 'alien land'. Homi K. Bhabha, an Indian critic, puts forward his views regarding identity by rejecting fixed rooted and original identity. Migration to another land and country forgoes a new identity. This notion is strengthened by Pramod K. Nayyar who states, this process of negotiating the new identity in a new context social, economic, political, and literary, is central to *Postcolonial Migrant Literature*.

A migrant is assaulted by social, political, cultural, and psychological forces which compel him to experience a 'split' identity rather than a 'fixed' identity. Diaspora is the basic framework in the plot *Burnt Shadows,* which Shamsie skillfully weaves around her characters in the text. Not only this text, but she also introduced diaspora and exile in her other novels, from a postcolonial perspective. The analysis of her novels that in her novels, usually it is the second generation who tends to frame identities more flexibly rather than the first generation because the first generation faces the challenges of diaspora more strongly than its predecessors, so they experience identity crisis within the context of diaspora. When the second generation is placed in the vortex of displacement, the strong case of affiliation with the homeland and belonging to roots is observed in them. R.N Rai states "confrontation with other cultures means the discovery of one's nation, roots, and identity. It is research for one's reality and an attempt to regain belongingness [15].

Hiroko Tanka experiences this diasporic identity, whenever she has to migrate from one country to another country. So, the diaspora sensibility has created a quest for a single identity in

Hiroko. Several instances from the text can be cited to support the argument by the researcher. Her first view about Delhi is an unfamiliar place that generates feelings of discomfort and melancholy at migration. In Delhi, she receives the inhospitable welcome from Konrad's fiancé or not. Their perpetual reluctance and laid-back attitude have been sensed by Hiroko in their behaviors rather there has been a row on their part about her stay. There is curtness in James Burton's tone when he asks about whether she would stay here or at another place.

As a result, Hiroko's thinking that the idea of departure is the perennial idea in her mind that the idea of home and final destination also gives the reader a hint about her diaspora experiences. Her diaspora keeps her gently sloping from place to place. While discussing her past, also informs James that after the Nagasaki event she has been in Tokyo's hospital. There she has started doing a job as a translator, then from Bombay, she comes to Delhi. Her talk with James provides the readers an insight into her diasporic identity and her encounters with the European world. It also gives a peep into the nature of the international status of Japan being a cosmopolitan country but after the second war, it becomes the target of American Power.

Psychologically, nostalgia, homelessness, memory, and cognitive re-mapping are connected with the experience of diaspora. A migrant might have a negative impact on the experience of diaspora. While experiencing diasporic identity, Hiroko also feels nostalgia for her home and, her country, her origin. It is always in her blood to recall those beautiful moments spent in Nagasaki. It is also argued by researcher Bruce in his research article that family, home, and relationship are signifiers of the past and Kamila Shamsie's characters feel the emotional disturbance because of leaving their past. Hiroko's past is also an emotional bond for her though she appears nonchalant normally.

Conclusions

In this research study, the researcher has analyzed the text *Burnt Shadow* to negotiate to frame multiple identities of the protagonist, in the wake of her diasporic experience, by arguing that the construction of her cultural identities implies the idea of her non-fixed identity, giving her status of the

postmodern subject. The theoretical stance of Hall Stuart has been taken to discuss her cultural identities who propounds that in modern society no identity is fixed. In her words "The fully unified, completed, secure and coherent identity is a fantasy. Instead, as the systems of meaning and cultural representation multiply, we are confronted by a bewildering, fleeing multiplicity of possible identities. The idea of multiplicity identities has also been elaborated by Spanos, according to him; multiplicity alludes to individuals who act as though they have in any event two particular selves, which are accepted to be socially developed [16]. Every self has its own considerations, enthusiastic responses, inclinations, conduct, and even memory. Frequently, the solitary common substance is the actual body they live in. Along with this, in the current investigation, multiplicity is a term that incorporates an outrageous split of the identity, which is subjectively unique concerning a great many people's daily experiences. In addition to that, the bird-shaped skin mark on Hiroko's back has been taken to analyze her identity formation process [17]. The researcher has argued that it is because of that she undergoes the experience of diaspora, resulting in her multiple identities, diasporic identity, hybrid identity, and her national identity.

References

Ang, I. (1985). Watching Dallas. London: Methuen.

Appadurai, A. (1996). Modernity at large. Cultural dimensions of globalization. Minneapolis: University of Minnesota Press.

Bauman, Z. (1992). Soil, blood, and identity. Sociological Review, 40, 675-701.

Bauman, Z. (1996). From pilgrim to tourist - or a short history of identity. In S. Hall & P. du Gay (Eds.), Questions of cultural identity (pp. 1-17). London: Sage Publications.

Bennett, T., & Woollacott, J. (1987). Bond and Beyond. London: Routledge.

Bhabha, H. K. (1994). The location of culture. London: Routledge.

Bhabha, H. K. (1996). Culture`s in-between. In S. Hall & P. du Gay (Eds.), Questions of cultural

identity (pp. 53-60). London: Sage Publications.

Butler, J. (1993). Bodies that matter. London: Routledge.

Castells, M. (1996). The rise of network the society. Oxford: Blackwell Publishing.

Castells, M. (1997). The power of identity. Oxford: Blackwell Publishing.

Clifford, J. (1992). Traveling cultures. In L. Grossberg, C. Nelson & P. Treichler (Eds.), Cultural Studies, New York: Routledge.

Considine, D. M., & Haley, G. A. (1999). Visual messages: Integrating imagery into instruction. Englewood CO: Libraries Unlimited.

Derrida, J. (1981). Positions. Chicago: University of Chicago Press.

Du Gay, P., Hall, S., Janes, L., Mackay, H., & Negus, K. (1997). Doing cultural studies: The story of the Sony walkman. London: Sage Publications.

Ellul, J. (1964). The technological society. New York: Vintage.

Gergen, K. J. (1991). The saturated self: Dilemmas of identity in contemporary life. New York: Basic Books.

Giddens, A. (1991). Modernity and self-identity. California: Stanford University Press.

Giddens, A. (1994). Beyond left and right. Cambridge: Polity Press.

Gilroy, P. (1997). Diaspora and the detours of identity. In K. Woodward (Ed.), Identity and difference (pp. 299- 343). London: Sage Publications.

Turkle, S. (1995). Life on the Screen: Identity in the Age of the Internet. New York: Touchstone.

Turkle, S. (1997). Multiple subjectivities and the virtual community at the end of the Freudian century. Sociological Inquiry, 67(1), 72-84.

Woodward, K. (1997). Concepts of identity and difference. In K. Woodward (Ed.), Identity and differences (pp. 8-61). London: Sage Publications.

Journal of English Language Literature and Education
Vol. 3 Issue 2 (October - December 2021) pp 53-68

ISSN: 2710-4923 (Online)
ISSN: 2663-3485 (Print)

Language and Cognition: The Exploration of Spatial Description in English and Pashto Languages

Dr. Nasir Mehmood [1]
Dr. Azhar Habib [2]

[1]*National University of Modern Languages-Islamabad, Pakistan*
[2]*National University of Modern Languages-Islamabad, Pakistan*

Abstract

This article explores the relation between language and cognition by examining the spatial description in English and Pashto. The study is descriptive and exploratory in nature. It identifies how Pashto and English speakers respond when they are asked to guide a stranger to some location, and which systems of reference they use to indicate directions and locations. For this purpose, firstly, the conversation of four speakers was recorded in Pashto and English and then transcribed and analysed by applying the rules of conversational analysis. After analysing the data, it has been found that all four speakers predominantly used the egocentric and intrinsic codes of spatial reference whereas absolute system of reference was rarely used. These findings strengthen the view that speakers are inclined to use objects in the environment as well as egocentric system associated with the speakers' point of view. Moreover, the speakers' responses are depended on the physical and situational context and independent of the languages they use. The study concludes with the understanding that there may be universal features demonstrable in the spatial domain.

Keywords: *Language, cognition, spatial description, referential systems, conversational analysis*

Author's E-mail: mehmoosn280@gmail.com

Introduction

Language, what behaviourists think, is a specialized form of behaviour and all animal behaviours, including that of human could be described in terms of conditioned responses to stimuli. However, this notion has been challenged by other linguists who claim that language also appears to provide a unique window on mental processes and that a natural language serves to structure and shape

human cognition. The pioneer of this school was Benjamin Lee Whorf who proposed a strong link between the way people think and view the world and the way they use language (Whorf, 1940). Later, this presumption came to be known as Sapir-Whorf hypothesis and it won a wide acceptance in the backdrop of the immense variety displayed by human cultures. As a linguist, he was impressed by the variety of grammatical forms and modes of conceptualization displayed by the world's natural languages. Some languages, for example, have no words for "left" and "right," and instead describe spatial relationships exclusively by means of geocentric coordinates such as "north" and "south," and/or object-centered coordinates such as between the river and the sea (Whorf, 1956). However, his hypothesis went out of favor when Chomsky and his followers came up with the innate theory, claiming that it is false and even ridiculous. Similarly, Pinker (1994) holds that whether language influences thought or not, it appears that thought influences language. However, the recent research in the field of relationship between language and thought has rekindled interest in Sapir-Whorf hypothesis. The concept of time, space and color, to some extent, varies across languages, and it offers a lot for the research work in these areas. The present research focuses on the study of space—its relationship with language and thought.

Talmy (1985) and Landau and Jackendoff (1993) describe the widely held assumption that spatial language is rooted in spatial concepts that are shared universally by humans. They also state that there are substantial similarities in the stock of spatial terms that crop up across languages. Moreover, some of the research studies have shown that children's first spatial words map onto the spatial concepts which they have already acquired. Keeping in view the universality of concepts, it can be assumed that they should be expressed irrespective of the cultural or linguistic environment of the speakers. However, recent research has uncovered surprising degree of cross linguistic diversity in the use of spatial terms. Languages across the world make use of referential system in a variety of ways. The present research also draws on the study of space—its relationship with language and thought.

Moreover, it specifically focuses on the use of referential system in two different languages (English and Pashto).

Literature Review

The realization of spatial concepts across languages has been the focus of several research studies. The key point in these studies is the exploration of the relation between the language one speaks and the way one thinks. Earlier, Sapir, Whorf and Humboldt presumed that particular expressions might induce particular ways of thinking specific to those languages (Whorf, 1956). But this presumption has been challenged in recent years as most significant cognitive processes are considered universal in nature and accordingly languages themselves have been shown to conform to many universal principles. However, certain linguistic distinctions in spatial coding attracted linguists as they carried out research on different languages. Some of these research studies support the assumption that spatial terms could be expressed by using one of the three possible frames of reference. These include: (i) an absolute or geocentric frame of reference, in which the object is seen in the larger environment (e.g., a house in the east), (ii) an intrinsic or object-centered frame of reference in which the main axis is placed in objects themselves (e.g., the front of a car), (iii) finally, a relative (or egocentric) frame of reference is the one in which the object is seen with reference to the viewer's own body (e.g., the chair to my left) (Shusterman & Li, 2016).

Brown and Levinson (1993) experimented on Dutch and Tzeltal speakers and they found differences in the reference system used by the speakers of those languages. They report that in Dutch, terms corresponding to English 'above', 'below', 'left' and 'right' are appropriate for use with object or environment-centered frames of reference whereas terms corresponding to English 'north', 'south', 'east' and 'west' are appropriate only for use with geographic frames of reference. The same system is also found in English. Different terms are used depending on which frame of reference the speakers adopt. For example, in English the position of a specific bicycle may be described either as to the north of the tree, using an 'absolute" system, or to the left of the

tree, using a 'relative' system. Nevertheless, these different reference systems are generally used in different contexts. For small layouts, it is unacceptable to use the geographic system. For example, if someone says, 'The glass is to my north' will be deemed very odd as compared to 'The glass is to my left'. Both English and Dutch languages make use of geographic reference system for the objects, at least with reference to the size of bicycles and trees. In contrast, speakers of Tzeltal, a Mayan language spoken in Chiapas, Mexico, make use of absolute system almost in all cases. In this regard the above statement, 'The glass is to my north' will be considered perfectly natural in that language.

Brown and Levinson (2000) became interested whether these differences in the use of reference frames affect the way people encode spatial relationship in non-linguistic tasks. They investigated whether Tzeltal speakers might be more inclined to use the absolute system and Dutch speakers to be more inclined to use relative frame of reference in the same tasks. They administered a variety of tasks in which the participants saw different objects arranged in array. They then turned 180 degrees to face a response table on which they were asked to choose, reconstruct and match the original array. In the tasks, rotation reverses the relative frame of reference. What was to the left before turning around is now to the right, and vice versa. However, the same rotation does not affect the absolute frame of reference: north remains north, and south remains south. Those who encoded the relative frame of reference would recreate or choose an array that reverses the absolute order of the objects, so that the north most objects become the south most objects. On the other hand, those who have encoded the objects according to an absolute frame of reference would recreate or choose an array that maintains the north south orders of objects. Tzeltal speakers showed a bias toward responses corresponding to the absolute frame of reference, whereas, Dutch speakers showed a bias toward responses corresponding to the relative frames of reference. Pederson and Colleagues (1993) obtained similar results across a variety of languages. Another research carried out by Li and Gleitman (2002, as cited in Munnich & Landau, 2003)

have shown a replication of several Brown and Levinson's—style tasks, but included conditions in which the external environment for the task varied. The nature of the environment had strong effects on which frame of reference was recruited for encoding location in the non-linguistic tasks. For example, Li and Gleitman (2002) carried out similar experiments either inside a very plain room with blinds drawn over a window or with blinds up, exposing a view of a familiar street—or outdoors. The fewer the external landmarks, they reasoned, the more difficult it would be to use landmarks, pushing participants toward using a relative frame of reference. In contrast, a richer visual environment should encourage people to encode location using landmarks and therefore bias them toward using an absolute frame of reference. The results showed that people are rather flexible in their choice of reference frames and that these choices are partly mediated according to the nature of immediate physical environment.

English and Pashto are two different languages both culturally and geographically. And in this connection, they provide an appropriate context for conducting this study. Further, which system of reference will they (their speakers) use to facilitate the person to his destination? Such types of questions made the researchers to carry out conversational analysis of two different speakers in order to know how they use referential system. The languages in which they spoke during the observations were English and Pashto.

Research Methodology

The method for the subject research was qualitative descriptive and the researchers took the interviews of the participants. One researcher was also the part of the conversation. Cell phone was used as an instrument for recording conversation of the first two speakers. They were asked in Pashto language to guide the researcher to the location of the Air University and Kot Hathiyal. The conversations took place on mobile phone. The starting point were double road crossing (almost 1KM to the east of the road leading from Faizabad to Pir Wadhai) and NUML, Islamabad

The third speaker was also recorded for the same purpose (knowing the location and direction) but this time the venue was MK Internet

Café, from where the researcher asked for guidance. Moreover, unlike the first conversation in which the informant was asked for necessary guidance towards the required destination on mobile phone, in the present case, the conversation took face to face. The informant's name was Haseeb, a very cooperative and amiable young man, who provided very useful information about the destination (Faizabad). In the fourth conversation, the starting point was I-8 Markaz and the required destination (Commercial Market).

Data Collection

Four samples of different languages (Pashto and English), two each from both Pashto and English were collected from four different speakers. The first two speakers were asked in Pashto which was their mother tongue (L1). The first two conversations were telephonic conversations and were simultaneously recorded. The third and fourth conversations were face to face and they took place in English. The speakers' mother tongue was Urdu, but the researcher and the informants exchanged information in the speaker's second language (L2).

Discussion and Analysis

After the data was recorded, it was played on several times for listening purposes. Every possible detail of conversation, with characteristic features of spoken discourse was written on a white paper. Secondly, the conversations of the first two speakers were transliterated in Roman Pashto and then translated in English. However, the third and fourth speakers spoke in English; therefore, they were transcribed only as that was the only requirement. All possible details of the conversations, including pauses, hedges, stresses, intonations, overlapping and turn taking were noted. The researcher represented himself as N and the informant as F.

The article consists of four conversations in two parts (Part-1 & Part-2). In part-1, all the details of conversations are described with transcription and transliteration. In the second part, the conversations are presented in the form of transcription. Key is given at the end of each part which would help the reader in understanding even the minor details of the discourse.

Part-1
Conversation-1

The speaker was a student of the Air University. After introduction, he was asked by the researcher in his mother tongue (Pashto) to guide the researcher to the location of the said University. The starting point was double road crossing (as already mentioned). The speaker used deictic expressions for direction which were specific to the language he spoke (Pashto). The conversation was recorded with special focus on characteristics of spoken form of language and spatial deictic expressions. The conversation took one minute and 35 seconds. The researcher represented himself as R (Researcher) and the informant as S1 (Speaker 1). The conversation was first transcribed in Roman Pahsto and then transliterated in English (English transliteration is mentioned line by line along with original text of conversation), as shown below.

Transcription and Translation

R. _____sb(.) za air universtai ta(.) tlalghawramkana(#) no za bosarangadarsham(.) molazh guide ka da DOUBLE ROAD na(2.0)

S1. _____ (.) I want to come to your university (.) So please guide me how I should proceed from DOUBLE ROAD.

S1. (word) ka tachirta pa taxaimandaratlalghwara no (.) matlab ma da cha daghi side na da road kam cha da double road natala da (.) ShaheenChowk ta makhamakh (1.2)Air University a(X) p::rata da kana(2.0)No da Haghanailawa (.) ka ta charta pa ga'rhobandarazai(.) no mata ham domra maloomatnashta(.) Kho deomrapakasa(.) ghanishta(.) mushkilnashta..daghasidha road cha da zamonguniverstaitaraf ta razai=

S1. (word) (.) If you want to come here by taxi then (.) I mean you will take the same road on which you are standing (.) It will lead you straight to Shaheen Chowk, in front of which (1.2) Air University is 1(X) l::ocated (2.0) Apart from that (.) if you want to come by local vehicle(.) then I'm sorry that I do not have the knowledge where the local vehicle will be traced but (.) coming here is not so difficult, because transport from every side is usually available=

R.=KARACHI COMPANY?
S1. Karachi company ka razai no (1.3)

matlab ma da cha tasobakhi (X).. khiarakh ta razikhiarakh ta lag larhshai (.) no matlab ma dad a cha tasogass lass ta rawrhai(.) gass lass n pas batasohesa turn naakhlai (1.2) no cha taso lag makhtkarazai, no shaheen chowk k bataso ta Air University (.) Milaushee.
S1. If You want to come after reaching Karachi Company (1.3) then I mean you will have to go to right side first (.) then you will have to turn left(.) after turning left you will not turn any more(1.2) after going straight for a while, you will see Air University (.)
N. Kha g:: g(.) DARA shukria.
N. Well S::ir (.) Thanks a lot.

Analysis

It was necessary for both the participants (the researcher and the informant) to know the starting point and the final point before other information about the in between places could be communicated. In that case it was Double Road from where the researcher was to proceed to his destination (Air University). Hence, the researcher gave the initial information required for the common understanding between himself and the informant. The informant was in a good position, knowing the context of situation. While guiding the researcher, he knew where he was standing. Therefore, he used the word Double Road and other anaphoric references such as *daghi* (which means same, as described in line-1 of the text) *da* (it, line -2) and *charta* (where line-4). These references were spatial deictic expressions used by the informant. When the researcher was a little uncertain at a point, he overlapped, bringing the attention of the informant towards the famous place (Karachi Company) of which the researcher has some knowledge where it was situated. Again, it enabled the informant to give more information. He used spatial deixis like *khiarakh* (right side) and *gass lass* (left side). These words have been written the above-mentioned text in bold form in both translated and transliterated forms.

Conversation-2

R. _____ wroor (.) ta wo daa dy KOT HATHIYAL pura lyar ro washaye (.) NUML naa (.) wya naa wyaa wrez wo dy kur taa der chakkar shaa (1.3)

R._____ brother (.) will you please guide me to KOT HATHIYAL(.) from NUML(.) I may visit your home some day (1.3)

S2. Daas waka chy (.) NUML naa chy kala ro wabzy (.) bya wo **ulta taraf** ta rawun shy 7up Chowk taraf taa (.) ya da::dy metro station taraf taa (.) metro station ta chy wa raasay bya ba:: metro bus taa wo laakshay (.)Metro bus naa wo bya pa FAIZABAD kiz shay (.) waata chy warasy **ulta taraf** taachy kim rood dai egh taa wo lur shay (.) waata wo da::110 number kooch rosii egh ta wo laak shay (.)

S2.___ so when u leave NUML take your left and go straight towards 7up roundabout(.) or towards metro station(.) and then take the metro bus till FAIZABAD(.) after reaching Faizabad take the road on your left side(.) and there you will get on coach 110(.)

R. 110 number kooch wo may chirta kizaa wii?

R. Where will 110 coach drop me?

S2. Agha wo dy pa Athal Chowk kiza vii (.) Athal Chowk yeh akheri stop daai dy 110 number gaadi (.) Chy dy gaadi naa kiz shay bya wo **ulta taraf** taa board lage dalai vii Kiani Road pa noma (.) pa egh road wo seeda seeda lur shay takreebn paanch chay so meter (.)

S2. It will drop you on ATHAL CHOWK(.) and this is also the last stop for 110 coach(.) when you get down from the coach (.) take your left and there will see a board, displaying KIANI ROAD(.) from there go straight for almost 5 to 6 hundred meters (.)

S2. bya wo waata m::makki masjid pa noma gaa lay roshi o dy egh gaa lay **ulta taraf** taa wo board lagay dalai v dy KOT HATHIYAL (.) baas pa egh road chy lur shay makhta wo dikanina roshi o (.) dy dikanina makhta Government Girls College han daai (.)

S2. Then there a street with the name Makki Masjid comes and there is a sign board of Kot Hathiyal (.) When you go on that road there are some shops (.) There is also a Government Girls College in front of shops (.)

S2. baas pa egh na chy makhta lur shay **ulta taraf** taa gaa lay ta nanawza (.) chy kima awalama gaalay rushi umm **shii taraf** taa (.) pa egh shay chy kim awalama koor daai agha dy mizh daai.

S2. When you cross it, enter the street on your left side (.) then enter the first street on your right side (.) the first house in that street is ours.

Analysis

As the researcher did not know

the final destination but few places from the starting point, so the informant had to guide him in detail. This conversation took place face to face so it was easier for both, researcher and informant, to communicate the desired final destination easily. However, the initial point was National University of Modern Languages where both, researcher and informant, were present. As researcher knew the initial places, he was not told the initial places in detail. Therefore, the informant provided researcher with little information about initial places. When the researcher was unsure about the public transportation (Coach 110), he asked about the last stop of that transportation, hence, enabling the informant to provide more information about public transportation. Informant also brought researcher's attention towards signboards (Kot Hathiyal, Kiani Road) for identification of places. Furthermore, he also used spatial deixis like shii lus (right side) and ulta taraf (left side). These words have been highlighted in translation and transcription text. The conversation took 1 minutes and thirty three seconds.

Part-2
Conversation-1

The conversation of the third informant was also recorded for the same purpose (knowing the location and direction) but this time the venue was MK Internet café from where the researcher asked for guidance. The informant, a very cooperative and amiable young man, provided the required information about the destination (Faizabad). He made use of gestures and eye movements which showed his good attitude. He was very confident in speaking English. The recording time was noted which was fifty eight seconds. All the characteristics, reflected in the conversation were recorded and transcribed. The researcher identified himself with R and the informant is represented as S2.

Transcription

R. AssalamuAlaikum (.)

S2. Waalaik um ussaalam (1.2)

R. Wats your name please? (2.0)

S2. hh My name is _____(2.0)

R. Would u kindly (.) guide me? (.) I want to::go to:: Faizabad (.)

S2. Yes of course Sir(.) Sir first of all (.) I want to tell you that you are standing on(.) MKN net cafe (.) first of all take a straight path (.) (word) hh(.) and there is few KM meter f (X) few meters away, there is Oxford Public School (.) and along with there is a STREET=

R= (with HIGH WAY? =

S2. = yes of course (.) from the street you will turn left (.) there is Iqbal Town=

R. = SERVICE ROAD?

S2. Yes (.) From Iqbal Town (.) again turn to the left side (.) you again turn to the left then please g(x)go straight forward (2.0) two, three KM away there is Faizabad.

R. Thank you (.) thank you

S2. Ok

Analysis

Unlike the first conversation which took place on cell phone, in the third conversation, the researcher and the informant were both at the same place. So, the informant took it as his utmost duty to have a common understanding about the starting point—the MKN Net Café. He used the important landmarks and places like Oxford Public School which was at a relatively shorter distance. As the conversation was in English, the informant looked at ease to use English system of length. For example, the words like Kilometre and meter were used which helped a lot in indicating the exact locations. Important places, which occurred between the starting point and the desired destination, were also helpful in reaching at the final point. For example, names like high way, Service Road, Iqbal Town etc. made a necessary part of conversation. The conversation ended when the final information about the estimate distance of the destination (Faizabad) given by the speaker.

Conversation-3

This conversation took place at the same place where both, researcher and informant, were present. The informant, who was a university student, provided the information about the destination (Commercial Market) with small details. He made good use of his gestures which showed his confidence. The recording time of this conversation was one minute and thirteen seconds. All the characteristics, reflected in the

conversation, were recorded and transcribed. The researcher identified himself with R and the informant is represented as S3.

Transcription

R. How are you?

S3. I am fine, Can I help you? (.)

R. Yes (.) could you please guide me? I::want to go to Commercial market? (1.3)

S3. Yes why not Sir (.) right now you are standing at Ranchers I8 Markaz (.) from here you have to get on the public transportation (.) hh that will drop you=

R = (what PUBLIC TRANSPORTATION?=

S3. =umm I guess you::you would have to get on taxi (.) to reach the FAIZABAD metro station (.) and from there (.) you have to get on metro station towards REHMANABAD (.) and when you get down entre the street=

R. =on which SIDE of metro station?

S3. On the RIGHT SIDE of metro station (.) enter the street and keep on going till it ends (.) then take the left turn hh (.) and then take the first right and there you will reach COMMERCIAL MARKET (.)

R. Alright (.) Thank you

S2. (.) Welcome

Analysis:

This conversation also took place in English. The starting point was I-8 Markaz where both, researcher and the informant, were present. So, it was easy for the informant to provide the required destination (Commercial Market). He started with the important landmarks and places like Faizabad metro station which was near and known destination to the researcher. The informant was a University student and he also seemed interested in responding in English.

Key

1. (.) Indicates pause of one tenth of a second.
2. (1.2) and (1.3) Indicate a second and two and three micro seconds respectively.
3. CAPS Indicates the stressed parts in the conversation.
4. (word) is used for the words (which are) not clearly recorded and listened.
5. :: It is used when the speakers stutter.
6. ? Indicates rising intonation.
7. Comma indicates falling intonation.

8._____ shows the speaker's name, which is intentionally left bank.

Conclusions

The four speakers were found a bit different in their approach because of the situation they were in. The first speaker guided the researcher through cell phone. Moreover, because the references were not directly visible to the speaker, therefore, he indicated the places and direction (left, right, front and back) which were relative to the environment as well as to the researcher. The environmental and object oriented approach to spatial terms was more suitable as compared to the absolute (geocentric) system as the objects in the immediate surrounding helped the researcher to find and reach the desired destination. Further, the informant also shared his knowledge about the most convenient means of transport (taxi) of which he was sure and the one about which he did not have sufficient knowledge. It shows the speaker's concern regarding the possible confusion on part of the researcher in terms of using the means of transport (taxi or local transport). In other words, the speaker's timely guidance helped the researcher to avoid this confusion. The situational context was different with the second speaker (S2) and he accordingly explained the places and directions by making gestures and pointing in the direction he was facing (the speaker and the informant were at the same place). It was found that the speaker took time to map the places in his mind and the relative distances between the locations, occurring in the way. It was observed that both relative (egocentric) and intrinsic systems of reference were used in both the cases. For example, the Pashto speaker used the word *Khi*(right) once, *gass* (left) and *sidha* (straight) twice which are related to relative system of reference. This means that the speaker's response was based on the relative position of the researcher as he guided the latter from his (the researcher) point of view. In other words, the speaker did not rely on any fixed angle associated with cardinal directions (north, south, east and west) in a broader sense, but the direction in which the researcher was moving. Therefore, he used the phrase *daghi side na* (from that side) and then referring to the road leading from "Double Road" to "Air University". In the second conversation too, the

words straight and left were used twice. It was concluded that speakers of both the languages made use of relative system as well as intrinsic system, possibly because they thought it was preferable to guide the researcher by mentioning the familiar places and their tentative distances and direction from other places. Intrinsic system of indicating a place with reference to another place was also helpful in many ways as we have seen in both the conversations. Moreover, one significant point was that the speakers were flexible and adapted their use of spatial terms to the physical context as well as to the situational context. For example, in the first case, the informant's response was associated with the place where the researcher was standing whereas in the second case, the speaker's response showed that he first shared the information regarding the place (MK Internet café) where he himself and the researcher were standing.

To conclude, the study shows that the informants' use of spatial terms is flexible and it changes according to the situational and physical context. Secondly, when the environment contains buildings and roads, etc., speakers are usually inclined to use intrinsic system. Further, it is less likely for the speakers of two different languages (English and Pashto) to use geocentric system when the other two systems could be effectively used for guiding and directing someone to the target location. Lastly, language does not make any substantial difference in the use of spatial references as both the speakers used the referential system in a relatively similar way.

References

Brown, P. & Levinson, S.C. (2000). Frames of spatial reference and their acquisition in Tenejapan Tzeltal. In *Culture, thought and development* (Nuccie, L. et al., eds.), pp. 167–197, Erlbaum

Landau, B. & Jankendoff, R. (1993). "What" and "where" in spatial language and spatial cognition. *Behavioural and Brain Sciences*, *16*(2), 217-238

Landau, B. & Shipley, E. (2001). Labelling patterns and object naming. *Developmental Science*, *4* (1), 109-118

Lee, P. (1996). *The Whorf theory complex: A critical*

reconstruction. Amsterdam: John Benjamins.

Levinson, S. (1996). Frames of reference and Molyneux's question: Cross Linguistic evidence. In P. Peterson, L. Nadel, & M. Garrett (Eds.), *Language and space*(pp.109-169). Cambridge, MA: MIT Press.

Levinson, S. (1997). Language and cognition: The cognitive consequences of spatial description in GuuguYimithirr. *Journal of Linguistic Anthropology, 7*(1), 98-131.

Levinson, S. C. (2003). *Language and Mind: Let's Get the Issue Straight*. In Genterd, D., Goldin, S. & Meadow, G. (pp.25-46). Cambridge: Massachusetts MIT Press.

Li, P., & Gleitman, L. (2002). Turning the tables: Language and spatial reasoning. *Cognition*, *83*(3), 265-294.

Pederson, E. (1993). Geographic and manipulable space in two Tamil linguistic systems. In Frank A. U. & Campari, I. (Eds.), *Spatial information theory: A theoretical basis for GIS*. Lecture Notes in Computer Science No. 716. Berlin, Springer: 294–311.

Paltridge, B. (2006). *Discourse and conversation, discourse analysis*.London:Continuum International Publishing Group.

Pinker, S. (1994). *The language instinct*. Middlesex: Penguin Books.

Shusterman, A. & Li, P. (2016). A framework for work on frames of reference. *Oxford series in cognitive development. Core knowledge and conceptual change*, 191-206.

Slobin D I. (1996). "From thought and language to thinking for speaking". In Gumperz J, Levinson SC, (Eds.) *Rethinking linguistic Relativity*. Cambridge, MA. Cambridge University Press pp. 70-96.

Talmy, L (1983) How language structures space. In Pick H, Acredolo L (Eds.) *Spatial orientation: theory, research,*

andapplication(pp.225-282*)*. New York, Plenum Press.

Talmy, L. (1985). Lexicalization patterns: Semantic structure in lexical forms. In T. Shopen (Ed.), *Language typology and syntactic description*, Vol.3: Grammatical categories and theLexicon (pp. 57-149). Cambridge: Cambridge University Press.

Whorf, B. (1940). *Linguistics as an exact science*. Technology MA: MIT Press. Review pp. 80-83. New York.

Whorf, B. In: Caroll JB, ed. (1956). *Language, Thought and Reality: Selected writings of Benjamin Lee Whorf*. Cambridge,

Wolf, P. & Kelvin J. Holmes (2011). *Linguistic relativity.* Atlanta, USA.

Journal of English Language Literature and Education
Vol. 3 Issue 2 (October - December 2021) pp 69-83

ISSN: 2710-4923 (Online)
ISSN: 2663-3485 (Print)

Elizabeth Bishop and the Watery Discourse: The *Semiotic Chora* at play

Amna Umer Cheema[1]

[1]*University of the Punjab – Lahore, Pakistan*

Abstract

This paper theorizes the use of water imagery in Elizabeth Bishop's selected postmodern poetry namely, "The Map", "The Imaginary Iceberg" and "The Man-Moth". Speaking in the language of tears, lake, bay, river, strait, sea and ocean, Bishop personifies water for culture and its language. It is on this basis that Bishop comes close to the French psychoanalyst and linguist, Julia Kristeva's concept of the semiotic chora. Kristeva calls it a space of maternal discourse, where the fluid realm of mother's body called chora celebrates the fluidity of semiotic desires and expresses them through the symbolic language of the world outside her body. Bishop revisits this bodily space, time and again, to acquire subjectivity through the mother/child bond. Bishop's poetic language celebrates this relationship between the semiotic (maternal) and symbolic (paternal) realm of language. The symbolic enables the semiotic to express itself, and the semiotic shatters the rigidity of the symbolic meanings through an ongoing process of signification. This reciprocity, through the semiotic chora, makes Bishop's identity fluid and always in motion towards multiplicity. This plurality brings newness to Bishop's poetry and engages the researcher with fresh perspectives of outer vision, inner perception, structural patterns and make her poetry eventful.

Keywords: *Womanhood, Semiotic Chora, Plurality, Symbolic, Multiplicity*

Author's E-mail: aminaumer@gmail.com

Introduction

This paper explores Elizabeth Bishop's water imagery in her poems – "The Map", "The Imaginary Iceberg" and "The Man-Moth" – to constitute Julia Kristeva's psychoanalytic concept of womanhood through it. Kristeva theorized this concept of womanhood through the process of the semiotic *chora* (*The Revolution in Poetic Language*, 1984, p. 26). In her seminal work, *Revolution in Poetic Language*,

she states that through the bodily space of the semiotic *chora*, on one hand, women will conform to the norms of the feminine body by performing their biological duties; on the other hand, they will contribute positively as thinking beings to the making of a culture (Kristeva, 1984, p. 26). Such flexibility within female constitutes the concept of womanhood - the plurality of being - which Bishop strives for in her poetry through her use of water imagery.

Elizabeth Bishop's water images represent the fluid body of women by which, Kristeva claims, they can constitute subjectivity. An exile all her life, Bishop is interested in the boundaries, which encourage plurality of existence. Jonathan Ellis highlights how she agreed that "Yes, all my life I have lived and behaved very much like/ that sandpiper – just running along the edges of different/ countries and continents, looking for something" (*Elizabeth Bishop: Modern Critical Views*, 1985, p. 468).

Elizabeth Bishop's journey of life has been that of a voyager who continued to be fascinated with the contours of land and sea. Therefore, in several Bishop poems there are explicit references to women being related to fluid water. For instance, in "The Imaginary Iceberg" the iceberg "adorns itself" and creates "jewelry". The iceberg is made synonymous to the soul, which is "fair" (*Poems*, 2011, p. 17). Being a "fair" sex and adorning oneself are a woman's characteristics. In her poem "The Riverman" the river spirit is a female being called *Luandinha*. She wears an "elegant white satin" dress and has "big green eyes". She is also called the "virgin mirror" and her abode under water is considered a home with a "room" that "shines like silver" (*Poems*, 2011, p. 122). In the "Songs for a Colored Singer", the ships sink in the "breast" of the sea while it gives "lullaby to adult and child" (*Poems*, 2011, p. 63).

Bishop's water images represent Kristeva's new generation of women, who will be conscious of their fluidity and who will harmonize their biological character, as mothers, (including the roles of guardians and careers), with their individual creativity in culture formation. Rather than the debate for equality, Kristeva believes that women, in future times, will harmonize their mind and body by

making most of their fluid boundaries.

Kristeva and Bishop in perspective

According to the psychoanalyst Kristeva, the semiotic is the "distinctive mark, trace, index, precursory sign, proof, engraved or written sign, imprint, trace or figuration" (Kristeva, 1984, p. 26). In this sense, it is the extra-verbal articulation – bodily drives, emotions, sounds, rhythms produced in the 'maternal' space (Kristeva, 1984, p. 26) called *chora*. The *chora* is "an essentially mobile and extremely provisional articulation formed at the crossroads of language and biology through the playful transfer between bodies: the infant's confused mass of body parts and the mother's always already socialized body" (Kristeva, 1984, p. 25).

The semiotic *chora* celebrates the unification of the mother and the child; their identities have been merged as they are affected by each other's presence. The child imitates and articulates the drives and sounds produced by the mother's body. Therefore, the semiotic *chora* becomes a "rhythmic space . . . the process by which significance is constituted" (Kristeva, 1984, p. 26). As a linguistic phenomenon, the semiotic expresses the plurality of existence of the speaking being , mother/child, in the *chora* within the symbolic language.

This space where the child cannot distinguish from the mother and finds the mother's body as her own, Bishop calls it a "dazzling dialectic" in her poem "Santarem" (*Poems*, 2011, p. 226). It is a heterogeneous place where cultural differences exist no more. There is no fine a demarcation of boundaries nor identities. One is merged with the other, giving birth to a plural self:

. . . To literary
interpretations
Such as: life/death,
right/wrong,
male/female
--such notions
would have resolved,
dissolved, straight off
In that watery,
dazzling dialectic.
(Poems, 2011, p. 226)

The semiotic *chora* harmonizes the identities of the mother and the child. They both are influenced by each other's existence in the sphere, and therefore have a dual identity. In the

chapter, "The Dichotomy and Heteronomy of Drives" from *Revolution in Poetic Language,* Kristeva mentions that all cultural distinctions such as male/female, process of "life/death", the morality that teaches us "right/wrong" do not exist here (Kristeva, 1984, p. 167). The mother takes on the role of male and female, when her body nourishes the child as a mother, and when she exposes the child to the cultural language of men by making the child imitate drives and sounds produced by her. The mother's body can generate both life and death. There are no oppositions such as "right/wrong" here, as the mother and child are not rivaling. By imitating her mother's drives, the child assumes the law of her mother as her own.

In the *Revolution in Poetic Language*, Kristeva identifies the coming together of biological and cultural differences in language through the interplay of the semiotic (maternal realm) and the symbolic (paternal realm). The two spheres are engaged in an ongoing dialectic within the signifying process, and are complementing each other. The space where this act of harmonizing dichotomies takes place is the text. Within the text, the symbolic enables the semiotic to express itself and the semiotic shatters the rigidity of symbolic meanings and makes it diverse. Although both are distinct, the mother and the child, yet in language they exist together and affect each other, to enrich it in meaning and purpose. One cannot exist without the other.

Kristeva insists that her differentiation between the semiotic and symbolic is not meant to advocate feminism. In the article, "Julia Kristeva on Femininity: The Limits of a Semiotic Politics", Kristeva's rejection of the feminist politics surprises other critics (Jones, 1984, p. 56). In fact, her writings do not talk of the traditional feminist thinking. She does not blame patriarchy for women's marginalization and inequality of rights; she speaks of a new and rebranded feminism, which takes women as speaking beings capable of multiple identities (Jones, 1984, p. 56).

Discussion

Women, as speaking beings, have plurality of meanings and varied social, cultural, and political roles to

perform. Therefore, Bishop commemorates this plurality by introducing us to "The Map" in a manner new to us. Set in ""seashore towns" and coastal waters of Nova Scotia" (Haft, 2012, p. 4), Bishop inculcates actual locational allusions stretching back to her earlier years. Haft also notes the juxtaposition between "the conflicting realities of map image and actual geography even as she transforms both by repeated changes of perspective" (Haft, 2012, p. 4). While bearing imaginative and real geographies, Bishop shows her interest in the plurality of spaces; as a traveler she questions the relationship between the land and sea and forms a fluid connection between them.

In "Bishop's Influence on Stevens?", Thomas Travisano observes that the "speaker animates and personifies the map's geometry and puts the normally fixed spatial configurations on the map into dynamic interaction" (1995, p. 48). Thus, further crystallizing the fluid relation of the earth and water. The land and sea become real, as well as strange, when they show a dialogic relationship between the symbolic language and the semiotic *chora*.

Beginning the poem with her assertion that land lies in water, Bishop establishes the significance of water in lending support to the land. The sea is that invisible realm of the mother, whose contribution has been ignored. Bishop expands her understanding of water as the basis of land; therefore, land attains its identity from water. The water makes the boundary of the land fuzzy. In doing so, it disturbs the boundaries of the poem by keeping its meanings unfixed. Bishop wrote to Gerald Manly Hopkins, in a letter in 1934, confessing that a poem for her is not a "sudden fixed apparition" but a "moving, changing idea or series of ideas" (Poems, Prose, and Letters, 2008, p. 665). In "The Map", water acts as the semiotic *chora* that celebrates the mother's space, which is always in movement and makes the speaking subject plural. The semiotic *chora* seeps this plurality of meanings into the symbolic language of the land and disengages its conventional interpretations. The semiotic *chora* gives meaning to the symbolic world by giving the child before birth the orientation to the language and culture. The mother enables the child to have the subject/object distinction and attain

multiplicity of identities in the outside world.

> *. . . .Land lies in water; it is shadowed green.*
> *. . . .Or does the land lean down to lift the sea from under,*
> *. . . .Along the fine tan sandy shelf*
> *Is the land tugging at the sea from under? (Poems, 2011, p. 16)*

Bishop's act of questioning herself about the workings of land and sea, the sea leaning down to "lift" or "tug" (*Poems*, 2011, p. 16) from beneath, reveals the position of the semiotic beneath the surface of the symbolic. The symbolic is constantly digging up meaning from the semiotic realm to make language effective. No matter how much the contribution of woman is ignored, the reality lies bare within language that it is the creativity of woman, as a mother, as a speaking being, and the cadence of her emotions that brings liveliness and motion within the symbolic world.

Bishop gives due importance to mothers by reverting to her own through the water images. Water reminds Bishop of her fishing village, Nova Scotia, where she had her memories of her mother suffering from schizophrenia (Haft, 2012, p. 4). Her displacement, as she went to New England, has given her a sense of loss of identity, which she tries to trace by going back to the watery realm of the mother - the very source of her womanhood.

> *These peninsulas take the water between thumb and finger*
> *like women feeling for the smoothness of yard-goods.*
> *... Mapped waters are more quiet than the land is,*
> *Lending the land their waves' own confrontation.*
> *. . (Poems, 2011, p. 16)*

There is the sense of touch involved when the spaces meet. She makes it similar to the "smoothness"

(*Poems*, 2011, p. 16) that the women feel for the "yard-goods" (*Poems*, 2011, p. 16). Moreover, the wave's rise and fall represent the rhythm and movement within the semiotic *chora*. The mother and child create music through their bodily drives and emotions, and disrupt the quiet land of language. This confrontation of the waves with the land disturbs the boundaries of paternal language, making its rigid boundaries weak and penetrable. The water and land, as semiotic and symbolic realms, are at once opposites. They set up their own boundaries, but mingle with each other as well.

In "The Map" (*Poems*, 2011, p. 16) Bishop creates a landscape foreign to the objects depicted. The land and water harmonizing and yet remaining distinct highlight Kristeva's semiotic/symbolic, mind/body, nature/culture dichotomy working together in speaking beings. Women are not only objects of physical appeal, but they have creative minds to contribute to the culture too.

In her book chapter, "A Window into Europe", Linda Anderson posits that for Bishop "reality goes with one" (*Lines of Connection*, 2013, p. 44); the reality of the subject's identity is changing all the time like the movements of the sea, it waves rising and falling, flowing back and forth, towards land and away from it. Like the mother/child relationship, the changing reality of the land and sea affects the fixity of meanings of the symbolic language; the waves of the sea constantly affect the boundaries of the land.

In "The Imaginary Iceberg" (*Poems*, 2011, p. 17), Bishop defines the creativity of Kristeva's semiotic *chora*, the imaginary realm, through the iceberg. Jonathan Ellis states in *A Companion to Twentieth-Century Poetry*, that the iceberg stands as Bishop's "accumulated childhood feelings" (Ellis, 2003, p. 462). Hence, the iceberg shows the workings of the mother's body, her relationship with the child, and how it helps in the development of the child during childhood. Kristeva describes the semiotic *chora* to be a space "formed at the crossroads of language and biology through the playful transfer between two bodies" (Kristeva, 1984, p. 25). So here the iceberg's act of breaking down and creating new shapes of snow can be

seen as the mother's nourishment of the child in her body - a biological responsibility that she fulfills. Furthermore, the mother's bodily environment and drives for the child are an orientation of the symbolic language and culture.

The poem begins with an assertion that "We'd rather have the iceberg than the ship" (*Poems*, 2011, p. 17). The iceberg can be taken as the semiotic *chora* and the ship as the symbolic identification for a transport over water. The iceberg is preferred here not to build a hierarchy of sexes, but to acknowledge the function of the mother's body. This time, Bishop has taken the iceberg, a static, frozen form of water, instead of the sea, to show the working of the semiotic *chora,* and to revisit the position of women in the world. The iceberg displays hardness and physical stasis that hinders the flow of water and ships sailing on it. But the ship does sail on the seemingly static water body. Bishop seems to say that women are not static beings; in their stasis they are capable of thought and action, and therefore can bring about change through their creativity in the outside world as well.

Bishop clearly states that this iceberg is a "moving marble", outwardly quiet and still, but inwardly it is a "breathing plain of snow" that "rises and sinks" (*Poems*, 2011, p. 17). It has been given human qualities that breathe action. Its boundaries are permeable, and its fluidity takes on various shapes and sizes. The iceberg shows varied emotions when it rises above water and makes its presence felt, or when it sinks in its depths and surprises the sailors. As an iceberg, the seemingly static semiotic *chora* can make itself known to the symbolic world through its constructive actions.

If the iceberg is the mother's body, then the snow floating inside can be taken as the child, a part of the mother's body, similar to the amniotic fluid. The child, like the snow inside, is protected and nourished by the iceberg. The mother and the child are part of the same mass of water, but distinct as well, just like the iceberg and the snow.

This iceberg cuts
its facets from
within.
Like jewelry from a
grave
It saves itself
perpetually and

adorns
Only itself. . .
(Poems, 2011, p. 17)

The iceberg cherishes the unity of the mother/child bond. The mother/child share a relationship, which is ecstatic. The mother showers her love and affection on the child within her, just as the iceberg hones its manifestations. The pieces of ice cut off from a big iceberg are the iceberg's extensions. The mother values her child as her integral part, and as her own creation, which the iceberg takes for a jewel dug from the depths of a grave. The "grave" (*Poems*, 2011, p. 17) is taken as a place of the dead, but here it can be taken in terms of the space of the semiotic *chora,* which is deep inside and appears to be quiet. The stress laid on the iceberg's appreciation and care for "only itself" reminds of the narcissistic (woman) who is in love with herself i.e., the child that she carries as part of herself. According to Kristeva, when women love themselves, they do indeed love their children. Therefore, the pond in "Chemin de Fer" echoes that "Love should be put into action" (*Poems*, 2011, p. 22).

In *New Maladies of the Soul*, Kristeva describes the maternal body and her experience of pregnancy as:

> . . . a dramatic ordeal: a splitting of the body, the division and coexistence of self and other, of nature and awareness, of physiology and speech. . . .The arrival of the child, on the other hand, guides the mother through a labyrinth of a rare experience: the love for another person, as opposed to love for herself...for another person with which the 'I' becomes merged (through amorous or sexual passion). . . . .In this way, maternity becomes a true creative act, some-thing that we have not yet been able to imagine. (1995, p. 219)

The creative process of the mother's body involves the child - the subject for whom the mother becomes an object. The mother's body is a unification and division of two beings. Therefore, the identity of a woman as mother and daughter is never singular but plural; the other is always intruding onto the watery boundaries of the self. This fragile boundary between self and other is always making and breaking identities. In this way, the iceberg in the process of giving shape to its creation

makes it distinct from itself. Similarly, the mother while nourishing the child and making her familiar with her drives, is actually leading the child to the distinction of herself from the mother. Kristeva calls the semiotic *chora* then, "no more than the place where the subject is both generated and negated" (Kristeva, 1995, p. 219). This awareness leads the subjective child to form her own identities in the symbolic world; the child desires to be out of the influence of the mother. This influence in actual never goes away, but its threat enables the subject to diversify.

Bishop likens the iceberg to the soul: "Icebergs behoove the soul/Both being self-made from elements least visible" (*Poems*, 2011, pp. 17-18). Such a poetic instance, which blurs the line between the human soul and iceberg is representative of "mind's attraction to, even need for, an idea of absolute autonomy, and a process of meditation by which this idea is approached and abandoned" (Costello, 1993, p. 92). The iceberg/semiotic *chora* is the space created by the mother; it is not visible to the outside world; it lies inside the body, or beneath the text. Only the mother can feel its presence. Bishop concludes the poem by repeating the characteristics of the iceberg/semiotic *chora*: it is "fleshed", full of life, "fair", and transmits pure love to her own child; it is an "indivisible" place of oneness of mother and her child (*Poems*, 2011, p. 18).

This place of oneness is further deliberated in "The Man-Moth". As a self-reflective poem, it represents the hidden aspects of the human soul. Bishop's desire to form the plurality of her selfhood is seen in the character of the Man-Moth, which is an amalgamation of a man and genderless entity. Furthermore, it is suggested that the poem "explores a nature defined by mixtures of the real and the fantastical, the rational and irrational, the human and animal, the urban and pastoral, the masculine and feminine" (Cleghorn & Jonathan Ellis, 2014, p. 72). Both, "The Map" and "The Man-Moth" bring together the diametric qualities of the imaginative and real, and allow them to seep into one another.

The Man-Moth is constituted of elements of real life and imagination. The subject has acquired this new identity because of the semiotic *chora* activated through the "tear" that the

Man-Moth possesses. Bishop uses the pronoun "He" for the creature to indicate his plurality of identity. Though from the pronoun he has the identity of a man, but not completely, as his "He" is shared by the other as well. The mother has her share in the identity formation of the subject, and she constructs a genderless identity of the moth to merge it with that of the male subject. In *The Faber Book of Contemporary American Poetry*, Helen Vendler recalls Bishop calling this combination as the "surrealism of everyday life" (1985, p. 4). She takes it to be an experience where certain objects arrest her attention and portray the realities of the unconscious for the poet. The Man-Moth shows Bishop's desire for unconventionality and attaining new interpretations for herself. This surrealism helps Bishop to make the workings of the maternal body more innovative: creating at once the natural and the remarkable.

In *The Harvard Book of Contemporary American Poetry,* Helen Vendler traces Bishop's brief time living in Paris in 1930s and becoming familiarized with surrealism in art and its focus on the subject and its unconscious realm. Vendler observes that women writers in this period were attracted to this movement in art and literature to move away from the tradition of the "woman's voice"(1994, p. 1-17). Through surrealism, women wanted to acquire new voices and subject matter to touch upon. Similarly, surrealism has helped Bishop in showing the working together of the semiotic/symbolic in her poetic language. This surrealistic element in "The Man-Moth" helps breaking the boundaries of the mother/child relationship and merging them together.

In *Elizabeth Bishop: Poetics of Intimacy*, Victoria Harrison highlights Bishop's attribute to Darwin for influencing her keen observation in visualizing things both in dream and reality:

> . . . reading Darwin, one admires the beautiful solid case being built up out of his endless heroic observations, almost unconscious or automatic – and then comes a sudden relaxation, a forgetful phrase, and one feels that strangeness of his undertaking, sees the lonely man, his eyes fixed on facts and minute details, sinking or sliding giddily off into the

unknown. What one seems to want in art, in experiencing it, is the same thing that is necessary for its creation, a self-forgetful perfectly useless concentration. (1993, p. 37)

This exhibition of the unconscious realm of the artist is seen through the Man-Moth undergoing a journey "through tunnels and dream recurrent dreams" (*Poems*, 2011, p. 29). The artist is going through self-exploration, entering the deep recesses of the unconscious, to find new identity for herself. And what she comes up with is a creature, which is neither completely a man nor a moth; neither completely real nor unreal. The Man-Moth is an amalgamation of dream and reality. The landscape seems natural in the beginning and depicts a metropolitan city in the moonlight. But then the moon becomes a disturbing presence for the Man-Moth and gives an eerie feeling about the whole scene. It is in this latter part of the poem that we come to know about the unreal characteristics of the Man-Moth possessing an unnatural "tear":

> *. . . .Then form the*
> *lids*
> *One tear, his only*
> *possession, like the*
> *bee's sting, slips.*
> *Slyly he palms it,*
> *and if you watch,*
> *he'll hand it over,*
> *Cool as from*
> *underground*
> *springs and pure*
> *enough to drink.*
> *(Poems, 2011, p. 29)*

The tear imagery is surrealistic. The tear is a natural thing but by connecting it with a bee's sting and with spring water gives it extraordinary qualities. The tear shows the attributes of massive fluidity through its relationship with spring water. Also, by making the tear similar to a bee's sting, the uniqueness of water and its capability for generating action is highlighted. The tear is the creative force behind the existence of the Man-Moth. The act of slipping the tear is Man-Moth's acknowledgement of the contribution of the maternal body in its identity formation. The tear when separated for a while, makes the subject/object distinction. Thus, giving the subject a plural identity of the Man-Moth – male and genderless. In *The Body and the Song: Elizabeth Bishop's Poetics* the man-moth also "evinces "the finest-spiritual over-sensibility"

(Lombardi, 1995, p. 114). Sensibility is intrinsic to maternal nature. Hence, the tear in this dichotomy is the pure selfless world of the mother, where she nourishes the subject - Man-Moth - and contributes to its social identity. The connection between the subject and the mother's body can never be severed, like the tear which though slips from the eye, separates from the subject for a while, but can be absorbed by the Man-Moth again. It shows that the *chora* is always present within the subject. The subject has absorbed this space within itself for all times to come, in order to carry on the process of subjectivity. In "Songs of a Colored Singer" (*Poems*, 2011, pp. 63-67) the "heavy dew of tears" that has been hanging "for years and years" is capable of producing seeds that grow into human "faces" (*Poems*, 2011, p. 66). This reinforces the creative abilities of water that Man-Moth's "tear" advocates. Water in the form of dew or tears acts out the semiotic *chora* - the germination ground that enables the speaking beings to develop.

Conclusions

The variety of water images in Bishop's poetry show the working of the semiotic *chora*. They exhibit her desire to know and form new contours of bodies. Therefore, Robert Lowell describes Bishop's poetry to be more in motion than at rest: there "is something in motion, weary but always persisting, almost always failing and on the point of disintegrating" (Ellis, 1985, p. 458).

The semiotic *chora* exhibits movement and flexibility in Bishop's poetry. The subject is consistently in motion to constitute her subjective "I". This "I" is constructed and reconstructed with the hope of making it strictly the self. But this can never happen, as Bishop asserts the fact that identity is always plural, and even multiple.

In addition, the water images in Bishop's selected poems are tantamount to dismantling binaries, one of which is maternal/paternal, as well as mother/child, where the mother takes upon the human and single embodiment of both parents. Bishop's water images are deployed to carve out identities for the perturbed poet in moments of wilderment, aiding her to meander back to her mother, the origin of herself, and her identity. In this way, the semiotic destabilizes the normative

and monolithic image of Bishop, as a woman, by instilling it with fluidity and porousness aligning with Kristeva's notions. In contemporary times, Bishop's poetry makes us think of our social and cultural barriers, it allows us to revisit our boundaries and relocate ourselves as speaking beings, and not just women, in any society.

References

Anderson, L. (2013). "A Window into Europe". In *Elizabeth Bishop: Lines of Connection.* (pp. 32 – 88). Edinburgh University Press.

Bishop, E. (2011). *Poems*. Saskia Hamilton (Ed.). Farrar, Straus and Giroux.

Bishop. E. (2008). *Poems, Prose, and Letters*, Robert Giroux and Lloyd Schwartz (Eds.). New York: Library of America.

Cleghorn, A., & Jonathan Ellis (Eds.). (2014). *The Cambridge Companion to Elizabeth Bishop.* Cambridge University Press.

Ellis, J. (1985). *Elizabeth Bishop (Bloom's Modern Critical Views).* Harold Bloom (Ed.). Chelsea House Publication.

Ellis, J. (2003). "Elizabeth Bishop: North & South." In *A Companion to Twentieth-Century Poetry* (pp. 457–468). John Wiley & Sons, Ltd.

Haft, A. J. (2012). "'The Map-makers' Colors": Maps in Twentieth-Century American Poetry" in English. *Transatlantica. Revue d'études américaines. American Studies Journal, 2,* Article 2. https://doi.org/10.4000/transatlantica.6149

Harrison, V. (1993). *Elizabeth Bishop's Poetics of Intimacy*. Cambridge University Press.

Jones, A. R. (1984). "Julia Kristeva on Femininity: The Limits of a Semiotic Politics." *Feminist Review, 18,* 56–73. https://doi.org/10.2307/1394859

Kristeva, J. (1984). *Revolution in Poetic Language.* M. Waller, Trans. Columbia University Press.

Kristeva, J. (1995). *New Maladies of the Soul.* Ross Guberman, Trans. Columbia University Press.

Lombardi, M. M. (1995). *The Body and the Song: Elizabeth Bishop's Poetics*. Southern Illinois University Press.

Travisano, T. (1995). "Bishop's Influence on Stevens?" *The Wallace Stevens Journal, 19*(2), 279–286.

Vendler, H. (Ed.). (1986). *The Faber Book of Contemporary American Poetry*. Faber and Faber.

Vendler, H. (Ed.). (1985). *The Harvard Book of Contemporary American Poetry*. Harvard University Press.

Journal of English Language Literature and Education
Vol. 3 Issue 2 (October - December 2021) pp 84-103

ISSN: 2710-4923 (Online)
ISSN: 2663-3485 (Print)

The Accuracy Order of Grammatical Morphemes in Pakistani Intermediate Level Students

Haleema Majeed[1]

[1]*Department of English – Air University – Islamabad, Pakistan*

Abstract

Grammar is one of the essential aspects of language learning, particularly in second language learning. There have been various studies conducted to address the grammatical problems students face in writing while learning English as a second language. Therefore, this study explored the accuracy order of the grammatical morphemes in learners of English at an intermediate level. Specifically, it looked at the accuracy order of five English grammatical morphemes: plural –s, possessive –'s/ 'morpheme, regular and irregular past, progressive –ing morpheme, third-person singular s/es. Further, this study aims to compare the order of acquisition of the grammatical morphemes in male and female students and the overall order of acquisition of five grammatical morphemes in the intermediate level students. The current study is based on the theoretical assumptions provided by Dulay and Burt (1973) and Krashen (1977) for the morpheme order acquisition for L2 contexts. The data was collected through a stratified sampling technique in questionnaires from thirty male and thirty female students of intermediate level from different areas of Muzaffarabad, Azad Kashmir, Pakistan. The study's findings show that the accuracy order for the grammatical morphemes are: regular and irregular verb, third-person singular morpheme, possessive morpheme, plural morpheme, and progressive morpheme. The results also show that the order of morpheme acquisition in male and female students is different. Females acquire regular and irregular verbs first, and at last, they acquire progressive morpheme, while males acquire regular and irregular verbs first, and at last, they acquire plural morphemes. Moreover, the current research contradicts Dulay and Burt's (1973) and Krashen's (1977) research concerning grammatical morpheme acquisition. In the light of generated results, the current study also suggests a need to adequately designed classroom activities to facilitate the grammatical morpheme acquisition of EFL/ESL learners.

Keywords: *Accuracy Order, Morpheme Order Acquisition, L2 Acquisition, Grammatical Morphemes, Dulay and Burt (1973), Krashen (1977).*

Author's E-mail: haleemamajeed1410@gmail.com

Introduction

Language learning is one of the distinguishing features of human beings that differentiate humans from other animals and allow them to talk about different situations and express different emotions. This unique feature of human beings makes it possible for them to communicate through different words. There are various stages that a person has to undergo in order to acquire a language since no one is born talking and no one can instantly learn or acquire a language. Therefore, the acquisition or learning of a particular language (whether first language or second language) captured the interest of many researchers (Barrot & De Leon, 2014). According to Chomsky (1957), humans have an innate capacity to acquire or learn a language, i.e., it is common to all humans. This universality of this concept helps to describe the poverty of the stimulus, i.e., human beings learn a language independently from the stimulus they have received. The idea of innateness has been used in various morpheme order studies to explain that English morphology is acquired in both first and second language (L1 and L2) acquisition in a predictable order. Such an order has been explored in the current study as well.

Many scholars have analyzed the evolution of this language acquisition process and stated that acquiring a language is a time-consuming and complex process. The researchers also explored that if there are any consistencies and commonalities in the language acquisition process. For instance, the pioneering work regarding the language acquisition process has been done by Brown (1973). He focused on L1 and stated that English speaker children acquire English inflectional morphology in a standard order. He also found that some morphemes were acquired earlier and some acquired later by the children. Irrespective of the external factors, the acquisition process follows the same route but has a different rate/speed of acquisition.

As in the language acquisition process, the acquisition of grammar is the most critical factor. According to Aitchison (1989), acquiring grammatical morphemes is one of the essential parts of the language acquisition process. According to Oxford Learners' Dictionary, morphemes are the most minor divisible meaningful or grammatical units. These can be free (independent

words, like table, etc.) or bound morphemes (cannot stand alone as an independent word, likes, -ed, etc.). *Free morphemes* can be further divided into lexical morphemes (open class words, like nouns, verbs, etc.) and functional morphemes (closed class words, like prepositions, articles, etc.). *Bound morphemes* can be further divided into inflectional morphemes (alters the grammatical form of the word but does not changes the grammatical category of the word, such as balls—s, sleeping—ing, etc.) and derivational morphemes (affect the meaning of the word and changes the grammatical category of the word, such as free—freely, kind—kindness, etc.)

After Brown's (1973) study, many other types of research (Dulay & Burt, 1974; Krashen, 1977; Pica, 1983) have been conducted under the umbrella term of *morpheme order studies*, in which scholars tried to explore that either this phenomena of the morpheme acquisition was also valid for the second language acquisition or not. The findings of these studies seemed to agree that there is, in fact, a standard order of acquisition in the second language (L2).

However, all these studies that gained the interest of many research scholars have come under some criticism. However, *morpheme order studies* still play a significant part in second language acquisition research. For example, the studies of Goldschneider and DeKeyser (2001), Luk and Shirai (2009), and Kwon (2005) can be considered as evidence that *morpheme order studies* (MOS) are the core idea for modern-day research. As mentioned above, there have been several research works conducted worldwide on morpheme order studies. However, there has been little work done in the Pakistani context and most notably in Azad Kashmir. Therefore, the current study investigated the accuracy order of the acquired grammatical morphemes of the intermediate level students that will be significant to point out the weaknesses of the students in second language acquisition in the Pakistani context.

Statement of the Problem

Knowledge of grammar is one of the core concepts in language acquisition. There are numerous studies conducted to explore the order of acquisition of grammatical morphemes. However, there has been limited significant research done to explore the accuracy order of the

grammatical morphemes at the intermediate level students. Henceforth, the present research explored and compared the accuracy order of male and female students. The present study investigates the accuracy order of the Five English grammatical morphemes of the Intermediate Students.

Research Objectives

The current study has the following aims and objectives:

1. To explore the order of acquisition of five grammatical morphemes in the intermediate level students.
2. To find the accuracy order of the grammatical morphemes of the intermediate level students.
3. To draw the comparison of the order of acquisition of the grammatical morphemes in male and female students of intermediate level.

Research Questions

The current study aims to answer the following questions:

1. What is the accuracy order of the grammatical morphemes of the intermediate-level students?
2. How can grammatical morphemes acquired by the male and female students be compared?
3. What is the overall order of morpheme acquisition in intermediate-level students?

Significance

The current study has significance in the field of second language acquisition and can help in the development of modern and better teaching methodologies. The accuracy order of the grammatical morphemes will be helpful for the teachers in order to understand how Pakistani students learn and acquire English morphology as a second language. Moreover, the comparison drawn for the acquisition order of males and females will be beneficial for the instructors to know the fundamental disparities between them. They can design different activities to overcome the weaknesses of the ESL/EFL students. Furthermore, this study will also be valuable for the teachers, as they can design different activities for second language learners by keeping this order of acquisition in mind.

Delimitations

The present research work is delimited to the intermediate level students from the Muzaffarabad, Azad Kashmir only. Additionally, this study is also delimited to only five

grammatical morphemes: i.e.

i. Plural –s,
ii. possessive –'s/ ' morpheme
iii. Regular and irregular past
iv. Progressive –ing morpheme
v. Third-person singular s/es.

Literature Review

In the 1970s and 80s, several research studies conducted on morpheme acquisition found a natural order of acquisition in L1 and L2. These findings supported the idea presented by Chomsky (1981) that all learners have a Language acquisition device. These morpheme order studies are still worthy and contribute towards the research in one of the significant aspects of second language acquisition.

Brown (1973) was the initiator of the study in acquiring grammatical morphemes. He focused on the L1 acquisition, conducted a longitudinal study on three children aged 18-27 months, and observed the development of 14 grammatical morphemes. Then, these morphemes were hierarchically arranged in the accuracy rates. His findings showed that there was a similar order of acquisition of the morphemes. Table. 1 shows Brown's (1973) order of acquisition of morphemes.

Not long after Brown's (1973) work, several research works started on the morpheme order acquisition in both L1 and L2 contexts. In the same year, de Villiers and de Villiers (1973) conducted cross-sectional research on 21 kids aged 16 -18 months and found that their findings were in line with Brown's results.

Meanwhile, Dulay and Burt (1973) researched whether there is a similarity in L1 and L2 grammatical acquisition. Their subjects of the study were 151 Spanish-speaking ESL (English as a Second Language) learners. Their accuracy score revealed a consistent order in acquiring

Table 1. Brown's (1973) order of acquisition of morphemes in L1.

Sr.#	Morphemes
1.	Present progressive(-ing)
2.	Prepositions (in)
3.	Prepositions (on)
4.	Plural (s)
5.	Irregular past tense
6.	Possessive ('s/ ')
7.	Uncontractible copula (is,am,are)
8.	Articles (a, the)
9.	Regular Past (ed)
10.	Third-person singular (s)
11.	Third-person irregular
12.	Uncontractible auxiliary (is, am, are)
13.	Contractible copula
14.	Contractible auxiliary

Table 2. Dulay and Burt's (1973) order of morpheme acquisition in L2

Sr.#	Morphemes
1.	Article
2.	Copula
3.	Progressive—ing
4.	Plural—s
5.	Auxiliary
6.	Regular past
7.	Irregular past
8.	Possessives
9.	3rd person—s

grammatical morphemes in both L1 and L2, which supported Brown's (1973) claim of hierarchy in the acquisition of grammatical morphemes.

However, the order of grammatical morpheme acquisition may differ. Krashen (1977) extended the work of Dualy and Burt (1973) and suggested the acquisition hierarchy, which consisted of four stages followed by L2 learners. He called this hierarchy as *Natural Order Hypothesis*, which remained fixed and was not affected by age or L1.

As shown in Figure 1, Krashen (1977) put these morphemes in different boxes and suggested that the morphemes in the same box were acquired before the next one, but in the same box, these morphemes can be acquired in a different order as well. This type of order has made this model more flexible that can be used in further studies of morpheme acquisition.

Furthermore, the morpheme order acquisition models by Brown's (1973) in L1, and Dulay and Burt's (1973), and Krashen (1977) in L2 acted as an essential inspiration in the second language acquisition studies. For instance, Barrot and Leon (2014) researched the accuracy order of 14 grammatical morphemes in the oral production of Filipino preschool pupils and determined the highest and lowest accuracy level of these morphemes. The study concluded that plural morphemes and progressive verbs had a high accuracy level while



Hypothesis, which remained fixed and was not affected by age or L1.

Figure 1. Krashen's (1977) Natural order of morpheme acquisition by L2

prepositions and past irregular verbs had the lowest. Comparing the resulted order with Brown's (1973) and Dulay and Burt's (1973) order showed the different order. Similarly, Seog (2015) investigated the accuracy order of eight grammatical morphemes in elementary school EFL learners in a Korean context. The results showed that the accuracy order did not correspond with the natural order.

Additionally, Mohammed and Sanosi (2018) studied the accuracy order of grammatical morphemes in Saudi EFL learners and compared it with Krashen's (1977) Natural Order Hypothesis. The findings revealed that the accuracy order of morphemes differed from that of Krashen's, and L1 also affected this order. While, in the Pakistani context, Khan (2014) determined the sequential presentation of grammatical morphemes in EFL Textbooks and its relation with the order of morpheme acquisition in grade five students. The study's findings revealed that the sequence of presentation of grammatical morphemes in Textbooks is different from the morpheme acquisition order of Dulay and Burt (1974). Meanwhile, the learners in the study acquired these morphemes in an order corresponding with that of Dulay and Burt (1974).

Therefore, the results of these studies show that in L2 contexts, the order of grammatical morpheme acquisition is different from the natural order presented by Dulay and Burt (1973) and Krashen (1977), which calls for more research in L2 contexts. Furthermore, previous studies looked at the accuracy order of L2 learners in other contexts as well as these studies focused on the primary and elementary level students. Consequently, the present study investigates the order of five grammatical morphemes in the intermediate level students in the Pakistani context. Moreover, the present study also investigates the accuracy order of these morphemes. Also, it compares the order of acquisition of the morphemes in male and female students of the intermediate level in Pakistan.

Research Methodology

Research Design

The current research followed the cross-sectional study method as a research design. Researchers used this descriptive approach in morpheme studies to measure the accuracy order that can be considered a powerful indication of the order of morpheme

acquisition (Mohammed & Sanosi, 2018).

Research sample: A research tool

The intermediate level (17-18 year old) male and female students from three renowned educational institutes, Greenwood High School and College, Global college and Quaid-e-Azam College, Muzaffarabad, Azad Kashmir, Pakistan, were the research sample for the current study. The sample size for the current study was 60, i.e., 30 male and 30 female students. The sampling was done using the stratified sampling technique in which strata were based on area, educational level, and gender. Then, a random sample was taken from each stratum of male and female. The advantage of using the stratified sampling technique is that the results represent the whole population and provide the basic information quickly. Due to this research's time constraints and word limit, the current sample size was selected for the analysis.

Moreover, a questionnaire was used as a research tool in the present study. The questionnaire consisted of 25 fill-in blanks, in which the first five blanks were about plural morpheme, the following five were related to possessive morpheme. Then the rest of the 15 blanks were jumbled and were related to the regular and irregular past, progressive –ing morpheme, and third-person singular s/es.

Theoretical Framework

The morpheme order acquisition models for L2 contexts by Dulay and Burt's (1973) and Krashen (1977), as mentioned in *Table 2* and *Figure 1*, respectively, were used as a theoretical framework for the present research. These models acted as guiding parameters for the research at hand.

Research Process

First of all, the questionnaires got filled by 60 participants; 30 male and 30 female. Then, the quantitative data in the number of correct and incorrect responses were collected, compared, and interpreted qualitatively for the male and female. Furthermore, the data was presented through graphs and charts to comprehend better the results and formulation of the order of accuracy/acquisition.

Data Analysis and Discussion

For the analysis of the gathered data, the researcher used graphs,

percentages, and tables. The researcher has made the five graphs of the correct responses of girls and boys for each morpheme. Then, to determine the similarities and differences in the accuracy order of these grammatical morphemes, the researcher has made two more graphs for the male and female participants separately. Moreover, to analyze which morpheme has the highest and lowest accuracy among students, the researcher has made another graph showing the overall order of morpheme acquisition. The researcher has specified the research to the following five grammatical morphemes:

Table 3. Morphemes selected for thecurrent analysis

i.	Plural –s,
ii.	Possessive –'s/ 'morpheme
iii.	Regular and irregular past
iv.	Progressive –ing morpheme
v.	Third-person singular s/es.

For plural morpheme, the researcher included –s/-es and other irregular patterns. All the possessive markers with and without an apostrophe ('s/ ') were included. For progressive morpheme (-ing), all the progressive uses about aspect were incorporated. Regarding the past tense, both regular and irregular forms of the verb were included in the questionnaire. As the current study also compared the accuracy order of the grammatical morphemes, the researcher analyzed which morpheme was acquired easily and which one was difficult for the learner to acquire derived from the ratio of correct and incorrect responses given by males and females.

Plural Morpheme

The pluralization of nouns in English is formed mainly by adding s/es or through various irregular ways. The pluralization of the nouns ending on –for –fe can be done by changing –for –fe into –v and adding –es, for example, *half –halves*. In some cases, the singular and plural form of the noun remains the same, such as *deer,* and in some cases, plurals of the nouns can be formed by altering the vowel inside the singular, for instance, *mouse –mice*. In few nouns, the plurals are formed by adding –en, like, *ox –oxen*, and in various cases, the nouns are taken from foreign languages which keep their original plural form, like, *the crisis* is a Greek word that has its plural *crises*.

The above graph shows the

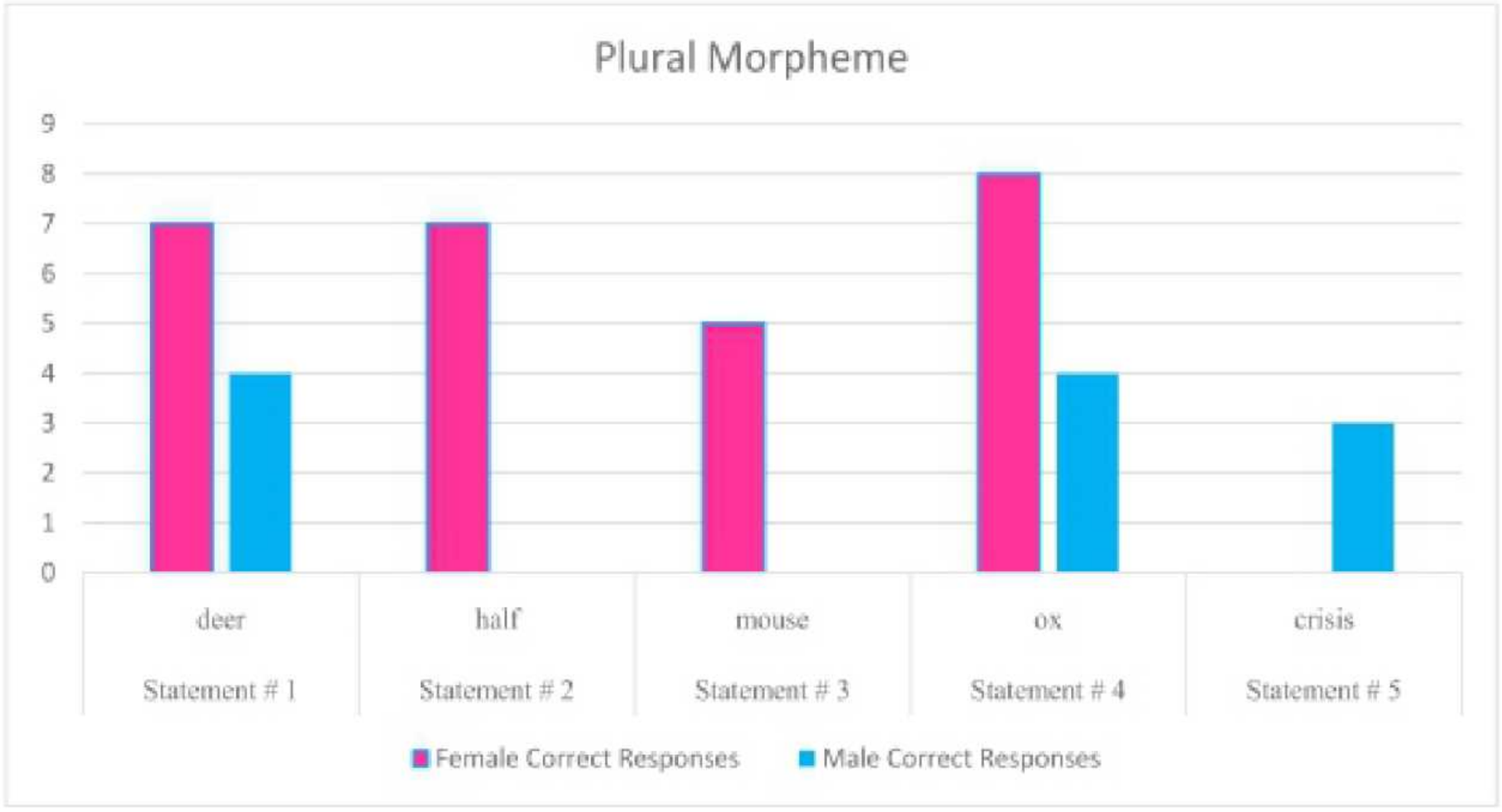


Figure 2. The ratio of correct responses of males and females in plural formation

ratio of correct responses of males and females regarding plural formation. In the first statement, *I saw two deer in the zoo,* the students were asked to make plural forms of *deer*, and they made the plural of this noun as *deers*. Only 40% male and 70% female gave correct answers to this statement. They overgeneralized the regular rule of the plural formation in English. In the 2nd statement, *He divided the pizza into four halves*, and in the 5th statement, *Pakistan is facing many crises nowadays*; males repeated the same noun in the plural formation. Another leading cause of 100% incorrect responses, as in *half* and *mouse* from the male side, is the lack of knowledge about the plural formation rule. 100% incorrect responses from the female side as in *crisis* also showed that they do not know about the pluralization rules and overgeneralized the general rule of plural formation.

The overall result shows that 54% of females and 22% of males have given correct responses. The low percentage of the correct responses reveals that boys face more problems acquiring irregular plural morphemes than girls.

Possessive Morpheme

There is a general rule of putting apostrophes to show possession in English, but there are other rules for making the possessive case. For example, if the plural noun ends on –s, the possessive case is formed by adding

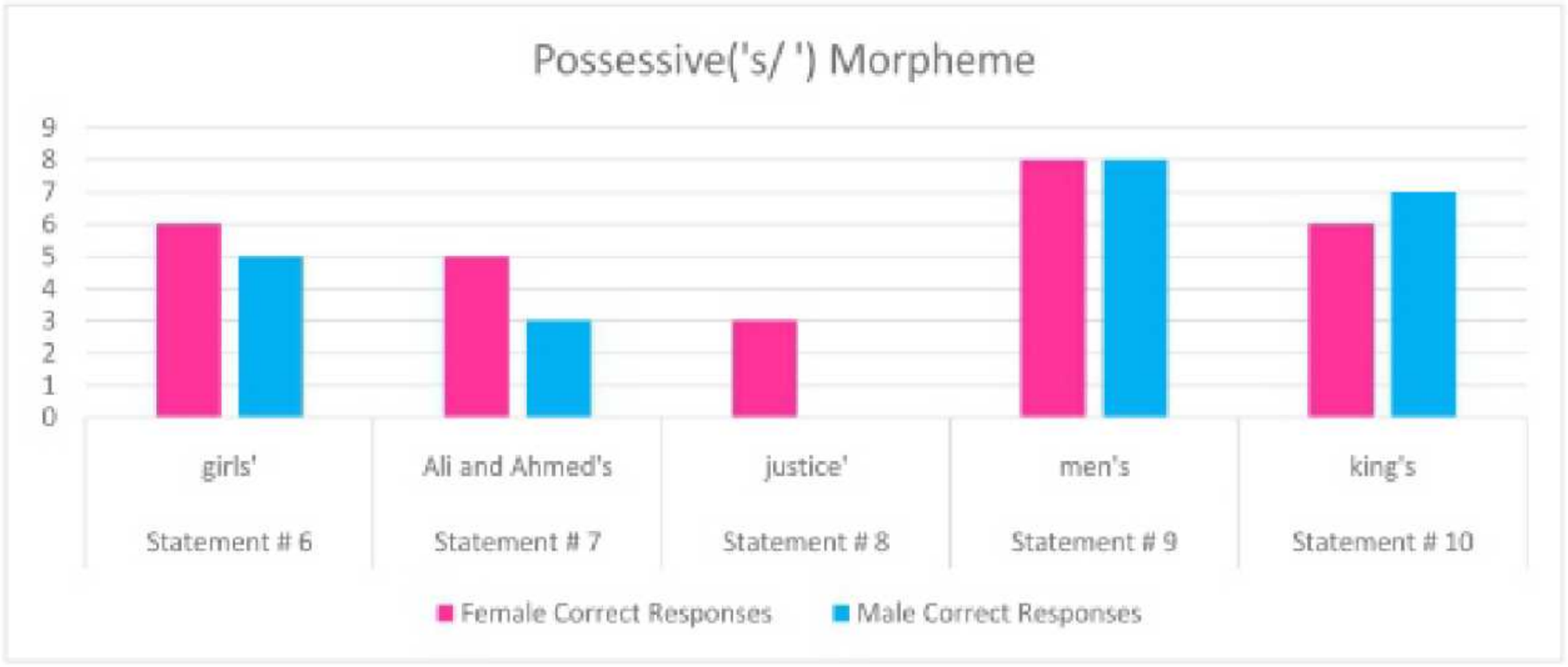


Figure 3. The frequency of correct responses from male and female students in possessive morpheme.

only an apostrophe, like, *girls' school*. In another case, when two nouns are connected, the possessive case can be formed by adding –'s/ ' on the second noun, such as *Ali and Ahmed's bakery*. There is another English possessive case that if hissing sound comes at the end of the word, the only apostrophe is used, for instance, justice's sake.

The above table shows the frequency of correct responses from male and female students. In the 6th statement, *girls' school,* 60% female responses were correct, and 50% male responses were correct. In the 7th statement, *Ali and Ahmed's bakery* mostly used the apostrophe -'s on both nouns, e.g., *Ali's and Ahmed's bakery*. Overall they have given incorrect responses. They changed the word order, putting apostrophe –'s randomly on any word, using –s but did not use apostrophes like *schoolgirls, men club's, justice sake's, kings crown*, etc. These incorrect answers show that students are confused, do not have sufficient knowledge for making the possessive case, and overgeneralized the general rule. Males have given 100% incorrect responses for the 8th statement, i.e., *justice's sake*. This reveals that males are facing difficulty in acquiring possessive cases with hissing sounds.

Overall, 56% of females and 46% of males have correctly responded to the possessive morpheme. The researcher observed that the students were only aware of apostrophe -'s as they gave 80% correct responses for statement # 9, i.e., *men's club*, because the general rule of the apostrophe –'s

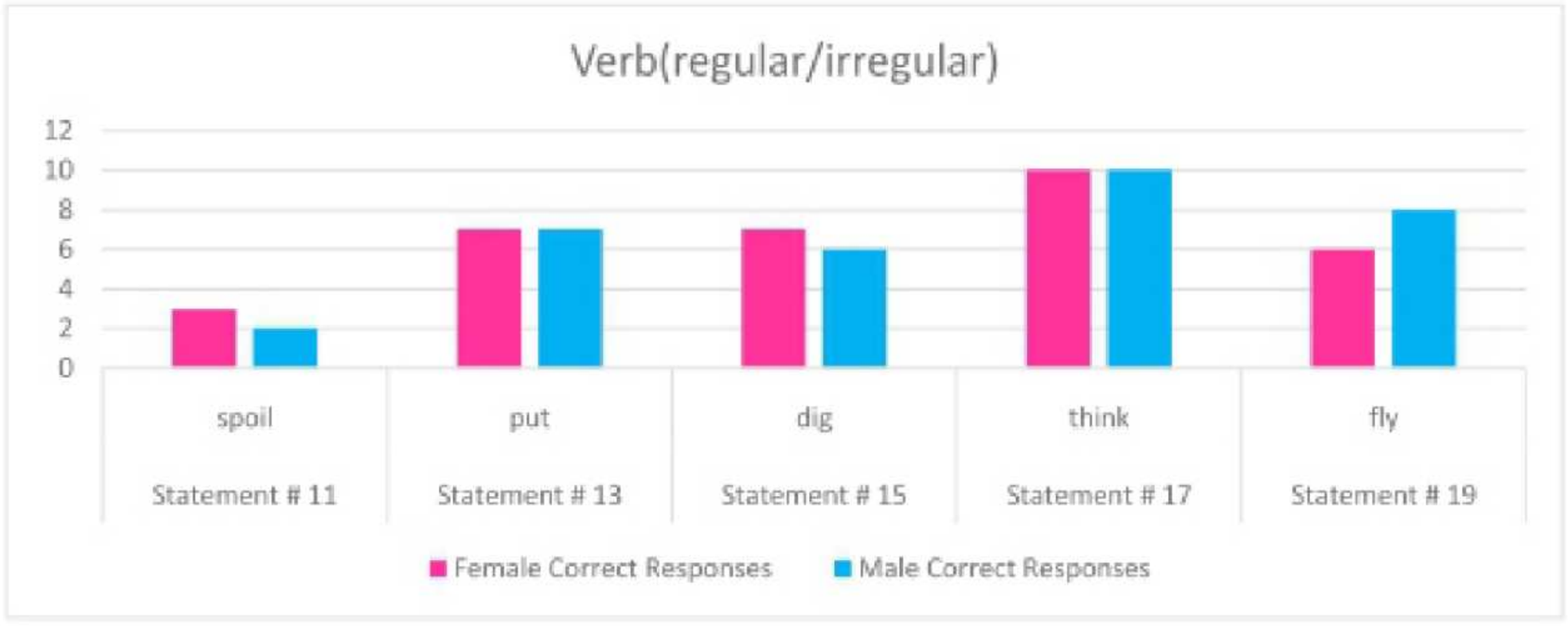


Figure 4. Several correct responses from male and female students in using the verb (regular and irregular).

could be applicable here.

Verb (regular and irregular)

In English grammar, there are specific rules for making the verb (regular and irregular). Generally, -ed is put on the end of the verb, like, spoil – spoiled, but there are specific other rules for verb formation. The following Figure 4 shows the findings for the accuracy of verbs.

In dealing with the verb *"put,"* learners gave 70% correct answers; this shows that both male and female learners are acquiring this verb in an equal manner. In statement#11, *The news has spoiled my dinner,* the number of correct responses was less, i.e., 30% in females and 20% in males; this was because learners mostly avoid using the auxiliary verb *has*; they used the only *spoiled*. This shows that they have insufficient knowledge about the use of auxiliaries in English grammar. In statement #15, *He dug a hole in the loan yesterday;* the participants have used the forms, like *digs, d*ug, etc. for *dug* because they do not know that when in English grammar, we put words like *yesterday, tomorrow, last night,* etc. it shows the time of action and we have to use the verb according to these conditions. Also, in English, there are some specific rules for certain verbs to make their second and third form; for example, we cannot use the general rule of adding –ed for the verbs such as *dig, fly, think,* etc. In dealing with the verb, *I think* the frequency of correct responses was high, i.e., 100%, this is because this verb is commonly used in daily routine. In statement #19, *The bird has flown south for winter*; the frequency of correct responses for males is 80%,

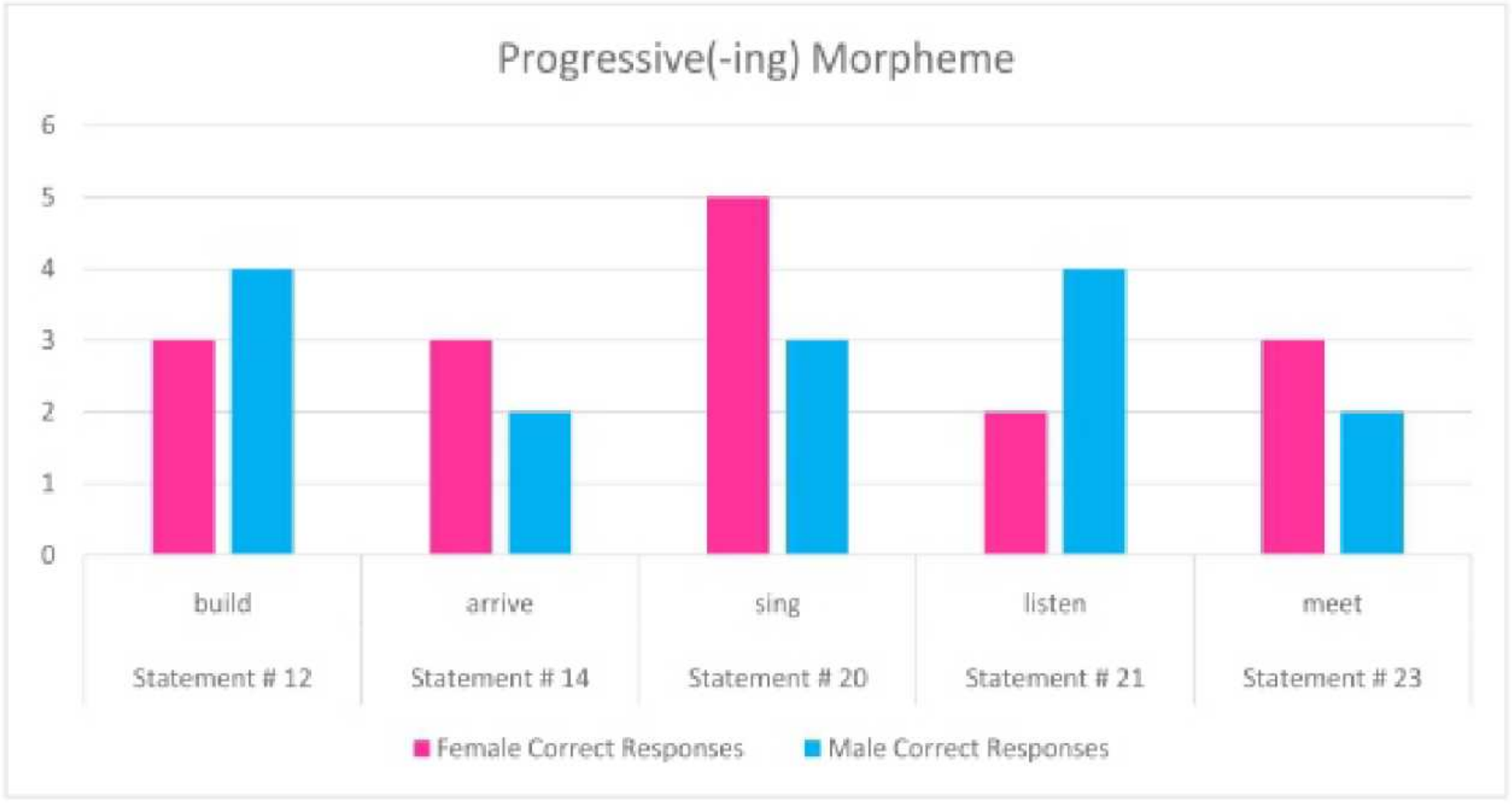


Figure 5. The frequency of correct from male and female responses in progressive morpheme.

while in females, it is 60%. They have given the wrong answers like a *fly, fly, flew*, etc. The results show that they have less knowledge about the rule that *has, has,* and *had* always take 3rd form of the verb.

The overall results show that 66% of males and 66% of females have answered correctly. The equal frequency of the correct responses shows that both boys and girls acquire regular and irregular verb in a similar order.

Progressive (-ing) Morpheme

This part of the discussion deals with the progressive aspect. In English, the progressive aspect shows the continuation of an action in the present or the past. This part of the analysis includes the progress of all the aspects and mood (future).

In the above graph, statement #12, i.e., *They have been building the bridge for several months,* females gave 30% correct answers, and males gave 40% correct answers. In English, to show the action started in the past and continuing, the present perfect continuous is used that is indicated by the words, *for* and *since.* In the current analysis, the incorrect answers for the progressive aspect were high because most students used incorrect forms like *building, building*, etc. They did not know this English grammar rule and ignored the indicating word *for*. In statement #21, *She is singing now*; 30% male and 50% female responses were correct. Mostly, the participants

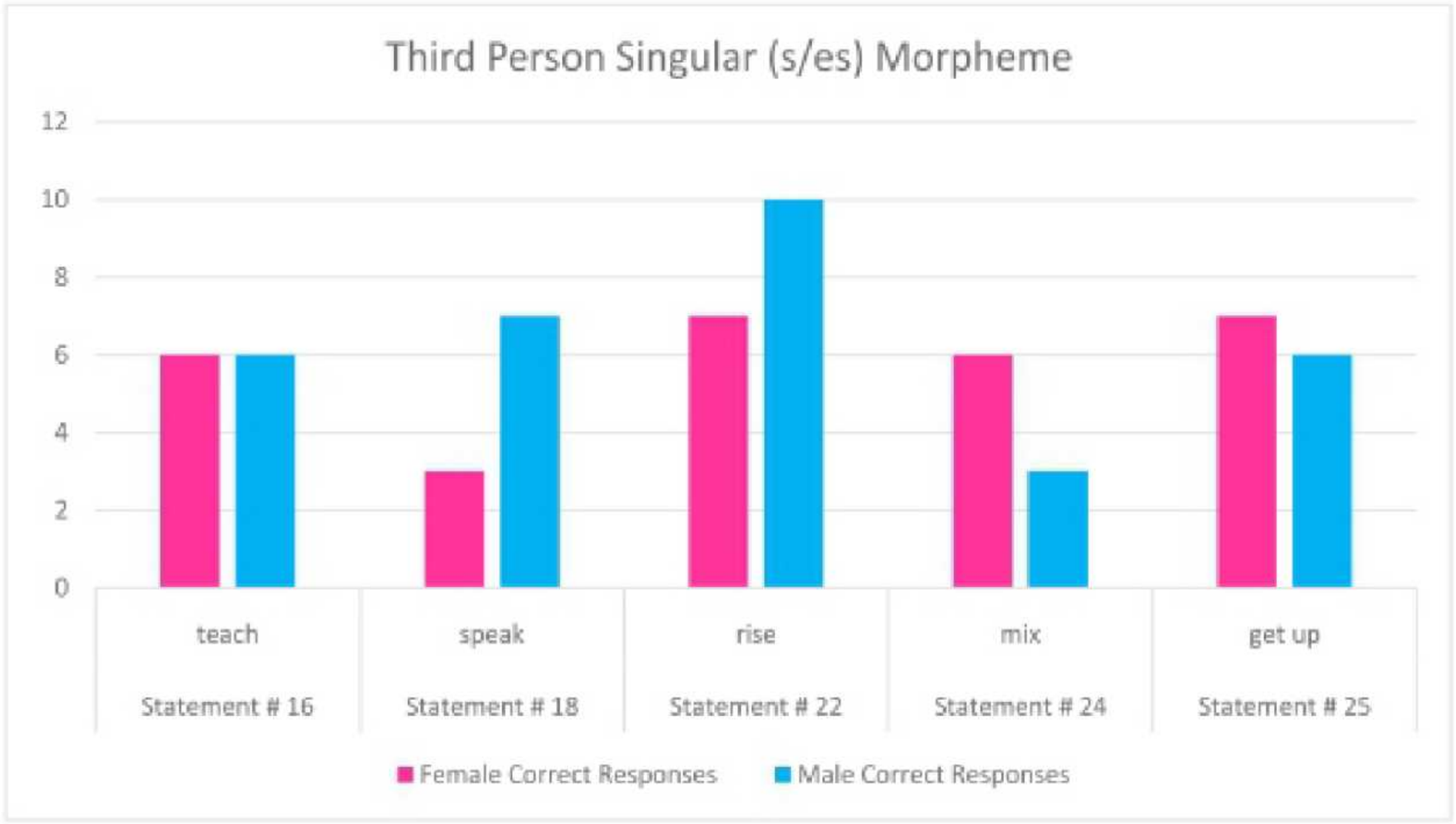


Figure 6. The ratio of correct responses from male and female students in using third-person singular morpheme.

committed mistakes, like, *sings, singing*, etc., and avoided the use of auxiliary *is*. For the sentence, *He will be meeting us next week;* 30% of correct responses were from the female side and 20% from the male side. This sentence overgeneralized the rule that third person singular took s/es and gave incorrect answers like *meets*. Also, males used the word *met* and ignored the condition *next week* that refers to the future action.

Overall, the results show that 32% of correct responses are female, and 30% are male. The low accuracy frequency in boys and girls is due to a lack of knowledge and exposure to the English language.

Third-person singular (s/es) Morpheme

In English, there is a general rule for the third person singular (he, she, it) that s/es will be used for the verb, but there are few spelling rules which cause difficulty for the learners to acquire this rule correctly. For example, modal verbs like *can, should, must, may, might* not take –s/ -es in the third person singulars present because modal verbs do not take endings. The following Figure 6 shows the frequency of correct responses for the boys and girls in dealing with the third-person singulars.

For example, in statement#18, *She can speak three languages;* 30% of

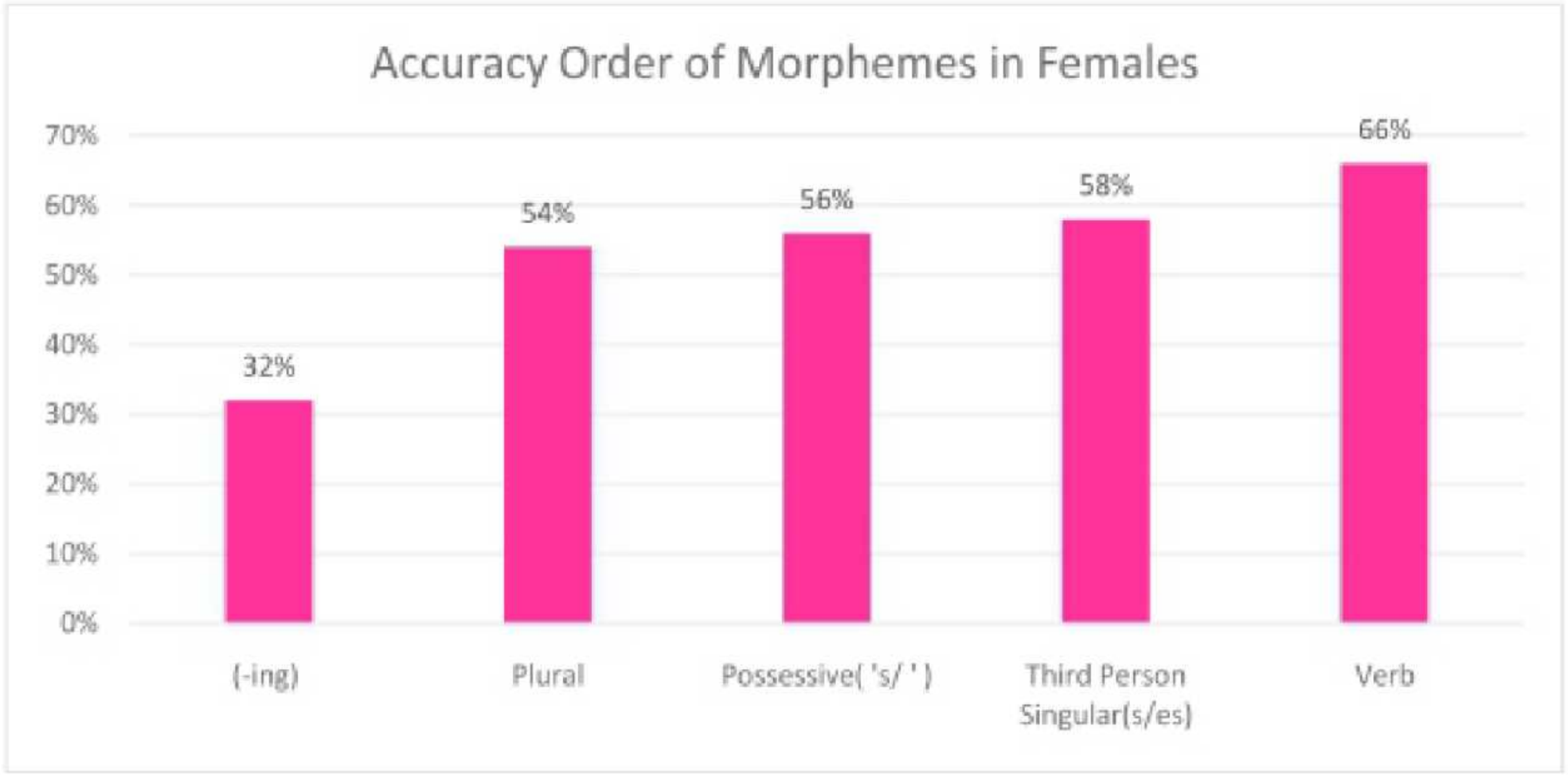


Figure 7. Accuracy order of the grammatical morphemes in female

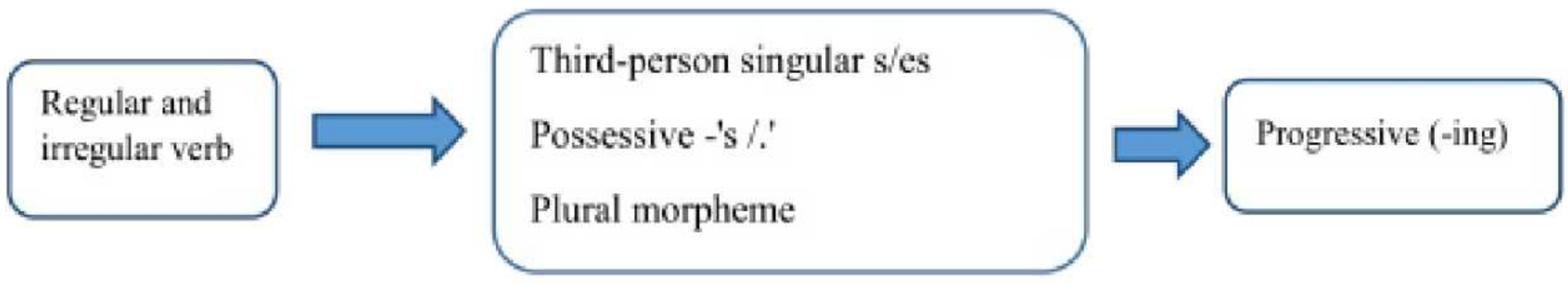
females and 70% males have given correct answers. The participants gave incorrect responses due to the ignorance of the rule mentioned above for modals. For the verb, *teach* 60% male and 60% female gave correct answers. The researcher observed that the incorrect responses, like *teach*ers, were because of ignorance of the spelling rule of the 3rd person singular s/es. In English, if the base form ends at –s, -sh, -z, -ch, -x, or at the vowel –o, then we have to add –es instead of –s. Moreover, for the statement, *The sun rises in the east,* 70% females and 100 % males gave correct responses.

The overall percentage, i.e., 58% correct answers from the female side and 64% correct answers from the male's side, shows a slight difference between the order of acquisition of the third person singular morpheme in males and females.

Comparison of Accuracy Order of Morphemes in Male and Female

The comparison between the order of morpheme acquisition of

The overall order of morpheme acquisition for females (adapting Krashen (1977) scheme) is:



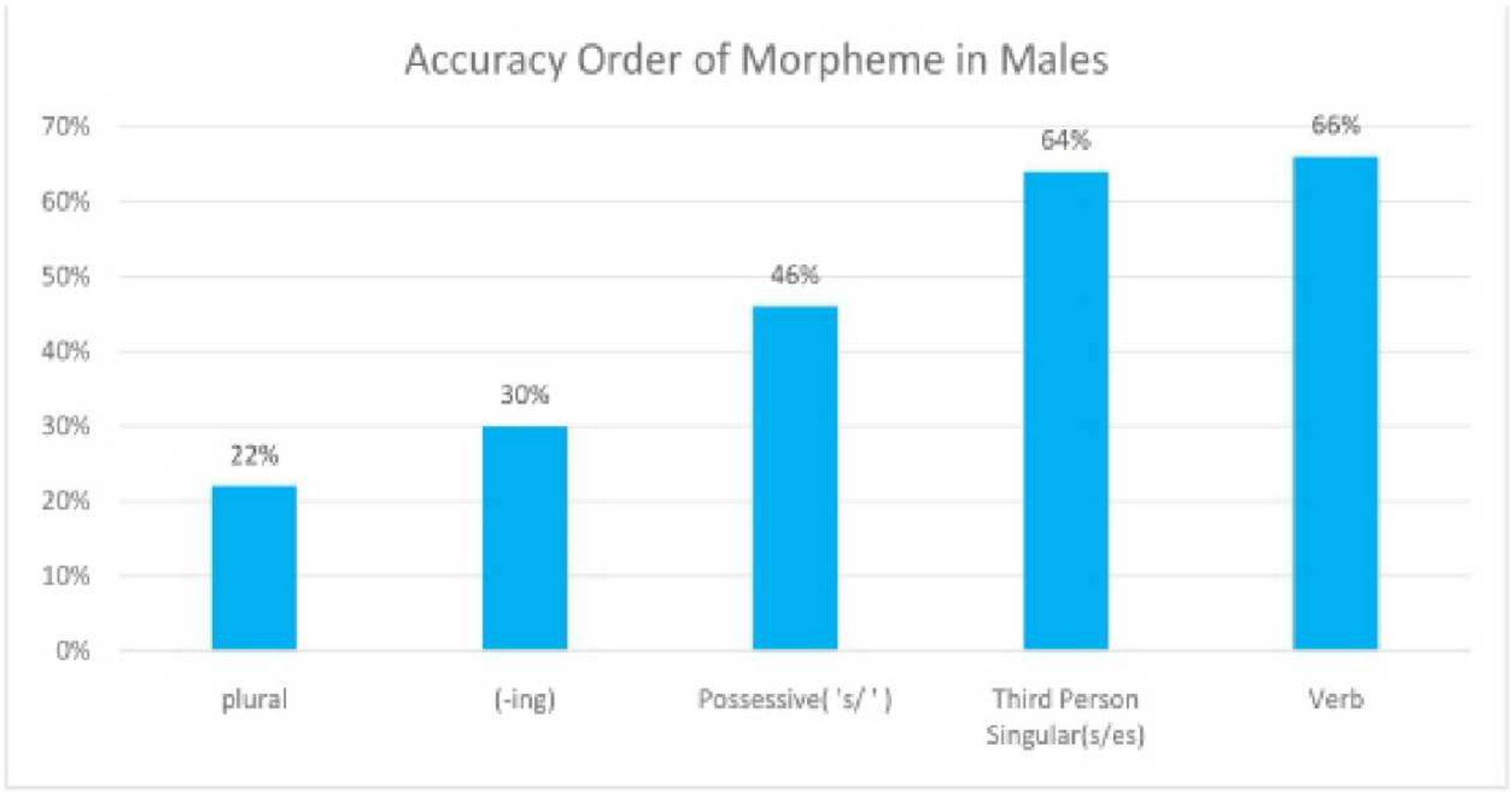


Figure 8. Accuracy order of the grammatical morphemes in male

male and female students can be made by using the following graph:

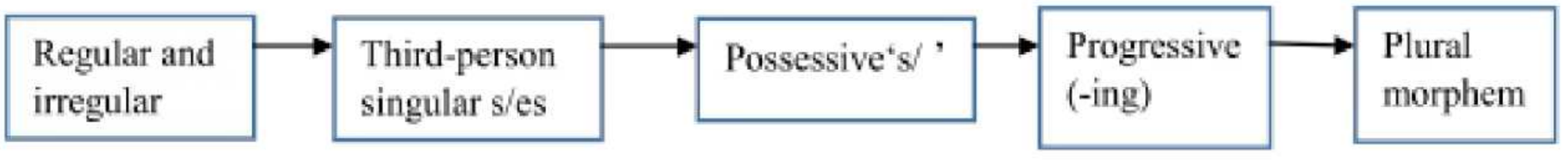
The above graph shows that the correct responses of a regular and irregular verb are 66% which means females acquire this morpheme easily. On the other hand, progressive morpheme has the least number of correct responses, i.e., 32% among all morphemes, which means that females face difficulty acquiring this morpheme.

Third-person singular s/es, Possessive -'s / ' and Plural morpheme are placed in the same box because the frequency of these morphemes slightly differs, so this shows that almost all these morphemes are acquired similarly.

This graph shows that the regular and irregular verb has 66% of the correct responses in males, which shows that males acquire this morpheme first. On the other side, plural morpheme shows 22% of correct responses, which reflects that males acquire this morpheme later.

All these morphemes are placed

The order of acquisition of males (adapting Krashen (1977) scheme) is:



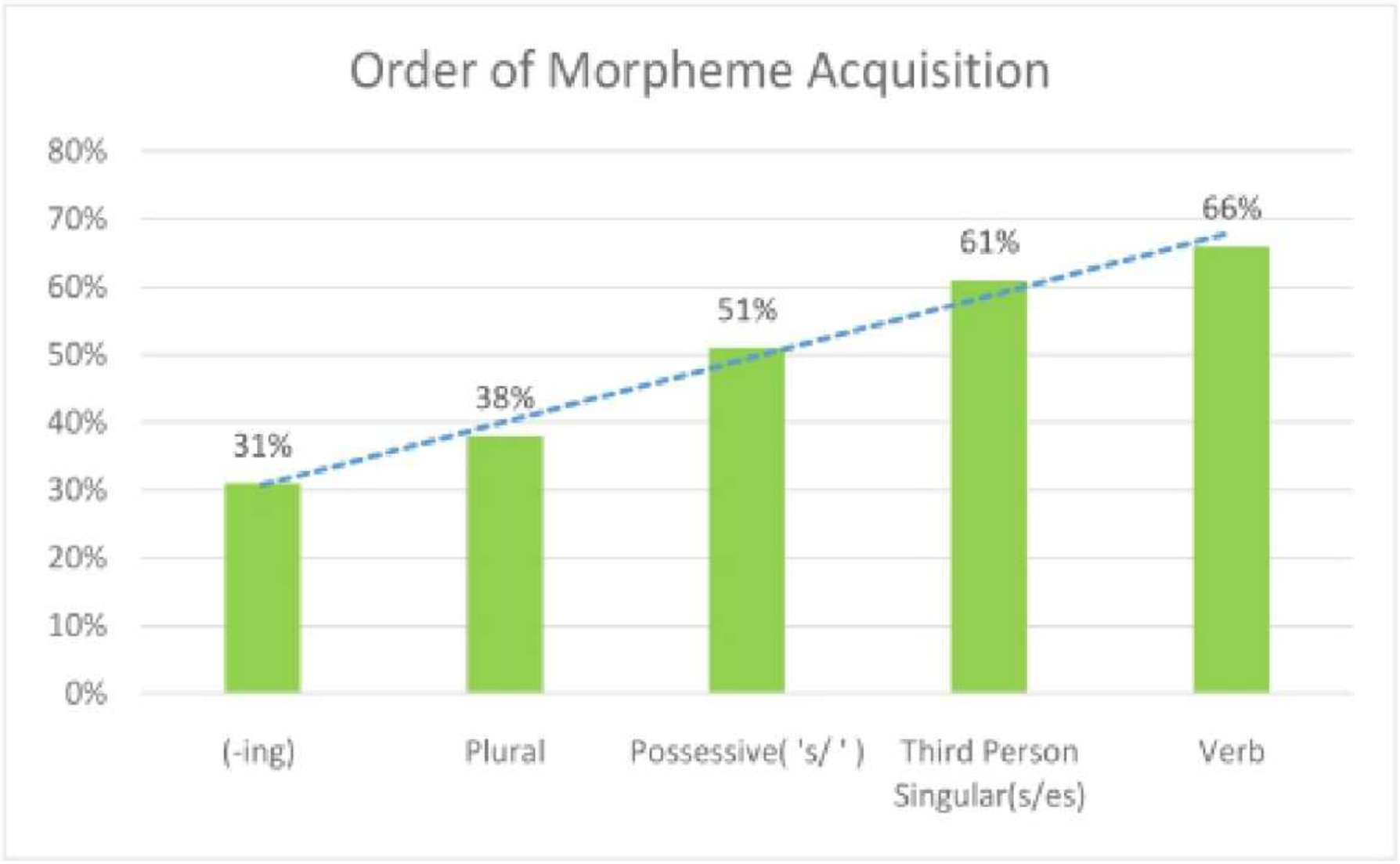
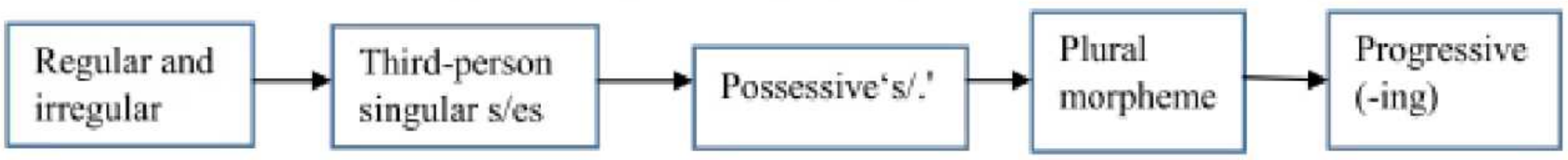


Figure 9. The overall accuracy order of the grammatical morphemes

So, the overall order of morpheme acquisition (adapting Krashen (1977) scheme) is:



in different boxes because the percentages are significantly different and suggest that the males acquire all these morphemes differently.

Overall Order of Accuracy Order of the Grammatical Morphemes

The graph below shows the frequencies of overall accurate responses of the morpheme students of

Table 4. Comparison of morpheme acquisition orders by Dulay and Burt (1973) and Krashen (1977) (adopted from Mohammed & Sanosi, 2018) and the current study

Sr.#	Dulay and Burt (1973)	Krashen (1977)	Present study findings
1.	Progressive—ing	Progressive—ing	Regular past/Irregular past
2.	Plural—s	Plural—s	3rd person—s
3.	Regular past / Irregular past	Irregular past/ Regular past	Possessives
4.	Possessives	3rd person—s	Plural—s
5.	3rd person—s	Possessives	Progressive—ing

intermediate level in Muzaffarabad. This shows that firstly, students acquire regular and irregular verbs, then third-person singular morpheme; after this, they acquire possessive morpheme, then plural morpheme, and finally, progressive morpheme.

On comparing the results of the present study with the models of morpheme acquisition in L2 by Dulay and Burt (1973) and Krashen (1977), it was revealed that regardless of the difference in several morphemes analyzed in the present study, there was a significant deviation in the order of acquisition of these morphemes. Following Table 4 shows the comparison of three research findings in three different contexts.

So, it can be concluded from the above comparison that the current research contradicts with previous research of Dulay and Burt (1973) and Krashen (1977), in which the progressive morpheme was acquired first. However, in the current study, it is acquired at last. Similarly, in the current study, regular and irregular past is acquired first, but it was acquired on the 3rd level in the previous studies. Furthermore, this comparison also showed that the order of morpheme acquisition might differ from context to context, and its accuracy percentage also varies from context to context.

Conclusions

In the light of present research, it can be concluded that morpheme with high accuracy level among the intermediate students of Muzaffarabad is *a regular and irregular verb* and morpheme with the lowest accuracy rate is *progressive (-ing)*. This study also suggests that the order of morpheme acquisition in male and female students is different. Females acquire *regular and irregular verbs* first, and at last, they acquire *progressive morpheme* while Males acquire *regular and irregular verbs* first, and at last, they acquire *plural morphemes*.

However, the current research contradicts Dulay and Burt's (1973) and Krashen's (1977) research concerning grammatical morpheme acquisition. The researcher also observed that learners faced difficulties acquiring these grammatical morphemes correctly due to faulty teaching techniques, lack of knowledge about the grammar rules, overgeneralization, and lack of exposure to the English language.

Recommendations

The current study's findings suggest that the grammar rules should be taught to students of the English language from the beginning, and the students should get enough exposure to listen and speak the English language. Furthermore, there is a need for classroom activities on basic grammar, and faulty teaching techniques and rote learning must be avoided. Meanwhile, course designers can design lesson plans according to the order of morpheme acquisition after validating the results produced in the present study to facilitate the grammatical morpheme acquisition of EFL/ESL learners. Moreover, further in-depth studies utilizing more (large) sample sizes from different areas can confirm the order generated in the research at hand.

References

Aitchison, J. (1989). *The articulate mammal: An introduction to psycholinguistics*. London: Unwin Hyman.

Barrot, J., & de Leon, K. (2014). Accuracy order of the grammatical morphemes in the oral production of preschool pupils. *Indonesian Journal of Applied Linguistics*, *3*(2), 63-76.

Brown, R. (1973). *A first language: The early stages*. Massachusetts: Harvard University Press.

Chomsky, N. (1981). *Lectures on government and binding: The Pisa lectures Dordrecht*. Netherlands: Foris.

Chomsky, N. (1957). Logical structures in language. *American Documentation (pre-1986)*, *8*(4), 284.

De Villiers, J., & de Villiers, P. (1973). A cross-sectional study of the acquisition of grammatical morphemes in child speech. *Journal of Psycholinguistics Research, 2*, 267–278.

Dulay, H., & Burt, M. (1973). Should we teach children syntax? *Language Learning, 24*, 37–53.

Goldschneider, J. M., & DeKeyser, R. M. (2001). Explaining the "natural order of L2 morpheme acquisition" in English: A meta-analysis of multiple determinants. *Language Learning, 51*(1), 1-50.

Luk, Z. P. S., & Shirai, Y. (2009). Is the acquisition order of grammatical morphemes impervious to L1 knowledge? Evidence from the acquisition of plural -s, articles, and possessives. *Language Learning, 59*(4), 721-754.

Khan, A. Q. (2014). Sequential presentation of grammatical morphemes in EFL textbooks and its relation with morpheme acquisition order. *European Academic Research*, *1*(11), 4331-4374.

Krashen, S. (1977). Some issues relating to the monitor model. *On Tesol*, *77*, 144-158.

Kwon, E. Y. (2005). The" natural order" of morpheme acquisition: A historical survey and discussion of three putative determinants. *Columbia University Working Papers in TESOL & Applied Linguistics, 5*(1), 1-21.

Mohammed, A. S. E., & Sanosi, A. B. (2018). Accuracy order of English grammatical morphemes of Saudi EFL learners. *Eurasian Journal of Educational Research*, *18*(77), 65-80.

Morpheme. (n.d). In *oxfordlearnersdictionaries.com*. Retrieved from https://www.oxfordlearnersdictionaries.com/definition/english/morpheme

Pica, T. (1983). Adult acquisition of English as a second language under different conditions of exposure. *Language Learning, 33*, 465-497.

Seog, D. S. Y. (2015). Accuracy order of grammatical morphemes of Korean EFL learners: Disparities among the same L1 groups. *Linguistic Research*, *32*, 151-171.