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Correspondence on editorial matters should be addressed to:

Dr Su-Hie Ting
Chief Editor
Issues in Language Studies
Faculty of Language and Communication
Universiti Malaysia Sarawak
94300 Kota Samarahan
Sarawak
Malaysia
shting@unimas.my

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Table 1
Types of communication strategies used across age groups

Figure 1. Frequency of communication strategy use across age groups

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Contents

AFRICAN FOLKLORE: A CATALYST IN CONTEMPORARY AFRICAN FICTIONS

Joshua USMAN[1]
Marius CROUS[2]
Department of Language and Literature
Nelson Mandela University, Port Elizabeth, South Africa

[1]usmanautaj5@gmail.com*
[2]marius.crous@mandela.ac.za

ABSTRACT

African folklore which are said to be active traditions have had immense influence on the growth and development of African literature. This claim is aptly demonstrated in the works of successful early African writers as in the case of Amos Tutuola and Daniel O. Fagunwa of Nigeria, Violet Dube in Zulu, S.E.K. Mghayi in Xhosa and a host of them. These literary artists draw their inspiration from the oral tradition by translating their structures and images to literary mode. It is on this platform that the article seeks to examine this claim in the light of the state of African literature today. This paper adopts Cyprian Ekwensi's *African Night's Entertainment* as a case study to demonstrate how present African writers build on that trend to success. Ekwensi is considered one of the pioneers of African literature and writing fiction in English in West Africa. Ekwensi's works observed oral conventions in terms of themes, style and other motifs; but literary in its form. The book adopts tales from African cultural background. This article establishes that contemporary African writers owe much to African oral tradition in their various domains of literary inspirations.

Keywords: Folklore, catalyst, pacesetter, African literature

Introduction

Literary writers and scholars such as Ousmane Sambene, Isidore Okpewho, Wole Soyinka, Chinua Achebe and Amos Tutuola attest to the fact that African modern literature in line with Nigerian literature grows out of a tradition of storytelling and historical remembrance that has existed in Nigeria for ages. Folktale is the most well-known form of orality in African literature apart from oral performance, legend, myth and proverbs (Finnegan, 2017). Myths in all directions consist of creation stories that have to do with the universe. Myth also explains the

activities of the deities at the beginning of creation, the aim of all creatures and nature of their interrelationships. Legend is the next in thought, which describe or explains the events that took place after the age of the gods. It explains the heroic human accomplishments such as constituting empires or dynasties and preventing calamity. The African legendary is synonymous to epic in their attention on heroism. The legendary act is demonstrated in the context of daily life, but epics that are more elaborate are always performed on special occasions (Westley, 1991).

The folktale is the commonest oral prose form, it is always told at night as a form of entertainment. They are mostly fictional stories told about animals, human beings and some gods. Sometimes a story features these groups separately or fuse them together. Folktales are sometimes meant for moral instructions, socio-cultural commentaries or used to emphasise group values and teach against anti-social behaviour. In Africa or Nigeria to be precise, popular folktales like the *flying carpet* or *the trick star* demonstrates crafty animals and their craftiness to defend or protect themselves to avoid wild and bigger animals. For instance, Àjàpá, a tortoise in Yoruba folklore of Nigeria; and Sungura, a hare found in central and East African folklore. Most African cultures employ a rich repertoire of jokes or witticism, which include riddles and proverbs. It is common in African society to accompany eloquent speech with a good knowledge of proverbs. It is believed that proverbs express the wisdom of ages and are also used for classroom argument or discussion. Riddles are closely related to proverbs. This requires the listeners to comprehend or deduce the intended meaning. The folktale, known to be a form of traditional fiction is usually told for night time entertainment. Folktales feature human beings and animals, either separately or together. They are often employed for social commentary and instruction and also serve as a potent means of affirming group values and discouraging antisocial behaviour (Devantine, 2009)

From inception, Africa is known to be an oral society well rooted in diverse languages and traditional cultures. The multi-ethnic nature of Africa makes it difficult for literatures in African languages to get the desired attention. In addition to this, most literary scholars from Africa's cultural background do not understand African languages other than theirs. Ekwealor (2009) states that the introduction of literature in European languages later became a central point of literary attraction where literary artists share their ideas for global effect. Nevertheless, some of the best-known few literatures in African languages include those in Yoruba and Hausa in West Africa; Sotho, Xhosa, and Zulu in southern Africa; and Amharic, Somali, and Swahili in East Africa. In a later development, African literatures attained its height in 1986, when African literary writers in the likes of Wole Soyinka became the first African to win the Nobel Prize for literature. Indeed, extending the range of international literary awards has provided a powerful enticement to African writers. In spite of these major developments, the African society still remains glued to its traditional cultures. These traditional cultures or oral traditions are also used to identify African presence on various writings (Ekwealor, 2009).

Oral Tradition and Development of Literary Tradition in Nigeria

Prior to 1500, the present-day Nigeria was a collection of tribal groups in the form of empires, kingdoms, chiefdoms and community tribe habitations (Chapin, 1992). These settlements were based on ethnic groups. The early kingdoms in Nigeria were the Hausa empires, Benin, Yoruba and Nupe kingdoms. Neighbouring empires and kingdoms also overlapped into the Nigerian territories like the south and west of Lake Chad which constituted an extension of Kanem Borno Empire (Chapin, 1992). There were many other smaller states that probably existed alongside these well-known settlements but history and archaeological data as well as oral tradition could not provide details of their accurate dates and antiquities.

Ethnic Groups in Nigeria

In modern-day Nigeria, there are over 350 ethnic groups that exist as an entity; with none claiming the-middle-of-the-road position. However, the three major languages as well as largest of the ethnic groups are Yoruba, Hausa and Igbo. According to Emenyonu (1978), these three groups accounted for these percentages of the entire population of the country: Hausa (28%), Yoruba (22%), and Igbo (20-22%). Other ethnic groups that are well numbered within the axes of these three languages are the Ijaw people of Southern Nigerian that approximately make up for about 12% in population, followed by the Fulani and Kanuri people from the far North of about 10% each. The Ibibio (4%), Nupe people (5%) and the Tiv people and the Gbagyi people have 3% population each. Other minority languages of over three hundred sprinkle around the axes of these major languages.

The Hausa people dominate the Northern part of the country covering about 50% of the population in the North. Besides that, the Hausa language is the dominant lingua franca in the Northern part of Nigeria. The Yoruba preponderates the Western part of the country and virtually, covering about 98% population of the region. While the Igbo ethnic population dominates the Eastern part of the country with a population of about 70% in Eastern Nigeria. There are over 350 languages in Nigeria, the three major languages are widely spoken both as mother tongue and lingua franca in their respective regions, leaving English as the sole official language (Emenyonu, 1978).

In Nigeria, religious affiliations are well rooted in ethnicity. Colonial invasions immensely influence the regional religious majority. The coming of Christian missionaries through the west, east and south greatly influenced their Christianity. In the same vein, the invasion of the North by the Muslim Arabs influenced Islam in the far North. The North central is a blend of Christians and Muslims. The Hausa and Fulani people are predominantly Muslims. The Igbo people are dominantly Christians of Roman Catholic, Methodist and less of Protestant churches. The Yoruba people are a mix of Christians and Muslims.

The influence of oral tradition on the development literary tradition in Nigeria demonstrates that the people's rooted oral tradition has served as a bedrock or catalyst to literary development in Nigeria. Traditional epic and folktales, for example, influenced the rise of the novel and early writers of the 20th century.

Orality and its different contexts of application are being transformed into literary works. Early Nigerian writers like Cyprian Ekwensi's *African Nights Entertainment* is a reduplication of a collection of traditional folktales and other forms of oral tradition narrated in literary form. Wole Soyinka's *Death and the King's Horseman* is a replica of the people's inherited beliefs and culture that is given a literary pattern. Ola Rotimi's *The Gods Are Not To Blame* is a traditional belief that is imitated in a literary form. Other Nigerian and African writers like Amos Tutuola, D.O. Fagunwa in Yoruba, and Samuel Edward Krune Mghayi in Xhosa have their works either retold, recast or transcribe materials from the oral tradition.

Folklore has contributed greatly to the successes of most early African writers who knew the resources embedded in the oral tradition of the people. These writers use the images, material resources and the structures of the people's tradition and reinvent them using literary approach. Archibalg Campbell Jordan in Xhosa, Guybon Sinxo, Oliver Kgadime Matsepe in Sotho, Rolfes Robert Reginald Dhlomo in Zulu and Oswald Mtshali have drawn immensely from oral sources. These African writers owe so much to the oral tradition in Africa. Folklore is viewed from Africa's standpoint by Ukadike (2003), as the entire oral tradition of African people, the whole oral discourse on every subject and in every form of expression initiated by people of African descent. Goody and Watt (1963) comment on see it as orature which is a form of expression, therefore, includes song, dance, folklore, rites and ceremonies stored in human memory and transmitted verbally.

Literature Review

Ukadike (2000) and Devantine (2009) are in support that Africa is believed to be an oral society deeply rooted in various languages and traditional cultures. In conjunction with this, Haley (1976) attests that the continent has a long history of oral antecedents:

> History of our ancestors and the society they lived in was usually remembered by people and kept alive by word of mouth. In most ancient societies including those of Africa, legacies, culture and traditions were passed from one generation to other by this 'Oral Tradition'. While books did get written, the best account of life and times of ordinary men and women of Africa can often be found in the oral traditions of the society. (p. 179)

The multi ethnic and cultural differences in Africa make the literature in African languages not to receive the desired scholarly attention. This is because most scholars in African culture do not know other African languages other than their own. Secondly, the introduction of literature in European languages later became a central point of literary attraction where literary artists rendered their ideas for global effect. Nevertheless, some of the best-known literatures in African languages include those in Yoruba and Hausa in West Africa; Sotho, Xhosa, and Zulu in southern Africa; and Amharic, Somali, and Swahili in East Africa. In a later development, African literatures achieved an important milestone in 1986, when

Wole Soyinka became the first African to win the Nobel Prize for literature. Indeed, the spread of international literary awards has offered a powerful incentive to African writers. In spite of these major developments, the African society still holds traditional cultures in high esteem.

Literary Writing in Nigerian Languages

Many Nigerian languages found it quite challenging to produce standard orthography in their indigenous languages. This is due to the fact that most of the orthographies in local languages were not fully developed. Nevertheless, a few of literary writings later emerged in the form of literary novels especially in the three major languages. In the Hausa language of Nigeria, the earliest novel written was that of Muhammadu Bello titled *Gandoki* which was launched in 1933 by the translation Bureau in Northern Nigeria. Bello's novel blends and dilutes the typical Hausa oral tradition and literary narratives, giving it a heroic pattern using a strong trace of Islamic history. History assumes that writing in Hausa dates back to the 14th and 15th century. These were mostly Arabic writings among the Hausa people. Early Hausa poets include Ibn Al-Sabbagh, Muhammad al-Barnawi, Abdullahi Sikka and others.

The development of Hausa drama is greatly influenced by the people's rooted oral tradition. Hausa playwrights like Aminu Kano, Adamu dan Goggo, Dauda Kano, Muhammad Sada who have written a lot on Hausa folktales and fairy tales. These plays include; *Alura chikin ruwa, (Needle in Haystack), littaffian Soyayya (Books of love), wa ya san gobe?(Who knows Tomorrow?), Ki yarda da ni (Believe in Me)* and host of others.

In Yoruba language, most writings are a development of Yoruba traditional tales. One the popular writers in Yoruba language is D. O. Fagunwa who produced a novel in Yoruba based on folktale titled *Ogboju ode ninu igbo irumalein* 1938 (*The Forest of a Thousand Demons*). The development of Yoruba literature has dual strands; that is, those that are highly influenced by rich Yoruba oral tradition and those influenced by western literary patterns. In the little time of indigenous language writing, Yoruba English literary writers like Wole Soyinka, Amos Tutuola, Daniel O. Fagunwa, Femi Osofisan, Ola Rotimi, Niyi Osundare and others emerged with their writings in English. Nevertheless, the literary writers weaved elements of Yoruba culture into English literary fictions. Famous among them are Wole Soyinka's early works: *The Lion and the Jewel* (1963), *A dance of the forest* (1963), *African Culture: The Rhythms of Uniity* (1985), *Death and the King's Horse Man* (1975) and *Kongi's Harvest* (1972).

Little of literary writing in Igbo language was done before the advent of African English literary writers. The little Igbo language literature was more of Igbo oral literature. Prose narratives in Igbo were of imaginary stories or events that emanated from Igbo oral literature. The rise of Igbo English literary writers like Chinua Achebe, Ben Okri, Buchi Emecheta, Chimamanda Ngozi Adichie and others changed the course of literary writing from Igbo language to English literary writing. But not far-fetched, these Igbo literary writers also took the pattern of the Igbo oral tradition. Chinua Achebe's early fictions like *Things Fall Apart* (1958), *Arrow of God*

(1964), *No longer at Ease* (1966), *Chike and the River* (1966) and *The Drum* (1979) account for the colonial experience of the Igbo people. Chinua Achebe weaves together the Igbo oral tradition with folktales. Despite this, early prose fiction in Igbo language is said to be rooted in Igbo oral tradition. Emenyonu (1978) opines that the modern Igbo prose fiction, poetry and drama took their roots in the Igbo oral tradition. Expatiating on this, Onyekaonwu (1986) stated that "creative writers in Igbo see the body of Igbo oral tradition as a means or rich source of literary materials; open to them for exploitation for the purpose of writing their own original works". In addition, Okpehwo (1979, p. 1) stated that "yhe store-house of folk myth and fancy are gainfully plundered by writers for their own original literary production.

Similarly, Ekwealor (2009) stated that the Igbo traditional stories (folktales) serve as a vital instrument for the contemporary Igbo prose writers. Many modern Igbo prose writings draw a lot from the Igbo traditional stories, while in some cases elements of oral tradition are incorporated in these writings. Some Igbo oral forms like anecdotes, Igbo myths, proverbs, oral performance and folktales tremendously influenced their works. The adoption of traditional story technique is seen in D. N. Achara's *Ala Bingo*; in which the plot in this early Igbo novel is said to be a remodelling of an Igbo 'Iduu, a type of traditional folktale titled *The famous king of the mountains*.

The Tradition of Storytelling on Nigerian Traditional Setting

Tales by Moonlight

Having been brought up in a rural setting, and having lived a pastoral life, the experience was quite exciting. That life was more about survival in a less competing world. One of the exciting memories of those times were stories narrated by our parents. Some are fictional while some from their life experiences. Every day after supper, we sat around our parents all ears in anticipation of their wonderful stories. Some stories are philosophical, stories about why the tortoise has a cracked shell, how the lion became the king of the animals, why the hare has long ears, why the chameleon changes different colours, the hare (wise) and the hyena (foolish), and others.

At every point in time, parents do ask us about the moral lessons we learn from those stories. A lot of lessons ranging from one should be honest, refrain from greed, good to strangers or visitors to being hardworking, wise, and diligent. As an Army officer, my father does tell us his experience in the Army, in particular the civil war of Biafra in the 1960s. How the Igbo people decided to split and call their new state Republic of Biafra. He told us how the then government counter the idea of secession, saying that Nigeria must be one.

The war between the Nigerian government and the Biafra (Igbo) soldiers lasted three and the half years. There was mass massacre of the Igbo people as they were at a disadvantage compared to the Nigerian military who were militarily well equipped.

He told us how the Biafra soldiers took advantage of their friendliness with monkeys to attack Nigerian soldiers. Then, the Igbo people do not eat monkeys rather they even give them food. Therefore, the monkeys became friendly with Biafra soldiers, any time the Nigerian Army approached the territory of the Biafra the monkeys would alert them. So, with these techniques they slew many of Nigerian Army. The Nigerian soldiers later discovered this tactic and began to kill the monkeys sporadically. Hunger and strife among the Igbo people led them to surrender. At the end, my father said we need animals around us because when we feed them, they in turn protect us. This story boils down to why the dog became a domestic animal.

Fireside Stories

It was a common trend that when the moon is hidden in its time of disappearance, the next available option is to sit by the fire side and tell our stories. Fireside stories are common among children and peers. We take turns in storytelling whether fictitious or folktales. Everyone will go into creativity to entertain ourselves. Most of our stories are of animal kingdom which are either read or told and retold. Little did we know that these stories make great impact in our lives. Such storytelling to a large extent boosted my literary prowess.

Village Square Play and Dances

In virtually every rural community, there is always a playground in a central place where the young and adult as well as children gathered to play, sing and dance in the night. This is done in order to reduce the loneliness or idleness of the day. These nocturnal activities are usually entertaining; therefore, the people always look forward to taking the advantage to ease their bored life. The activities comprises village drummers and young girls and boys that are good at dancing. While the aged are glued to the fireside in the huts, the youths are busy entertaining themselves in the square. Most youths use this opportunity to woo young girls into becoming their future betroths. It is usually an exciting event to behold.

Playing the Hide and Seek

The Nigerian version of the hide and seek is called "Boju-Boju" in Hausa. It is an act where someone goes into hiding while his partner seeks to catch him/her. The act is usually accompanied by singing a song. When your partner is able to locate and catch you, you will then be the next to seek your partner.

This form of entertainment using traditional storytelling and dances has influenced our moral upbringing by teaching us good values and a decent way of life. It is also pertinent to note that they have been transposed into the media as forms of interlude and social activities. Demonstrating them in different aspects of the media and also using them in Home video production significantly influence the conduct of this research.

Corpus of Oral Tradition in *African Night's Entertainment*

African Night's Entertainment tells about an old man who narrates a story to some villagers (Abeng, 2017). This section provides the summary of the story.

The story begins with a man called Mallam Shehu who had a dream that he was in a marketplace where he saw a horse he admired and eventually bought it and paid for it. Nevertheless, this horse is said to have been paid for by another man, but Mallam Shehu in a bid to acquire the horse by all means paid an extra amount of money to influence the sale in his favour. Meanwhile, the initial buyer who already bought the horse was upset and confronted Mallam Shehu and said "Mallam, why do you want to deprive me of my bargain?" He replied, "not so my friend. I want the horse, you want the horse. The seller wants money, and to whom should he sell?"- This insinuates that the highest bidder buys the commodity (horse).

Eventually, Mallam Shehu claimed the horse and the horse grew beautifully in his house. Subsequently, the horse gave birth to a colt. Mallam Shehu loved the colt as much as the horse. As soon as the colt was ripe to be ridden, he mounted it, rode out into the town, where it limbed into a gallop. The horse stumbled. Mallam Shehu fell, breaking an arm and leg. Immediately, he woke up from this dream, suffocated with sweat. On this, Mallam Shehu consulted a soothsayer who interpreted his dream. The seer told him the horse signified a woman.

Although, Mallam Shehu had three wives but none gave him children. As wealthy as he was, this was his ultimate desire. He recalled what was told to him that "horse (woman) would be the only one to bear him a son but he would suffer a great deal.'' The seer does not advise him to desire this woman nor child but Mallam Shehu replied, "Will Allah indeed let me see a son of my own? If so, I don't care how much I suffer after that."

In the course of time, Mallam Shehu's servants came to his chamber to tell him about a damsel they noticed within the community, which is Mallam Audu's daughter called Zainobe. She was engaged to a man, Abu Bakir from her infancy. They were deeply in love with each. Zainobe was so beautiful that her mother doubted if a commoner like Abu Bakir was worthy of her and Abu Bakir's mother felt the same way. Zainobe was always in-door and rarely went out, so she was hardly noticed by people. Little wonder that Mallam Shehu had never seen her untill now. He persistently sent his servants to ask her to always stop over to see him. She always replied, "Tell him I am not a man, I cannot come alone to see him. That is not proper."

Mallam Shehu finally requested that he wanted to marry her. She told him she already had a fiancé and only Allah could separate them. Meanwhile, Abu Bakir came to know about Mallam Shehu's request. This made him uncomfortable and said this to her:

> Women are like water and horses. Women are like water because you cross a stream in the dry season and when you return in the rains, the same stream will drown you. If you love a horse very much and you feed her, she'll throw you down and break your backbone. So is a woman's love. Dry today like an ebb tide, high tomorrow like a flood."– Abu Bakir

African Folklore: A Catalyst in Contemporary African Fictions

Zainobe pledged her loyalty to Abu Bakir, and she said, "You speak of deep things Abu. But I'm not that kind of woman. Nothing will ever make me marry Mallam Shehu, unless he's prepared to marry my dead body".

In one of the servant's errands to Zainobe, Abu Bakir stopped the servant and beat him mercilessly. Mallam Shehu in his lust still qwnt back to the seer to request love charm. The seer again forewarned him against it but he ignored his advice. The seer prepared a secret appealing love charm for him and Mallm Shehu sent his trusted servant to get it spread on Zainobe's body. The servant succeeded in doing that.

As the charm began to take effect, Zainobe beame entangled into it, and she always lied to her mother that she was going out to see Abu Bakir and went to see Mallam Shehu instead. Mallam Shehu always requested his servants take her to a special room in his house. After they conversed, he always gave her a perfume as a gift. The scents had charm to change Zainobe's mind to love him. Because of this, she always lied to her mother that she was with Abu Bakir. Meanwhile, after some time of not seeing Zainobe, Abu visited her, just for him to discover Zainobe's pranks. He left her house in anger. Her mother scolded her saying "That's a lie! Abu has been here all the time, waiting for you to return." Zainobe stamped her foot angrily, "So it has come to this, he now follows me around … I know Abu has been looking for an excuse to quarrel with me."

Her mother eventually, inhaled the perfume (potion) given to her by Mallam Shehu and the charm took effect on her. From that moment, she advised Zainobe not marry Abu Bakir saying that he was not worthy of her. Zainobe went to see Abu Bakir in anger and for the first time she was rude to him. She said,

> When a trader gets hold of some good cloth and has taken it to the market, at least 10 bidders will price it before he sells it to the highest bidder. A girl who has never been married is like a cloth in the marketplace." - Zainobe

Abu Bakir was angry that he threatened to flog her. Although, he was able to control his anger, he rather chose to report her to her father. When Zainobe's mother sided her, the father whipped Zainobe and her mother heartlessly. Without her father's consent, Zainobe went ahead to marry Mallam Shehu. Although, the wedding was fantastic and the talk of town, her father refused to be a part of it. Mallam Shehu straightaway spent generously on Zainobe's family, the King and other influential people. Unfortunately, Abu Bakir's bride price which he deposited was returned to him. Mallam Audu, Abu Bakir's father refused the money but his wife collected it back. In anger, Abu Bakir refused to touch the returned bride price and promised to have his vengeance in due time. Afterwards, Abu Bakir embarked on a journey of vengeance. He carried along with him a bow, arrow and a few pence and went on his search for vengeance. He asked his brother to behold their mother.

After some time, say a year later, Zainobe gave birth to a son, named Kyauta. The boy was said to be handsome and good looking and good mannered, and everyone cherished him. Immediately, Mallam Shehu built Kyauta a beautiful house within the palace. Kyauta's playmates visited him and played with him within the compound. As years pass by, Abu Bakir was still on his search for vengeance.

After passing through ugly and dreaded experiences, he finally was directed to a village called the village of rejects. Coincidentally, he met with the village head called Mallam Tausayinka, who incidentally was also a seer. Going through his crystal ball, he foresaw the mission of Abu Bakir and he advised as thus:

> You are thinking of injuring Mallam Shehu for taking Zainobe from you. Your idea is that he has done so because he has more money than you do. That idea is wrong. Mallam Shehu took the girl from you because he has looked for a son for 35 years in vain. One night he dreamed that if he married your betrothed, she will bear him a son. And now the prophecy has been fulfilled… if you set eyes on this child, you will not want to harm one hair on his head. Go and rest, Zainobe still loves you …let Allah avenge you." – Tausayinka

Abu Bakir was not satisfied with the reply and he suggested: "Can't it be arranged that this same son should be the cause of his death?" Tausayinka now commited Abu Bakir to taking an oath that the vengeance of Allah would be on him. Abu Bakir went ahead to take the oath. Tausayinka then requested Abu Bakir to go and get him a sap from a special tree in a forest from a faraway town, to prepare the charm.

In a nutshell, this deadly mission recounts that Abu Bakir experienced starvation, and was attacked by robbers. His ear was cut off; he lost an eye, was jailed, sustained blisters in his feet but nevertheless, he did not give up. He was a hardworking and honest man full of determination to fulfil a task. He worked hard to raise money. Despite all these, everyone advised him to give up his quest for vengeance. Abu Bakir refused; he eventually got the sap through an old witch who helped him. Having gotten the charm, Abu Bakir returned years later. The charm was prepared for him by Tausayinka. He was to apply the charm on Kyauta. Tausayinka gave Abu Bakir a talisman to assist him access Kyauta's room invisibly.

Abu Bakir returned to his home town Galma, he confided in his mother and brother to keep his return secret and threatened to be hostile if they did not. His brother showed him Kyauta, Zainobe's son the following day. That night, he wore the talisman; this gave him access Kyauta's room unnoticed, he then rubbed the charm on Kyauta. After doing that, visited Zainobe and said to her,

> "You have disgraced me. You have caused me untold suffering. It is written that you shall pay for all this in this world. Your present husband took you away from me because he wanted a son. That son shall be a curse to you." (Abu Bakir)

As revealed to her in a dream, Zainobe jumped up from sleep, filled with fear. She ran into Kyauta's room to check on him. She found him sleeping peacefully. With this, she resolved that it was just a dream and went back to bed. When Kyauta woke up that morning, he became a changed boy who went into juvenile delinquencies. He started stealing and became a thief, a liar and a rude boy. He disgraced his father and the entire family. Mallam Shehu had to pay for everything

Kyauta stole. It became embarrassing for both Mallam Shehu and Zainobe. Mallam Shehu tried all corrective measures but nothing seemed to work. More so, Zainobe always intervened. Kyauta's abnormal conditions grew worse on a daily basis. He stole 100 pounds from his father, and then relocated to Kano, stole more, and was imprisoned many times.

When, Kyauta came out of prison, he got a job and remained honest. He served the clerk faithfully and encouraged him to start a business. Kyauta's honesty was tested so many times and he succeeded. The clerk trusted him and opened a shop in another town for him to manage. Unfortunately, he did not remit funds for months. He was arrested and imprisoned. When the case was heard, his father bailed him by paying the clerk the 400 pounds he demanded for damages.

Adding insult to injury, Kyauta gwent into armed robbery. He easily slipped off handcuffs. He escaped from his father's imprisonment and relocated to Lagos, where he met Dogo. Kyauta and Dogo became friends and went on raids as Dogo advised: "if they catch you, go with them. You know when you are fed up with them, that's the time to make your getaway." – Dogo

Abu Bakir's attitudes brought shame to Mallam Shehu. He then relocated and took on a new identity as Mallam Usman with his wife, Zainobe. One day, Kyauta and Dogo saw a beautiful house and then planned to raid the house that night. That same night, they robbed the house. During the robbery, a figure lurked in the shadows and Kyauta shot him in fear. As they bolted, he saw Zainobe at the door and recognised her; he then ran into her arms. Upon inquiry, he learned he had just killed his father, Mallam Shehu who had just relocated to this town and disguised himself as Mallam Usman to hide from the shame he – Kyauta has brought to them. The scales of the charm fell from his eyes. She cried as she told him Mallam Usman was his father. She showed him a secret passage and he escaped.

Unfortunately, Dogo was caught. He snitched on Kyauta but Kyauta was never caught. Zainobe then told the King of the town that Mallam Usman's son would arrive on a certain day. She planned with Kyauta and they agreed on that day. He came as planned and the King gave him a grand welcome. He looked so much like Mallam Usman and at the sight of him, everyone sympathised with him.

Kyauta shared his father's property between the king, the poor and Mallam Shehu's wives. Zainobe remembered her dream about Abu Bakir and told Kyauta. It occurred to her that, it was not just a dream, but a dream come true. Kyauta came back to his senses. After the whole scenario, Kyauta and his mother Zainobe travelled back to Galma. Abu Bakir was old, frail and disfigured. Kyauta visited him and cut off his head from his body with a sharp sword. After which he fled for a year and came back to take care for his mother (Zainobe).

The narrative has demonstrated the nature of Cyprian Ekwensi's narrative style. The story consists of diverse aspects of oral tradition. The demonstration of African folklore is reflected through the use of folktale, myth, legend, proverbs, traditional beliefs or tradition and religion. Ekwensi uses these elements of oral narratives to convey his message, given that traditional ancient stories are part of African culture used as entertainment. The moral and ethical conflicts in the story demonstrate the nature of African settings. The moral implication is that one should learn to forgive when extremely hurt. Zainobe betrays Abu Bakir, Mallam Shehu uses

diabolic means to influence his relationship with Zainobe (which is wrong). Abu Bakir's quest for vengeance brought about the tragedy in the story. The dramatic twist in the story is that the law of nature is tampered with.

African folklore consists of African culture and tradition which is demonstrated in the story. African tradition is characterised by force marriage, infant courtship, belief in charms, belief in traditional medicine and witchcraft. Revenge or vengeance is one of the attributes of an uncivilised African community. All these constitute the motifs found in Ekwensi's *African Nights Entertainment.*

Discussion and Conclusion

Persistence in contemporary interests on African folklore and its derivatives is influenced by the reality that African oral arts or oral tradition still exist in the works of prominent literary writers and new literatures. For decades, it is considered the fashion of African literature where many literary writers drew their inspiration from. Edward (1991) comments that "the conscious exploration of its tropes, perspectives, philosophy and consciousness, its complementary realism, and ontology, for the delineation of authentic African response to memory, history and other possible comparisons with modern existence such as witnessed in recent developments of the African novel."

Oral narratives have been the experimented texts for early writers in a way that popular literature created by literary writers or storytellers of the market place and those of inner-city employ the original materials of the oral tradition. Some writers drew their inspirations from the spring of living oral traditions. The thematic and structural importance of African traditional stories to the development of African literature is demonstrated in the works of prominent African writers like Ngugi wa Thiong'o, Chinua Achebe, Wole Soyinka, Kofi Awoonor, Ama Ata Aidoo and host of them. These writers adopted elements of orality as themes, styles and structure in their narratives. Through African oral tradition such as The African oral tradition—the folktale, the proverbs, the myths, the legends, the songs, the idioms, the incantations and the riddles, African literature is able to promote and defend the African heritage. Myths are treasured in peoples' culture and beliefs. They are seen as stories enrooted in African folklore beliefs or religion. They interpret or attempt to clarify the origins and fundamental values of a given culture and the nature of the universe and humanity. In the modern day Africa, myths are still held in high esteem because they are believed to be stories that are true based on their supernatural influence on events. Edward (1991) in his defence of Chinua Achebe as a forerunner of the literary movement that seeks to protect the African heritage and tradition comments that:

> Achebe is undoubtedly sensitive to the African oral tradition, but he appears to be less innovative when it comes to the deployment of oral literary structures. One is therefore not surprised that all Achebe's novels—from Things Fall Apart through Anthills of the Savannah—are structurally in the mode of the great Western tradition. It is useful for one, in attempting to explore influences of the African oral tradition on the novel form, to be

clear as to what is typically African and what is exclusively African or what is borrowed to nourish the African tradition.

Cyprian Ekwensi and other well-known African writers today find succour in the use of folklore in their early works. In his early works which is a collection *Ikolo the Wrestler and Other Ibo Tales,* and *An African Night's Entertainment,* the novel *Burning Grass,* and the juvenile works *The Leopard's Claw* and *Juju Rock,* Ekwensi told stories based on traditional folktales that depict a rural setting. In *Burning Grass* Ekwensi follows the adventures of Mai Sunsaye, who has *Sokugo,* wanderlust, and of his family, who try to rescue him. While seeing his protagonists through varied adventures, Ekwensi portrays the lives of the Fulani cattlemen. Ekwensi has used the African traditional folktales to draw the attention of young people into liking literature. This early works, which has been considered one of the author's more "serious" novels, greatly influenced the reading culture of many young readers across Nigeria and Africa.

Although, central themes in contemporary African literature and African literary traditions, followed the parameters introduced by the influence of Christianity and Islam. This afterwards brought about the struggle between rural and urban life, traditions and secular (modern), culture and religion, generations and gender issues. However, the oral tradition has great influence on the early works of the first generation of Nigerian and African writers. Folklore is evident in popular literature drawn from oral storytellers like Cyprian Ekwensi's *African Night Entertainment.* These stories dwell the realm of African tradition. The early writers weaved and built their fictional storylines along the African traditional stories. Some are a collection of oral tradition fused together; while some writers intelligently adapted or tailored their literary prowess towards translating literary works into African languages. Others incorporated existing oral traditions.

Evidence in modern African literary writing reveals that there is obvious interplay between the existing African oral tradition and literary traditions of the twentieth century. The dominance and placement of orality and other traditional oral forms within the context and style of African writers expressed their efficacy in fictional writing. A volume of literary works have taken from oral features to build in their writing style. Early writers like Amos Tutuola and D.O. Fagunwa in Nigeria, S.E.K. Mohayi in Xhosa, South Africa and Mario Anthonio in Portuguese explore the use of African folklore in their works.

The early African writers comprehend the potentials in oral tradition; its images, structures and resources. Therefore, they took advantage of that to develop their style of writing by giving oral tradition a literary approach. In South Africa, Sinxo Guybon found the relationship between African folklore and his popular Xhosa fictions. The same trend of characterised the writings of O.K. Matsepe in Sotho, A.C. Jordan in Xhosa, Rolfes Robert Reginald Dhlomo in Zulu. These writers explored and established the relationship between oral tradition and literary written materials. Despite the influence of European tradition, these literary artists connected these artistic activities of popular fiction, oral tradition and other serious literary writings. To a large extent, African writers like Chinua Achebe, Wole Soyinka, Oswald Mtshali, Mazisi Kunene, Ayi Kwei Armah, Nardine Gordimer. Mariama Ba, Aminata Forna,

Ngugi Wa Thiong'o are indebted to the African oral tradition in their ventures of creative writings. For instance, traditional epic and folktales for example have influence the rise of the novel and early writers of the 20th century. Equally, pioneer Nigerian writers like Cyprian Ekwensi's *African Nights Entertainment* (1962) is a reduplication of a collection of traditional folktales and other forms of oral tradition narrated in literary form. Wole Soyinka's *Death and the King's Horseman* is a replica of the people's inherited beliefs and culture in a literary approach. Ola Rotimi's *The Gods Are Not To Blame* is an adaptation of the Greek classic Oedipus Rex (1968) recast in Yoruba traditional setting as a play. Other Nigerian and African writers like Amos Tutuola, D.O. Fagunwa in Yoruba, and Samuel Edward Krune Mghayi in Xhosa have their classic works either retold, recast or transcribe from the oral tradition.

The prospects and future of folklore are found in recent global developments in community radio, television and its rapid spread in rural Africa which made speech recording facilities available within rural Africa. It gives the society a capacity to record their thoughts, ideas and beliefs without being able to read and write. These new approaches to information documentation are consciously cultivated to serve the specific needs of oral cultures. They should also be seen as an opportunity for technology to enhance the way people live without necessarily altering their ways of life. Opportunities are created thus to the global knowledge production industry to tap into the indigenous knowledge of various oral cultures in Africa and other parts of the world. The potentialities of the global information community will be increased since there is a diversity of knowledge and knowledge systems available now.

To sum up, in the context of literary criticism, the suppression of the ethnic factor has taken the form of erasing the ethnic presence in the literary history of individual countries. Gerard (1981) insisted on the inclusion of the ethnicity in literatures of Africa. He claimed that there has always been:

> a vague reference to 'orature', a label that neither properly designates the complex literary resources of diverse group-ethnicities nor reflects their nature. However, other critics assume that identifying ethnicity in African literature may be a major step towards developing a viable alternative to literary dominance. (pp. 31-32)

Thus, it is safe to conclude to that contemporary African writers owe much to African oral tradition in their various domains of literary inspirations.

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ANALISIS MAKSIM PERBUALAN GRICE DALAM *SOAL JAWAB TV3*

Indirawati ZAHID
Akademi Pengajian Melayu
Universiti Malaya
50603 Kuala Lumpur

indirawati@um.edu.my

ABSTRAK

Maksim Perbualan (MP) diusulkan oleh Grice (1975) dalam usaha mengurangkan salah faham dalam komunikasi. MP mempunyai empat maksim, iaitu kualiti, kuantiti, hubungan dan cara. Diyakini sekiranya kesemua pemeran mematuhi MP, komunikasi akan berlangsung dengan lancar. Walau bagaimanapun, realitinya, tidak kesemua MP akan dipatuhi. Analisis telah dilakukan pada struktur isi rancangan *Soal Jawab TV3* dengan mengaplikasikan MP dan membincangkan faktor kepatuhan dan ketidakpatuhan MP. Antara metod yang diaplikasikan adalah muat turun, transkripsi dan analisis teks. Pemeran komunikasi dalam rancangan ini melibatkan dua orang moderator (M) dan dua orang pemerhati ekonomi (PE). Dapatan analisis memperlihatkan keempat-empat MP dipatuhi oleh M manakala PE tidak patuh pada MP kuantiti dan cara. Kepatuhan MP oleh M dipengaruhi antaranya oleh prosedur penerbitan, kemahiran berbahasa dan pengalaman kerja. Kepatuhan MP oleh PE bertitik tolak daripada sifat rancangan yang yang mempunyai rujukan, iaitu maksim kualiti; manakala maksim hubungan ditandai dengan penggunaan kosa kata seperti inflasi, GST dan BRIM, iaitu tema ekonomi. Ketidakpatuhan MP oleh PE ialah pelanggaran maksim kuantiti dan cara yang bertujuan pemahaman audiens. Walaupun ketidakpatuhan berlaku, kelancaran komunikasi tidak terjejas. Dapatan ini sekali gus menolak pendapat Finch (2000).

Kata Kunci: maksim, Prinsip Kerjasama, kepatuhan, ketidakpatuhan, moderator

GRICE'S CONVERSATIONAL MAXIMS IN SOAL JAWAB TV3

ABSTRACT

The Conversational Maxims (CM) was proposed by Grice (1975) in order to reduce misunderstandings in communication. The CM has four maxims which are quality, quantity, relation and manner. It is believed that if all communicators observe the

CM, the communication will take place smoothly. However in reality, not all CM will be adhered to. Analysis was done on the body structure of the television programme, Soal Jawab TV3 by applying the CM, and the observance and nonobservance of CM. The programme was transcribed and analysed. The communicators involved were two moderators (M) and two economic observers (EO). Findings show that four CM were observed by M while CM of quantity and manner were not observed by EO. M's observations of the CM were influenced by publishing procedures, language skills and working experience. EO's observation of the quality maxim was derived from the references used in the programme while the observance of the relation maxim was based on the use of vocabularies such as inflation, GST and BRIM for economic-themed discussions. The EO's nonobservance of CM were flouting of the maxims of quantity and manner which referred to the occurrence of detailed description and prolix respectively. Despite the nonobservance, the smoothness of communication was not affected. This finding dismissed the opinion of Finch (2000).

Keywords: *maxims, Cooperation Principle, observance, nonobservance, moderator*

Pengenalan

Komunikasi berkesan berhubungan dengan kelancaran interaksi yang berlaku. Dalam kasus soal jawab di televisyen, keberkesanan komunikasi dititikberatkan baik oleh moderator mahupun oleh tetamu undangan. Moderator yang bagus akan meningkatkan keberkesanan sesi soal jawab melalui soalan praatur di antara ahli panel bagi memastikan mesej program akan kekal sebagaimana objektifnya (Meetings Imagined, 2018). Nguyen (2015) menyatakan *"a good moderator is great at improvisation, knows a tremendous amount of the given subject and understands what it takes to avoid facilitating an audience slumber party"*. Penyataan ini hanya akan dapat dimanifestasikan apabila moderator merupakan individu yang berpengalaman dalam bidangnya. Sementara itu ahli panel yang bagus pula perlu memiliki pengetahuan berhubung peranan mereka dalam rancangan, mengetahui cara penyampaian maklumat yang berkesan, kesedaran kepentingan perkongsian maklumat, mendengar dan menghubungkan hujah ahli panel lain dan memastikan diri bertenaga bagi rancangan yang disertai (Nguyen, 2015).

Komunikasi merupakan proses dua hala di antara pengguna bahasa dan akan hanya dianggap berjaya apabila kesemua pemeran yang terlibat dalam komunikasi tersebut mempunyai kefahaman yang sama tentang apa yang dikomunikasikan (Team FME, 2013, hlm. 4). Hal ini melibatkan proses memahamkan pemeran. Proses ini tidak mudah untuk dilakukan kerana kebarangkalian untuk berlakunya salah faham itu wujud. Lanjutan itu, dalam usaha mengurangkan kesalahfahaman, Grice (1975) telah mengesyorkan Prinsip Kerjasama (PK) yang mempunyai sembilan komponen sebagai garis panduan semasa berkomunikasi. Sembilan komponen ini kemudiannya dikumpulkan menjadi empat kategori yang dinamakan maksim perbualan (MP). Menurut Finch (2000, hlm. 159), *"Grice's principle assumes that people cooperate in the process of communication in order to reduce misunderstanding"*. Penyataan Finch ini jelas menunjukkan usaha yang dilakukan bagi mengurangkan kesalahfahaman semasa komunikasi. Dan ini disokong

oleh Grundy (2008, hlm. 88) yang menyatakan pemeran mengaplikasi maksim Grice untuk mencapai komunikasi berkesan dan mengelakkan salah faham. Perkara yang sama juga dinyatakan oleh Okanda, Asada, Moriguchi dan Itakura (2015), iaitu memahami peraturan perbualan merupakan teras untuk kelancaran komunikasi dan peraturan perbualan yang dikongsi dalam masyarakat akan menyumbang pada situasi saling memahami semasa perbualan.

Sorotan Literatur

Menurut Fadhly (2012), kajian dalam bidang pragmatik mencakupi tiga aspek utama, iaitu lakuan bahasa, implikatur perbualan dan kesantunan. Kajian berhubung implikatur perbualan, berfokus pada pematuhan dan ketidakpatuhan pemeran pada MP yang diusulkan oleh Grice. Dalam memperlihatkan kepatuhan dan ketidakpatuhan MP pelbagai korpus digunakan antaranya sesi temuduga, filem, novel, komunikasi dan sebagainya. Antara kajian yang dilakukan ialah Ephratt (2011), Phosravizadeh dan Sadehvandi (2011), Fadhly (2012), Al-Saedi (2013), Bilal dan Naeem (2013), Chaipreukkul (2013), Hanifah (2013), Sobhani dan Saghebi (2014), Shuwei (2014), Tajabadi, Dowlatabadi dan Mehri (2014), Abari dan Lotfi (2015), Harared (2015), Seftika (2015), Samosir (2015), Fahmi (2016), Mohamad, Mohamed dan Mohamed (2017), Msuya dan Massanga (2017), Taghiyev (2017), Xioaqin (2017) dan Ayaserh dan Razali (2018).

Ephratt (2011) melakukan analisis bagi menentukan status kesenyapan verbal yang dikatakan sebagai ketidakpatuhan pada MP. Dapatan kajian ini menidakkan label yang diberikan oleh kebanyakan sarjana bahawa kesenyapan sebagai ketidakpatuhan MP sebaliknya memperlihatkan bahawa kesenyapan verbal ini berperanan aktif dalam komunikasi. Sementara itu, Phosravizadeh dan Sadehvandi (2011) menganalisis pelanggaran dan pencabulan maksim kuantiti atas dua watak utama filem *Dinner for Schmucks*. Dapatan memperlihatkan pencabulan maksim kuantiti berlaku atas sebab kelewahan, sirkumlokasi dan kebecokan. Pelanggaran maksim juga berlaku dalam kajian Fadhly (2012). Fadhly menganalisis tiga korpus teks temuduga Presiden Indonesia, Susilo Bambang Yudoyono (SBY) dan mendapati SBY melanggar keempat-empat MP dengan tujuan penjagaan muka, perlindungan diri, kesedaran, kesantunan, mendapatkan perhatian, kawalan maklumat, penghuraian dan kejahilan. Kajian ini juga mendapati MP tidak bersifat universal.

Kajian Al-Saedi (2013) dalam novel *The Giver* karya Lois Lowry memperlihatkan penulis novel ini pada kebanyakan masanya telah menjadikan watak-watak dalam novel tersebut tidak mematuhi MP atas tujuan menjana implikatur baru, menyembunyikan kebenaran, pembujukan dan menyakinkan pembaca dengan mesej yang ingin disampaikan oleh penulis. Hal yang sama berlaku dalam kajian Bilal dan Naeem (2013) yang menganalisis dialog Presiden Pakistan semasa sidang media. Dapatan memperlihatkan Presiden Pakistan telah melakukan ketidakpatuhan MP atas tujuan mencuci minda khalayak dalam cubaan untuk mendapatkan sokongan dan mengalih tumpuan daripada agenda politik yang sebenarnya. Sementara itu, Chaipreukkul (2013) pula mengkaji ketidakpatuhan MP yang berlaku dalam humor sitcom *The Big Bang Theory*. Dapatan memperlihatkan

humor dimanifestasikan melalui ketidakpatuhan MP. Ketidakpatuhan yang dominan ialah pelanggaran diikuti dengan *infringing*, pencabulan dan pilihan keluar.

Hanifah (2013) menganalisis bahasa pengguna Facebook (FB) lelaki dan perempuan dengan fokus jenis maksim yang tidak dipatuhi dan bagaimana ketidakpatuhan ini berlaku. Kajian mendapati pengguna lelaki tidak patuh pada maksim hubungan manakala pengguna perempuan tidak mematuhi maksim kuantiti. Kedua-dua gender ini memperlihatkan kecenderungan melanggar maksim dengan berjenaka, memberikan lebih informasi atas tujuan untuk merasa lebih rapat dengan rakan selain sifat medium FB yang tidak mempunyai limit komunikasi apabila berinteraksi.

Sobhani dan Saghebi (2014) menganalisis pencabulan MP dalam data konsultasi psikologi Iranian. Objektif kajian ini adalah untuk memahami sikap tidak bekerjasama penutur dalam sesi konsultasi. Pencabulan MP dikatakan berlaku kerana konteks konsultasi psikologi yang berintipati kompleks sensitif dan terdapat pesakit yang sukar berkongsi maklumat – perasaan, idea, pendapat, masalah dan sebagainya.

Shuwei (2014) mengaplikasi pendekatan analisis wacana dalam mengkaji penggunaan MP hos rancangan bual bicara televisyen bahasa Cina. Temu bual melibatkan dua orang tetamu, iaitu masing-masingnya penutur natif bahasa Mandarin dan bahasa Inggeris. Dapatan memperlihatkan hos rancangan mematuhi MP dan sering kali meminta pengesahan dalam usaha memahami dan menyemak mesej tetamu undangan.

Sementara itu, Tajabadi, Dowlatabadi dan Mehri (2014), menganalisis MP dalam hujah pertikaian lisan dalam Majlis Penyelesaian Pertikaian Iran. Tiga rakaman mesyuarat Majlis dianalisis. Dapatan memperlihatkan dua kasus, iaitu kepatuhan dan ketidakpatuhan maksim. Kepatuhan maksim cara dan kualiti didapati kerap berlaku masing-masingnya atas alasan mengelakkan ketaksaan dan kebenaran. Sementara, pencabulan maksim paling kerap pada kuantiti dan hubungan kerana kesemulajadian komunikasi perundangan yang perlu jelas dan tidak taksa dengan mengemukakan maklumat yang lebih daripada yang sepatutnya selain kewujudan isu di luar topik perbincangan.

Harared (2015) memperlihatkan dua jenis ketidakpatuhan maksim, iaitu pelanggaran dan pencabulan maksim dalam filem *Diary of a Wimpy Kid*. Pelanggaran maksim berpunca daripada situasi hubungan di antara watak yang mempunyai hubungan yang rapat, iaitu adik-beradik dan kawan rapat. Hubungan rapat ini menjadikan mereka sudah saling memahami dan menjadi punca kepada ketidakpatuhan maksim berlaku. Pencabulan maksim berlaku apabila penutur mahu menyembunyikan sesuatu fakta, iaitu faktor matlamat perbualan sesuatu konteks.

Analisis etnografi dengan penerapan MP dalam interaksi tawar-menawar pembelian di sebuah pasar dilakukan oleh Samosir (2015). Dapatan memperlihatkan secara dominannya pematuhan MP hubungan dan cara dalam proses tawar-menawar. Pematuhan MP hubungan diperlihatkan melalui interaksi yang relevan dengan perkara yang dibicarakan, iaitu tema interaksi dalam jual-beli barangan. Pematuhan MP cara pula diperlihatkan melalui maklumat yang jelas, ringkas, teratur dan tenang. Pelanggaran MP kuantiti berlaku apabila juru jual memberikan informasi

melebihi apa yang sepatutnya manakala pelanggaran kualiti diperlihatkan melalui informasi yang tidak jujur, tidak sesuai dengan fakta dan kenyataan dalam bertutur.

Kajian ketidakpatuhan MP ahli politik diteruskan oleh Seftika (2015). Analisis menggunakan korpus temu bual Barack Obama dengan ABC News dalam rancangan *Good Morning America*. Dapatan analisis menunjukkan terdapat lapan belas pelanggaran maksim mencakupi kuantiti, relevan dan cara. Pelanggaran maksim kuantiti dan cara didapati kerap berlaku dengan tujuan mengelakkan pemberian pandangan yang tepat.

Fahmi (2016) mengenal pasti maksim yang sering dicabuli dan faktor berlakunya pencabulan dalam perbualan seharian. Kajian ini memperlihatkan maksim yang sering dilanggar dalam percakapan seharian mahasiswa dan mahasiswi anggota EZC FPBS IKIP MATARAM. Dapatan memperlihatkan bahawa berlakunya pelanggaran maksim kuantiti sebanyak 30 kali, maksim kualiti sebanyak 20 kali, maksim cara sebanyak 10 kali, dan maksim hubungan sebanyak 5 kali. Umumnya keempat-empat MP dicabuli dengan faktor budaya dan jarak sosial merupakan faktor pencabulan berlaku.

Kajian maksim kuantiti dalam perbandingan teks bertulis penulis Iran dan penutur natif bahasa Inggeris dilakukan oleh Abari dan Lotfi (2015). Dapatan menunjukkan bahawa kedua-dua bangsa penulis ini telah melakukan ketidakpatuhan maksim, iaitu pencabulan maksim kuantiti dalam penulisan artikel bahasa Inggeris mereka. Walau bagaimanapun kekerapan pencabulan maksim didapati lebih tinggi dalam artikel yang ditulis oleh penulis Iran dalam teks bahasa Parsi.

Mohamad, Mohamed dan Mohamed (2017) menganalisis pencabulan dan pelanggaran MP yang dilakukan oleh pelajar Cina semasa proses pembentangan kerja kursus dalam bahasa Melayu. Dapatan memperlihatkan pencabulan dan pelanggaran MP sering berlaku masing-masingnya secara tidak sengaja dan sengaja. Kajian ini menyatakan bahawa pencabulan dan pelanggaran maksim ini tidak dapat dielakkan. Kesemua ini berpunca daripada kebolehan, keupayaan dan tahap penguasaan bahasa Melayu pelajar.

Msuya dan Massanga (2017) menganalisis kepatuhan MP oleh ahli politik Tanzania dalam satu temuramah di televisyen. Kajian berfokus pada maksim kualiti dan kuantiti. Dapatan memperlihatkan ketidakpatuhan berpunca daripada soalan yang berbentuk pelbagai dan soalan yang tidak patuh pada maksim. Antara bentuk soalan yang tidak patuh maksim termasuklah yang bersifat pelanggaran, pilihan keluar dan pertembungan maksim. Ketidakpatuhan ini berlaku bertujuan memperoleh kredibiliti sosial dan politik, mewujudkan kesantunan, mengelakkan ancaman muka dan membina imej positif.

Kajian Taghiyev (2017) tentang jenaka linguistik Inggeris berfokus pada pencabulan MP dan ketaksaan. Dapatan memperlihatkan pencabulan maksim kuantiti dan cara berlaku pada dua baris pertama jenaka lisan manakala pada dua baris kedua jenaka, pencabulan maksim hubungan dan cara berlaku. Dinyatakan pencabulan maksim kuantiti dan cara dilakukan secara senyap dan tidak disengajakan manakala pencabulan maksim hubungan berlaku akibat pelanggaran maksim. Dapatan kajian juga memperlihatkan ketaksaan boleh berlaku sama ada pada aras leksikal atau pun struktural.

Xioaqin (2017) dalam kajian komunikasi *ground staff* syarikat penerbangan domestik China mendapati berlakunya strategi kelewahan komunikasi dalam perkhidmatan yang diberikan. Kelewahan komunikasi ini menunjukkan berlakunya pencabulan keempat-empat MP. Pencabulan MP antaranya bertujuan menjaga muka, mengelakkan konflik serta aduan dan mewujudkan keharmonian antara para penumpang.

Kajian terkini oleh Ayaserh dan Razali (2018) menganalisis ketidakpatuhan maksim ahli politik Syria – Presiden Syria, iaitu Bashar Al-Assad semasa temu bual dengan saluran ARD. Dapatan kajian memperlihatkan pelanggaran keempat-empat MP yang memberikan implikatur Al-Assad cuba mendapatkan sokongan daripada khalayak. Ketidakpatuhan ini juga berlaku bertitik tolak daripada implikatur bahawa maklumat yang diberikan tersebut akan berpihak kepada dirinya dan beliau akan terus mendapat sokongan daripada rakyat Syria.

Sehubungan itu, tinjauan literatur dalam kajian implikatur perbualan memperlihatkan penggunaan kepelbagaian korpus analisis dengan kecenderungan korpus yang digunakan ialah temu bual ahli politik dan filem. Dapatan yang diperoleh memperlihatkan dominasi ketidakpatuhan maksim. Kajian yang menggunakan korpus soal jawab ekonomi secara total belum ada. Yang ada hanya soal jawab yang juga menyelitkan perbincangan tentang ekonomi, iaitu kajian oleh Fadhly (2012), Bilal dan Naeem (2013), Masuya dan Massanga (2017) dan Ayaserh dan Razali (2018), iaitu apabila korpus tersebut melibatkan tokoh politik. Sementara itu, pengkaji tidak menemui kajian tentang implikatur perbualan dengan menggunakan rancangan televisyen atau radio berkaitan topik ekonomi. Sementara kajian yang menggunakan korpus media kebanyakannya mengunakan pendekatan analisis perbualan, iaitu satu aspek yang berbeza daripada kajian ini. Antara kajian yang yang mengaplikasi pendekatan analisis perbualan ialah Kong dan Su (2014), Carnel (2012), Schegloff (2007) dan Hutchby (2006). Pendekatan analisis perbualan cenderung membincangkan tentang strategi ambil giliran, tindakan dan urutan organisasi interaksi dalam rancangan.

Permasalahan Kajian

Kajian berintipati ekonomi *per se* belum dilakukan. Sehubungan itu kajian ini akan menggunakan korpus soal jawab berkaitan ekonomi bagi memperlihatkan kepatuhan dan ketidakpatuhan yang berlaku. Tujuan berlakunya kepatuhan dan ketidakpatuhan pasti memperlihatkan perbezaan kerana korpus yang berlainan digunakan. Lanjutan itu, dapatan yang akan diperoleh pastinya akan memperlengkap asbab ia berlaku.

Objektif

Kajian yang dilakukan ini mempunyai dua objektif, iaitu:
   i.   mengklasifikasi pematuhan dan ketidakpatuhan maksim perbualan oleh pemeran.
   ii. membincangkan faktor berlakunya pematuhan dan ketidakpatuhan maksim perbualan oleh pemeran.

Metodologi

Kajian yang dilakukan ini menggunakan data rancangan *Soal Jawab TV3* yang dimuat naik di *YouTube* oleh DM Analytics pada 27 Oktober 2017. Rancangan ini disiarkan oleh TV3 dan berdurasi selama 1 jam. Tajuk rancangan *Soal Jawab TV3* ini ialah PraBajet 2018. Rancangan ini mempunyai dua orang moderator dan dua orang tetamu undangan. Fokus analisis hanya pada struktur isi yang berdurasi 52 minit 28 saat.

Rancangan ini dipilih sebagai korpus kerana rancangan yang bertemakan bajet negara sering kali mendapat liputan dan menjadi satu siri rancangan yang wajib ada pada setiap tahun. Ia menjadi tarikan kepada khalayak yang mahu mengetahui pandangan pakar ekonomi yang diundang tentang hala tuju ekonomi negara serta jangkaan dan harapan mereka. Senario ini pula diperkukuh dengan situasi negara yang akan mengadakan piliharanraya ke-14 pada tahun 2018 - *the mother of all elections* (Tan, 2018; Chai, 2018) pada 9 Mei 2018 dan isu ekonomi negara menjadi antara topik utama yang dibicarakan.

Analisis dilakukan pada kesemua ujaran dalam struktur isi rancangan *Soal Jawab TV3*, mencakupi campur kod dan akronim dalam dialog kedua-dua orang moderator dan pemerhati ekonomi. Analisis tidak dilakukan pada komunikasi tak verbal, iaitu kinesik dan paralinguistik.

Kajian ini mengaplikasikan kaedah kualitatif yang mencakupi tujuh metod, iaitu kajian pustaka, muat turun, menonton, mengulang dengar serta mencatat bagi penyediaan transkripsi dan analisis teks. Analisis teks melibatkan proses penyisihan data mengikut konteks perbualan, iaitu dua orang moderator dan dua orang tetamu undangan. Analisis dilakukan dengan menggelompokkan data kepada konteks perbualan (KP) yang setiap satunya memperlihatkan koheren maklumat. KP akan disusun mengikut susunan kronologi data perbualan dan dilabelkan mengikut urutan nombor KP1, yang bermaksud Konteks Perbualan 1, KP2, merujuk kepada Konteks Perbualan 2 dan seterusnya. Terdapat 13 KP kesemuanya.

Dua orang moderator dalam rancangan dilabelkan sebagai M1 dan M2 manakala dua tetamu undangan yang dirujuk sebagai pemerhati ekonomi dilabelkan sebagai PE1 dan PE2. Dapatan analisis akan menggelompokkan kepatuhan dan ketidakpatuhan kedua-dua moderator dan pemerhati ekonomi sebagai satu paparan dapatan kerana dalam sesuatu KP berlakunya tumpang tindih komunikasi di antara para pemeran. Ini juga berkaitan dengan koheren maklumat dalam sesuatu KP.

Analisis pematuhan akan mencakupi keempat-empat MP manakala untuk ketidakpatuhan, *infringing* dan penggantungan maksim tidak diaplikasi. Ini kerana *infringing* tidak berlaku dalam kasus kedua-dua moderator dan pemerhati ekonomi kerana masing-masingnya merupakan wartawan berpengalaman dan pakar ekonomi yang biasa ditemu bual. Penggantungan maksim pula tidak diambil kira kerana analisis bertujuan memperlihatkan keberkesanan komunikasi melalui implikatur.

Prinsip Kerjasama Grice (1975)

Menurut Grice (1975) terdapat cara komunikasi yang diterima sebagai perlakuan standard. Perlakuan standard ini merujuk pada menghasilkan dan mendengar ujaran

dengan anggapan umum bahawa komunikasi tersebut benar melalui pemilikan jumlah maklumat yang tertentu, relevan dan akan dapat mengungkapkan sesuatu yang dapat difahami (Davies, 2000, hlm. 2). Perlakuan ini dirujuk sebagai kerjasama dalam komunikasi, iaitu perbualan yang rasional dan dikawal oleh PK. PK dijangkakan berkuat kuasa apabila perbualan berlaku dengan saranan Grice kepada pemeran:

> *Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged.* (Grice, 1989, hlm. 26)

Menerusi PK, Grice (1975, hlm. 45) mengemukakan empat kategori MP, iaitu: i. maksim kuantiti (informatif) ii. maksim kualiti (kebenaran) iii. maksim hubungan (relevan) dan iv. maksim cara (kejelasan). PK diringkaskan seperti Jadual 1:

Jadual 1
Prinsip Kerjasama – Maksim perbualan

Maksim Kuantiti (informatif)	Maksim Kualiti (kebenaran)	Maksim Hubungan (relevan)	Maksim Cara (kejelasan)
a. Pastikan sumbangan anda bersifat informatif seperti yang diperlukan. b. Jangan jadikan sumbangan anda lebih informatif daripada apa yang diperlukan.	a. Jangan bercakap sesuatu yang palsu /tidak benar. b. Jangan bercakap sesuatu yang kurang bukti.	a. Pastikan berkaitan /relevan.	a. Elakkan kekaburan. b. Elakkan ketaksaan. c. Ringkas (elakkan lewah). d. Pastikan teratur.

Walaupun Grice (1975) telah mengemukakan PK ini, beliau tetap mengakui bahawa akan berlaku juga ketidakpatuhan maksim semasa perbualan berlaku. Ketidakpatuhan ini mecakupi keempat-empat maksim yang dikemukakan dalam Jadual 1. Sehubungan itu dalam memerihalkan situasi ini, Grice telah menyenaraikan lima jenis ketidakpatuhan pada maksim seperti yang berikut:
1. Pelanggaran maksim berlaku dengan kesedaran atau pengetahuan penerima. Contohnya, Kuantan merupakan ibu negeri Johor – pelanggaran kualiti.
2. Pencabulan maksim berlaku apabila pemeran sememangnya berniat atau sengaja tidak mematuhi MP untuk menimbulkan salah faham atau dilakukan atas tujuan tertentu. Dalam kasus ini, penutur melakukan perkara ini dan

penerima tidak mengetahuinya. Contohnya pembohongan nilai harga sehelai baju yang dibeli – pencabulan maksim kualiti.

3. Pilihan keluar berlaku apabila penutur memilih keluar daripada maksim dengan menggunakan frasa yang menyingkirkan atau mengurangkan kesan maksim dan memberikan isyarat kepada penerima. Contoh – kasus doktor yang tidak boleh memberikan maklumat pesakit pada audiens (kerahsiaan maklumat) akan menyatakan "saya tidak boleh berkongsi maklumat pesakit" pada soalan yang diajukan kepadanya.

4. *Infringing the maxims* dengan maksud penutur akan melakukan *infringement* berpunca daripada kurang pengetahuan atau kemahiran bertutur sesuatu bahasa, rasa cemas, keterujaan dan sebagainya yang menyebabkan gangguan kepada prestasi penutur.

5. Penggantungan maksim dengan maksud pemeran komunikasi menjangkakan ketidakperluan pematuhan pada maksim kerana ia tidak menghasilkan implikatur. Contohnya dalam pembacaan puisi wujudnya ketaksaan.

Situasi yang dijangkakan oleh Grice (1975) ini sememangnya akan berlaku. Penyataan ini disokong oleh Nieto (2011, hlm. 36) bahawa *people often fail to observe the maxims on many occasions*. Dan kelima-lima jenis ketidakpatuhan maksim ini boleh berlaku pada mana-mana satu daripada empat MP dalam PK. Menurut Al-Saedi (2013) ketidakpatuhan maksim berlaku bukan disebabkan pemeran komunikasi itu tidak bagus tetapi ketidakpatuhan itu berlaku atas sebab-sebab misalnya sesuatu perkara itu tidak dapat dikatakan secara langsung atau perlu disampaikan dengan cara yang berbeza. Al-Saedi memberikan antara sebab pencabulan maksim berlaku ialah bertujuan menjaga muka, memuaskan hati serta menghiburkan, mengelakkan rasa kekecewaan dan membujuk. Sementara itu, Darighgoftar dan Ghaffari (2012) berpendapat pencabulan dan pelanggaran maksim akan menyumbang lebih banyak maklumat berbanding sekiranya maksim dipatuhi.

Dapatan

Terdapat 13 KP bagi struktur isi *Soal Jawab TV3* yang analisisnya akan dipaparkan dalam dua jadual utama yang berasingan, iaitu pertamanya Jadual Pematuhan dan Ketidakpatuhan MP dan keduanya Jadual Perincian Ketidakpatuhan MP. Huraian akan mengemukakan contoh bagi mewakili kasus yang dibincangkan dengan data analisis dielipsis bagi tujuan keringkasan. Jadual utama secara umumnya mempunyai lima kolum, kolum 1 – KP, kolum 2 – maksim kuantiti, kolum 3 – maksim kualiti dan kolum 4 – maksim hubungan dan kolum 5 – maksim cara. Analisis MP dilakukan dengan mengasingkan dapatan bagi moderator (M) dan pemerhati ekonomi (PE). Jadual 2 memaparkan pematuhan dan ketidakpatuhan MP.

Jadual 2
Pematuhan dan Ketidapatuhan MP

Konteks Perbualan (KP)	Maksim Kuantiti		Maksim Kualiti		Maksim Hubungan		Maksim Cara	
	M	PE	M	PE	M	PE	M	PE
1	√	X	√	√	√	√	√	X
2	√	X	√	√	√	√	√	X
3	√	X	√	√	√	√	√	X
4	√	X	√	√	√	√	√	X
5	√	X	√	√	√	√	√	X
6	√	X	√	√	√	√	√	X
7	√	X	√	√	√	√	√	X
8	√	Ø	√	Ø	√	Ø	√	Ø
9	√	X	√	√	√	√	√	X
10	√	X	√	√	√	√	√	X
11	√	X	√	√	√	√	√	X
12	√	X	√	√	√	√	√	X
13	√	X	√	√	√	√	√	X
Jumlah	13	12	13	12	13	12	13	12

Petunjuk

M Moderator	PE Pemerhati Ekonomi	√ Aplikasi	X Tidak Aplikasi	Ø Tiada Aplikasi

Jadual 2 memperlihatkan bahawa keempat-empat MP dipatuhi oleh moderator bagi kesemua KP. Walau bagaimanapun PE hanya mematuhi dua maksim, iaitu maksim kualiti dan hubungan. KP8 memperlihatkan tiada aplikasi kesemua MP oleh PE. Ini kerana KP8 hanya melibatkan perbualan di antara kedua-dua moderator sebelum sesi *Soal Jawab TV3* berhenti untuk rehat. PE didapati melakukan pelanggaran maksim kuantiti dan cara.

Contoh komunikasi yang memperlihatkan pematuhan maksim dapat dilihat dalam Jadual 3 yang berikut.

Jadual 3
Kepatuhan Maksim

KP	Pemeran	Dialog
1	M1	… Saya nak tahu kalau … **petunjuk-petunjuk ekonomi semasa** … kedudukan ekonomi … dalam keadaan yang memberangsangkan … landasan yang baik. … **di mana** … ekonomi kita sekarang? Apakah ia bergerak … **arah** … **merasa selesa** atau … pandangan-pandangan … menuju ke arah … **muflis**.
	PE2	… **daripada** segi kewangan negara … ekonomi bertambah baik tapi kewangan negara tidak memberangsangkan. … **sebab**. **Pertama**, …tengok hasil kutipan negara. … **Nombor dua**, untuk menjana ekonomi, … ekonomi **berbanding** tahun lepas dengan tahun ni baik lah, tapi dari segi kewangan agak tidak memberangsangkan
2	PE2	… dijangkakan ekonomi kita akan naik tetapi pada kadar yang lebih

perlahan daripada tahun ini. **Bank Dunia**, **IMF** even **Asian Development Bank** ujurkan …

Petunjuk

| … elipsis | M1 Moderator 1 | PE2 Pemerhati Ekonomi 2 |

M1 dalam ujarannya telah mematuhi keempat-empat MP, **maksim kuantiti** – berinformatif yang memadai; **maksim kualiti** – benar, iaitu ada rujukan – petunjuk-petunjuk ekonomi; **maksim hubungan**- situasi semasa ekonomi negara dan **maksim cara**- ujaran yang ringkas, jelas (tidak kabur, tidak taksa) dan teratur. Hal yang sama pada ujaran PE2 ada rujukan – kewangan negara (kebenaran) – **maksim kualiti**; berinformatif dengan melakukan perbandingan – **maksim kuantiti**; dikaitkan dengan Bank Dunia, IMF, Asian Development Bank – **maksim hubungan** dan teratur dengan penomboran serta jelas – **maksim cara**.

Sementara itu, Jadual 4 memaparkan perincian kepatuhan dan ketidakpatuhan yang berlaku di antara pemeran.

Jadual 4
Perincian Ketidakpatuhan MP

KP	Maksim Kuantiti						Maksim Kualiti						Maksim Hubungan						Maksim Cara					
	M			PE			M			PE			M			PE			M			PE		
1	L	C	K	L	C	K	L	C	K	L	C	K	L	C	K	L	C	K	L	C	K	L	C	K
2	X	X	X	√	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	√	X	X
3	X	X	X	√	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	√	X	X
4	X	X	X	√	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	√	X	X
5	X	X	X	√	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	√	X	X
6	X	X	X	√	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	√	X	X
7	X	X	X	√	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	√	X	X
8	X	X	X	Ø	Ø	Ø	Ø	Ø	Ø	Ø	Ø	Ø	Ø	Ø	Ø	Ø	Ø	Ø	Ø	Ø	Ø	Ø	Ø	Ø
9	X	X	X	√	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	√	X	X
10	X	X	X	√	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	√	X	X
11	X	X	X	√	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	√	X	X
12	X	X	X	√	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	√	X	X
13	X	X	X	√	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	√	X	X
Σ	← 13 →✕ 12															→								

Petunjuk

KP Konteks Perbualan	M Moderator	PE Pemerhati Ekonomi	L Pelanggaran
C Cabul	K Pilihan Keluar	∑ Jumlah	X Tidak aplikasi
Ø Tiada Aplikasi	√ Aplikasi		

Jadual 4 memperlihatkan dapatan perincian ketidakpatuhan yang berlaku pada PE. Ketidakpatuhan, iaitu pelanggaran maksim kuantiti dan cara kecuali pada KP8, iaitu tiada aplikasi maksim kerana ketiadaan soal jawab yang berlaku.

Pelanggaran maksim kuantiti berlaku apabila PE dalam usaha memberikan jawapan kepada moderator telah menjelaskan maklumat melebihi detail yang diperlukan sekali gus didapati lewah. Lihat paparan contoh pelanggaran maksim kuantiti dalam Jadual 5 yang berikut:

Jadual 5
Pelanggaran Maksim Kuantiti

KP	PE	Dialog
5	1	Memang kos sara hidup ni merupakan satu isu rakyat. … . Aaa .. kita ada **3 elemen** penting dalam kos sara hidup ni. **Nombor 1**, makan minumlah. … . Yang **ke-2** pengangkutan. Yang **ke-3** perumahan. … Dr. pun sebut tadi **tentang ikan**, tentang ayam. … isu ikan ni sekarang. Isu ikan ni aaa .. isu ikan. Bila nelayan asing … apa yang berlaku dekat **harga ikan** ini. Bila **nelayan-nelayan asing** … dorang **ambik kita punya ikan** … . The total value of **hasil laut yang hilang** … lebih kurang **5 billion a year**. 5 billion setahun. … bila jadi macam tu, **ikan** kurang kan? Bila **ikan** kurang kita import. … kita punya supplier tak cukup … **demand meningkat**, **harga akan meningkat**. Harga meningkat … . Yang ke-2, adanya **orang tengah**. … dia jual dekat peraih ni, dekat **orang tengah** … . … **orang tengah yang duduk kat tepi pantai** … **memborong habis semua**. … **beli** … **harga rendah**. … **ikan** tak cukup dekat laut … orang-orang the **foreign nelayan** asing **dah ambik**. … **orang tengah** … untung banyak … sampai kat kita, the … **harga jadi tinggi**. … isu **ayam** … ada **sindiket** tau. … **control the price** of ayam ni. … nelayan asing tadi dok pegi **curi kita punya ikan** apa semua tu .. . … inflation … GST …KPDNKK …
7	1	… RMK11 … BRIM … **orang tua** ni … term sebagai **warga emas** … lebih sedap sikitkan. … dorang ni ada potential. … saya ada ramai kawan-kawan yang warga emas. … can still **contribute.** … contoh … Tan Sri KP … **Tan Sri Irwan**, … tap the **knowledge, the skills, kemahiran** … in term of giving back to this people … to contribute … saya rasa ramai dorang nak **contribute.** … Tapi tak diberi peluang. … Orang tua-tua ni dia banyak, orang warga emas ni dia banyak **petua**. … dia punya **knowledge** and then **experience, pengalaman** dia kepada to these people. … elemen PR tu … nak compromise, berhubung, interpersonal warga emas ni bukan satu liability … an asset … .

Petunjuk
… elipsis   .. jeda mikro

Dalam KP5, ada tiga elemen yang dinyatakan oleh PE tetapi elemen pertama, iaitu isu ikan dihuraikan dengan detail. Antara isu ikan yang dibincangkan ialah perihal orang tengah – "duduk di tepi pantai", "beli semua ikan", "mereka beli harga murah", "untung tinggi"; nelayan asing – "curi ikan", "hasil laut hilang", "hasil tangkapan ikan nelayan tempatan menjadi kurang", "permintaan ikan yang tinggi", "ikan tidak cukup", "terpaksa import", "harga naik" dan sebagainya. Sementara isu ayam diberikan penyataan ringkas, iaitu harga yang dikawal oleh sindiket.

Sementara itu dua elemen yang berbaki, iaitu pengangkutan dan perumahan tidak dibincangkan dalam KP5. Ketiadaan perbincangan isu pengangkutan dan perumahan oleh PE dalam KP5 tidak dilabelkan sebagai ketidakpatuhan kerana jawapan yang diberikan dalam kasus ini telah berinformatif, benar, relevan dan jelas, iaitu mematuhi keempat-empat MP bagi menjawab pertanyaan moderator.

Dalam KP7, PE menghuraikan tentang warga emas yang dikatakan masih boleh menyumbang kepada pembangunan negara. PE mengemukakan "contoh Tan Sri Irwan", dan menghuraikan jenis sumbangan, iaitu "the knowledge", "the skills" dan "pengalaman". Kata-kata ini pula diulang beberapa kali. PE juga mengemukakan pandangannya sendiri tentang kesediaan dan jumlah warga emas yang mahu menyumbang kepada pembangunan negara. Penjelasan detail berlaku berkenaan kelebihan yang dimiliki oleh warga emas – "elemen perhubungan awam", "compromise", "berhubung" serta "interpersonal" dan seterusnya menyimpulkan bahawa mereka "bukan satu liability" tetapi "an asset". Penghuraian seperti ini memperlihatkan ketidakpatuhan PE. Namun ketidakpatuhan ini tidak menjejaskan intipati komunikasi bagi KP5 dan KP7 kerana maklumat yang dikemukakan ini sememang perlu dalam memahamkan audiens. Hal ini selari dengan dapatan Fadhly (2012) yang menyatakan maklumat detail melebihi keperluan ini akan menguntungkan audiens dan pihak wartawan.

Contoh ketidakpatuhan maksim cara dapat dilihat dalam Jadual 6 yang berikut:

Jadual 6
Pelanggaran Maksim Cara

KP	PE	Dialog
4	2	… . **Saya rasalah pada pendapat** saya tak ada. Dia lebih **bersifat bertanggungjawab**. I think **it is responsible** bajet dan saya rasa **memang .. memang** banyak kehendak-kehendak penjawat awam. … . Tapi **saya rasa** kerajaan aaa .. **saya rasa** boleh fulfil. … . **Saya rasa** kerajaan aaa .. tu **my opinion** la **pada pendapat saya** tidak aaa .. keperluan tu .. kita still tengok macam mana.
6	2	Saya rasa kalau boleh **jangan .. jangan .. jangan .. jangan** kurangkan lagi peruntukan … kita **cut** sana **cut** sini, macam mana kita nak perform kan. So bermakna this perkara-perkara yang penting ni, basic **requirement** ni, **keperluan** ni perlu ada. Dan **jangan** .. **jangan potong la, jangan ada bajet cut.** … TN50

Petunjuk
... elipsis   .. jeda mikro

Ketidakpatuhan maksim cara dalam Jadual 6 dapat dibahagikan kepada dua kasus, iaitu pertamanya perulangan frasa yang bermaksud sinonim dan keduanya, perulangan frasa yang bermaksud penekanan maklumat. Kedua-dua kasus ini meyebabkan kelewahan yang tidak perlu berlaku berbanding dengan kelewahan dalam konteks pelanggaran maksim kuantiti – maklumat berlebihan yang dibincangkan sebelum ini.

Kasus pertama – sinonim, iaitu perulangan ujaran "saya rasalah" dan "pada pendapat saya"; "bertanggung jawab" dan "it is responsible"; "my opinion" dan "pada pendapat saya"; "requirement" dan "keperluan"; "jangan potong la" (elipsis kata bajet) dan "jangan ada bajet cut". Sementara itu bagi kasus kedua, perulangan – penekanan maklumat, kata "memang" yang berulang dua kali; ujaran "saya rasa", berulang tiga kali; kata "jangan", berulang empat serta tiga kali dalam dua ujaran yang berbeza dan kata "cut", berulang dua kali.

Contoh dalam Jadual 5 dan Jadual 6, memperlihatkan wujud ujaran "saya rasalah", "saya rasa", "my opinion", "pada pendapat saya" yang pada aras permukaan analisis memperlihatkan seperti berlakunya pelanggaran maksim kualiti, iaitu jangan bercakap sesuatu yang palsu/tidak benar dan jangan bercakap sesuatu yang kurang bukti. Walau bagaimanapun dalam kasus analisis, PE telah membuat tanggapan berasaskan rujukan, iaitu membuat pertimbangan wajar menggunakan rujukan seiring dengan kepakaran yang dimiliki, misalnya RMK11, kehendak penjawat awam, kedudukan fiskal dan sebagainya. Sehubungan itu tidak timbul isu pelanggaran mahupun pencabulan MP dalam kasus ini.

Contoh-contoh KP yang dikemukakan ini mewakili masing-masingnya kasus kepatuhan dan ketidakpatuhan MP yang berlaku dalam struktur isi. Dapatan juga memperlihatkan berlakunya korelasi di antara maksim kuantiti dan cara dalam kedua-dua kasus, iaitu apabila ujaran dikatakan lewah maka sifat ini juga tidak dikehendaki dalam maksim cara. Pelanggaran maksim cara ini tidak berhubungan dengan kasus ketaksaan dan kekaburan atas asas rancangan ini yang bersifat khusus dan khalayak sasarannya ialah orang yang mempunyai pengetahuan dalam bidang ekonomi dan memahami kosa kata ekonomi yang digunakan misalnya "demand", "supplier", "GST", "inflasi", "TN50", "KPDNKK" dan sebagainya. Selanjutnya, faktor berlakunya kepatuhan dan ketidakpatuhan MP akan dihuraikan dalam Perbincangan.

Perbincangan

Pematuhan MP oleh moderator sememangnya sudah dijangkakan kerana tiga faktor utama, iaitu prosedur penerbitan rancangan, latar belakang moderator - jawatan yang disandang dan kemahiran berbahasa yang berhubungan dengan pengalaman yang dimiliki oleh moderator yang mengendalikan rancangan ini.

Faktor pertama, penerbitan sesebuah rancangan perlu melalui beberapa prosedur dan ini melibatkan perancangan yang rapi, iaitu sebelum keputusan penerbitan sesuatu rancangan tersebut dapat diterima. Setiap rancangan televisyen

yang telah dikenal pasti penerbitannya akan melalui rangka kerja yang dinamakan papan cerita. Menurut Danesi (2009, hlm. 278), papan cerita ialah "*blueprint for a film sequence or TV commercial, which is drawn to portray copy, dialogue, and action, with caption notes regarding filming, audio components, and script*" yang antara lain bermaksud paparan urutan penggambaran dalam sesuatu penerbitan rancangan. Sementara itu, menurut Advanced Media Institute (2018), papan cerita mempunyai beberapa fungsi, iaitu membantu penentuan parameter cerita dalam sumber yang ditentukan dalam tempoh yang ditetapkan, menentukan aturan, fokus cerita dan mengenal pasti medium yang akan digunakan bagi setiap satu bahagian cerita tersebut. Penerbitan *Soal Jawab TV3* pastinya melalui prosedur ini.

Faktor kedua, moderator dalam *Soal Jawab TV3* bukan sahaja bertindak sebagai moderator dalam rancangan tetapi dalam masa yang sama merupakan wartawan penyiaran yang berperanan menyampaikan maklumat kepada khalayak. Menurut badan penyiaran tertua di dunia, iaitu British Broadcasting Corporation (BBC), wartawan penyiaran mempunyai spesifikasi tugas (Job Profile Broadcast Journalist, 2018), iaitu melakukan penyelidikan dengan pemantauan minimum, merentas kepelbagaian berita dan isu semasa, menulis skrip untuk TV, radio serta dalam talian dan sebagainya. Ini memperlihatkan bahawa wartawan penyiaran merupakan wartawan yang secara umumnya mempunyai pengalaman yang luas dalam pelbagai medium media dan mempunyai tugas agak mencabar. Dalam rancangan ini, wartawan penyiaran telah membuat penyelidikan tentang isu ekonomi yang akan dibincangkan dan latar belakang PE yang terlibat sesuai dengan etika kewartawanan yang perlu dipatuhi, iaitu antaranya berkewajiban berkhidmat kepada orang awam, bertugas secara telus dan bertanggung jawab (Plaisance, 2016).

Situasi ini diperkukuh dengan moderator merupakan wartawan penyiaran yang sudah bertugas agak lama dengan syarikat televisyen yang berkenaan. Dalam kasus ini, M1 merupakan seorang eksekutif kanan wartawan penyiaran sementara M2 pula merupakan seorang penerbit eksekutif. Jawatan yang disandang oleh kedua-duanya moderator ini memperlihatkan bahawa kedua-duanya sudah lama bertugas sebagai wartawan serta berpengalaman luas. Hal ini turut berhubungan dengan wibawa mereka sendiri yang telah diberikan tugas dan kepercayaan syarikat. Perrin and Dow (2016) menyatakan wartawan yang berpengalaman akan merancang teks mereka sebelum mula menulis, iaitu mencakupi matlamat penulisan, pelan, aliran dan sebagainya dalam tugas yang akan dilakukan. Dan ini jelas dibuktikan dengan organisasi maklumat yang disusun baik oleh kedua-dua moderator semasa mengendalikan rancangan.

Faktor ketiga, kemahiran berbahasa juga merupakan sesuatu yang dititikberatkan dalam kalangan wartawan. Aspek ini menjadi perkara yang dipentingkan sepertimana yang dinyatakan oleh Allen mantan eksekutif editor BBC Radio News (Little, 2015) bahawa sememangnya menjadi tugas wartawan untuk berkomunikasi dengan jelas dan efektif supaya berita yang disampaikan dapat difahami dengan mudah selain menyediakan kepada para penonton dan pendengar penggunaan bahasa yang bijak semasa berkomunikasi. Dalam kasus struktur isi *Soal Jawab TV3* ini ternyata moderator telah menggunakan bahasa Melayu yang tidak menimbulkan kekaburan dan ketaksaan bahasa. Ini mematuhi maksim cara yang diusulkan oleh Grice (1975).

Kepatuhan MP oleh PE mencakupi dua MP, iaitu kualiti dan hubungan. Kepatuhan MP kualiti bertitik tolak daripada maklumat yang dikongsikan dirujuk terlebih dahulu dengan dinyatakan sumbernya oleh PE – Bank Dunia, IMF, Asian Development Bank, RMK11 dan sebagainya. Ini merujuk pada nilai kebenaran.

Kepatuhan maksim hubungan dapat dilihat melalui penggunaan laras ekonomi yang ditandai oleh kosa kata seperti "inflasi", "GST", "BRIM", "demand", "supplier", "KPDNKK" dan sebagainya. Ini membuktikan isu yang dibincangkan ialah ekonomi. Penyataan ini selari dengan Beden dan Zahid (2017) yang menyatakan bahawa kerjasama akan wujud apabila berlakunya ketepatan dan kesesuaian penggunaan unsur-unsur bahasa dengan topik perbincangan.

Sementara itu, penggunaan akronim tidak menimbulkan gangguan semantik, iaitu gangguan linguistik seperti yang berlaku dalam kajian rancangan *Mentor* oleh Zahid dan Hashim (2018) kerana audiens *Soal Jawab TV3* adalah audiens bersifat khusus kerana sifat rancangan itu sendiri. Dalam bidang komunikasi, "*… noise, which is anything not intended by the informational source*" (West & Turner, 2000, hlm. 12).

Apabila kedua-dua maksim kualiti dan hubungan dipatuhi, maka tidak berlakunya pencabulan MP dalam rancangan ini kerana sifat informatifnya bertujuan perkongsian maklumat. Begitu juga tidak berlaku pilihan keluar MP kerana setiap satu soalan bersifat praatur kerana ada papan cerita yang disediakan lebih awal. Malah lazimnya ada sesi pra sebelum sesebuah rancangan dirakam (Fitzgerald, 2016).

Ketidakpatuhan MP yang dilakukan oleh PE hanya pelanggaran maksim kuantiti dan cara. PE ternyata bertindak mengemukakan contoh dan memberikan huraian yang detail dalam respons. Ketidakpatuhan ini tidak memudaratkan komunikasi yang berlangsung seperti yang dinyatakan oleh Fadhly (2012). Begitu juga pelanggaran maksim cara tidak menjadi isu besar dalam respons PE kerana perulangan yang berlaku berpunca daripada campur kod, bahasa Inggeris dan Melayu yang sinonim, iaitu terjemahan ujaran. Situasi ini juga menunjukkan kedwibahasaan PE dan audiens juga. Lazimnya, rancangan yang diterbitkan di Malaysia dan audiens sasarannya orang Malaysia, persoalan campur kod tidak menjadi isu dalam komunikasi. Ini kerana sebagai sebuah negara multietnik, pertembungan bahasa tidak dapat dielakkan. Sehubungan itu campur kod merupakan perkara biasa dalam kalangan penutur bagi sesebuah negara yang berciri sedemikain rupa (Albury, 2017).

Kesimpulan

Analisis *Soal Jawab TV3* memperlihatkan kepatuhan keempat-empat MP oleh moderator manakala hanya maksim kualiti dan hubungan dipatuhi oleh PE. Kepatuhan MP oleh moderator sememangnya sudah dijangkakan kerana sifat *scripted* – papan cerita. Selain itu, soalan yang bersifat terbuka atau *open-ended* sering dikemukakan dalam soal jawab. Faedah penting soalan *open-ended* ialah "*allow you to find more than you anticipate*" (Farrell, 2016) kerana ia membuka ruang perolehan maklumat yang lebih.

Kepatuhan maksim kualiti dan hubungan oleh PE juga sememangnya telah dijangka kerana sifat perkongsian maklumat dan keilmiahan rancangan. Aplikasi kedua-dua maksim ini memperlihatkan korelasi. Dalam maksim kualiti, PE membuat rujukan sebelum membincang dan menghuraikan jawapan yang diberikan sesuai dengan kewibawaan kedua-duanya.

Pelanggaran maksim kuantiti dan cara tidak dapat dielakkan oleh PE kerana jawapan perlu diberikan penjelasan detail dan pengemukaan contoh yang relevan bagi tujuan pemahaman. Sifat soalan yang *open-ended* juga menjadi penyebab kepada senario ini. Walau bagaimanapun, tidak timbul isu ketaksaan dan kekaburan dalam maksim cara PE. Ternyata MP yang diusulkan oleh Grice (1975) tidak kesemuanya diaplikasikan oleh pemeran dan implikasinya pula tidak menimbulkan masalah. Sehubungan itu dapatan ini telah sekali gus menolak penyataan Finch (2000) sebelum ini.

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Penghargaan

DEVELOPMENT OF SUPPLEMENTARY ENGLISH READING MATERIALS AT YUNNAN MINZU UNIVERSITY, CHINA

Umar Kusuma HADI[1]
Joko PRIYANA[2]
Department of English Education,
Graduate School of Universitas Negeri Yogyakarta,
55281, Yogyakarta, Indonesia

[1]umarkusuma@hotmail.com[*]
[2]j_priyana@yahoo.com

ABSTRACT

For teachers or curriculum developers, providing students with adequate reading sources is indispensable in order to achieve impact and to meet the students' needs. Besides, it is important to supply students with passages which are contextualised with the students' study background and passages which can stimulate students' interest. However, there are still inadequate sources that can be accessed by students of the Indonesian language department who attend English class to find more information about Indonesia provided in English. This study aimed to develop supplementary English reading materials mainly containing information about Indonesia. To develop the materials, the researcher used ADDIE model comprising five steps: analysing, designing, developing, implementing, and evaluating. The data were collected through questionnaires, interviews, and observations and then were analysed by using descriptive statistics and interactive approach. The results show that the developed materials: 1) are appropriate to be used in classroom settings, 2) have fulfilled the needs of the students, 3) have exposed students to the diversity of Indonesia, and 4) have reinforced the students' language and comprehension skills through the tasks provided in the materials.

Keywords: English, supplementary materials, reading, materials development

Introduction

In English classroom settings, students read a range of text types largely for academic purposes. What they read usually depends on their language skill levels and the requirements of the curriculum. For teachers or curriculum developers, providing students with adequate reading sources is indispensable in order to achieve impact and to meet the students' needs (Tomlinson, 1998). Besides, it is important to supply students with passages which are contextualised with the students' study background and passages which can stimulate students' interest (Howard & Major, 2005; Richards, 2001). In fact, the lack of existing pertinent reading sources in the forms of books, modules, handouts, or supplementary materials remains the issue faced by some educational institutions such as universities and language courses (Azizah, 2017; Chandra, 2017). This can make classroom reading activities less meaningful and far from achieving its goals.

The students of Indonesian language department at Yunnan Minzu University, China learn the Indonesian language as a foreign language. Instead of having Indonesian class, they are regularly obliged to take an English subject at the third semester. The faculty provides an English lecturer from the English department scheduled to teach the students once in a week. For the materials, the lecturer mostly uses a module which is generally used by the students of the English language department. Each unit of the existing module covers a number of activities designed to improve the students' language skills, such as listening and speaking activities, reading activities, vocabulary building, and grammar focus. Moreover, the students can improve their translation skills through accomplishing translation section presented in every unit of the module. However, based on the information gained from the preliminary observation, none of the passages provided information about Indonesia or other information related to the content area. The passages were mostly about the United States. However, it is necessary to give passages with the topics which are relevant to the learners' study background since they give students opportunities to negotiate meaning through both oral and written language. Texts which are not related to learner's backgrounds present challenges to second language learners in areas such as schema activation, text structures, and active use of reading and learning strategies (Peregoy & Boyle, 2008).

With respect to the content of the passages, texts that provide information about Indonesia could give students of the Indonesian language department some positive impacts on the improvement on their insights about Indonesia as well as their communication skills. Sufficient information about the country gives the students clearer description on its people, the cultures, the language, the history, the places as well as the artworks. Therefore, being well-informed about Indonesia could raise the students' comprehension on Indonesia as well as their language skills since they also would have tasks revolving around vocabulary items and grammar.

In order to address the of providing relevant texts to students of the Indonesian language department, it is necessary to develop supplementary reading materials containing information about Indonesia that are accessible by both the students and the lecturer. In addition, it is important to complete the materials with

specific tasks focusing on improving the students' language skills through the exercises on vocabulary and grammar

Literature Review

The Nature of Reading

Finding fixed definitions of reading is not simple as the act of reading itself. There are numerous or even complex definitions of reading suggested by the experts. According to Hedgecock (2009), reading is an activity of extracting visual information or massages from any encrypted system and comprehending the meaning. Fischer (2003) defines reading as the activity on making sense of written or printed symbols. Current research indicates that reading is a complex cognitive activity involving the interaction between information decoding skills and background knowledge incorporated with social experiences (Stephenson & Harold, 2009).

Generally, people read to extract the information from the text and understand the message of the text. Meanwhile, the experts have proposed some motives of people doing reading. Grabe and Stoller (2011) classified purposes of reading into four categories: 1) reading to search for simple information and reading to skim, 2) reading to learn from texts, 3) reading to integrate information, write and critique texts, and 4) reading for general comprehension. People read some information from diverse sources such as newspapers, magazines, online news platforms, and other sources. They sometimes merely read the article or the news item only to find simple information. If they have an intention to read for specific purposes such as for an academic purpose, they would read the passage carefully rather than skimming the text. Additionally, people who read to analyse the text from specific point of views would be very critical. By doing so, they could make some reviews or critiques on what they have read. Meanwhile, others just read some texts for fun or pleasure such as reading novels and anecdotes.

There are also various types of reading texts. Brown (2001) argued that the variety or genres of written texts are larger than spoken texts. There are at least 25 genres of written texts, that is, non-fiction (e.g., reports, editorials, articles, and dictionaries), fiction (e.g., novels, short stories), letters, greeting cards, diaries, journals, memos, messages, announcements, newspaper "journalese", academic writings, forms, applications, questionnaires, directions, labels, signs, recipes, bills, maps, manuals, menus, schedules, advertisements, invitations, directories, and comic stripes or cartoons.

While reading a text, readers basically build a connection with the author. The text is created as the written form of one's ideas and expression. In other words, when readers read a text, they create a bridge which connects them with the author through his or her ideas. This proves that reading essentially is an interactive activity, not a passive one.

The term "interactive" also refers to the interplay among various kinds of knowledge that the reader employs in comprehending text. The reader may use his

or her background knowledge to understand the text comprehensively. According to Hedge (2007), reading is a dynamic interaction between texts and the readers. Furthermore, Birch (2002) points out that reading is an interactive activity in three ways: 1) the strategies used by the reader, 2) the interaction in the reader's mind in understanding the author's message, and 3) the interaction between the reader and the author making indirect communication.

Reading Comprehension

Comprehension is the essential goal of reading activities. In the context of an English class, comprehension should be explicitly taught by teachers. According to Anderson, teachers should keep comprehension as one of the principles of teaching reading as monitoring students' comprehension is essential to a successful reading class (as cited in Nunan, 2003).

There are several definitions about reading comprehension. Snow (2002) defines reading comprehension as "the process of simultaneously extracting and constructing meaning through interaction and involvement with written language" (p. 11). Readers extract information of the printed texts to construct the meaning of the texts.

Harrison (2004) defines comprehension as "the process of getting meaning of a communication, as a personal letter, speech, sign language; the knowledge or understanding that is the result of such a process" (p. 51). In short, the term "comprehension" in reading context, refers to the process of constructing meaning from any text.

According to Snow (2002), comprehension consists of three major elements: the readers, the texts, and the activities. The readers are the elements that do the comprehending. They use their skills, the micros and the macros, to comprehend the texts. The texts are elements that are to be comprehended. Reading activities deal with all texts. Readers comprehend the text. The activities of reading are the elements in which there is interaction between the reader and the text.

Reading Comprehension Skills

There are three theories in relation to reading comprehension (Gilakjani, 2016), that is, mental representation, content literacy, and cognitive process. Mental representation refers to the way a reader understands the text. Oostendorp and Goldman (1998) state that mental representation describes how the reader constructs the meaning of the text (as cited in Gilakjani, 2016). According to Kintsch (1998), while someone is reading a text, there are three varieties of mental representations created: surface component, the text-base, and the situational model (as cited in Gilakjani, 2016). Content literacy deals with the students' ability to read, to understand, and to learn from the text (Gilakjani, 2016). There are three types of content literacy, that is, general literacy abilities, content-specific literacy abilities, and previous knowledge of content. Meanwhile, Kintsch (1998) states that

cognitive processes theory concerns with the perception of the reader to the text (as cited in Gilakjani, 2016).

Teaching Reading

Teaching reading has its own special characteristics. In teaching English as a foreign language, the aim of a reading lesson is to make students read various types of texts in English at an appropriate speed, silently, and with adequate understanding (Nuttal, 1982). Meanwhile, it is important for English teachers not to put something into the students' head, but to get them to make use of the knowledge they already have in order to acquire new messages and information in the texts (Nuttal, 1982).

Sadoski (2004) mentioned that there are three domain-taxonomy of learning that become the goals of teaching in general: cognitive goal, affective goal, and psychomotor goal. The first domain is the cognitive domain which means the domain of intellectual skill including the recall or recognition of information, the comprehension of information, and the development of logical and rational thought skills such as analysis, synthesis, and evaluation (Sadoski, 2004). Secondly, the affective domain is the domain of attitudes, interests, values, appreciation, and life adjustment. Thirdly, the psychomotor domain is the domain of the mind and the body working together to produce physical performances.

In the context of teaching reading, Sadoski (2004) does not put the psychomotor domain in it because it is mainly related to learning a special skill in special situation. Therefore, there are two major goals in teaching reading which are affective and cognitive goals. The affective domain needs to be addressed in reading classes. The goals are distinguished by the conceptual difference between attitudes and interests of the students. The first goal of teaching reading is developing the students' positive attitudes toward reading. The term attitude applies to students' perceptions of their competences and their disposition toward their future performance. Students who are developing their reading abilities need to approach reading positively and gain some confidence in their competency to read. Students' performances relating to reading actions can be categorised into two classifications, namely, positive attitude and negative attitude. Several positive attitudes involve: success, confidence, satisfaction, acceptance, and self-esteem. Meanwhile negative attitudes entail failure, insecurity, frustration, stigmatisation, and shame (Sadoski, 2004).

The second goal of teaching reading in affective domain is developing students' personal interests and tastes in reading. The teachers should lead the students to have awareness that the main objective of reading activities is to gain positive things. They read more than just reading sentences in a text, but they can achieve some goals of their life through reading. Having an interest in reading means "having the motivation to read and to respond affectively, to seek, to enlarge self-understanding and sense of self-worth through reading" (Sadoski, 2004, p. 49).

In addition, there are two main goals of teaching reading in cognitive domains. Those two goals cover the beneficial aspects of reading and the development of students' mental skills. The two main goals are developing the

advantage of reading as a tool to solve problems and developing the fundamental competencies of reading at higher levels of independence (Sadoski, 2004).

Materials Development

In terms of language teaching and learning, the term "material" is not merely restricted to the printed things or written forms used for in the teaching and learning process. It also refers to "whatever which is employed by teachers or students to facilitate the learning of a language" (Tomlinson, 1998, p. 2). The materials can be in the forms of books, e-books, articles, newspapers, cassettes, CDs, VCDs, dictionaries, flash cards, pictures and other facilities which are able to improve students' language skills.

For English teachers, developing materials is a process in providing sources of language input in order to increase the performance of language learning. Tomlinson (1998) points out that materials development is the "supplying of information about and/or experience of the language in ways designed to promote language learning. Materials developers can provide reading texts, audio recordings, movies, short stories, pictures, or other sources in order to support the success of language learning" (p. 2). From Tomlinson's (1998) statement, learning materials can be classified into paper-based materials, audio materials, visual materials, audio-visual materials, and computer-based materials.

Learning materials used in a language class should fulfill the criteria of good materials. There are some criteria of good materials suggested by the experts. Rowntree (as cited in Richards, 2001) indicates good materials should: 1) stimulate the students' interest, 2) remind the students of previous learning, 3) encourage the students to practice, 4) explain new content to them, 5) help students get feedback on their learning, and 7) enable students to check their progress.

Tomlinson (1998) suggests that good language teaching materials should: 1) achieve impact, 2) help learners feel at ease, 3) help learners develop confidence, 4) expose the learners to language in use, 5) provide learners with opportunities to use the target language to achieve communicative purposes, 6) take into account the students' learning styles, and 7) provide opportunities for outcome feedback.

The other suggestions about the criteria of good materials are proposed by Howard and Major (2005). They suggest that the materials should: 1) be contextualised, 2) stimulate interaction, 3) reinforce learners' language skills and strategies, 4) focus on form as well as function, 5) provide opportunities for integrated language use, 6) be authentic, 7) link each other to develop a progression of skills, understanding, and language use, 8) be attractive, 9) have appropriate instructions, and 10) be flexible.

Research Questions

This study addressed the following research questions:
1) What are the needs of the development of the supplementary English reading materials on Indonesia for the students of the Indonesian language department at Yunnan Minzu University, China?
2) What are the students' views on the appropriateness of the developed materials?

Theoretical Framework

This Research and Development (R&D) project addreses the needs of the students majoring in the Indonesian language department who were going to use supplementary reading materials in their English class. The materials were expected to present various information about Indonesia. Therefore, the topics of the materials were chosen based on the geographical and cultural issues in Indonesia. In addition, the tasks on reading comprehension, vocabulary building, and grammar had to be included in order to support the development of the students' language skills.

Methodology

This study was a Research and Development (R&D) project, which mainly aimed at developing supplementary reading materials for academic purposes. The researcher referred to ADDIE model suggested by Branch (2009) in conducting the development process as it could be adapted to and practically applied in the educational context. There were systematic procedures followed in conducting this project, namely, analysing, designing, developing, implementing, and evaluating. Each step consisted of certain activities leading the researcher from the preliminary observation to the last process of the development. The flow of ADDIE model is shown in Figure 1.
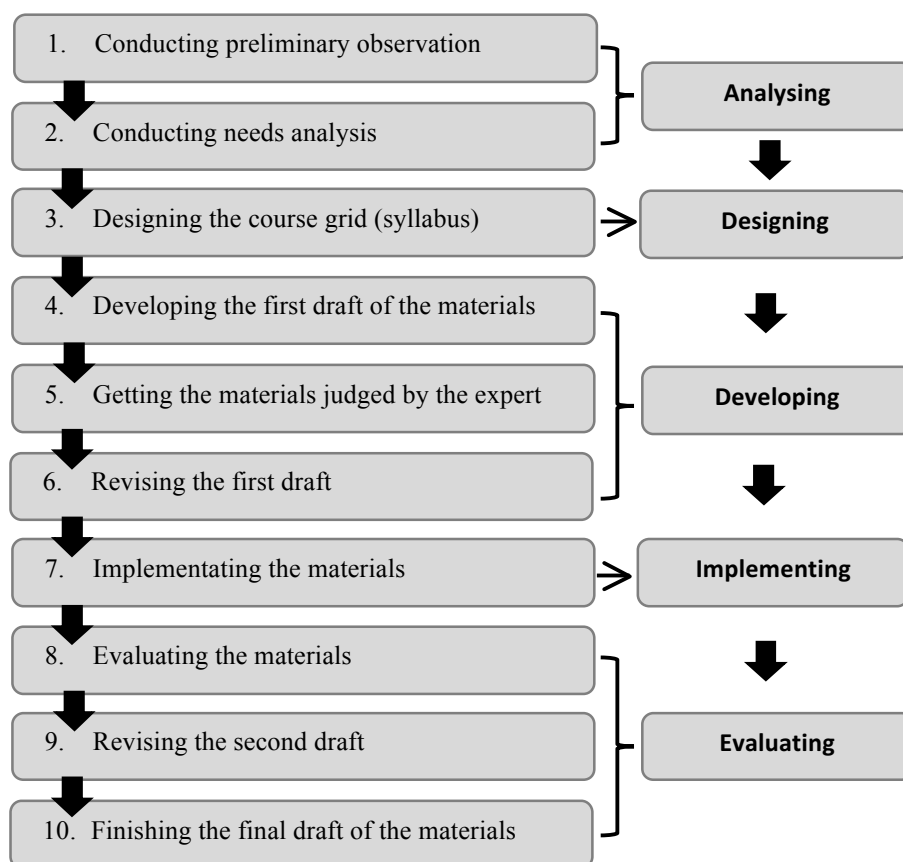
Figure 1. Procedures of Development

Subjects of the Research

The main subjects who participated in this study were 27 students majoring in the Indonesian language at Yunnan Minzu University. A total of 22 out of 27 students were female students and there were five male students involved. They came from several neighboring provinces such as Guangxi and Sichuan.

Techniques and Instruments of Data Collection

The techniques employed in collecting the data were as follows:

1) Questionnaire Distribution
The researchers distributed the questionnaires three times. The first time was distributed at the earliest process of the research in order to collect the data on the target and learning needs. The second distribution was for expert judgement, while the final distribution was when the researcher conducted the students' evaluation.

2) Interviews

The interviews were conducted in order to gather information which could not be obtained through the distributed questionnaires or other techniques. The interviews followed certain guidelines.

3) Observation

The observation was carried out before the research was conducted and during the implementation of the materials. In this process, the researchers asked for some technical support from their colleagues to record the teaching and learning process or take some pictures. This was necessary for the researcher to see the process and know the progress of the students' development. The instruments used in collecting the data were vignettes.

Data Analysis Techniques

The data gathered were then analysed using both qualitative and quantitative techniques to get qualitative and quantitative data. The qualitative data were the results of the interviews and observation, whereas the quantitative data were from the questionnaires.

In analysing the qualitative data, the researcher employed interactive model suggested by Miles, Huberman, and Saldana (2014) which include: collecting the data, reducing the data, displaying the data, and drawing the conclusions. The data were in the form of the interview transcripts. The transcripts showed the respondents' responses in the preliminary phase of the research and during the feedback phase for the materials. Through this way, the researcher could get some information about the needs of the subjects and the stance of the subjects on the materials developed. Furthermore, the researcher could make appropriate decisions in the process of developing the materials.

The quantitative data were examined by using descriptive statistics. The results of this statistical calculation helped the researcher interpret the data represented by the mean values. The questionnaire used a four-point *Likert Scale* where the highest value was 4, while the lowest value was 1. The results were then converted based on the range of scores as displayed in Table 2.

Table 1
Data conversion

Score Range	Criteria
>3.25	Very good
$2.5 < x \leqslant 3.25$	Good
$1.75 < x \leqslant 2.5$	Fair
$x \leqslant 1.75$	Poor

Findings and Discussion

Results of Needs Analysis

1) Necessities

Necessities presents information about the demand of the target situation. There are three questions and each question contains optional answers or responses to the question.

Q1: What skills should you master in reading?
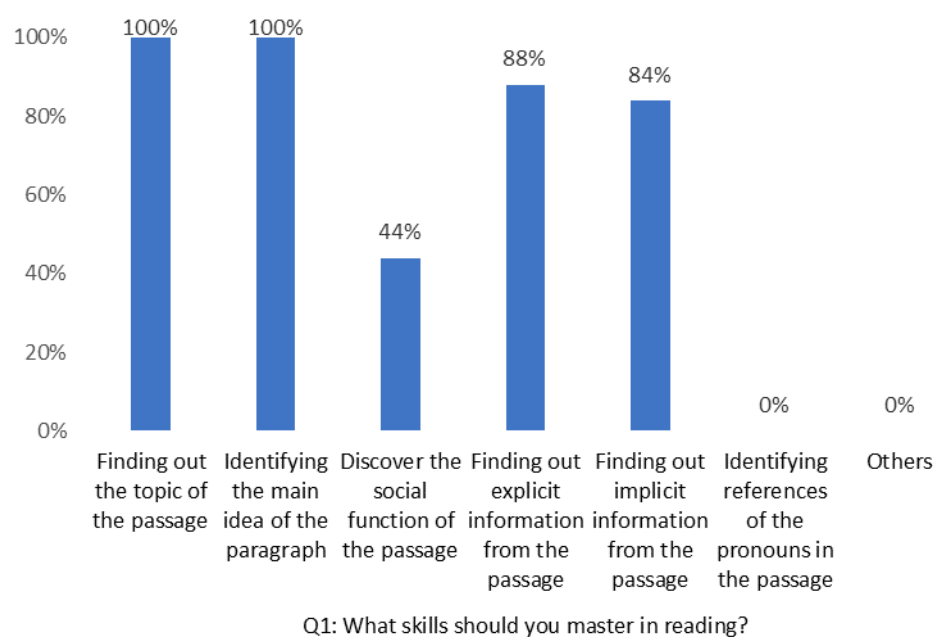
Figure 2. Reading skills

Figure 2 displays reading skills that students should master. Based on the percentages, all students had agreed that they should be able to find out the topic of the text and identify the main idea of the paragraph. In addition, the majority of students have stated that finding out either explicit or implicit information are two skills that they also need to master. Meanwhile, less than half of the total respondents stated that knowing the social function of the text is considered as the ability that they need to master.

Information about the types of English texts that they read can be seen in Figure 3 which shows that almost all students chose descriptive text as a type of text that they needed to read in the target language. Meanwhile, only a small percentage of the students thought that news item text is needed to read.

Q2: What text types will you read in the target situation?
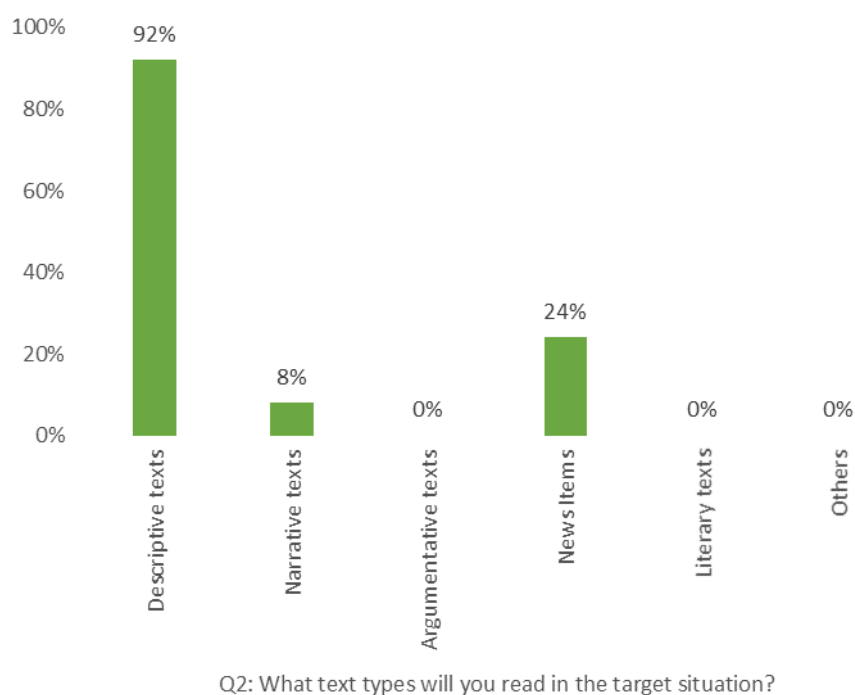
Figure 3. Text types

Figure 4 shows the level of the students' reading proficiency that the students should achieve. The standard used to measure their reading skills is based on the Common European Framework of References (CEFR). In CEFR, one's reading ability is divided into six levels, namely, A1, A2, B1, B2, C1, and C2. Based on the framework, A1 level indicates that the students are able to understand familiar English words and very simple sentences. A2 level indicates that the students are able to understand very short and simple texts, such as ads, menus, and timetables. At B1 level, the students are able to understand texts that consist high frequency everyday language and description, and at B2 they can understand articles and reports concerned with contemporary issues and proses. Meanwhile, the students at C1 level can understand long and complex factual, literary texts, and longer technical texts. Students at the highest level (C2) can understand with ease all forms of the written language, including abstract, structurally or linguistically complex texts.

Q3: What is the level of proficiency in reading you need to have in order to function well in the target situation (Common European Framework of References/CEFR levels)?

- A1 (able to understand familiar English words and very simple sentences)
- A2 (able to understand very short and simple texts, such as ads, menus, and timetables)
- B1 (able to understand texts that consist high frequency everyday language and description)
- B2 (able to understand articles and reports concerned with contemporary issues and proses)
- C1 (able to understand long and complex factual, literary texts, and longer technical texts)
- C2 (able to understand with ease all forms of the written language, including abstract, structurally or linguistically complex texts)

Figure 4. Expected language proficiency level in reading

Figure 4 shows that most of the students expected their reading skills could reach B1 level, which means they could understand texts that consist high frequency everyday language and description. Only 4% of students stated that they expected to have skills at A2 and B2 levels.

2) Lacks

Figure 5 shows that the reading ability of the majority of the students when the questionnaire was given was at A2 level. At this level, students could understand very short and simple texts, such as ads, menus, and timetables. A few of them stated that they were at level B1 and only one of them gave information that she was at level B2. Thus, the researcher needed to develop materials that accommodate the ability of the students at A2 and B1.

Q1: What is your level of proficiency in reading at present?

- A1 (able to understand familiar English words and very simple sentences)
- A2 (able to understand very short and simple texts, such as ads, menus, and timetables)
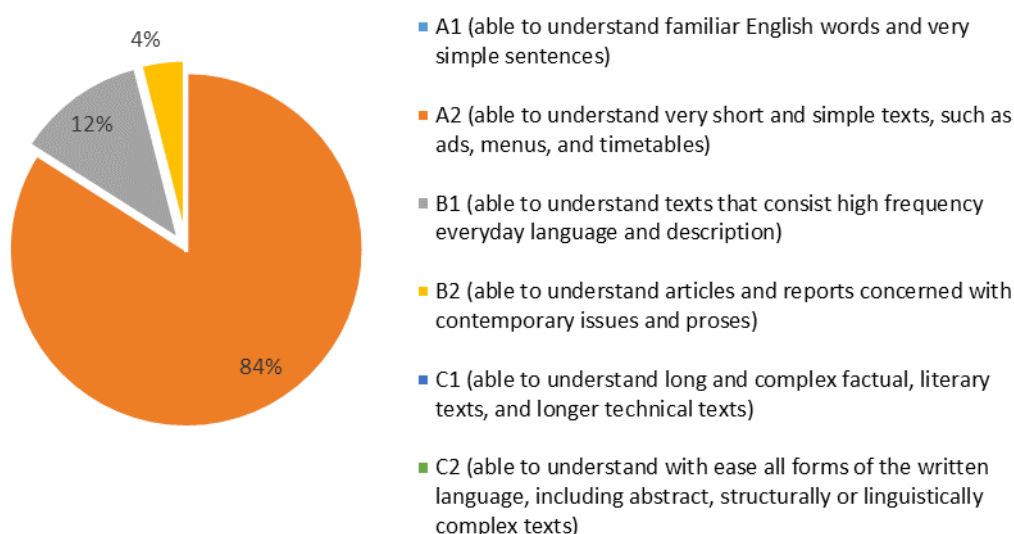- B1 (able to understand texts that consist high frequency everyday language and description)
- B2 (able to understand articles and reports concerned with contemporary issues and proses)
- C1 (able to understand long and complex factual, literary texts, and longer technical texts)
- C2 (able to understand with ease all forms of the written language, including abstract, structurally or linguistically complex texts)

Figure 5. Students' proficiency level in reading

In understanding the text, 72% of the respondents stated that they had difficulties in finding out the implicit or unspecified information of the text (Figure 6). However, nearly half of the respondents also stated that they were still experiencing issues dealing with finding the information written in the text. Around a quarter of the respondents stated that they also had difficulties in finding out the topics of the text and identifying the main idea of the paragraph. Thus, the researchers need to provide reading exercises aimed at improving students' reading skills, especially the ability to find out unstated information, stated information, topics of the text, and main ideas from the text. Information about the weaknesses of students in understanding this text can be seen in Figure 6.
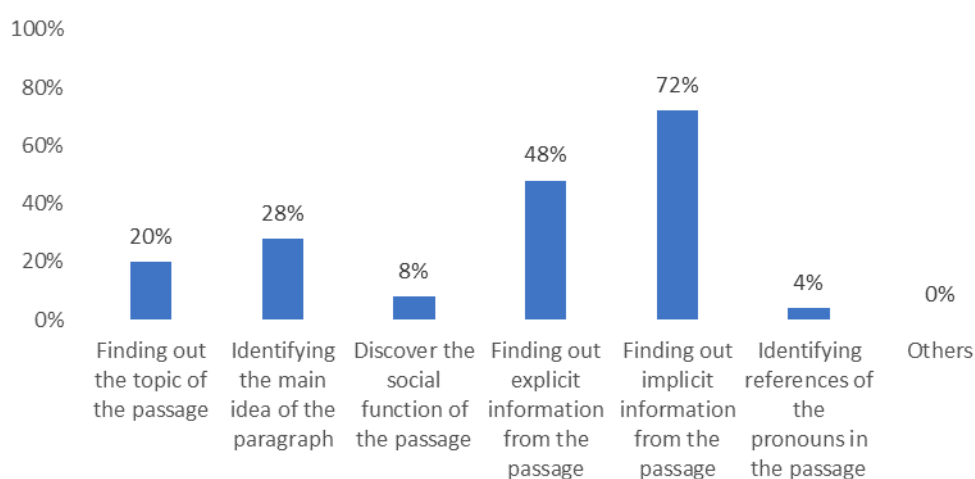
Q2: What are the problems you have in reading English texts?

Figure 6. The Students' Difficulties in Reading

Unit Descriptions

The supplementary materials consist of six units. Each unit presents four English texts about Indonesia. Moreover, there are tasks revolving around the students' reading comprehension, vocabulary building and grammar. At the end of every unit, there is a reflection column that should be filled in by the students, so they can measure their understanding of the unit as well as their reading skills.

Unit 1 consists of texts about Indonesia, the Indonesian language, Pancasila, and six largest ethnic groups in Indonesia. Unit 2 consists of texts about Jakarta, Bandung, Yogyakarta, and Batik. The texts in Unit 3 are about Cheng Beng Festival, Belitung Island, Toba Lake, and Saman Dance. In Unit 4, the students can read texts about Cap Go Meh, Ma'nene ritual in Toraja, Bunaken Island, and Bornean Orangutans. In Unit 5, the texts are about Penglipuran village in Bali, Kecak Dance, Flores, and Komodo Island. Meanwhile, Unit 6 consists of texts about Raja Ampat in Papua, Dani ethnic group in Papua, Maluku, and Morotai Island.

In organising the tasks, the researchers follow the stages of Task-Based Language approach, that is, schema building, controlled practice, comprehensible input, focus on form, ore task, and reflective learning (Nunan, 2004). These tasks lead the students to be more encouraged in learning Indonesia and to improve in their reading skills.

Appropriateness of the Materials

1)   The Appropriateness of the Content

Table 2 shows that the mean of the appropriateness of the content is 3.64. This value indicates that the content of the materials is in "very good" category. In other words, the materials have provided the proper content for the readers and were appropriate to be used.

Table 2
Results of the evaluation of the appropriateness of the content

No	Indicators	Score	Category
1	The content is in accordance with the learning objectives stated in the syllabus.	4	Very good
2	The texts conform to needs of the language level of the research targets (B1).	4	Very good
3	The texts presented are authentic and refer to trusted sources.	4	Very good
4	The topics chosen are in line with the needs and expectations of the research target.	3	Good
5	Exercises or tasks are in accordance with the level of research target language proficiency.	3	Good
6	The given passages consist of several types of text.	3	Good
7	The selected texts cover the themes of diversity.	4	Very good
8	There are new vocabulary items on each unit.	4	Very good

9	There are certain exercises for improving vocabulary mastery.	4	Very good
10	There is a special section on grammar in each unit.	3	Good
11	The materials are organized based on the principle of TBLT (Task-Based Language Teaching)	3	Good
12	The texts presented raise the accurate and actual issues.	4	Very good
13	The content of this material is dominated by reading materials with the integration of reading, writing, and speaking skills.	3	Good
14	The texts presented do not contain elements of discrimination and negative issues on certain ethnics, religions, races, and communities.	4	Very good
	Mean	3.64	Very good

2) The Appropriateness of the Presentation

According to Table 3, the mean value of this aspect is 3.82. This score indicates that the materials are well presented as the score is in the "very good" category.

Table 3

Results of the evaluation of the appropriateness of the presentation

No	Indicators	Score	Category
1	The materials present the learning objectives.	4	Very good
2	The materials have pre-reading section.	4	Very good
3	The materials have whilst-reading section.	4	Very good
4	The materials have post-reading section.	4	Very good
5	The materials have answer keys component.	4	Very good
6	The number of tasks of each unit is proportional.	3	Good
7	The instructions of the tasks are clearly stated.	3	Good
8	The materials provide the pronunciation of the vocabulary items.	4	Very good
9	Each unit has been developed through TBLT approach.	4	Very good
10	The materials have references.	4	Very good
11	The materials have acknowledgment and table of contents.	4	Very good
	Mean	3.82	Very good

3) The Appropriateness of the Language

Table 4 shows that the language used in the materials is in "very good" category. It implies that the readers consider the language as a good model.

Table 4
Results of the evaluation of the appropriateness of the language

No	Indicators	Score	Category
1	The spelling of the words is correct.	4	Very good
2	The diction of the words is appropriate for B1 readers.	4	Very good
3	The language used is clear and grammatically correct.	3	Good
4	The materials have used correct punctuation.	3	Good
5	The vocabulary items provided before the passage are important.	4	Very good
	Mean	3.6	Very good

4) The Appropriateness of the Graphics and Layout

The results of the evaluation on the graphics and layout show that, in general, the appearance of the materials is categorised as very good as the mean value has reached the highest score (Table 5).

Table 5
Results of the evaluation of the appropriateness of the graphics

No	Indicators	Score	Category
1	The fonts are interesting and legible.	4	Very good
2	The font size is proportional.	4	Very good
3	The space among sentences is proportional.	4	Very good
4	The illustrations/graphics displayed representing the content of the passage.	4	Very good
5	The size of the graphics is proper.	4	Very good
6	The front cover appearance is attractive and represents the content of the materials.	4	Very good
7	The back cover appearance of the materials is attractive.	4	Very good
	Mean	4	Very good

5) The Evaluation from the Students

Above all, the students agreed that the developed materials were appropriate to be used in English class. They thought the materials did not only provide information about Indonesia, but also provided opportunities to improve their language skills such as vocabulary and grammar. The overall students' responses to each unit of the materials is displayed in Table 6.

Table 6

Results of the students' responses to each unit of the materials

No	Indicators	Mean	Category
1	Unit 1 (An Overview of Indonesia)	4	Very good
2	Unit 2 (Java)	4	Very good
3	Unit 3 (Sumatera)	3.93	Very good
4	Unit 4 (Kalimantan and Sulawesi)	4	Very good
5	Unit 5 (Bali and Nusa Tenggara)	4	Very good
6	Unit 6 (Papua and Maluku)	3.89	Very good

Discussion

The English supplementary reading materials were developed as a response to issues dealing with inadequacy of the existing materials used in English class. The newly developed materials met the students' necessity in having materials which were related to the native language of the country, that is, Indonesia. Being familiar with the country can stimulate the students' interest in learning the language as well as other aspects of Indonesia. This is in line with the criteria of good materials suggested by Richards (2001), that is, good materials should stimulate students' interest.

The materials contain several passages talking about Indonesia. To comprehend the text, the students were required to use their reading strategies and skills. The strategies helped the students understand the passage better. As stated by Howard and Major (2005), the materials should reinforce the students' language skills and strategies. Furthermore, as stated by Richards (2001), the materials should also encourage the students to practise. Students' evaluation on the content of the materials show that they are satisfied enough with the information about Indonesia given through several texts with various topics. They felt closer to Indonesia, where the Indonesian language is from, and got some improvement in their reading skills at the same time.

The passages on the materials have been changed so that they were more relevant to the learners' background. This contextualisation of the materials was aligned with the criteria of good materials stated by Howard and Major (2005).

The activities have been organised in the forms of tasks which aimed at developing the students' reading skills as well as language skills through the activities revolving around grammar and vocabulary items. All tasks had clear instructions on how they should be carried out. In addition, the materials provided the integration of some language skills, such as reading-writing and reading-speaking. This referred to the criteria of good materials proposed by Howard and Major (2005). In addition, the passages of the materials were adapted from authentic sources which enabled students to get new things (Richards, 2001). The students could complete the tasks on reading comprehension, vocabulary building, and grammar focus. It indicates they have made some improvements, especially dealing with some difficulties they had before the materials were developed and implemented.

Good materials provide opportunities for the students to check their progress (Howard & Major, 2005). After reading the passages and completing the tasks, the students could confirm their understanding by filling out a reflection column presented in the last part of each unit. There are points used as indicators to see the students' progress, that is, to what extent they have understood the materials, what language ability they have mastered, and to what extent they were curious about Indonesia. From the reflection, the teacher might give some feedback to the students (Tomlinson, 1998). Having the evaluation column in every unit gave students the opportunity to do self-reflection on what they have learned from the whole unit. They may consult their teachers about their views about the content of the texts or the tasks they have completed. Teachers could also provide feedback to the students.

Conclusion

The research involved developing appropriate supplementary English reading materials for the students of the Indonesian language department at Yunnan Minzu University, China. The students' needs and the curriculum required the lecturer, the researcher as well as curriculum developers to develop materials that could meet students' needs and achieve the learning objectives. Moreover, the materials also have been contextualised with the students' study background, so the materials could stimulate the students' interest.

The developed materials were used by students at Yunnan Minzu University, China. However, because of limited time, the students did not go through the entire contents of the developed materials. In addition, due to cost constraints, the developed materials could not be distributed on a large scale. In an attempt to deal with this issue, the researchers distributed the digital version of the materials to the students so that they could be access the materials through their mobile device by scanning the QR code of the materials.

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ESTABLISHING THE GENERIC STRUCTURE POTENTIAL OF BIDAYUH BAU-JAGOI ORAL FOLK NARRATIVES, *DONDAN*

Yvonne Michelle CAMPBELL[1]
Kamila GHAZALI[2]
Sakina Sahuri Suffian SAHURI[3]
Faculty of Languages & Linguistics, University of Malaya,
Jalan University, 50603 Kuala Lumpur

[1]mvyvonne@unimas.my*
[2]kamila@um.edu.my
[3]sakina@um.edu.my

ABSTRACT

This study aimed to establish the genre status of the Bidayuh oral folk narrative, known as *dondan,* with a focus on the Bau-Jagoi Bidayuh group. In order to analyse the genre status of the *dondan,* the Generic Structure Potential (GSP) is used. The analyses revealed that the *dondan* has a similar GSP to English Fairy Tales but differs in terms of one of the elements, the Placement, which is an obligatory element in the *dondan.* The study also revealed that the Semantic Attributes which realises these GSP elements are more culturally based. Although the GSP of the *dondan* is similar to English Fairy Tales, it is the optional elements that reflect the culturally related elements of the *dondan* especially the communicative purpose to educate and disseminate cultural knowledge. Future work on oral folk narrative should include in-depth analysis of lexicogrammatical items.

Introduction

The Bidayuh is one of the many ethnic groups residing in Sarawak, Malaysia, the eastern Malaysian state on the south-western of Borneo Island. Believed to have originated from the Sungkung area of West Kalimantan, Bidayuh groups consist of the three major groups, namely, the Bukar-Sadong, Bau-Jagoi and Biatah group

(Rensch, Rensch, Noeb, & Ridu, 2012). This study focuses on the Bau-Jagoi group whose villages could be found in the Bau District in Sarawak.

Traditionally, the Bidayuh Bau-Jagoi community held strongly to the traditional religion or *odat oma. Odat oma* was a very important entity within the Bidayuh community, consisting of rules established by the priest and priestess to ensure a balance between the people, nature and spiritual world as the beliefs of the Bidayuh revolved mostly around nature and the spiritual world. The traditional Bidayuh community is an animistic community due to their beliefs in the existence of spirits around them. They are often referred to as the "pagan" Bidayuh, to differentiate them from the Christian and Muslim Bidayuh.

Bidayuh *Dondan*

Bidayuh oral folk narratives or *dondan,* was one of the means for the traditional Bidayuh to disseminate important values, beliefs and customs (Ridu, Jitab, & Noeb 2001). They relied solely on oral means to pass down their cultural heritage and knowledge to each other, especially their children (Ridu et al., 2001). *Dondan* is an emic term used by the Bidayuh to refer to a large number of oral tales, in the form of narratives, which would be classified by most non-Bidayuh scholars as ancient stories, myths, legends and fables. Those responsible in disseminating the *dondan* were usually elderly folks who were regarded as knowledgeable by the people. According to Ridu et al. (2001), *dondan* were usually told at night either in the longhouse gallery (*plaman botang romin*) to a large and varied audience, or in the *bori umoh* or garden house by an elder woman to her children and grandchildren or in the *Baruk*, (the ceremonial house) to teenage boys and men (Ridu et al., 2001).

Dondan was regarded as a tool for educating the youngsters to help them learn important moral values as well as a way to understand the Bidayuh cultural identity and way of life. However, due to modern advancement, the practice of storytelling and the *dondan* itself is losing its place in the Bidayuh community. It is often regarded as irrelevant by the younger generations of Bidayuh, in fact most Bidayuh children are more familiar with Western folk stories (Campbell, Ting & Chuah, 2012). Besides that, most Bidayuh nowadays are either Christians or Muslims and have moved away from their ancestors' animistic beliefs. The younger generations of Bidayuh do not know what a *dondan* is or have never heard of any *dondan* (Campbell, et al., 2012). This is a sad loss for the Bidayuh community because the *dondan* could be a rich source of cultural knowledge. The loss of it would result in the loss of valuable knowledge which may be exclusive to the Bidayuh.

This study, therefore, examined the Generic Structure Potential or GSP of the *dondan* together with the Semantic Attributes which realises the elements of the GSP. The analysis of the GSP would provide insight not only on the structure of the *dondan* as a genre but also provide a more systematic analysis of the content of the *dondan* as an important carrier of lesson, moral values and cultural heritage of the Bidayuh.

Folklore Theory on Oral Narrative

Oral folk narratives are stories which are usually passed down from one generation to the next through oral communication and are typically simple in structure, language and theme (Lwin, 2009). They are generally associated with stories that explained the phenomenon of the world and are created by a particular community in an attempt to understand the world around them, especially those related to the natural and spiritual world (Lynch-Brown & Tomlison, 1993).

In the olden days, before the advancement of modern technology, oral folk narrative was one of the media to entertain and educate the people. It was a tool used to transfer knowledge especially cultural knowledge such as the customs, beliefs, morals and values which were deemed important by the people. This was especially common in societies which did not have any formal writing or education system (Babalola & Onanuga, 2012; Reese, 2007). Therefore, oral folk narratives serve to communicate to members of a community the cultural knowledge and to teach moral values.

Oral folk narratives consist of other types of narratives, namely, myths, legends, folktales and fairy tales. Studies and theories surrounding oral folk narrative claimed that many elements in oral folk narratives are symbolic. They are known and understood only by the people of the community. Jung (1970) believed that the symbols within these oral folk narratives expressed the ancient models of the human soul and spirits. In other words, oral folk narratives are rich in symbols and metaphors which are exclusive to the people.

Oral folk narrative is also seen as a reflection of the community's life and customs. As stated by Holbek (1987), "every element [in a fairy tale] may be read as pertaining to real life" (p. 409). By analysing the GSP and Semantic Attributes of Bidayuh *dondan*, this reflection of the Bidayuh community's life and customs can be explored systematically to provide a better understanding of the Bidayuh community as well as the function of *dondan* as a tool to disseminate culture and moral values.

Methodology

Before this study was conducted, permission was obtained from the relevant authorities including the *Penghulu* or leader of the Bau-Jagoi area and the *ketua kampong* or headman of the villages of Kampung Stass and Kampung Skibang, Bau.

It was crucial to identify storytellers whom the villagers regarded as prolific since this study focused on the oral folk narratives of the Bau-Jagoi Bidayuh. This was done by conducting informal interviews with the villagers including the headmen of the two villages. Based on the suggestion of the people, two storytellers were identified, one from Kampung Skibang and one from Kampung Stass. Both gentlemen were in their late 80s during the time of this study. The times and dates for the storytelling sessions were agreed upon. The storytellers preferred evening time, after dinner because it was the time when everyone was resting and needed some form of entertainment, a habit which went back to the olden days when there were no technologies to entertain them.

Establishing the Generic Structure Potential of Bidayuh Bau-Jagoi Oral Folk Narratives, Dondan

Altogether 12 *dondan* were recorded in this study. The *dondan* were then transcribed and later translated into both Bahasa Melayu and English. Bahasa Melayu because it is the closest language in terms of structure and vocabulary to Bidayuh, and English, for the purpose of discussion. The *dondan* were then analysed using the GSP framework as proposed by Hasan (1984) to identify the structure of the *dondan* as a genre as well as Bhatia's (1993) concept of communicative purposes to determine the communicative purposes of this particular genre within the Bidayuh community.

The next section explains the GSP framework, followed by a general discussion of GSP of the Bidayuh *dondan* and a detailed discussion on the different elements of the GSP.

Generic Structure Potential: Establishing a Genre

A genre is defined as having a goal or a purpose that needs to be disseminated and transferred to members of a community, and in the context of this study, a cultural community. According to Martin (1984) a genre is "a staged goal-oriented purposeful activity in which speakers engages as members of our culture" (p. 25) accomplished or realised through the language of the text (Martin, 1984). Hyland (2002) reiterates that genres "are abstract, socially recognized ways of using language."

Swales (1990) and Bhatia (1993) recognise genre as "communicative events" having some forms of "communicative purposes":

> Genre is a recognizable communicative event characterized by a set of communicative purpose(s) identified and mutually understood by the members of the professional or academic community in which it regularly occurs. (Bhatia, 1993, p. 13)

By studying genre, the roles and functions of the texts would also be looked into with regards to their social and cultural context. Both Bhatia (1993) and Swales (1990) highlight the importance of achieving or realising the communicative purpose(s) of the text through the use of patterned structures or moves which in turn is realised through the language. Bhatia (1993) argues that genre analysis allows one to "understand how a particular genre defines, organizes and finally construct social reality" (p. 8) and that genre analysis attempts to explain language in use and the communicative purposes by looking at language above the clause level and taking into account the social and cultural context of the text.

Genre, according to Halliday (1978), needs to be analysed by taking into account the concept of generic structure, which is common to the texts that belong to the same genre. The concept of generic structure could be located within the concept of register. Halliday (1985) explained that Generic Structure Potential (GSP) was developed by Hasan (1984) to explain how the structural unity of a text is accomplished. It covers both syntagmatic and paradigmatic analysis looking at the generic structure and the lexicogrammatical patterns within a text and how these accomplish the communicative purpose of the text.

Hasan (1984) developed the GSP model in the light of Systemic Functional Linguistic based on Halliday's (1985) notion of register. According to Hasan (1984), all genres have a generic structure potential that is a linear combination of three types of elements: obligatory, optional and recursive in a certain order. The obligatory elements and their sequence determined the genre of the text, while the optional elements, which may or may not appear in the text, adds variation to the texts in the same genre. Recursive refers to the ordering of these elements including iteration of these two elements.

Hasan (1984) analysed English nursery tales as a genre by analysing the GSP of these tales. Hasan (1989) identified the moves within these nursery tales and how these moves were structured to create a genre which was uniquely a nursery tale. The obligatory elements in the nursery tales were Initiating Events, Sequent Events and Final Events. These events were obtained by analysing the recurrent patterns of these elements. The optional elements in the nursery tales were the Placement, Finale and Moral.

Based on her analysis of classic English nursery tales, Hasan (1984) proposed the GSP of nursery tales as follows:
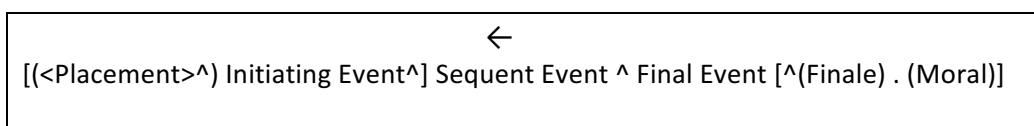
$$\leftarrow$$
[(<Placement>^) Initiating Event^] Sequent Event ^ Final Event [^(Finale) . (Moral)]

Figure 1. Proposed GSP of nursery tales (Hasan, 1984)

Table 1
The symbols and notions of the GSP

Symbol	Meaning
No round bracket	Obligatory elements
( )	Optional elements
<>	Elements whose lexicogrammatical realization may be included or interspersed with the lexicogrammatical realization of some other element(s)
[ ]	Boundaries of a limitation of sequence.
^	Relative sequence; cannot precede the other
.	The placing of the element can be reversed
$\leftarrow$	Possibility of iteration of the element

Hasan (1984) stated that the GSP of a text was realised by the Semantic Attribute or meaning within the Events. This referred to what the different Event contained and what they talked about.

Tan (2009) analysed the Semantic Attributes and lexicogrammatical items of the Event sections of Grimm's fairy tales, stating that these Semantic Attributes realises the elements of GSP, particularly the obligatory elements. Tan (2009) also analysed the lexicogrammatical items which realise the Semantic Attributes. However, for the purpose of this paper, only the GSP and Semantic Attributes are focussed on. This paper also examines the optional elements.

Establishing the Generic Structure Potential of the Bidayuh *Dondan*

The analysis of the 12 *dondan* revealed that the GSP for these *dondan* are similar to Hasan's (1984) findings on the GSP of nursery tales. The GSP of the 12 *dondan* are shown in Table 2.

Table 2
The GSP for all 12 dondan

	Folk narratives (*Dondan*)	**GSP**
1.	*Lomow*	P^ IE ^SE^ E^FE
2.	*Pironuk Odi Nuboh*	P ^ IE ^SE^FE
3.	*Manuk Ruwui*	P^ IE ^SE^FE^B
4,	*Oyung duwoh Diyak*	P^ IE ^SE^ FE^B
5.	*Ronai*	P^ E^ IE ^SE^ FE^B
6.	*Pironuk Jaji Raja*	P ^ IE ^SE^FE
7.	*Sikau Bungak*	P^ IE ^SE ^FE^M
8.	*Siak Bigimang duwoh Asang Bigana*	P^IE^SE^FE^F^IE^SE^FE
9.	*Sibunyuah*	P^IE^SE^FE^F^IE^SE^FE
10.	*Do'ot*	P^IE ^SE^ FE^B
11.	*Ayang*	P^IE ^SE^ FE^B
12	*Tiburit*	P^IE ^SE^ FE^B

P = Placement, IE = Initiating Event, SE = Sequent Event, FE= Final Event, E = Explanation, M= Moral, B = Belief, F = Finale

Based on the pattern in Table 2, the GSP of the Bidayuh Bau-Jagoi *dondan* can generally be summarised as shown in Figure 2.
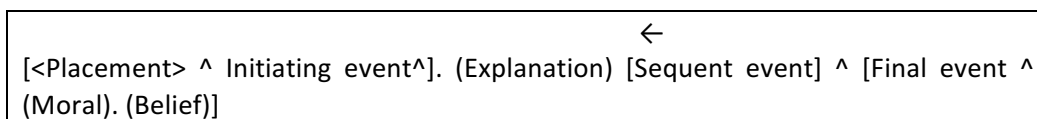

$\leftarrow$
[<Placement> ^ Initiating event^]. (Explanation) [Sequent event] ^ [Final event ^ (Moral). (Belief)]

Figure 2. The proposed GSP for the *dondan*

The obligatory elements of these *dondan* are Placement, Initiating Events, Sequent Event and Final Event. In Hasan's (1984) study, Placement is an optional element; however, this is not the case for the Bidayuh *dondan*. Placement is an obligatory element in the *dondan* studied.

Two of the *dondan*, *Dondan Siak Bigimang duwoh Asang Bigana* and *Dondan Sibunyuah* however, showed a different structure (Figure 3):

[<Placement>^Initiating Event^] Sequent Event^[Finale^ Initiating Event^] [Sequent Event^] [Final Event]
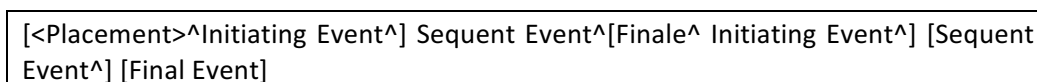

Figure 3. GSP of *Dondan Siak Bigimang duwoh Asang Bigana* and *Dondan Sibunyuah*

The two *dondan* are part of a longer narrative and are considered as legend by the Bidayuh Bau-Jagoi community. They are stories of Bidayuh warriors. In fact,

Dondan Sibunyuah is a continuation of *Dondan Siak Bigimang duwoh Asang Bigana*. A closer analysis of these *dondan* revealed that they both consisted of a number of short related stories within them, unlike the other eight *dondan* which consist of one complete story on their own.

Elements of the *Dondan* Gsp and Their Semantic Attributes

As stated in the earlier section, the obligatory elements of the *dondan* GSP are Placement, Initiating Event, Sequent Event and Final Event while the optional elements are Beliefs, Explanation and Moral. The following discussion will focus on the obligatory elements first followed by the optional elements.

The Obligatory Elements of the Dondan GSP

Placement.

The Placement element of the GSP relates to the part where the characters are introduced, as well as the spatial and temporal elements of the story (Patpong, 2011). Within Placement, there is Person Particularisation, which introduces the protagonist and Framing, which describes the temporal and spatial frame of the tale (Hasan 1984).

Placement in the *dondan* consist of the Semantic Attribute of Person Particularisation. This is where the storyteller introduces the characters and provides some background information on the main characters. For example, in *Dondan Lomow*, a brief introduction of Lomow as an orphan with a deformed appearance is given.

> *Lomow noh tie eh neh, wat itih yoh noh tie eh neh. Sinok eh ogik pak eh samak eh doik, onak tumang, onak patu. Lomow noh tie eh neh, dah lah butak, yoh bikuku, ro'o da'ang bori sadik-sadik eh, doik ro'o duwoh nya'a. Sinok eh ga bikutuak tiban nya'a. Onak miskin, onak butak.*

> Lomow is an orphan. Lomow is blind, disfigured and stays alone in his house. His mother does not open the door for anyone.
>
> *(Dondan Lomow)*

In *Dondan Manuk Ruwui*, the storyteller relates the story of how a human Princess becomes a half human half pheasant being while in *Dondan Ronai*, the storyteller provides a description of who Ronai is and how she became pregnant by drinking the magical water from the yam leaf. Another example is in *Dondan Sikau Bungak* whereby the main character, Sikau Bungak is introduced as the son of a farmer. The births of the main characters are explained in both *Dondan Siak Bigimang duwoh Asang Bigana* and *Dondan Sibunyuah.*

In three of the *dondan*, *Dondan Pironuk Jaji Raja, Dondan Pironuk Odi Nuboh* and *Dondan Oyung duwoh Diyak,* the introduction of the characters is very brief. For example, in *Dondan Pironuk Jaji Raja* and *Dondan Oyung duwoh Diyak,* only the

different types of animals are mentioned to show that they are the characters in the *dondan*:

> *Singa, rimoung, gajah, yoh mok do'ot, rusa, pironuk*

> Lion, tiger, elephant and also wild boar, deer, mousedeer
> > *(Dondan Pironuk Jaji Raja)*

> *Sikali ogik oyung duwoh diyak mok tu'i bidingan*

> Once monkey and tortoise have been friends for long
> > *(Dondan Oyung duwoh Diyak)*

The same can also be seen in *Dondan Pironuk Odi Nuboh* and *Dondan Do'ot,* where only a brief statement is given in introducing the main character in the *dondan.*

> *Dek diok with wat eh neh, pironuk noh bikayuh olud eh, sadik-sadik eh diok neh, yoh nang eh.*

> This is how it was, mouse deer sailed its boat, all alone, singing
> > *(Dondan Pironuk Odi Nuboh)*

> *dondan do'ot noh tie eh neh, pabila do'ot noh motak odi man dek umoh eh. man dek umoh samak eh.*

> The story of wild boar is when wild boar goes and eats at someone's paddy field.
> > *(Dondan Do'ot)*

The Semantic Attribute of Framing, which according to Hasan (1984, 1996) specifies the temporal and spatial description of a story, is not explicitly mentioned within the Placement element. The audience can assume that the setting is in the jungle or in the village (at home), based on what happened in the *dondan:*

> *Duwoh na'an tuan puteri <u>odi nyukuop ikien.</u>*

> Two Princesses went to catch fish
> > *(Dondan Manuk Ruwui)*

For instance, in the phrase *odi nyukuop ikien* in the excerpt above, means "to catch fish using a tool known as *sukuop".* It is a type of triangular basket used to catch fish in a river or stream in the jungle, usually not far from the village. It is not a fishing tool for catching fish at sea. This indicates that the event happened near a stream, not far from the village, most probably in the jungle.

There are also other evidences in the *dondan* which showed that the events happened in the jungle:

limoung butak, komin modon, ba tian eh limoung butak, koming mok bulah tonga topat eh ponu. nyoh mok kayak toban limoung noh ponu. tu'ui-tu'ui eh yoh moh nog tolun, samah bitoban odop eh duwoh ponu, samah bilabu dek aluang <u>banir.</u>

Blind tiger, *modon* goat, they left their home town. Not long after that, they reached the jungle, together they walk, together they sat by the roots of a banyan tree.

<div align="right">(Dondan Siak Bigimang duwoh Asang Bigana)</div>

dondan do'ot noh tie eh neh, pabila do'ot noh motak odi man dek <u>umoh</u> eh. man dek <u>umoh</u> samak eh.

The story of wild boar is when wild boar goes and eats at someone's paddy field.

<div align="right">(Dondan Do'ot)</div>

Banir refers to the huge roots of the banyan tree which could only be found in the jungle while *umoh* refers to the rice field which are also usually situated near jungle.

The analysis of the Placement element indicates that the Semantic Attributes of Person Particularisation and Framing exist in Bidayuh *dondan.* Both Semantic Attributes are brief and simple. The spatial frame can be a place or places familiar to the Bidayuh community; either in their own villages or in the jungle near their villages. This shows that the spatial frame has to be a location known to the community to enable them to relate to it. The temporal frame on the other hand, is not explicitly stated.

Initiating events.

One of the obligatory elements in fairy tales is Initiating Event (Hasan, 1984). The analysis of the *dondan*, based on Hasan (1984) and Tan (2009), reveals that *dondan*'s GSP are realised by Semantic Attributes that are similar to Tan's (2009) with some variation. Figure 4 shows the Initiating Event that gives rise to the beginning of the *dondan*.
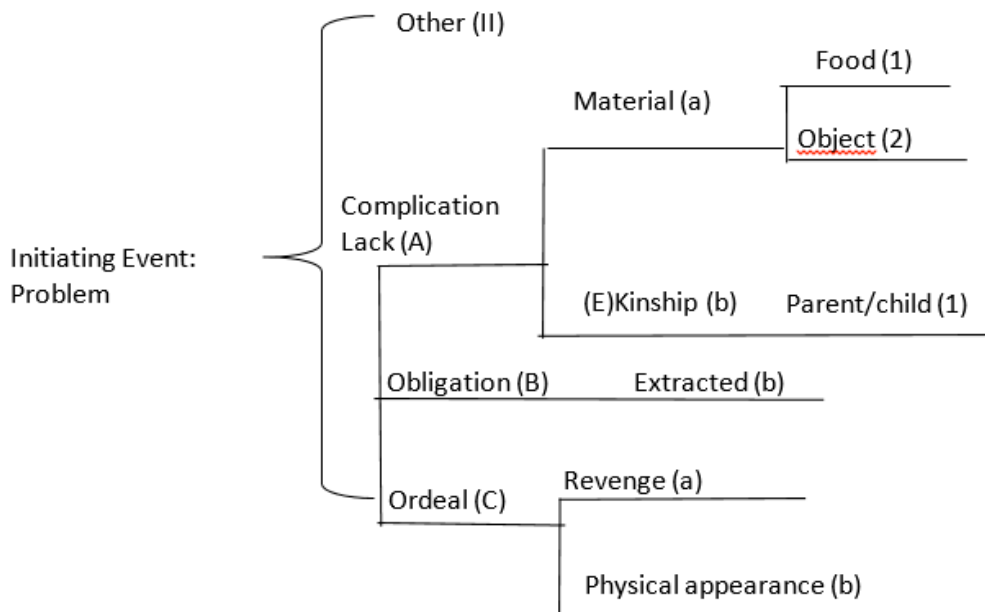
Figure 4. Semantic Attributes of Initiating Events in the *dondan*

Each of the Initiating Event begins with a situation that triggers a Problem indicating that the focal point of the *dondan* is a problem. Based on the analysis of the Initiating Events in the *dondan,* these problems arise due to the needs of the main characters. The Problems in the *dondan* are due to (A) Lack, (B) Obligation and (C) Ordeal.

The most common problem found in the *dondan* is (A) Lack. There are two types of Lacks (A) in the *dondan*: the lack of material things (a) and kinship (b). Lack of food (1) is the commonest form of problem. The following excerpts from the *dondan* indicates the Lack of food*:*

Tibulit tukiat tanak, yoh man tanak. Maad ke rongit kanih, yoh man tubik. Yoh suak man tubik. Tibulit mo' mu'un ka'ang tanak. Oni kowo' de man pak eh pe nyam paguh ngan to' man danih, doik nak de nyam to' man tanak datik, modud nyam otin nyek dak eh, ponai bijak nyam bobak nye dak eh. Pitar nyam nyek dak eh in neh.

House lizard look around the dirt; it eats the dirt. Go up to the sky and they are eating rice. It took eats rice; House lizard then went down to Earth. Wondering what is the food eaten by the people up there, as it seems so good. Unlike what we eat here on earth. The heart becomes wise because of it, the mouth is wise because of it. It makes one feel clever, it said

(*Dondan Tiburit*)

bila yoh biumuh noh tiyak neh, yoh mok dusah man bisowak-sowak. yoh mok, 'nok, oku nyak man, ' in eh. 'mak diyok man, samak mu' gituang eh nuok, ' in sinok eh.

When they are farming, they do not bother to eat for years. The son said, 'mother, I want to eat,' he said. 'Do not eat first, your father has not finished planting,' said the mother.

(*Dondan Sikau Bungak*)

Sikali oyung nang, "idoh" in eh, 'barak-barak mun otok odi karik pinguman," in eh.

Then monkey said, 'no', it said. 'there will be a lot for us to look food.'

(*Dondan Oyung duwoh Diyak*)

The Lack of food is evident in *Dondan Pironuk Odi Nuboh, Dondan Oyung duwoh Diyak, Dondan Tiburit* and *Dondan Sikau Bungak.* The Lack of food is caused by the need for it. In *Dondan Pironuk Odi Nuboh*, the need for food made the group of animals vigilantly guard their food from being stolen by the Tiger, whereas in *Dondan Oyung duwoh Diyak,* the need for food has led to Tortoise and Monkey stealing from the human farm and the same is told in *Dondan Tiburit,* whereby House lizard stole rice grains from the Stars in sky.

In *dondan Sikau Bungak* his need for food led to him asking his parents for food, but because they were too busy farming, this need was not met, resulting in also in the Lack for food. This could also be related to another form of lack which is Lack of Kinship, that is, the lack of attention given to Sikau Bungak by his parents. Lack of Kinship is also indicated in *Dondan Sibunyuah*, whereby Sibunyuah lost his father who was killed by the evil monster Kutang-katung.

The other Lack found in the analysis is Lack of Object. In the case of Ronai's son in *Dondan Ronai,* he wanted a spinning top. This Lack could also be related to Lack of Kinship once again. Since he was born, Ronai's son has never met his father. As indicated in the excerpt above, this has led to him needing a spinning top.

Problems in the *dondan* may also arise due to Obligation (B) which is described in *Dondan Sikau Bungak.* In the *dondan*, the mother promised to give Sikau Bungak food as soon as his father finished working, but this promise was never met:

'mak diyok man, samak mu' gituang eh nuok, ' in sinok eh. aluak-aluak samak eh nuok, 'nok, oku nyak man,' in eh. idoh di' man adon pu'un eh neh. pak eh itiak Sikau Bungak. 'mak diyok man, ' in eh, 'samak mu' aluok sak obuak nuok, ' in eh.

'Do not eat first, your father has not finished planting,' said the mother. And yet the father is still working. Again and again he asked for food, 'don not eat yet, your father has not finished planting.'

(*Dondan Sikau Bungak*)

As for the attribute of Ordeal (C), this is found in *Dondan Ayang* whereby the main character had to overcome the obstacles of the big flood and how to survive after the flood.

Another attribute of Ordeal found is in the problem of physical appearance. This is evident in *Dondan Manuk Ruoi* and *Dondan Lomow* whereby both main characters were pictured as being defected in their physical appearance. Lomow was described as imperfect, deformed, blind and deaf while in *Dondan Manuk Ruwui* the princess is described as half human and half pheasant and missing a finger.

Based on the analysis of the Semantic Attributes in the Initiating Event, the focus of these *dondan* are problems which arises due to the different Lacks of the main characters. These Lacks are related to the need for food and survival. Besides that, Lack of kinship is also discovered, which is again based on the need for parental attention and love. This may have led to the Problem of Obligation which is extracted from the parents. Ordeal is another Semantic Attribute found and this is basically due to the force of others such as the need to revenge and the need to look physically attractive or normal.

This study indicates similarities with Tan's (2009) Semantic Attribute of Initiating Event but with additional ones such as Revenge and Physical Appearance within the Ordeal Semantic Attribute. Lack of Kinship arise only because of parental/child relationship.

Sequent events.

Sequent Events is the unfolding of the plot of the oral folk narratives and cover a large portion of the *dondan*. According to Tan (2009), in Sequent Events, the problem which was found in the Initiating Event is handled and this is known as Complication. Based on the *dondan* studied, there are two areas in which Complications occur, that is Test and Solution. Tan (2009) stated that in Grimm's Fairy Tales, these two are not mutually exclusive. A Test would be followed by a Solution but not vice versa. The same is also discovered in the analysis of the *dondan.* The Semantic Attributes for the Sequent Event of the *dondan* could be summarised in Figure 5.
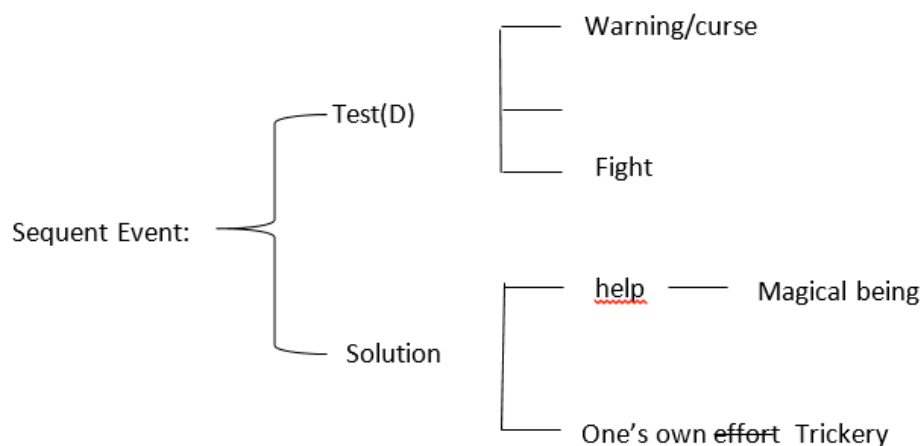

Figure 5. Semantic Attributes of Sequent Events of the *dondan*

Out of the 12 *dondan*, only one did not have the Semantic Attribute (D) Test and that is *Dondan Lomow.* In the *dondan*, the Problem in the Initiating Event is

solved immediately. Lomow was asked to kill and eat the bird Konang. He did so and instantly changed. In the other *dondan*, the Test is followed by Solution. These Test comes in the form of obstacles that may hinder the main characters from reaching their goals.The semantic attributes for Test are a warning or a curse and a fight or a battle. The Warning/Curse attribute could be found in *Dondan Manuk Ruwui* and *Dondan Ronai* as in both stories there is the element of warning from magical beings, whereas the Fight/Battle attribute could be found in *Dondan Sibunyuah*.

> *Yoh mok mu'un ligang kulit kosad labuk tiyak, Sibunyuah notok bah eh. Obuak. Yoh mok kobos eh tiyak neh.*

> He goes to see the skin of the head and Sibunyuah cuts the head off.
> *(Dondan Sibunyuah)*

The Solution in the *dondan*comes in the form of Trickery or Help from an Agent with Magical abilities. Three of the *dondan*'s Solution is in the form of Trickery – *Dondan Pironuk Odi Nuboh, Oyung duwoh Diyak* and *Pironuk Jaji Raja*, while the rest of the *dondan*'s Solution were due to Magical Intervention or help from an Agent with Magical powers. In the case of *Sikau Bungak*, he was helped by his deceased grandfather who is living in the sky. The same is true for *Ronai* who obtained his spinning brass top from his father who is believed to be a celestial being residing in the sky. Lomow is helped by Konang, a magic bird sends by *Topa*, a God while both Sibunyuah; Sibunyuah was helped by hisuncle.

Final events.

The Final Events of the *dondan* is an Evaluation of the Complications. Based on the *dondan* analysed, there are two semantic attributes realised by Evaluation, that is, Punishment (F) and Victory (G) which are at opposite ends. However, in some of the *dondan,* some Punishment are followed by Victory. Figure 6 illustrates the Final Event found in the *dondan.*
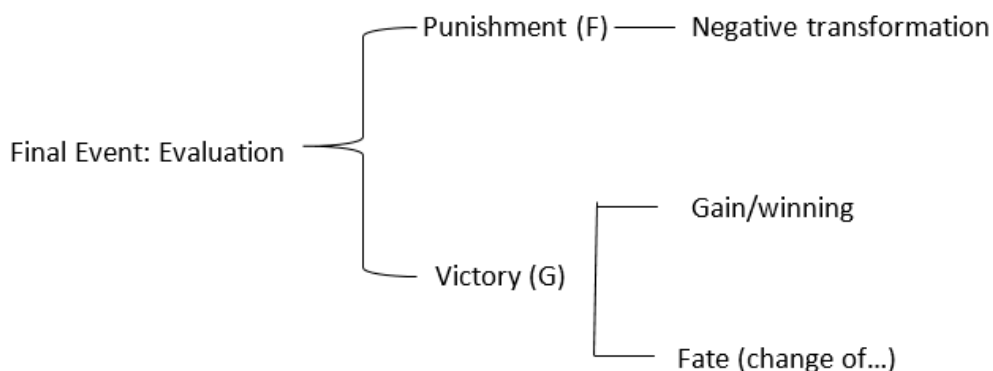

Figure 6. Semantic Attributes of Final Event in the *dondan*

The Semantic Attribute of Punishment comes in the form of transformation, usually a negative one. In the *dondan,* Punishment is the consequence of doing something which is forbidden. For example, in both *Dondan Manuk Ruwui* and *Dondan Si Ronai*, the main characters were transformed into birds because they did not heed the warning set by the spirits, in this case, the Spirit of the Pheant and Spirit of the Moon (Moon King), respectively. In *Dondan* Ayang, the Semantic Attribute of Punishment is revealed whereby the main character's children die because he did not heed the warning of the omen birds. This indicates that Punishment in the *dondan c*omes in the form of negative consequences due to ignoring or violating the customs and taboos.

The Semantic Attributes of Victory can be said to reflect positive gains in the *dondan*. In the *dondan* studied*,* Victory comes in the form of winning something; it can be a fight or a contest such as in *Dondan Pironuk Jaji Raja*and*Dondan Sibunyuah* whereby the mouse deer in *Dondan Pironuk Jaji Raja* became king and in *Dondan Sibunyuah,* Sibunyuah managed to kill the monster Kutang-Kating and avenge his father's death.

 Victory is also found in the form of gaining an object such as in *Dondan Pironuk Odi Nuboh* whose main character, mousedeer eventually gets all the fish. This is also seen in *Dondan Tiburit* where house lizard managed to steal the rice grains from the Stars in the sky and give to the people on Earth for them to eat.

Victory is described as getting out of a bad situation and obtaining freedom such as in *Dondan Oyung duwoh Diyak* when the tortoise stuck in the mud hole managed to trick the wild boar to push him out of the mud hole*.* The Semantic Attribute of Victory is also reflected in the positive outcome of change of fate such as in *Dondan Lomow* and *Dondan Sikau Bungak.* Lomow changed into perfect human beings while Sikau Bungak relived his dead parents.

The Optional Elements of the *Dondan* GSP

The three optional elements as stated earlier are Belief, Explanation and Moral. The following discussion will follow this particular order; starting from the most number of occurrences to the least number of occurrences.

Belief

Four of the *dondan* has the optional element of Belief at the end of the *dondan*. Belief is defined as the mental representation or knowledge that becomes a source and influences the behaviour of a person. It is also an idea that people think is true and did happen at some point of time in the past and is the reason why things are as such nowadays (Sigel & Kim, 1996). As the *dondan* function as a source of explanation to the beliefs of the people and to the phenomenon of the world, they contain explanations for their beliefs*. Dondan Ronai* for example, explains a belief among the Bidayuh that a bird would cry out during a full moon:

> *Ngan nya'a nyagu duwoh upih neh nya'a bikiyak duwoh bisuom neh, 'kiyak, suom, kayak suom'. Onak en duwoh buran noh ney, kiyak duwoh suom.*

When people go to take sago, the birds would make the sound 'kiyak' and 'suom', calling to the moon.

(Dondan Ronai)

Another belief is found in *dondan Oyung duwoh Diyak*, where it is believed that in order to catch a wild boar; one must dig a hole because wild boars are known to dig holes in the ground to look for *otin tanah*, the heart of the Earth.

Ngan nya'a dek no'uh eh, nai rubang pakai takap do'ot, ra'an eh noyu da'ang eh.

People in the olden days, make a hole to catch wild boar, because they like to dig inside the hole.

(Dondan Oyung duwoh Diyak)

In *Dondan Manuk Ruwui*, the belief is that pheasants could only be found in the mountains and human beings cannot hunt and eat these pheasants because they were once believed to be human and have human spirits.

Ngan eh adin, manuk ruwui nya'a ogik dapod dek dorod jak eh meh. Ngan ogik nya'a dek nouh eh idoh dik ngabosh ruwui tiyak neh. Nai oni man ruwui, binatang dek bokon aluak agik geh. In eh sobab asal eh ruwui noh ogik sok manusia, mokuok noh ponai jaji ieng tiyak.

Until now, pheasants could only be found in the mountains. People in the olden days do not kill the pheasant. Why kill pheasants when there are other animals. That is why the origin of pheasant is from human, who turned into a spirit.

(Dondan Manuk Ruwui)

Another belief of the Bidayuh that is found in *Dondan* Ayang whereby it stated the reason the Bidayuh believe in the omen birds.

Noh ngan otto' Kutieg Briang toga koyuh de adoh-adoh de munoh neh. So itih so to ngan to' nai adat to' ulih-ulih to' dik togan de munok neh

That is why for us, the birds Kutieg and Briang are the real thing. That is where our customs come from. And we cannot leave our customs.

(Dondan Ayang)

Explanation

Explanation is a minor element found in two of these *dondan: Dondan Lomow* and *Dondan Ronai*. It is not part of the *dondan* and it could occur anywhere in the story, especially when it is considered necessary to explain some of the terms related to the story, such as cultural elements and terms.

Yoh mok kobos gan galuak eh kanok gan da'ang sigalung eh. Sigalung noh nouh eh neh, topat nya'a nyoma gan supit, nyikon sonuk, yoh mok sa'at danok.

It then died; he put salt on it and put it in the *sigalung*. A *sigalung* is a place where people in the olden days keep their blowpipe, keep their ladle, he left it there.

(Dondan Lomow)

It can also be used to provide an explanation regarding the character in the *dondan.*

Dayung noh tie eh neh, onak kopang. Doik samah eh, ro'o duwoh sinok eh geh, moh tong nyoma geh.

The girl is an orphan. She has no father; she stays with her mother until she grows up.

(Dondan Ronai)

Moral

Only one *dondan* had a Moral element incorporated into it. This Moral element is stated explicitly and is found at the end of *Dondan Sikau Bungak*.

Ngan eh nyaa doik so'on bila onak mitiak man, mak dusah ngin man dek onak nyeh nek. Porih.

That is why, when your child ask for food, you must give food.

(Dondan Sikau Bungak)

Communicative Purpose of *Dondan*

Based on the GSP analysis of these *dondan,* it is clear that the communicative purpose of these *dondan,* which is to disseminate cultural knowledge and moral values is achieved through the obligatory elements as well as the inclusion of the optional elements. The obligatory elements especially the Sequence Event generally present ways to handle difficult situations in the form of Test and Solution. The Test is presented in the form of Warning or Curse as well as Fight and Battles. This is then followed by the Final Events which reveals that there are some consequences for every action taken either in the form of Victory or Punishment. For instance, in Animal Tales where the Problem is Lack of something, the Solution is through Trickery and the main characters managed to get themselves out of difficult situations and get the material they wanted.

The optional elements, however, reveal a lot more on the communicative goal. The belief, explanation and moral in the *dondan* revealed the purpose of the story being told and this is often told directly to the audience. For example, in

stories whereby the main characters ignore or violate taboos and warning, they were transformed into animals or someone in their family dies. This shows that the consequences of violating and ignoring the customs would result in bad luck. This emphasises the importance of customs and traditions within the Bidayuh community.

This study shows that the *dondan* achieved its communicative goal which is to disseminate cultural knowledge and to teach the values deemed important by the Bidayuh Bau-Jagoi based on the GSP of the *dondan.*

Conclusion

This study implies that the *dondan* achieved its communicative purpose which is to provide moral values and cultural knowledge to members of its community and especially the younger generations. The GSP of the *dondan* is similar to that of English Fairy Tales in terms of the obligatory elements but differs in terms of the optional elements. Although Hasan (1984) stressed that what makes a particular genre is the obligatory elements, this study discovered that the optional elements play a role in the cultural aspects whereby moral values, beliefs and customs are explained in these elements. This is where the communicative purpose of the *dondan* is established and reflected.

The Semantic Attributes also share similarities with English Fairy tales, however, some variation is found especially in the Sequent and Final Events. Based on the analysis, these Semantic Attributes are more culturally related thus the differences. The communicative goal of the Bidayuh *dondan* is to educate the younger generations by providing cultural values to them. Besides that, it is also to teach them the important cultural knowledge which may be lost. From the data analysis, this communicative goal is achieved in and through the *dondan*.

For future research, it is recommended that more research be done on this and with emphasis on the lexicogrammatical items are analysed to gain a better understanding of the Semantic Attributes of the *dondan*.

Acknowledgement

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INTERPRETING THE HUMAN BEING METAPHORS IN EKEGUSII POP SONGS USING THE COGNITIVE SEMANTICS FRAMEWORK

Victor Ondara NTABO[1]
Naom Moraa NYARIGOTI[2]
Moses Gatambuki GATHIGIA[3]
Department of Languages, Karatina University
P.O. Box 1957-10101, Karatina, Kenya

[1]ntabovictor@gmail.com*
[2]nnyarigoti@gmail.com
[3]gatambukimoses@gmail.com

ABSTRACT

The paper explores the human being metaphors in Ekegusii pop songs (EPS). Composers of EPS use human being metaphors to convey their message in different perspectives. It is possible for the meaning of the human being metaphors to elude the audience of EPS because language is both embodied and situated in a specific environment. Therefore, the meaning of the metaphors need to be objectively interpreted to reveal the message of the composers. The study purposively sampled Christopher Mosioma's (Embarambamba) EPS *amasomo* (education) and the late Ontiri Bikundo's *obwanchani* (love) based on the songs' richness in metaphors. The Metaphor Identification Procedure *Vrije Universiteit* was used to identify 54 metaphors in the EPS by four coders (including the researchers). The concept of conceptual mapping, which is a fundamental tenet of the Conceptual Metaphor Theory, was employed to understand the source domains in terms of the target domains. The identified metaphors were classified into four conceptual domains of human being, animal, plant and object using the principle of the Great Chain of Being Metaphor. The paper then identified eight human being metaphors for the present study. The research found that human being metaphors are important ways of conceptualizing other human beings in society. In addition, metaphors are important tools of communication and should be explained using a cognitive semantics framework. The findings of the study will benefit the audience of the EPS, ethnographers and metaphor theorists to conceptualise EPS and culture.

Keywords: Human being metaphors, Ekegusii pop songs (EPS), cognitive semantics, Conceptual Metaphor Theory (CMT), Metaphor Identification Procedure *Vrije Universiteit* (MIPVU), Great Chain of Being Metaphor (GCBM)

Introduction

A human being is simultaneously the most known and unknown object in society (Krikmann, 1998). Tolle (2005) notes that the human being concept is an exciting area of study because of its complexity and simplicity. There are metaphors in a person's conceptual system (Lakoff & Johnson, 2003) hence metaphors govern our every day functioning. Laura (2004) postulates that a human being exists by differentiating self from others and by connecting self to others. A person, therefore, can be understood by making reference to another person which gives rise to the human being metaphors in the conceptual system. Human beings are indeed important members that constitute a society and they are means of creating, affecting and making statements about other people's identity. The aim of this study, therefore, is to analyse the human being metaphors in Ekegusii pop songs (henceforth, EPS) using the cognitive semantics framework to objectively reveal the message of the composers.

Cognitive Semantics (CS) is a branch of Cognitive Linguistics which provides that there is a relationship between experience, embodied cognition and language (Evans, 2007). The CS also postulates that meanings are manifest in our mind in a configuration that has its unique rules (Gardenfors, 2003). Meaning, therefore, is inseparably related to the hearer's memory and experience. The CS also points out that meaning construction is a conceptualisation. Words and other linguistic units, according to Saeed (1997), do not encode meaning but are foundations for construction of meaning in a particular context. This paper seeks to establish the association among Ekegusii, meaning and the mind to conceptualise the human being metaphors in EPS.

Metaphor, which is pervasive in everyday language (Lakoff & Johnson, 1980), plays a vital role in human thought, reasoning and understanding. Lakoff and Turner (1989) argue that metaphors are crucial ways that human beings employ to conceptualise abstract concepts. According to Barcelona and Valenzuela (2005), a metaphor is a cognitive mechanism in which one experiential domain is partially mapped so that the second domain is partially understood in terms of the first. Aksan (2006) also argues that the structure of a conceptual metaphor consists of mappings between source domain and the target domain. The domain of human being, therefore, also transfers the semantic aspects of human beings in relation to other persons as pointed out in this study. A metaphor, thus, is a creative way of describing one thing by referring to another which has the qualities that one wants to express. Lakoff and Johnson (1980) also note that human beings' processes are largely metaphorical and the human conceptual system is metaphorically structured and defined.

The present study employed the folk conception of the Great Chain of Being Metaphor (GCBM) to classify the metaphors in EPS into four conceptual domains. This is because the GCBM normally guides in classifying metaphors (Kövecses, 2002). The GCBM is entrenched in the philosophy of the ancient Greek, Neoplatonists, the

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European Renaissance and the 17th and early 18th centuries. Kövecses (2002) posits that the main provision of the GCBM is that all things in the universe have their place in a divinely planned order. Kövecses (2002) further notes that the hierarchy is considered to be a vertical chain in which each category of things occupy their corresponding places on the basis of their attributes. The GCBM also stresses on the interrelations between animate and inanimate entities which form a constituent chain link (Laura, 2004). Krzeszowski (1997) argues that each chain is defined by specific attributes, which, however, can be metaphorically inherited. Kövecses (2002) conceptualises the GCBM is in the following vertical chain:

> HUMAN: higher order, attributes and behavior
> ANIMALS: instinctual attributes and behavior
> NATURAL PHYSICAL THINGS: natural physical attributes and natural physical behavior

Krzeszowski (1997) extends the chain by adding GOD at the apex position which is consistent with the Christian tradition highlighted in the Old Testament. Therefore, the hierarchy in the GCBM is: GOD, followed by COSMOS/UNIVERSE, SOCIETY, HUMANS, ANIMALS, PLANT, COMPLEX OBJECTS and NATURAL PHYSICAL THINGS in that order. The GCBM was useful in this study because, as pointed out by Lakoff and Turner (1989), it is a tool of great power and scope as it allows people to understand general human behavior.

The data in this study was collected from EPS. Sullivan (2013) posits that pop songs are the ever-changing music which appeals to the public. Listening to pop songs has been without any doubt enjoyed as a pastime all over the world (Nishina, 2017). Composers normally use metaphors to express subjective emotional states (Scruton, 2005). Although the pop songs appeal to a mass audience, the meaning of the metaphors may elude the audience of the EPS. Pop songs have also largely been neglected as a viable source of data (Nishina, 2017). This is because pop song studies, as noted by Tagg (2015), is often confronted with an attitude of bemused suspicion which suggests that people feel that there is something weird about taking "fun" seriously or finding "fun" in "serious things" (p.1). This paper seeks to analyse the human being metaphors in EPS to objectively reveal the critical message of the composers of EPS.

The study purposively selected Christopher Mosioma (Embarambamba) and the late Ontiri Bikundo's EPS *amasomo* (education) and *Obwanchani* (love) respectively. This is because the songs have gained acclaim in Kenya as they are popular request songs in Ekegusii FM stations because of the metaphorical language used and witticism. Embarambamba's EPS *amasomo* (education), which was released in 2015, encourages students to embrace education to reap its benefits. Bikundo's song is about a fictitious male character named Bikundo who metaphorically describes his romantic love affair with his beloved wife, Kwamboka.

Ekegusii is a Bantu language spoken by Abagusii in Kisii and Nyamira Counties (Aunga, 2011). Guthrie (1971) categorises Ekesusii as E42 alongside most Kenyan and Ugandan Bantu languages. Maho (2008) further classifies it as JE42 following Guthrie's label. Kenya Nation Bureau of Statistics (2010) gives an

approximation of Ekegusii speakers of 2,205,669. It is closely related to Bantu languages families: Shashi, Zanaki, Ngurimi, Ikisu and Kuria. Abagusii make up approximately 6% of the Kenyan population. Cammenga (2002) notes that there are two dialects in Ekegusii: the *Rogoro* (Northern) and the *Maate* (Southern) dialects. The *Rogoro* (Northern) dialect is spoken in Kisii and Nyamira Counties while the *Maate* (Southern) dialect is spoken in Kisii County (Obwoge, 2014). The northern dialect is the standard form which is in written works and taught in school (Nyakundi, 2010). The *Rogoro* (Northern) and the *Maate* (Southern) dialects differ in the aspects of speech sound, vocabulary and sentence structure but the dialects have not presented variations in meaning.

Statement of the Problem

Music is meaningful to people and is much more than an object of entertainment. Pop songs, for instance, is a vital way of revealing who human beings are. Composers of EPS use human being metaphors which compare people not only to the status and occupation of other human beings but also to human conditions in society. Although the audience of EPS enjoys listening to the songs, the meaning of the human being metaphors used may be elusive. Therefore, the human being metaphors in EPS need to be analysed to reveal the message of the composers. This study, therefore, employs the cognitive semantics framework to objectively reveal the meaning of the human being metaphors in the EPS.

The motivation for undertaking a study on the human being metaphors in EPS is because the human being domain in the GCBM is a vital link in all the levels of the GCBM (Krikmann, 1998). Besides, human beings are known to be complex in society because according to Krikmann (1998), they are simultaneously the most known and unknown objects. Human beings are also the most typical target domains of metaphors within the GCBM. This study, thus, is important in comprehending the message which is in reference to human beings in the selected EPS.

The study on pop songs is influenced by the following factors: first, pop songs have a popular appeal. Hence, the mass audience should be helped to understand the message in the pop songs by undertaking the present study; second, composers of pop songs employ metaphors to convey poetic ideas and subjective emotional states through purely musical means (Scruton, 2005). There is, therefore, a need to analyse the composers' use of metaphors in EPS to objectively reveal the intended message. Finally, pop songs have largely been ignored as a viable source of data (Nishina, 2017). This study, therefore, illustrates that pop songs are worth studying because they portray who human beings are in terms of attitudes, behaviours, and impressions.

The study on Ekegusii is motivated by a recommendation by UNESCO (2006) that African indigenous languages need to be analysed and preserved. Most African languages face the risk of being assimilated by regional languages like French, English and Kiswahili. Majority of the African countries are now engaged in discourses of nationalism, education and economic development. These discourses are normally done using developed languages like English and French which might

lead to the death of indigenous languages. Although UNESCO mentions Elmoro, Yaaka, and Omotik as African languages at the risk of suffering language death, Ekegusii and other African languages need to be analysed to preserve them.

Theoretical Framework

The study is based on Lakoff and Johnson's (1980) Conceptual Metaphor Theory (CMT). The CMT has several tenets. First, the CMT uses two conceptual domains which are the source domain and target domain (Kövecses, 2002; 2005). The source domain is mapped into the target domain to aid in the cognition of metaphors. The source domain consists of a set of literal entities, attributes, processes and relationships linked semantically and apparently stored together in the mind (Gibbs, 2011). Gibbs (2011) further notes that the target domain takes its structure from the source domain. This means that the target domain has relationships, between entities, attributes and processes which reflect those found in the source domain.

Second, the CMT also provides that metaphor operates at the level of thinking. Similarly, Cameron and Low (1999) note that a metaphor is a matter of the mind. This implies that the mind is inherently embodied and that reason is shaped by the body (Lakoff & Johnson, 1999). Therefore, phenomena that can be tasted, seen, heard, felt and smelt are easier to understand and categorised than those which cannot be tasted, seen, heard, felt and smelt.

The commonly used notation in the CMT is a capitalised mnemonic with the target domain stated first and linked to the source domain via the *copula is* or *as* (Lakoff & Johnson, 1980). That is, the TARGET DOMAIN IS /AS SOURCE DOMAIN. For example, *OMONTO N' OBOCHARA* (A HUMAN BEING IS FOOLISHNESS).The CMT was used in studying the mappings of the source domain (SD) to the target domain (TD) to identify the underlying meaning of the human metaphors in the EPS. In order to interpret the metaphors in EPS, the generic GCBM, which normally guides in the conceptualisation of metaphors (Kövecses, 2002), was used to classify the metaphors into conceptual domains.

Research Methodology

The paper employed the qualitative methodological approach, which includes techniques and measures that do not produce numerical data (Kothari, 2004), to study the human being metaphors in EPS. The purposive sampling technique was used to select the EPS *amasomo* (education) and *obwanchani (*love) for study based on the songs' richness in metaphors. In the purposive sampling, a researcher handpicks desirable and reliable data for the study (Saunders, Lewis & Thornhill, 2007). After the selection of the songs, they were transcribed, translated into English and analysed for metaphors. The Metaphor Identification Procedure *Vrije Universiteit* (MIPVU) was also utilised to identify metaphors in the EPS by four coders, including the researchers. The MIPVU was developed by metaphor scholars at Vrije University, Amsterdam (Steen et al., 2010). A lexical unit was considered a metaphor Related Word (MRW) if its contextual meaning contrasted with its basic meaning. The coders also classified a lexical unit as a metaphor after three coders

marked the lexical unit as a metaphor. Each coder assigned 0.25 or 25% to each lexical unit which was considered metaphorical. If three coders were in agreement, the study multiplied 0.25 times three to attain 0.75 which is 75%. According to Cameron (2003), a word which attains 75% in the inter-rater reliability test is marked *not unanimous* but *acceptable* as a metaphor. A total of 54 Metaphor Related Words (MRWs) were identified using the annotation guidelines adapted from the MIPVU. The MRWs were further classified into four conceptual domains of human being, animal, plant and objects using the GCBM. In the conceptual domain of A HUMAN BEING IS A HUMAN BEING, eight metaphors were identified from the MRWs which form the scope of the present study.

Research Findings

This paper identified eight metaphors in the conceptual domain of A HUMAN BEING IS A HUMAN BEING in EPS (Table 1). López (2009) argues that human beings occupy a vital position in the folk conception of the GCBM. It is, therefore, considered acceptable to compare human beings with either the status and occupations of other human beings or human conditions like insanity. The comparison, however, presents varied levels of approbation or disdain depending on the metaphor used (López, 2009). Tolle (2005) notes that the nature of humanity is an interesting topic because of how complex yet simple it can become. Tolle (2005) further gives reasons for his claim by pointing out that human beings tend to get more confused with their very own nature. Human beings, therefore, can be used to illuminate the attitudes and characteristics of other human beings in society. The various human behaviours, impressions, attitudes, conditions, occupations and status are highlighted in the human being metaphors in Embarambamba's *amasomo* (education) and the late Ontiri Bikundo's *obwanchani* (love) EPS.

Table 1
Metaphors of a human being Is a human being In Ekegusii pop songs

No.	Ekegusii	Gloss	Conceptual Domain
1	*Omonto n' omwalimu*	A human being is a teacher	Human Being
2	*Omonto n' obobarimo*	A human being is insanity	Human Being
3	*Omonto n' obochara*	A human being is foolishness	Human Being
4	*Omonto abwekaine omoonia amakara*	A human being resembles a charcoal seller	Human Being
5	*Omonto n' omonyagitari*	A human being is a physician	Human Being
6	*Omonto n' ekingi*	A human being is a king	Human Being
7	*Omonto n' oborema*	A human being is disability	Human Being
8	*Omonto n' obotaka*	A human being is a poverty	Human Being

In this study, the human being metaphors considered are those that are contrasted with the status and occupations of other human beings like a teacher and human conditions like: insanity, foolishness, disability and poverty as displayed in Table 1. It can also be noted that the human being conceptual domain in EPS

involves many embodied experiences which validates Lakoff and Johnson's (1999) assertion that the mind is inherently embodied.

Metaphor (1) suggests that a human being can be understood based on the occupation of another human being, for instance a teacher. Taack (2018) posits that the roles of a teacher are multifaceted which include: surrogate parent, disciplinarian, mentor, counselor, bookkeeper, role model among others. The act of labeling a human being as a teacher, thus, draws a positive metaphor connotation. Therefore:

(1) Omonto n' omwalimu –'a human being is a teacher".

Embarambamba in the EPS *amasomo* (education) sings that the students that embrace education are like teachers. The word *like* is a metaphor flag (Mflag) which alerts the language user that some form of comparison or contrast is at play between the concrete SD and the abstract TD. Goatly (1997) notes that the Mflags are signals which include words *like* and *as* and they are used to denote that similes are indicators of potential metaphors. In metaphor (1), *omonto* (a human being) is the TD while *omwalimu* (a teacher) is the SD. Therefore, one of the corresponding conceptual mappings of the SD corresponding to the TD is: the roles of a teacher corresponding to how a student is perceived. This insinuates that the students whom Embarambamba conceptualises as teachers are knowledgeable and, therefore, can mentor and counsel others like teachers do. The singer further suggests that the students who have embraced education have become valuable members of the society.

Instantiation (2) contrasts a human being with human behaviours, conditions and attitudes in order to understand them. For instance, insanity, which is a human condition medically referred to as a psychiatric disease (Corrigan & Penn, 1999), is equated with a human being in Embarambamba's EPS *amasomo* (education). Thus:

(2) *Omonto n' obobarimo* –'a human being is insanity'.

In (2), *Omonto* (a human being) is the TD while *obobarimo* (insanity) is the SD as per the CMT. Therefore, one of the corresponding conceptual mappings of the SD corresponding to the TD in this case is: behaviours of an insane human being corresponding to how another human being is perceived. Insanity is a human condition which is normally associated with behaviours and attitudes which are considered abnormal in society. Insane people are considered social misfits as they may pose a threat to oneself or others. Insanity is, therefore, a contemptuous term used to describe people who do not conform to societal norms. In (2), *Ebarimo* (an insane person) insinuates a student and insanity represents the behaviour of the student. Embarambamba in the EPS *amasomo* (education) sings that a student who fails to effectively embrace education is contrasted with insanity. This conceptualisation is a clear way of emphasizing the painful rather than the enjoyable aspect of education. The metaphor, therefore, is used to advise students to work hard in their studies to reap the benefits associated with education. Metaphor (2) also discourages students from adopting the unpleasant approaches, ideas, beliefs,

principles and attitudes that may not help them to effectively imbibe knowledge. This mapping also suggests that the student who is labeled as insanity is devalued in society.

A human being is also compared with the human condition of foolishness in EPS as highlighted in metaphor (3). Brudevold (2015) notes that foolish people are normally undermined in society for being considered incapable of following the prescribed societal values and norms. Therefore:

(3) *Omonto n' obochara –*'a human being is foolishness'.

Ayduk and Mischel (2002) argue that foolishness is a situation in which a human being fails to carry out the expected action despite the individual knowing the right thing to do. In this case, the foolish human being is unwise and, therefore, lacks a good sense of judgement. Metaphor (3) is negatively employed to label a human being who lacks the ability to make a prudent choice. Bikundo in the EPS *obwanchani* (love) laments that his critics negatively conceptualise him as *obochara* (foolishness). This is in reference to the physical qualities of his wife which apparently do not appeal to his critics. Bikundo is, thus, derogated as a foolish person for falling in love with a person who does not conform, in terms of physical attributes, to his critics. Bikundo, however, dismisses those who loathe him by claiming that *eyarare otakari tekororera (*pepper you do not eat should not irritate you). Bikundo's assertion authenticates the proverbial metaphor that *beauty lies in the hands of the beholder*.

In metaphors (4), an Mflag word which is "*resembles*", is used to contrast one human being with another who is *omoonia amakara* (a charcoal seller). Goatly (1997) notes that an Mflag word alerts a language user that a given expression could be metaphorical because of the presence of comparison or contrast between the source and the target domains. Metaphor (4) highlights a negative connotation as charcoal burning and selling, according to Jones (2015), is associated with deforestation, land degradation and climate change. Thus:

(4) *Omonto abwekaine omoonia amakara –*'a human being resembles a charcoal seller'.

Embarambamba in the EPS *amasomo* (education) sings that a student who fails to productively use the knowledge gained through education resembles a charcoal seller. In (4), a human being (a student) is the TD while *omoonia amakara* (a charcoal seller) is the SD as per the CMT. The conceptual correspondence between the SD corresponding to the TD is: human destructive activities on the environment corresponding to human beings' unpleasant habits. Therefore, a student who resembles a charcoal seller is one who fails to preserve knowledge by not productively using it. Two examples of devastating effects of felling trees for charcoal include: first, animals and human beings may suffer since trees provide them a shade from midday heat; second, herbivorous animals may starve to death as trees which are destroyed for charcoal are a source of food. Metaphor (4) is also used to demean the students who fail to effectively embrace *amasomo* (education)

and thus can be associated with illiteracy. This is because lack of sufficient education, in this case, is correlated with *omoonia amakara* (a charcoal seller). Charcoal sellers normally propagate the vice of deforestation for selling charcoal, which is a product of trees. Both deforestation and illiteracy are examples of challenges many developing countries endeavour to alleviate. Charcoal is also characterised as dust and dirt which stain surfaces. Human beings who fail to embrace education are, therefore, negatively labeled as dirty as they cannot favourably compete for the limited employment and educational opportunities.

Metaphor (5) is employed in the EPS *amasomo* (education) to appreciatively conceptualise the scholars who productively use the knowledge earned through education. Physicians all over the world, for example, are known to among other roles diagnose and treat diseases that affect human beings. Scholars who use their knowledge and experience to provide solutions to the various challenges which human beings face in society are given a special mention in the EPS *amasomo* (education) by being equated with physicians. Thus:

(5) *Omonto n' omonyagitari –'*a human being is a physician'.

Embarambamba in the EPS *amasomo* (education) sings that a scholar who prevails on children to study is indirectly compared with a physician. In this case, *omonto* (a human being) is the TD while *omonyagitari* (a physician) is the SD using the CMT. One of the corresponding conceptual mappings of the SD corresponding to the TD is: the roles of a physician corresponding to the pleasant roles of a scholar. A scholar is, therefore, conceptualised as a valuable member in society. A physician in society is not only known as an educator, communicator and researcher but also as a manager of the health care of the citizens in society. Embarambamba is, thus, thrilled with a scholar whom he positively labels as a physician for mentoring others in society to embrace education to live a fruitful life.

A king metaphor, as in (6), is also used to conceptualise a human being. According to Pine (1992), a king is the sovereign head of a state in a monarchy. A king, thus, may exercise the highest authority and power in a state. Therefore:

(6) *Omonto n' ekingi –*'a human being is a king'.

The late Ontiri Bikundo correlates his guitarist, Nyaoga with a king as he sings "*Nyaoga n' ekingi* (Nyaoga is a king)" in the EPS *obwanchani* (love). Foss (2012) notes that a king normally reigns for life or until abdication. Bikundo, therefore, praises his guitarist, Nyaoga for his prowess, competence, experience and highly specialised skills in playing a guitar. Bikundo also notes that his guitarist appeals at all times which is line with the tenure of a king who reigns until either death or abdication. Bikundo also attributes the popularity of his song *obwanchani* (love) to his guitarist's hilarious guitar skills whom he reports to be an indispensable member of his crew as he considers him to be the source of stability, admiration, inspiration and a symbol of continuity. Nyaoga, therefore, is a symbol of admiration to Bikundo's fans. Bikundo further notes that his guitarist is unequalled in the region. This is a compliment which appeals to Bikundo's audience who marvels at his highly skilled crew and thus cherishes his EPS *obwanchani* (love).

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The human condition of disability is used to conceptualise a human being as depicted in metaphor (7). This metaphor is a clear illustration how lovers who are unable to materially care for their loved ones are ridiculed in society. Barcelona (1995) posits that love is an act of dependency as lovers need each other and cannot live without one another. Thus:

(7) Omonto n' oborema – 'a human being is disability'.

Bikundo employs metaphor (7) to beseech his wife, Kwamboka to be committed in their matrimony and to ignore the malicious people who compare him with *oborema* (disability). Disability is an impairment which causes restrictions on a person's ability to take part in what is considered normal in society (Woodin, 2006). Woodin (2006) further argues that disabled people are demeaned because of their limitations to take part in most activities undertaken by those people who are considered normal. Metaphor (7) is appropriately used to illustrate how *ebirema* (disabled people) are marginalised in society. Bikundo sings that malicious people conceptualize him as *oborema* (disability) which signifies that Bikundo is stigmatised in his society for lacking the material capacity to care for Kwamboka in accordance with the societal expectations.

The Obotaka (poverty) metaphor (8) is also used to negatively describe a human being in EPS. Korankye (2014) notes that Africa is the world's poorest continent despite being the richest in natural resources. It is, therefore, common to equate a human being with *obotaka* (poverty) in the African set-up as indicated in metaphor (8). Thus:

(8) Omonto n' obotaka – 'a human being is poverty'.

In the EPS, *obwanchani* (love), Bikundo prevails on his lover, Kwamboka to uphold her matrimony despite her husband's (Bikundo) impoverished state. Grusky and Kanbur (2006) posit that in the dominant western definition of poverty, levels of income are used to measure poverty. The poor are defined as those who fall below a given income or consumption level (Lipton & Ravallion, 1993). The poor are, therefore, associated with deficiency in financial and material worth. Socially constructed terms are normally designed to derogate the people equated with *obotaka* (poverty) which include: lazy, parasitic and animalistic. Metaphor (8) is relevantly used to express Bikundo's self reproach for his inability to materially care for his wife, Kwamboka. According to Underwood (2009), falling in love with someone causes a physical attraction that motivates one to go out of their way to provide the needs of the lover. Bikundo, therefore, endeavours to implore his wife not to abandon him despite his present inability to materially care for her. He is optimistic that he would be able to meet the material needs of his wife in the future.

Discussion of Findings

This study reveals that metaphor is a useful cognitive mechanism of conceptualising a human being in EPS.This is informed by the fact that human beings conceptual system is inextricably linked to, and informed by language (Lakoff & Johnson, 1980).

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The study identified eight metaphors in the conceptual domain of A HUMAN BEING IS A HUMAN BEING in EPS. The presence of metaphor in EPS echoes Lakoff and Johnson's (2003) argument that metaphor is pervasive in language and it is difficult to conceive a concept free from metaphors because metaphor is ubiquitous not only in language but also in thought and action. Other past studies authenticate the finding that metaphor is a vital linguistic and cognitive feature of human understanding which include: (Gathigia, 2016; Krisnawati, 2014; Machakanja, 2006; Nyakoe, Ongarora & Oloo, 2014). For example, Krisnawati (2014) notes that metaphors exist and they are encountered in human beings' daily life and are conceptualised in human thoughts. Metaphor, therefore, provides a window on the ways language is structured and on the ways human beings think and learn.

Second, the paper also shows that the CMT by Lakoff and Johnson (1980) is effectively employed to conceptualise the human being metaphors in the EPS. One of the principles of the CMT is that human beings' conceptual system is metaphorically structured such that one concept is understood by means of another (Lakoff & Johnson, 2003). Kövecses (2010) also points out that understanding one concept in terms of the other is referred to as mapping which can be interpreted by constituent elements of the target domain and those of the source domain. The findings of this study are in consonance with past studies on the conceptual metaphor (Ahrens, 2002; Gathigia, 2014; Kövecses, 2010; Lakoff & Johnson, 1989; Lakoff & Johnson 2003; Lakoff & Turner 1989).

Third, the research found that the Metaphor Identification Procedure *Vrije* (MIPVU) is an effective method of metaphor identification in EPS. This finding is strongly in agreement with Gathigia's (2016) claim that the MIPVU is an effective framework of identifying metaphors in songs. The MIPVU provides explicit and analytical steps for researchers to follow when identifying metaphors. The annotators used a consistent criterion of identifying metaphors aided by inter-rater reliability checking tests. The reliability checking exercises, as pointed out by Steen (2007), helps to reduce the element of subjectivity by the researchers. This study also reveals that the MIPVU is an effective framework for the identification of MRWs in pop songs.

Conclusion and Recommendations

This study concludes in the following ways based on the findings and discussion above. First, the eight human metaphors identified in this paper are appropriately employed to conceptualise human beings in the EPS. The human being metaphors discussed in this paper are those which draw a comparison between human beings and human occupations like a physician and human conditions like insanity. Metaphors are, thus, important ways of communication and should be explained using a cognitive semantics framework which provides that meaning is a product of the mind, language and social-physical experiences. Second, the Conceptual Metaphor Theory is effectively used to account for the meaning of the human metaphors in the EPS by mapping them into different kinds of conceptual mappings. Third, the folk conception of the Great Chain of Being Metaphor was useful in classifying the metaphors in EPS into four conceptual domains, the focus of this

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study being the conceptual domain of A HUMAN BEING IS A HUMAN BEING. Fourth, the MIPVU is an effective method of identifying metaphors in the EPS.

The paper recommends that for a better understanding of metaphors, the cognitive semantics framework should be used as it provides that meaning construction is a conceptualisation. In addition, the principle of the GCBM and the CMT should be employed to analyse the metaphors in pop songs. Finally, an inter-rater reliability measure as suggested by Cameron (2003) should be utilised to identify the metaphors in pop songs.

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INVESTIGATING THE IMPLEMENTATION OF BLENDED LEARNING IN A PARAGRAPH WRITING COURSE TO PROMOTE STUDENT ENGAGEMENT

Anggri MUHTIA[1]
SUPARNO[2]
SUMARDI[3]
English Education Department of Graduate Program, Universitas Sebelas Maret
Jl. Ir. Sutami No. 36A, Surakarta, Jawa Tengah 57126, Indonesia

[1]amuhtia@student.uns.ac.id
[2] drs.suparno@rocketmail.com
[3] arif_sumardi74@yahoo.co.id

ABSTRACT

Blended learning, the instructional approach integrating online learning into face-to-face learning, is one of the approaches gaining widespread acceptance among educational practitioners. One of its advantages is to promote student engagement, which is viewed beneficial to ensure deep learning among students and address some educational issues. Although there is no specific formula for engaging all students into a course, blended learning is believed to enable student engagement further away than what is possible in a face-to-face instruction. This paper reports a case study conducted at a university in Indonesia. The purpose of the study was to investigate the implementation of blended learning in a paragraph writing course to promote student engagement. Data were collected through observations, interviews, and document analysis, and analysed using Miles, Huberman and Saldana's (2014) interactive model. It was revealed that the instructional strategies in the course focused on the benefits of face-to-face learning as the main instructional method while the online learning was the supplementary to reinforce students' knowledge and understanding. The implementation of blended learning in the course was able to promote student engagement particularly through the activities of uploading course materials, online writing assignments, online quizzes, student-teacher conferencing, class discussion, and group work.

Keywords: blended learning, paragraph writing course, student engagement

Introduction

Advanced technologies have their place in shaping the 21st education. One of the breakthroughs the technologies have established in education is the emergence of e-learning or online learning. This learning method has been viewed as a promising way to improve the quality of teaching and learning. The Internet technologies, like Web 2.0 technologies, become more established as the instructional tools to enhance student engagement and foster more participatory learning activities. The National Research Council & Institute of Medicine stated that student engagement is considered one of the solutions to addressing educational problems, such as poor achievement, boredom, and dropout (2004, as cited in Fredricks, Blumenfeld, & Paris, 2004). Stein and Graham (2014) asserted that "instruction that does not engage learners will not be effective in the long run" (p. 51). Student engagement could ensure deep learning among students (Downing, Spears, & Holtz, 2014).

Online learning alone, however, is considered not sufficient because students have different learning preferences and there are practical skills still requiring hands-on experiences (Epignosis LLC, 2014). Moreover, traditional face-to-face instruction is still preferred by contemporary students. Stein and Graham (2014) admitted that there is no exact formula for engaging all students into a course because students have different interests, aims, and limitations. Providing the students with multichannel learning method is apparently one of the best options to engage students. This multichannel learning method, called blended learning, is seen as the instructional approach that could provide the answers for enhancing student engagement and learning experience. It is believed to enable student engagement further away than what is possible in face-to-face learning alone (Wankel & Blessinger, 2013). Additionally, the instruction taking place both online and face-to-face can provide a mix of approaches that allows all learners to engage in meaningful ways (Stein & Graham, 2014).

Ma'arop and Embi (2016) asserted that in spite of immense support in literature for extensive acceptance of blended learning, education practitioners are still trying to find the appropriate ways in implementing blended learning. In addition, integrating technology into teaching practices seems not much appealing to teachers. Teachers still struggle with the integration of technology into teaching and learning practices, and some look resistant to it (Howard, 2013), which makes them labeled "risk averse". Indeed, using technology in teaching and learning process may have some risks; it might just waste teaching time and jeopardize students' achievement if the approach used does not work as expected. Instead of staying in familiar traditional teaching methods, a writing lecturer at an English Department of an Islamic University in Indonesia took the challenge by implementing blended learning using technology in a paragraph writing course to promote student engagement, which was the case investigated in this study.

There are some previous studies revealing the successful blended learning programs in writing courses. Purnawarman, Susilawati, and Sundayana (2016) found that integrating online learning through a learning management system (LMS) into the face-to-face instruction increased student engagement in the writing course, particularly through the use of a feature on the LMS called Note menu which

facilitated the students with interactivity and meaningful writing tasks. Challob, Bakar, and Latif (2016) revealed that in addition to the improvement of students' writing ability and performance, the use of blended learning using online learning modes, namely, the class blog and online Viber discussion, enhanced students' interaction and increased students' motivation in learning, which indicated the improvement of student engagement. These previous studies apparently focused more on the learning activities on the online platforms in blended learning environments while this present study investigated not only the activities on the online platform but also in the face-to-face setting in the paragraph writing course. The research question addressed in this study was how the blended learning in a paragraph writing course was implemented to promote student engagement. Therefore, the purpose of this study was to investigate the implementation of blended learning in a paragraph writing course to promote student engagement.

Literature Review

Blended Learning

Some scholars have suggested the concepts of blended learning. Bersin (2004) defined blended learning as a traditional teacher-led instruction supplemented with electronic formats. Littlejohn and Pegler (2007) asserted that the term "blending" in the past was for instructional practices integrating various kinds of resources and activities, but recently it has been linked to e-learning so blended learning is the combination of e-learning and traditional instructional methods. Thorne (2003) stated that blended learning blends online learning with traditional methods of learning. Meanwhile, Garrison and Vaughan (2008) viewed blended learning as "a design approach whereby both face-to-face and online learning are made better by the presence of the other" (p. 5). It can therefore be inferred that blended learning in recent days is defined as an instructional approach that combines traditional face-to-face learning and online learning, in which both complement one another.

Different scholars, however, propose different ideas of blended learning. Garrison and Vaughan (2008) argued that blended learning is not an addition of online learning into traditional learning method but "restructuring and replacing traditional class contact hours" (p. 5). Meanwhile, Thorne (2003) suggested that one learning method can be "a supplement to other types of training and learning" (p. 47). Twigg (2003) identified several models of blended learning: supplemental, replacement, emporium, and buffet. Among these models the supplemental model and replacement model are apparently the most relevant models of blended learning (Auster, 2016). The supplemental model is in line with Thorne's (2003) interpretation of blended learning while the replacement model suits what Garrison and Vaughan have proposed.

Student Engagement

There are various interpretations of the term "student engagement". Stein and Graham (2014) referred engagement as "the emotional and mental energy that

students are willing to expend during a learning experience" (p. 51) while Astin (1999) defined it as "the amount of physical and psychological energy that the student devotes to the academic experience" (p. 518). Shernoff (2013) defined student engagement as "the heightened simultaneous experience of concentration, interest, and enjoyment in the task at hand" (p. 12). Martin and Torres (2016) used the term to describe "the meaningful student involvement throughout the learning environment". These diverse definitions show that there is no definite, agreed definition of student engagement. Indeed, the holistic concept of student engagement is difficult to construct because of "the multi-dimensional, dynamic and temporal characteristics of student engagement" (Zhang & McNamara, 2018, p. 23). From the interpretations suggested by the scholars, we define the student engagement in a simple way as the meaningful student involvement and devotion during a learning experience.

Reviewing from research literature, Fredricks, Blumenfeld, and Paris (2004) identified three types of student engagement, which are interrelated to one another:

1. Behavioral engagement, referring to students' adherence to classroom rules and behavioral norms such as attendance and absence of negative behavior, and student involvement in academic tasks including student effort, persistence, attention, and contribution to class discussion.
2. Emotional engagement, referring to affective reactions such as interest, enjoyment, happiness, sadness, boredom, anxiety, or a sense of belonging.
3. Cognitive engagement, referring to students' investment in learning which includes a desire to meet and exceed the requirements and a preference for challenge, and being strategic or self-regulated which means student strategies to remember, organize, and understand materials.

From previous research, some scholars also review and digest the strategies for fostering student engagement through instructional practices and experiences. The following table shows strategies proposed by Wankel and Blessinger (2013), and Stein and Graham (2014).

Table 1
Strategies for fostering student engagement proposed by scholars

Wankel and Blessinger (2013)	Stein and Graham (2014)
1. Offering different channels of communication to individualize the learning experience by participant preference.	1. Engaging heart and mind. • Face-to-face for engaging heart (affective) and mind (cognitive) • Online for engaging mind (cognitive).
2. Creating the active student-student collaboration and participation	2. Designing human interaction. • Face-to-face: active participation in class.
3. Providing feedback to the	• Online: no constraints by time and place.

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student on the content and process level.	3. Engaging through content interaction.
	   • Static content: e-books, web-pages, etc.
	   • Dynamic content: simulation, online tutorial.
	4. Engaging through the combination of interactions.
	   • Student-instructor: personal through face-to-face, email/message, or in group through a class lecture and discussion.
	   • Student-student: discussion, group work.
	   • Student-content: reading textbooks and digital content.

The following is the summary of the strategies suggested by the scholars, which are used to identify the strategies that the lecturer used in the instructional activities.

1. Offering different learning and communication channels, face-to-face and online, to individualize learning experience.
2. Creating the active student-student collaboration and participation either in face-to-face channel or on online channel.
3. Creating the active student-instructor interaction either in face-to-face channel or on online channel.
4. Providing the content interaction, either static or dynamic content.
5. Providing feedback to the student on the content and process level.

Almost all the three types of engagement are included in each strategy, but the level of one type may be greater than the other(s). Fredricks, Blumenfeld, and Paris (2004) stated that the three types of student engagement are interrelated to one another.

Learning Management System (LMS)

The selection of online platform for blended learning is essential to minimise more workload and technical problems the academics would encounter during the instructional process. E-learning software such as Learning Management System (LMS) is one of decent choices as it works like social media while providing the features for class management and administration. The LMS is used to create and assign course material, trace student progress, and assess as well as report student outcomes online. Not only does it enable students to access materials through their mobile devices, such as laptop and smartphone, and get connected to data and to one another but it also enables teachers to diversify their teaching media and be creative with their teaching resources. Fenton (2018) listed the best eight learning management systems in 2018, namely, Google Classroom, Schoology, Edmodo,

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Quizlet, Canvas, Moodle, Blackboard, and D2L Brightspace. Of these platforms, teachers can choose one for their classes.

Schoology as one of the most popular online learning platforms keeps improving its services by providing the tools easy to operate. As a social networking device, *Schoology* works like *Facebook* in which users are able to have conversations, send messages, update statuses, and share information within the network. As a learning management system it systematically integrates the activities of content development, assessment, and more so that the teachers can spend less time on administrative tasks and more on instructional activities. It also provides beneficial tools for instructional feedbacks, such as for the assignments that cannot be automatically assessed like writing. When a piece of writing is submitted, the teacher can utilize the rich text editor tool to give comments and other kinds of feedback to the student work.

Approaches to writing

Three approaches and one synthesised approach to writing are available for teachers to select and use in teaching writing. Product-based approach focuses on linguistic knowledge (e.g., vocabulary, syntax, and cohesive devices) and the end product. Nunan (1999) explained that this approach concentrates on "tasks in which the learner imitates, copies, and transforms model provided by the teacher and/or the textbook" (p. 272). It has four stages including familiarisation, controlled writing, guided writing, and free writing. Process-based approach emphasises the stages of writing development. Brown (2001) asserted that this approach includes "the process of prewriting, drafting, revising, and editing" (p. 337). The typical model of this approach involves prewriting, composing/drafting, revising, and editing.

The third approach is genre-based approach which focuses on linguistic knowledge and the communicative purpose of a writing genre. Hyland (2003) describes three main stages of a genre-based approach, which include modeling, joint construction, and independent construction. The approach synthesises the existing approaches, especially the process and genre based approach, to get the strengths of one approach to complement the weaknesses of the other. Badger and White (2000) proposed the stages of a synthesised or process genre approach that lead from a situation to a text, namely, situation, purpose, consideration of mode field tenor, planning, drafting and publishing, and text.

Methodology

Participants

The participants of this study were six undergraduate students and one lecturer of the English department, the Faculty of Teacher Training and Education at an Islamic university in Indonesia. The six students were selected purposively among 27 students of a paragraph writing class, based on their level of English proficiency, high, medium, low. The study was conducted from March to July 2018.

Data Collection and Analysis Procedures

Qualitative research was used as the approach in this study, and the type of the qualitative research was a case study. Harrison, Birks, Franklin, and Mills (2017) asserted that case study research is effective for researching and understanding complex issues in real world settings. Data were collected through observations, interviews, and document analysis. The interviews with open-ended questions were carried out on six students and one lecturer while the observations were conducted during face-to-face and online learning processes in the writing course. The supporting data were taken from some documents including syllabus, students' writing assignments, and digital documents from *Schoology*.

Data were analysed using Miles, Huberman and Saldana's (2014) interactive model of data analysis. Three major steps of the analysis consist of data condensation, data display, and drawing and verifying conclusions. Data condensation involves the process of selecting, focusing, simplifying, abstracting, and/or transforming the data from field notes, interview, documents, and other empirical materials, which occurs repeatedly throughout the study. Data display is a compressed assembly of information that allows conclusion drawing and action, helping the researcher understand what is happening and to do something either to analyze further or to take action. Drawing and verifying conclusions are carried out from the onset of data collection by identifying patterns, explanations, and causal flows. The three steps are interwoven before, during, and after data collection in parallel form.

Findings and Discussion

Course Description

The Paragraph Writing is a 2-credit university course which is an introductory to writing course series consisting of Basic Writing, Paragraph Writing, Essay Writing, and Academic Writing. Basic Writing is the prerequisite course for Paragraph Writing and so forth. The topics covered in the Paragraph Writing course included the elements of a paragraph, process of paragraph writing (pre-writing), process of paragraph writing (developing paragraph), unity, coherence, descriptive paragraph, process paragraph, classification paragraph, definition paragraph, comparison-contrast paragraph, cause-effect paragraph, and opinion paragraph (see Appendix). The Paragraph Writing, offered in semester four, consisted of fourteen scheduled meetings for instructions and two meetings for mid-test and final-test. Each 100-minute meeting was set face-to-face while the online learning was the supplementary without replacing any face-to-face session. The face-to-face meeting was held once a week while the online learning was provided for students to do anytime and anywhere with a deadline set for each online assignment. The approach to writing used in this course was a process-based approach, which could be seen from the syllabus, class observation, and teacher's statement, but the steps were simpler including pre-writing, organising, and writing, while the steps of the

typical process approach include pre-writing, composing/drafting, revising, and editing.

Student Engagement in Main Instructional Activities

From the observations in the classroom and on *Schoology* there were several main activities conducted by the lecturer to promote student engagement.

Uploading course materials. All course materials were uploaded online on *Schoology* based on the topics one by one a few days before each face-to-face meeting so that students could access and download the materials before a class. In the interview the lecturer stated:

> The materials including the syllabus are uploaded before face-to-face instructions. Students can read the materials anywhere and anytime through their phones and learn the materials that are going to be used for the next meeting so that they can be well prepared for the course*. (L)*

During the observation in the classroom, it could be seen that several students seemed to have pre-read the materials because they already completed the exercises related to the topic to be discussed in the meeting, and they looked more prepared for deeper discussion about the topic (a type of paragraph). It is in line with what Bowyer and Chambers (2017) stated that if the materials are uploaded on the online platform for pre-reading, the classroom time can be used to focus on deeper analysis or discussion of the course topics. Moreover, Stein and Graham (2014) asserted that uploading the materials enables students to access the materials anytime and anywhere, creating the content interaction to enhance students' cognitive engagement. However, some students said that they rarely read the materials before a class. One student said:

> Sometimes I pre-read the materials but most of the time I prefer listening to the lecturer's explanation first. (S1)

For such a case Garisson and Vaughan (2008) suggested that the pre-class reading activity should be followed by a self-assessment, quiz, or discussion so that students would be encouraged to read the materials before a class in order to complete the tasks. However, overall the student participants appreciated the course material uploading for its practicality and easy access, and stated that it made it easy for them to learn the materials anytime and anywhere; before, during, or after class.

Figure 1. Students used their handphones to view course materials

Online writing assignments. When the course topics came to the types of paragraph, the lecturer assigned students to write a different type of paragraph every week after each face-to-face instruction. The work was submitted on *Schoology* but not through Submission tool but posted and displayed on the Updates page where every class member could see. The lecturer said:

> *Students can do the writing practices outside classroom hours and submit their work on Schoology so that they can read each other's work and learn from each other', and I can give feedback.* (L)

From the observation on *Schoology*, it could be seen that there were interactions built between students and teacher, and among students on the Updates page. On this page everyone could post their work, give comments, and press "like" button, and the lecturer could give feedback on students' work, as shown in Figure 2. Such interactions and feedback enhanced student engagement (Stein & Graham, 2014; Wankel & Blessinger, 2013). The writing assignments were not graded directly because they were intended to be the writing practices. It is in line with what Garrison and Vaughan (2014) stated that assigning grades can be demotivating, so it is better to give actionable feedback that students can apply to the next writing exercise.
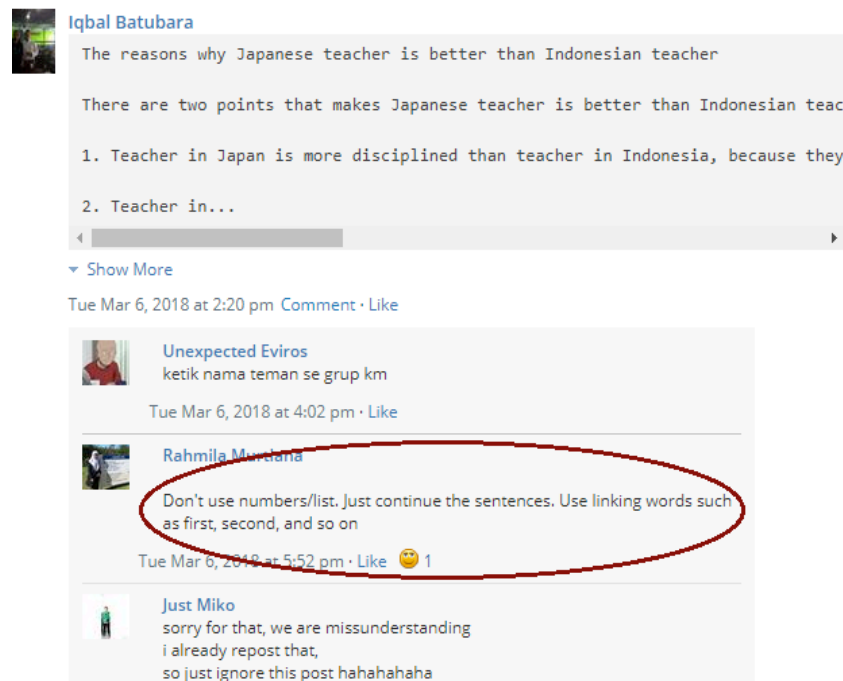
Figure 2. The interaction and feedback on a student's work

The lecturer stated that displaying students' writing assignments was intended to motivate students to write and to read each other's pieces of writing, and during the observation most students seemed motivated although a few students might be less motivated. It is similar with what Berger (2003) stated that making work public to one's peers is one of the interventions to increase motivation and engagement. Generally, the activity of online writing assignments, including displaying and giving feedback on students' work, increased student engagement behaviorally, emotionally, and cognitively.

Online quizzes. Online quizzes were given three times in early meetings, namely identifying the topic sentences of several paragraphs, paragraph unity, and transition signals for coherence. These quizzes were given after the class instructions, and could be completed outside classroom hours. The lecturer said:

> I do not give the quiz every week because it is writing so the quizzes are used to strengthen what needs to be reinforced, such as the transition words that students need to know a lot and unity like which sentence does not fit in the paragraph. (L)

The lecturer's statement indicated that the quizzes were intended to develop in-depth understanding of what had been learned. This kind of activity can also be used as the way to check student understanding of the content (Briggs, 2014). In the following face-to-face meeting the teacher discussed the quiz with students through teacher-student conferencing and gave some comments as the feedback to student

work. This allows students to significantly reinforce their perceived learning of content knowledge (Shernoff, 2013). Figure 3 shows a quiz about paragraph unity, which asked students to identify the sentence that did not have the same idea with the other sentences in a text.

All student participants showed positive responses to the online quizzes. One student said:

> Through taking the quizzes I can get new information and I also can assess my knowledge. In addition, since the online quizzes allow me to retake the quizzes several times in order to attain the 100 score, the retake makes me remember the material. (S1)

This student' statement indicated that the quizzes helped the student assess and retain the knowledge she already learned and to obtain new information. In addition, the format of the quizzes which was multiple choices was favorable. Davis (2018) reveals that the repeatable quizzing can improve knowledge retention and student motivation.

20/20   **Question 1**

(1) Teachers should take steps to prevent students from cheating on exams. (2) To begin with, teachers should stop reusing old tests. (3) Students will check with their friends to find out. (4) Teachers should also take some common sense precautions at test time. (5) They should make students separate themselves—by at least one seat—during an exam, and they should watch the class closely. (6) The best place for the teacher to sit is in the rear of the room, so that a student is never sure if the teacher is looking at him or her. (7) Last of all, teachers must make it clear to students that there will be stiff penalties for cheating. (8) One of the problems with our school systems is a lack of discipline. (9) Anyone caught cheating should immediately receive a zero for the exam. (10) A person even suspected of cheating should be forced to take an alternative exam in the teacher's office. (11) Because cheating is unfair to honest students, it should not be tolerated.

a. 6

b. 7

☑ c. 8

d. 10

20/20   **Question 2**

[1] Pilots are the primary cause of many aircraft accidents. [2] It is because many pilots fail to perform their duties efficiently [3] History records that many fatal accidents have occurred, for example, because pilots failed to listen to the advice of air traffic controllers who were in a position to warn them about impending disasters. [4] To become an air traffic controller, one must be extremely intelligent. [5] Sometimes pilots are overtired, and they neglect to take the precautions necessary to avoid accidents. [6] They may even be taking drugs that slow down their physical reactions. [7] Statistics indicate that some college students abuse drugs, and these students should realize that if they use drugs they will never enter careers such as aviation. [8] Next, perhaps the most startling fact is that every year one or two air traffic accidents are caused by student pilots who attempt journeys beyond their capabilities and end up producing catastrophes that destroy life and property. [9] Thus, it is important that airline companies employ professional pilots to ensure the passanger's safety.

☑ a. 4

Figure 3. A quiz about paragraph unity

Student-teacher conferencing. When asked the reason why using blended learning for the paragraph writing course, the lecturer said that she hoped by submitting the writing assignments online on *Schoology*, the students could learn from each other by reading each other's pieces of writing, and she could give necessary feedback to students' work. During the observations in the classroom and on *Schoology*, it could be seen that the feedback was given not only on *Schoology* but also in the classroom through teacher-student conferencing. Students' pieces of writing/paragraphs posted on *Schoology* were displayed in front of the class through a projector. The lecturer gave feedback on some of students' paragraphs and students asked questions related to the feedback. This activity was done at the beginning of face-to-face session in the classroom before a new type of a paragraph was introduced.

The feedback was mostly about the ideas and the organisation of the paragraph but vocabulary, grammar and mechanics were also discussed. Spencer (2015) stated that the teacher-student conferencing about students' work could guide students in self-reflection, provide needed advice, and review mastery of standards. Wankel and Blessinger (2013) asserted that providing feedback to the learner on the content and process level could enhance student engagement.

Group work. The exercises in the classroom were mostly done in pairs or groups. As revealed during the observation in the classroom, students were divided into groups and asked to work in groups to identify the elements of a model paragraph and draw the outline of the paragraph. Then, they made the outline for their own paragraphs with the steps of finding a topic, generating ideas through brainstorming, and making the outline from the ideas gathered. Group work was conducted to develop active and collaborative learning. One student stated:

> Doing the exercises together with friends is very helpful. My friends sometimes suggest ideas I never think about. (S1)

Although during the observation in the classroom it could be seen that there were some students less active in group work, in general most students actively participated in group work. This group work made the course became more student-centered because students could share ideas and knowledge together. A similar finding was reported by Challob et al. (2016) who found that group work and collaboration were the positive factors in learning writing, and through the group work and communication within the group, students could decrease their writing anxiety. Wankel and Blessinger (2013) stated that student engagement can be promoted through the active student-student collaboration and participation in pair or group work.

Class discussion. Class discussion was one of the dominant activities in the classroom. During the class observation it could be seen that after introducing the day topic, the lecturer showed the class a model paragraph of a new type of paragraph and asked students to identify the paragraph for the topic sentence, supporting sentences, and concluding sentence. The results were then discussed together and students appreciated this activity. One student stated:

> The discussions are usually carried out after group work and exercises. Through the discussions we can ask questions and deepen our understanding. (S1)

Another student revealed:

> Not all of my friends ask questions but the discussions over the results of our work clarify misunderstood concepts. (S6)

From these students' statements it could be revealed that class discussion could deepen understanding of the content and clarify misconceptions. It is in line with what Twigg (2003) asserted that discussion sessions can reinforce what students have learned and clear up misconception. It is corroborated by Stein and Graham (2014), stating that class discussions provide "opportunities for teachers to direct student exploration of a topic, and for students to test ideas, ask questions, and debate points" (p. 150).

In addition to the aforementioned learning activities, the student engagement could also be enhanced through the communication after class hours carried out through *Schoology*. Several students said that they sometimes asked the lecturer for something they did not understand whether about the lesson content or about the assignment submission through the direct message on *Schoology*. It increased student-teacher interaction that could promote student engagement (Stein & Graham, 2014). In general, the lecturer focused the instructions on group work, discussions, and student-teacher conferencing activities in the face-to-face learning channel. On the online platform students could obtain or download the materials, take quizzes, and do/submit the writing assignments as well as giving comments/feedback on each other' pieces of writing.

Since the access code is needed to join a class on *Schoology*, it can be said that the online class is a closed system. On one hand it is good for student safety but on the other hand it limits the student access to wider audience as a global village community (Catapano, n.d.). However, this drawback could be solved by inviting other students from other classes or even other countries to participate in shared groups. All the student participants looked enthusiastic when offered the possibility for having online discussions with other students from other countries. They said it would be great because they could learn and practice not only the English language but also others' culture and communication manners. It is indeed possible to do such discussions, for example, a class from Philippine, Malaysia, or Singapore, where English is their second language, getting connected to a class from Indonesia through a shared group on *Schoology*.

Conclusion

Student engagement can be intensified through the combination of two different learning channels, which is called blended learning. For writing course which needs a lot of practice, the class time on face-to-face setting is considered relatively short or

even not enough. The use of *Schoology* as the online platform that supplements the learning in face-to-face setting can provide more time and increase student engagement. It is frequently admitted that there is no single best model for blended courses, but teachers can learn which combination of approaches works best for different students and different subjects through experience. Although the use of *Schoology* as the online learning platform in the studied class was not optimal, only for uploading course materials, submitting assignments, giving quizzes, and communicating in a limited way, the combination of the online learning mode and face-to-face learning mode promoted student engagement in the paragraph writing course, particularly through the activities of uploading course materials, online writing assignments, quizzes, student-teacher conferencing, group work, and class discussions.

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Appendix

Syllabus

Course Name : Paragraph Writing
Course Code/Credits : PBI 2311/2 Credits
Semester : 4
Status : Compulsory
Prerequisite : Basic Writing Skill
Course Description : This course is designed to equip the students with the skill to be able to write different types of paragraphs. This course also introduces the students to some pre-writing techniques, elements of paragraph, unity, and coherence. The types of paragraphs selected for this course are descriptive, explanation, comparison and contrast, cause – effect, and opinion paragraphs
General Objectives : To develop students' ability in writing different types of paragraphs in English as the base for the students to write academic essays
Teaching and Learning Modes : Blended learning (face-to-face and online)

Course Outline

Week	Topic	Sub topic	Indicator of achievement
1	Introduction	Course outline Assignments Rules & regulation	The students know the objectives, the topics covered in the course, the references, and the assignments for the course
2	Elements of a paragraph	Topic sentence (position, criteria of good topic sentence) Supporting details Concluding sentence	The students are able to identify topic sentence, supporting details, and concluding sentence The students are able to write a good topic sentence
3	Process of Paragraph writing (pre-writing)	Choosing a topic Developing ideas (brainstorming, listing, clustering, freewriting) Planning a paragraph (outlining, organizing)	The students are able to choose a topic, and develop ideas through brainstorming and freewriting The students are able to make an outline of a paragraph
4	Process of Paragraph Writing (writing supporting sentences)	Developing a paragraph Techniques of support (facts, example, personal experience,anecdotes)	The students are able to write supporting details through variety of techniques

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5	Unity	Controlling idea and supporting sentences	The students are able to write a unified paragraph
6	Coherence	Smooth flow of ideas Linking devices	The students are able to write a coherent paragraph using appropriate linking devices
7	Descriptive paragraph	Physical description Order of organization	The students are able to write a descriptive paragraph
8	Mid Test		
9	Process paragraph	Organization Chronological connectors	The students are able to write a process paragraph
10	Classification paragraph	Organization Logical sequence	The students are able to write a classification paragraph
11	Definition paragraph	Organization Connectors	The students are able to write a definition paragraph
12	Comparison - contrast paragraph	Block organization Point by point organization	The students are able to write a comparison-contrast paragraph
13	Cause - effect paragraph	Organization Connectors	The students are able to write a cause effect paragraph
14	Opinion paragraph	Expressing Viewpoint/attitude Developing arguments	The students are able to write an opinion paragraph
15	Class project	Class bulletin(optional)	
16	Final test		

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4. *Introduction to Academic Writing* by Alice Oshima & Ann Hogue
5. *Essential of English* by Ann Hogue
6. *Paragraph Development* by Martin L. Arnaudet & Mary E . Barrrett
7. *Write Well* by Barli Bram

THE STUDY OF SYNTACTIC AND SEMANTIC FEATURES OF VERBS IN PROBLEM STATEMENT SECTION OF MASTER THESES

Seyed Foad EBRAHIMI[1]
Mansoor HOSSEINZADEH[2]
English Department, Shadegan Branch,
Islamic Azad University, Shadegan, Iran

[1]seyedfoade@gmail.com*

ABSTRACT

The present study was carried to investigate the realisation of verbs in problem statement of English Language Teaching (ELT) theses. To reach this objective, 40 ELT theses, were chosen from reliable databases (ProQuest). The corpus was read carefully to identify the grammatical verbs. Then, the identified verbs were classified based on tenses, aspects and voices. Tenses comprise three tenses of present, past and future. Aspects consist of simple, progressive and perfect. Voices can be either active or passive. To analyse the data for the semantic meanings of the identified verbs, Biber et al.'s (1999) classification was used. After scrutinising the problem statements of forty theses, the data, it was found that the verbs of different tenses, aspects, voices and semantic meanings were used. The findings were discussed to give a clear picture of how verbs are used in problem statements of theses written by native writers of English. The findings may help instructors to equip their students with the ability to use the verbs appropriately in writing the problem statement of their theses.

Keywords: Problem statement, thesis, verb, semantic meaning, syntactic feature

Introduction

In students' educational process, thesis is the final stage of the Master's degree and provides students with the opportunity to show that they have gained the necessary skills and knowledge in order to organise and conduct a research project. It should demonstrate that they are skilled in identifying an area, or areas, suitable for research: setting research objectives; locating, organising and critically analysing the relevant secondary data and authoritative literature; devising an appropriate

research methodology; analysing the primary data selected and drawing on the literature in the field; drawing conclusions; and if appropriate making relevant recommendations and indications of areas for further research. In the first chapter of a thesis, writers usually have to state the problem that motivates them to conduct the study. Thus, problem statement (PS) acts as an anchor point in a thesis that other parts of thesis should be linked to. The PS has the purpose of convincing the advisory committee and examiners about the importance of topic under investigation. Creswell (2012) points out that the PS section is a part of thesis that contains the topic of the study, the research problem and its justification is based on the existing literature deficiencies or shortcomings, and the importance of addressing a problem for diverse audiences. According to Metoyer-Duran and Hernon (1994), PS serves the function of "crystallizing the issue, the essence of what I am doing" (p. 107). Karbach (2010, p. 89) declares that the writer is required to introduce an academic problem and answer the question "What I want to prove?" Nenty (2009) points that everything in the study has to be a presentation, exploration or proof of the problem. She adds that "the heart of any research project is the problem" and "researchers get off a strong start when they begin with an unmistakably clear statement of the problem" (p. 21). The importance of PS requires the writers to write it in a clear and understandable way. Due to the importance of PS in thesis writing, the present study aims to investigate the syntactic and semantic features of verbs used in PS of thesis written by native writers of English.

Literature Review

Although the PS is a pivotal section in a thesis, there are rather limited studies on this section (Jalilifar, Firuzmand, & Roshani, 2011; Ibrahim & Nambiar, 2011; Nimehchisalem, Tarvirdizadeh, Pidary, & Nur Izyan, 2016). Jalilifar et al. (2011) studied the rhetorical structure of PS in theses and proposals in the discipline of applied linguistics. They analysed 100 PS sections using Swales' (1990) CARS model. They found that only three steps in the CARS model were treated as optional while others were considered obligatory. The optional steps were *claiming centrality, outlining purposes*, and *question raising*. Ibrahim and Nambiar (2011) focused on PS in ESL postgraduate students' writing of proposals or thesis. Their data collection was through semi-structured questionnaires, interviews and document analysis. Their findings highlighted the difficulty students faced in reading and synthesising previous studies. Their problem was mostly in finding the main point of earlier studies and paraphrasing them. They concluded that the problems reported in their study originated from rhetorical structure differences between L1 and English. Nimehchisalem et al. (2016) studied the PS section of Iranian Master Degree theses for the rhetorical structure using CARS model (Swales, 1990). Their analysis of 30 PSs written by TEFL Iranian students suggested that students have problems in presenting the significance of their study in the PS section. They pointed out that lack of awareness of the rhetorical structure of the PS could be the source for the problems of Iranian TEFL students' PS.

The Study of Syntactic and Semantic features of Verbs in Problem Statement Section of Master Theses

Based on the review of previous studies, there is still a gap of knowledge that needs to be focused on as the main focus in the literature was on the rhetorical structure of PS and linguistic features of this section have been neglected. Thus, this study aims to explore the syntactic and semantic features of verbs used in the PS sections of theses from discipline of English Language Teaching (ELT). Therefore, this study addressed the following questions:

(1) What are the syntactic features of verbs used in the PS part of theses written by native writers of English?
(2) What are the semantic meanings of verbs used in the PS part of theses written by native writers of English?

The focus on verbs is significant because of their complexity in both syntactical and semantic features, which makes them challenging for non-native speakers (English as a second or foreign language) to learn and use in theses (Holmes, 1983, 1988; Stubbs, 1985). In this regard, Waard and Pander Maat (2012) point that the focus on verb is pivotal in academic writing as it can act as a differentiating feature between texts pertaining to experimental results and texts pertaining to more abstract concepts. Thus, this study is significant since the researcher is going to investigate the types of verbs used in the PS of theses.

Methodology

Corpus

The corpus used for this study consisted of 40 ELT theses written by native writers of English. A comprehensive list of different theses published in the field of ELT from 2011-2016 were selected from Proquest database. Of these, 40 ELT theses which had been examined in a university in located in countries in which English is the mother tongue were selected. From each thesis, the PS section was chosen for analysis of how verbs were utilised. To make the corpus data comparable, all the chosen theses were matched in length.

Analysis Framework

The PSs were analysed for syntactic features that include tense, aspect, and voice of verbs. Tense comprises the three tenses of present, past and future. Aspect consists of simple, progressive and perfect. Voice can be either active or passive. The selections of these syntactic features are due to that these features are mostly mentioned in writing instructions on academic writing (Hinkel, 2004). Beason and Laster (2000), in their guide to grammar and usage of features in academic writing, provided a description of tense, and Axelord and Cooper (2001) devoted five pages to the use of tense and voice in their popular textbook for academic writing.
To analyse the corpus for the semantic meanings of the main verbs used in the PS section of theses, Biber et al.'s (1999) classification was used. This

classification includes a broad range of semantic meanings (Zhang, 2015). Their classification includes seven semantic domains as follows:

1) Activity verbs which are concerned with what people do (e.g., use, give, make, build, perform, measure)
2) Communication verbs involving such communication activities as speaking and writing (e.g., describe, discuss, debate, argue, introduce, suggest)
3) Mental verbs describing cognitive states and activities (e.g., know, believe, remember, understand, consider, design, study, investigate), which also include attitudinal or emotional states (e.g., prefer, love, enchant)
4) Verbs of existence or relationship denoting a relation or a state exists between entities (e.g., include, represent, define, link, associate, relate, influence)
5) Verbs of facilitation or causation indicating a new state of affairs brought about (e.g., cause, allow, require, need, influence)
6) Verbs of simple occurrence reporting the occurrence of events (e.g., develop, grow, increase, and change)
7) Aspectual verbs denoting the stage of progress of events or activities (e.g., keep, continue, and hold)

The data were analysed for frequency of tense, aspect and voice. Following this, the main verbs were analysed for their semantic meanings. A sample of 20 theses was checked by two experts in the area of ELT, in order to increase the reliability and validity of analysis.

Results and Discussion

Table (1) presents basic results about the verbs includes the frequency and percentage of verbs in terms of tense.

Table 1
Frequency of the tense of verbs

	Frequency	Percentage
Future	23	5%
Past	81	17%
Present	365	78%
Total	469	100.0

Table 1 shows that 469 verbs were used in 40 theses (PS), of which 365 (78%) were the present tense, 81 (17%) were the past tense and 23 (5%) of the verbs were the future tense. The prevalence of the simple tense could be because of acknowledging ventures in postulations, for example, making theme speculations, showing the examination hole, sketching out purposes, illustrating vital discoveries and suggestions, and demonstrating the proposals structure (Examples 1-5).

Example 1: While much of what we learn about our world comes through visual means, in education people still give precedence to verbal communication.

Example 2: Words and numbers are rigid and specific, but creative individuals convey their inner visual concepts in diverse ways.

Example 3. Despite these possibilities, English/language arts teachers are reticent to instruct their students in the non-verbal skills in which they themselves have little training.

Example 4: However, it seems that even after 10 years of English teaching in the elementary school, concerns surrounding teacher qualifications in English teaching are still very strong, particularly those related to teachers' lack of English language proficiency.

Example 5: These inconsistent findings suggest a need for further research on the relationship between the two, instead of simply assuming a causal relationship as in the previous studies in TESOL.

The second most common tense in PS of ELT theses was the past simple because thesis writers mostly construct their studies on previous ones, and seek gaps in the existing literature (Examples 6-7).

Example 6: As a result of such sociopolitical atmosphere, despite strong debates on its appropriateness and effect, English was introduced into the elementary schools in 1997 by lowering the grade level for beginning English education at school from grade seven to grade three

Example 7: Ferris and Hedgcock (2005) explained that:.....

Table (2) presents basic results about the verbs includes the frequency and percent of verbs in terms of voice.

Table 2
Frequency of the voice of verbs

	Frequency	**Percentage**
Perfect	64	14%
Simple	405	86%
Total	469	100.0

Table 2 shows 469 verbs were used in 40 theses (statement of the problem part), of which 405 (86 %) were simple verbs, 64 (14 %) used the perfect tense. The frequent use of the present perfect in ELT theses suggests these writers' preference for claiming the centrality of their study. They also prefer to convince editors and reviewers that the investigated topic has been the concern of researchers over a period of time (Examples 8-11).

Example 8: As mentioned previously, NCTE and IRA (1996) have recognized the need to teach visual literacy in the English/language arts classroom.

Example 9: In addition many states, including Kansas, have included visual literacy in their English/language arts standards and their standards for licensure in English/language arts.

Example 10: Since 1994, when the seventh government had stated its national policy as *saekyehwa* [internationalization or globalization], the Korean government has emphasized that Korean people should develop the ability to communicate in English.

Example 11: To be fair, in order to address this problem, the government has provided in-service training programs on English teaching (e.g., 120-hour basic program, 60 hours or more advanced program, overseas training) since 1996.

As shown in Table 3, 469 verbs were used in 40 theses (statement of the problem part), of which 415 (88%) were active verbs and 54 (12%) were passive verbs. In this respect, Mohsenzadeh and Ebrahimi (2017) stated that active verbs express meaning more emphatically and vigorously than their weaker counterparts, verbs in the passive voice, which lack strength because their subjects receive the action instead of doing it. The lower incidence of the passive voice might suggest that in much scientific writing, the passive voice properly puts the emphasis on the experiment, participants, or process being described, not on the researcher (Mohsenzadeh & Ebrahimi, 2017). Examples 12 to 13 show the use of the passive voice.

Table 3
Frequency of passive and active voices

	Frequency	**Percentage**
Active	415	88%
Passive	54	12%
Total	469	100.0

Example 12: While pre-school and elementary-age children are encouraged to draw, soon after starting formal education, students find visual activities replaced by word and number exercises, which are highly ordered and conventionalized forms of expression compared to visual expression

Example 13: In fact, visual thinking and learning are often translated into verbal language in order to convey ideas to others in an understandable way

Table 4 shows that 469 verbs were used in 40 theses (statement of the problem part) semantically, of which 67 (27%) were activity verbs, 67 (27%) were communication verbs, 40 (16%) were mental verbs, 45 (18%) were verbs of existence or relationship, 18 (7%) were verbs of facilitation or causation, 11(4%) were verbs of simple occurrence, and 2 (1%) were aspectual verbs.

Table 4
Frequency of semantic meaning of verbs

	Frequency	**Percentage**
Activity	67	27
Aspectual verbs	2	1
Communication verbs	67	27

The Study of Syntactic and Semantic features of Verbs in Problem Statement Section of Master Theses

Mental verb	40	16
Verb of simple occurrence reporting	11	4
Verbs of existence relationship	45	18
Verbs of facilitation or causation	18	7
Total	250	100.0

The most common verb type was "mental" in both corpora. The greater use of mental verbs in the ELT theses analysed might be imposed by the rhetorical functions of ELT theses moves and steps. In both corpora, these kinds of verbs were used to report earlier studies and state the aim of the study. Such verbs are commonly used in sentences that presents aim or information, claim or argument from literature as shown in Examples 14-17.

Example 14: The relationship between the native-English-speaking university teachers' perceptions of English teaching with the importance in cultural learning and communication, and their instructional practice needs to be investigated regarding English-as-a-foreign-language.
Example 15: this study examined the preparation of future SLW teachers in master's level academic programs in the teaching of English as a Second Language (MATESOL) and its related fields.
Example 16: African American audiences of post-Civil Rights Era Black genre films believe that the films are an oppositional cultural practice to mainstream status quo American genre films.
Example 17: Though no shortage of studies on alternative preparation programs exists (Darling-Hammond, Chung, & Freelow, 2002; Grossman & Loeb, 2008), too little is known about the intersection of secondary level mainstream AC teachers and linguistically diverse students.

Conclusion

This study examined the types of verbs used in "PS" section of ELT theses written by native writers of English as well as the semantic and syntactic features of the verbs used. The results concerning syntactic structure indicated that in ELT theses, the simple present was the predominant tense. This appears to be because writers present facts, define entities, state aims and outline purposes in theses; thus, the use of this tense is motivated by the rhetorical functions of moves and steps of theses. To conclude, writers need to be aware that tenses can help editors and reviewers to judge the skill and knowledge of the writer, and they can play a pivotal role in the realisation of moves and steps within the theses. Regarding voice, the active voice was predominant, which may be expected given that it is the preferred tone in thesis writing. This is especially evident in the statement of the problem section, where writers have to claim the centrality, significance and importance of the study. This requires creating structures where the subject is the performer of actions. Such structures are the norm in thesis writing, and this needs to be highlighted for novice writers.

Concerning the semantic meaning of verbs, three kinds of verbs were used especially frequently: mental, activity, communication, and existence or relationship verbs. These kinds of verbs are helpful in realising the steps and moves of theses; thus, writers need to be aware that tenses of verbs can help editors and reviewers to judge the skill and knowledge of the writer, and they can play a pivotal role in the realisations of moves and steps within the thesis. The findings of this study may act as a good guide to help postgraduate students to write PS section by selecting verbs that are correct syntactically and semantically. Moreover, the findings of this study could be used to help syllabus designers and instructors to include guide on how to select verbs in writing PS in textbooks and teaching.

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