



UPM
UNIVERSITI PUTRA MALAYSIA
BERILMU BERAKSI



PROCEEDING

7th MALAYSIA INTERNATIONAL CONFERENCE ON FOREIGN LANGUAGES (MICFL 2021)

IR 4.0 in Foreign Language Studies

4 - 5 October 2021



Proceeding of the 7th Malaysia International Conference on
Foreign Languages (MICFL2021)

IR 4.0 in Foreign Language Studies

Compiled by

Hazlina Abdul Halim & Lay Hoon Ang



2021
Universiti Putra Malaysia, Serdang, Selangor

Proceeding of the 7th Malaysia International Conference on Foreign Languages
(MICFL2021)

IR 4.0 in Foreign Language Studies

Perpustakaan Negara Malaysia Cataloguing-in-Publication Data Malaysia
International Conference on Foreign Languages (7th: 2021: Selangor)

7th Malaysia International Conference on Foreign Languages (MICFL 2021) :

"IR 4.0 In Foreign Language Studies", 4 - 5 October 2021 / Compiled by

Hazlina Abdul Halim, Lay Hoon Ang.

Mode of access: Internet

eISBN 978-967-2989-62-2

1. Language and languages--Congresses.

2. Government publications--Malaysia.

3. Electronic books.

I. Hazlina Abdul Halim. II. Lay Hoon, Ang.

III. Universiti Putra Malaysia. Fakulti Bahasa Moden dan Komunikasi. Jabatan
Bahasa Asing. IV. Title.

400

Published by:

Faculty of Modern Languages and Communication

Universiti Putra Malaysia

43400 UPM Serdang

Selangor Darul Ehsan

Malaysia

Tel: +6 03 9769 8666

Fax: +6 03 9769 8666

E-mail: micflupm@gmail.com

Website: <http://micfl2021.upm.edu.my>

Copyright of the compiled articles © Universiti Putra Malaysia

Copyright of article © writer

2021

All rights reserved. No part of this publication may be reproduced, distributed, or transmitted in any form or by any means, including photocopying, recording, or other electronic or mechanical methods, without the prior written permission of the publisher, except in the case of brief quotations embodied in critical reviews and certain other non-commercial uses permitted by copyright law. For permission requests, write to the publisher, addressed "Attention: Permissions Coordinator," at the address above.

Table of Contents

1	Struktur Turutan Interaksi Dalam Wacana Wawancara Di Televisyen <i>Azean Idruwani Idrus, Sharil Nizam Sha'ri & Rohaidah Mashudi</i>	1-12
2	Pelajar Bersedia Mempelajari Bahasa Mandarin Dalam Talian Melalui Penggunaan Aplikasi <i>Whatsapp</i> ? <i>Lee Ai Chat, Leona Kiu King Chieh, Ng Lee Luan, Choong Pow Yean & Chong Ni Pei</i>	13-24
3	Penggunaan Petunjuk Konteks Oleh Pelajar Untuk Menentukan Makna Kontekstual Perkataan Arab Dalam Teks Berita Politik <i>Mohd Azidan Abdul Jabar & Syazmira Mansor</i>	25-34
4	Strategi Terjemahan dalam Karya Klasik: Analisis Terjemahan Kalimah كان dalam al-Quran <i>Mohd Fahimi Zakaria</i>	35-46
5	Peranan Perlambangan Dalam Maqāmāt Imam Al-Suyūtiy <i>Mohamad Faisal Kamis, Pabiyah Hajimaming@Toklubok, Nik Farhan Mustapha & Wan Muhammad Wan Sulong</i>	47-56
6	Strategi Pelajar Bukan Muslim Mempelajari Kemahiran Bertutur Bahasa Arab Secara Dalam Talian <i>Mohd. Taqwudin Mohd. Yazid, Wan Muhammad Wan Sulong, Nik Farhan Mustapha & Mohd Azidan Abdul Jabar</i>	56-69
7	Teknik Penterjemahan Dalam Terjemahan Kolokasi Arab-Melayu Dalam Kalilah Wa Dimnah <i>Norsyazwan Muhammad Alhadi, Syed Nurulakla Syed Abdullah & Muhd Zulkifli Ismail³</i>	70-83
8	Cabaran Pelaksanaan Pembelajaran Berasaskan Projek Berintegrasikan IR 4.0 dalam PdPR Kursus Bahasa Sepanyol di UMT: Satu Kajian Awal <i>Radhiah Ismail, Nur Azura Sanusi, Nor Aizal Akmal Rohaizad, Chaizani Mohd Shamsuddin & Mazlina Ahmad</i>	84-94
9	Penerimaan elemen LGBT dalam anime dan manga oleh penggemar budaya popular Jepun <i>Roslina Mamat, Roswati Abdul Rashid & Rokiah Pae</i>	95-107

10	Pendekatan Heutagogi dalam Pembangunan Kit <i>E-Muhadathah</i> untuk Bukan Penutur: Analisis Literatur <i>Siti Rahmah Borham & Saipolbarin Ramli</i>	108-119
11	China's Image on American Mainstream Media in the Context of COVID-19 <i>Abdul Muati Ahmad & Chen Jie</i>	120-131
12	The Challenges And Prospects Of Multimedia Class In The Teaching Of Arabic Language Immersion Program In Nigeria <i>Abd Rauf Hassan, Mohd Azidan Abdul Jabar, Muhd Zulkifli Ismail, Aishatu Abdulkadir & Mahmud Abubakar Garba</i>	132-138
13	The Underlying Causes for the Different Tragic Nature of Majnun Layla and Liang Shanbo and Zhu Yingtai <i>Ailifeire Aierken, Muhd Zulkifli Ismail, Syed Nurulakla Syed Abdullah & Ser Wur Hiong</i>	139-143
14	Dispossessed: The Haves and Have Nots in English, Spanish, and Bahasa Malaysia <i>Chaizani Mohd Shamsudin & Radhiah Ismail</i>	144-152
15	Self-Realization: the Role of Anxiety Consciousness in Healing Trauma in A Pale View of Hills by Kazuo Ishiguro <i>Chi Qiuya, Ida Baizura bt Bahar, Arbaayah bt Ali Termizi & Hasyimah Mohd Amin</i>	153-160
16	How to say 'No' in German and Malay: A Cross-Cultural Pragmatic Study of Refusal Speech Act <i>Farhana Muslim Mohd Jalis, , Mohd Azidan Abdul Jabar, Hazlina Abdul Halim & Jurgen Bukhardt</i>	161-172
17	Lexical Richness in English Travel Guidebooks by EFL and ENL Writers <i>Geng Hui & Yang Yang</i>	173-187
18	Collaborative Learning During Pandemic: Students' Experience in Completing Group Work Via Online Distance Learning <i>Hafizah Ab Hamid & Raihana Romly</i>	188-199
19	Transcription And Spoken English Pedagogy of Second Language (L2) Learners <i>Julianah Ajoke Akindele</i>	200-209
20	Foreign Language Anxiety of China Postgraduates in Online Classes: A Sample from Malaysia <i>Kai Zhong, Junhua Peng, Shiyue Chen & Linyu Zhang</i>	210-221

21	Resilience and Resistance Towards Female Agency in Rabih Alameddine's <i>An Unnecessary Woman</i> <i>Noritah Omar & Assia Alhasan</i>	222-234
22	Exploring Students' Incidental Vocabulary Learning through Binge Watching <i>Nur Faathinah Mohammad Roshdan & Azwin Hasyana Azhar</i>	235-245
23	Communication Strategy in Malaysia Celebrity/ Influencer "Apology" Video <i>Nur Widad Roslan, Siti Nur Aliaa Roslan & Nur Maisarah Roslan</i>	246-257
24	Feedback of Student Engagement in Song Activity During Online Class <i>Salina Husain, Ramiza Darmi, Maryati Mohd Noor & Radhiah Ismail</i>	258-266
25	Error Types in Consecutive Interpreting among Student Interpreters between Chinese and English: A pilot study <i>Rong, Lu, Che An bt Abdul Ghani, Lay Hoon Ang & Muhammad Alif Redzuan Abdullah</i>	267-275
26	A review of research in data-driven learning (DDL) in the ESL/EFL writing classroom <i>Siti Zawani Mehat & Lilliati Ismail</i>	276-281
27	Cultural Understanding through BTS Non-musical Programs <i>Siti Aishah Mohammad Razi, Sharifah Sofiah Syed Zainudin & Mastura Mahamed</i>	282-293
28	On the contradictions in Li Zishu's <i>Vagabond</i> (Liu Su Di) <i>Wang Jiaqi & Lim Choon Bee</i>	294-301
29	Literary Archaeology: Literary Publicity From The Chinese Writers' Perspective <i>Wang Weizhou & Lim Choon Bee</i>	302-309
29	Research on the Relationship Between Temporal-Spatial Narrative and Theme in Faulkner's "A Rose for Emily" <i>Xia Hou, Noritah Omar, Hardev Kaur & Ida Baizura Bahar</i>	310-322
30	Translation of Address Terms from Chinese into English in Contemporary Chinese Film <i>Happiness Around the Corner</i> <i>Yu Chunli, Nor Shahila Mansor, Lay Hoon Ang & Sharon Sharmini</i>	323-336

- 31 Ideological square in stylistic analysis and its translation of 《格
萨尔王》 *Ge Sa-er Wang*: Negative ingroups and positive
outgroups 337-343
*Yuqiao Zhou, Hazlina Abdul Halim, Diana Abu Ujum &
Wong Ling Yann*
- 32 *Cheer with the Past* — Lonely Experience and Imagination 344-351
Society
Zhiyi. Yin & Lim Choon Bee
- 33 Rhetorical Strategies in the Monologue Verbal Humor of Ellen 352-369
Talk Show
*Zhou Tianli, Nor Shahila Mansor, Lay Hoon Ang, Sharon
Sharmini*
- 34 تأثير اللغة في تهدئة الأوضاع وإحلال السلام بين المجتمع 370-377
The Effect Of Language In Calming The Situation And Bringing
Peace Among Society
*Abubakar Musa Tanko, Muhd Zulkifli Ismail, Nik Farhan
Mustapha & Mohd Azidan Abdul Jabar*
- 35 أهمية تطوير برنامج تعليم المتلازمات اللفظية على الإنترنت للمتعلمين 378-404
الناطقين بغير العربية
The Importance of Developing Collocation Online Learning
Program for Non-Arabic Learners
*Amani Nawwi, Lubna Abdul Rahman & Nurkhamimi
Zainuddin*
- 36 الصعوبات في قراءة النص الشعري لدى الطلبة الماليزيين 405-421
Difficulties In Reading The Poetic Text Among Malaysian
Students
Evan Najeh Alkhalidi & Muhd Zulkifli Ismail
- 37 What Prevents Arabic Literature And Its Translations From 422-433
Reaching Universality?
*Syed Nurulakla Syed Abdullah, Rasha Zahrawi,
Mahmud Abubakar Garba, Ahmad Fuad Che Daud,
Mabroukah Salim Aljaer & Usman Abubakar Kaoji*
- 38 Narrative Tension And Theme Interpretation Of “Biography Of 434-448
Confucius” In *Shiji*
*Cao Lijuan, Ser Wue Hiong, Lim Choon Bee & Chong Fah
Hing*

STRUKTUR TURUTAN INTERAKSI DALAM WACANA WAWANCARA DI TELEVISYEN

Azean Idruwani Idrus¹, Rohaidah Mashudi²

¹International Islamic University Malaysia, Malaysia, azeanidruwaniidrus@iium.edu.my

² Universiti Multimedia, Malaysia, rohaidah@mmu.edu.my

Abstrak

Wacana wawancara Wanita Hari Ini merupakan rancangan yang membincangkan isu-isu berkaitan hal rumah tangga dan menjadi kegemaran ramai khususnya dalam kalangan kaum wanita. Keteraturan ujaran oleh pengacara dan orang yang diwawancara mempengaruhi khalayak untuk terus mengikuti wacana wawancara tersebut. Dalam wacana wawancara matlamat utama ialah memperoleh dan menyampaikan maklumat berkaitan isu kewanitaan. Justeru, struktur turutan interaksi yang teratur merupakan unsur utama yang melatari sesebuah wacana wawancara. Kajian ini memberi tumpuan kepada wacana wawancara Wanita Hari Ini yang bersiaran secara langsung di TV3. Tumpuan kajian adalah terhadap skrip pengacaraan, iaitu tujuh topik daripada segmen Asam Garam Rumah Tangga dan mentranskripsi ujaran pengacara dengan orang yang diwawancara. Data dianalisis melalui kaedah analisis kandungan teks dengan mengaplikasikan Teori Analisis Perbualan, Model Struktur Turutan Interaksi dan Unsur Celahan. Tujuan kajian ini adalah untuk mengenal pasti dan membincangkan struktur turutan interaksi oleh pemeran dalam wacana wawancara Wanita Hari Ini. Hasil kajian menunjukkan wujud struktur turutan interaksi yang terdiri daripada pembuka, isi dan penutup perbualan. Kewujudan struktur turutan interaksi memperlihatkan bahawa wujudnya keteraturan dalam ujaran seterusnya menimbulkan keberkesanan dalam mencapai tujuan sebenar suatu wacana wawancara yang bersiaran secara langsung di televisyen.

Kata kunci: struktur; turutan interaksi; wacana; wawancara; analisis perbualan

1.0 Pengenalan

Struktur turutan interaksi merupakan sebuah rangka yang membina kesatuan dalam wacana perbualan yang terdiri daripada pembuka, isi dan penutup perbualan. Struktur turutan interaksi yang berbentuk kronologi atau mengikut turutan ini dikenali sebagai struktural konvensional (Zairul Anuar Md. Dawam et al., 2017: 215). Melalui struktur turutan interaksi ini penyampaian maklumat dapat disalurkan secara terus atau spontan sekali gus berfungsi sebagai penghubung sosial dalam kalangan masyarakat. Hal ini dikatakan demikian kerana struktur turutan interaksi memfokuskan struktur dalam perbualan dan bukannya apa yang diujarkan tetapi bagaimana mereka mengujarkannya. Wawancara Wanita Hari Ini (WHI) merupakan perbualan berstruktur yang dijalankan secara formal, dirancang secara teliti dan dilaksanakan melalui turutan soal jawab antara pemeran. Pengacara dan orang yang diwawancara (ODW) memainkan peranan yang signifikan dalam menjayakan sesebuah

wawancara. Pengacara berperanan memulakan, mengendalikan, mengawal dan mengutarakan serangkaian soalan bagi mendapatkan maklumat tentang isu yang dibincangkan manakala ODW pula bertindak menjawab atau menjelaskan perkara yang dibincangkan. Seterusnya, wawancara yang interaktif ini akan diakhiri dengan penutup perbualan oleh pengacara. Hal ini membuktikan bahawa struktur turutan interaksi yang teratur penting supaya sesuatu perbualan itu efektif dan berjalan lancar. Namun demikian, dalam wawancara yang membincangkan hal yang berkaitan dengan kehidupan sehari-harian, perbualan yang dituturkan biasanya tidak berstruktur (Atmazaki, 2007: 339). Selain itu, sewaktu ujaran diujarkan oleh pemeran ada perkataan yang diujarkan tidak jelas dan terlalu cepat hingga menyebabkan ujaran tidak difahami (Rahmah Hashim, 1996: 181). Tambahan pula, dalam wawancara memerlukan kepada setiap pemeran untuk mematuhi peraturan yang telah ditetapkan oleh pihak penerbit (Rohaidah Mashudi et al., 2013: 175). Peraturan ini menyebabkan kegagalan keteraturan dalam penyampaian idea oleh pemeran dan seterusnya membawa kepada penghasilan struktur ayat yang tidak teratur (Jeniri Amir, 2005: 84). Justeru, fenomena inilah yang menjuruskan kajian ini untuk mengenal pasti dan membincangkan struktur turutan interaksi oleh pemeran dalam wawancara WHI. Dengan melakukan kajian ini diharap dapat memberikan pemahaman yang lebih menyeluruh seterusnya memberikan input kepada khalayak tentang struktur wawancara sekali gus memastikan interaksi berkesan dicapai.

2.0 Sorotan Kajian

Melalui sorotan kajian yang dilakukan terhadap kajian Nur Amirah Che Soh (2015), D.B. Putut Setiyadi (2013) dan Ahmad Mahmood Musanif (2006), kajian ini mendapati bahawa bahasa pertuturan masyarakat seharian mempunyai struktur yang terdiri daripada pembuka, pengenalan pemeran, pernyataan tujuan, tanya-jawab dan penutup perbualan. Dapatan kajian ini menunjukkan bahawa melalui struktur turutan interaksi perbualan antara pemeran lebih tersusun dan penyampaian maklumat dapat disampaikan dengan tepat. Hal ini diikuti oleh kajian yang dijalankan oleh Nurcahyo Yudi Hermawan (2017) mendapati wujudnya pembuka, tanya jawab dan penutup perbualan dalam bahagian isi perbualan yang utama. Dapatan kajian juga turut memperlihatkan bahawa berlakunya pertindanan dalam struktur interaksi, khususnya pada bahagian isi perbualan. Hal ini juga disebabkan oleh faktor iklan yang bersiaran sepanjang program berkenaan berlangsung.

Kajian struktur turutan interaksi yang membincangkan konsep kekuasaan pemeran dalam wacana perbualan telah dilakukan oleh Husnul Hatimah (2017), Rohaidah Mashudi et al., (2017) dan Romel M.Aceron (2015). Husnul Hatimah (2017) yang mengkaji struktur interaksi dalam Film *Rectoverso* dan mendapati bahawa melalui struktur interaksi pemeran dapat menonjolkan kekuasaan yang dimiliki dalam ujaran seterusnya mengendalikan topik perbincangan. Kekuasaan yang dimiliki itu dipengaruhi oleh faktor kepakaran di samping mempunyai maklumat yang banyak tentang sesuatu isu. Kajian oleh Rohaidah Mashudi et al., (2017) mendapati pengacara dalam genre perbincangan di televisyen bukan sahaja berperanan mengendalikan struktur turutan interaksi tetapi juga mematuhi peraturan interaksi yang telah ditetapkan. Dengan mematuhi struktur turutan interaksi, pengacara dapat menonjolkan kekuasaan yang dimiliki dalam ujaran seterusnya mewujudkan interaksi yang berkesan. Dalam kajian yang berasingan, Acheron (2015) mendapati bahawa perbicaraan di

mahkamah dikawal dan dikuasai sepenuhnya oleh hakim. Dapatan kajian ini menunjukkan bahawa interaksi dalam mahkamah mempamerkan turutan dalam pengambilan giliran. Selain itu, sisipan turutan pengambilan giliran melalui teknik rundingan digunakan bagi mendapatkan maklumat, memberi arahan, perintah, aduan dan cadangan diterapkan dalam aktiviti berinteraksi. Hal ini turut disokong dengan kajian Lee (2017). Dalam kajian tersebut mendapati bahawa selain pengacara menguasai sepenuhnya struktur turutan interaksi penggunaan prinsip pasangan berdampingan dalam pengambilan giliran digunakan bagi memastikan perbualan yang berlangsung relevan dengan topik perbincangan yang telah ditetapkan. Oleh yang demikian, dapat disimpulkan bahawa, kekuasaan yang dimiliki oleh pengacara bukan sahaja membolehkan pengacara memulakan perbualan bahkan juga menguasai dan menamatkan perbualan.

Kajian tentang prinsip dalam struktur turutan interaksi pula dilakukan oleh Shelly Rosyalina (2012), Hilman Pardede (2012), Raka Sukma Kurnia dan Mulyadi (2005) dan Farida Nur Imtihani (2011). Kajian Shelly Rosyalina (2012) mendapati pengambilan giliran dan pasangan berdampingan banyak mempengaruhi struktur turutan interaksi dalam Filem Animasi Toy Story 3. Kajian oleh Hilman Pardede (2012) pula mendapati pasangan berdampingan turut mempengaruhi struktur turutan interaksi dalam perbualan bahasa Batak Toba. Walau bagaimanapun, pengambilan giliran dalam perbualan bahasa Batak Toba tidak diaplikasikan dalam perbualan kerana dipengaruhi oleh faktor hambatan budaya masyarakat Batak Toba. Selanjutnya, kajian oleh Raka Sukma Kurnia dan Mulyadi (2005) menunjukkan bahawa struktur interaksi dalam wacana chatting mempunyai persamaan dengan struktur dalam wacana lisan. Namun demikian, kewujudan sisipan turutan mengganggu kelancaran wacana chatting. Farida Nur Imtihani (2011) mengkaji tentang struktur interaksi dalam empat program talk show di televisyen, iaitu Kick Andy, Dorce Show, Empat Mata dan Ceriwis mendapati bahawa lakuan pertuturan dalam struktur interaksi memudahkan interaksi antara pemeran yang terlibat dalam suatu perbualan.

Sementara itu, kajian tentang struktur luaran turutan interaksi dilakukan oleh Idris Aman (2011) dan Siti Aisah Ginting (2015). Menurut Idris Aman (2011) kewujudan struktur generik dalam wacana ucapan oleh Najib membolehkan khalayak dapat mengetahui matlamat-pencapaian yang ingin dicapai oleh beliau dalam menerajui negara. Sementara itu, kajian oleh Siti Aisah Ginting (2015) pula mendapati struktur turutan interaksi bahasa Karo di tempat pengebumian dipengaruhi oleh faktor konteks situasi dan budaya masyarakat Karo. Ini menyebabkan wujudnya struktur turutan interaksi yang luar biasa dan berbeza daripada struktur perbualan biasa.

Jika disorot kajian-kajian lepas, walaupun ada kajian daripada aspek struktur turutan interaksi tetapi kajiannya tidak dikaitkan dengan prinsip-prinsip yang terkandung dalam struktur turutan interaksi. Tambahan pula huraian secara menyeluruh serta penggunaan wawancara di televisyen sebagai korpus juga didapati masih kurang. Sehubungan itu, kajian ini akan menggunakan program wawancara WHI sebagai korpus kajian dengan ujaran oleh pengacara dan ODW sebagai fokus.

3.0 Kaedah Kajian

Kajian ini menggunakan kaedah analisis kandungan teks. Kaedah analisis kandungan teks ini dapat memberikan satu penghuraian yang objektif dan sistematik bagi suatu kandungan tersurat yang terdapat dalam bentuk komunikasi yang merupakan mesej yang telah dicetak, disiarkan atau digambarkan (Norizah Aripin, Hasrina Mustafa dan Adnan Hussein, 2011: 70). Bahan kajian dipilih daripada segmen Asam Garam Rumah Tangga yang bersiaran setiap Jumaat sepanjang bulan Februari hingga Ogos 2015, iaitu Jodoh Tanpa Restu, Hari-Hari Jatuh Cinta, Suami Lepas Tangan Isteri Pemurah, Caras Milik Orang, Hidayah Ramadan, Belanja Raya Tanggungjawab Siapa dan Belanja untuk Cantikkan Isteri yang diperoleh melalui portal Tonton, <http://www.tonton.com/whi>. Ujaran yang diujarkan oleh pengacara dan ODW ditranskripsi dalam bentuk teks bertulis berdasarkan sistem transkripsi konvensional Jefferson (2014). Kaedah transkripsi digunakan bagi memudahkan kajian ini untuk merujuk struktur turutan interaksi yang diujarkan oleh pemeran tanpa perlu mengulang rakaman video tersebut berulang-ulang kali sekali gus menyingkatkan masa. Bagi memudahkan kerja analisis, setiap ujaran dinomborkan mengikut gerakan. Teori Analisis Perbualan (Heritage, 1992), Model Struktur Interaksi oleh Asmah Hj. Omar (2010) dan unsur celahan melalui Roslina Mamat (2004) diaplikasikan dalam kajian ini. Teori Analisis Perbualan (Heritage, 1992) mempunyai tujuh prinsip, iaitu pembuka turutan, pasangan berdampingan, pra turutan, sisipan turutan, kecenderungan turutan yang disenangi, ketidakcenderungan turutan yang tidak disenangi dan penutup turutan. Sementara dalam Model Struktur Interaksi terdiri daripada pembuka turutan, pengenalan pemeran, pernyataan tujuan, tanya jawab dan penutup turutan. Unsur celahan yang dinyatakan melalui kajian Roslina Mamat (2004) pula terdiri daripada dua jenis, iaitu unsur celahan yang menimbulkan gangguan dan celahan yang memberikan pertolongan.

4.0 Dapatan Kajian Dan Perbincangan

Pembuka perbualan

Pemerhatian kajian ini mendapati bahawa pembuka perbualan dalam wawancara WHI mengandungi pembuka turutan, pengenalan pemeran dan pernyataan tujuan. pembuka perbualan diujarkan oleh pengacara dalam segmen Jodoh Tanpa Restu, Hari-Hari Jatuh Cinta, Suami Lepas Tangan Isteri Pemurah, Caras Milik Orang, Hidayah Ramadan, Belanja Raya Tanggungjawab Siapa?, dan Belanja Untuk Cantikkan Isteri. Pembuka perbualan merupakan pemulaan perbualan oleh pemeran yang ingin mengadakan perbualan. Pembuka perbualan oleh pengacara ini bertujuan untuk mendapatkan perhatian ODW seterusnya mewujudkan situasi komunikasi yang santai dan interaktif sebelum tujuan utama perbualan berlangsung. Menurut Asmah Hj. Omar (2010: 2) pembuka turutan dalam perbualan ini timbul berdasarkan kehendak sosial. Hal ini terjadi demikian kerana keinginan pemeran yang ingin mencetuskan situasi interaksi dan ini memerlukan pemeran memulakan perbualan dengan pembuka perbualan terlebih dahulu (Siti Muslihah Isnain dan Normaliza Abd Rahim, 2011:177). Sekali gus menunjukkan bahawa pembuka perbualan bukan sahaja sebagai alat untuk memberikan gambaran tentang pemikiran tetapi sebagai satu cara tindakan.

Pembuka turutan oleh pengacara dimulakan dengan ungkapan *Apa khabar, Assalamualaikum, Salam sejahtera dan Salam Satu Malaysia* dalam Segmen Jodoh Tanpa Restu, Hari-Hari Jatuh Cinta, Caras Milik Orang, Hidayah Ramadan, dan Belanja Raya Tanggungjawab Siapa?. Ungkapan ini melambangkan aspek sosiobudaya dan amalan masyarakat Melayu terdahulu yang mempunyai pelbagai cara untuk bertegur sapa antara satu sama lain sebelum memulakan perbualan. Ini sekali gus memperlihatkan tanda kesantunan dan adab orang Melayu sewaktu berinteraksi (Marlyna Maros dan Mohd. Baharim Mayidin, 2011: 228). Ungkapan *Assalamualaikum* oleh pengacara bukan bertujuan memberikan sebarang maklumat mengenai topik perbualan sebaliknya sekadar menonjolkan maklumat tentang agama kepercayaan pengacara. Ini kerana dalam perbualan harian tidak mensyaratkan seseorang untuk memberi salam sebelum memulakan perbualan tetapi adat dan budaya sesuatu masyarakat itu yang telah membentuk masyarakat yang bersopan santun dalam berbicara (Nur Amirah Che Soh, 2015: 42).

Sementara itu, dalam segmen Suami Lepas Tangan Isteri Pemurah dan Belanja Untuk Cantikkan Isteri menunjukkan pembuka turutan oleh pengacara diujarkan secara umum berkenaan topik perbincangan. Keupayaan pengacara dalam memulakan perbualan tanpa merujuk terus pada topik perbualan sebenar bukan sahaja memberikan variasi berbeza dalam sesebuah wawancara bahkan juga menarik perhatian ODW untuk memulakan perbualan. Justeru itu, kajian ini mendapati pembuka turutan dalam wawancara WHI boleh hadir dalam pelbagai bentuk sapaan, teguran dan juga boleh berlaku secara tidak langsung tanpa apa-apa petanda daripada penutur. Seterusnya, pengenalan pemeran oleh pengacara merupakan lanjutan daripada pembuka turutan bagi memperkenalkan ODW. Dalam wawancara WHI pengenalan ODW boleh dilihat seawal wawancara ini berlangsung. Pengenalan pemeran dilakukan oleh pengacara dengan cara menyatakan nama penuh ODW, iaitu Awal Ashaari, Memey fSuhaiza dan sebagainya.

Menurut Asmah Hj. Omar (2010: 55) dalam wacana wawawancara pemeran yang terlibat harus menyapa satu sama lain dengan menyebut nama peribadi, gelaran, pangkat atau jawatan orang yang disapa. Hal ini demikian kerana dalam turutan perbualan pengenalan pemeran penting bagi mencetuskan situasi komunikasi seterusnya perbualan dapat terlaksana dalam situasi yang baik. Di samping itu, pengenalan pemeran ini juga merupakan lambang yang mewakili maksud atau pemahaman dari segi peranan individu dalam masyarakat (Ahmad Mahmood Musanif, 2006: 72). Selain itu, pengenalan pemeran turut mengambil kira status sosial ODW melalui kata panggilan *Datin, Ustaz, Datuk Ustaz, Puan, dan Dr. Tengku*. Kata sapaan yang berbentuk formal ini digunakan apabila wujud sekatan sosial tertentu antara pemeran yang terlibat. Sekatan sosial ini biasanya berkaitan dengan pangkat dalam pekerjaan atau kedudukan sosial selain faktor pemeran belum begitu kenal antara satu sama lain (Asmah Hj. Omar, 2009: 34). Melalui pengenalan pemeran ini pandangan dan maklumat yang dikemukakan lebih diyakini seterusnya memberi impak kepada pendengar (Dewi Anggrayni et al., 2018: 178). Di samping itu, kata sapaan berbentuk formal ini dapat memancarkan juga kepatuhan pengacara kepada peraturan bahasa yang menjadi asas kesantunan bahasa (Rohaidah Mashudi et al., 2017: 76). Justeru, dengan kata panggilan yang bersesuaian dengan status sosial ODW akan mengeratkan hubungan sosial yang terjalin

malah secara tidak langsung dapat menunjukkan kesantunan dan kecekapan berbahasa pengacara dalam wawancara. Pernyataan tujuan merupakan satu unit dalam struktur turutan interaksi dan menjadi syarat utama khususnya dalam wawancara WHI. Pernyataan tujuan tidak memerlukan tindak balas sama ada yang berbentuk jawapan mahupun lakuan (Saidatul Nornis Mahali, 2008: 231). Hal ini kerana pernyataan tujuan dalam perbualan ini bukan sahaja bertujuan memandu sesebuah perbualan ke destinasi, iaitu matlamat yang ingin dicapai bahkan juga membolehkan perbualan akan berterusan sehingga penutup perbualan yang sebenar. Ini seterusnya akan menimbulkan pemahaman topik yang akan diperbualkan dalam kalangan pemeran (Normaliza Abd Rahim dan Siti Nur Aliaa Roslan, 2012: 3).

Dalam segmen Jodoh Tanpa Restu dan Caras Milik Orang pengacara menyatakan terlebih dahulu topik yang akan dibincangkan bersama dengan ODW, iaitu *topik kita pada hari ini cukup-cukup menarik ... Jodoh Tanpa Restu dan Baiklah kalau bercerita fasal // Caras Milik Orang ...* salah satu konotasi yang sangat negatif ... Namun demikian dalam segmen yang lain, iaitu Hari-Hari Jatuh Cinta, Suami Lepas Tangan Isteri Pemurah, Hidayah Ramadan, Belanja Raya Tanggungjawab Siapa?, dan Belanja Untuk Cantikkan Isteri pengacara tidak menyatakan secara langsung topik yang bakal dibincangkan. Sebaliknya menghuraikan terlebih dahulu topik perbincangan seperti dalam ungkapan *Seronoklah: ada pasangan untuk bercinta. Cinta: Cinta: Cinta:: ..., Tak ada duit minta isteri ... Tak cukup duit minta lagi isteri :: / Suami lepas tangan isteri ni pemurah sangat pulak :: ...* dan sebagainya. Strategi penghuraian oleh pengacara ini bertujuan agar interlokutor dapat memahami mesej yang disampaikan itu dengan tepat (Mohd Helmi Pangat dan Puteri Roslina Abdul Wahid, 2016: 129). Jelaslah bahawa pernyataan tujuan dalam perbualan menjadi penentu hala tuju sesebuah perbualan, khususnya dalam wawancara. Secara keseluruhannya, perbualan yang berlaku dalam wawancara WHI berlaku secara semula jadi tanpa dirancang dan struktur perbualan, iaitu pembuka perbualan dipatuhi oleh pengacara dan ODW.

Isi perbualan

Sementara itu, isi perbualan dalam wawancara (WHI) terdiri daripada pasangan berdampingan, sisipan turutan, pra turutan, kecenderungan turutan yang disenangi, ketidakcenderungan turutan yang tidak disenangi dan celahan. Analisis daripada transkripsi kajian ini menunjukkan pasangan berdampingan, sisipan turutan, pra turutan, kecenderungan turutan yang disenangi, ketidakcenderungan turutan yang tidak disenangi dan celahan menyumbang kepada isi perbualan dalam wawancara WHI, iaitu dalam segmen Jodoh Tanpa Restu, Hari-Hari Jatuh Cinta dan Hidayah Ramadan. Sementara dalam segmen yang lain prinsip pra turutan, kecenderungan turutan yang disenangi dan ketidakcenderungan turutan yang tidak disenangi juga tidak terdapat dalam turutan perbualan. Hal ini demikian kerana dipengaruhi faktor siaran masa yang terhad di samping akan mengganggu kelancaran perbualan dalam wawancara. Dapatan kajian juga mendapati menunjukkan pasangan berdampingan, sisipan turutan dan celahan mendominasi perbualan antara pengacara dengan ODW. Pasangan berdampingan merupakan inti utama dalam perbualan yang digunakan oleh pengacara untuk mencungkil sesuatu maklumat daripada ODW seperti yang dinyatakan oleh Heritage (1992: 246) sebagai:

“A basic rule of adjacency pair operations is : given the recognizable production of a first pair part, on its first possible completion its speaker should stop and a next speaker should start and produce a second pair part from the pair type the first pair part is recognizably a member of.”

Dalam pasangan berdampingan, budaya masyarakat Malaysia konsep berbudi bahasa dalam pertuturan diterapkan, iaitu apabila pengacara ingin mendapatkan sebarang maklumat daripada ODW akan sedaya upaya menggunakan bahasa yang sopan agar kehendaknya dipenuhi seterusnya mewujudkan keseimbangan dalam hubungan antara pengacara dan ODW (Wan Robiah Meor Osman dan Hamidah Abdul Wahab, 2018: 262). Dalam wawancara WHI, sisipan turutan oleh ODW bukan sahaja bertujuan untuk melengahkan perbualan yang sedang berlangsung tetapi juga memberi peluang kepada pemeran untuk menyatakan isu yang tidak berkaitan dengan topik perbincangan, menguatkan hujahan dalam penyampaian maklumat seterusnya meyakinkan khalayak. Sisipan turutan ini mempunyai struktur tersendiri dan merupakan sebahagian daripada aktiviti perbualan namun tidak berkaitan dengan perbualan yang berlangsung (Wardhaugh, 2012: 293). Ujaran pengacara dalam segmen Belanja Raya Tanggungjawab Siapa? menimbulkan humor dalam ujaran disusuli ketawa dalam sisipan turutan oleh ODW. Humor ini adalah rentetan daripada pertanyaan pengacara kepada ODW tentang perbelajaan sewaktu persiapan sambutan hari raya. Pertanyaan berunsur humor ini digunakan bukan sekadar untuk menarik minat perhatian dan minat ODW agar memberi fokus terhadap pertanyaan malah berfungsi untuk menjalin dan mengekalkan hubungan antara kedua pihak bagi menjadikan suasana wawancara lebih santai dan mesra (Roswati Abdul Rashid *et al.*, 2017: 184).

Selain itu, sisipan turutan juga wujud dalam bentuk yang lebih kompleks, iaitu beberapa sisipan turutan soalan-jawab disisipkan selepas soalan yang pertama (Heritage, 1992: 252). Kompleksiti dalam sisipan turutan ini berlaku apabila ODW tidak mengendahkan soalan yang diujarkan dan sekali gus bertujuan untuk melengahkan pemberian jawapan dalam bahagian pasangan berdampingan tanya-jawab seperti dalam segmen Hari-Hari Jatuh Cinta. Secara tidak langsung sisipan turutan ini turut menyebabkan kelancaran dalam perbualan terganggu. Kegagalan dalam menguruskan pengambilan giliran menyebabkan berlakunya celahan dalam perbualan. Celahan yang berlaku dalam Jodoh Tanpa Restu, Hari-Hari Jatuh Cinta, Suami Lepas Tangan Isteri Pemurah, Caras Milik Orang, Hidayah Ramadan, Belanja Raya Tanggungjawab Siapa?, dan Belanja Untuk Cantikkan Isteri dipengaruhi oleh faktor ingin mendapatkan maklumat, penjelasan, menyelesaikan, memutuskan dan menunjukkan kesepakatan. Celahan oleh pemeran ini bukan merupakan satu gangguan dalam perbualan sebaliknya dilakukan untuk memberi idea dan membetulkan maklumat dalam perbualan selain merencanakan perbualan. Di samping itu celahan ini turut berfungsi bagi memastikan perbualan berjalan dalam keadaan yang gembira dan harmoni (Roslina Mamat, 2004: 291295).

Sungguh pun terdapat celahan dalam wawancara WHI tetapi hal ini tidak memberi kesan kepada keseluruhan interaksi yang berlaku dan wawancara masih dapat berjalan dengan lancar hingga akhirnya. Hal ini terjadi demikian kerana budaya masyarakat Melayu yang amat berhati-hati dalam ujaran agar tidak menyinggung perasaan orang lain dan memberi kemudharatan kepada penutur atau penyampainya (Mohd. Aris Anis dan Ahmad Esa, 2012: 7). Kajian ini juga mendapati pra turutan, kecenderungan turutan yang disenangi dan

ketidacenderungan turutan yang tidak disenangi turut digunakan dalam perbualan. Namun demikian, penggunaannya tidak sedominan prinsip pasangan berdampingan, sisipan turutan dan celahan. Penggunaan pra turutan hanya dilihat dalam segmen Jodoh Tanpa Restu, Hari-Hari Jatuh Cinta dan Hidayah Ramadan. Ini kerana pra turutan merupakan turutan rangkaian giliran dalam turutan perbualan sebelum pemeran menyatakan maksud sebenar perbualan (Heritage, 1992: 279).

Secara keseluruhannya, penggunaan pra turutan tidak lazim digunakan kerana sebelum sesebuah wawancara berlangsung, kebiasaannya pihak penerbitan terlebih dahulu mendapatkan pengesahan daripada ODW untuk turut serta menjadi ODW. Pengesahan ini secara tidak langsung membuktikan bahawa topik dan bentuk soalan yang akan diajukan telah dipersetujui terlebih dahulu bagi mengelakkan keadaan yang tidak selesa dalam kalangan ODW. Justeru, penggunaan pra turutan ini lebih terarah kepada unsur basabasi dalam perbualan. Kecenderungan turutan yang disenangi yang terdapat dalam segmen Jodoh Tanpa Restu, Hari-Hari Jatuh Cinta, Hidayah Ramadan, Belanja Raya Tanggungjawab Siapa? dan Belanja Untuk Cantikkan Isteri. ini memainkan peranan dalam mengekalkan hubungan sosial dalam interaksi (Heritage, 1992: 265). Ini seterusnya, membolehkan banyak maklumat dapat disampaikan kerana penghasilan ujaran respons ini biasanya ringkas dan padat. Manakala prinsip ketidacenderungan turutan yang tidak disenangi terdapat dalam segmen Jodoh Tanpa Restu, Hari-Hari Jatuh Cinta, Suami Lepas Tangan Isteri Pemurah, Caras Milik Orang, Hidayah Ramadan dan Belanja Untuk Cantikkan Isteri merupakan ujaran penolakan dalam perbualan oleh ODW. Ujaran penolakan dilakukan secara tidak langsung dan biasanya mengandungi ujaran seperti penghargaan, permohonan maaf dan sebagainya (Heritage, 1992: 266-267). Penolakan ini dilakukan dengan penuh sopan melalui pelbagai cara agar pendengar tidak berasa tersinggung. Sekali gus, mencerminkan budi pekerti tinggi yang dimiliki oleh masyarakat Melayu.

Penutup perbualan

Penutup perbualan merupakan tahap terakhir dalam struktur turutan interaksi dan tidak berlaku secara tiba-tiba tetapi hadir dalam pelbagai bentuk. penutup perbualan dalam segmen Jodoh Tanpa Restu, Hari-Hari Jatuh Cinta, Suami Lepas Tangan Isteri Pemurah, Caras Milik Orang, Hidayah Ramadan, Belanja Raya Tanggungjawab Siapa?, dan Belanja Untuk Cantikkan Isteri terdiri daripada pra penutup, sisipan turutan dan diikuti oleh penutup perbualan yang sebenar. Secara asasnya, pra penutup merupakan perbualan yang berlaku sebelum penutup perbualan yang sebenar. Melalui pra penutup pelbagai bentuk konteks sensitiviti dalam perbualan dapat dilihat (Heritage, 1992: 259). Hal ini bersangkut paut dengan keinginan pengacara menghentikan perbualan setelah maklumat yang diingini diperoleh. Pra penutup juga berfungsi bagi memberikan peluang kepada ODW untuk memberikan maklumat tambahan berkenaan topik yang dibincangkan seperti dalam segmen Jodoh Tanpa Restu, Hari-Hari Jatuh Cinta, Belanja Raya Tanggungjawab Siapa?, dan Belanja Untuk Cantikkan Isteri.

Justeru, melalui pra penutup ini dapat membantu pengacara memberhentikan perbualan dan tidak menutup perbualan dengan tiba-tiba sehingga menimbulkan tanda tanya dan ketidakselesaan dalam diri ODW yang mempunyai status sosial yang tinggi dalam masyarakat. Ini secara tidak langsung menunjukkan sikap pengacara yang berbudaya halus, bersopan santun, sangat mementingkan adab ketika berinteraksi (Noriah Taslim, 2010: 87). Sementara itu, sisipan turutan digunakan oleh ODW dalam segmen Suami Lepas Tangan

Isteri Pemurah bagi menerangkan kes yang dikendalikan oleh beliau tentang suami yang mempergunakan isteri untuk kepentingan sendiri. Meskipun sisipan turutan ini mengganggu kelancaran dalam perbualan namun demikian dianggap bermanfaat kerana merupakan peringatan bagi kaum wanita agar berhati-hati dalam memilih pasangan hidup. Manakala penutup perbualan menunjukkan perbualan yang berlangsung benar-benar tamat dan tiada lagi ujaran selepasnya. Kajian ini mendapati penutup perbualan dalam segmen Jodoh Tanpa Restu, Hari-Hari Jatuh Cinta, Suami Lepas Tangan Isteri Pemurah, Caras Milik Orang, Hidayah Ramadan, Belanja Raya Tanggungjawab Siapa?, dan Belanja Untuk Cantikkan Isteri dalam wawancara (WHI) dilakukan oleh P melalui penanda santun terima kasih dan diakhiri dengan nada suara yang mendatar. Penanda santun terima kasih merupakan ujaran yang dilafazkan sebagai tanda penghargaan dan pengiktirafan atas faedah yang diterima daripada penutur (Rabayah Tahirr dan Zaitul Azma Zainon Hamzah, 2017: 20).

5.0 Penutup

Berdasarkan hasil perbincangan kajian ini, dapat disimpulkan bahawa wacana wawancara WHI yang menyajikan perbincangan berkaitan asam garam dalam rumah tangga ini bukan sahaja membolehkan khalayak mendapat maklumat terbaharu bahkan juga memberikan impak yang besar terhadap sikap dan tindakan khalayak (Dewi Anggrayni et al., 2018: 189). Justeru, aspek keteraturan dalam ujaran perlu diambil perhatian. Menerusi dapatan yang diperoleh memperlihatkan struktur turutan interaksi bukan sahaja dapat menggerakkan isi perbualan bahkan juga dapat mencapai tujuan dan menyempurnakan aktiviti perbualan. Dapatan kajian ini turut memperkukuhkan lagi kajian Nur Amirah Che Soh (2015), iaitu struktur turutan interaksi bukan sahaja menjadikan ujaran lebih teratur bahkan juga memberikan keberkesanan dalam penyampaian maklumat. Implikasi kajian ini amat bermanfaat kepada pengacara dan ODW, iaitu sebagai panduan sewaktu menjalankan sesi wawancara dan secara tidak langsung dapat memberi impak dalam perkembangan bidang wacana perbualan dan bidang wawancara. Oleh itu, jelaslah kajian ini harus diperkembangkan lagi untuk mempelbagaikan lagi variasi dalam struktur turutan interaksi agar pengacara dan ODW lebih berketrampilan dan berkeyakinan.

Bibliografi

- Ahmad Mahmood Musanif. (2006). Analisis Perbualan: Konsep dan Pendekatan. Dlm. Ujana Minda Jilid 1. Kumpulan Esei Bahasa, Sastera dan Komunikasi. Petaling Jaya: Sasbadi Sdn. Bhd.
- Asmah Hj. Omar. (2009). Nahu Melayu Mutakhir. Edisi Kelima. Kuala Lumpur. Dewan Bahasa dan Pustaka.
- Asmah Hj. Omar. (2010). Wacana Temu Duga dan Wawancara. (Edisi Kedua). Kuala Lumpur: Dewan Bahasa dan Pustaka.

- Atmazaki. (2007). *Dinamika Jender dalam Konteks Adat dan Agama: Suatu Interpretasi Terhadap Novel-Novel Warna Lokal Minangkabau*. Tesis Ph.D. Universitas Negeri Padang.
- D.B. Putut Setiyadi. (2013). *Bentuk dan Struktur Wacana Percakapan dalam Radio Amatir di Kodya Surakarta*. *Magistra*, 83: 99-118.
- Dewi Anggrayni, Badrul Redzuan Abu Hassan dan Chang Peng Kee. (2018). Analisis Strategi Komunikasi Ahli Parlimen dalam Progran Siaran Interaktif di Radio Republik Indonesia dan Radio Elshinta. *Jurnal Komunikasi, Malaysian Journal of Communication*. 34(3).177-191.
- Esther Lee Soo Yee. (2017). Discourse Strategies Used by Hosts of Malaysian Radio Talk Shows. *Journal of Modern Language*, 11(1):131-149.
- Farida Nur Imtihani. (2011). *Struktur Wacana dan Wujud Tuturan dalam Interaksi Verbal pada Acara Talk Show*. Tesis Sarjana Master. Universitas Negeri Yogyakarta.
- Heritage, J. (1992). *Garfinkel and Ethnomethodology*. Cambridge: Polity Press.
- Hilman Pardede. (2012). *The Structure of The Toba Batak Conversation*. Singapore International Press.
- Husnul Hatimah. (2017). Representasi Kekuasaan dalam Tuturan Para Tokoh Film *Rectoverso*. *Jurnal Bahasa, Sastra dan Pembelajarannya*, 7(1):147-17.
- Idris Aman. (2011). *Mengurus Wacana dan Kepimpinan: Analisis Ucapan Sulung Perdana Menteri Malaysia Keenam*. *Jurnal Bahasa*, 11(2): 235-272.
- Jefferson, G. (2014). A sketch of Some Orderly Aspects of Overlap in Natural Conversation. In G.H. Lerner (ed.) *Conversation Analysis: Studies from the First Generation*. Philadelphia: John Benjamins Publishing Company.
- Jeniri Amir. (2005). *Siri Komunikasi Massa. Teknik Wawancara*. Bentong. PTS Publications & Distributors.
- Marlyna Maros dan Mohd. Baharim Mayidin. (2011). Jenis dan Fungsi Sapaan serta Persepsi Kesantunan dalam Interaksi di Kaunter Pertanyaan. *Jurnal Bahasa*, 11(2), 219-234.
- Mohd. Aris Anis dan Ahmad Esa. (2012). Fungsi dan Peranan Komunikasi Berimplikatur dalam Budaya Masyarakat Melayu Islam. *World Conference On Islamic Thought*, 11 dan 12 September 2012. Kinta Riverfront Hotel, Ipoh.
- Mohd Helmi Pangat dan Puteri Roslina Abdul Wahid. (2016). Strategi Komunikasi Lisan Bahasa Melayu dalam kalangan Pelajar Sekolah Rendah Jenis Kebangsaan Cina (SRJK(C)). *PENDETA Journal of Malay Language, Education and Literature*, 7: 123-141.

- Noriah Taslim. (2010). *Lisan dan Tulisan: Teks dan Budaya*. Kuala Lumpur. Dewan Bahasa dan Pustaka.
- Norizah Aripin, Hasrina Mustafa dan Adnan Hussein. (2011). Instant Messaging (IM) Used in The Workplace. *Journal of TechnoSocial*, 3(1): 61-78.
- Normaliza Abd Rahim dan Siti Nur Aliaa Roslan. (2012). Analisis Perbualan Pelajar dari Tujuh Negara di Sekolah St Patrick Limerick, Ireland. *Jurnal Linguistik*, 15: 1- 10.
- Nur Amirah Che Soh. (2015). *Struktur Perbualan dalam Filem Anak Bapak*. Tesis Master. Universiti Putra Malaysia.
- Nurchahyo Yudi Hermawan. (2017). *Wacana Percakapan Program “Tanya Dokter” di Radio*. Tesis Sarjana Master. Universitas Gadjah Mada, Yogyakarta.
- Rabahyah Tahirr dan Zaitul Azma Zainon Hamzah. (2017). Penanda Santun dalam Perbualan Kanak-Kanak Melayu. *Jurnal Bahasa*, 17(1): 193-209.
- Rahmah Hashim. (1996). Permasalahan dalam Pengendalian Rancangan Secara Langsung. *Jurnal Komunikasi*. 12.181-190.
- Raka Sukma Kurnia dan Mulyadi. (2005). Struktur Percakapan Wacana Ceting. *Jurnal Ilmiah Bahasa dan Sastra*. 1(2): 81-86.
- Rohaidah Mashudi, Ahmad Mahmood Musanif, Adi Yasran Abdul Aziz, dan Hasnah Mohamad. (2013). Faktor Kesopanan dan Strategi Komunikasi dalam Genre Perbincangan di Televisyen. *GEMA Online® Journal of Language Studies*, 13(3),164-178.
- Rohaidah, M., Hawa, R., Siti Rasyidah, S., Sarinah, S., dan Ahmad Mahmood, M. (2017). Peraturan Interaksi Peristiwa Komunikatif Wawancara dalam Akhbar. *GEMA Online® Journal of Language Studies*, 17(3), 71-85.
- Romel M.Aceron. (2015). Conversational Analysis: The Judge and Lawyer’s Courtroom Interactions. *Asia Pacific Journal of Multidisciplinary Research*, 3(5): 120-127.
- Roslina Mamat. (2004). Analisis Perbualan Penutur Asli Bahasa Jepun: Satu Kajian Pengambilan Giliran dan Aizuchi. Tesis Ph.D. Universiti Malaya.
- Roswati Abdul Rashid, Noor Azliza Abdul Rahim dan Roslina Mamat. (2017). Humor dan Komunikasi dalam Industri Pelancongan di Malaysia. *Jurnal Komunikasi, Malaysian Journal of Communication*. 33(1).184-198.
- Saidatul Nornis Mahali. (2008). Strategi Interaksi dalam Tradisi Lisan Isun-Isun Bajau. *Sari*, 26: 221-241.

Shelly Rosyalina. (2012). The Analysis of Conversational Structure in The “Toy Story 3” Animation Movies Script. Tesis Sarjana Master. Universitas Muria Kudus.

Siti Aisah Ginting. (2015). Structue of Karonese Conversation in the Funeral: Case Study in Indonesia. *Asian Social Science*, 11(3): 298-309.

Siti Muslihah Isnain dan Normaliza Abd Rahim. (2011). Wacana Intelek dalam Perbualan Kanak-kanak. Dlm. *Kelestarian Bahasa Satu Rumpun Satu Ikatan*. Universiti Putra Malaysia.

Wan Robiah Meor Osman dan Hamidah Abdul Wahab. (2018). Kesantunan Berbahasa Kaunselor Pelatih dalam Sesi Kaunseling. *GEMA Online® Journal of Language Studies*, 18(1), 252-269.

Wardhaugh, K. (2012). *An Introduction to Sociolinguistics*. Oxford: Blackwell Publishing.

Zairul Anuar Md. Dawam, Mohd. Nor Shahizan Ali, Rosli Sareya, M. Fazmi Hisham dan Addley Bromeo Bianus. (2017). Fakta Cerita dan Struktur Plot Filem Aksi Malaysia: Analisis Filem LARI (2003). *Journal of Social Sciences and Humanities*, 12(2): 214-228.

Sumber-sumber lain:

<http://www.tonton.com/whi>

PELAJAR BERSEDIA MEMPELAJARI BAHASA MANDARIN DALAM TALIAN MELALUI PENGGUNAAN APLIKASI *WHATSAPP*?

Lee Ai Chat¹, Leona Kiu King Chieh²
Ng Lee Luan³, Choong Pow Yean⁴, Chong Ni Pei⁵

¹UiTM Shah Alam, Malaysia, leeaicha@uitm.edu.my

²UiTM Shah Alam, Malaysia, leona@uitm.edu.my

³Universiti Malaya, Malaysia, ngeeluan@um.edu.my

⁴UiTM Shah Alam, Malaysia, choon322@uitm.edu.my

⁵UiTM Shah Alam, Malaysia, chongnipei@uitm.edu.my

Abstrak

Kajian ini bertujuan untuk meninjau sejauh manakah tahap penerimaan para pelajar bukan penutur jati terhadap pembelajaran bahasa Mandarin sebagai bahasa ketiga dalam talian berbanding dengan pembelajaran bahasa Mandarin secara bersemuka, dan seterusnya mengenal pasti tahap motivasi mereka terhadap penggunaan aplikasi *WhatsApp* dalam pembelajaran bahasa Mandarin secara maya di sebuah universiti awam Malaysia. Kaedah kajian kuantitatif bentuk tinjauan telah digunakan untuk mengumpul data kajian ini. Seramai 157 orang responden telah terbabit dalam kajian ini. Hasil kajian menunjukkan bahawa tahap penerimaan para pelajar bukan penutur jati terhadap pembelajaran bahasa Mandarin dalam talian adalah pada tahap sederhana tinggi – 60.5% responden bersetuju bahawa kuliah Mandarin secara bersemuka boleh digantikan dengan kuliah Mandarin dalam talian. Walau bagaimanapun, secara keseluruhannya tahap motivasi para pelajar bukan penutur jati terhadap penggunaan aplikasi *WhatsApp* untuk mempelajari bahasa Mandarin di bawah mod pembelajaran jarak jauh dalam talian adalah pada tahap tinggi (76.3%). Antara lain, item yang paling memberangsangkan para pelajar untuk menggunakan aplikasi *WhatsApp* dalam pembelajaran Mandarin ialah “*saya dapat berinteraksi dengan laoshi melalui WhatsApp pada bila-bila masa*” (92.4%). Secara tuntasnya, kajian ini telah memberi implikasi pedagogi yang positif kepada para pelajar dan fasilitator dalam pengajaran dan pembelajaran bahasa Mandarin sebagai bahasa ketiga dalam konteks Malaysia.

Kata kunci: pembelajaran dalam talian; aplikasi *WhatsApp*; tahap motivasi; pelajar bukan penutur jati; bahasa ketiga

1.0 Pengenalan

Berikutan daripada penularan pandemik penyakit koronavirus (COVID-19) di Malaysia sejak awal tahun 2020, rata-rata penduduk di negara ini telah didesak untuk mengamalkan penjarakan sosial dan menerima norma-norma kehidupan baru. Antara norma baru dalam bidang pendidikan ialah pengamalan mod pembelajaran jarak jauh dalam talian (*ODL- online distance learning*). Hal ini bermakna semua pelajar sama ada di sekolah rendah, sekolah menengah, ataupun di peringkat universiti terpaksa menyesuaikan diri dengan satu perubahan yang mendadak dalam kaedah pengajaran dan pembelajaran (P&P) – beralih daripada mod pembelajaran secara bersemuka kepada mod pembelajaran dalam talian secara maya. Perkara ini turut mempengaruhi mod P&P bahasa Mandarin sebagai bahasa ketiga dalam kalangan pelajar bukan penutur jati di Universiti Teknologi MARA (UiTM). Para pensyarah di universiti tersebut perlu memilih satu platform yang sesuai untuk menjalankan tugas pengajaran mereka.

2.0 Pernyataan Masalah

Walaupun pada zaman ledakan ilmu digital dan teknologi ini, pelbagai platform / media sosial yang popular (seperti *Zoom*, *WhatsApp*, *Google Meet*, *Telegram*, *Facebook*, *Webex* dan *WeChat*) boleh dimanfaatkan oleh para pensyarah untuk menyampaikan ilmu kepada pelajar-pelajar mereka, namun daripada pemerhatian pengkaji, bukan semua platform ini sesuai digunakan dalam P&P Mandarin di UiTM. Hal ini dikatakan demikian kerana bukan semua pelajar UiTM tinggal di kawasan yang capaian internetnya mantap. Tambahan pula, bukan semua pelajar mampu menanggung kos pembelajaran tambahan yang tinggi. Bertitik-tolakkan faktor ini, didapati aplikasi *WhatsApp* merupakan salah satu platform yang amat sesuai dimanfaatkan oleh pensyarah untuk menjalankan P&P Mandarin dalam talian. Hal ini dikatakan demikian kerana aplikasi ini boleh digunakan secara percuma melalui telefon bimbit yang mudah alih serta mempunyai ciri-ciri kelebihan tertentu seperti diterangkan dalam subtopik 2.0 berikut.

Sementara di satu pihak yang lain pula, satu perkara penting yang perlu direnung bersama ialah sejauh manakah kesediaan mental para pelajar bukan penutur jati menerima mod pembelajaran dalam talian dengan menggunakan aplikasi *WhatsApp* untuk mempelajari bahasa Mandarin? Hal ini penting untuk ditinjau bersama memandangkan ia dapat menjamin kesinambungan dan kejayaan P&P Mandarin sebagai bahasa ketiga di peringkat universiti. Walaupun perkara ini penting, namun daripada tinjauan kajian lepas, didapati kajian berkaitan dengan penggunaan aplikasi *WhatsApp* untuk mempelajari bahasa Mandarin sebagai bahasa ketiga di peringkat universiti masih amat terbatas (sila lihat subtopik 5.0). Oleh itu, kajian ini adalah wajar dilakukan untuk menjawab dua soalan kajian seperti berikut:

1. Sejauh manakah tahap penerimaan para pelajar bukan penutur jati terhadap pembelajaran bahasa Mandarin sebagai bahasa ketiga dalam talian berbanding dengan pembelajaran bahasa Mandarin secara bersemuka?

2. Sejauh manakah tahap motivasi para pelajar bukan penutur jati terhadap penggunaan aplikasi *WhatsApp* untuk mempelajari bahasa Mandarin di bawah mod pembelajaran jarak jauh dalam talian?

Walaupun bagaimanapun, sebelum berganjak lebih jauh lagi, adalah wajar diterangkan dua perkara penting yang menunjangi kajian ini terlebih dahulu – (i) kelebihan penggunaan aplikasi *WhatsApp* dalam pembelajaran jarak jauh, serta (ii) tren pembelajaran bahasa Mandarin di peringkat global dan di UiTM secara sepintas lalu.

3.0 Kelebihan Penggunaan Aplikasi *WhatsApp*

Menurut Melvina dan Sara (2021), aplikasi *WhatsApp* yang berciri pelbagai fungsi kini telah menjurus kepada kemunculan kaedah P&P yang baharu dan bersesuaian dengan pendidikan abad ke-21. Sesungguhnya, aplikasi *WhatsApp* sangat popular dan digemari oleh rata-rata pengguna telefon bimbit. Hal ini demikian kerana ia bersifat mesra pengguna dan mempunyai kadar penghantaran mesej yang cepat. Tambahan pula, aplikasi *WhatsApp* juga boleh digunakan untuk berkongsi maklumat secara percuma dalam serba bentuk, umpamanya dalam bentuk gambar, *PDF*, *Word*, *Excel*, *Powerpoint*, rakaman suara, panggilan suara (*voice call*), panggilan video (*video call*) dan klip video pendek.

Secara tuntasnya, kelebihan penggunaan aplikasi *WhatsApp* boleh diringkaskan seperti berikut (Gon dan Rawekar, 2017):

- (i) Pengguna boleh saling berkongsi video, teks, imej dan rakaman suara;
- (ii) Pengguna boleh sembang berkumpulan sehingga 50 orang;
- (iii) Pengguna boleh menghantar dan berkongsi mesej tanpa had;
- (iv) Pengguna boleh merentas platform yang berlainan, seperti *personal digital assistant*-PDA, telefon bimbit dan Galaxy tablet dapat saling menghantar mesej melalui pelbagai media yang berbentuk teks, gambar, video dan nota dalam bentuk rakaman suara.
- (v) Pengguna boleh menghantar mesej di luar talian, iaitu mesej dapat disimpan secara automatik semasa peranti dimatikan/berada di luar kawasan.
- (vi) Tiada bayaran dikenakan ke atas pengguna;
- (vii) Pengguna tidak perlu mengingat kata laluan atau nama pengguna kerana ia telah diintegrasikan dengan nombor telefon dalam buku alamat.

4.0 Tren Pembelajaran Bahasa Mandarin Di Dunia dan Di UiTM

Dewasa ini aktiviti pengajaran dan pembelajaran bahasa Mandarin sedang giat dijalankan di peringkat global. Dianggarkan jumlah penduduk dunia yang mempelajari Mandarin (tidak termasuk Negara China) telah melebihi 100 juta orang (Qiaowang, 2019). Hal ini berlaku kerana kebanyakan warga global berpendapat bahawa secara relatifnya pelbagai peluang

pekerjaan akan dibuka kepada mereka yang fasih berkomunikasi dalam Mandarin (Zulkifli 2011).

Di Malaysia, keadaan yang sama juga berlaku kerana Mandarin sesungguhnya mempunyai nilai sosio-ekonomi yang tinggi di negara kita. Kini semakin banyak universiti di Malaysia telah menawarkan Kursus Mandarin sebagai salah satu kursus elektif kepada para pelajar mereka dan mendapat sambutan yang cukup memberangsangkan, terutama sekali dalam kalangan pelajar Melayu. Sebagai contohnya, sejak tahun 2007 di kampus UiTM Shah Alam sahaja, sekurang-kurangnya 8 ribu orang pelajar yang rata-ratanya terdiri daripada kaum Melayu, telah berdaftar untuk mengikuti Kursus Mandarin sebagai bahasa ketiga pada setiap tahun (Rekod Fail Meja Penyelaras Unit Mandarin, UiTM Shah, 2012). Jumlah ini telah mencecah 11,752 orang pelajar pada tahun 2016 (Mok, 2016). Bahasa Mandarin adalah diajar secara formal dan ia merupakan salah satu kursus bahasa ketiga yang berstatus keperluan universiti yang wajib lulus bagi mendapatkan Ijazah Sarjana Muda. Kursus Mandarin yang ditawarkan sebagai bahasa ketiga di UiTM adalah lebih mementingkan aspek kemahiran berkomunikasi dalam Mandarin, iaitu lebih menekankan kemahiran mendengar dan bertutur, walaupun kemahiran membaca dan menulis juga diperkenalkan secara serentak.

Sesungguhnya, P&P bahasa Mandarin di UiTM menghadapi pelbagai cabaran, terutama sekali dari segi untuk membimbing para pelajar penutur bukan jati menguasai kemahiran bertutur Mandarin. Dikatakan cabaran kerana bahasa sasaran (Mandarin) yang diajar ini tidak terletak di dalam persekitaran input bahasa yang sedang dipelajari. Oleh itu, dalam hal melaksanakan pembelajaran jarak jauh dalam talian, pemilihan platform yang sesuai dan kesediaan mental pelajar untuk mengikuti mod pembelajaran bahasa Mandarin dalam talian ini adalah antara perkara penting yang perlu dititikberatkan oleh para pengajar agar kesinambungan dan kejayaan P&P Mandarin dapat terjamin.

5.0 Tinjauan Kajian Lepas

Daripada tinjauan kajian lepas, didapati majoriti hasil kajian telah menunjukkan bahawa penggunaan aplikasi *WhatsApp* dalam P&P dapat memberi banyak manfaat kepada para pelajar dan mempunyai hubungan yang signifikan dengan motivasi menjalankan aktiviti P&P para pelajar. Antara lain, Gon dan Rawekar (2017) telah menjalankan satu kajian tentang sejauh manakah keberkesanan e-pembelajaran dilaksanakan dengan menggunakan aplikasi *WhatsApp* sebagai peralatan P&P dalam kalangan pelajar semester 4 fakulti perubatan. Hasil kajian mereka menunjukkan bahawa keberadaan fasilitator pada bila-bila masa dan pembelajaran di mana-mana tempat merupakan dua kelebihan utama yang ada pada penggunaan aplikasi *WhatsApp* dalam P&P, yang mana kedua-dua kelebihan ini masing-masing telah mencatatkan 86.72% dan 86.55% dipersetujui oleh para pelajar.

Di samping itu, M. Alqahtani et al. (2018) yang mengkaji tentang penggunaan *WhatsApp* sebagai platform dalam talian untuk mengendalikan kursus bahasa Inggeris turut membuktikan bahawa guru boleh mengimplementasikan tugas P&P mereka melalui penggunaan *WhatsApp* sebagai platform pembelajaran dan interaksi sosial. Dapatan kajian

tersebut turut menunjukkan bahawa terdapat 64% pelajar bermotivasi untuk berbahasa Inggeris, sementara 61% orang pelajar bermotivasi untuk membaca bahan bacaan Inggeris hasil daripada menggunakan aplikasi *WhatsApp* sebagai platform dalam talian bagi memudahkan pembelajaran bahasa Inggeris.

Selain itu, Joicy dan Sorman (2018) juga melakukan satu kajian kes tentang persepsi terhadap penggunaan *WhatsApp* dalam kalangan pelajar cemerlang di sebuah kolej. Dapatan kajian mereka mengemukakan para responden mendapati pengintegrasian *WhatsApp* dalam pembelajaran telah menyebabkan proses pembelajaran mereka menjadi mudah, bermanfaat dan menyeronokkan. Responden juga mempunyai tanggapan positif dan bermotivasi tinggi terhadap penggunaan *WhatsApp* jika ia diperkenalkan dalam pembelajaran formal. Sementara itu, Norfaezah (2015) pula menyelidiki penggunaan aplikasi *WhatsApp* dalam P&P di Kolej Universiti Islam Antarabangsa Selangor (KUIS). Hasil kajian beliau jelas menunjukkan *WhatsApp* adalah satu aplikasi yang sangat mudah berbanding dengan aplikasi lain. Didapati para pensyarah boleh membentuk beberapa kumpulan interaksi pelajar berpandukan kelas yang berlainan. Justeru para pensyarah boleh mengajar tanpa mengira waktu, tempat dan bilangan had pelajar melalui aplikasi *WhatsApp*. Malahan, para pelajar yang segan bertanya di dalam kelas, boleh bertanya kepada pensyarah mereka melalui kumpulan interaksi pelajar dalam *WhatsApp*.

Dalam pada itu, hasil kajian Melvina & Sara (2021) ke atas pelajar-pelajar sepenuh masa yang mengikuti satu program pasca-Diploma di Institut Pendidikan Guru Kampus Tun Abdul Razak, Kota Samarahan, Sarawak, telah mengemukakan bahawa tahap motivasi para pelajar adalah tinggi terhadap penggunaan *WhatsApp* dalam pengajaran dan pembelajaran semasa pelaksanaan interaksi secara maya dalam talian (min=3.08). Hasil kajian tersebut turut mendapati item yang mendapat skor tertinggi (min=4.38) ialah para pelajar berasa dirinya dihargai ketika mendapat respons ataupun pujian daripada rakan-rakan sekelas / pensyarah melalui *WhatsApp*. Pujian / respon positif tersebut dapat meningkatkan tahap motivasi terhadap sesi P&P. Sejajar ini, hasil kajian Bansal dan Joshi (2014) juga turut membuktikan bahawa pembelajaran dalam talian melalui penggunaan *WhatsApp* adalah sangat menarik dan mendapat respon positif daripada para pelajar. Hal ini dikatakan demikian kerana mereka mendapati interaksi sosial dengan rakan sebaya dan guru semakin meningkat melalui penggunaan *WhatsApp* dan mereka dapat belajar bersama-sama walaupun tidak berjumpa secara bersemuka.

Pendek kata, berlandaskan kupasan tinjauan kajian lepas seperti di atas, boleh dirumuskan bahawa penggunaan aplikasi *WhatsApp* dalam P&P mempunyai banyak kelebihan dan ia boleh meningkatkan motivasi pelajar terhadap pembelajaran dalam talian. Walau bagaimanapun, didapati kajian sedemikian masih amat terbatas dalam bidang pengajaran dan pembelajaran bahasa Mandarin sebagai bahasa ketiga dalam kalangan pelajar penutur bukan jati di peringkat universiti. Oleh itu, kajian ini adalah wajar dilakukan untuk menampung jurang kekurangan ini.

6.0 Objektif Kajian

Kajian ini merupakan satu kajian rintis bentuk tinjauan yang bertujuan untuk:

1. Meninjau tahap penerimaan para pelajar bukan penutur jati terhadap pembelajaran bahasa Mandarin sebagai bahasa ketiga dalam talian berbanding dengan pembelajaran bahasa Mandarin secara bersemuka.
2. Mengenal pasti tahap motivasi para pelajar bukan penutur jati terhadap penggunaan aplikasi *WhatsApp* untuk mempelajari bahasa Mandarin di bawah mod pembelajaran jarak jauh dalam talian.

7.0 Metodologi Kajian

Kajian ini merupakan satu kajian rintis yang dilakukan dengan mengguna kaedah tinjauan untuk mengumpul data kuantitatif. Menurut Creswell (2014), kaedah tinjauan merupakan cara terbaik untuk mengukur pendapat, tanggapan, sikap dan tingkah laku dalam populasi yang besar. Pada masa yang sama, didapati kaedah tinjauan juga paling sesuai menggunakan soal selidik untuk mengumpul data kuantitatif berkaitan dengan pendapat manusia tentang isu-isu sosial, politik, kebudayaan dan ekonomi (Lay dan Khoo, 2014). Kesemua ini adalah selaras dengan objektif kajian ini.

7.1 Lokasi Kajian

Kajian ini melibatkan kampus UiTM Shah Alam dan UiTM Puncak Perdana. Lokasi kajian ini dipilih adalah atas rasional ia merupakan satu-satunya Institut Pengajian Tinggi di Malaysia yang mempunyai paling ramai pelajar bukan penutur jati berbangsa Melayu dan Pribumi lain yang mengikuti Kursus Mandarin sebagai bahasa ketiga. Hal ini penting untuk menjamin pangkalan data kajian yang kukuh. Di samping itu, pemilihan lokasi kajian ini juga didorong oleh faktor-faktor kemudahan, kebenaran dan kemasukan. Memandangkan pangkaji merupakan salah seorang pensyarah Unit Mandarin yang berkhidmat di kampus UiTM Shah Alam. Walau bagaimanapun, disebabkan pengamalan Perintah Kawalan Pergerakan (PKP) di negeri Selangor, data kajian ini adalah dikumpul dalam talian dengan menggunakan borang *Google*.

7.2 Instrumen Kajian

Instrumen soal selidik telah digunakan untuk mengumpul data kuantitatif selaras dengan tujuan kajian ini. Penggunaan soal selidik dalam kajian ini adalah bertitik-tolakkan rasional bahawa ia berkeupayaan membabitkan saiz sampel yang lebih besar, dan seterusnya dapatan kajian ini boleh membenarkan suatu generalisasi dibuat ke atas populasi kajian (Chua 2011, 2012). Hal ini penting kerana ia dapat membekalkan suatu maklumat yang lebih meyakinkan tentang fenomena yang dikaji. Walau bagaimanapun, analisis hasil kajian ini hanya melibatkan pengiraan frekuensi (f) dan peratusan (%) sahaja.

Soal selidik kajian ini adalah diubahsuai berpanduan kerangka soal selidik dalam kajian Melvina & Sara (2021). Soal selidik ini terdiri daripada 3 bahagian utama – Bahagian A

mengumpul data tentang latar belakang responden; Bahagian B mengandungi 2 item mengenai tahap penerimaan para pelajar terhadap pembelajaran Mandarin dalam talian berbanding dengan mod pembelajaran bersemuka; Bahagian C pula terdiri daripada 12 item yang berkaitan dengan motivasi pelajar terhadap penggunaan aplikasi *WhatsApp* untuk mempelajari bahasa Mandarin di bawah mod pembelajaran jarak jauh dalam talian. Semua item dalam soal selidik ini adalah diukur berdasarkan 5-skala, iaitu 1=*Langsung Tidak Setuju*; 2=*Tidak Setuju*; 3=*Sederhana*; 4=*Setuju*; 5= *Sangat Setuju*. Sejajar dengan skala ini, pembahagian peratusan(%) tentang tahap persetujuan responden boleh diinterpretasikan sebagai: 0-20% menunjukkan tahap sangat rendah; 20.1%-40% menunjukkan tahap rendah; 40.1%-60% menunjukkan tahap sederhana; 60.1%-80% menunjukkan tahap tinggi; 80.1%-100% menunjukkan tahap sangat tinggi.

7.3 Sampel Kajian

Sampel kajian ini adalah terdiri daripada pelajar-pelajar universiti yang mempelajari bahasa Mandarin sebagai bahasa ketiga di UiTM. Memandangkan kajian ini merupakan satu kajian rintis, maka persampelan bertujuan telah digunakan, yang mana sekumpulan subjek yang mempunyai ciri-ciri tertentu dipilih sebagai sampel kajian (Chua, 2011:226). Sesungguhnya, prinsip asas teknik persampelan ini ialah pemilihan sampel kajian adalah bergantung kepada keputusan (*judgement*) pengkaji bahawa subjek mana dalam populasi yang paling berkeupayaan membekalkan informasi yang kaya berkaitan dengan topik yang ingin dikaji Ranjit Kumar (2011). Pengkaji telah membabitkan 157 sampel dalam kajian ini (N=157).

8.0 Dapatan Kajian Dan Perbincangan

Dapatan kajian ini akan dipaparkan melalui 3 subtopik seperti berikut:

8.1 Demografi Responden

Berpandukan data tentang latar belakang responden dalam Bahagian A soal selidik yang dikumpul, demografi responden kajian ini adalah seperti ditunjukkan dalam Jadual 1 berikut:

Jadual 1: Maklumat Demografi Responden			
N=157		Frekuensi	Peratusan %
Jantina	lelaki	47	29.9
	perempuan	110	70.1
Umur	18-20	3	1.9
	21-23	129	82.2
	24-26	25	15.9
Kaum	Melayu	143	91.1
	Pribumi Lain	14	8.9
Fakulti	CS	51	32.5
	EC	25	15.9
	EH	27	17.2
	EM	31	19.7
	FF	23	14.6

Tahap Mandarin	I	59	37.6
	II	43	27.4
	III	55	35.0

Jadual 1 di atas menunjukkan bahawa daripada jumlah 157 orang responden, 47 orang responden (29.9%) ialah pelajar lelaki dan 110 orang responden (70.1%) ialah pelajar perempuan. Dari aspek umur pula, hanya 3 orang responden (1.9%) berumur antara 18 hingga 20 tahun, seramai 129 orang responden (82.2%) berumur antara 21 hingga 23 tahun, dan 25 orang responden (15.9%) berumur antara 24 hingga 26 tahun. Bagi faktor kaum, didapati majoriti responden adalah terdiri daripada kaum Melayu, iaitu seramai 129 orang (91.1%), manakala hanya 14 orang responden (8.9%) ialah kaum Pribumi lain dari Negeri Sabah dan Sarawak (seperti kaum Iban, Kadazan-dusun, Malanau, Bidayuh, Suluk, Orang Ulu (Kenyah) dan Murut.

Selain itu, didapati 51 orang responden (32.5%) adalah dari Fakulti Sains Komputer dan Matematik (CS), 25 orang responden (15.9%) dari Fakulti Kejuruteraan Awam (EC), 27 orang responden dari Fakulti Kejuruteraan Kimia (EH), 31 orang responden (19.7%) dari Fakulti Kejuruteraan Mekanikal (EM) dan 23 orang responden (23.0%) dari Fakulti Filem, Teater dan Animasi. Dari segi faktor tahap Mandarin, didapati 59 orang responden (31.6%) adalah merupakan pelajar kelas Mandarin tahap 1, 43 orang responden (27.4%) ialah pelajar tahap 2, dan 55 orang responden (35%) ialah pelajar tahap 3.

8.2 Dapatan Kajian Menjawab Soalan Kajian 1

Sejauh manakah tahap penerimaan para pelajar bukan penutur jati terhadap pembelajaran bahasa Mandarin sebagai bahasa ketiga dalam talian berbanding dengan pembelajaran bahasa Mandarin secara bersemuka?

Hasil analisis data untuk Bahagian B soal selidik yang berkaitan dengan tahap penerimaan para pelajar terhadap pembelajaran Mandarin dalam talian berbanding dengan mod pembelajaran bersemuka adalah seperti ditunjukkan dalam Jadual 2 berikut:

Jadual 2: Tahap Penerimaan Pelajar Terhadap Pembelajaran Mandarin Dalam Talian

N=157	Frekuensi	Peratusan %
1. Saya lebih suka menghadiri kuliah tradisioanl secara bersemuka untuk mempelajari bahasa Mandarin berbanding dengan kuliah dalam talian.	115	73.2
2. Saya berpendapat kuliah tradisioanl secara bersemuka boleh digantikan dengan kuliah dalam talian untuk mempelajari Mandarin.	95	60.5

Berpandukan Jadual 2 di atas, keputusan analisis data menunjukkan bahawa 60.5% responden bersetuju bahawa kuliah tradisioanl secara bersemuka boleh digantikan dengan kuliah dalam talian untuk mempelajari bahasa Mandarin (Item 2). Hal ini bererti secara keseluruhannya tahap penerimaan para pelajar bukan penutur jati terhadap pembelajaran bahasa Mandarin dalam talian adalah pada tahap sederhana tinggi. Walau bagaimanapun, didapati para pelajar tetap lebih suka menghadiri kuliah tradisional secara bersemuka,

memandangkan Item 1 (*Saya lebih suka menghadiri kuliah tradisioanl secara bersemuka untuk mempelajari bahasa Mandarin berbanding dengan kuliah dalam talian*) mendapat persetujuan yang agak tinggi, iaitu 73.2% responden bersetuju tentang Item 1. Pendek kata, hal ini boleh dirumuskan bahawa walaupun para pelajar bukan penutur jati boleh menerima mod pembelajaran bahasa Mandarin dalam talian, namun mereka lebih suka menghadiri kuliah untuk mempelajari bahasa Mandarin secara bersemuka bersama-sama dengan pensyarah dan rakan-rakan sebaya.

Dapatan kajian bagi Item 2 seperti di atas yang menunjukkan 60.5% responden bersetuju bahawa kuliah tradisioanl secara bersemuka boleh digantikan dengan kuliah dalam talian untuk mempelajari bahasa Mandarin adalah sejajar dengan hasil kajian yang dilakukan oleh M. Alqahtani et al. (2018). M. Alqahtani dan rakan-rakan turut mendapati 61% orang pelajar bermotivasi untuk membaca bahan bacaan Inggeris hasil daripada menggunakan platform dalam talian bagi memudahkan pembelajaran bahasa Inggeris.

8.3 Dapatan Kajian Menjawab Soalan Kajian 2

Sejauh manakah tahap motivasi para pelajar bukan penutur jati terhadap penggunaan aplikasi WhatsApp untuk mempelajari bahasa Mandarin di bawah mod pembelajaran jarak jauh dalam talian?

Selanjutnya, Jadual 3 berikut akan memaparkan hasil analisis data bagi Bahagian C soal selidik yang bertujuan untuk mengenal pasti tahap motivasi para pelajar bukan penutur jati terhadap penggunaan aplikasi *WhatsApp* untuk mempelajari bahasa Mandarin di bawah mod pembelajaran jarak jauh dalam talian.

Jadual 3: Hasil Kajian Tentang Motivasi Pelajar Terhadap Penggunaan *WhaptsApp*

N=157	Frekuensi	Peratusan %
1. Saya berasa seronok menggunakan <i>WhatsApp</i> dalam pembelajaran Mandarin.	123	78.3
2. Saya lebih berkeyakinan memberi pandangan berkaitan pembelajaran Mandarin menerusi <i>WhatsApp</i> .	110	70.1
3. Saya berasa selesa menggunakan <i>WhatsApp</i> dalam pembelajaran Mandarin kerana ia mudah alih dan mudah capai.	126	80.3
4. Saya selalu menunggu sesi pengajaran dan pembelajaran Mandarin melalui <i>WhatsApp</i> (seperti perkongsian bahan ODL dan rakaman video / audio).	134	85.4
5. Saya berasa seronok dapat membaca pendapat / ide rakan-rakan sekelas melalui <i>WhatsApp</i> .	134	85.4
6. Saya dapat berinteraksi dengan rakan-rakan sekelas melalui <i>WhatsApp</i> pada bila-bila masa.	140	89.2*
7. Saya dapat berinteraksi dengan <i>laoshi</i> melalui <i>WhatsApp</i> pada bila-bila masa.	145	92.4*
8. Saya berasa diri dihargai apabila mendapat pujian / melihat respon emoji yang positif diberi oleh <i>laoshi</i> dan rakan-rakan	131	83.4

sekelas melalui *WhatsApp*.

9. Saya menjadi lebih aktif dalam aktiviti perbincangan melalui <i>WhatsApp</i> .	93	59.2
10. Saya berasa malu / risau memberi ide melalui <i>WhatsApp</i> kerana tidak bersemuka dengan rakan-rakan.	60	38.2
11. Saya berpendapat pengajaran dan pembelajaran Mandarin melalui <i>WhatsApp</i> menjadi kaedah pilihan saya kerana ia lebih fleksible.	109	69.4
12. Saya berpendapat <i>WhatsApp</i> merupakan alat bantuan ataupun bahan pengukuhan pembelajaran Mandarin yang baik.	133	84.7
PURATA		- 76.3%

Daripada Jadual 3 di atas, didapati secara keseluruhannya para pelajar bukan penutur jati mempunyai tahap motivasi yang tinggi untuk menggunakan aplikasi *WhatsApp* bagi mempelajari bahasa Mandarin, iaitu purata peratusannya ialah 76.3%. Secara khususnya, didapati Item 7 (*Saya dapat berinteraksi dengan laoshi melalui WhatsApp pada bila-bila masa*) telah mendapat respon yang paling tinggi, iaitu 92.4%; diikuti oleh Item 6 (*Saya dapat berinteraksi dengan rakan-rakan sekelas melalui WhatsApp pada bila-bila masa*) yang mendapat respon kedua tertinggi, iaitu 89.2%. Dapatan kajian ini boleh memberi satu interpretasi bahawa para pelajar penutur bukan jati sangat suka menggunakan aplikasi *WhatsApp* untuk mempelajari bahasa Mandarin kerana mereka boleh berinteraksi dengan pensyarah dan rakan-rakan sekelas pada bila-bila masa.

Dapatan kajian ini adalah selaras dengan hasil kajian Gon dan Rawekar (2017) yang juga mengemukakan bahawa keberadaan fasilitator pada bila-bila masa dan pembelajaran di mana-mana tempat merupakan dua kelebihan utama yang ada pada penggunaan aplikasi *WhatsApp* dalam pengajaran dan pembelajaran, yang mana kedua-dua kelebihan ini masing-masing mencatatkan 86.72% dan 86.55% dipersetujui oleh responden dalam kajian mereka.

Selain itu, didapati 4 item lagi juga mencatatkan respon yang agak positif dalam mendorong motivasi pelajar untuk menggunakan aplikasi *WhatsApp* bagi mempelajari bahasa Mandarin dalam talian. Item-item tersebut ialah Item 4 [*Saya selalu menunggu sesi pengajaran dan pembelajaran Mandarin melalui WhatsApp (seperti perkongsian bahan ODL dan rakaman video / audio)*] mencatatkan 85.4%; Item 5 (*Saya berasa seronok dapat membaca pendapat / ide rakan-rakan sekelas melalui WhatsApp*) juga mencatatkan 85.4%; Item 12 (*Saya berpendapat WhatsApp merupakan alat bantuan ataupun bahan pengukuhan pembelajaran Mandarin yang baik*) mencatatkan 84.7%; dan Item (*Saya berasa diri dihargai apabila mendapat pujian / melihat respon emoji yang positif diberi oleh laoshi dan rakan-rakan sekelas melalui WhatsApp*) mencatatkan 83.4%. Dalam erti kata lain, hasil kajian ini menunjukkan bahawa faktor psikologi seperti mendapat pujian, sokongan moral dan keseronokan berinteraksi dengan kawan telah menyebabkan mereka sangat bermotivasi untuk menggunakan aplikasi *WhatsApp* bagi mempelajari bahasa Mandarin dalam talian.

Hasil kajian ini adalah sejajar dengan dapatan kajian Melvina & Sara (2021) serta Bansal & Joshi (2014). Melvina & Sara (2021) memaparkan bahawa item yang mendapat skor tertinggi

(min=4.38) ialah para pelajar berasa dirinya dihargai ketika mendapat respon ataupun pujian daripada rakan-rakan sekelas / pensyarah melalui *WhatsApp*. Pujian / respon positif tersebut dapat meningkatkan tahap motivasi mereka terhadap sesi P&P. Begitu juga, kajian Bansal & Joshi (2014) turut membuktikan bahawa pembelajaran dalam talian melalui penggunaan *WhatsApp* adalah sangat menarik dan mendapat respon positif daripada para pelajar, memandangkan mereka dapat berinteraksi dengan rakan sebaya dan guru melalui penggunaan aplikasi *WhatsApp* dan mereka dapat belajar bersama-sama walaupun secara maya.

9.0 Kesimpulan

Secara tuntasnya, boleh dirumuskan bahawa para pelajar bukan penutur jati, terutamanya para pelajar Melayu, boleh menerima dan suka menggunakan aplikasi *WhatsApp* sebagai satu platform untuk mempelajari bahasa Mandarin dalam talian. Antara faktor ketara yang menyebabkan mereka bermotivasi tinggi untuk menggunakan aplikasi ini ialah mereka dapat berinteraksi dengan pensyarah dan rakan-rakan sekelas pada bila-bila masa, di samping mendapat respon dan pujian positif daripada pensyarah dan kawan-kawan walaupun bukan secara bersemuka. Hal ini telah memberi implikasi pedagogi yang positif kepada fasilitator bahawa P&P bahasa Mandarin harus dilaksanakan secara dua hala dan berpusatkan pelajar. Dalam proses mempelajari sesuatu bahasa sasaran yang baru seperti bahasa Mandarin, para pelajar lebih suka belajar secara berkumpulan dan berharap boleh mendapat perhatian dan bimbingan yang lebih daripada pensyarah mereka. Ringkasnya, penggunaan aplikasi *WhatsApp* boleh dimanfaatkan sebagai bahan pengukuhan pembelajaran Mandarin pada masa akan datang.

Rujukan

- Bansal, T. & Joshi, D. (2014). A Study of Students' Experiences of Mobile Learning. *Global Journal of Human-SocialScience: H Interdisciplinary*. 14(4),27-33.
- Chua, Y.P. (2011). *Kaedah Penyelidikan: Buku 1 (Edisi Kedua)*. Kuala Lumpur: McGraw-Hill (Malaysia).
- Chua, Y.P. (2012). *Mastering Research Methods*. Kuala Lumpur : McGraw-Hill (Malaysia).
- Creswell, J. W. (2014). *Educational Research: Planning, Conducting and Evaluating Quantitative and Qualitative Research (4th Ed.)*. Harlow, Essex. Pearson Education Limited.
- Gon, S. & Rawekar, A. (2017). Effectivity of e-learning through Whatsapp as a teaching learning tool. *MVP Journal of Medical Sciences*, 4(1), 19-25. doi:10.18311/mvpjms/2017/v4i1/8454. <http://myjms.moe.gov.my/index.php/ijmal/article/view/7645> (2020, September 26)
- Joicy, A. J. & Sorman, S. Ally. (2018). Perception of WhatsApp Usage among Students of College of Excellence: A Case Study. *Indian Journal of Information Sources and Services*. 8(1), 73-78.

- Lay, Y. F. & Khoo, C. H. (2014). *Pengenalan kepada Pendekatan Kuantitatif dalam Penyelidikan Pendidikan*. Kota Kinabalu: Penerbit Universiti Malaysia Sabah.
- M.Alqahtani,M.S.,Vijaya Bhaskar, C., Elumalai, K.V. & Abumelha, M. (2018). WhatsApp: An online platform for univeristy-level English language education. *Arab World English Journal (AWEJ)*, 9(4):108-121.
- Melvina,C.H.C., & Sara,B. (2021). Penggunaan Aplikasi Whatsapp Dalam E-Pembelajaran Bagi Guru Interim Di IPG. *Jurnal Kurikulum & Pengajaran Asia Pasifik*, 9(1),1-10.
- Mok,S.S., Lau,S.K., Suchithra,S.S. (2019). The Error Analysis of Learning Mandarin Endocentric Phrases among the Malay Students in Malaysia. *International Journal of Modern Languages And Applied Linguistics*, 3(2),49-62, ISSN 2600-7266.
- Norfaezah Mohd Hamidin. (2015). Penggunaan Aplikasi ‘WhatsApp’ dalam Pembelajaran dan Pengajaran (P&P) di KUIS. *E-Proceeding of the Global Conference on Technology in Language Learning 2015*,145-152.
- Qiaowang (Overseas Chinese Network 侨网). (2019). Quán shìjiè dōu zàixué zhōngguó huà, hànyǔ péngyǒu quān yuè lái yuè dà! (The whole world is learning Chinese and the circle of Chinese friends is getting bigger and bigger! 全世界都在学中国话, 汉语朋友圈越来越大!). <http://www.chinaqw.com/m/hwjy/2019/04-12/220147.shtml>
- Ranjit Kumar. (2011). *Research Methodology : A step-by-step guide for beginners (3rd edition)*. London : Sage Publications Ltd.
- Zulkifli, S. (2011, Februari). China Juga Menguasai Bahasa. *Dewan Bahasa*, 11(02),56-59.
- Rekod Fail Meja Penyelaras Unit Mandarin, UiTM Shah Alam, 2012.

PENGUNAAN PETUNJUK KONTEKS OLEH PELAJAR UNTUK MENENTUKAN MAKNA KONTEKSTUAL PERKATAAN ARAB DALAM TEKS BERITA POLITIK

Mohd Azidan Abdul Jabar¹, Syazmira Mansor²

¹*Universiti Putra Malaysia, azid@upm.edu.my*

²*Universiti Putra Malaysia, syazmiramansor@gmail.com*

Abstrak

Makna sebenar atau makna kontekstual sesuatu perkataan Arab hanya boleh diketahui apabila konteks yang melatarinya diambil kira. Kebanyakan pelajar menghadapi kesukaran dalam menentukan makna perkataan Arab yang sebenar apabila gagal memahami konteks perkataan tersebut dengan baik. Walau bagaimanapun, terdapat beberapa petunjuk konteks yang boleh membantu pelajar untuk memahami makna sesuatu perkataan yang tidak diketahui. Petunjuk konteks berkenaan boleh terdapat dalam bentuk perkataan, frasa, ayat atau apa sahaja bentuk yang terkandung sama ada di dalam ataupun di luar sesebuah teks atau wacana Arab. Kajian ini bertujuan untuk mengenal pasti fungsi petunjuk konteks dalam membantu pelajar menentukan makna kontekstual perkataan Arab. Pengkaji juga menganalisis proses pemahaman terhadap makna menggunakan petunjuk konteks oleh pelajar dari sudut analisis wacana kritis menerusi model tiga dimensi yang dipelopori oleh Norman Fairclough (1989). Dapatan kajian menunjukkan bahawa petunjuk konteks berupaya membantu pelajar untuk memahami makna sesuatu perkataan Arab serta meningkatkan lagi kefahaman pelajar terhadap makna perkataan seperti yang dikehendaki oleh konteks wacananya. Justeru, penggunaan petunjuk konteks untuk memahami makna perkataan Arab amat wajar dipraktikkan dalam kalangan pelajar bahasa Arab sebagai bahasa kedua.

Kata Kunci: perkataan Arab, petunjuk konteks, makna kontekstual, model tiga dimensi

1.0 Pengenalan

Pemerolehan makna perkataan dalam sesebuah teks atau wacana tidak boleh didapati secara leksikal atau makna tunggal semata-mata, tetapi perlu mengambil kira unsur konteks yang melatarinya. Pemahaman makna kosa kata berdasarkan konteks linguistik bermaksud suatu perkataan difahami maknanya dalam konteks ayat dan dalam struktur gramatis berasaskan peraturan dan prinsip nahu (Requejo, 2007) atau perkaitan makna dengan perkataan lain (Benjamin & Crow, 2009). Tidak dapat dinafikan, penguasaan kosa kata adalah elemen utama dalam mempelajari sesuatu bahasa termasuk bahasa Arab terutamanya ketika berkomunikasi dengan teks atau wacana. Namun, pemahaman tentang makna semata-mata tidak mencukupi tanpa mengambil kira konteks di sebaliknya. Pemahaman makna perkataan

juga boleh dicapai dengan memanfaatkan petunjuk konteks yang terdapat dalam sesebuah teks.

Apabila berhadapan dengan sesebuah teks atau wacana, pembaca perlu membaca sekurang-kurangnya 98% daripada keseluruhan perkataan dalam teks untuk tujuan pemahaman (Carver, 1994; Hsueh-chao & Nation, 2000). Pembaca akan mengalami kesukaran untuk memahami isi penting serta mesej di sebalik keseluruhan teks jika terdapat banyak perkataan yang tidak diketahui maknanya. Hibbard (2009) berpendapat bahawa salah satu teknik berkesan untuk membantu proses pemahaman makna kosa kata yang sukar adalah berdasarkan klu-klu atau petunjuk yang terdapat dalam konteks ayat. Maklumat yang membekalkan makna perkataan dalam ayat dikenali sebagai petunjuk konteks (*context clue*). Petunjuk konteks boleh merujuk kepada mana-mana perkataan, istilah, frasa atau ayat yang terdapat dalam teks. Harris dan Hodges (1995) mendefinisikan petunjuk konteks sebagai strategi membaca yang digunakan untuk menentukan makna perkataan yang tidak diketahui dengan mendapatkan bantuan daripada perkataan, frasa, ayat, atau ilustrasi yang memberikan idea secara langsung atau tidak langsung tentang makna perkataan tersebut.

Selain itu, penggunaan petunjuk konteks juga mampu meningkatkan pengetahuan tentang makna perkataan baru melalui proses membaca. Di samping membaca dapat menambahkan maklumat dan informasi, pembaca juga dapat mempelajari dan mengetahui makna perkataan baru yang tidak pernah ditemui serta tidak difahami maknanya secara kontekstual. Hal ini telah dibuktikan dalam hasil kajian oleh Yuen (2009) yang menunjukkan penggunaan petunjuk konteks mampu menghasilkan peningkatan dari segi pemahaman tentang makna perkataan baru ketika membaca sesebuah teks atau wacana.

Hasil beberapa kajian lepas telah membuktikan keberkesanan penggunaan petunjuk konteks dalam pembacaan dan pembelajaran bahasa. Kajian yang dibuat oleh Mahmoud (2016) telah mengkaji tentang bagaimana petunjuk konteks dapat membantu pelajar yang mengambil jurusan *English as a Foreign Language (EFL)* dalam proses membaca. Dapatan kajiannya mendapati bahawa pelajar menunjukkan peningkatan secara beransur-ansur dalam menggunakan petunjuk konteks dan memberikan makna yang lebih jelas kepada kata-kata yang tidak diketahui maknanya.

Seterusnya, kajian Mokhtar & Rawian (2012) menyatakan proses meneka makna perkataan menggunakan konteks atau petunjuk konteks mempunyai batasan yang tersendiri. Kajian ini bertujuan untuk mengkaji sama ada pelajar memilih untuk meneka dalam strategi pembelajaran perbendaharaan kata atau tidak. Antara objektif lain kajian ini adalah untuk melihat korelasi antara strategi meneka dalam kalangan pelajar dengan pengetahuan perbendaharaan kata pasif dan aktif mereka. Kajian ini mendapati bahawa strategi meneka menjadi pilihan pelajar, akan tetapi ianya tidak membantu pelajar dalam meningkatkan pengetahuan perbendaharaan kata. Tahap penguasaan perbendaharaan kata pasif dan aktif dalam kalangan pelajar juga berada pada tahap yang lemah. Walau bagaimanapun, kajian ini berpendapat bahawa penggunaan petunjuk konteks bagus untuk strategi pembacaan, tetapi tidak sesuai untuk mengembangkan perbendaharaan kata dalam kalangan pelajar.

Ini berbeza dengan hasil kajian yang berkaitan dengan petunjuk konteks yang dijalankan oleh Reardon (2011). Kajian ini bertujuan untuk meningkatkan kefahaman pelajar ketika membaca teks bahasa Inggeris dengan mengajar mereka menggunakan petunjuk konteks.

Teks-teks tersebut diambil daripada beberapa sumber iaitu buku latihan, buku cerita, surat khabar dan artikel. Hasil kajian ini menunjukkan bahawa pelajar di peringkat menengah rendah dapat meningkatkan pemahaman bacaan mereka apabila menggunakan petunjuk konteks untuk membantu memahami kosa kata yang tidak diketahui. Pelajar juga menunjukkan peningkatan 5% hingga 21% dalam kefahaman membaca selepas menggunakan kaedah petunjuk konteks.

2.0 Metodologi Kajian

Kajian ini berbentuk kajian kualitatif yang dijalankan menggunakan kaedah lapangan. Pengkaji mendapatkan data kajian melalui soalan ujian dan temu bual daripada responden dalam kalangan pelajar universiti awam. Dalam melaksanakan kajian ini, pengkaji juga turut mengumpul data kajian daripada sumber buku, tesis, artikel, dan jurnal. Kajian ini melibatkan 12 orang pelajar peringkat Baccalaur atau Sarjana Muda yang mengambil pengkhususan bahasa Arab di 3 buah universiti awam di Selangor dan Negeri Sembilan. Dapatan kajian dianalisis menggunakan analisis deskriptif untuk menjelaskan penggunaan petunjuk konteks dalam penentuan makna perkataan Arab oleh pelajar. Pengkaji telah memilih serta mengaplikasikan model tiga dimensi yang dipelopori oleh Norman Fairclough (1989) yang mengaitkan wacana dengan proses sosial yang dialami oleh pembaca.

Selain itu, pengkaji menggunakan sebuah teks berita Arab dalam bidang politik yang diambil daripada salah satu portal berita Arab atas talian yang terkenal di dunia Arab terutamanya di negara Jordan iaitu al-Ra'i (<http://alrai.com>). Antara rasional pengkaji memilih portal berita ini adalah kerana mereka menggunakan bahasa Arab fusha yang mudah difahami oleh pelbagai lapisan masyarakat termasuk pelajar universiti. Portal berita ini juga memaparkan pelbagai isu semasa sama ada berita dalam negara mahupun luar negara.

Pengkaji juga menggunakan kaedah pengekodan dalam kajian ini bagi memudahkan proses analisis. Terdapat 4 perkataan Arab yang diuji dalam kajian ini dan setiap perkataan tersebut dilabelkan dengan kod "P". Manakala bagi responden pula, pengkaji menggunakan kod "R" dalam penganalisan data.

3.0 Analisis dan Perbincangan

Dapatan kajian akan membincangkan jawapan dan maklum balas yang diberikan oleh 12 orang responden yang berkaitan dengan proses penentuan makna perkataan Arab berdasarkan petunjuk konteks. Hasil dapatan kajian akan diuraikan berdasarkan kerangka model tiga dimensi yang diilhamkan oleh Norman Fairclough (1989) yang terdiri daripada 3 dimensi iaitu tekstual, amalan wacana dan proses sosial. Pengkaji menghuraikan satu per satu setiap dimensi tekstual dan dimensi amalan wacana yang berkaitan dengan penentuan makna perkataan Arab secara kontekstual berdasarkan petunjuk konteks. Manakala bagi dimensi ketiga, pengkaji menghuraikan proses yang dilalui oleh pelajar dalam menentukan petunjuk konteks serta makna perkataan Arab.

3.1 Analisis Dimensi Tekstual

Dimensi tekstual tertumpu kepada unsur linguistik yang terdapat dalam sesebuah wacana atau teks termasuk kosa kata, unsur nahu, semantik dan sebagainya. Dalam dimensi ini, pengkaji akan melihat makna kontekstual yang ditentukan oleh responden berdasarkan perkataan yang diuji. Pengkaji telah mengelaskan jawapan responden dalam bentuk jadual yang berikut:

Responden (R)	Perkataan Arab (P)	Makna Perkataan Secara Kontekstual			
		P1	P2	P3	P4
01	P1. سلام P2. الإدارة P3. مستشار P4. إيلاغ	Keamanan	Pengurusan	Penasihat	Memberitahu
02		Perdamaian	Pengurusan	Penasihat	Memaklum
03		Keamanan	Pengurusan	Penasihat	Disampaikan melalui
04		Perdamaian	Pengurusan	Penasihat	Melalui
05		Perdamaian	Pengurusan	Penasihat	Disampaikan
06		Damai	Pentadbiran	Penasihat	Memaklumkan
07		Kesejahteraan	Pentadbiran	Penasihat	Memaklumkan
08		Keamanan	Pentadbiran	Presiden	Dimaklumkan
09		Keamanan	Pentadbiran	Perunding	Maklumkan
10		Kesejahteraan	Pentadbiran	Perunding	Penyampaian
11		Selamat	Pejabat	Maklumkan	Mengembalikan
12		Keamanan	Pentadbiran	Perunding	Memaklumkan

Berdasarkan penelitian pengkaji, makna kontekstual yang ditentukan oleh responden bagi perkataan yang diuji agak bervariasi. Bagi makna kontekstual P1, responden memberikan makna kontekstual yang hampir sama maknanya dan bertepatan dengan konteks dalam teks asal. Perkataan سلام boleh diertikan dengan aman, selamat, damai dan sejahtera.

Seterusnya, bagi perkataan kedua yang diuji iaitu P2, pengkaji mendapati bahawa responden tidak menghadapi masalah dalam menentukan makna kontekstual perkataan الإدارة. Makna pengurusan dan pentadbiran yang diberikan oleh responden ini merujuk kepada pentadbiran Amerika Syarikat yang ingin mengusahakan perdamaian di antara Palestine dengan Israel. Hanya seorang sahaja responden iaitu R11 yang memberikan makna literal bagi الإدارة iaitu pejabat dan tidak sesuai untuk dipadankan dengan konteks ayat dalam teks berita asal.

Bagi P3 pula, kebanyakan responden memberikan makna kontekstual bagi مستشار sebagai penasihat yang merujuk kepada menantu Donald Trump yang bernama **Jared Kushner**. R09, R10 dan R12 mentafsirkannya sebagai perunding yang mempunyai tugas yang hampir sama dengan penasihat namun tidak begitu sesuai untuk dirujuk kepada orang kanan bagi seorang pemimpin. R11 pula memberikan makna kontekstual dalam bentuk kata kerja iaitu, memaklumkan yang dilihat agak jauh tersasar daripada makna kontekstual sebenar. Hanya seorang responden iaitu R08 mentakrifkan perkataan مستشار sebagai presiden namun makna ini tidak tepat dengan makna kontekstual yang dimaksudkan dalam teks asal.

Akhir sekali, bagi P4, makna kontekstual yang ditentukan oleh 12 responden adalah berbeza-beza. Namun secara keseluruhannya, makna memberitahu, memaklum dan disampaikan, membawa konotasi yang hampir sama iaitu menyampaikan dan memanjangkan sesuatu maklumat kepada seseorang atau suatu pihak. R04 pula memberikan makna kontekstual “melalui” yang menunjukkan kaedah atau cara penyampaian maklumat tersebut, manakala R11 mentafsirkan perkataan إبلاغ sebagai “mengembalikan”. Kedua-duanya didapati tidak sesuai dengan konteks ayat yang terkandung di dalam teks asal.

Kesimpulannya, pengkaji mendapati bahawa kebanyakan responden mampu untuk menentukan makna kontekstual dalam teks berita politik. Hanya terdapat beberapa responden yang kurang faham konteks ayat yang disampaikan dalam teks asal yang membawa kepada kegagalan dalam menentukan makna kontekstual yang betul dan tepat.

3.2 Analisis Dimensi Amalan Wacana

Dimensi amalan wacana menumpukan kepada cara pelajar menginterpretasi makna perkataan Arab dengan menggunakan bantuan petunjuk konteks yang terdapat di dalam wacana atau teks. Fairclough menjelaskan prosedur interpretasi dalam dimensi ini yang secara dasarnya dibahagikan kepada dua bahagian iaitu interpretasi terhadap teks dan konteks. Justeru pengkaji mengaitkan penentuan makna perkataan Arab dengan petunjuk konteks yang dipilih oleh responden untuk mencapai makna tersebut.

Perkataan Arab (P)	Responden (R)	Petunjuk Konteks
P1 سلام	01, 02, 03, 04, 05, 06, 08, 12	بين الفلسطينيين والإسرائيليين
	07, 09, 11	نشر خطته
	10	Pernah menggunakan dan selalu dengar
P2 الإدارة	01, 03, 04, 05, 07, 08, 09, 12	المسؤولين
	02, 06	مساعد
	10, 11	في
P3 مستشار	02, 03, 04, 05, 06, 08, 10, 12	صهر الرئيس ترامب
	01, 07, 11	جاريد كوشنر
	09	Orang yang berurusan dengan suatu pihak
P4 إبلاغ	02, 04, 08	بعض الخلفاء والشركاء
	01, 07	سرية في
	03, 05, 10, 12	شرعا بالفعل
	06, 09, 11	Pengumuman

Berdasarkan kepada petunjuk konteks yang dikeluarkan oleh responden, didapati bahawa setiap responden mempunyai kaedah pemahaman dan pandangan yang berlainan. Namun, bagi P1, pengkaji mendapati bahawa R01, R02, R03, R04, R05, R06, R08 dan R12 telah memilih ayat “بين الفلسطينيين والإسرائيليين” yang membawa maksud antara Palestine dan Israel sebagai petunjuk konteks bagi menentukan makna kontekstual “سلام”. Maksud perdamaian lazimnya akan melibatkan dua pihak, seperti mana dalam teks asal, ia merujuk kepada dua

negara atau kerajaan yang tidak mempunyai hubungan yang baik iaitu Palestine dan Israel. Berbeza dengan R07, R09, dan R11 yang berpandangan bahawa ayat “نشر خطته” telah menjadi petunjuk konteks kepada mereka dalam proses menentukan makna kontekstual P2. Ayat tersebut membawa maksud “mengumumkan rancangannya” berkaitan perjanjian perdamaian antara Palestine dan Israel. Selain itu, R10 telah menggunakan pengetahuan sedia ada sebagai petunjuk konteks. R10 menyatakan bahawa beliau selalu menggunakan perkataan سلام dan sering mendengar perkataan tersebut. Ini bermakna petunjuk konteks tidak semestinya diambil daripada teks semata-mata, tetapi pengetahuan sedia ada yang dimiliki oleh responden juga turut boleh dimanfaatkan dalam membantu menentukan makna kontekstual sesuatu perkataan Arab.

Bagi P2 pula, responden telah mengeluarkan tiga petunjuk konteks yang berbeza. R01, R03, R04, R05, R07, R08, R09 dan R12 telah memilih perkataan “المسؤولين” yang bermaksud pegawai pentadbiran yang bertanggung jawab sebagai petunjuk konteks bagi menentukan makna kontekstual “الإدارة”. Pegawai pentadbiran adalah pihak yang terlibat dalam perjanjian damai antara negara Palestine dan Israel. Perkataan “المسؤولين” berada sebelum perkataan yang diuji dan merupakan pelengkap bagi “الإدارة” yang menjadi klu atau petunjuk kepada responden untuk memahami makna kontekstual perkataan tersebut. Berbeza pula pandangan R02 dan R06 yang telah memilih perkataan “مساعد” yang merujuk kepada seorang pembantu dalam kongres tersebut sebagai petunjuk konteks. Selain itu, R10 dan R11 telah merujuk perkataan yang betul-betul berada sebelum الإدارة iaitu “في” yang bermaksud “dalam” iaitu merujuk kepada pegawai dalam pentadbiran.

Seterusnya, petunjuk konteks bagi P3 yang ditentukan oleh R02, R03, R04, R05, R06, R08, R10 dan R12 adalah “صهر الرئيس ترامب” yang bermaksud Presiden Trump, bagi menentukan makna kontekstual bagi perkataan “مستشار”. Penasihat adalah individu yang mempunyai kepakaran dan kemahiran yang tertentu dalam sesuatu bidang yang digunakan untuk membantu sesebuah organisasi atau syarikat. Manakala bagi R01, R07 dan R11 telah merujuk kepada nama penasihat dalam teks tersebut iaitu “جاري كوشنر” sebagai petunjuk konteks untuk mengetahui makna kontekstual bagi P3. Jared Kushner adalah individu yang memegang jawatan sebagai penasihat kanan kepada Presiden Trump. Hanya seorang responden, R09 telah memberikan definisi atau makna bagi perkataan “مستشار” iaitu “orang yang berurusan dengan sesuatu pihak” dan ia boleh juga dirujuk sebagai penasihat dalam teks asal. Hal ini menunjukkan bahawa responden menggunakan makna daripada kamus yang disesuaikan dengan konteks ayat dalam teks berita tersebut.

Akhir sekali, untuk mencapai makna kontekstual P4, beberapa orang responden termasuk R02, R04 dan R08 telah memilih frasa “بعض الحلفاء والشركاء” yang bermaksud beberapa sekutu dan rakan kongsi sebagai petunjuk konteks. Frasa ini merujuk kata kerja “memberitahu” yang ditujukan kepada beberapa sekutu dan rakan kongsi tersebut. Frasa ini juga terletak betul-betul selepas perkataan “إبلاغ” dalam teks sebenar. Bagi R01 dan R07 pula, perkataan “سرية في” yang membawa maksud “secara rahsia” telah menjadi petunjuk konteks bagi mengetahui makna “إبلاغ” dalam teks. Makna “secara rahsia” ini menunjukkan kaedah yang digunakan oleh pegawai-pegawai Presiden Trump untuk memberitahu sekutu-sekutunya. Berbeza dengan pilihan R03, R05, R10, dan R12 yang memilih “نشر عا بالفعل” yang bermaksud “sudah mula melakukan” sebagai petunjuk konteks. Ini adalah frasa ayat yang berada sebelum P4 yang menunjukkan perbuatan Presiden dan pegawai-pegawainya yang sudah

memberitahu tentang rancangan perdamaian di antara Palestine dengan Israel. Manakala R06 dan R11 menyatakan petunjuk konteks bagi P2 adalah “pengumuman”, namun ia lebih sesuai dirujuk sebagai sebahagian daripada makna bagi perkataan إبلاغ dan agak kurang tepat apabila dimasukkan dalam konteks ayat.

Berdasarkan analisis dimensi wacana ini, pengkaji dapat menyimpulkan bahawa petunjuk konteks memainkan peranan penting dalam membantu responden menentukan makna perkataan Arab secara kontekstual. Responden tidak perlu merujuk kepada kamus setiap kali berhadapan dengan perkataan yang sukar kerana klu atau petunjuk yang terdapat dalam teks juga banyak membantu dalam menentukan makna yang kurang jelas atau tidak diketahui.

3.3 Analisis Dimensi Proses Sosial

Dimensi proses sosial adalah analisis terakhir dalam kerangka teori model Fairclough. Analisis dimensi sosial melibatkan proses penjelasan kritis atau *critical explanation*. Berdasarkan objektif kajian ini, pengkaji akan merungkai tentang proses pemahaman pelajar dalam menentukan makna kontekstual perkataan Arab berdasarkan petunjuk konteks yang terdapat dalam teks berita politik.

Pengkaji telah menggunakan kaedah temu bual bagi mendapatkan data kajian untuk menyempurnakan dimensi ketiga ini. Hasil temu bual yang dilakukan dapat menyimpulkan bahawa terdapat dua proses atau cara yang sering kali digunakan oleh responden untuk memilih petunjuk konteks dalam menentukan makna kontekstual bagi perkataan yang diuji.

1. Merujuk perkataan sebelum dan selepas

Pengkaji mendapati bahawa cara mendapatkan petunjuk konteks dengan merujuk perkataan sebelum dan selepas adalah teknik yang paling banyak digunakan dalam kalangan responden. Perkataan atau ayat yang berada sebelum dan selepas perkataan Arab sangat memainkan peranan dalam membantu pelajar memahami makna perkataan tersebut. Perkataan atau ayat yang menjadi petunjuk konteks tersebut boleh dikategorikan sebagai perkataan sinonim, definisi, istilah yang sering digunakan dalam kehidupan harian, ayat penyata dan sebagainya. Responden juga menjadikan perkataan dan ayat yang berada sebelum dan selepas itu sebagai klu kemudian mengaitkannya dengan konteks dan makna ayat yang ingin disampaikan.

(R01) “Mengetahui makna **perkataan sebelum dan selepas** kata kunci, seterusnya memadankan makna perkataan dengan penceritaan konteks dalam teks”

(R03) “Dengan mencari makna perkataan yang tidak difahami kemudian mengenal pasti **ayat sebelum dan selepas** perkataan tersebut”

(R04) “Saya akan mencari perkataan yang mempunyai kaitan dengannya atau dengan melihat atau membaca **ayat sebelum atau selepasnya**”

(R10) “Melihat atau merujuk **ayat sebelum dan selepas** sesuatu makna untuk difahami apa tujuan karangan tersebut”

Selain merujuk perkataan atau ayat sebelum dan selepas, responden juga cuba mencari perkaitan di antara ayat dan perkataan tersebut dengan perkataan Arab yang diuji sebagaimana yang dinyatakan.

(R05) “Merujuk **ayat yang berkaitan** dengan makna sama ada sebelum atau selepas ayat berkaitan”

2. Mendapatkan bantuan daripada perkataan lain yang difahami

Selain merujuk perkataan atau ayat sebelum dan selepas perkataan Arab yang diuji, responden juga merujuk kepada perkataan lain yang difahami untuk mencari klu atau petunjuk. Setiap perkataan, frasa dan ayat dalam sesebuah teks memainkan peranan dalam menyampaikan maksud yang tersirat dan tersurat. Selain memahami makna perkataan, konteks juga tidak boleh diabaikan bagi menentukan makna sesuatu perkataan. Apabila responden berjaya menguasai kedua-dua, makna dan konteks, maka tidak menjadi masalah kepada responden untuk menentukan petunjuk konteks seterusnya membantu memilih makna kontekstual yang tepat dalam sesebuah teks atau wacana.

(R02) “Cari **perkataan yang difahami** dan perkataan yang boleh membantu saya mengetahui makna perkataan”

(R09) “Cuba memahami tajuk dan cuba **faham beberapa kalimah** di dalam nas”

(R12) “**Faham makna perkataan** atau teks”

3. Memahami konteks ayat

Konteks memainkan peranan yang penting dalam menentukan makna suatu perkataan atau ayat dalam sesebuah teks. Ayat yang kaya dengan konteks memudahkan pelajar untuk meneka makna sesuatu perkataan. Pengkaji juga mendapati bahawa terdapat responden yang memanfaatkan pemahaman konteks ayat dalam menentukan petunjuk konteks yang berupaya membantu mereka memahami makna kontekstual perkataan Arab dengan tepat.

(R08) “**Fahamkan petunjuk konteks** dalam teks”

(R11) “Melihat **konteks** ayat dan isi penting teks”

(R06) “Dengan melihat persamaan **konteks** yang dibincangkan dalam teks”

Selain memahami konteks, terdapat juga responden yang merujuk kepada perkataan lain yang menerangkan perkataan Arab yang diuji sebagai petunjuk konteks sebagaimana yang dinyatakan,

(R07) “Cari **petunjuk konteks yang menerangkan sesuatu perkataan tersebut** atau perkataan itu merujuk kepada petunjuk konteks”.

Secara keseluruhannya, dalam ketiga-tiga dimensi ini pengkaji dapat menyimpulkan bahawa responden mampu memanfaatkan petunjuk konteks dengan sebaiknya dalam menentukan makna kontekstual bagi perkataan yang diuji. Responden juga menggunakan pemikiran kritis dengan mengaitkan perkataan lain yang terdapat dalam teks sama ada perkataan sebelum, selepas atau mana-mana perkataan yang terdapat dalam teks sebagai klu atau petunjuk bagi menentukan makna perkataan yang dikehendaki.

4.0 Kesimpulan

Kajian ini menunjukkan bahawa penggunaan petunjuk konteks mampu memberi impak positif dan efektif dalam pembelajaran bahasa Arab di Malaysia. Kebanyakan pelajar yang mengambil kursus bahasa Arab menghadapi kesukaran untuk memahami maksud perkataan yang sukar atau jarang-jarang ditemui. Selain penguasaan yang baik dalam sintaksis dan morfologi Arab, konteks juga memainkan peranan penting dalam proses pembelajaran bahasa Arab. Tenaga pengajar khususnya perlu memberi lebih perhatian dan penekanan kepada teknik atau cara untuk memahami konteks sesuatu perkataan atau ayat dalam sebuah teks dan tidak hanya bergantung kepada makna leksikal daripada kamus semata-mata.

Konteks memainkan peranan yang sangat penting dalam pembelajaran bahasa Arab (Abd Rahman & Abdul Jabar, 2014). Kajian ini jelas menunjukkan bahawa konteks adalah salah satu elemen penting yang tidak boleh diabaikan terutamanya dalam mempelajari sesuatu bahasa. Teknik pengajaran dan pembelajaran bahasa Arab juga perlu dipelbagaikan supaya ianya dapat menerapkan minat serta meningkatkan penguasaan dan pemahaman pelajar, termasuk memperkenalkan teknik mendapatkan petunjuk konteks.

Kesimpulannya, penggunaan petunjuk konteks mampu membantu pelajar dalam menentukan makna perkataan Arab secara tepat dan betul. Kaedah ini masih belum dipraktikkan sepenuhnya dalam pengajian bahasa Arab di Malaysia kerana kebanyakan pelajar masih bergantung kepada makna kamus atau aplikasi atas talian seperti *Google Translate* dan sebagainya.

Oleh itu, pengkaji mempunyai harapan yang tinggi agar kajian ini dapat membuka mata tenaga pengajar serta pengkaji bahasa Arab lain dalam meningkatkan usaha memanfaatkan petunjuk konteks dalam sesi pembelajaran sama ada di dalam mahu pun di luar kelas. Penambahbaikan dari segi kreativiti dan kaedah penggunaan petunjuk konteks ini dapat memberikan kesan positif dalam perkembangan dan penguasaan bahasa Arab di Malaysia.

Rujukan

- Abd Rahman, M. Z. & Abdul Jabar, M. A. (2014). Pengaruh budaya tempatan dalam pembelajaran bahasa Arab di sekolah [Influence of local culture in learning of Arabic language in school]. *ElSevier Procedia-Social and Behavioral Sciences*, 134, 373-381.
- Benjamin, A., & Crow, J. T. (2009). *Vocabulary at the center*. Eye on Education.
- Carver, R.P. (1994). Percentage of unknown vocabulary words in text as a function of the relative difficulty of the text: Implications for instruction. *Journal of Literacy Research*, 26(4), 413-437.
- Fairclough, N. (1989). *Language and power*. Longman Group Limited.
- Hibbard, R. (2009). *The effects of context clue instruction on finding an unknown word*. <http://reflectivepractitioner.pbworks.com/f/capstone3.pdf>

- Hsueh-chao, M. & Nation, P. (2000). Unknown Vocabulary Density and Reading Comprehension. *Reading in a Foreign Language*, 13(1), 403–430.
- Kamus Dewan Edisi Keempat. (2005). Dewan Bahasa dan Pustaka.
- Mahmoud, S. S. (2016). How contextual clues and nonsense words facilitate reading comprehension. *Journal of Language Teaching and Research*, 7(1), 88-98.
- Mokhtar, A.A. & Rawian, R.M. (2012). Guessing word meaning from context has its limit: Why? *International Journal of Linguistics*, 4(2), 288–305.
- Reardon, K. T. (2011). To what degree will learning to use context clues impact students' reading comprehension scores? Master Thesis. University of Wisconsin.
- Requejo, M. P. (2007). The role of context in word meaning construction: A case study. *International Journal of English Studies*, 7(1), 169-173.
- Yuen, J. (2009). *Context clue detectives: Empowering students with a self-learning device through the teaching of context clues* [Unpublished master's thesis]. University of California.

Political News Text

(T3) واشنطن تستعد لنشر (صفقة القرن) بعد رمضان

كشف صحيفة «يديعوت أحرونوت» الإسرائيلية، أمس السبت، أن إدارة الرئيس الأميركي دونالد ترمب، تستعد لنشر خطته للسلام بين الفلسطينيين والإسرائيليين الشهر المقبل، أي بعد فترة وجيزة من شهر رمضان بالتحديد. وأضافت الصحيفة، أن المعلومات نُقلت عن خمسة من المسؤولين في الإدارة ومساعد في الكونغرس، وأن معدي الخطة الرئيسيين، صهر الرئيس ترمب ومستشاره جاريد كوشنر ومبعوثه للشرق الأوسط جيسون جرينبلات، شرعوا بالفعل في سرية في إبلاغ بعض الحلفاء والشركاء بعناصر الخطة.

<http://alrai.com/article/10437481/> (20.5.2018)

STRATEGI TERJEMAHAN DALAM KARYA KLASIK: ANALISIS TERJEMAHAN KALIMAH KĀNA DALAM AL-QURAN

Mohd Fahimi Zakaria*

Universiti Teknologi MARA, Malaysia, 2021300009@student.uitm.edu.my

Abstrak

Terjemahan al-Quran merupakan salah satu bidang pengkhususan bahasa Arab yang termasuk dalam kajian bahasa gunaan atau dengan istilah lain sebagai linguistik terapan. Terjemahan al-Quran menjadi satu keperluan utama apabila orang Islam bukan Arab yang tidak mampu memahami al-Quran dengan bahasa Arab, lalu mereka mengalami kesukaran untuk memahami agama dan melaksanakan tuntutan agama dalam kehidupan seharian. Sarjana Islam pada peringkat awal melarang sebarang usaha penterjemahan al-Quran dalam apa bahasa sekalipun. Ini adalah kerana al-Quran bukan buku biasa yang boleh diterjemahkan, sebaliknya ia sebuah kitab suci agama Islam yang diturunkan dalam bahasa Arab yang tinggi nilai bahasa, sastera dan ilmunya. Justeru untuk memindahkan bahasa Arab ke dalam bahasa-bahasa lain suatu perkara yang tidak mampu dilakukan oleh manusia. Kajian ini dibuat untuk melihat strategi terjemahan klasik bagi kalimah [Kāna] كان yang dipilih dari surah al-Baqarah dengan memilih Tafsir Nur al-Ihsan sebagai korpus kajian. Beberapa data telah dipilih dan dikaji strategi terjemahan yang digunakan oleh penterjemah. Kajian ini mendapati bahawa strategi terjemahan klasik mempunyai nilai-nilai tertentu khususnya buat pembaca bahasa sasaran yang mempunyai latar belakang pengajian agama di samping keperluan sebagai muslim untuk mendalami isi kandungan al-Quran melalui terjemahan dalam bahasa Melayu.

Kata Kunci: Strategi Terjemahan, Terjemahan Klasik, Terjemahan al-Quran

1.0 Pengenalan

Terjemahan karya klasik khususnya karya agama seperti al-Quran bermula sejak kedatangan Islam ke Kepulauan Melayu pada tahun 840 melalui pemerintahan Sultan Alauddin Syed Maulana Abdul Aziz Shah di Perlak yang menjadi pencetus awal dalam dunia penyebaran ilmu-ilmu Islam melalui penulisan dan penterjemahan buku agama dalam pelbagai bidang karya klasik (Hashim & Halimah, 2012). Menurut Hashim dan Halimah (2012) lagi, sebanyak 900 judul berbeza yang terdiri daripada bidang fekah, aqidah dan usuluddin, nahu Arab, hadis, tasawuf dan tariqat, akhlak, doa, wirid dan munajat, kisah anbiya yang diterjemahkan ke dalam bahasa Melayu dan tulisan jawi yang dikenali sebagai 'kuning kuning'.

* Calon Ijazah Doktor Falsafah di Akademi Pengajian Bahasa, Universiti Teknologi Mara

Berdasarkan bukti sejarah dan peradaban Melayu, terjemahan al-Quran dimulakan selepas kemasukan orang Arab melalui kerajaan Melayu Melaka dan mereka tinggal di Tanah Melayu atas faktor perniagaan, perkahwinan dan penyebaran agama Islam (Zainur Rijah & Rosni, 2007). Dalam kajian Idris (2015) mendapati bahawa faktor keislaman yang kuat di dalam diri orang Melayu khususnya sejak mencapai kemerdekaan pada tahun 1957 mendorong mereka untuk mempelajari bahasa Arab yang menjadi teras bahasa al-Quran. Mohd Shukri (2003) pula mengatakan bahawa penterjemahan al-Quran dalam bahasa Melayu bermula pada tahun 1937 yang diasaskan oleh Muhammad Ma'dah bin Layang yang berpusat di Negeri Sembilan.

Menurut Mohd Shukri (2003) lagi, penterjemahan al-Quran pada peringkat awal menekankan kefahaman secara literal sahaja disebabkan pada masa itu masih ramai orang Islam tidak memahami ilmu-ilmu bahasa Arab khususnya sintaksis, morfologi dan retorik yang menjadi alat penting untuk memahami al-Quran. Hassan (2001) menegaskan bahawa bahasa Arab berbeza dengan bahasa al-Quran dari segi makna literal dengan makna tafsir, bahkan penterjemahan al-Quran hanya boleh dilakukan oleh orang Islam yang memahami bahasa Arab dengan baik. Sementara Idris (2019) pula merumuskan walaupun usaha penterjemahan al-Quran pada peringkat awal dilarang oleh sarjana Islam kerana al-Quran merupakan mukjizat dan mempunyai bahasa khusus yang tidak mampu disampaikan dalam bahasa lain, namun ia dibolehkan jika bertujuan untuk memberi kefahaman kepada golongan pembaca yang tidak memahami bahasa Arab kerana terjemahan merupakan satu-satunya jalan penyelesaian.

Justeru, penterjemahan al-Quran sewajarnya mempunyai garis panduan dan kawalan dari segi latar belakang penterjemah, pendidikan, kepakaran dan kemampuan yang baik dalam bahasa Arab supaya hasil terjemahan al-Quran tersebut dapat membantu pembaca untuk memahami isi kandungan al-Quran dengan konsep yang betul. Kawalan ini mestilah daripada agensi kawalan yang ada di Malaysia seperti Kementerian Dalam Negeri, Jabatan Kemajuan Islam Malaysia di samping tertakluk pada Akta Mesin Cetak dan Penerbitan 1984 (Akta 301) dan Akta Pencetakan Teks al-Quran 1986 (Akta 326) (Kasyfullah dan Idris, 2015).

Selain agensi penguatkuasaan, kajian Muhammad Firdaus dan Maheram (2018) mendapati bahawa Dewan Bahasa dan Pustaka, Persatuan Penterjemah Malaysia dan Institut Terjemahan dan Buku Malaysia juga memainkan peranan yang penting dalam bidang terjemahan Arab-Melayu walaupun jumlah buku terjemahan masih lagi tidak mencukupi kehendak pasaran selain bahan terjemahan hanya terbatas kepada bidang-bidang tertentu sahaja. Terjemahan al-Quran pertama ditulis oleh Abdullah Basmeah pada tahun 1970 yang diterbitkan oleh Jabatan Perdana Menteri yang dikenali sebagai 'Tafsir Pimpinan al-Rahman kepada Pengertian al-Quran' dan pada tahun 1992 Dewan Bahasa dan Pustaka pula menerbitkan terjemahan al-Quran yang dikenali sebagai 'al-Quran al-Karim, Terjemahan dan Huraian' (Mohd Shukri, 2003).

2.0 Terjemahan Karya Klasik

Terjemahan al-Quran dalam bahasa Melayu pada peringkat awal kedatangan Islam ke Tanah Melayu dianggap sebagai karya klasik yang menjadi bukti jelas. Lebih terperinci, kajian yang dibuat oleh Zurina (2017) antaranya membawa beberapa pandangan sarjana bahasa tentang tempoh penentuan Bahasa Melayu Klasik (BMK). Melalui kajian tersebut, beliau memetik pandangan Asmah Omar yang mengatakan BMK bermula antara abad ke-13 hingga abad ke-17 manakala Awang Sariyan pula meletakkan antara abad ke-14 hingga abad ke-18. Jika disoroti melalui sokongan kajian-kajian yang berkaitan, maka tempoh BMK ini boleh dikatakan berlaku antara abad ke-13 hingga abad ke-19 iaitu antara tahun 1200 hingga 1800. Perkataan 'klasik' menurut Kamus Dewan (2015) membawa beberapa maksud iaitu serius dan abadi nilainya, tertinggi mutunya dan menjadi standard kepada yang lain, pakaian dan reka bentuk yang mempunyai gaya yang sederhana dan tidak berubah mengikut masa, mempunyai ciri-ciri atau sifat-sifat yang lazim.

Terjemahan al-Quran pada peringkat permulaan juga dianggap terjemahan karya klasik. Ini adalah kerana BMK banyak dipengaruhi oleh bahasa Arab dan agama Islam, justeru terjemahan karya klasik banyak boleh diperolehi melalui terjemahan bahan-bahan agama seperti al-Quran, hadis dan buku-buku agama (Mohammad Fadzeli, 2014). Terjemahan bahasa al-Quran mempunyai kaedah yang tertentu lantaran ia sebuah kitab suci agama Islam, oleh yang demikian penterjemah perlu memiliki kemampuan yang baik untuk memindahkan nilai dan keunikan bahasa al-Quran daripada bahasa sumber ke dalam bahasa sasaran (Idris, 2019).

Terdapat beberapa ciri karya klasik seperti yang dikemukakan oleh Zurina dan Adi Yasan (2020) iaitu:

1. Ayat yang panjang dan berulang-ulang
2. Ayat pasif dan songsang
3. Bahasa istana
4. Kosa kata klasik seperti *sahaya*, *sayugia*
5. Kata pangkal seperti *adapun*, *bermula*
6. Kata tugas seperti *pun*, *lah*
7. Aksara jawi yang diambil daripada bahasa Arab
8. Kosa kata Arab khususnya dalam bidang agama
9. Frasa dan ayat berunsurkan pengaruh Arab seperti *ketahuilah olehmu, maka kemudian daripada itu*
10. Pengaruh unsur falsafah Islam

Berdasarkan beberapa definisi dan ciri BMK ini, maka pengkaji boleh mengatakan bahawa BMK merupakan satu bahasa yang mempunyai kedudukan dan keistimewaannya yang tersendiri serta karyanya seperti terjemahan BMK juga memiliki kaedahnya yang tertentu. Jika disoroti lebih mendalam, penterjemah al-Quran haruslah memiliki latar belakang bahasa Arab dan pengetahuan Islam yang baik kerana ciri BMK itu sendiri terpengaruh dengan bahasa Arab dan agama Islam. Seterusnya terjemahan karya klasik ini dilihat lebih mudah difahami oleh pembaca yang mempunyai asas pengajian Islam seperti pengajian-pengajian di masjid, surau dan pondok yang menggunakan silibus pengajian bahasa Arab dan tulisan

Jawi. Jika dilihat kajian Idris (2019), maka jelas menunjukkan bahawa terjemahan karya klasik di Malaysia banyak tertumpu kepada genre keagamaan kerana wujud hubungan yang akrab antara bahasa Arab dan pengajian Islam di samping minat dan keperluan masyarakat Islam di Malaysia yang semakin hari semakin bertambah.

3.0 Metodologi Kajian

Kajian ini telah memilih Tafsir Nur al-Ihsan (TNI) sebagai korpus kajian. Memandangkan TNI merupakan sebuah karya terjemahan klasik dalam bahasa Melayu berdasarkan definisi dan ciri-ciri seperti yang dibincangkan oleh sarjana sebelum ini (Mohammad Fadzeli, 2014; Idris, 2019; Zurina dan Adi Yasran, 2020), maka pengkaji menganggap TNI sesuai dikaji khususnya bagi melihat strategi terjemahan yang digunakan oleh penterjemah TNI. TNI merupakan sebuah tafsir al-Quran yang mengandungi terjemahan dalam bahasa Melayu Jawi yang dihasilkan oleh Syeikh Haji Muhammad Said Umar pada tahun 1925 dan buat kali pertamanya dicetak di Mekah al-Mukarramah pada tahun 1929, kemudian di Bangkok pada tahun 1934 dan seterusnya di Pulau Pinang pada tahun 1936 (Bahrum dan Haziyah, 2014). TNI mengandungi empat jilid dan semuanya lengkap sebanyak 30 juzuk al-Quran. TNI ini diiktiraf antara karya terulung yang pernah dihasilkan di Asia Tenggara (Mohd Sholeh, Mohd Nizam dan Siti Hajar, 2014).

Pengkaji hanya menfokuskan batasan kajian pada teks terjemahan sahaja daripada beberapa data terpilih dalam surah al-Baqarah. Surah al-Baqarah merupakan surah kedua al-Quran yang mengandungi sebanyak 286 ayat dan meliputi hampir dua juzuk setengah. Ia diturunkan di Madinah al-Munawwarah dan merupakan surah terpanjang di dalam al-Quran. Pemilihan surah ini adalah disebabkan ayatnya yang banyak dan sesuai dipilih bagi menjalankan kajian ini. Beberapa data iaitu terjemahan kalimah كَانَا (Kāna) daripada ayat 34, 97, 114, 213 dan 232. Kāna menurut al-Rājiḥī (2013) sebagai kategori al-Nawāsikh, iaitu sejenis kumpulan kata kerja (fi'il) yang berfungsi dalam ayat kata nama (jumlah ismiyyah) dan memberi kesan tertentu dari segi hukum 'irāb (fleks) dalam bahasa Arab. Kāna merupakan kata kerja lepas (fi'il māḍī), maka terjemahannya mestilah mengandungi ciri-ciri masa yang lepas seperti telah, sudah, lalu atau tadi (Asmah, 1986; Nik Safiah et al., 2015).

Metodologi kajian yang dipilih ialah kualitatif yang melibatkan kajian kepustakaan, iaitu sepenuhnya melalui analisis tekstual daripada TNI Jilid Pertama (1970) dan TNI yang ditahkik semula dalam tulisan Jawi oleh barisan pentahkik Universiti Kebangsaan Malaysia (2017). Terjemahan kalimah Kāna dianalisis dari segi strategi terjemahan yang digunakan oleh penterjemah. Pemilihan istilah 'strategi' adalah lebih khusus dan terperinci berbanding dengan istilah lain seperti 'kaedah' yang bersifat umum. Istilah lain yang merujuk kepada 'strategi' ialah prosedur, pendekatan dan teknik yang pernah digunakan oleh sarjana terjemahan seperti Nida (1964), Newmark (1988), Hervey dan Higgins (1992) dan Vinay dan Darbelnet (1995). Oleh itu, strategi terjemahan kalimah Kāna dianalisis dan seterusnya dipadankan dengan strategi terjemahan yang dibahaskan oleh para sarjana terjemahan tempatan dan antarabangsa.

4.0 Dapatan Kajian

Contoh 1

Teks sumber

...فَسَجَدُوا إِلَّا إِبْلِيسَ أَبَىٰ وَاسْتَكْبَرَ وَكَانَ مِنَ الْكَافِرِينَ (٣٤)

Teks terjemahan

...Maka sujud mereka itu melainkan Iblis. Bantah ia dan takbur ia dan kata ia: “Aku terlebih mulia daripada Adam.” Iblis itu bapa jin, duduk antara Malaikat. Dan jadilah ia daripada jumlah segala orang-orang kafir (34)

Berdasarkan Contoh 1, penterjemah memilih terjemahan *jadilah ia* sebagai padanan *Kāna* dilihat terpengaruh dengan ciri-ciri terjemahan klasik (Mohd Fahimi, 2020). Tambahan pula, partikel *lah* mestilah merujuk kepada ayat perintah seperti *keluarlah*, *pergilah* dan *jagalah* (Nik Safiah et al., 2015). Penambahan partikel *lah* ini menunjukkan terjemahan ini dianggap sebagai terjemahan klasik seperti ciri-ciri yang dikemukakan oleh Zurina dan Adi Yasran (2020) sebelum ini. Menurut Mohd Fahimi (2021) bahawa terjemahan ini masih kurang menepati sistem bahasa sasaran disebabkan ia terikat dengan struktur bahasa sumber. Strategi terjemahan literal mungkin sesuai kerana penterjemah hanya memindahkan makna dalam masa yang sama juga mengambil kira sistem dan struktur bahasa sasaran (Idris, 2014). Namun pengkaji lebih cenderung melihat bahawa strategi yang lebih tepat ialah terjemahan perkataan demi perkataan seperti yang dinyatakan oleh Newmark (1988) iaitu terjemahan yang hanya memindahkan makna tanpa peka kepada sistem tatabahasa bahasa sasaran. Perkataan *ia* dalam terjemahan ini merujuk kepada *Iblis* berdasarkan tafsiran sarjana al-Quran (al-Sābūnī, 1980) dan terjemahan *ia* sesuai sebagai kata ganti nama diri ketiga bukan manusia (Asmah, 1986). Dari segi kaedah bahasa Arab, *ia* merupakan terjemahan kepada *damīr mustatir* (kata ganti nama tersembunyi) iaitu *huwa* (ia) seperti yang dibincangkan oleh sarjana linguistik Arab (Muhammad Sayyid, 1997; Muhammad al-Qādī, 2010). Maka terjemahan *ia* dianggap sebagai terjemahan yang menepati sistem dan struktur bahasa Melayu.

Meskipun terdapat perbezaan dari segi definisi kedua-dua strategi terjemahan ini, namun Munday (2009) menganggap kedua-dua strategi ini membawa definisi yang sama. Strategi yang sama dalam konteks terjemahan teks agama seperti al-Quran ini dikenali sebagai terjemahan *harfiyyah*. Menurut al-Dhahabi (dalam Idris, 2019) bahawa terjemahan harfiah pula terbahagi kepada dua terjemahan harfiah langsung (perkataan demi perkataan) dan terjemahan harfiah tidak langsung (literal). Muhammad Fauzi (2006) juga menganggap kedua-dua strategi terjemahan ini sama, iaitu terjemahan teks sumber ke dalam teks sasaran tanpa mengubah bentuk luaran (struktur linguistik teks asal).

Pengkaji mencadangkan beberapa terjemahan pilihan bagi kalimah *Kāna* yang sesuai iaitu *ia telah menjadi* atau *ia telah termasuk*. Kedua-dua terjemahan cadangan ini dilihat sesuai

atas beberapa faktor iaitu yang pertama, kalimah *Kāna* merupakan kata kerja lepas, maka terjemahannya mesti mengandungi kata bantu seperti *telah*, *sudah* atau *pernah* seperti yang dibahaskan sebelum ini. Kedua, terjemahan *menjadi/ termasuk* lebih sampai kepada makna serta meraikan sistem dan struktur bahasa sasaran. Hal ini kerana penambahan partikel *lah* lebih sesuai dipadankan dalam terjemahan kata kerja perintah. Strategi terjemahan *ia telah menjadi/ termasuk* dikenali sebagai terjemahan makna, iaitu salah satu kategori terjemahan bebas yang mengutamakan makna teks bahasa sumber berbanding sistem dan struktur bahasa sumber bagi menghasilkan sebuah terjemahan yang berunsur semula jadi.

Contoh 2

Teks sumber

قُلْ مَنْ كَانَ عَدُوًّا لِجِبْرِيلَ فَإِنَّهُ نَزَّلَهُ عَلَى قَلْبِكَ بِإِذْنِ اللَّهِ... (٩٧)

Teks terjemahan

Kata olehmu ya Muhammad, bagi mereka itu: “Barang siapa yang ada berseteru bagi Jibril maka hendaklah mati ia dengan dukacita, maka bahawasanya telah bawa turun ini akan dia Quran atas hati engkau dengan suruh Allah...(97)

Terjemahan *ada* dalam Contoh 2 menunjukkan seolah-olah penterjemah berusaha mencari padanan yang sesuai bagi kalimah *Kāna*. Terjemahan ini perlu dilihat semula keperluannya kerana terdapat sesetengah kalimah yang tidak perlu diterjemahkan. Al-Quran yang mengandungi rahsianya yang unik dalam bahasa Arab perlu dibezakan sistem dan struktur bahasanya dengan bahasa terjemahan (bahasa sasaran) seperti bahasa Melayu yang mempunyai sistem tatabahasa (sintaksis dan morfologi) yang tersendiri. Menurut Idris (2014) sesuatu perkataan dalam bahasa sumber mungkin perlu dilenyapkan dalam teks bahasa sasaran. Pengguguran salah satu strategi terjemahan yang dikenali sebagai *subtractions* (Nida, 1964) dan *deletion* (Newmark, 1988). Menurut kaedah *‘Irāb* (fleks) dalam bahasa Arab, kalimah *Kāna* dalam di hukum sebagai *fi ‘il syart* (kata kerja syarat) yang merujuk kepada kalimah sebelumnya (Muhammad al-Qādī, 2010). Strategi pengguguran wajar diaplikasi dalam terjemahan ini kerana terjemahan *ada* tidak mengandungi makna dalam bahasa sasaran. Sistem tatabahasa Melayu pula menurut Asmah (1986) yang menjelaskan bahawa fungsi perkataan *ada* dalam ayat tidak membawa makna kata kerja kerana ia tidak mempunyai ciri-ciri yang dimiliki oleh kata kerja yang boleh berdiri dengan sempurna dan tidak boleh didahului oleh kata kerja bantu, kata nafi dan adverba. Kamus Dewan (2015) mendefinisikan *ada* sebagai (1) boleh didapati, ditemui dan dilihat, (2) boleh diperolehi, didapati dan dijumpai, (3) telah sedia dan telah terkumpul, (4) mempunyai, (5) masih hidup, (6) benar-benar, sungguh-sungguh dan sesungguhnya, (7) hadir, (8) apakah. Berdasarkan pandangan linguistik yang dikemukakan ini, ia menunjukkan bahawa pemilihan padanan terjemahan *Kāna* adalah tidak menepati keperluan bahasa sasaran kerana ketiadaan perkataan tersebut dalam teks terjemahan sudah cukup difahami.

Pengkaji berpendapat bahawa penterjemah boleh secara terus menggugurkan perkataan *ada* dalam ayat ini memandangkan ia tidak membawa fungsi yang sempurna dari segi makna dan sistem bahasa sasaran. Walaupun padanannya wujud dalam teks sumber, namun ia tidak semestinya diterjemahkan kepada teks sasaran disebabkan kedua-dua bahasa mempunyai sistem dan struktur bahasa yang tersendiri. Strategi pengguguran kerap berlaku dalam terjemahan Arab-Melayu kerana sifat bahasa Arab yang sering mengulang sesuatu perkataan seperti kata penghubung, kata sendi dan kata seru. Justeru, strategi ini dilihat lebih mencapai hasil terjemahan yang sesuai dengan konteks pembaca bahasa sasaran. Terjemahan cadangan ialah, “...*Barang siapa yang berseteru bagi Jibril..*” dengan terus menggugurkan terjemahan *Kāna* dalam bahasa sasaran.

Contoh 3

Teks sumber

...أُولَئِكَ مَا كَانَ لَهُمْ أَنْ يَدْخُلُوهَا إِلَّا خَائِفِينَ... (١١٤)

Teks terjemahan

...Bermula mereka tiada bagi mereka itu, bahawa masuk mereka itu akan dia masjid, melainkan takut sekalian rasa boleh masuk seorang dengan aman...(114)

Contoh 3 memaparkan pengguguran kalimah *Kāna* dalam teks terjemahan. Jika disoroti beberapa terjemahan perkata al-Quran bagi ayat yang sama, didapati kalimah *Kāna* biasanya diterjemah sebagai *ada* / *patut* (al-Quran Terjemahan Perkata, 2007; Syaamil al-Quran the Miracle 15 in 1, 2009), *diperkenalkan* (al-Quran Perkata Kaedah Berwarna, 2014). Kalimah *Kāna* dalam Contoh 3 ini perlu digandingkan dengan kata nafi sebelumnya iaitu *mā* (tiada) bagi menyempurnakan makna dan terjemahannya supaya diketahui sama ada kalimah *Kāna* perlu atau tidak diterjemahkan. Oleh kerana penterjemah memilih terjemahan *tiada* sebelumnya, maka pengguguran terjemahan *Kāna* adalah menepati sistem dan struktur bahasa sasaran. Menurut Kamus Dewan (2015) *tiada* bermakna (1) tidak ada, (2) tidak. Sementara Asmah (1986) pula menyatakan bahawa *tiada* merupakan bahasa klasik yang sangat kurang penggunaannya dalam bahasa moden (sekarang). Bahasa moden hari ini dikenali sebagai *tidak*, iaitu unsur nafi bagi frasa kerja dan frasa adjektif (Nik Safiah et al., 2015). Jika diperhatikan, terjemahan *tiada* (iaitu *tidak*) dalam Contoh 3 di atas dipadankan dengan frasa “*bagi mereka itu...*” (frasa nama sendi nama) adalah tidak tepat berdasarkan padanan linguistik yang diuraikan oleh sarjana linguistik Melayu sebelum ini. Hal ini kerana kata nafi *tidak* mesti dipadankan dengan frasa kerja atau frasa adjektif sedangkan frasa yang dipadankan dalam terjemahan ini ialah frasa kata sendi nama. Jika penterjemah memilih terjemahan *bukan* adalah lebih tepat kerana kata nafi *bukan* boleh dipadankan dengan frasa sendi nama seperti “*bagi mereka itu...*” di atas.

Pengkaji berpandangan bahawa pengguguran yang dilakukan oleh penterjemah ini merupakan strategi terjemahan (Nida, 1964; Newmark, 1988) yang relevan berpanduan

beberapa faktor yang dinyatakan sebelum ini, namun adalah lebih baik dicadangkan agar terjemahan kata nafi *tiada* ditukar kepada *bukan* kerana ia sesuai dipadankan dengan frasa sendi nama yang mengandungi kata sendi nama seperti *bagi* di atas. Oleh itu, pengkaji mencadangkan terjemahan yang sesuai ialah “...*Bermula mereka bukan bagi mereka itu...*” dengan menggunakan strategi pengguguran dan gantian kata nafi *bukan* berbanding *tiada*. Penafian *tiada* membawa makna berlawanan (antonim) kepada *ada*, oleh itu pengkaji mendapati terjemahan *Kāna* perlu dikaitkan dengan kata nafi sebelumnya lantaran penterjemah menggugurkannya dalam teks terjemahan.

Contoh 4

Teks sumber

كَانَ النَّاسُ أُمَّةً وَاحِدَةً فَبَعَثَ اللَّهُ النَّبِيِّنَ مُبَشِّرِينَ وَمُنذِرِينَ... (٢١٣)

Teks terjemahan

Adalah manusia itu umat yang bersatu atas iman kesemua pada alam dhar. Maka membangkitkan Allah Taala akan segala nabi-nabi hal keadaan menyukai mereka itu akan orang mukmin dengan syurga dan menakuti orang kafir dengan neraka, maka bersalahan mereka itu padanya dengan beriman oleh sesetengah manusia dan kufur setengah yang lain...(213)

Contoh 4 pula membawa terjemahan *adalah* sebagai padanan kepada *Kāna*. Penterjemah dalam teks ini sekali lagi cuba menterjemah kalimah *Kāna* yang dilihat telah berubah daripada kata kerja *Kāna* kepada kata tugas (*adalah*). Ia sebenarnya secara tidak langsung telah menggunakan satu strategi terjemahan yang menarik iaitu transposisi. Strategi ini diperkenalkan oleh Vinay dan Darbelnet (1995) yang merujuk kepada proses penggantian satu golongan kata dengan golongan kata yang lain dengan memelihara makna yang disampaikan daripada bahasa sumber. Walaupun begitu, terjemahan *adalah* tidak membawa kepada makna yang boleh difahami oleh pembaca bahasa sasaran kerana seperti yang dibincangkan sebelum ini bahawa *adalah* merupakan kata pemerian yang hadir sebelum frasa adjektif dan frasa sendi nama (Asmah, 1986; Nik Safiah et al., 2015; Kamus Dewan, 2015). Frasa yang hadir selepas *adalah* iaitu “*manusia itu umat yang bersatu...*” merupakan frasa nama yang jelas bertentangan dengan sistem dan struktur bahasa sasaran. Justeru strategi transposisi yang digunakan ini kurang tepat dalam konteks amalan penterjemahan dan ia dianggap kurang sesuai dipraktikkan dalam Contoh 4 ini. Terjemahan *adalah* sebagai pangkal ayat sekali lagi menunjukkan ciri terjemahan karya klasik seperti TNI yang dilihat sering mengguna dan mengulang perkataan disebabkan terikatan teks terjemahan dengan teks sumber.

Terjemahan ini dilihat lebih sesuai jika digunakan strategi penyesuaian. Strategi ini dibincangkan oleh beberapa sarjana terjemahan dengan menggunakan istilah yang berbeza seperti *adaptation* (Vinay dan Darbelnet, 1995) dan *alterations* (Nida, 1964) yang dikategorikan di bawah pendekatan terjemahan komunikatif (Newmark, 1981) iaitu

terjemahan yang mementingkan kehendak pembaca bahasa sasaran dan berupaya menyampaikan mesej yang paling hampir dengan gaya komunikasi (Puteri Roslina, 2012). Kajian yang dibuat oleh Mohd Fahimi (2020) bahawa pendekatan komunikatif seperti penyesuaian ini perlu dibuat supaya pembaca bahasa sasaran dapat merasai seolah-olah ia sebuah penulisan semulajadi. Strategi penyesuaian ini lebih relevan dengan konteks ayat. Menurut Idris (2014) strategi merujuk kepada proses menghasilkan untuk menghasilkan persamaan nilai bagi situasi yang berbeza dalam bahasa sumber. Sementara Majdi (2009) pula menyatakan bahawa strategi penyesuaian ini merupakan gabungan beberapa strategi seperti modulasi, transposisi dan persamaan.

Pengkaji mencadangkan terjemahan yang lebih sesuai menggunakan strategi penyesuaian iaitu *dahulunya*, *mulanya* atau *asalnya* bagi menggantikan terjemahan *adalah*. Cadangan ini mempunyai dua unsur iaitu unsur masa lepas dan unsur penekanan. Unsur masa lepas iaitu (*dahulu/mula/asal*) dan unsur penekanan (*nya*) digabungkan secara penyesuaian yang tidak lagi diterjemah menjadi kata kerja seperti bahasa sumber, tetapi sudah menjadi golongan kata tugas iaitu kata pangkal ayat. Kata pangkat ayat ini sudah biasa digunakan dalam sistem bahasa Melayu klasik seperti maka, adapun dan alkisah. Memandangkan *Kāna* merupakan kata kerja lepas, justeru terjemahan *dahulu* (contoh) masih mengekalkan unsur masa lepas dan diikuti kata penekan *nya* untuk memberi penekanan kepada makna *Kāna* yang merujuk kepada sesuatu perkara (iaitu beragama dan beriman) yang pernah berlaku pada masa dahulu (al-Sābūnī, 1980). Terjemahan cadangan ini ialah “*Dahulunya manusia itu umat yang bersatu atas iman...*” dengan memilih *dahulunya* melalui strategi penyesuaian.

Contoh 5

Teks sumber

...ذَلِكَ يُوعِظُ بِهِ مَنْ كَانَ مِنْكُمْ يُؤْمِنُ بِاللَّهِ وَالْيَوْمِ الْآخِرِ... (٢٣٢)

Teks terjemahan

...Bermula tafsil segala hukum yang tersebut itu, diajar dengannya akan mereka yang ada ia daripada kamu beriman dengan Allah Taala dan Hari Kiamat kerana ialah yang ambil manfaat dengannya...(232)

Terjemahan *ada ia* dalam Contoh 5 ini hampir sama dengan terjemahan Contoh 2, cuma terdapat terjemahan tambahan *ia* menjadikan dapatan data kajian perlu kepada analisis terjemahan tambahan ini. Analisis yang dijalankan dalam Contoh 2 juga boleh digunakan disebabkan persamaan terjemahan yang dipilih, antaranya strategi terjemahan yang digunakan. Strategi pengguguran (Nida, 1964; Newmark, 1988) wajar diaplikasi kerana *ada* merupakan kata kerja yang tidak boleh berdiri dengan sendiri seperti yang dibahaskan oleh Asmah (1986) sebelum ini, bahkan Asmah menambah bahawa *ada* boleh digugurkan dalam ayat. Seterusnya terjemahan *ia* sebagai padanan terjemahan *Damīr mustatir* dalam kalimah *Kāna* iaitu *huwa* (ia) yang diperolehi melalui kaedah ‘*Irāb* bahasa Arab (Muhammad Sayyid, 1997). Jika terjemahan *ia* dalam Contoh 1 menepati tatabahasa bahasa sasaran

kerana ia merujuk kepada kata ganti nama ketiga bukan manusia (Iblis), namun terjemahan ia dalam contoh ini tidak memenuhi sistem dan struktur bahasa sasaran. Hal ini kerana berdasarkan kaedah *ʿIrāb*, kalimah *Kāna* dihubungkan dengan kalimah *man* yang sebelumnya dikenali sebagai *ism mawsūl* (kata hubung) yang mengandungi makna *yang* (Muhammad al-Qādī, 2010). Kalimah *man* bermakna *orang yang/ sesiapa yang* merujuk kepada kata ganti nama ketiga manusia iaitu *dia*. Justeru terjemahan *ia* dianggap menyalahi sistem dan struktur bahasa sasaran kerana ia merupakan kata ganti nama ketiga bukan orang (Nik Safiah et al., 2015).

Oleh itu, pengkaji berpendapat bahawa terjemahan ada ia boleh digugurkan dengan sedikit pembetulan iaitu “...*diajar dengannya kepada sesiapa yang antara kamu beriman dengan Allah Taala...*” melalui strategi pengguguran. Seperti yang dibahaskan sebelum ini, tidak semestinya teks sumber perlu diterjemahkan satu per satu ke dalam teks sasaran disebabkan kedua-dua bahasa itu mempunyai sistem dan struktur bahasa yang berbeza. Strategi pengguguran dipilih sebagai pendekatan yang sesuai bagi menghasilkan terjemahan kalimah *Kāna* yang wujud dari segi makna walaupun hilang dari segi teksnya.

5.0 Kesimpulan

Terjemahan karya klasik seperti TNI merupakan satu bidang kajian yang menarik untuk dilihat antaranya dari aspek strategi terjemahan yang digunakan oleh penterjemah. Hal ini kerana karya klasik mempunyai definisi dan ciri tertentu yang hanya difahami oleh golongan pembaca tertentu sahaja. Golongan pembaca yang dimaksudkan ialah pembaca yang mempunyai asas kefahaman bahasa Arab dan berpengalaman mengikuti pengajian ilmu agama dengan menggunakan buku-buku tulisan Jawi. Berdasarkan lima contoh yang diperolehi dalam dapatan kajian, pengkaji ingin mendapati bahawa TNI mengandungi banyak ciri karya klasik melalui teks terjemahan seperti penggunaan partikel *lah*, kata pangkal seperti *ada/adalah* dan ayat yang panjang serat berulang-ulang. Selain itu, beberapa strategi terjemahan yang digunakan dalam terjemahan karya klasik mungkin perlu kepada penambahbaikan seperti terjemahan literal dann terjemahan perkataan demi perkataan yang dilihat terikat dengan sistem dan struktur bahasa sumber. Hal ini supaya ia boleh membantu ramai golongan pembaca bahasa sasaran yang mencintai al-Quran dan hanya mampu memahami isi kandungan al-Quran hanya melalui medium terjemahan. Penterjemah TNI yang dikenali sebagai seorang ilmunan besar dalam bidang tafsir al-Quran telah berjaya menghasilkan sebuah karya yang sangat signifikan dalam dunia ilmu Islam, sementara pengkaji pula hanya cuba untuk melihat dan menilai beberapa sudut yang boleh dikaji dan seterusnya mencadangkan penambahbaikan ke arah penghasilan karya klasik yang lebih menepati citarasa golongan pembaca bahasa sasaran.

Rujukan

- al-Quran Terjemahan Perkata*. 2007. Departemen Agama Republik Indonesia, Bandung: Syaamil al-Quran.
- al-Quran Perkata Kaedah Berwarna*. 2014. Lajnah Tasheh al-Quran Kementerian Dalam Negeri. Shah Alam: Karya Bestari Sdn. Bhd.

- Ahmad Nazuki, Azman Che Mat dan Nur Hafizah Ahmad Tajuddin. 2019. Pola Mansubat dan terjemahannya dalam surah al-Baqarah. Dlm Idris Mansor (Sunt.). *Isu-isu dalam terjemahan Arab-Melayu* (97-124). Kuala Lumpur: Dewan Bahasa dan Pustaka.
- Asmah Omar. 1986. *Nahu Melayu Mutakhir* (edisi ketiga). Kuala Lumpur: Dewan Bahasa dan Pustaka.
- Catford, J.C. 1978. *A linguistic theory of translation* (5th edition). Oxford: Oxford University Press.
- Hassan Mustapha. 2001. Koran Translation. In Mona Baker (Ed.). *Routledge Encyclopedia of Translation Studies* (200-204). London and New York: Routledge Taylors and Francis Group.
- Idris Mansor. 2014. Pendekatan Terjemahan. Dlm. Haslina Haroon and Hasuria Che Omar (Sunt.). *Asas Terjemahan dan Interpretasi* (58-75). Pulau Pinang: Penerbit Universiti Sains Malaysia.
- _____. 2019. Terjemahan al-Quran dalam bahasa Melayu. Dlm Idris Mansor (Sunt.). *Isu-isu dalam terjemahan Arab-Melayu* (68-96). Kuala Lumpur: Dewan Bahasa dan Pustaka.
- Kamus Dewan* (edisi keempat). 2015. Kuala Lumpur: Dewan Bahasa dan Pustaka.
- Kasyfullah Abdul Kadir dan Idris Mansor. 2015. Kawalan dan Naungan terhadap Aktiviti Penterjemahan al-Quran di Malaysia. Dlm. Haslina Haroon, Hasuria Che Omar, Goh Sang Seong dan Norizah Ardi (Eds.). *Persidangan Penterjemahan Antarabangsa Ke-15* (33-43). Kuala Lumpur: PPM, ITBM, DBP dan Perbadanan Kota Buku.
- Mohammad Fadzeli. 2014. Analisis Komponen Tekstual dalam Teks Melayu Klasik Abad Ke-17. *Jurnal Bahasa*. 12(2): 163-180.
- Mohd Fahimi Zakaria. 2020. Asālīb al-Tarjamah fī 'Af'āl al-Amr fī al-Qurān al-Karīm: Tahlīl sūrah Yāsīn min Tafsīr Nūr al-Ihsān. *Kesidang Journal*. 5(1): 147-159.
- _____. 2021. Kaedah Terjemahan Kata Kerja dalam al-Quran: Analisis surah al-Baqarah dalam Tafsir Nur al-Ihsan. *Journal of Contemporary Islamic Studies*. 7(1): 131-150.
- Majdī Ibrāhīm. 2009. Al-Tarjamah Bayna al-'Arabiyyah wa al-Malāyūwiyyah: al-Nazariyyat wa al-Mabādi'. Gombak: IIUM Press.
- Mohd Shukri Hanapi. 2003. *Terjemahan al-Quran dalam pelbagai Perspektif*. Cheras: Utusan Publications & Distributors Sdn Bhd.

- Muhammad Arsyad Abdul Majid. 2009. *Terjemahan Arab-Melayu dari sudut makna pengkhususan: satu analisis pendepanan dalam surah al-Baqarah*. Tesis Doktor Falsafah. Universiti Malaya.
- Muhammad Said Umar. 1931. *Tafsir Nur al-Ihsan*, Jilid 1. Matba'ah bin Halabi: Pattani.
- _____. 2017. *Tafsir Nur al-Ihsan*, Jilid 1 (Edisi tahkik Haziyyah Hussin et al.). Bangi: Fakulti Pengajian Islam UKM.
- Munday, J. 2009. *The Routledge Companion to Translation Studies*. London & New York: Routledge.
- Newmark, P. 1988. *A Textbook of Translation*. Hempstead: Prentice Hall.
- Nik Safiah Karim, Farid M. Onn, Hashim Musa dan Abdul Hamid Mahmood. 2015. *Tatabahasa Dewan* (edisi ketiga). Kuala Lumpur: Dewan Bahasa dan Pustaka.
- Puteri Roslina Abdul Wahid. 2012. *Meneroka Penterjemahan Bahasa Melayu*. Kuala Lumpur: Penerbit Universiti Malaya.
- Syaamil al-Quran the Miracle 15 in 1. 2009. Departemen Agama Republik Indonesia, Bandung: PT Sygma Examedia Arkanleema.
- Zainur Rijal Abdul Razak dan Rosni Samah. 2007. *Kesan Bahasa Arab dalam Peradaban Melayu di Malaysia*. Nilai: Penerbit Kolej Universiti Islam Malaysia.
- Zurina Abdullah. 2017. Penentuan Tempoh Perkembangan Bahasa Melayu Klasik: Satu Kajian Tinjauan. *Persidangan Antarabangsa Sains Sosial dan Kemanusiaan* (166-172). Kajang: Penerbit KUIS.
- Zurina Abdullah dan Adi Yasran Abdul Aziz. 2020. Penilaian Semula Ciri Bahasa Melayu Klasik berdasarkan Perbandingan Inskripsi. *Jurnal Bahasa dan Linguistik*. 2(2): 18-33.

PERANAN LAMBANG DALAM MAQĀMĀT IMAM AL-SUYŪTIY

Mohamad Faisal Kamis¹, Pabiyah Hajimaming@Toklubok², Nik Farhan Mustapha³, Wan Muhammad Wan Sulong⁴

¹ IPG Kampus Pendidikan Islam, Malaysia, mfaisalkamis@gmail.com

² Universiti Putra Malaysia, Malaysia, pabiyah@upm.edu.my

³ Universiti Putra Malaysia, Malaysia, farhan@upm.edu.my

⁴Universiti Putra Malaysia, Malaysia, w_mhd@upm.edu.my

Abstrak

Unsur perlambangan dalam karya sastra merupakan salah satu elemen intrinsik yang menjadi titik perbahasan dalam sesebuah kajian akademik. Kajian terhadap perlambangan secara mendalam mampu menyorot fungsi sebenar penggunaannya di sebalik gaya bahasa simbolik yang terkandung dalam sesebuah karya. Perlambangan dijadikan wasilah untuk menggambarkan idea, mesej atau gagasan pemikiran tertentu yang ingin disampaikan oleh pengarang. Sementara itu, *maqāmāt* pula ialah sebuah karya seni yang muncul hasil perkembangan sastra Arab khususnya prosa yang muncul sejak kurun ketiga hijrah lagi. Prosa Arab klasik lain seperti *khiṭābah*, *riwayat*, kisah cereka dan sebagainya telah mencapai zaman kemuncak di zaman kerajaan Abbasiyah. *Maqāmāt* ialah sebuah karya sastra yang sarat dengan penggunaan lambang melalui gaya bahasa simbolik serta memiliki mesej yang cuba diketengahkan. Justeru, kajian ini dijalankan untuk mengenal pasti dan menganalisis fungsi penggunaan lambang dalam *Maqāmāt Imam al-Suyūṭiy* (MIS) yang dihasilkan pada lewat kurun kesepuluh hijrah bagi merumuskan apakah mesej utama yang disampaikan oleh beliau melalui karya tersebut. Kajian ini merupakan kajian kualitatif dengan menggunakan kaedah analisis teks. Sebanyak lima *maqamat* yang mengandungi lambang dipilih sebagai data. Untuk mencapai objektif yang ditetapkan, teori *Nazm* yang diasaskan oleh ‘Abd al-Qāhir al-Jurjāniy dijadikan sebagai teras dalam menganalisis setiap lambang yang terkandung dalam *Maqāmāt Imam al-Suyūṭiy*. Dapatan kajian menunjukkan bahawa terdapat tujuh lambang yang merangkumi bunga, buah, batu permata dan wangian telah digunakan oleh pengarang. Semua lambang tersebut mengandungi beberapa fungsi antaranya adalah untuk mendedahkan sikap buruk pemimpin kerajaan, mengkritik sikap ahli masyarakat, mengelak dari dikenakan hukuman oleh pihak pemerintah, menyatakan perasaan tidak selesa pengarang MIS terhadap suasana politik dan menggambarkan ketokohan watak dan karakter seseorang individu.

Kata kunci: Perlambangan; *Maqāmāt*, *Imam al-Suyūṭiy*; Prosa Arab, Teori *Nazm*

1.0 Pengenalan

Dalam mengkaji sesebuah karya sastra, biasanya ahli linguistik lebih cenderung untuk melihat bagaimana seorang pengarang menyampaikan sesuatu dengan cara atau gaya yang tertentu manakala pengkaji sastra pula lebih gemar melihat kesan nilai estetika dicapai melalui penggunaan bahasa. Persoalan berkaitan dengan penggunaan lambang dalam teks sastra sering dibahaskan oleh ahli linguistik bagi melihat sejauh mana gagasan pemikiran yang cuba disampaikan oleh seseorang pengarang mampu dicerna oleh ahli masyarakat. Di samping itu, pengkaji sastra juga tidak terlepas dari melihat kepentingan penggunaan lambang dalam karya sastra yang hadir untuk memperindah gaya bahasa dalam karya yang diketengahkan kepada khalayak masyarakat. Justeru, kajian terhadap unsur perlambangan dalam sesebuah karya sastra wajar diberi perhatian lebih-lebih lagi apabila melibatkan teks sastra yang banyak menggunakan gaya bahasa tersirat yang sukar difahami secara langsung.

Maqāmāt merupakan contoh teks prosa Arab yang menarik untuk dijadikan bahan kajian khususnya mengenai penggunaan lambang yang berkait rapat dengan idea atau gagasan pemikiran yang cuba disampaikan oleh pengarang itu sendiri. Pemilihan prosa sastra seperti teks *maqāmāt* penting kerana sastra itu sendiri merupakan *Fann Qauqliy* yang mengandungi nilai, iaitu dari segi cara pengungkapan, isi kandungan, perbezaan atau ciri khas (Darwīsh, 2008). Justeru, kajian ini sesuatu yang kritikal dan signifikan untuk dijalankan bagi menyorot fungsi dan peranan lambang dalam menzahirkan kepelbagaian mesej yang terdapat dalam *Maqāmāt Imam al-Suyūṭīy*. Pengkaji melihat bahawa kajian yang dilakukan terhadap unsur perlambangan dalam *Maqāmāt Imam al-Suyūṭīy* ini, dengan menggunakan teori *naẓm* adalah sesuatu yang wajar dilakukan kerana ianya berbeza dengan kajian-kajian sebelum ini. Di samping itu, pemilihan teori ini juga mampu memberi interpretasi secara deskriptif dan eksplisit terhadap kewujudan lambang dalam ujaran teks yang dikarang oleh *Imam al-Suyūṭīy* dalam seni *maqāmāt*nya.

2.0 Sorotan Literatur

Unsur perlambangan sering digunakan oleh penulis kreatif dalam karya-karya seni mereka. Pengkarya seni kreatif sejak dahulu sehingga sekarang menjadikan pelbagai sumber alam semula jadi sebagai unsur perlambangan dalam membentuk naratif penceritaan yang menarik dan menyalurkan mesej tertentu kepada khalayak pembaca. Perlambangan dalam karya sastra bermaksud perkataan atau frasa yang digunakan oleh seseorang penulis untuk menerangkan sesuatu benda, keadaan atau peristiwa yang membawa maksud yang lain atau memberikan makna yang lebih mendalam (Nik Hassan Basri Nik Ab. Kadir, 2005). Menurut Maharam Mamat (2015) alam sekitar antara unsur perlambangan yang banyak digunakan oleh pengkarya sastra dalam penulisan mereka. Penggunaan lafaz seperti bunga, buah, pepohonan, air dan sebagainya dalam karya sastra membuktikan pemanfaatan unsur alam semula jadi oleh pengarang (Diaul Khaerah, 2018). Malah Zurinah Hassan (2010) menyebutkan bahawa “seniman yang halus perasaannya sangat rapat hubungannya dengan alam sekitar. Hal ini kerana, mereka beranggapan alam itu hidup manakala tumbuh-tumbuhan, batu-batu dan bunga-bunga ialah makhluk yang bernyawa”.

Sorotan kajian lampau mendapati bahawa sumber alam semula jadi seperti bunga, buah-buah, wangian dan lain-lain lagi memainkan peranan yang sangat penting dalam masyarakat Arab. Hal yang demikian kerana masyarakat Arab klasik berada dalam proses interaksi, interpretasi dan integrasi dengan alam di sekeliling khususnya masyarakat Arab pada zaman Jahiliah dan Islam. Pengkarya sastera Arab samada syair atau prosa sering menggunakan unsur alam dalam hasil karya mereka dan hal ini memerlukan penelitian dan pemerhatian yang jitu untuk melihat perkaitan yang tepat antara unsur alam tersebut dengan kehidupan masyarakat Arab supaya proses pentafsiran yang berlaku dapat diterima dan difahami berdasarkan konteks masa, tempat, adat dan budaya masyarakat Arab pada ketika itu. Pentafsiran di sini bermaksud, setiap unsur alam yang dijadikan sebagai lambang dianggap membawa makna yang lebih besar dari fungsi mereka yang sebenar. Pengarang turut mengamati atau mengintegrasikan alam sebagai keserupaan dengan dirinya atau masyarakat sekeliling (al-Ghubariy, 2013).

3.0 Metodologi

Kajian ini menggunakan kaedah kualitatif deskriptif yang melibatkan analisis kandungan teks berdasarkan karya *Maqāmāt Imam al-Suyūṭīy*. Pemilihan kaedah kajian berasaskan analisis tekstual dan kontekstual sebagai reka bentuk kajian didapati bersesuaian dengan kajian yang dilakukan. Konsep teoritikal pula berlandaskan teori *Nazm* yang telah diperkenalkan oleh ‘Abd al-Qāhir al-Jurjāniy (1994). Data kajian dipilih berdasarkan unsur perlambangan yang terkandung dalam ujaran teks yang diambil secara terus dari kelima-lima *maqamat* iaitu lllll. Analisis konteks dan *co-text* dilakukan terhadap semua data kajian dengan menggunakan teori *Nazm* oleh al-Jurjaniy (1994). Teori *Nazm* merupakan satu teori yang menekankan kepada makna konteks dan *co-text*. Makna konteks dan *co-text* yang dimaksudkan oleh al-Jurjaniy (1994) dalam teorinya ialah maksud sebenar yang diperoleh hasil dari penelitian yang rinci terhadap susunan lafaz-lafaz yang membentuk sesebuah ujaran teks dengan merujuk kepada semua konteks yang melatari dan melingkungi ujaran teks tersebut samada konteks linguistik dan bukan linguistik seperti masa, tempat, adat, budaya dan lain-lain lagi (Lashin, 1980).

4.0 Dapatan dan Perbincangan

Berikut merupakan data kajian yang terdapat dalam MIS yang mengandungi unsur perlambangan:

4.1 Bunga Mawar

لَقَدْ جَاوَزْتَ الْحَدَّ يَا وَرْدُ وَزَعَمْتَ أَنَّكَ جَمَعَ بِي فَرْدٍ، إِنَّ اعْتَقَدْتُ أَنَّ لَكَ بِحُزْمَتِكَ فَخْرَةً، فَإِنَّمَا مِنْكَ فَجْرَةٌ....

Sesungguhnya engkau telah melampaui batas wahai Ward. Engkau mendakwa bahawa engkau ramai dalam satu. Sekiranya engkau menganggap kemuliaan dirimu satu kebanggaan, sesungguhnya hal itu merupakan suatu kehinaan yang ada pada dirimu...(ms 84).

Dalam ujaran teks di atas, pengarang MIS telah menggunakan simbol bunga mawar untuk menggambarkan dialog yang berlaku antara beberapa orang pemimpin kerajaan *Mamālīk Jarākisah* pada kurun ke 10 Hijrah (al-Darubiy, 2001). Bunga mawar ialah lambang seorang pemimpin yang memiliki sikap yang sombong dan angkuh. Justeru, bunga mawar telah ditempelak oleh beberapa bunga lain seperti yang terdapat dalam ujaran teks di atas. Lafaz *fajrah* dalam ujaran teks yang digunakan oleh pengarang menunjukkan bahawa bunga mawar telah dikecam oleh bunga lain yang tidak bersetuju dengan ucapan dan kata-kata yang disampaikan kerana mendakwa bahawa beliau mempunyai banyak kelebihan dan sumbangan berbanding bunga lain (Sulaymān, 1989). Menurut al-Darūbiy (2001) bunga mawar dalam dialog yang terdapat dalam kisah *maqāmāt* di atas telah merendah-rendahkan bunga lain yang terdapat dalam majlis perhimpunan yang sama.

4.2 Bunga Yāsāmīn

فَقَامَ الْيَاسَمِينُ: آمَنْتُ بِرَبِّ الْعَالَمِينَ، لَقَدْ تَجَبَّسْتُ يَا جَبْسُ، وَأَكْثَرَكَ رَجِسُ نَجِسٍ، وَأَنْتَ قَلِيلُ الْحُرْمَةِ، وَأَسْمُكَ مَشْمُولٌ بِالْعُجْمَةِ، وَكَيْفَ تَطْلُبُ الْمُلْكَ وَأَنْتَ بَعْدَ قَائِمٍ مَشْدُودُ الْوَسْطِ فِي الْخِدْمَةِ؟

Maka berdiri bunga Yāsāmīn dan berkata: Aku beriman dengan tuhan seluruh alam, sesungguhnya kamu bersikap angkuh wahai si sombong yang hina. Kebanyakan kamu adalah keji dan najis dan kamu kurang dihormati. Namamu dipenuhi dengan kesamaran, lalu bagaimana kamu boleh meminta kekuasaan sedangkan kamu masih lagi muda untuk berkhidmat? (ms 86).

Lambang yang digunakan oleh pengarang dalam ujaran teks di atas ialah bunga Yāsāmīn yang menyampaikan ucapan kepada pesaingnya dalam krisis kepimpinan yang berlaku di zaman Imam al-Suyūṭiy (al-Ghubariy, 2013). Berdasarkan kepada susunan lafaz yang dipaparkan, pengarang MIS telah menggunakan teknik dialog dalam menggambarkan perbincangan antara bunga dalam sebuah majlis pemilihan pemimpin. Penggunaan *damīr mukhāṭab* (ganti nama kedua) iaitu partikel *tā'* (تَا) dan *kāf* (كَاف) dalam teks di atas jelas menunjukkan bahawa bunga Yāsāmīn sedang menunjukan kata-katanya kepada bunga yang berbicara sebelumnya iaitu *Narjis*. Pengarang menggunakan partikel *fā'* (فَا) di awal rangkap teks untuk menunjukkan bahawa wujudnya kesinambungan dari dialog sebelumnya. Partikel *fā'* (فَا) adalah salah satu huruf '*atf*' (الْعَطْف) yang digunakan sebagai penanda wacana atau penyambung kepada plot sesebuah cerita. Ini bermakna sebelum bunga Yāsāmīn bangun berdiri dan berkata, terdapat bunga lain terlebih dahulu yang telah melakukan sedemikian. Data menunjukkan bahawa kata-kata yang dilontarkan tersebut mengandungi makna kecaman dan kutukan kepada bunga lain iaitu bunga *Narjis* (al-Darūbiy, 2001).

4.3 Bunga Narjis

فَقَامَ النَّارِجِسُ عَلَى سَائِي وَرَمَى الْوَرْدَ مِنْهُ بِالْأَخْدَاقِ وَقَالَ: إِنَّ اعْتَقَدْتُ أَنَّ لَكَ بِحُزْمَتِكَ فَخْرَةً، فَإِنَّمَا مِنْكَ فَجْرَةٌ...

Narjis pun berdiri sambil menjeling tajam terhadap Mawar lalu berkata: Jika engkau percaya bahawa kemuliaan yang engkau miliki itu suatu kebanggaan, sesungguhnya kemuliaan itu sebenarnya satu keburukan....(ms 84).

Data menunjukkan bahawa pengarang MIS turut menggunakan bunga *Narjis* sebagai lambang kepada pemimpin yang berebut jawatan bersama dengan bunga-bunga yang lain. Menurut Sulaymān (1989), pengarang MIS telah menetengahkan sikap dan akhlak beberapa pemimpin kerajaan yang dilambangkan dengan beberapa jenis bunga termasuklah *Narjis*. Dalam ujaran teks di atas, susunan lafaz yang dilontarkan oleh bunga *Narjis* menggambarkan teguran yang keras yang diberikan kepada bunga mawar yang selalu mendabik dada menyatakan bahawa dialah yang paling baik untuk dilantik sebagai pengganti sultan. pengarang MIS turut menjelaskan gelagat dan watak beberapa orang pembesar yang berebut menjadi sultan dengan menampilkan watak bunga sebagai lambang kepada manusia. Hal yang demikian dapat dilihat melalui ucapan bunga *Narjis* seperti yang berikut:

أَلَسْتُ الصَّارِئَ لِلْمَرْكُومِ، الْمُعْطَشَ لِلْمَخْزُورِ الدِّمَاغِ عِنْدَ الْمَشْمُومِ الْمُضْغَفِ لِلْبَاهِ، النَّائِمِ بِلَا أَتْيَاهِ...

Bukankah kamu memudaratkan seseorang yang selsema dan menyebabkan seseorang yang sihat itu bersin ketika mencium kamu, bukankah kamu juga penyebab kepada kurangnya rasa ghairah untuk berkahwin dan bukankah kamu seorang yang tidur tanpa sedar?... (ms 85).

4.4 *Zabad*

Zabād ialah sejenis wangian yang sering digunakan oleh masyarakat Arab sejak dahulu kala. Malah wangian ini turut dijadikan sebagai hadiah kepada seseorang yang istimewa kerana baunya yang harum dan sukar didapati. Oleh hal yang demikian, pengarang MIS tidak ketinggalan menjadikan *Zabad* sebagai lambang dalam kisah maqamatnya seperti yang terungkap dalam ujaran teks yang berikut:

ثُمَّ رَأَيْتُ فِي خَيْرٍ مُرْسَلٍ، عَنْ أُمِّ حَبِيبَةَ زَوْجٍ خَيْرٍ مُرْسَلٍ: أَنَّ نِسْوَةَ النَّجَاشِيِّ أَهْدَيْنَ لَهَا مِنْ الزَّيَادِ الْكَثِيرِ وَأَنَّهَا قَدَّمَتْ بِهِ عَلَى النَّبِيِّ الْبَشِيرِ النَّذِيرِ....

Kemudian aku melihat dalam khabar mursal, dari Ummi Habibah isteri sebaik-baik utusan (isteri nabi Muhammad SAW) menyatakan: bahawasanya perempuan-perempuan al-Najāshiy telah menghadihkan kepadanya beberapa Zabād. Lalu beliau memberikan kepada nabi Muhammad SAW pembawa khabar gembira dan pemberi peringatan... (ms 113).

Berdasarkan analisis makna konteks dan *co-text* yang dijalankan, lafaz *thumma* (ثُمَّ) dalam ujaran teks di atas jelas menunjukkan bahawa pengarang ada menceritakan tentang kelebihan dan keistimewaan wangian selain *Zabād* pada rangkap-rangkap ayat sebelumnya. Hal yang demikian kerana lafaz *thumma* (ثُمَّ) dari sudut etimologi bermaksud kemudian, manakala menurut makna nahu, partikel tersebut adalah salah satu dari huruf '*atf*' (الْعطف) yang merujuk kepada penanda wacana umum. Partikel ini digunakan untuk menyambung beberapa cerita yang berkaitan mengikut turutan. Seterusnya pengarang MIS menyebutkan dengan menggunakan lisan seorang imam satu lafaz *fi'l māḍī* iaitu *ra'aytu* (رَأَيْتُ). *Fi'l māḍī* yang digunakan jelas menunjukkan bahawa imam tersebut telah melihat dan mencari kelebihan *Zabād* dalam al-Quran hadis Nabi SAW, *athar* sahabat yang sahih atau *hasan* dan mendapati ianya terdapat di dalam *khabar mursal*. Manakala lafaz khabar (خَبَرٍ) apabila disifatkan dengan kalimah mursal (مُرْسَلٍ) akan membentuk sesuatu yang khusus iaitu khabar tersebut hanya bersifat *mursal* sahaja bukan selainnya. Selain itu, kalimah *mursal* juga berfungsi sebagai penjelas kepada ciri khabar yang dikehendaki oleh pengarang. Maka apabila kedua lafaz ini bergabung, ianya akan membentuk satu istilah khusus yang terdapat dalam disiplin ilmu '*Ulūm al-Ḥadīth*'.

Menerusi analisis yang dijalankan, pengkaji menemukan bahawa ungkapan di atas adalah untuk menyatakan bahawa wangian *Zabād* hanya terdapat dalam *khavar mursal* sahaja. Sedangkan tiga wangian yang disebut oleh pengarang sebelum itu iaitu *Misk*, *'Anbar* dan *Za'farān* terdapat dalam banyak riwayat hadis atau khavar sama ada berstatus sahih atau *hasan*. Pengarang telah melakukan perbandingan antara keempat-empat jenis wangian tersebut berdasarkan kelebihan dan hukum penggunaannya yang diambil dari al-Quran dan sunah Nabi SAW.

4.5 Wangian Za'faran

وَأَمَّا أَنْتَ أَيُّهَا الرَّعْفَرَانُ: فَقَدْ صَحَّتْ الْأَخَادِيثُ بِأَنَّكَ خَفِيشُ الْجَنَّةِ وَتُرَاهَا، وَنَاهِيكَ بِهَا مَنْقَبَةٌ جَلِيلَةٌ نَصَائِحًا....

Dan adapun kamu wahai Za'farān: Maka sesungguhnya telah sahih beberapa hadis Nabi SAW bahawasanya kamu adalah rumput syurga dan tanahnya maka cukuplah bagi kamu dengan kelebihan yang mulia dan cukup itu..(ms 112).

Menerusi ujaran teks di atas, pengarang MIS telah menyebutkan bahawa *Za'farān* terdapat dalam hadis Nabi SAW yang berstatus sahih. Hal ini berbeza dengan *Zabād* yang hanya terdapat dalam *khavar mursal*. Secara dasarnya, hadis sahih mempunyai perbezaan ketara dengan *khavar mursal* dari sudut sanad dan pendalilan serta intinbat hukum. Menurut disiplin ilmu hadis, status sahih dalam periwayatan hadis mempunyai kedudukan yang tinggi dalam proses mengeluarkan hukum Syariah Islamiyah samada hukum tersebut berkaitan dengan akidah ataupun fikah. Manakala *khavar mursal* berada dalam kategori hadis daif yang hanya boleh dijadikan sandaran dalam bab kelebihan dan galakan sesuatu amalan atau dalam bab ancaman melakukan sesuatu amalan. Perbezaan status ini sebenarnya melambangkan perbezaan watak dan kedudukan seseorang dalam sebuah masyarakat. Pengarang MIS sengaja menggunakan perlambangan dua jenis wangian yang sering digunakan oleh bangsa Arab dalam kehidupan mereka sehari-harian iaitu *Zabād* dan *Za'faran* untuk menunjukkan perbezaan darjat dan kedudukan seseorang yang mempunyai ketokohan dan kelebihan dalam sesebuah masyarakat. Fungsi penggunaan lambang ini ialah untuk memberi gambaran tentang watak, katakter dan ketokohan yang dimiliki oleh seseorang individu yang mempunyai sifat yang terpuji sehingga dirinya dianggap istimewa.

4.6 Buah Utrujjah

لِللَّحْشَنِ أَتْرُجَّةٌ تُذَكِّرُ النَّاسَ بِأَمْرِ النَّعِيمِ

Demi Allah, sesungguhnya keelokan yang dimiliki buah utrujjah mengingatkan sekalian manusia tentang perihal syurga al-Na'īm .. (ms 53).

Utrujjah ialah sejenis buah yang terdapat di negara Arab. *Utrujjah* seakan-akan buah lemon dan mengandungi pelbagai khasiat untuk kesihatan tubuh badan manusia. Melalui karya MIS, al-Suyūṭiy turut menggunakan perlambangan buah utrujjah dalam menyampaikan mesej dan ideanya kepada khalayak masyarakat. Pengarang MIS telah menukulkan syair di atas dalam konteks membicarakan tentang kehebatan dan keistimewaan buah *utrujjah*. Buah ini mempunyai banyak kelebihan dan faedah kepada manusia antaranya menambahkan

selera makan, menghilangkan kahak dalam tekak, mengurangkan rasa pening dan loya, mencegah dari penyakit cirit-birit dan lain-lain lagi (al-Suyūṭiy, 2008). Dalam syair ini terdapat beberapa partikel dan perkataan yang disusun dalam satu *naẓm* untuk menyatakan idea atau mesej tertentu kepada khalayak pembaca. Pengarang memulakan baitnya dengan *adāt al-qasam* iaitu partikel *lām* (ل), seterusnya terdapat *tawkid bal* (ب), lafaz *husn*, *utrujjah*, frasa kata mengingatkan manusia dan perihal *al-Na'im*.

Penggunaan *uslub al-qasam* dan *tawkid* dalam ungkapan syair di atas tidak lain adalah untuk menyatakan dengan tegas dan bersungguh bahawa buah *utrujjah* mempunyai manfaat dan khasiat yang sangat istimewa. Pengarang menggunakan partikel *lām* (ل) dan *bal* (ب) sebagai penguat kepada mesej yang ingin diketengahkan iaitu keelokan yang dimiliki oleh buah *utrujjah* ini mampu mengingatkan manusia kepada syurga Allah SWT yang penuh nikmat. Lafaz *amr* (أمر) yang disandarkan kepada *al-Na'im* (النَّعِيم) telah membentuk makna yang lebih luas. Ini kerana lafaz *amr* (أمر) merupakan kata nama terbitan dari kata dasar *amar* (أمر) yang membawa maksud hal, urusan, perkara, perihal, perintah, arahan dan peristiwa (Umar et al., 2008). Oleh sebab itu, apabila lafaz ini dijadikan sebagai *mudāf* kepada lafaz *al-Na'im* (النَّعِيم), kita dapat memahami bahawa pengarang ingin menggambarkan tentang perkara yang berkaitan dengan syurga yang mempunyai segala bentuk kenikmatan dan kelazatan yang sering diidami oleh manusia. Menerusi bait syair ini juga, pengarang MIS telah menyatakan tentang keelokan atau kelebihan buat *utrujjah*. Unsur perlambangan wujud apabila pengarang MIS menyatakan keelokan dan keenakan buah tersebut melambangkan kenikmatan yang bakal dikecapi oleh penghuni syurga kelak. Namun seperti yang telah sedia diketahui, perlambangan yang cuba digambarkan oleh pengarang MIS tersebut mengandungi unsur berlebih-lebihan kerana buah *utrujjah* dianggap mampu mengingatkan dan membayangkan kepada khalayak masyarakat perihal keindahan syurga *al-Na'im*.

4.7 *Yaqut*

Berdasarkan analisis yang dijalankan, kajian turut menemukan bahawa pengarang MIS telah menjadikan *Yāqūt* sebagai lambang kepada manusia yang sempurna. Batu permata *Yāqūt* mempunyai ciri yang indah dan menarik sehinggakan ramai orang baik lelaki mahupun wanita menggunakannya sebagai perhiasan dalam loket rantai dan batu cincin. Umumnya *Yāqūt* mempunyai berbagai-bagai jenis, warna, bentuk dan rupa. Oleh hal yang demikian, pengarang MIS telah menggunakan batu permata *Yāqūt* sebagai lambang kepada manusia istimewa sepertimana yang terdapat dalam ujaran teks berikut:

الحَمْدُ لِلَّهِ الَّذِي خَلَقَنِي فِي أَحْسَنِ تَقْوِيمٍ، وَجَعَلَنِي أُنْثَىٰ فِي الْغَيْنِ مِنَ الدَّرِّ الطَّيِّمِ، وَشَرَّفَنِي عَلَىٰ كَثِيرٍ مِنَ الْأَقْرَانِ، حَيْثُ ذَكَرَنِي بِصَرِيحِ اسْمِي فِي الْقُرْآنِ،
فِي قَوْلِهِ تَعَالَىٰ فِي سُورَةِ الرَّحْمَنِ ﴿كَأَنَّهُنَّ الْيَاقُوتُ وَالْمَرْجَانُ﴾...

Segala puji bagi Allah yang menciptakan diriku dengan sebaik-baik kejadian dan menjadikan diriku yang tercantik dalam kalangan batu permata yang indah tersusun. Kemudian memuliakan diriku atas kebanyakan teman-temanku sebagaimana Dia menyebutkan diriku dengan namaku secara jelas dalam al-Quran seperti firmanNya dalam surah al-Rahmān { Seakan-akan bidadari-bidadari itu permata Yāqūt dan Marjān}...(ms 67)

Ungkapan teks di atas dinyatakan oleh pengarang MIS sebagai pendahuluan kepada sebuah kisah yang memperihalkan tentang tujuh buah batu permata yang bersaing sesama sendiri dengan menyatakan tentang kelebihan diri masing-masing sehingga mereka lupa kepada tujuan penciptaan mereka di alam ini. Menerusi analisis konteks dan *co-text*, kajian mendapati bahawa pengarang MIS memaparkan kepada kita gambaran awal apakah isi kandungan utama yang ingin diketengahkan oleh pengarang dalam *Maqāmah Yāqūtiyyah* secara keseluruhannya. Ungkapan di atas dengan susunan kata-kata الْحَمْدُ لِلَّهِ الَّذِي خَلَقَنِي فِي أَحْسَنِ تَقْوِيمٍ ini jelas menunjukkan kepada satu pengiktirafan dan pengakuan seorang hamba kepada kehebatan tuhan. Lafaz *alḥamdu* (الْحَمْدُ) mempunyai pendepanan partikel *aliflam al-ta'rif* yang memberi isyarat kepada makna kesempurnaan (al-Sāmarrā'iy, 2009). Seakan-akan pengarang ingin menyatakan bahawa segala puji atau semua pujian hanyalah layak diberikan kepada Allah SWT.

Kemudian lafaz *aḥsana* (أَحْسَنَ) hadir dengan pola *ism tafḍīl* dan disandarkan kepada lafaz *taqwīm* (تَقْوِيم) dan membentuk satu frasa nama yang membawa maksud **seelok-elok** kejadian/ciptaan. Lafaz *taqwīm* (تَقْوِيم) secara leksikalnya merupakan derivasi dari kata *qawwama* (قَوَّمَ) dan apabila dikatakan *qawwama almu'awwij* (قَوَّمَ الْمُعْوِجَ) ianya bermaksud memperbetulkannya dan menghilangkan kecacatannya (Ibn Manẓur, 2003). Al-Darūbiy (2001) ketika menafsirkan lafaz *taqwīm* (تَقْوِيم) dalam surah *al-Tīn* ayat 4, menyatakan bahawa makna lafaz ini ialah sebaik-baik kejadian. Sebaik-baik kejadian dalam surah *al-Tīn* sebenarnya merujuk kepada penciptaan manusia. Manakala sebaik-baik kejadian yang disebutkan dalam ungkapan di atas merujuk kepada batu permata. Keindahan dan kecantikan yang terdapat pada batu permata khususnya *Yāqūt* melambangkan kesempurnaan yang terdapat pada manusia khususnya akal fikiran yang tidak diberikan kepada makhluk-makhluk yang lain. Begitu juga apabila pengarang menggunakan rangkai kata *abḥā fi al-'ayn* (أَبْهَى فِي الْعَيْنِ) yang menunjukkan kepada makna *paling indah pada pandangan mata*. Dari susunan kata-kata ini, dapat difahami bahawa Allah SWT telah mencipta manusia ini dengan begitu indah dan sempurna sepertimana indah dan cantiknya batu permata pada pandangan mata manusia. Frasa nama *al-durru al-naẓīm* (الدُرُّ النَّظِيم) terdiri daripada kata sifat dan *mawṣūf* yang jelas menggambarkan tentang batu permata yang biasanya disusun rapi dan diikat dalam satu ikatan untuk dijadikan sebagai kalung atau rantai. Seterusnya pengarang menggunakan gabungan kata-kata *wa sharrafaniy 'alā kathīrin min al-aqrān* (وَشَرَّفَنِي عَلَى كَثِيرٍ مِنَ الْأَقْرَانِ) yang jelas menunjukkan bahawa manusia itu dimuliakan oleh Allah SWT berbanding makhluk-makhluk yang lain.

5.0 Kesimpulan

Berdasarkan analisis yang dijalankan, kajian ini mendapati bahawa terdapat beberapa fungsi penggunaan unsur perlambangan dalam kelima-lima kisah *maqāmāt* yang dihasilkan oleh al-Suyūṭiy. Kepelbagaian fungsi ini dirumuskan melalui analisis makna konteks dan *co-teks* yang dijalankan terhadap ujaran yang mengandungi lambang-lambang seperti bunga, buah, batu permata dan wangian. Semua lambang tersebut mengandungi beberapa fungsi antaranya ialah untuk mendedahkan sikap buruk pemimpin kerajaan, mengkritik sikap ahli masyarakat, mengelak dari dikenakan hukuman oleh pihak pemerintah, menyatakan perasaan tidak selesa pengarang MIS terhadap suasana politik dan menggambarkan ketokohan watak dan karakter seseorang individu

Rujukan

- Al-Bustāniy, B. (1979). *'Udabā' al-'Arab Fī al-A'şur al-'Abbasiyyah*. Beirut: Dār al-Jīl.
- Al-Darūbiy, S. M. (2001). *Sharh maqāmāt al-Suyūtiy*. Beirut: Mu'assasah al-Risālah.
- Al-Ghubāriy, I. (2013). *Maqāmāt al-Suyūtiy: Dirāsah Fi Fan al-Maqāmah al-Mişriyyah*. Kaherah: Dār al-Kutub Wa al-Wathāiq al-Qawmiyyah.
- Al-Jurjaniy, A. Q. (1994). *Dalail al-I'jaz*. sunt. Muhammad Rashid Ridha. Beirut: Dar al-Ma'rifah.
- Al-Samarraiyy, F. S. (2009). *Al-Maaniy al-Nahwiyy*. Amman: Dar al-Fikr Nashirun Wa Muwazziun.
- Darwīsh, A. (2008). *Dirāsah al-Uslūb Bayna al-Mu'āşirah Wa al-Turāth*. Kaherah: Dār Gharīb Li al-Ṭabā'ah Wa al-Nashr Wa al-Tawzī'.
- Diaul, K. (2018). Ekokritik Sastra Pada Novel Rahasia Pelangi Karya Riawani Elyta dan Sabrina Ws. (Tesis Sarjana Pendidikan) Universitas Muhammadiyah Makassar.
- Ibn Manẓūr, Muḥammad bin Mukram. (2003). *Lisān al-'Arab*. Beirut: Dār al-Fikr.
- Lashin, A. F. (1980). *Al-Tarakib al-Nahwiyyah Min al-Wujhati al-Balaghiyya Inda Abd al-Qahir*. Riyadh: Dar al-Marikh Li al-Nashr.
- Maharam, M. (2015). Isu-isu Alam Sekitar Dalam Sastera: Analisis Novel Ramlee Awang Murshid. *Jurnal Pengajian Melayu* Jilid 15: 886-120.
- Nik Hassan Basri, N. A. K. (2005). *Jurnal Pengajian Melayu*, Jilid 16: 37-54.
- Sulaiman, T. H. (1989). *Jalal ad-Din al-Suyutiyy: Asrohu Wa Hayatuhu Wa Atharohu Wa Juhuduhu Fi al-Dars al-Lughawiy*. Beirut: Al-Maktab Al-Islamiy.
- Umar, A. M. et al. (2008). *Mu'jam al-Lughah al-Arabiyyah al-Mu'asirah*. Kaherah: Alam al-Kutub.
- Zurinah, H. (2010). *Unsur Alam dalam Puisi Melayu*. Bangi: Publisher UKM.

STRATEGI PELAJAR BUKAN MUSLIM MEMPELAJARI KEMAHIRAN BERTUTUR BAHASA ARAB SECARA DALAM TALIAN

Mohd. Taqwudin Mohd. Yazid¹, Wan Muhammad Wan Sulong², Nik Farhan Mustapha³, Mohd Azidan Abdul Jabar⁴

¹Universiti Malaysia Sabah, Malaysia, mohdtaqwudin@ums.edu.my

²Universiti Putra Malaysia, Malaysia, w_mhd@upm.edu.my

³Universiti Putra Malaysia, Malaysia, farhan@upm.edu.my

⁴Universiti Putra Malaysia, Malaysia, azid@upm.edu.my

Abstrak

Dinamika pembelajaran bahasa Arab di Malaysia khususnya pada peringkat institusi pengajian tinggi memperlihatkan penglibatan golongan pelajar bukan Muslim. Pelajar bukan Muslim perlu mempelajari kemahiran bertutur sebagai mana pelajar Muslim yang lain. Hal ini menjadi lebih mencabar apabila mereka terpaksa mengikuti sesi Pengajaran dan Pembelajaran dari Rumah (PdPR). Justeru, makalah ini membincangkan strategi pelajar bukan Muslim dalam mempelajari kemahiran bertutur bahasa Arab secara PdPR. Objektif kajian ini adalah untuk meneroka bagaimana mereka mengikuti pembelajaran kemahiran bertutur bahasa Arab dalam usaha memastikan proses penyampaian dan amalan pentaksiran kursus bahasa Arab sesuai dengan batas kemampuan pelajar bukan Muslim. Kajian kualitatif ini melibatkan temu bual enam pelajar bukan Muslim yang mengikuti kursus bahasa Arab di Universiti Malaysia Sabah (UMS). Hasil kajian mendapati semua responden dapat mengikuti pembelajaran kemahiran bertutur sekalipun secara dalam talian dan bukannya kelas bersemuka. Respons yang diberikan melibatkan faktor yang mendorong pelajar, teknik menterjemah, teknik membaca teks Arab dan teknik memperbaiki pertuturan bahasa Arab. Diharapkan agar dapatan kajian ini dapat menjadi panduan pengajaran serta memberi pencerahan kepada para pengajar bahasa Arab secara khusus tentang situasi pembelajaran kemahiran bertutur yang dilalui oleh pelajar bukan Muslim sepanjang mengikuti sesi PdPR.

Kata kunci: Strategi belajar; bahasa Arab; pelajar bukan Muslim; kemahiran bertutur; Pengajaran dan Pembelajaran dari Rumah

1.0 Pengenalan

Dewasa ini trend pembelajaran bahasa Arab di Malaysia menjadi semakin inklusif dan terbuka kepada golongan bukan Muslim. Perkembangan ini cukup menarik kerana setidaknya ia menonjolkan lagi keluasan bahasa Arab yang selama ini cukup sinonim dengan agama Islam. Hal ini boleh dilihat pada senario penawaran kursus bahasa Arab kepada pelajar sarjana muda di pelbagai universiti awam tempatan yang terbahagi kepada dua

matlamat pembelajaran utama iaitu tujuan keagamaan dan tujuan komunikasi (Azman & Goh, 2010).

Matlamat pembelajaran yang pertama identik dengan kumpulan pelajar Muslim yang belajar bahasa Arab untuk tujuan keagamaan, manakala matlamat yang kedua terbuka kepada semua pelajar tanpa mengira latar belakang agama dan warna kulit (Mohd Shahrizal Nasir et al., 2017). Namun fokus perbincangan makalah ini hanyalah terhadap kumpulan pelajar yang matlamat pembelajaran bahasa Arabnya adalah untuk berkomunikasi sahaja.

Terdapat beberapa universiti awam yang menawarkan kursus bahasa Arab dengan tujuan komunikasi antaranya ialah Universiti Tun Hussein Onn Malaysia (UTHM), Universiti Sains Malaysia (USM), Universiti Malaysia Pahang (UMP), Universiti Teknologi Mara (UiTM), Universiti Utara Malaysia, Universiti Malaysia Terengganu (UMT) (Mohd Shahrizal et al., 2017), Universiti Malaysia Sabah (UMS) dan beberapa universiti lain.

Kursus bahasa Arab tersebut ditawarkan kepada pelajar sarjana muda sebagai bahasa asing pilihan kepada para pelajar (Rosni Samah, 2009), di bawah kelompok bahasa ketiga (Ghazali Yusri et al., 2010).

Dari segi sukatan pembelajaran, kursus ini mengandungi sukatan pelajaran bahasa Arab tahap asas meliputi empat asas kemahiran bahasa iaitu mendengar, bertutur, membaca dan menulis. Hal ini selaras dengan falsafah disebalik penawaran kursus itu sendiri iaitu memberikan pengenalan berkenaan bahasa Arab (Hassan Basri & Muhammad Azhar, 2004; Azman & Goh, 2010; Ghazali Yusri et al., 2010; Mohd Shahrizal Nasir et al., 2017; Bahagian Perkhidmatan Akademik UMS, 2018).

Walaupun bagaimanapun dalam konteks pembelajaran kemahiran bertutur, usaha yang perlu dilakukan oleh pelajar agar mencapai tahap penguasaan yang ideal sekalipun pada tahap asas tidak semudah yang disangkakan (Ghazali Yusri et al., 2012; Mohd Shahrizal Nasir et al., 2017).

1.1 Kursus Asas Bahasa Arab Di Universiti Malaysia Sabah

Universiti Malaysia Sabah (UMS) adalah salah satu universiti awam yang menawarkan bahasa Arab bagi tujuan komunikasi. Kursus bahasa Arab bagi tujuan komunikasi di UMS dikenali sebagai Bahasa Arab Tahap I (UA00102), Tahap II (UA00202) dan Tahap III (UA00302) (Bahagian Perkhidmatan Akademik, 2018).

Kursus bahasa Arab tahap asas adalah salah satu kursus elektif (Wajib Universiti) yang ditawarkan di Pusat Penataran Ilmu dan Bahasa (PPIB), UMS. Penawaran kursus tersebut merupakan salah satu usaha PPIB bagi merealisasikan visi dan misi UMS iaitu melahirkan pelajar yang berketrampilan dan seimbang dalam semua bidang ilmu pengajiannya. Kursus tersebut diharapkan mampu melahirkan siswazah yang boleh berkomunikasi dalam bahasa asing dan seterusnya menerapkan nilai-nilai keinsanan yang penting untuk menghadapi cabaran semasa (Bahagian Perkhidmatan Akademik, 2018).

Kursus asas bahasa Arab ini dikendalikan oleh unit bahasa Arab di bawah Gugusan Bahasa Asing dan Tempatan. Kursus elektif ini hanya boleh diambil oleh pelajar tempatan yang tidak mempunyai pengetahuan bahasa Arab atau tahap pengetahuannya sangat cetek dan memiliki keputusan MUET gelung 3 atas, 4, 5 dan 6, tanpa mengira agama dan bangsa (Bahagian Perkhidmatan Akademik, 2018).

Secara kumulatifnya, pelajar akan mengikuti kursus tersebut selama tiga semester iaitu bermula daripada semester pertama sehingga semester ketiga pengajian dengan tahap kursus yang berbeza iaitu Bahasa Arab Tahap I (UA00102), Tahap II (UA00202) dan Tahap III (UA00302). Selain itu, kursus ini memiliki enam jam kredit bersamaan dengan 84 jam pertemuan, dengan 28 jam pertemuan pada setiap semester (Bahagian Perkhidmatan Akademik, 2018).

2.0 Pelajar Bahasa Arab Yang Bukan Muslim Di Universiti Malaysia Sabah

Pelajar bukan Muslim adalah antara golongan pelajar sarjana muda Universiti Malaysia Sabah yang mendaftar di dalam kursus Bahasa Arab (UA00X02). Mereka mempelajari bahasa Arab tanpa dorongan faktor keagamaan sebagaimana rakan mereka daripada pelajar Muslim (Mohd Shahrizal Nasir et al., 2017).

Selain itu, mereka tidak pernah mempelajari bahasa Arab sebelum ini dan tidak mempunyai asas kemahiran membaca dan menulis tulisan Arab. Justeru, perasaan takut dan tanggapan negatif bahawa mempelajari bahasa Arab adalah sukar untuk dielakkan sekaligus memberikan kesan negatif kepada tahap motivasi mereka sebelum mengikuti kursus (Ghazali Yusri et al., 2010).

Demi menguasai kemahiran bertutur, mereka terpaksa memikul bebanan yang lebih berat berbanding pelajar Muslim kerana mereka perlu bermula daripada kosong dengan mengenal, menghafal, menulis dan menyebut 28 huruf-huruf bahasa Arab.

Keadaan menjadi lebih mencabar selepas penularan pandemik virus Covid-19. Penularan pandemik Covid-19 telah mengganggu ekosistem pendidikan di seluruh dunia, khususnya dari aspek perlaksanaan proses Pengajaran dan Pembelajaran (PdP) dan aktiviti penilaian (Burgess & Sievertsen, 2020).

Kesan daripada pandemik tersebut, pelajar bukan Muslim terpaksa mengikuti sesi Pengajaran dan Pembelajaran dari Rumah (PdPR). Mereka tidak ada pilihan lain kecuali terpaksa menyesuaikan diri dengan pembelajaran kemahiran bertutur bahasa Arab berasaskan teknologi yang pada ketika ini sedang giat berkembang melalui laman sesawang, portal pembelajaran, video konferens, YouTube, aplikasi telefon mudah alih, dan ribuan laman sesawang percuma untuk kegunaan sebagai alat pembelajaran teradun (Adams et al. 2018; Chopra et al. 2019).

3.0 Pembelajaran Kemahiran Bertutur: Bagaimanakah Strategi Pelajar Bukan Muslim?

Rentetan daripada penglibatan pelajar bukan Muslim dalam pembelajaran kursus teras Bahasa Arab (UA00X02) di Universiti Malaysia Sabah, perbincangan di dalam bahagian ini akan menyentuh berkenaan strategi yang digunakan oleh golongan pelajar ini ketika belajar kemahiran bertutur bahasa Arab pada tahap ii (UA00202) sepanjang satu semester.

Kajian kualitatif ini menggunakan teknik temubual sebagai instrumen pengumpulan data. Seramai enam orang pelajar bukan Muslim terlibat memberikan respons dengan menggunakan satu set soalan semi-struktur. Pemilihan kaedah temu bual adalah berasaskan keupayaan instrumen tersebut membantu penyelidik mendalami setiap maklumat yang disampaikan oleh peserta kajian. Kaedah persempelan kualitatif iaitu persempelan bertujuan telah digunakan untuk memilih peserta kajian. Sesi temu bual dilaksanakan secara berkumpulan iaitu satu sesi dua orang dan secara rakaman dalam talian menggunakan aplikasi *Googlemeet*. Penyelidik memberikan kod kepada rakaman temu bual (misalnya RP1 yang merujuk kepada Responden Pelajar 1) sebelum proses penyediaan transkripsi dimulakan. Seterusnya setelah transkripsi selesai peserta kajian diminta untuk membuat pengesahan tentang kandungan transkripsi tersebut dan selepas itu barulah proses analisa dimulakan.

4.0 Faktor Yang Mendorong Pelajar Bukan Muslim Mempelajari Bahasa Arab

Pembelajaran bahasa Arab dalam kalangan pelajar bukan Muslim tidak didorong oleh elemen keagamaan sebagai mana yang berlaku kepada pelajar Muslim. Oleh yang demikian, bahasa Arab tidak dilihat sebagai bahasa yang dekat dihati pelajar bukan Muslim.

Menyedari akan hakikat ini, maka tidak hairanlah apabila 5 per 6 daripada peserta kajian menegaskan bahawa bahasa Arab bukan pilihan mereka. Bahkan ada di kalangan mereka terpaksa mengambil kursus bahasa Arab kerana tidak ada pilihan dan mengambilnya demi memenuhi keperluan universiti semata-mata.

Saya sebenarnya tidak mahu ambil bahasa Arab, tapi sebab *full* sudah bahasa asing yang lain jadi bahasa Arab sahaja pilihan. Saya mahu ambil bahasa Jepun tapi *full* sudah, sebab saya punya *course* wajib ambil satu bahasa asing jadi ambil bahasa Arab lah. Tapi *ok*-lah ambil sekarang. (RP3)

Walaupun bagaimanapun, setelah mengikuti kursus bahasa Arab selama dua semester pelajar bukan Muslim telah menunjukkan perubahan persepsi yang ketara melalui komitmen tinggi mereka dalam mempelajari bahasa Arab. Hal ini disebabkan oleh tiga faktor utama iaitu diri, pengajar dan kursus.

Dari sudut faktor diri, pelajar secara peribadi suka untuk belajar bahasa baharu. Disebabkan itu, sekalipun pada awalnya merasa terpaksa mengambil bahasa Arab namun pada akhirnya mereka mudah menerima bahasa Arab sebagai satu cabaran mempelajari bahasa asing yang baharu.

Saya langsung tidak tahu bahasa ini, tapi sayapun pilih bahasa Arab ni. After saya tidak boleh ambil bahasa Jepun, saya *adjust* saya punya *feeling* lah, *because* bahasa Arab pun satu... *Is a new language for me. So, it interesting to learn a new language. Because like I never know anything about* bahasa Arab. *So it's like...* Oh..*interesting* pula. Tapi *I recover from the shocked feeling* jadi *after all I decide to* belajar baik-baik *for this language* lah. (RP5)

Dari segi faktor pengajar pula, perwatakan dan cara seorang pengajar menjalankan kursus bahasa Arab memberikan pengaruh signifikan terhadap semangat dan motivasi belajar dalam kalangan pelajar bukan Muslim. Pelajar sangat gembira apabila pengajar keadaan mereka dan mengajar mengikut tahap penguasaan mereka, disamping sentiasa memberikan pujian atau galakan atas setiap pencapaian dalam pembelajaran.

Jadi waktu semester i tu saya tidak *move on*. Lagi-lagi, mungkin dari pensyarah juga...pensyarah sebelum tu tidak banyak input saya dapat, pensyarah selepas itu macam ada memberi semangat sudah. Jadi macam ada terbuka hati sikit untuk belajarliah, untuk yang menerima. "oo.. yalah, oklah" begitu... Jadi saya rasa macam semester ini saya sangat enjoy kelas Arab. Jadi macam boleh membaca sudah, boleh menyanyi, boleh bercerita. Jadi saya rasa bersyukur. Apa lagi perkara yang menaikkan motivasi saya ialah video saya bercerita dalam BA akan ditayangkan time festival Kokum. Jadi saya rasa wah...Bangga. (RP1)

Akhir sekali dari sudut faktor kursus, pelajar menjadi terbuka hati untuk gembira belajar bahasa Arab kerana merasakan kursus tersebut lebih mudah lulus dan beban tugasannya lebih ringan berbanding bahasa pilihannya dahulu.

Jadi selepas tahap i tu, saya suka kasi banding-banding bah. Banding-banding result sama pelajar Mandarin yang lain. hehe. Jadi saya tengok dorang punya result , terus saya tanyalah "kenapa result kamu begitu?" Macam rendah sikitlah. Pastu dorang meluahlah, dorang cakap kalau saya tahukan saya ambil Arab. Sebab banyak senior cakap BA ni senang mahu skor, sama senang mahu belajar. Tugas diapun yang kurang berat. So itulah yang effect saya punya pembelajarankan, saya bilang bersyukur juga dapat ni BA sebab saya tidak terlampau tertekan. (RP2)

Sebagai kesimpulannya, pembelajaran yang tidak diiringi minat atau kemahuan dalam diri tidak akan membuahkan hasil yang diinginkan. Oleh itu, pelajar bukan Muslim perlu mencari sumber inspirasi yang dapat membuka hati mereka terhadap bahasa Arab agar pembelajaran bahasa menjadi pengalaman yang bermakna buat diri mereka.

5.0 Asas Pembelajaran Bertutur

Pelajar bukan Muslim berpandangan bahawa mereka perlu menguasai asas kemahiran membaca dan menulis terlebih dahulu sebelum mampu belajar bertutur dengan baik. Asas

kemahiran yang dimaksudkan tersebut meliputi penguasaan huruf Arab dari aspek bunyi atau sebutan dan aspek tulisan atau perubahan bentuk huruf dan baris.

Jadual 1 menunjukkan teknik belajar yang digunakan oleh pelajar bukan Muslim ketika mempelajari huruf bahasa Arab.

Jadual 1: Teknik mempelajari huruf bahasa Arab

Bil	Teknik	Keratan temu bual
1	Belajar bertutur dengan cara membaca dengan kuat dan menulis	Ok... Kalau saya bertutur dan menulis tidak boleh dipisahkan kalau BA. Selagi kita tidak tulis betul-betul itu perkataan dia... Kita tidak boleh baca. Kalau sayalah. Sebab kami <i>non-basic</i> -kan. Jadi macam saya perlu tulis <i>fa-qa-fa</i> , jadi saya mesti tulis dulu baru saya baca. Iya, melalui membaca begitu... (RP1)
2	Belajar kemahiran menulis menggunakan aplikasi telefon pintar 'Write It! Arabic'	Untuk tahap I, <i>I more to</i> pakai ada dua <i>apps</i> ni, 'duolingo' untuk struktur ayat, untuk penulisan is 'Write It! Arabic' yang tu saya masih rujuk <i>once in a while</i> . Sebab <i>some of the</i> tulisan <i>is different when</i> dia kat tengah. <i>So</i> , yang tu saya rujuk balik sebab dia <i>step by step</i> . Macam mana mahu tulis huruf tu. (RP6)
3	Belajar bahasa Arab berdasarkan pengalaman belajar bahasa asing yang lain	Saya suka belajar bahasa baru, <i>so just like</i> saya belajar bahasa Jepun dululah. Saya <i>start from the</i> huruf. Keranakan setiap bahasa dia ada huruf sendiri. Jepun pun ada, Arab pun ada. Baru tahu, "Ohh... Arab dia ada huruf sendiri haha". Diakan <i>interesting</i> , kitakan selalu baca dari kiri sampai kanan. Ini <i>start from</i> kanan... (RP5)
4	Pelajar membuat inisiatif sendiri untuk mencari bahan bahasa Arab di kedai buku tanpa disuruh oleh guru	<i>So</i> saya <i>start to search</i> internet about <i>this language and the</i> went to bookstore to find a book how to learn this. Because I can't just let go this chance to learn a new language. Saya suka belajar bahasa baru... (RP5)

6.0 Teknik Menterjemah Teks Bahasa Melayu Kepada Bahasa Arab

Pelajar bukan Muslim yang menguasai huruf bahasa Arab sama ada dari aspek bunyi ataupun tulisan biasanya sudah mampu membaca dan menulis teks bahasa Arab yang berbaris. Dua kemahiran tersebut mereka manfaatkan semaksimum mungkin untuk menyiapkan tugas bertutur yang diberikan oleh guru. Bagi tujuan melaksanakan tugas pelajar bukan Muslim perlu menterjemah teks bahasa Melayu kepada bahasa Arab.

Jadual 2 menunjukkan teknik menterjemah yang digunakan oleh pelajar bukan Muslim ketika belajar bertutur.

Jadual 2: Teknik menterjemah teks bahasa Melayu – Arab

Bil	Teknik	Keratan temu bual
1	Pelajar menggunakan <i>googletranslate</i> untuk menterjemah skrip/lirik lagu atau video	<i>google translate</i> lah. hehe. Selain tu, audio <i>google translate</i> juga. Sebab ada juga dia punya audio. Boleh juga. Jadi kami bertutur daripada <i>google translate</i> . <i>Insert</i> saja, tukar, lepastu dengar. Lepastu buat ayat sendiri, macam mana sebutan dia... (RP3)
2	Pelajar cuba untuk mendapatkan terjemahan ayat Arab yang bertulis menggunakan fungsi terjemahan melalui imbasan kamera telefon pintar	Ada satulah ust, kamipun ada <i>exam</i> kan. Jadi macam dia gambar tu, dia <i>translate</i> pigi Melayu. Yang kalau ko gambar itu bahasa Arab kan, terus dia macam boleh <i>translate</i> ...Tidak 100% sama lah tapi macam boleh lah. (RP3)
3	Pelajar cuba belajar bertutur melalui terjemahan audio yang dijana daripada <i>googletranslate</i> . Bunyi audio arab diterima oleh <i>googletranslate</i> dan seterusnya diterjemahkan ke bahasa Melayu	Kalau macam kena bagi video <i>youtube</i> , dia dalm tu ada <i>translate</i> juga. Selalunyalah. So dari situ saya belajarlah. Kalau audio pula, kalau mengikut <i>google translate</i> dia agak rumit sedikit, sebab macam kita tahulah. Kalau sebutan BM kita tukar pigi audio <i>google translate</i> . Dia akan berubah. Saya rasa jadi persamaan BA tu begitu juga. (RP3)
4	Belajar bertutur melalui terjemahan video	Kalau macam kena bagi video <i>youtube</i> , dia dalam tu ada <i>translate</i> juga. Selalunyalah. So dari situ saya belajarlah... (RP3)
5	Pelajar tidak memadai dengan hanya menggunakan <i>googletranslate</i> ketika menterjemah ayat bahasa Melayu kepada bahasa Arab. Sebelum menggunakan <i>googletranslate</i> ketika menterjemah kata kerja BM ke BA, pelajar terlebih dahulu mencari terjemahan di kamus dalam talian, bahasa Melayu – Arab atau bahasa Indonesia – Arab Sebelum menggunakan <i>googletranslate</i> ketika menterjemah kata nama bahasa Melayu ke Arab bagi objek asas seperti buah, warna	<i>I try to minimise</i> guna <i>google translate</i> kalau cari kosa kata. Saya cari kosa kata (untuk kata kerja) dengan rujuk kamus <i>online</i> BM kepada BA, atau bahasa Indonesia kepada BA <i>because it kind of similar</i> . Kalau <i>basic</i> kosa kata contoh watermelon, kucing, buku, <i>I try to</i> cari ' <i>watermelon in Arabic</i> ' pastu <i>I</i> buka <i>google image</i> . Biasanya dia akan keluar infografik untuk yang tadika yang tu <i>I think is more dependable</i> . And then <i>I try to make the sentence</i> contoh ' <i>my favourite food is watermelon</i> ' <i>I translate it in Arabic</i> . Pastu <i>I</i> buka balik <i>google translate</i> , <i>Arabic to Malay</i> pula. <i>I paste and then I</i> tengok <i>does it sound logic</i> . Kalau tidak logik tu saya <i>try translate part by part of the sentence</i> ... (RP6)

dll, pelajar terlebih dahulu mencari terjemahan di *google image*

Akhir sekali, pelajar menguji ketepatan ayat arab yang diterjemahkan daripada BM dengan memasukkannya ke dalam *google translate* Arab ke Melayu. Sama ada terjemahan versi bahasa Melayu gramatis atau tidak.

6	Pelajar meminta bantuan guru untuk menyemak terjemahan	Pastu masa <i>translation</i> tu sebab kelas online kan, jadi saya pakai <i>google translate</i> saja. Walaupun dia <i>literal translation</i> saya dapat <i>detect</i> lah juga <i>actually</i> yang ini tidak perlu. Pastu <i>I try my best to</i> betulkan ayat tu <i>based on what I know</i> . Pastu <i>settle</i> skrip tu, baru hantar kepada ustz. Baru dia <i>explain</i> , " <i>actually</i> ini tidak perlu" ataupun "tatabahasanya sepatutnya begini, sebab dia sekian-sekianlah" begitu. Jadi faham juga...(RP6)

7.0 Teknik Membaca Teks Arab Yang Tidak Berbaris

Pelajar bukan Muslim banyak bergantung kepada bahan bahasa Arab yang terdapat di internet. Namun bahan – bahan yang tersedia tidak semuanya berbaris dan sekaligus menyulitkan pembelajaran kemahiran bertutur.

Sebabkan kalau bagi *non-basic* ni, tidak jugalah tidak pandai membacalah bilang. Kadang, dapat juga membaca, biarpun *slow*. Cuma kadang mesti ada barislah, baris penting...(RP2)

Jadual 3 menunjukkan teknik belajar yang digunakan oleh pelajar bukan Muslim ketika berinteraksi dengan teks bahasa Arab yang tidak berbaris.

Jadual 3: Teknik mengetahui bunyi sebutan teks bahasa Arab yang tidak berbaris

Bil	Teknik	Keratan temu bual
1	Mengetahui sebutan perkataan Arab tidak berbaris dengan bantuan <i>google translate</i>	Terpaksa juga pigi <i>search</i> google, <i>ismul fail</i> . Pastu nampak blogspot. Tapi masalah diakan...Kadang dia tulis di situ..., memang ada dia punya <i>information</i> sama dia punya ayat-ayat arab. Cuma beza dia di situ, dia tidak ada baris. Pastu dia tiada cara untuk kami transliterasi... erm, cara untuk sebut. Iya, cara untuk baca tu ayat. Jadi kadang terpaksa lagi <i>search</i> tempat lain yang ada cara bacaan dia. Di situlah kesukaran dia. Erm, saya tidak minta <i>check</i> sama kawan. Tapi kadang saya berharap jugalah saya

		<i>copy</i> tu, kemudian saya <i>paste</i> saja di <i>google translate</i> . Lepastu saya dengar dia punya bacaan. Dengar dia sebut. Iya, minta check dengan sayyidah (Lepas siap)... (RP2)
2	Mengetahui sebutan perkataan Arab tidak berbaris dengan bantuan aplikasi dalam talian http://www.arabic-keyboard.org/	Ada bah kawan saya, dia pun <i>non-muslim</i> tiada <i>basic</i> . Tapi dia macam boleh <i>perform</i> ni BA, jadi saya tanya dialah macam mana ko buat. Ada dia bagi saya <i>link</i> macam <i>keyboard</i> . Dia bilang sana, kalau ko taip dia terus bagi baris-baris. Kalau ko taip BI kan, dia punya terjemahan (Arab) terus ada baris-baris dia bilang... (RP4)
3	Pelajar meminta bantuan guru untuk menyemak sebutan bunyi teks bahasa Arab yang telah mereka sediakan	Kadang dia tulis di situ..., memang ada dia punya <i>information</i> sama dia punya ayat-ayat arab. Cuma beza dia di situ, dia tidak ada baris. Pastu dia tiada cara untuk kami transliterasi...Erm, saya tidak minta <i>check</i> sama kawan. Tapi kadang saya berharap jugalah saya <i>copy</i> tu, kemudian saya <i>paste</i> saja di <i>google translate</i> . Lepastu saya dengar dia punya bacaan. Dengar dia sebut. Iya, minta check dengan sayyidah (Lepas siap)... (RP2)

8.0 Teknik Memperbaiki Pertuturan Bahasa Arab

Sebagai keperluan kursus, pelajar bukan Muslim perlu menyelesaikan pelbagai tugas yang menuntut mereka bertutur di dalam bahasa Arab. Ditambah dengan keadaan sesi Pengajaran dan Pembelajaran dari Rumah (PdPR), cabaran yang mereka hadapi menjadi lebih besar.

Jadual 4 menunjukkan teknik belajar bertutur yang diamalkan oleh pelajar bukan Muslim ketika mengikuti kursus bahasa Arab secara PdPR.

Jadual 4. Teknik belajar bertutur bahasa Arab sepanjang PdPR

Bil	Teknik	Keratan temu bual
1	Meniru, mengajuk menghafal dan mengulang-ulang ungkapan Arab baharu yang didengar daripada guru dan rakan-rakan	Lepastu saya selalu curi-curi menghafal cara sebutan dari sayyidah ataupun kawan-kawan yang lain... Kalau sayyidah buat kelas, dia selalu buat <i>greeting</i> ' <i>sobahan nur-sobahal khair</i> ', <i>na'am</i> . jadi balik-balik saya...(sambil mengajuk menyebut <i>na'am</i>) aa... gitu. Jadi macam saya tawlah guna dia begitu. Kalau ini ayat-ayat <i>greeting</i> ...begitu. Begitulah cara saya untuk tahu apa yang dia cuba sampaikan... (RP1)

2	Meniru, mengajuk menghafal dan mengulang-ulang ungkapan Arab baharu yang didengar audio dan video	Kalau saya...Iyalah, membantulah. Sebab macam di kelas kan ust sebut satu kali saja bah tu ayat. Dia tidak akan bagitau "ok ini sebutan dia begini-begini...". Jadi kalau macam kita ikut ajukan orang tu (dalam video) kan, kita boleh <i>repeat-repeat</i> 100x pun boleh. <i>Repeat</i> sampai sama (Fel: Betul). Jadi sangat <i>effective</i> -lah, membantu.... (RP3)
3	Pelajar membandingkan sebutan sendiri dengan sebutan rakan	Kami sudah belajar menyebut, tapi kalau saya. Saya <i>send</i> itu teks cerita sama kawan saya yang pandai membaca baru saya kasi <i>compare</i> lah kami punya sebutan. "Oo... Ini ghain rupanya". aa... begitu. Jadi terpaksa juga saya cari <i>extra effort</i> sendiri untuk kasi siap itu tugasan.... (RP1)
4	Pelajar menggunakan aplikasi telefon pintar untuk membantunya belajar bertutur	<i>At the sem i I didn't have one</i> . Tapi sem ii saya ada <i>LingoDeer</i> . Dia lebih kurang macam <i>Duolingo</i> . Tapi BA dalam <i>LingoDeer</i> dia tahun ni baru ada. Kerana saya guna <i>LingoDeer</i> dulu untuk belajar bahasa Jepun... (RP5)
5	Pelajar merasakan belajar bertutur melalui aktiviti nyanyian menarik	Jadi kalau yang menarik pasal pertuturan saya rasa kalau yang menyanyilah. hehe.
6	Pelajar merasakan belajar bertutur melalui aktiviti mendengar cerita menarik	Kalau yang kami buat assignment menyanyi tu. Itu yang ada macam interesting sikit mau buat tu. Sama macam dengar cerita BA. Itu antara yang <i>interesting</i> lah kalau pertuturan. (Berkenaan cerita Arab) Selalu ust dia ada bagi soalan. Jadi soalan tu mengenai sebuah cerita, macam menyanyi... begitu tu cerita. Itu yang menariklah dia punya...cara sebutan diorang. Sama ust dia selalu juga <i>send</i> kami video-video macam mana sebutan. Jadi kalau macam saya belajarkan, saya rasa <i>interesting</i> lah tu belajar di youtube. Macam dia bagitau macam mana mau sebut ini, jadi dia ajar pertuturan dari situ lah.... (RP3)
8	Pelajar berpendapat video youtube menggantikan peranan guru mengajar cara sebut huruf ketika belajar sendirian	Dia ajar kami cara bertutur untuk fasih ni daripada dia bagi..apa, dia bagi <i>link</i> tu Frency. <i>Link</i> untuk bacaan 'Iqro' (F: Aa..iya, 'iqro'). Jadi kami disuruh dengar satu-satu tu untuk kasi fasihkan bacaanlah. Dia punya inti di sini, dia macam mesti ada yang <i>guide</i> . Aa... mesti ada yang <i>guide</i> untuk setiap bacaan tu.Sebutan tu....Dari video tu, sebab ada orang, memang ada suaranya. Jadi itu

		yang <i>guide</i> kami untuk setiap sebutan tu. Itu yang mengajar kami cara bertutur... (RP2)
9	Pelajar berpendapat fungsi audio yang terdapat pada <i>google translate</i> menggantikan peranan guru mengajar cara sebut perkataan tidak berbaris ketika belajar sendirian	Selain tu, audio <i>google translate</i> juga. Sebab ada juga dia punya audio. Boleh juga. Jadi kami bertutur daripada <i>google translate</i> . <i>Insert</i> saja, tukar, lepastu dengar. Lepastu buat ayat sendiri, macam mana sebutan dia... (RP3)
10	Pelajar dapat membezakan bunyi huruf di dalam pertuturannya dengan mendengar sebutan video	Erm, sejujurnya...macam youtube lagi membantulah. Kalau saya. Sebab dia banyak. Kalau macam <i>first</i> sem kan, sem i ust ada bagitau kami untuk sebut alif, ba, ta, sampai habis bah. Jadi semua yang ust cakap tukan, saya tidak dapat <i>catch</i> . Jadi saya terpaksa belajar satu-satu ayat tu di youtube. Jadi saya rasa macam sangat membantulah youtube. Selain daripada kelas... (RP3)
11	Pelajar meniru, mengajuk, menghafal dan mengulang-ulang ungkapan baharu yang diterima semasa menjalankan aktiviti menyanyi dalam bahasa Arab	Kalau yang menyanyi tukan, saya ambil lagu... yang pasal ibu ka... Jadi dalam tu lagu ada orang Indon, dorang memang ada nyanyi BA bah tu lagu. Jadi saya macam ajuk juga ikut apa yang dia cakap. Lepas macam ok sudah sebutan, baru saya pigi karaoke. Baru nyanyi ikut ajukan. (Guna <i>minus one</i>), tapi ada ayat juga, jadi nyanyi ikut <i>timer</i> ni kan, memang bulih tau sudah macam mana sebutan untuk tu ayat. (sampai feeling dia kalau menyanyi) Hahaha...(RP3)
12	Untuk menilai sebutan, pelajar rakam suara sendiri kemudian membandingkannya dengan sebutan audio/video. Sekiranya terdapat kesilapan sebutan maka video akan dirakam semula.	<i>First</i> , saya akan tulis tu skrip, <i>and then</i> saya hantar kepada ustz untuk semakan kalau ada kesalahan-kesalahan...Kalau tidak ada, saya <i>start record</i> lah. Erm, memang akan ulang, ulang, ulang. Kerana kadang-kadang <i>nervous and then</i> salah sebut pula. Saya, <i>it's not in one recording</i> lah...So, that is why sekarang saya boleh yang basic phrases lah like, I like something, saya suka apa? saya tidak suka apa? This one saya boleh cakap di dalam BA...(RP5)
13	Pelajar berpendapat aktiviti merakam video bertutur membantu mereka menguasai ungkapan asas di dalam bahasa Arab	
14	Pelajar menjadi lebih yakin untuk menyebut sesuatu perkataan Arab jika sebutan tersebut sama dengan sebutan audio/video	Sebab kalau meniru macam tu ust, dia <i>confirm</i> sudah betul bah, Jadi itu yang dia lebih yakin. Kalau yang kita fikir sendiri... "eh, betul ka tidak ni aa..", begitulah. Dia jadi tidak yakin. Terus dia punya sebutan pun tidak sampai. Hehe...(RP4)

		Iya, sebab <i>it makes sure that our</i> pertuturan <i>is</i> betul. Sebab <i>without listening both ways</i> kita tidak tahu <i>actually</i> kita sebut tu betul atau salah. Macam <i>it's the best way we convey</i> tu ada <i>feedback</i> cakap salah ke betul? Ataupun perlu <i>edit</i> lagi? <i>So that we</i> betul-betul faham. <i>How its spoken...</i> (RP6)
15	Pelajar meniru dan mengajuk sebutan audio/video berulang kali sehingga terbiasa dan berjaya	Kalau saya...Iyalah, membantulah. Sebab macam di kelas kan ust sebut satu kali saja bah tu ayat. Dia tidak akan bagitau "ok ini sebutan dia begini-begini...". Jadi kalau macam kita ikut ajukan orang tu (dalam video) kan, kita boleh <i>repeat-repeat</i> 100x pun boleh. <i>Repeat</i> sampai sama (Fel: Betul). Jadi sangat <i>effective</i> -lah, membantu.... (RP3)
16	Pelajar berpendapat belajar bertutur dengan cara mengajuk audio/video dilihat sangat berkesan dan membantu	
17	Pelajar berpandangan aktiviti membuat rakaman video menggalakkan kreativiti dalam pembelajaran kemahiran bertutur	Kalau macam video bukan, baru-baru kami kena suruh buat video. Jadi macam ayat awal bukan yang pengenalan diri, saya tingu di youtube lepas tu saya ikut itu ayat dijadikan sebagai pertuturanlah jadi. Macam ada beberapa ayat yang macam "hello nama saya..., umur saya..." begitu, ust ada ajar juga. Cuma macam mahu tambah-tambah untuk kasi cantik itu ayat lagi jadi <i>check</i> youtube lah. Sebab dia memang ada bagi ayat juga, macam mana sebutan dia tu. Jadi saya ikut, saya buat tu video <i>slow motion</i> . Lepastu baru saya ikut pelan-pelan. Macam mana dia sebut, baru saya sebut balik. Iya, ajuk & tiru. Aa... <i>last-last</i> boleh lah. hehe. Iya, memang ulang-ulang lah, sampai dapat sebut betul-betul... (RP3)
18	Pelajar beranggapan aktiviti merakam video berkesan untuk menghafal ungkapan bahasa Arab	Dia suruh cari satu topik tatabahasa tu, belajar dari situ, dari youtube tu, tapi berasaskan lagu. Sebab kalau lagu ni senang hafal. Lagu bukan, dia tidak macam cerita bah. Sebab kalau cerita dia main straight saja. Kalau lagu dia mesti ada irama dia bukan. Jadi dia sebut, kadang-kadang ada yang sebut satu-satu... (RP2)
19	Pelajar berasa selesa dan seronok melibatkan diri dalam perbualan mudah berkenaan aktiviti harian	Aktiviti yang diberikan ustz lah, memang sangat berguna. Kerana <i>daily conversation</i> itu ialah <i>daily</i> punya. Setiap hari kita akan ada peluang untuk bercakap BA. <i>It's either we</i> , kita tanya soalan atau <i>we</i> , kita jawab soalan. <i>So</i> , ini bagi kita peluang untuk tambah dan cari kosa kata. Erm, <i>try to build the sentences</i> . Pada mulanya, ustz tanyalah,
20	Pelajar berpendapat perbualan mudah berkenaan aktiviti harian menggalak perkembangan saiz kosa kata	

21	Pelajar berpendapat perbualan mudah berkenaan aktiviti harian menggalak mereka melatih membina ayat	<i>start from basic lah like "kaifa haluki", so kita akan jawab "ana bikhair" like that. In the group, diapun akan tanya "aina akaltu" di mana kamu makan?, erm, sudah makan? macam tu, so kitapun jawab dalam BA. It's very basic daily conversation...</i> (RP5)

9.0 Kesimpulan

Cabaran mempelajari kemahiran bertutur bahasa Arab sememangnya tidak dapat dinafikan lagi. Sedangkan pelajar Muslim di institusi pengajian tinggi bermula dari yang hanya memiliki asas membaca dan menulis tulisan Arab sehinggalah yang mengambil pengkhususan bahasa Arab atau pengajian Islam turut merasai kesukaran bertutur bahasa Arab, inikan pula keadaannya pelajar bukan Muslim yang langsung tidak mempunyai asas bahasa Arab. Keadaan menjadi lebih teruk apabila sesi pengajaran bersemuka tidak dapat dilaksanakan dan pelajar bukan Muslim ini terpaksa mengikuti sesi Pengajaran dan Pembelajaran dari rumah sahaja. Demi memastikan kelestarian pembelajaran bahasa Arab, kebijaksanaan dalam menjalinkan kerjasama antara pelajar dan pengajar adalah amat diperlukan. Pelajar perlu komited serta kreatif dengan setiap aktiviti pembelajaran, membudayakan pembelajaran sendiri dan bersikap lebih bertanggungjawab dengan pembelajarannya. Manakala pengajar perlu menjadi pemudahcara yang berkesan, fleksibel dan prihatin dengan perkembangan pelajar.

Rujukan

- Adams, D., Sumintono, B., Mohamed, A., Noor, N.S.M. (2018). E-learning readiness among students of diverse backgrounds in a leading malaysian higher education institution. *Malaysian Journal of Learning and Instruction* 15(2), 227–256 (2018)
- Azman Che Mat, & Goh Ying Soon. (2010). Situasi Pembelajaran Bahasa Asing Di Institut Pengajian Tinggi: Perbandingan Antara Bahasa Arab, Bahasa Mandarin Dan Bahasa Perancis. *AJTLHE*, 2(2), 9–20.
- Bahagian Perkhidmatan Akademik. (2018). *Prospektus Prasiswazah 2018/2019 Universiti Malaysia Sabah*. <https://www.ums.edu.my/v5/files/2018/ProspektusUMS2018.pdf>
- Burgess, S., & Sievertsen, H. H. (2020). *The Impact of COVID-19 on Education*. VOX, CEPR Policy Portal. <https://voxeu.org/article/impact-covid-19-education>
- Chopra, G., Madan, P., Jaisingh, P., Bhaskar, P.: Effectiveness of E-learning portal from students' perspective: A structural equation model (SEM) approach. *Interactive Technology and Smart Education* 16(2), 94–116 (2019). <https://doi.org/10.1108/ITSE-05-2018-0027>
- Ghazali Yusri, Nik Mohd Rahimi, & Parilah M. Shah. (2010). Sikap Pelajar Terhadap

Pembelajaran Kemahiran Lisan Bahasa Arab Di Universiti Teknologi MARA (UiTM). *GEMA Online Journal of Language Studies*, 10(3), 15–33.

Ghazali Yusri, Nik Mohd Rahimi, Parilah M. Shah, Wan Haslina Wah, & Muhammad Sabri Sahrir. (2012). Penggunaan bahasa Arab lisan dan hubungannya dengan strategi pengurusan sumber. *GEMA Online Journal of Language Studies*, 12(2), 505–520.

Mohd Shahrizal Nasir, Nurkhamimi Zainuddin, & Muhammad Sabri Sahrir. (2017). Persepsi pelajar bukan muslim terhadap pembelajaran bahasa arab. *Islamiyyat: Jurnal Antarabangsa Pengajian Islam; International Journal of Islamic Studies*, 39(1), 29–37.

Rosni Samah. (2009). *Isu Pembelajaran Bahasa Arab di Malaysia*. Nilai: Penerbit Universiti Sains Islam Malaysia.

TEKNIK PENTERJEMAHAN DALAM TERJEMAHAN KOLOKASI ARAB-MELAYU DALAM KALILAH WA DIMNAH

Norsyazwan binti Muhammad Alhadi ¹, Syed Nurulakla bin Syed
Abdullah ², Muhd Zulkifli bin Ismail³

¹Fakulti Bahasa Moden dan Komunikasi, UPM, Malaysia, wanalhadi@yahoo.com

²Fakulti Bahasa Moden dan Komunikasi, UPM, Malaysia, syedakla@upm.edu.my

³Fakulti Bahasa Moden dan Komunikasi, UPM, Malaysia, zulismail@upm.edu.my

Abstrak

Penterjemahan merupakan medium yang memainkan peranan yang sangat penting dalam menyampaikan mesej secara tepat ke dalam pelbagai bahasa. Aktiviti ini telah menjadi suatu keperluan kepada masyarakat di dunia. Oleh sebab itu, penterjemah perlu memilih teknik penterjemahan yang sesuai agar sesuatu teks yang diterjemahkan menjadi lebih berkualiti. Kertas kerja ini membincangkan teknik penterjemahan yang telah diaplikasikan oleh penterjemah dalam terjemahan kolokasi Arab-Melayu dalam *Kalilah Wa Dimnah*. Kajian ini bertujuan menganalisis kepelbagaian teknik penterjemahan yang digunakan dalam teks berdasarkan teori Molina dan Albir (2002). Kajian ini menggunakan pendekatan kualitatif secara deskriptif. Hasil kajian mendapati terdapat 11 jenis teknik yang digunakan oleh penterjemah, iaitu amplifikasi, pinjam terjemah (*calque*), kompensasi, deskripsi, padanan lazim, generalisasi, literal, modulasi, partikularisasi, reduksi dan transposisi.

Kata kunci: Teknik Penterjemahan, Kolokasi, *Kalilah Wa Dimnah*

1.0 Pendahuluan

Aktiviti penterjemahan bukanlah semata-mata peralihan bahasa sumber ke dalam bahasa sasaran (Hardiyanti & Budiastuti, 2017) walaupun pada dasarnya proses penterjemahan merupakan pemindahan maklumat daripada satu bahasa kepada bahasa lain atau daripada satu bentuk kepada bentuk penyampaian mesej yang lain (Hasuria, 2014). Namun, aspek-aspek seperti bentuk, sistem bahasa dan budaya dua bahasa berbeza perlu diberikan penekanan sepanjang pelaksanaan proses penterjemahan.

Sebagai penterjemah, kesukaran timbul apabila berhadapan dengan aspek budaya dan gaya sesuatu bahasa (Obeidat, 2019). Kesan daripada itu, terdapat buku yang diterjemahkan masih sukar untuk difahami. Perkara ini bukan disebabkan oleh penggunaan bahasa yang tinggi tetapi kandungan dan makna yang dialihkan ke dalam bahasa sasaran menimbulkan masalah (Aloojaha, Nababan, & Djatmika, 2018).

Berhubung dengan kepentingan ini, salah satu perkara yang perlu ditekankan oleh penterjemah ialah kolokasi. *Oxford Advanced Learner's Dictionary (2005)* mendefinisikan kolokasi sebagai suatu kombinasi kata yang sangat kerap berlaku. Kolokasi digunakan secara lazim oleh penutur sesebuah bahasa. Ini menjadikan kolokasi memiliki fungsi penting apabila berada dalam teks kerana ia menjadikan teks lebih kohesi (Obeidat, 2019). Kolokasi juga wujud dalam semua jenis teks. Malah, menterjemahkannya merupakan perkara yang penting sepanjang proses penterjemahan dilakukan (Brashi, 2005, hlm. 59). Biar pun demikian, beberapa ahli linguistik menganggap bahawa kolokasi sebagai masalah utama dalam penterjemahan.

Menurut Newmark (1988, hlm.213), menterjemahkan kolokasi memerlukan usaha yang gigih untuk mencari padanan kolokasi yang sesuai. Hal ini dikatakan demikian kerana kolokasi mempunyai nilai yang unik. Keunikan tersebut disebabkan wujudnya elemen budaya dan makna idiomatik tersendiri terutamanya dalam teks sastera (Obeidat & Mahadi, 2019). Oleh itu, penterjemah teks sastera tidak memadai dengan penguasaan dua bahasa semata-mata. Bahkan, penterjemah perlu mengetahui secara mendalam berkenaan impak penterjemahan terhadap elemen budaya (Obeidat, 2019) dan ciri-ciri linguistik kedua-dua bahasa; bahasa sumber dan bahasa sasaran. Kegagalan penterjemah akan mengakibatkan hasil terjemahan yang ganjil, terjemahan kolokasi yang salah dan berlakunya kehilangan makna (Obeidat & Mahadi, 2019).

Oleh yang demikian, untuk mengatasi masalah penterjemahan teks sastera, penterjemah perlu memilih dan menggunakan teknik sebagai alat mengalihkan mesej bahasa sumber ke dalam bahasa sasaran dengan padanan yang sesuai (Ndruru, 2017). Pemilihan teknik untuk menterjemahkan kolokasi perlu diberikan penekanan oleh penterjemah supaya hasil terjemahan tidak kelihatan ganjil dan lebih sejadi (Obeidat & Mahadi, 2019). Teknik penterjemahan ini digunakan untuk menghasilkan produk terjemahan yang mempunyai nilai dan kualiti yang baik dengan adanya kesepadanan dan kebolehterimaan antara kedua-dua bahasa (Ndruru, 2017).

Justeru, bagi melihat kesepadanan kolokasi teks sumber yang dialihkan ke dalam teks sasaran, kajian ini melaksanakan satu penelitian terhadap teknik penterjemahan yang digunakan oleh penterjemah berdasarkan teori Molina dan Albir (2002) bagi menterjemahkan kolokasi dalam teks sastera *Kalilah Wa Dimnah* kepada bahasa Melayu.

2.0 Metodologi Kajian

Kajian ini bersifat deskriptif dan menggunakan pendekatan kualitatif dengan cara menganalisis kandungan teks terjemahan *Kalilah Wa Dimnah* dalam bahasa Melayu. Kajian ini memilih teks terjemahan versi Melayu *Kalilah Wa Dimnah* yang bertajuk “*Kalilah & Dimnah: Inspirasi Cendekiawan Merentas Masa*” yang diterjemahkan oleh Sitti Hajidah sebagai korpus kajian. Teks *Kalilah Wa Dimnah* ini merupakan sebuah warisan karya asli ditulis dalam bahasa Sanskrit milik empayar India pada 300 Masihi oleh Baidaba dengan nama Panchatantra (Sitti Hajidah, 2017). Menurut Al-Rafie (1968) dalam (Raihan & Pabiyah, 2017) karya *Kalilah Wa Dimnah* merupakan hasil terjemahan oleh seorang

sasterawan dan pelopor prosa Arab yang terkenal pada zaman Abbasiyyah, iaitu Abdullah ibn al-Muqaffa (106H-142H). *Kalilah Wa Dimnah* ditulis untuk memberikan pengajaran kepada masyarakat awam dengan berlatarkan dua ekor serigala yang menjadi watak utama dalam kisah yang pertama (Lunde, 1972).

Dalam kajian ini, data yang diteliti ialah kolokasi atau kombinasi kata yang ditemukan dalam teks *Kalilah Wa Dimnah* daripada bahasa Arab kepada bahasa Melayu. Kolokasi ini dipilih berdasarkan model struktur tatabahasa yang dicadangkan oleh Ghazala (2004). Pemilihan data kolokasi merujuk empat jenis pola berbeza iaitu $KN + KN$, $KN + KK$, $KN + KA$ dan $KN + KS + KN$. Fokus penelitian data berpandukan teks sumber dan terjemahan bahasa Melayu dalam teks sasaran. Kemudian, data terjemahan tersebut dibandingkan untuk melihat teknik penterjemahan yang digunakan oleh penterjemah berpandukan teori yang dicadangkan oleh Molina dan Albir (2002).

3.0 Hasil dapatan dan Perbincangan

Data kajian diperoleh daripada bab awalan karya asal dalam *Kalilah Wa Dimnah*. Bab awal tersebut melibatkan 17 alegori atau cerita sisipan bagi mengumpulkan data kajian yang berkaitan. Kemudian, data yang telah dipilih dianalisis berdasarkan teknik penterjemahan yang telah digunakan oleh penterjemah untuk menterjemahkan kolokasi.

Terdapat 11 teknik penterjemahan telah dikenal pasti daripada 143 data kolokasi yang terdapat dalam teks *Kalilah Wa Dimnah*. Teknik penterjemahan tersebut ialah amplifikasi, pinjam terjemah (*calque*), kompensasi, deskripsi, padanan lazim, generalisasi, literal, modulasi, partikularisasi, reduksi dan transposisi.

Jadual 1: Jumlah data dan kekerapan teknik penterjemahan yang digunakan oleh penterjemah

NO	TEKNIK	KEKERAPAN
1	Amplifikasi	14
2	Pinjam Terjemah (<i>Calque</i>)	2
3	Kompensasi	10
4	Deskripsi	2
5	Padanan lazim (<i>Established Equivalent</i>)	22
6	Generalisasi	4
7	Literal	40
8	Modulasi	28
9	Partikularisasi	4
10	Reduksi	14
11	Transposisi	3
JUMLAH DATA		143

Berikut ialah perbincangan mengenai data dan teknik yang dikategorikan sesuai dengan penemuan daripada teks:

1. Amplifikasi
Teknik yang menyampaikan secara eksplisit yang mendatangkan maklumat tambahan atau memparafrasakan maklumat yang bersifat implisit.

Jadual 1: Data Teknik Amplifikasi

Bahasa Arab (TS)	Bahasa Melayu (TSS)	Bentuk Penambahan	Analisis
كالكحل الذي لا يؤخذ منه إلا غبار المليل	Ibarat celak mata, sekalipun yang diambil hanya secalit serbuk batu	Kata nama (secalit)	Kolokasi teks sumber غبار المليل merupakan kombinasi kata nama غبار dengan kata nama المليل. Pembentukan kolokasi Arab ini merujuk celak mata yang terkenal di Timur Tengah. Kata kolokasi غبار المليل telah diterjemahkan secara literal iaitu “ <i>serbuk batu</i> ”. Bagaimanapun, kolokasi yang diterjemahkan diletakkan penambahan, iaitu <i>secalit</i> dalam teks sasaran. Penambahan tersebut memberikan pengertian khusus kepada penggunaan celak Arab dalam teks.
كخطا البطلة التي زعموا أنها رأت في الماء ضوء كوكب	Ibarat seekor itik yang ternampak kilasan bintang di air	Kata nama (kilasan)	Kolokasi teks sumber ضوء كوكب merupakan kombinasi kata nama ضوء dengan kata nama كوكب. Kolokasi kata nama ضوء tidak diterjemahkan dan digantikan dengan “ <i>kilasan</i> ” dalam teks sasaran. Kata nama “ <i>kilasan</i> ” dianggap penambahan sebagai eksplisitasi terhadap keadaan bintang yang dilihat oleh seekor itik itu melalui air.

Berdasarkan Jadual 1 di atas, penggunaan teknik amplifikasi ini dilihat wujudnya kata tambahan dalam terjemahan bahasa Melayu. Penambahan dilakukan kerana adanya pengaruh budaya seperti data 1, iaitu “*secalit serbuk batu*” dan konteks ayat seperti data 2 “*kilasan bintang*”. Pengkaji juga berpendapat penambahan ini dilakukan bagi mengelakkan

kesamaran, mengubah maksud implisit kepada makna eksplisit dan sebagai pengertian khusus terhadap terjemahan kata kolokasi bahasa sumber.

2. Pinjam Terjemah (*Calque*)

Teknik ini merujuk penterjemahan secara literal sama ada pada kata atau frasa daripada bahasa sumber.

Jadual 2: Data Teknik Pinjam Terjemah (*Calque*)

Bahasa Arab (TS)	Bahasa Melayu (TSS)	Bentuk Pinjam Terjemah	Analisis
إذن من مواقع القضاء والقدر الذي لا يدفع	agaknya memang sudah takdir dan suratan ku yang malang tak dapat dielak.	frasa	Kolokasi ini terdiri daripada kata nama + kata sendi + kata nama. Kolokasi ini diterjemahkan kepada (<i>takdir dan suratan</i>). Kolokasi ini merujuk unsur keagamaan dan terjemahan ini dianggap lazim kerana mengikut struktur bahasa sumber.
كالتحفة التي تجلس على نور التيلوفر	aku umpama lebah yang hinggap pada bunga teratai .	kata	Kolokasi ini terdiri daripada kata nama + kata nama. Kata nama نور tidak diterjemahkan untuk mengelakkan kekeliruan mesej dan mengikut konteks ayat. Kata nama التيلوفر dipinjamkan dan diterjemahkan sebagai (<i>bunga teratai</i>) merujuk nama sebuah bunga.

Berdasarkan Jadual 2 di atas, penggunaan teknik pinjam terjemah ini dilihat berlaku pada bentuk kata dan frasa. Pemindahan yang terkandung dalam teks sumber *Kalilah Wa Dimnah* ini dipinjamkan dan diterjemahkan ke dalam teks sasaran, iaitu bahasa Melayu.

3. Kompensasi.

Memperkenalkan elemen bahasa sumber yang mengandungi nilai stilistik ke dalam bahasa sasaran.

Jadual 3: Data Teknik Kompensasi

Bahasa Arab (TS)	Bahasa Melayu (TSS)	Bentuk stilistik	Analisis
فمن عاش ذا مال وكان ذا فضل	Jadi, orang berbudi ni, jenis menghargai diri	Ganti frasa nama	Kolokasi teks sumber ذا مال merupakan kombinasi kata nama ذا (<i>pemilik</i>) dengan kata nama مال (<i>harta</i>). Walau bagaimanapun, kolokasi ini diterjemahkan kepada “orang berbudi” mengikut konteks ujaran dalam penceritaan. Oleh sebab orang berharta semestinya berbudi, penterjemah menggugurkan sifat individu dengan menggantikan kesan teks sumber kepada kesan lain dalam teks sasaran.

Berdasarkan Jadual 3 di atas, penggunaan teknik kompensasi digunakan kerana pengaruh gaya pada bahasa sumber tidak diterapkan dalam bahasa sasaran. Walau bagaimanapun, teknik ini didapati sesuai bagi menjelaskan makna dengan konteks ujaran dan mempelbagaikan pemilihan kata.

4. Deskripsi.

Menggantikan sebuah istilah atau ungkapan kepada sebuah penerangan dari sudut bentuk atau fungsinya.

Jadual 4: Data Teknik Deskripsi

Bahasa Arab (TS)	Bahasa Melayu (TSS)	Bentuk Huraian	Analisis
فاعين الملك فيه بنفسي ورأيي	dapat patik jadikan jalan untuk berkhidmat kepada baginda, baik dengan batang tubuh mahu pun buah fikiran patik.	Frasa nama	Kolokasi teks sumber فاعين بنفسي ورأيي merupakan kombinasi kata nama نفس (<i>diri</i>), kata sendi و (<i>dan</i>) & kata nama رأي (<i>fikiran</i>). Kolokasi ini diterjemahkan ke dalam bahasa sasaran “ <i>batang tubuh mahu pun buah fikiran</i> ”. Penterjemah menambahkan huraian bagi merincikan

			kesanggupan Dimnah untuk berkhidmat pada raja Singa.
وأَن يَحْرِمَ هُوَ أَهْلَ النَّصِيحَةِ وَالصَّلَاحِ مِنْ عَنَائِهِ وَالتَّفَاتِهِ إِلَيْهِمْ.	Dia memecat penasihat yang memang pakar dan orang baik-baik sebaliknya hanya memandang mereka yang sebenarnya mahu menjatuhkannya.	klausa	Kolokasi teks sumber أَهْلُ النَّصِيحَةِ merupakan kombinasi kata nama أَهْلُ dan kata nama النَّصِيحَةِ. Secara literal, kolokasi ini tidak sesuai diterjemahkan sebagai “ahli nasihat”. Tetapi, diterjemahkan kepada penasihat. Namun, penterjemah ingin menjelaskan lagi ciri-ciri penasihat tersebut. Oleh itu, kolokasi ini ditambah kepada “...yang memang pakar” sebagai bentuk huraian.

Berdasarkan Jadual 4 di atas, teknik deskripsi digunakan untuk memberikan kefahaman kepada pembaca sasaran tentang mesej yang terkandung dalam teks sumber. Teknik ini berbeza dengan amplifikasi yang mengeksplisitkan suatu maklumat yang implisit. Bagaimanapun, deskripsi yang digunakan di atas bertujuan merincikan lagi jalan cerita dalam teks.

5. Padanan Lazim

Teknik ini menggunakan istilah atau ungkapan yang biasa digunakan dalam kamus atau dalam penggunaan seharian sebagai padanan bahasa sasaran.

Jadual 5: Data Teknik Padanan Lazim

Bahasa Arab (TS)	Bahasa Melayu (TSS)	Bentuk padanan	Analisis
اكتساب المال من أحسن وجه يكون	pandai mengumpul harta dengan cara terbaik mungkin	Frasa kerja	Kolokasi terdiri daripada kata nama + kata nama iaitu اكتساب المال. Namun, kata nama اكتساب lebih sesuai diterjemahkan kepada “mengumpul” mengikut

			kesesuaian konteks ujaran dalam cerita ini.
وكان فيمن معه من السباع ابنا آوى	Dalam kawanan jakal di situ	Kata nama	Kolokasi ini terdiri daripada kata nama + kata nama iaitu ابنا آوى . Terjemahan ini dianggap lazim kerana bahasa Melayu mempunyai istilah tersendiri bagi terjemahan kolokasi ابنا آوى iaitu “jakal”. Terjemahan ini membawa maksud anjing hutan berbulu kuning bersaiz kecil.

Berdasarkan Jadual 5 di atas, teknik padanan lazim digunakan kerana ungkapan tersebut sesuai dipadankan dalam bahasa sasaran dan penggunaan kata ada digunakan dalam kamus.

6. Generalisasi.

Menggunakan istilah yang lebih umum dan lebih sejadi dalam bahasa sasaran.

Jadual 6: Data Teknik Generalisasi			
Bahasa Arab (TS)	Bahasa Melayu (TSS)	Bentuk Generalisasi	Analisis
ويرضى الأهل والإخوان فيعود عليه نفعه في الآخرة	dan membantu sanak saudara supaya ada pahala yang kembali kepadanya di akhirat kelak	الأهل – keluarga atau kerabat	Kolokasi teks sumber الأهل والإخوان merupakan kombinasi kata nama الأهل, kata sendi و & kata nama الأهل. Kata nama الإخوان tidak diterjemahkan kepada “ahli” kerana gandingan kata “saudara” dalam bahasa Melayu lebih sesuai dengan “sanak” yang merujuk keluarga atau kerabat.

Berdasarkan Jadual 6 di atas, penggunaan teknik generalisasi diaplikasikan oleh penterjemah bertujuan untuk mencari padanan umum yang lebih sesuai dan sejadi digunakan dalam bahasa sasaran.

7. Literal.

Menterjemah sebuah kata atau ungkapan secara kata demi kata.

Jadual 7: Data Teknik Literal			
Bahasa Arab (TS)	Bahasa Melayu (TSS)	Bentuk Literal	Analisis
والمنزلة في الناس، والزاد للآخرة	darjat mulia di mata manusia dan bekalan untuk akhirat	Frasa nama	Kolokasi teks sumber الزاد merupakan kombinasi kata nama الزاد, kata sendi ل & kata nama الآخرة. Kata nama الزاد dan kata sendi ل diterjemahkan secara literal iaitu “bekalan untuk”. Penterjemahan ini dilakukan dengan terjemahan kata demi kata. Teknik penterjemahan menghasilkan kolokasi yang lazim dalam teks sasaran kerana struktur teks sumber dan teks sasaran mempunyai struktur tatabahasa yang sama.

Berdasarkan Jadual 7 di atas, penggunaan teknik penterjemahan literal berfungsi sebagai terjemahan kata demi kata. Penterjemahan data di atas menghasilkan kolokasi yang lazim dalam teks sasaran.

8. Modulasi.

Teknik yang mengubah padanan satu lawan satu perkataan dalam frasa atau ayat tetapi masih mengekalkan maksud dan konsep asal.

Jadual 8: Data Teknik Modulasi			
Bahasa Arab (TS)	Bahasa Melayu (TSS)	Bentuk Modulasi	Analisis
وإن هو كان ذا مال	Kalau dia berduit sekalipun	Frasa	Kolokasi teks sumber ذا مال merupakan kombinasi kata nama ذا dengan kata nama مال. Kolokasi ini diterjemahkan kepada “dia berduit” dalam bahasa sasaran. Penterjemah masih mengekalkan maksud asal

			walaupun mengubah sudut pandang yang berbeza dalam bahasa sasaran.
يعرف حال صاحبه وباطن أمره بما يظهر له من دله وشكله.	tahu keadaan sahabatnya zahir batin menerusi gerak geri sahaja	Frasa	دله Kolokasi teks sumber و شكله merupakan دَل , kombinasi kata nama & kata nama kata sendi , شكل . Penterjemah menterjemahkan kolokasi tersebut kepada “gerak geri” bagi menggambarkan tingkah laku yang jelas tentang sahabatnya.

Berdasarkan Jadual 8 di atas, penggunaan teknik modulasi yang diaplikasikan oleh penterjemah berperanan sebagai usaha kreatif beliau dalam menonjolkan pemilihan kata yang sesuai digunakan dalam teks. Di samping itu, modulasi memberikan ruang kepada penterjemah untuk memperindah lenggok dan jalan penceritaan supaya lebih jelas, menarik dan berkesan.

9. Partikularisasi.

Menggunakan istilah yang lebih spesifik dan jelas dalam bahasa sasaran.

Jadual 9: Data Teknik Partikularisasi

Bahasa Arab (TS)	Bahasa Melayu (TSS)	Bentuk Partikularisasi	Analisis
وكان قريبا منه أجمة فيها أسد عظيم	Bersebelahan padang ialah hutan belantara yang dihuni seekor singa agam	Kata nama	أسد Kolokasi teks sumber عظيم merupakan kombinasi kata nama أسد (<i>singa</i>) dengan kata adjektif عظيم (<i>yang besar</i>). Kata adjektif عظيم diterjemahkan menggunakan istilah yang lebih khusus dalam teks sasaran, iaitu “agam”. Penterjemah mengkhususkan sebagai menggambarkan ciri-ciri singa tersebut.

بنات العظماء فوجد امرأة من بنات العظماء على شاطئ نهر	Dari jauh kelihatan seorang puteri sedang mandi di tepi sungai	Frasa nama	Kolokasi teks sumber بنات العظماء merupakan kombinasi kata nama بنات (perempuan-perempuan) dengan kata adjektif العظماء (yang mulia). Bentuk frasa nama ini diterjemahkan menggunakan istilah yang lebih khusus dalam teks sasaran iaitu “seorang puteri”.

Berdasarkan Jadual 9 di atas, penggunaan teknik partikularisasi bertujuan mengkhususkan mesej yang disampaikan melalui bahasa sasaran. Partikularisasi boleh berlaku dalam bentuk kata dan frasa.

10. Reduksi.

Mengurangi elemen tertentu daripada bahasa sumber.

Jadual 10: Data Teknik Reduksi

Bahasa Arab (TS)	Bahasa Melayu (TSS)	Bentuk Reduksi	Analisis
كَالتَّلْوَفَرِ التي تجلس على نور التيلوفر	aku umpama lebah yang hinggap pada bunga teratai.	Digugurkan نور	Makna Literal: cahaya bunga teratai. Kolokasi ini terdiri daripada kata nama نور dan kata nama التيلوفر. Kata nama نور digugurkan dan hanya diterjemahkan kata nama التيلوفر, iaitu bunga teratai kerana konteks ujaran merujuk nama sebuah bunga. Jika kata نور diterjemahkan, mesej bahasa sumber akan lari dari maksud sebenar dalam bahasa sasaran.
بالحسن والرأي أعلم ذلك منه	Firasat saja. Tapi aku yakin dengan firasatku	Digugurkan الرأي	Makna Literal : Frisat dan pendapat. Kolokasi ini terdiri daripada kata nama الحسن

dan kata nama الرأي. Kata nama الرأي digugurkan dan hanya diterjemahkan kata nama الحسن iaitu firasat.

Berdasarkan jadual 10 di atas, teknik reduksi digunakan bagi mengelakkan kelewahan atau mesej yang salah jika makna diterjemahkan secara literal di samping memadatkan informasi yang hendak disampaikan dalam bahasa sasaran tanpa mengubah mesej yang disampaikan daripada teks sumber.

11. Transposisi.

Teknik yang mengubah kedudukan frasa atau klausa dan golongan kata dalam bahasa sasaran tanpa mengubah maksud maklumat.

Jadual 11: Data Teknik Transposisi.

Bahasa Arab (TS)	Bahasa Melayu (TSS)	Bentuk Transposisi	Analisis
فانطلقت إلى منزلها مجدوعة الأنف	Wanita pembekam terus bergegas pulang ke rumahnya dalam keadaan hidungnya terpotong .	Perubahan susunan	Kolokasi teks sumber مجدوعة الأنف merupakan kombinasi kata nama مجدوعة dengan kata nama الأنف . Padanan kolokasi diterjemahkan secara berbeza dalam bahasa sasaran dengan pengalihan struktur tatabahasa iaitu daripada KN + KN kepada KN+KK “ <i>hidungnya terpotong</i> ”.
فلا شيء أضيع من مودة تمنح من لا وفاء له	Kata orang, tiada yang lebih sia-sia daripada memberikan kasih sayang kepada orang yang tidak setia	Perubahan susunan	Kolokasi teks sumber مودة تمنح merupakan kombinasi kata nama مودة dengan kata kerja تمنح . Padanan kolokasi diterjemahkan secara berbeza dalam bahasa sasaran dengan pengalihan struktur tatabahasa iaitu daripada KN + KK kepada KK+FN “ <i>memberikan kasih sayang</i> ”.

Berdasarkan Jadual 11 di atas, penterjemah mengubah bentuk struktur tatabahasa bahasa sumber ke dalam teks bahasa sasaran untuk mencapai kesepadanan dalam konteks ujaran. Teknik ini boleh dikatakan sebagai teknik pergeseran.

4.0 Kesimpulan

Berdasarkan dapatan dan analisis kajian dapat dirumuskan, terdapat 11 penemuan teknik penterjemahan yang digunakan oleh penterjemah bagi mengalihkan kolokasi dari bahasa Arab ke dalam bahasa Melayu dalam teks *Kalilah Wa Dimnah*. Kesemua teknik tersebut ialah amplifikasi, pinjam terjemah (*calque*), kompensasi, deskripsi, padanan lazim, generalisasi, literal, modulasi, partikularisasi, reduksi dan transposisi. Kekerapan bagi setiap teknik penterjemahan dalam teks *Kalilah Wa Dimnah* ialah amplifikasi (14 kali), pinjam terjemah (3 kali), kompensasi (10 kali), deskripsi (2 kali), padanan lazim (22 kali), generalisasi (4 kali), literal (39 kali), modulasi (28 kali), partikularisasi (4 kali), reduksi (14 kali) dan transposisi (3 kali).

Penggunaan teknik-teknik tersebut bertujuan memberikan kesepadanan kolokasi antara kedua-dua bahasa. Kebanyakan dapatan kajian di atas menunjukkan bahawa kolokasi diterjemahkan secara literal berbanding dengan teknik-teknik yang lain. Selain itu, terdapat kolokasi dalam bahasa sumber menjadi bukan kolokasi dalam bahasa sasaran. Hal ini berlaku demikian kerana faktor-faktor yang mempengaruhi seperti budaya, linguistik dan konteks bahasa sumber yang tidak memiliki padanan dalam bahasa sasaran. Secara kesimpulannya, perkara yang paling utama dalam menterjemahkan kolokasi ialah pemilihan kata yang sesuai dan pengetahuan tentang suatu kata yang berkombinasi dengan kata lain tanpa mengubah mesej asal.

Rujukan

- Al Sughair, Y. (2011). *The Translation of Lexical Collocations in Literary Texts*. UAE: American University Sharjah (Tesis Sarjana).
- Aloojaha, A., Nababan, M., & Djatmika. (2018). The Impact of Translation Techniques on Shifting Meaning of Ordering Speech Act. *Lingua Cultura*, 12(3), 279-287.
- Brashi, A. (2005). *Arabic Collocation : Implications For Translation*. Sydney: University of Western Sydney (Tesis Doktor Falsafah).
- Ghazala, H. (2004). *Essays in Translation and Stylistics*. Beirut: Dar El-Ilm Lilmalayin.
- Hardiyanti, D., & Budiastuti, R. E. (2017). Penerjemahan Kolokasi pada Buku Bacaan Anak Dwibahasa. *Universitas Muhammadiyah Semarang*, 7(1), 52-69.
- Hasuria, C. (2014). Definisi Terjemahan. In Haslina Haroon, & Hasuria Che Omar (Eds.), *Asas Terjemahan dan Interpretasi* (pp. 1-18). Pulau Pinang: Penerbit Universiti Sains Malaysia.
- Lunde, P. (1972). Kalila Wa Dimna. *Journal Saudi Aramco World*, 23(4), 18-21.
- Molina, L., & Albir, A. H. (2002). Translation Techniques Revisited: A Dynamic and Functionalist Approach. *Meta: Translators' Journal*, 47(4), 498-512.

- Ndruru, E. (2017). Translation Techniques Used in Translating John Grisham's "A Time To Kill" Novel into Indonesian. *RETORIKA: Jurnal Ilmu Bahasa*, 3(2), 201-210.
- Newmark, P. (1988). *A Textbook of Translation*. London: Prentice Hall.
- Obeidat, A. M. (2019). The Application of Domestication and Foreignization Strategies in Translating Arabic-English Collocations in Awlad Haratina's Novel. *International Journal of Language, Literacy and Translation*, 2(2), 13-28.
- Obeidat, A. M., & Mahadi, T. T. (2019). The Translation of Arabic Religious -Cultural Collocations in Literary Texts into English: An Application of Domestication and Foreignization Translation Strategies. *International Journal of Humanities Philosophy and Language*, 2(6), 155-165.
- Oxford Advanced Learner's Dictionary. (2005). (S. Wehmeier, Ed.) Oxford: Oxford University Press.
- Raihan, M., & Pabiyah, H. (2017). Elemen Pembinaan Akhlak Al-Imam Al-Ghazali Menerusi Karya Klasik Kalilah Wa Dimnah. *Malaysia Journal For Islamic Studies*, 25-44.
- Sitti Hadijah, M. (2017). *Kalilah & Dimnah : Inspirasi Cendekiawan Merentas Masa*. Kedah Darul Aman: Alasfiyaa Sdn.Bhd.

CABARAN PELAKSANAAN PEMBELAJARAN BERASASKAN PROJEK BERINTEGRASIKAN IR 4.0 DALAM PDPR KURSUS BAHASA SEPANYOL DI UMT: SATU KAJIAN AWAL.

Radhiah Ismail¹, Nur Azura Sanusi², Nor Aizal Akmal Rohaizad³,
Chaizani Mohd Shamsuddin⁴, Mazlina Ahmad⁵

¹ *Universiti Malaysia Terengganu, Malaysia, radhiah@umt.edu.my*

² *Universiti Malaysia Terengganu, Malaysia, nurazura@umt.edu.my*

³ *Universiti Malaysia Terengganu, Malaysia, aizal@umt.edu.my*

⁴ *Universiti Malaysia Terengganu, Malaysia, chaizani@umt.edu.my*

⁵ *Universiti Malaysia Terengganu, Malaysia, mazlinahmad@umt.edu.my*

Abstrak

Penulisan ini bertujuan untuk membincangkan cabaran yang dihadapi oleh pelajar dalam pelaksanaan pembelajaran berasaskan projek (PBP) berintegrasikan IR 4.0 dalam PdPR kursus bahasa Sepanyol di Universiti Malaysia Terengganu (UMT). Kajian ini melibatkan seramai 24 orang pelajar program pelancongan yang mengambil kursus bahasa Sepanyol sebagai kursus elektif wajib di UMT. Mereka merupakan pelajar bahasa Sepanyol tahap tiga di mana sebelumnya mereka telah mengikuti kursus bahasa Sepanyol tahap dua dan tahap satu di universiti yang sama. Pendekatan kualitatif yang melibatkan pemerhatian dan temubual separa berstruktur telah digunakan untuk mengumpul data. Data dianalisis secara deskriptif dan dipersembahkan dalam bentuk deskriptif naratif, iaitu memperihalkan semula perkara yang diperkatakan oleh subjek kajian. Secara umumnya, dapatan kajian menunjukkan bahawa pelaksanaan PBP berintegrasikan IR 4.0 dalam PdPR kursus bahasa Sepanyol menghadapi dua cabaran utama, iaitu masalah capaian internet yang lemah dan kekangan untuk mengadakan perbincangan berkumpulan secara bersemuka akibat daripada situasi pandemik semasa. Ketidakstabilan capaian internet menyukarkan pelajar untuk memuat naik bahan pembelajaran yang diperlukan untuk menyiapkan projek serta membataskan mereka untuk meneroka aplikasi-aplikasi pembelajaran yang baharu. Malah, ketidakupayaan pelajar untuk mengadakan perbincangan kumpulan yang sepatutnya juga sebahagiannya disebabkan oleh masalah capaian internet. Kekangan lain seperti masalah kewangan untuk membayar data internet, komitmen dan kerjasama ahli kumpulan, kekangan masa dan lain-lain turut diutarakan sebagai sebahagian daripada cabaran-cabaran yang terpaksa mereka hadapi. Justeru, penambahbaikan yang sewajarnya perlu dilakukan berlandaskan kepada masalah-masalah yang diutarakan ini demi untuk meningkatkan lagi kualiti PdPR terutama yang melibatkan pelaksanaan PBP berintegrasikan IR 4.0.

Kata kunci: Pembelajaran Berasaskan Projek (PBP), IR4.0, Bahasa Sepanyol, Cabaran

1.0 Pengenalan

Penulisan ini bertujuan untuk membincangkan cabaran yang dihadapi oleh pelajar dalam pelaksanaan pembelajaran berasaskan projek (PBP) berintegrasikan IR 4.0 dalam PdPR kursus bahasa Sepanyol di Universiti Malaysia Terengganu (UMT). Ia merupakan sebahagian daripada data kajian yang bertajuk “Keberkesanan Pembelajaran Berasaskan Projek Berintegrasikan IR4.0 Terhadap Penguasaan Perbendaharaan Kata Bahasa Sepanyol dalam Kalangan Pelajar UMT” di bawah geran “Scholarship of Teaching and Learning (SoTL)” [SS-1/TD, No. Vot 55199/13] tajaan Universiti Malaysia Terengganu (UMT).

Pendekatan Pembelajaran Berasaskan Projek (PBP) berintegrasikan IR 4.0 diterapkan dalam pengajaran dan pembelajaran (PdP) kursus bahasa Sepanyol di Universiti Malaysia Terengganu (UMT) bertujuan untuk meningkatkan dan memperkasakan penguasaan bahasa Sepanyol dalam kalangan pelajar, seterusnya melonjak dan mengupayakan mereka untuk bersaing di peringkat antarabangsa dan global. Selain itu, ia juga bertujuan untuk meningkatkan kemahiran pelajar dalam aspek penggunaan teknologi digital seterusnya memupuk kreativiti dan pemikiran inovasi dalam kalangan mereka selaras dengan ledakan Revolusi Industri 4.0.

Pembelajaran Berasaskan Projek (PBP) merupakan satu pendekatan pembelajaran yang berfokuskan tugas praktikal yang sistematik dan terancang dalam tempoh tertentu. Pendekatan pembelajaran ini memerlukan pelajar menjalankan aktiviti secara individu atau berkumpulan untuk menghasilkan produk atau artifak menerusi sesuatu projek yang dijalankan dalam tempoh tertentu (Blumenfeld et al., 1991). Menurut William Kilpatrick (1871-1965), kaedah projek adalah berlandaskan teori pembelajaran yang mengatakan bahawa hasil pembelajaran pelajar akan menjadi lebih berkesan jika pelajar sering bersedia untuk melaksanakan aktiviti pembelajaran yang dirancang dengan cara yang menarik kerana pelajar akan memerhati satu situasi yang sebenar untuk mendapatkan hasil.

Proses penghasilan produk memerlukan pelajar menyelidik, menyelesaikan masalah, membuat keputusan dan mereka cipta. Kesemua elemen ini diperlukan untuk melahirkan modal insan yang seimbang dari segi rohani dan jasmani dan mempersiapkan pelajar agar sentiasa bersedia mendepani masalah dan cabaran dalam dunia realiti. Menurut Mioduser dan Betzer (2003), penggunaan PBP akan menghasilkan pelajar yang lebih bermotivasi dan sentiasa terdorong dengan sifat ingin tahu untuk mempelajari perkara baharu.

Menurut Papert (1980), model mental yang dibina oleh pelajar sendiri dalam membentuk kefahaman terhadap dunia persekitaran mereka adalah asas kepada kaedah PBP ini. Kesan pendekatan PBP dapat dilihat menerusi produk atau artifak yang dihasilkan oleh pelajar di akhir pembelajaran. PBP akan menjadi lebih efektif sekiranya diintegrasikan dengan teknologi dan digabungkan pula dengan pembelajaran secara kolaboratif bersama-sama rakan. Menurut Stephanie (2010) pelajar akan lebih bermotivasi dan sentiasa didorong dengan sifat ingin tahu apabila belajar menggunakan kaedah PBP yang berlandaskan kepada pembelajaran inkuiri yang bersifat terbuka. Melalui PBP pelajar terdorong untuk mencari jawapan kepada persoalan mencabar yang melibatkan teori dan prinsip dalam sesuatu disiplin ilmu (Thomas 2000).

2.0 Penyataan Masalah

Kelebihan teknologi internet yang interaktif dan kebaikan kaedah pembelajaran berasaskan projek amat sesuai untuk diadaptasikan bagi meningkatkan lagi minat pelajar untuk mempelajari bahasa Sepanyol seterusnya meningkatkan penguasaan mereka dalam bahasa tersebut.

Bagaimanapun, penularan Covid 19 di seluruh negara telah menyebabkan institusi pendidikan, baik sekolah maupun universiti, terpaksa ditutup dan pengajaran dan pembelajaran terpaksa dilaksanakan dari rumah (PdPR). Keadaan ini turut memberikan kesan ke atas pelaksanaan PBP dalam PdP kursus-kursus terlibat kerana semua aktiviti PBP terpaksa dijalankan secara dalam talian atau secara maya sepenuhnya disebabkan oleh pelajar dan pensyarah tidak berada di satu lokasi yang sama sebaliknya berselerak di merata tempat di seluruh negara.

Sekilas pandang, keadaan ini tampak memberikan kelebihan kepada pendekatan PBP kerana pelajar dan pensyarah terpaksa memaksimumkan penggunaan teknologi dan aplikasi digital untuk berhubung dan berinteraksi sesama mereka. Bagaimanapun, ia perlu diteliti dan diperhalusi kerana dikhuatiri manfaat yang dijangkakan daripada pelaksanaan PBP tersebut akan bertukar menjadi sebaliknya disebabkan oleh kekangan-kekangan dan halangan-halangan yang mungkin wujud tetapi tidak diberi perhatian dan penyelesaian yang sewajarnya.

Justeru, penulisan ini bertujuan untuk meneliti cabaran-cabaran atau masalah-masalah yang dihadapi oleh pelajar-pelajar kursus bahasa Sepanyol di UMT dalam melaksanakan pendekatan PBP berintegrasikan IR4.0 secara PdPR. Persoalan yang ingin dirungkai ialah bagaimanakah bentuk-bentuk cabaran atau masalah yang dihadapi oleh pelajar-pelajar kursus bahasa Sepanyol di UMT dalam melaksanakan aktiviti PBP berintegrasikan IR 4.0 secara PdPR?

3.0 Tinjauan Literatur

Perkembangan pendidikan mula mengalami peralihan yang signifikan melalui transisi pendidikan konvensional kepada pendidikan berdasarkan hasil atau dalam bahasa mudahnya pembelajaran berasaskan projek. Rashid, Kob dan Abdullah (2020) menjelaskan bahawa pembelajaran berasaskan projek (PBP) mempunyai ciri-ciri yang sesuai dengan pelajar masa kini yang banyak menekankan kepada pembelajaran yang terhasil daripada pengalaman dan aktiviti. Menurut mereka, PBP dapat menyelesaikan isu pembelajaran secara konvensional yang banyak mewujudkan pelajar yang pasif berbanding aktif di dalam kelas. Jelas mereka lagi, PBP dapat meningkatkan pengetahuan dan ilmu secara sendiri serta berpanduan kepada kemahiran sosial selain dapat meningkatkan motivasi intrinsik para pelajar.

Menurut Haji Gapor dan Yeop (2013), PBP dikenali sebagai satu medium yang berupaya membantu pelajar menguasai sesuatu topik, sekaligus dapat mencapai hasil pembelajaran sebagaimana yang dikehendaki dalam sukatan pembelajaran. Selain itu, menurut mereka, PBP banyak menggabungkan elemen teknologi maklumat (ICT) yang mampu meningkatkan

PdP sesuatu subjek termasuklah dari segi penguasaan ilmu pengetahuan, kecekapan dan kemahiran generik pelajar, penerimaan pelajar serta tahap kepuasan pembelajaran pelajar yang tinggi. Pengukuran kesan pendekatan PBP disertai teknologi dengan pendekatan konvensional mendapati majoriti mencatatkan skor min yang tinggi dalam pendekatan PBP disertai teknologi berbanding pendekatan konvensional. Majoriti pelajar bersetuju bahawa PBP serta teknologi mampu meningkatkan motivasi mereka dan mengekalkan fokus terhadap aktiviti pembelajaran mereka.

Langkah khusus wajar di ambil bagi mengimplimenkan PBP secara meluas dalam sektor pendidikan di Malaysia. Yusof, Musta'amal. Audu dan Ismail, (2015) menegaskan bahawa PBP mestilah mempunyai pendekatan pedagogi yang tepat dalam menggalakkan pelajar untuk fokus kepada pembelajaran mereka kerana PBP mampu membentuk pengetahuan baharu pelajar serta memberi kesan kepada corak pemikiran dan pengetahuan pelajar. Hasil kajian mereka menunjukkan PBP berjaya menarik minat pelajar untuk belajar dengan lebih bersemangat serta banyak membantu dalam perkembangan diri mereka. Namun, mereka menyimpulkan bahawa PBP mempunyai cabaran tersendiri yang perlu diharungi oleh setiap pelajar.

PBP akan menjadi lebih bermakna jika disuntik dengan elemen IR 4.0 iaitu pelajar menggunakan teknologi untuk mendapatkan informasi atau bahan untuk menyelesaikan projek. Ledakan industri 4.0 dalam lanskap pendidikan memberikan banyak perubahan yang signifikan terutamanya dalam kaedah PdP serta penggunaan teknologi. Menurut Maria, Shahbodin dan Pee (2018), kaedah pengajaran berasaskan industri 4.0 memfokuskan kepada penghasilan sesuatu produk inovasi berasaskan ilmu pengetahuan yang dipelajari melalui penggunaan teknologi. Penggunaan teknologi seperti peranti mudah alih dan komputer peribadi yang mempunyai akses internet dapat membantu pelajar untuk berinovasi dalam mencari maklumat, meningkatkan kreativiti pemikiran di luar kotak terutamanya dalam menyelesaikan masalah serta memudahkan interaksi jaringan sosial dalam kerja berkumpulan.

Elemen IR 4.0 sangat sesuai diterapkan ke dalam PdP pelajar yang lahir dalam generasi millennial. Anggraeni (2018) dalam kajiannya menjelaskan antara kelebihan pendidikan berasaskan industri 4.0 adalah melalui lokaliti pelaksanaan pengajian yang lebih luas dan tidak terhad di bilik darjah, mempunyai refleksi rakan sebaya dan mentor, melibatkan modul dan projek, memiliki proses penilaian, serta penghantaran tugas kerja yang fleksibel. Beliau turut mengulas tentang cabaran yang perlu di atasi dalam mempromosikan pendidikan berasaskan industri 4.0 terutamanya dalam teknik pengajaran pensyarah yang masih konservatif. Cabaran lain yang turut disentuh ialah kemahiran komunikasi pelajar serta kekangan untuk mengakses aplikasi android seperti Instragram dan Whatsapp dalam kalangan pelajar.

Cabaran pembelajaran berasaskan industri 4.0 turut dibahaskan dalam perspektif yang berbeza. Ajmain Jima'ain, Fatin Nabilah, Khadijah dan Aminuddin Hehsan (2020) mengemukakan lima cabaran iaitu pemahaman pengetahuan, kemahiran berfikir yang baik, perkembangan potensi diri, pembentukan jaringan global dan kemahiran berkomunikasi, dalam pelaksanaan PdP berteraskan IR4.0. Selain itu, mereka turut memperincikan lima kemahiran yang sangat penting untuk dikuasai oleh pelajar dalam mendepani suasana

persekitaran industri 4.0, iaitu kemahiran pengendalian alat ICT, kemahiran berfikir aras tinggi, kemahiran kerja berpasukan, kemahiran pengurusan masa dan kemahiran berkomunikasi.

Golongan pensyarah juga tidak terkecuali daripada menempuh cabaran dalam merealisasikan pendidikan berasaskan 4.0 (Kowang, Bakri, Hee, Fei, Yew, Saadon dan Long, 2020). Kecekapan pensyarah dalam mengendalikan PdP berasaskan IR 4.0 sangat penting dalam proses PdP di institusi pengajian tinggi. Menurut mereka, pensyarah perlu menjiwai landskap pembelajaran yang baharu seperti kolaborasi pembelajaran secara maya, penumpuan teknologi, komunikasi dalam talian serta kreativiti digital bagi memastikan pelajar dan juga mereka sendiri tidak ketinggalan dalam arus pendidikan semasa. Faktor persekitaran memainkan peranan penting dalam kecekapan industri 4.0 di samping aspek teknologi maklumat (ICT) serta pengurusan yang inovatif.

4.0 Metodologi

4.1 Sampel

Seramai 24 orang pelajar terlibat dalam kajian ini. Mereka merupakan pelajar di bawah program pelancongan yang mengambil kursus bahasa Sepanyol di Universiti Malaysia Terengganu sebagai kursus elektif wajib. Mereka merupakan pelajar bahasa Sepanyol tahap tiga di mana sebelumnya mereka telah mengikuti kursus bahasa Sepanyol tahap satu dan dua.

4.2 Instrumen

Penyelidik sendiri merupakan instrumen utama kajian ini. Selain itu, penyelidik turut menyediakan soalan temubual, senarai semak dan alat perakam video dan audio untuk pengumpulan data. Alat perakam dan senarai semak pemerhatian berfungsi untuk menyemak semula apa yang diperhatikan untuk meningkatkan kesahan dan kebolehpercayaan hasil pemerhatian.

4.3 Pengumpulan Data

Pendekatan kualitatif yang melibatkan pemerhatian dan temubual separa berstruktur digunakan untuk mengumpul data. Penyelidik menemui seramai lapan orang pelajar yang dipilih berdasarkan kepada keperluan kajian bagi mendapatkan data yang diperlukan.

4.4 Penganalisisan Data

Penganalisisan data dilakukan secara deskriptif. Data akan dipersembahkan dalam bentuk deskriptif naratif, iaitu memperihalkan semula perkara yang diperkatakan oleh peserta kajian.

4.5 Pelaksanaan Pembelajaran Berasaskan Projek

Penyelidik telah membahagikan pelajar kepada lapan kumpulan. Setiap kumpulan terdiri daripada tiga orang ahli. Pelajar diberi kebebasan untuk memilih sendiri ahli kumpulan masing-masing agar mereka boleh memilih ahli yang serasi dan boleh bekerjasama dengan mereka untuk menyiapkan projek mereka dengan jaya.

Pelajar kemudiannya diberi penerangan tentang projek yang akan mereka laksanakan. Pelajar diterangkan tentang spesifikasi projek dan progres yang perlu mereka capai di setiap tarikh yang telah ditetapkan. Dalam kajian ini, pelajar dikehendaki menghasilkan video perbendaharaan kata bahasa Sepanyol yang menarik, kreatif, inovatif dan edukatif. Progres dan perkembangan projek setiap kumpulan akan senantiasa dipantau dan dibimbing oleh penyelidik yang juga merupakan pengajar kursus terlibat.

Pelajar diberi tempoh selama lapan minggu untuk menyelesaikan projek yang diberi. Pelajar dikehendaki menyediakan platform digital mereka sendiri untuk mengemas kini segala maklumat berkaitan serta melaporkan gerak kerja, progres dan perkembangan kumpulan masing-masing. Bagi menyesuaikan kaedah kajian dengan keadaan semasa yang memerlukan pengajaran dan pembelajaran dilaksanakan secara dalam talian sepenuhnya, penyelidik telah menggunakan platform-platform yang telah disediakan oleh para pelajar tersebut untuk membuat pemerhatian ke atas reaksi dan respon mereka terhadap pendekatan pembelajaran berasaskan projek.

Video yang dihasilkan oleh pelajar mewakili tugas oral dan penulisan yang setiap satunya bernilai 20%. Pelajar dikehendaki menerangkan video masing-masing dan membuat refleksi pada minggu ke 8 yang digelar sebagai minggu pemurnian. Penyelidik mengingatkan pelajar agar menghantar produk atau hasil projek mereka pada minggu ke sembilan.

Penyelidik memilih lapan orang pelajar untuk ditemubual bagi mendapatkan data berkaitan sikap, manfaat serta masalah yang dihadapi oleh pelajar dalam melaksanakan pembelajaran berasaskan projek. Lapan orang pelajar tersebut merupakan wakil bagi setiap kumpulan yang dianggap sebagai yang terbaik dan mampu memberi sebanyak mungkin informasi yang diperlukan bagi menjawab persoalan kajian seterusnya mencapai objektif kajian yang ditetapkan. Bagaimanapun, dalam makalah ini, perbincangan dibatasi kepada masalah-masalah yang dihadapi oleh pelajar sahaja manakala sikap dan manfaat tidak dibincangkan.

5.0 Dapatan dan Perbincangan

Berikut merupakan bentuk-bentuk cabaran dan masalah yang dikenalpasti berdasarkan temubual yang dijalankan terhadap pelajar-pelajar yang terlibat sebagai responden kajian.

5.1 Masalah Capaian Internet

Masalah capaian internet disifatkan oleh pelajar sebagai salah satu cabaran utama yang boleh merencatkan aktiviti PBP. Ketidakstabilan capaian internet menyukarkan pelajar untuk memuat naik bahan pembelajaran yang diperlukan untuk menyiapkan projek serta membataskan mereka untuk meneroka aplikasi-aplikasi pembelajaran yang baharu. Selain itu, perbincangan sesama ahli kumpulan tidak dapat dilakukan dengan baik disebabkan oleh capaian internet yang lemah. PdPR memaksa segala urusan dilakukan secara dalam talian. Bererti, internet merupakan perkara pokok yang sangat penting untuk menjayakan projek yang telah digalaskan di bahu pelajar. Projek berkumpulan memerlukan ahli-ahli kumpulan melakukan perbincangan dari semasa ke semasa bagi memastikan kelancaran gerak kerja dan hasil projek dapat dicapai dengan baik. Bagaimanapun, penularan covid 19 tidak mengizinkan perbincangan secara bersemuka dilakukan. Alternatifnya, perbincangan secara

dalam talian terpaksa dilakukan menggunakan pelbagai aplikasi seperti webex, zoom, google meet dan sebagainya. Namun, masalah capaian internet yang tidak stabil boleh membantutkan proses perbincangan kumpulan seterusnya menjejaskan peluang yang sepatutnya direbut oleh pelajar untuk membina dan meningkatkan kemahiran kerja berkumpulan serta kemahiran insaniah yang lain seperti kemahiran kepimpinan, kemahiran berkomunikasi, kemahiran membuat keputusan dan lain-lain lagi.

5.2 Masalah Perbincangan Kumpulan

Masalah lain yang diutarakan pelajar selain masalah capaian internet ialah kekangan untuk mengadakan perbincangan kumpulan secara bersemuka akibat daripada situasi pandemik semasa. Perbincangan kumpulan amat penting dalam melaksanakan sesuatu tugas berkumpulan. Menurut pelajar, perbincangan secara dalam talian kurang berkesan disebabkan oleh beberapa perkara. Pertama, masalah capaian internet yang lemah dan tidak stabil menyebabkan suara peserta terputus-putus seterusnya mesej tidak dapat disampaikan dengan baik dan jelas, dan perbincangan menjadi tidak berkesinambungan. Kedua, pelajar tidak dapat menjiwai perbincangan yang diadakan secara dalam talian seperti mereka menjiwai perbincangan yang diadakan secara bersemuka. Akibatnya, perbincangan menjadi hambar, tidak berfokus dan berhala tuju. Hal ini boleh mematahkan semangat pelajar untuk memberikan yang terbaik bagi menjayakan projek. Berbanding perbincangan secara bersemuka yang dilakukan di kampus di mana mereka berkumpul khusus untuk mengadakan perbincangan dengan lokasi dan persekitaran pembelajaran yang kondusif. Perbincangan yang diadakan secara bersemuka juga lebih sampai ke jiwa kerana masing-masing dapat memandang wajah dan mendengar suara masing-masing secara terus dan jelas berbanding perbincangan secara maya yang amat bergantung kepada kestabilan talian dan kefungsiannya peranti yang digunakan.

5.3 Masalah Kewangan

Masalah kewangan juga turut dikemukakan oleh pelajar kajian sebagai salah satu kekangan yang membelenggu diri. Oleh kerana segala aktiviti yang berkaitan dengan PBP seperti pencarian bahan dan rujukan, perbincangan kumpulan dan penggunaan platform digital adalah secara dalam talian dan virtual, maka penggunaan internet menjadi satu kemestian yang penting dan utama. Bagi rumah yang dilengkapi dengan wifi, capaian internet mungkin lebih stabil kerana ia dilanggan secara tetap dan secara bulanan. Namun, bagi mereka yang tidak mempunyai kemudahan wifi di rumah kerana tidak mahu terikat dengan komitmen untuk membayarnya setiap bulan maka penggunaan internet amat berganggu kepada data yang dibeli mengikut keperluan. Untuk menggerakkan dan menjayakan projek, penggunaan data internet yang maksimum diperlukan terutamanya untuk mengadakan perbincangan menerusi aplikasi seperti webex, google meet dan lain-lain lagi. Maka, sudah tentu wang yang banyak juga terpaksa dibelanjakan untuk membeli data internet dan ini menurut pelajar, agak membebankan mereka. Pelajar memaklumkan yang mereka terpaksa membelanjakan lebih kurang RM80 ringgit seminggu untuk data internet, bermakna mereka terpaksa menghabiskan sebanyak lebih kurang RM320 sebulan untuk data internet sahaja.

5.4 Masalah Komitmen dan Kerjasama Ahli Kumpulan

Komitmen dan kerjasama setiap ahli kumpulan amat diperlukan untuk menjayakan projek atau tugas berkumpulan. Namun, antara masalah yang pelajar hadapi ketika melaksanakan projek berkumpulan ialah masalah ahli kumpulan yang tidak aktif atau tidak memberikan komitmen yang sepatutnya untuk sama-sama menyiapkan projek. Setiap kumpulan perlu melaporkan gerak kerja kumpulan mereka secara berperingkat dan berjadual dalam platform digital yang telah mereka sediakan. Bagaimanapun, sikap segelintir ahli kumpulan yang tidak menyiapkan tugas mereka dalam waktu yang telah ditetapkan menyebabkan progres kumpulan tidak dapat dilaporkan mengikut jadual yang telah ditetapkan oleh pensyarah. Akibatnya, kumpulan mereka telah mendapat teguran daripada pensyarah dan ini boleh menjejaskan semangat ahli-ahli lain yang aktif serta menimbulkan konflik sesama ahli kumpulan. Maklumbalas yang diterima juga mendapati bahawa segelintir ahli kumpulan bersikap pasif dan tidak menunjukkan minat dalam perbincangan. Sebahagiannya pula hanya menurut arahan tanpa menyumbang apa-apa idea dalam perbincangan. Hal ini amat meresahkan pelajar yang proaktif kerana sikap pasif tersebut akan turut menjejaskan markah dan imej kumpulan.

5.5 Masalah Pengurusan Masa

Hasil temubual juga mendapati pengurusan masa menjadi salah satu masalah dalam melaksanakan PBP. Pelajar mengatakan bahawa mereka terpaksa memperuntukan masa yang lama untuk menyiapkan projek. Ia adalah disebabkan oleh jadual kuliah mereka yang padat setiap hari. Oleh itu, peluang untuk berbincang dan melakukan gerak kerja projek hanya boleh dilakukan di hujung minggu sahaja. Pelajar juga mengatakan bahawa di sepanjang PdPR, hampir semua kursus mewajibkan pelajar membuat tugas berbentuk video. Ini disebabkan oleh kebanyakan kursus mengubahsuai penilaian untuk disesuaikan dengan PdPR. Sebahagian besarnya menggantikan ujian atau peperiksaan bertulis yang menjadi penilaian bagi kursus mereka sebelum ini dengan tugas atau kerja kursus. Hal ini telah menyebabkan berlakunya lambakan tugas kepada pelajar menyebabkan mereka mengalami tekanan untuk menguruskan masa bagi memastikan setiap tugas dapat disiapkan dan dihantar kepada pensyarah pada tarikh yang telah ditetapkan. Mereka terpaksa mengambil masa yang lama untuk menyelesaikan setiap satu tugas disebabkan masa yang ada terpaksa dibahagi-bahagikan di antara kuliah, tugas yang berganda banyaknya dan juga aktiviti-aktiviti pembelajaran lain yang diwajibkan ke atas mereka.

5.6 Masalah Persekitaran

Seterusnya, masalah lain yang diutarakan pelajar ialah masalah persekitaran pembelajaran di rumah yang tidak kondusif. Suasana di rumah tidak sama dengan suasana di kampus. Menurut pelajar, meskipun keluarga ada di sisi tetapi pembelajaran di rumah jauh lebih mencabar berbanding di kampus. Sebelum covid 19 menular, perbincangan kumpulan dapat dilakukan secara bersemuka di kampus. Suasana kampus yang kondusif memotivasikan pelajar untuk belajar dan menyiapkan tugas. Bahan-bahan dari internet juga mudah untuk dimuat turun kerana talian internet di kampus lebih kuat dan stabil. Pelajar juga tidak perlu menggunakan data internet mereka sendiri kerana kampus dilengkapi wifi percuma untuk kemudahan kesemua staf dan pelajaranya mengakses internet. Bagaimanapun, suasana di rumah adalah berbeza. Sebahagian pelajar datang dari keluarga yang besar yang mempunyai

bilangan adik beradik yang ramai. Perintah kawalan pergerakan atau PKP menyebabkan semua ahli keluarga terpaksa duduk di rumah. Oleh itu, suasana di dalam rumah menjadi bising dan riuh dengan suara-suara penghuninya yang ramai. Keadaan menjadi lebih mencabar jika pelajar dan keluarga mendiami rumah jenis teres kos rendah atau rumah flat yang kecil dan sempit. Selain itu, keberadaan pelajar dalam tempoh yang lama di rumah juga menyebabkan ibu bapa dan ahli keluarga lain mengharapkan mereka membantu dalam kerja-kerja rumah seperti memasak, mengemas, membasuh pakaian dan sebagainya. Konsentrasi pelajar boleh terganggu sekaligus usaha mereka untuk menyiapkan projek dan tugas dalam waktunya akan turut terjejas. Di samping itu, gangguan-gangguan dari luar rumah seperti bunyi kenderaan, kejiranan, pembinaan dan lain-lain lagi turut memberikan kesan. Pelajar yang rumah mereka berdekatan dengan lebuh raya atau jalan raya besar pula akan senantiasa terganggu dengan bunyi kenderaan bertali arus. Pelajar yang tinggal di bandar-bandar besar pula terdedah dengan gangguan kebingitan bunyi jentera pembinaan. Ini semua merupakan gangguan-gangguan luar kawal yang sedikit sebanyak boleh menjejaskan emosi dan tumpuan pelajar terhadap pelajaran.

6.0 Kesimpulan

Masalah capaian internet merupakan isu paling utama dalam pelaksanaan pendekatan PBP dalam kalangan pelajar yang dikaji. Kerajaan dan pihak universiti harus memperbanyakkan insentif berbentuk data internet percuma kepada pelajar-pelajar yang berasal daripada keluarga yang tidak berkemampuan agar mereka tidak ketinggalan dalam arus pendidikan semasa. Selain internet, isu perbincangan kumpulan yang tidak mencapai objektif juga adalah antara cabaran besar yang dihadapi oleh pelajar. Antara puncanya juga adalah daripada ketidakstabilan capaian internet. Apabila perbincangan kumpulan tidak dapat dijalankan dengan baik untuk menjayakan suatu projek berkumpulan, maka ia akan menjadi isu. Seterusnya, masalah kewangan turut diutarakan pelajar sebagai antara isu utama yang membebankan mereka. Memandangkan semua aktiviti PBP di sepanjang PdPR adalah bergantung kepada internet, maka bagi golongan pelajar ia menjadi satu keperluan yang penting dan mendesak. Bagaimanapun, bagi sebahagian pelajar, perbelanjaan untuk membeli data internet setiap bulan adalah amat membebankan terutama mereka yang berlatar-belakangkan keluarga yang susah. Selain itu, kerjasama dan komitmen ahli kumpulan, pengurusan masa dan suasana pembelajaran di rumah yang tidak kondusif turut diutarakan oleh pelajar sebagai sebahagian daripada cabaran-cabaran dan masalah-masalah yang terpaksa mereka hadapi di sepanjang pelaksanaan PBP dalam suasana PdPR. Oleh hal demikian, kesesuaian pendekatan PBP yang diintegrasikan dengan IR 4.0 dalam PdPR kursus bahasa Sepanyol di UMT perlu diteliti semula agar pelaksanaannya benar-benar memberikan manfaat kepada pelajar dan tidak membebankan mereka.

Penghargaan

Kajian ini ditaja oleh Universiti Malaysia Terengganu menerusi Geran “Scholarship of Teaching and Learning (SoTL)” [SS-1/TD, No. Vot 55199/13].

Rujukan

- Ajmain Jima'ain, Fatin Nabilah, Khadijah dan Aminuddin Hehsan. (2020). The Emerging Challenges of Industrial Revolution 4.0: A Students' Perspective. *International Journal of Advanced Science and Technology*. Vol. 29, No. 6, pp. 1215-1225.
- Anggraeni, C. W. (2018). Promoting education 4.0 in english for survival class: What are the challenges?. *Metathesis: journal of English language, literature, and teaching*, 2(1), 12-24.
- Blumenfeld, P. C., Soloway, E., Marx, R. W., Krajcik, J. S., Guzdial, M. & Palincsar, A. 1991. Motivating Project-Based Learning: Sustaining the Doing, Supporting the Learning. *Educational Psychologist*, 26(3&4), 369-398.
- Haji Gapor, A. L., & Yeop, M. A. (2013). Kesan Pendekatan Pembelajaran Berasaskan Projek Berteraskan Teknologi Terhadap Pencapaian dan Penerimaan Pelajar. *Jurnal Bitara*.
- Kowang, T. O., Bakry, M. F., Hee, O. C., Fei, G. C., Yew, L. K., Saadon, M. S. I., & Long, C. S. (2020). Industry 4.0 Competencies among Lecturers of Higher Learning Institution in Malaysia. *International Journal of Evaluation and Research in Education*, 9(2), 303-310.
- Maria, M., Shahbodin, F., & Pee, N. C. (2018). Malaysian higher education system towards industry 4.0—current trends overview. In *AIP Conference Proceedings* (Vol. 2016, No. 1, p. 020081). AIP Publishing LLC.
- Mioduser, D., & Betzer (2003) The Contribution of Project-Based to High Achievers Acquisition of Technological Knowledge and Skills. *International Journal of Technology and Design Education*, 18, 59-77.
- Papert, S. (1980). *Mindstorm: Children, Computers and Powerful Ideas*. New York: Basic Books.
- Rashid, W. H. W., Kob, C. G. C., & Abdullah, A. S. (2020). Keberkesanan Pembelajaran Berasaskan Projek Terhadap Motivasi Intrinsik dalam Subjek Projek Tahun Akhir 1 (Pta1) Di Kolej Vokasional Slim River.
- Stephanie Bell. (2010). Project-Based Learning for the 21st Century: Skills for the Future. *The Clearing House*, 83:2, 39-43. DOI: 10.1080/00098650903505415
- Thomas, J. W. (2000). A review of PBL. Retrieved March 3, 2010, from http://www.bie.org/research/study/review_of_project_based_learning_2000/

William H. Kilpatrick (1871–1965) - Education, York, John, and Progressive - StateUniversity.com <https://education.stateuniversity.com/pages/2147/Kilpatrick-William-H-1871-1965.html#ixzz6ya4luiFA>

Yusof, M. N. M., Musta'amal, A. H., Audu, R., & Ismail, N. S. (2015). Implementation of Project-Based Learning (Pjbl) at A Malaysian Polytechnic-A Preliminary Study. Proceeding of INTCESS15-2nd International Conference on Education and Social Sciences. Turkey.

PENERIMAAN ELEMEN LGBT DALAM ANIME DAN MANGA OLEH PENGGEJAR BUDAYA POPULAR JEPUN

Roslina Mamat¹, Roswati Abdul Rashid², Rokiah Pae³

¹Universiti Putra Malaysia, Malaysia, linamm@upm.edu.my

²Universiti Malaysia Terengganu, Malaysia, roswati@umt.edu.my

³Universiti Malaysia Sarawak, Malaysia, prokiah@unimas.my

Abstrak

Anime dan manga adalah antara dua budaya popular Jepun yang turut menggambarkan isu-isu LGBT. Sebagai sebuah negara Islam, LGBT pada umumnya merupakan topik sensitif yang menimbulkan perdebatan kerana ianya bertentangan dengan ajaran Islam. Ia juga tidak diperakui oleh agama besar yang lain dan bertentangan dengan tatasusila budaya timur. Artikel ini cuba mengkaji penerimaan remaja di Malaysia terhadap unsur-unsur LGBT dalam anime dan manga. Objektif kajian ini adalah mengenal pasti anime atau manga yang mengandungi elemen LGBT yang dibaca dan ditonton responden. Seterusnya objektif kedua kajian adalah untuk mengkaji kesan penggunaan anime dan manga yang mempunyai elemen LGBT. Borang kaji selidik dalam talian telah diedarkan kepada pelajar yang sedang mempelajari bahasa Jepun di lima buah Universiti Awam di Malaysia. Data daripada 154 orang responden yang terdiri dari pelbagai kaum dan agama telah dianalisa. Dapatan menunjukkan 138 orang (89.6%) responden meminati anime, manakala 81 orang (52.6%) meminati manga. Hanya 37 orang responden sahaja yang menyatakan tajuk produk yang digunakan yang mengandungi elemen LGBT. Namun antara produk yang dinyatakan, ada beberapa produk yang tergolong dalam genre LGBT secara khusus. Seramai 96 orang (62.3%) menyatakan terdapat kesan negatif penggunaan produk. Antara kesan negatif yang dinyatakan adalah kebimbangan mereka kepada golongan kanak-kanak atau awal remaja kerana kanak-kanak masih belum matang untuk membezakan hal baik dan buruk. Seramai 32 orang (20.8%) responden pula berpandangan penggunaan anime dan manga mempunyai kesan positif. Majoriti golongan ini berpandangan masyarakat perlu bersikap terbuka dan memahami golongan LGBT atau sesiapa yang menggemari elemen LGBT.

Kata kunci: LGBT, anime, manga, pelajar universiti, Malaysia

1.0 Pengenalan

LGBT adalah akronim bagi lesbian, gay, biseksual dan transgender. Sesetengah pihak menambah akronim ini kepada LGBTIQ, yang mana I untuk *intersex* dan Q pula untuk *queer*. Di Malaysia, LGBT adalah isu kontroversi dan dianggap tabu oleh masyarakat Malaysia kerana ia menyalahi tuntutan agama dan tatasusila budaya timur dan ditambah lagi

dengan perlakuan yang menyalahi fitrah manusia (Mahfudzah Mohamad, 2015). LGBT telah difatwakan sebagai perlakuan yang haram untuk diamalkan sebagai gaya hidup oleh Persidangan Majlis Raja-Raja kali ke- 126 pada 13 Disember 1989..

Namun begitu, dalam lima tahun kebelakangan ini, suara golongan LGBT semakin kedengaran (Ting, Johnson, et al., 2021). Kajian yang dijalankan terhadap liputan media mendapati isu LGBT tidaklah digambarkan secara negatif sepenuhnya. Berita-berita yang ditulis lebih kepada memberikan amaran, pengajaran dan menyatakan pendirian kerajaan, golongan bijak pandai dan NGO terhadap isu golongan ini (Mohamad Yusof Helmy Ramli et al., 2017,). Ting et al. (2021) telah menganalisa 60 artikel berkaitan LGBT yang telah dimuatkan dalam empat akhbar atas talian iaitu The Star Online, Free Malaysia Today, MalaysiaKini, dan Astro Awani Online dengan menggunakan pendekatan analitik teks. Walaupun sebahagian besar artikel yang melibatkan LGBT dilaporkan secara negatif dalam Astro Awani Online, ketiga-tiga akhbar yang lain pula dilihat mengimbangi pelaporan negatif dan positif.

Kemudahan internet, laman sesawang mudah akses dan ketiadaan penguatkuasaan berkaitan dengan kebebasan media dalam talian, menyebabkan wadah-wadah yang memaparkan elemen LGBT mudah diperolehi. Penulis juga produser program televisyen dan filem arus perdana juga tidak ketinggalan mengambil ruang ini dengan memasukkan elemen-elemen LGBT kerana terdapat permintaan daripada pengguna (Madill, 2021). Gerakan normalisasi LGBT juga menggunakan media sosial seperti Facebook, Twitter dan Instagram sebagai wadah utama untuk menyebarkan maklumat berkaitan LGBT dan ini turut mencorak pemikiran rakyat Malaysia terhadap golongan ini (Muhammad Faiz Mokhtar et al., 2019). Selain itu, LGBT juga dilaporkan semakin mendapat tempat dalam kalangan pelajar institusi pengajian tinggi (Mohd Ali Muhammad Don, 2018).

Isu-isu LGBT ini turut dipaparkan dalam anime dan manga, iaitu antara dua produk budaya popular Jepun yang mendapat tempat diseluruh dunia. Dua jenis produk ini sangat dekat dengan remaja termasuk di Malaysia. Hal ini kerana semenjak mereka masih anak-anak, mereka telah disogokkan dengan anime melalui siri seperti *Conan*, *Crayon Shinchan*, *Doraemon* dan *Naruto*. Antara sebabnya ia diminati adalah kerana lakaran yang unik, plot cerita yang mengandungi ciri humor dan nilai positif yang tinggi (Roslina Mamat et al., 2019). Penggunaan internet yang meluas dan pantas terutama di bandar besar membuatkan sesiapa sahaja boleh menonton anime dan membaca manga secara dalam talian atau memuat-turun item yang dikehendaki untuk digunakan di luar talian.

Manga pasca perang merupakan medium untuk golongan kanak-kanak bagi memberikan mereka ruang untuk berkongsi kekecewaan, memberontak, optimis dan hara (Shiraishi, 2000). Seiring dengan peningkatan usia kanak-kanak ini, genre manga turut berkembang bersesuaian dengan usia mereka yang remaja dan kemudian dewasa. Selepas itu keluarlah manga dan komik khusus untuk golongan pekerja seperti *densha otoko* atau *train man* dan peminat sukan seperti *yowamushi pedal* (lumba basikal) dan *Yuri on Ice* (Animeshark, 2020). Terdapat juga anime yang khusus permainan tradisional Jepun seperti *Super Yoyo*, yang mana akhirnya permainan yoyo kembali terkenal di seluruh dunia.

Anime dan manga secara umum terutama dari genre kanak-kanak dan remaja seperti Conan dan Naruto tidak mempunyai elemen LGBT. Kedua-dua siri ini pernah ditayangkan di saluran TV3 pada akhir 1990-an dan awal 2000-an. Sebaliknya anime dan manga daripada genre remaja dan dewasa secara umum mengandungi elemen LGBT seperti *Sailor Moon* (1992-1997) yang pernah ditayangkan di Malaysia di saluran TV2. Dalam siri ini, heroin digambarkan sebagai seksi, bergaya dan dalam masa yang sama, juga gagah. Ini seolah-olah mencerminkan keinginan, bukan sahaja remaja perempuan dan lelaki, tetapi juga peminat dari kalangan lelaki dan perempuan untuk menjadi seperti heroin “*lust for the Sailor Scouts as sex object*” (Allison, 2006:134).

Tema percintaan sesama gender dalam manga bermula pada awal tahun 1970-an (Madill, 2021). Ia bermula apabila sekumpulan kecil artis wanita merevolusikan karya manga genre shojo, iaitu genre yang disasarkan kepada remaja perempuan. Pada asalnya genre ini dipelopori oleh artis lelaki, namun kini, ia didominasi oleh artis perempuan yang berkongsi keinginan dan impian yang sama dengan remaja perempuan (Toku, 2007: 23). Karya inovatif ini meneroka dunia percintaan yang hangat dan tragis antara remaja lelaki dan ini merupakan pembuka tirai kepada subgenre baru iaitu *shonen-ai* atau *Boys Love*. Elemen LGBT yang pertama dilakarkan dalam manga subgenre ini adalah ciuman antara lelaki dalam *In the Sun Room* (1970). Manga homoerotik pertama pula diterbitkan pada tahun 1971.

Penyelidikan jantina dan seksualiti telah menjadi sebahagian intipati penting dalam kajian anime dan manga (Ting, 2019). Ianya bertitik tolak daripada penelitian terhadap *shojo* (gadis) bermula pada tahun 1990an yang kemudian beralih ke kajian cinta lelaki atau boy love (BL). Antara satu contoh kajian terkini mengenai jantina dan seksualiti ialah kajian oleh Firtha Ayu Rachmasari (2020).

Kajian Firtha Ayu Rachmasari (2020) meneliti faktor yang menyebabkan penulis R-rated yaoi fanfiction wanita muslim di Indonesia tertarik dengan genre homoeroticisme dan cerita dewasa yang menampilkan adegan seks eksplisit di dalam karya mereka. Dengan menggunakan teori *personal myth* oleh McAdams (199&) dan teori *queer* oleh Butler (1999), penelitian karya R-rated yaoi fanfiction para wanita muslim dan temu bual secara mendalam telah dilakukan. Dapatan kajian ini telah mengenal pasti antara faktor tarikan kepada penulisan karya katagori genre ini antaranya adalah kekaguman terhadap karakter-karakter gay dalam fanfiction yang mengeksperikan diri dalam karya setiap R-rated fanfiction yang pada akhirnya menikmati hubungan homoseksual dan sebagai satu cara para penulis wanita ini melarikan diri dari kehidupan nyata.

Apakah elemen LGBT yang terdapat dalam anime dan manga? Tiada garis atau panduan yang jelas apakah elemen LGBT dalam anime/manga dalam genre kanak-kanak dan awal remaja. Sebaliknya anime dan manga yang bergenre LGBT boleh dikenal pasti lebih terang dan jelas mungkin dari segi tajuk, imej karakter dan skrip, tetapi tidak mudah untuk membezakan elemen LGBT dalam anime/manga yang umum kerana Jepun sendiri mengelaskan kesemua jenis genre sebagai anime atau manga sahaja. Pengkategorian jenis anime dibuat oleh peminat atau penyelidik luar negara. Berdasarkan pemerhatian penulis terhadap tayangan anime melalui YouTube, secara umumnya anime yang mengandungi elemen sedemikian boleh dilihat melalui adegan seperti bersentuhan kulit sesama karakter dalam gender yang sama, tatapan mata, riak muka dan ujaran karakter.

Telah banyak kajian yang dijalankan keatas anime dan manga di Malaysia seperti penggunaan anime atau manga dalam pembelajaran bahasa Jepun (Chan et al., 2017; Roslina Mamat et al., 2018), kesan penggunaan anime (Normaliza Abd Rahim et al., 2013; Rokiah et al., 2020), imej karekter animasi Jepun (Roslina Mamat et al., 2014), Shojo manga (Roslina Mamat et al., 2016) dan perbandingan perkembangan manga dan anime Melayu dan Jepun (Roslina Mamat et al., 2019). Namun begitu, kajian yang melibatkan elemen LGBT dalam anime dan manga masih belum dilakukan setakat ini. Justeru itu, objektif kajian ini adalah untuk mengenal pasti manga dan anime yang mengandungi elemen LGBT yang dibaca atau ditonton responden. Seterusnya objektif kedua kajian adalah untuk mengkaji adakah terdapat kesan positif atau negatif akibat menonton anime atau membaca manga yang mengandungi elemen LGBT.

2.0 Metodologi kajian

Responden daripada lima UA yang terletak di Lembah Kelang, Pantai Timur Semenanjung Malaysia dan Sarawak, terlibat dalam kajian ini. Responden ini terdiri daripada pelajar yang sedang/pernah mempelajari bahasa Jepun di universiti masing-masing. Pautan borang soal selidik menggunakan *GoogleForm* yang terdiri daripada tiga bahagian: demografi responden, elemen LGBT dalam manga dan anime, dan penggunaan manga dan anime bergenre LGBT yang terdiri daripada *yaoi* dan *yuri* telah diedarkan kepada pelajar dengan menggunakan platform seperti *Whatsapp* dan pelantar pembelajaran teradun universiti. Borang kaji selidik ini memuatkan soalan dalam bahasa Inggeris dan soalnya berbentuk soalan dengan pilihan jawapan dan soalan subjektif. Berikut adalah soalan berbentuk subjektif yang telah disoal untuk menjawab persoalan kajian.

1. *Please name your best three manga/ anime (a-c) that has the elements of LGBT.*
2. *Is there any positive influences of watching/reading anime/manga that has LGBT elements? If YES, please elaborate*
3. *Is there any negative influences of watching/reading anime/manga that has LGBT elements? If YES, please elaborate.*

Seramai 280 orang responden telah memberi maklumbalas. Namun begitu, terdapat beberapa responden telah mengisi borang kajiselidik sebanyak dua kali dan terdapat juga responden yang tidak pernah mengikuti kursus bahasa Jepun. Oleh kerana yang demikian, maklumbalas mereka tidak digunapakai menjadikan data yang dianalisa adalah daripada 265 responden. Daripada 265 responden, 154 responden memaklumkan mereka tidak membaca manga atau menonton anime yang tergolong dalam genre LGBT khusus seperti genre *Yaoi* dan *Yuri*. Memandangkan objektif kajian ini adalah mengenalpasti manga dan anime yang mengandungi elemen LGBT sahaja, maka hanya data daripada 154 responden sahaja dianalisa. Daripada 154 responden, 138 orang (89.6%) responden memaklumkan mereka meminati anime, manakala 81 orang (52.6%) meminati manga. Responden berusia 19 hingga 28 tahun dan purata umur adalah 21.8 tahun.

Jadual 1 menunjukkan demografi responden berdasarkan gender, agama, bangsa dan masa yang diperuntukkan untuk menggunakan anime dan manga setiap minggu . Terdapat 57 orang (37%) responden lelaki dan 97 orang (63%) responden perempuan. Bagi agama pula, responden beragama Islam adalah seramai 89 orang (57.8%), diikuti responden beragama Buddha seramai 45 orang (29.2%), responden beragama Kristian, 18 orang (10.7%) dan selebihnya seorang beragama Taoist dan seorang lagi beragama Hindu (1.1%). Majoriti responden berbangsa Melayu iaitu seramai 85 orang (55.2%), bangsa Cina, 55 orang (35.7%) dan selebihnya adalah kaum-kaum lain. Kaum-kaum lain terdiri daripada Iban (4 orang), Bidayuh (3 orang), Dusun (2 orang), India, Kayan, Lunbawang, Bumiputera Sabah dan Melanau, masing-masing seorang bagi setiap kaum. Majoriti responden menggunakan 2-4 jam Bagi masa yang diperuntukkan dalam seminggu untuk menggunakan produk pula, seramai 66 orang (42.2%) menggunakan produk selama 2-4 jam, diikuti oleh 1-2 jam seramai 46 orang (29.9%) dan 5-7 jam seramai 21 orang (13.6%). Selebihnya seramai 21 orang (13.6%) menggunakan produk selama lebih daripada 8 jam.

Jadual 1: Demografi Responden

Demografi	Kategori	Responden	%
Gender	Lelaki	57	37
	Perempuan	97	63
Agama	Islam	89	57.8
	Buddha	45	29.2
	Kristian	18	11.7
	Lain-lain	2	1.3
Bangsa	Melayu	85	55.2
	Cina	55	35.7
	Kaum lain	14	9.1
Masa Guna/ Minggu	1-2 jam	46	29.9
	2-4 jam	66	42.9
	5-7 jam	21	13.6
	8-10 jam	10	6.5
	Lebih 10 jam	11	7.1

3.0 Dapatan kajian

Dapatan kajian terdiri daripada tajuk manga atau anime yang mempunyai elemen LGBT yang digunakan responden, kesan positif dan negatif dalam tontonan anime dan pembacaan manga yang mengandungi elemen LGBT.

3.1 Anime dan Manga yang mempunyai elemen LGBT yang digunakan responden

Tidak ramai yang menjawab soalan “*Please name your best three manga/ anime (a-c) that has the elements of LGBT*”. Seramai 102 orang responden tidak menjawab langsung dan dalam kalangan yang menjawab pula ada yang menjawab ‘tidak’, ‘x’, *I don't watch it*. Tajuk siri anime atau manga yang mengandungi elemen LGBT yang ditonton atau dibaca responden adalah *Date of Live*, *Attack on Titans*, *Kiss him not me*, *Ouran Highschool*, *Love is hard for otaku*, *Gate*, *Gintama*, *Dakaretai Otoko*, *Banana Fish*, *Sailor Moon*, *SK8 the Infinite*, *Netsuzuo Trap*, *Black Cover*, *Kiss x sis* dan *Otherside Picnic*. Tajuk-tajuk yang dinyatakan ini bukan merupakan genre LGBT secara khusus tetapi tergolong dalam kategori umum untuk remaja lelaki dan perempuan yang mengandungi elemen LGBT.

Terdapat juga responden yang memberikan tajuk anime atau manga yang sememangnya tergolong dalam genre khusus LGBT iaitu *Yuri on Ice*, *Given* dan *Sekai Ichi Hatsukoi* (*The world's greatest First Love*). Oleh itu tajuk-tajuk anime ini dikecualikan daripada kajian ini.

3.2 Kesan positif dalam tontonan anime dan pembacaan manga yang mengandungi elemen LGBT

Jadual 2 menunjukkan maklumbalas responden terhadap pertanyaan “*Is there any positive influences of watching/reading anime/manga that has LGBT elements?*”. Jawapan responden terbahagi kepada lima kategori: Ada kesan positif, Tiada kesan positif, Tidak pasti, Tidak tonton/baca dan Tiada jawapan. Seramai 32 orang (20.8%) mengatakan ada kesan positif, 83 orang (53.9%) tiada kesan positif, 39 orang (20.1%) tidak pasti, 3 orang (2%) tidak menggunakan anime/manga dan selebihnya iaitu 5 orang (3.2%) hanya menaip ‘-’ pada ruang jawapan.

Jadual 2: Kesan Positif Penggunaan Anime dan Manga

Respon	Kesan Positif (N)	%
Ada	32	20.8
Tiada	83	53.9
Tidak Pasti	31	20.1
Tidak tonton/baca	3	2.0
Tiada jawapan (-)	5	3.2
Jumlah	154	100

Bagi kategori Ada kesan positif dalam penggunaan anime/manga yang mengandungi elemen LGBT iaitu seramai 32 orang (20.8%) responden, majoriti golongan ini berpandangan masyarakat perlu bersikap terbuka dan memahami golongan LGBT atau orang yang menggemari elemen LGBT. Menurut golongan ini, golongan LGBT atau mereka yang meminati LGBT juga manusia biasa, dan masyarakat perlu menyokong mereka kerana

mereka juga mempunyai hak sebagai seorang manusia. Terdapat juga responden yang menyatakan mereka tertarik dengan anime/manga ini kerana jalan cerita dan penonjolan sikap positif terhadap kehidupan, bukannya elemen LGBT yang ada. Manakala, terdapat seorang responden menyatakan ia membantu meningkatkan penguasaan bahasa Jepun 'Improve Japanese language'. Berikut adalah jawapan responden kepada pertanyaan yang dikemukakan. Terdapat juga responden yang hanya menulis 'Yes' sebagai jawapan tanpa mengemukakan sebab. Berikut adalah contoh jawapan responden

- *Yes. Many people will be open-minded by exposure of this kind of culture.*
- *Yes, it shows that true love exceeds gender.*
- *Yes, to make other people know got LGBT and give support to LGBT if they like*
- *Through the anime, it reminds me that the LGBT community are also human. Because how LGBT is a taboo topic in Malaysia, we don't really know much about them, but in the end of the day, they are still like us albeit the difference in sexual preferences. While I'm not condoning the act, but ostracizing them is not going to help anyone.*
- *As we know manga in that all come from japan is about slice of life, everything that been write, draw is also make yourself as a reader feel a life. And also I think there is about how well those people being struggle in real life and how they teach them to live life peacefully. We know that a lot of people been judge and commit suicide because they are LGBT. Then when manga came out, they teach them to live a life. The manga makes this people believe in their life.*
- *Yes. LGBT people will feel more comfortable of themselves and eventually come out to the people around them if they relate to a character or situation in an anime/manga/video games. Finding a relation to something or someone they love/adore/admire (anime/manga/video games/idols/Vtubers/YouTubers) surprisingly inspire a lot of people in making a decision in life.*

Bagi kategori kedua iaitu Tiada kesan positif dalam penggunaan anime/manga , seramai 83 orang (53.9%) responden termasuk dalam kategori ini. Responden kategori ini memberi jawapan seperti *NO, No!, Not at all, Totally no, No, I stand neutral*. Terdapat juga responden yang memberikan sebab kenapa mereka berpendapat sedemikian. Antara alasan yang diberi adalah kerana ia bertentangan dengan ajaran agama dan merosakkan cara pemikiran Walaupun ada responden menyatakan tiada kesan positif, namun mereka berpendapat ia akan memberi kita kesedaran kenapa seseorang boleh terjebak dengan LGBT.

No. But it might give us awareness why they can involve in LGBT
No. It against the religion.
No, it will ruined ways people think and feel

Kategori ketiga iaitu Tidak pasti, terdapat 31 orang (20.1%) responden tidak pasti samada penggunaan anime dan manga mempunyai kesan positif terhadap pengguna. Responden dalam katogeri ini menggunakan perkataan seperti 'maybe' 'not sure' 'not really' 'I think' "I don't think so" dalam respons mereka. Ada juga responden yang menyatakan mereka tidak

pasti kerana mereka tidak menggunakan anime dan manga yang mempunyai elemen LGBT. Mereka berpandangan penggunaan anime/manga yang mengandungi elemen LGBT berkemungkinan akan menyebabkan pembaca/penonton lebih memahami LGBT dan menerima budaya tersebut,

*Although I seldom watch manga that has LGBT elements, **I think** the positive influences is to make the readers more open minded and more willing to receive the new culture*
Maybe can make reader accept a different kind of love
It maybe helps people to understand the LGBT society even more.
*No, **I don't really think** there is a positive influence*
***I don't think so** because it might encourage LGBT among societies.*
*I am **not sure** since I don't really go for those kind of anime and manga*
*Eto, **Maybe** everyone deserve to be loved?*
***I think** it is bad influence cause me as a Muslim a cannot support about lgbt*
***Not sure**, need to depend on reader's maturity.*
***Maybe** yes. Learn to be open minded to accept others.*
***Not sure** since I don't fully read or watching any manga or anime that has LGBT elements.*

3.3 Kesan negatif dalam tontonan anime dan pembacaan manga yang mengandungi elemen LGBT

Jadual 3 menunjukkan maklumbalas responden terhadap pertanyaan “*Is there any negative influences of watching/reading anime/manga that has LGBT elements?*”. Jawapan responden terbahagi kepada lima kategori: Ada kesan negatif, Tiada kesan negatif, Tidak tonton/baca dan Tiada jawapan. Seramai 96 orang (62.3%) mengatakan ada kesan negatif, 41 orang (26.6%) tiada kesan negatif, 10 orang (6.51%) tidak pasti, 3 orang (2%) tidak menggunakan anime/manga dan selebihnya iaitu 4 orang (2.6%) hanya menaip ‘-’ pada ruang jawapan.

Jadual 3: Kesan Negatif Penggunaan Anime dan Manga

Kategori	Kesan Negatif	%
Ada	96	62.3
Tiada	41	26.6
Tidak Pasti	10	6.5
Tidak tonton/baca	3	2.0
Tiada jawapan (-)	4	2.6
Jumlah	154	100

Majoriti responden iaitu seramai 96 orang (62.3%) termasuk dalam kategori responden yang menyatakan penggunaan anime dan manga sememangnya memberikan kesan negatif. Daripada 96 responden, seramai 94 orang memberikan sebab kenapa mereka berfikir demikian manakala dua orang lagi hanya menulis ‘Yes’.

Antara tulisan mereka adalah seperti berikut.

- *yes, it would promote the lgbt idea to people who looks at that anime especially teenagers that does not know anything about lgbt. I respect lgbt, but i dun think it is a must to involve eleme*
- *nt lgbt in anime. Human will extinct if every people prefer lgbt*
- *Yes. For kids or teenagers, they have no enough mental maturity to filter out the negativities of LGBT elements in manga or anime*
- *Yes. People will think tht LGBT is just a regular thing*
- *I think yes, because for the youth with immature mindset, they will be affected by the elements.*
- *Yes, what we watch can lead us to those thing*
- *Need to depend on reader's maturity.*
- *Yes, LGBT is opposed from Islamic teachings*
- *YES OF COURSE, cause me as a Muslim a cannot support about lgbt but i don't why many people especially on tiktok many people read about yaoi, hahahahah maybe that character on manga maybe handsome,or mature or cute*
- *yes. it may cause the youth to wondered about their general sexuality which in turn cause them to comes out as part of LBGT if they were actually taking it seriously*
- *I am a muslim and in my religion LGBT is prohibited strongly. Watching/reading LGBT series might cause me to be be accustomed with them which is considered wrong. I don't support LGBT however i don't have problem being friends or working with people who enjoy the series or even people in the LGBT community itself. I believe being respectful to others is what important.*

Jadual 4 : Tema bagi kategori responden yang mengatakan ada kesan negatif

Theme		
Positive Value	<i>Yes because it imply positive values</i>	
Understanding LGBT	<i>You become more open and sympathetic to other people sexual orientation, thus becoming more accepting of the different ways people define their sexual preferences.</i> <i>As we know manga in that all come from japan is about slice of life, everything that been write, draw is also make yourself as a reader feel a life. And also I think there is about how well those people being struggle in real life and how they teach them to live life peacefully. We know that a lot of people been judge and commit suicide because they are LGBT. Then when manga came out, they teach them to live a life. The manga makes this people believe in their life.</i> <i>Yes, there are always the self reflection after watching/readings in where we should be more open about it</i> <i>Yes, it gives exposure to the LGBT community, providing some insights and build some understanding towards it.</i>	

	<i>YES, is their free choice</i> <i>Yes, if you are in the same community</i> <i>Yes, in terms of getting more understanding of their situations. I'm still open and respect them but that doesn't mean that I'll support them.</i> <i>Increase adwareness of protecting ourself including people with same sex</i> <i>Yes. Many people will be open-minded by exposure of this kind of culture.</i> <i>Actually yes. Depend on one's interest.</i> <i>Yes, especially to researcher or any people to understand more about LGBT lifestyle.</i>	
Storyline	<i>Yes, in term of getting idea of how to impress other partner. It's like the same of romance genre?</i>	
Other	<i>Improve Japanese language</i>	

Berdasarkan pandangan responden ini, terdapat keseimbangan responden sekiranya manga dan anime sebegini digunakan oleh golongan kanak-kanak atau awal remaja kerana kanak-kanak masih belum matang untuk membezakan hal baik dan buruk. Terdapat juga responden yang mengaitkan agama Islam yang melarang keras penglibatan aktiviti LGBT, tidak menyokong LGBT tetapi mengambil sikap terbuka kerana mahu menghormati manusia lain.

Bagi kategori Tiada kesan negatif, terdapat 41 (26.6%) responden menyatakan tiada kesan negatif terhadap penggunaan anime dan manga. Seramai 37 orang hanya menyatakan 'no', manakala empat orang lagi menyatakan sebab kenapa mereka mengatakan tiada kesan negatif. Antara sebab mereka adalah kerana daya tahan manusia itu berbeza, cinta sesama jenis itu sama seperti cinta dengan pasangan berlainan gender, tidak pernah mengalami kesan negatif sebelum ini, dan mereka jarang menemui elemen tersebut.

Nope. Its based on how people get easily influence
No, due to LGBT also love not abnormal like love between male and female
No, I didn't experience that before
No. Can't think of any negative one since I rarely notice (by myself) the LGBT elements in anime/manga. [I'm not ignorant or a homophobe, just stupid/naive?]

Bagi kategori Tidak pasti pula, terdapat 10 orang (6.5 %) responden yang kurang pasti adakah terdapat kesan negatif pada penggunaan anime dan manga. Responden kategori ini cenderung menggunakan perkataan seperti 'maybe' 'not sure' 'not really' 'don't know' dalam respons mereka. Ada juga responden yang menyatakan mereka tidak pasti kerana mereka tidak menggunakan anime dan manga yang mempunyai elemen LGBT.

Maybe I will tends to be more cool girl
Maybe it could lead younger audience to try this kind of behaviour without really knowing about it and encourage people to indulge in it.
I don't know

Yes, maybe will influence my mindset on a little boy should be look like a boy but not a cute little girl

4.0 Perbincangan dan Kesimpulan

Objektif pertama kajian adalah mengenal pasti manga atau anime yang mengandungi elemen lesbian, gay, biseksual dan Transgender (LGBT) yang dibaca dan ditonton responden. Manga dan anime umum yang tidak dikategorikan kepada genre LGBT yang dibaca atau ditonton oleh responden kajian ini adalah *Date of live*, *Attack on Titans*, *Kiss him not me*, *Ouran Highschool*, *Love is hard for otaku*, *Gate*, *Gintama*, *Dakaretai otoko*, *Banana fish*, *Sailor Moon*, *SK8 the infinite*, *Netsuzuo Trap*, *Black Cover*, *Kiss x Sis* dan *Otherside picnic*. Terdapat juga responden yang memberikan judul yang sememangnya jelas termasuk dalam genre LGBT seperti *Given*, *Sekai Ichi hatsukoi*, *Yuri on Ice*, *Kiss x Sister*, *Sailor Moon* dan *Dakaretai Otoko / Dakaichi (I'm being harrassed by the sexiest man of the year)*, namun mereka tidak menyedari hal ini. Mungkin pada responden, apa yang dipaparkan *Sailor Moon* tidak sensitif dan ia sudah diterima dan menjadi satu norma pada hari ini. Sudah tiba masa untuk para ibu bapa memantau aktiviti anak pada masa senggang, seterusnya mengambil tahu jenis dan tajuk manga dan anime yang digunakan anak-anak. Hal ini bagi membolehkan anak atau remaja berhenti membaca atau menonton tajuk yang dinyatakan seterusnya menahan mereka dari terjebak kepada manga dan anime dalam genre LGBT secara jelas.

Objektif kedua kajian pula adalah untuk mengkaji kesan penggunaan anime dan manga. Dapatan menunjukkan majoriti responden (62.3%) menyatakan penggunaan anime dan manga mendatangkan kesan negatif. Mereka bimbang sekiranya manga dan anime sebegini digunakan oleh golongan kanak-kanak atau awal remaja kerana kanak-kanak masih belum matang untuk membezakan hal baik dan buruk. Terdapat juga responden yang mengaitkan agama Islam yang melarang keras penglibatan aktiviti LGBT, tidak menyokong LGBT tetapi mengambil sikap terbuka kerana mahu menghormati manusia lain. Walaupun majoriti berpendapat penggunaan anime dan manga mendatangkan kesan negatif, 21% responden berpendapat ia ada kesan positif dan 20% lagi tidak pasti samada aktiviti ini memberi kesan positif atau negatif dalam diri mereka. Angka ini amat membimbangkan kerana bila digabungkan kedua-dua golongan yang setuju dan tidak pasti, jumlah responden mencecah 41%, iaitu hampir separuh daripada responden dalam kajian ini. Data ini menunjukkan isu LGBT sudah semakin diterima oleh remaja di Malaysia walaupun ia bertentangan dengan nilai agama dan budaya masyarakat setempat. LGBT dilaporkan sebagai salah satu gejala serius yang semakin berleluasa dalam kalangan pelajar universiti (Mohd. Ali Muhammad Don, 2018).

Penghargaan

Sumitomo Foundation research grants 2020/2021. "Understanding LGBT elements in manga and anime and its relation with Malaysian Otaku", Reference No. 208402.

Rujukan

- Chan, Y.-H., Ngan-ling, W., & Ng, L. (2017). Japanese Language Students' Perception of Using Anime as a Teaching Tool. *Indonesian Journal of Applied Linguistics*, 7(1), 93–1204.
- Madill, A. (2021). *The Yaoi / Boys ' Love / Danmei Audience*.
- Mahfudzah Mohamad. (2015). Lesbian, Gay, Biseksual dan Transgender: Perspektif Undang-undang Jenayah Syariah. *Jurnal Undang-Undang Dan Masyarakat*, 19, 29–36. <https://ejournal.ukm.my/juum/article/view/26344>
- Mohamad Yusof Helmy Ramli, Balaraman, R. A., & Mohamad Saifudin Mohamad Saleh. (2017). Kajian Perbandingan Pemaparan Berita LGBT dalam Akhbar Cetak dan Portal Berita. *Forum Komunikasi*, 12(2), 59–74.
- Mohd Ali Muhammad Don. (9 Oktober 2018). Waspada LGBT Pelajar Univeristi, Utusan Melayu.
- Muhammad Faiz Mokhtar, Wan Allef Elfi Danial Wan Sukeri, & Zulkifli Abd Latiff. (2019). Social Media Roles in Spreading LGBT Movements in Malaysia. *Asian Journal of Media and Communication*, 3(2), 77–82.
- Normaliza Abd Rahim, Roslina Mamat, Hazlina Ab Halim, Arbaie Sujud, & Siti Nur Aliaa Roslan. (2013). Volume: 3 – Issue: 3 – July - 2013. *Online Journal of Communication and Media Technologies*, 3(3), 199–206.
- Rokiah Pae, Roslina Mamat, & Roswati Abdul Rashid (2020). Japanese Animation: Its Effect on Malaysian Undergraduates Students'. *Proceedings of CALA 2020*.
- Roslina Mamat, Hazlina Abdul Halim, Nor Shahila Mansor & Normaliza Abdul Rahim. (2016). Plot Penceritaan Dalam Shojo Manga. *Jurnal Kemanusiaan*. 25(1). 101-109.
- Roslina Mamat, Hazlina Abdul Halim, Nor Shahila Mansor, & Roswati Abdul Rashid. (2018). Penggunaan Manga dan Anime sebagai Media Pembelajaran dalam Kalangan Pelajar Bahasa Jepun di Universiti Awam Malaysia *Jurnal Komunikasi*, 34(3), 298–313. <https://doi.org/10.17576/jkmjc-2018-3403-18>
- Roslina Mamat, Normaliza Abd Rahim, Nik Rafidah Nik Muhamad Affendi, & Roswati Abdul Rashid (2019). Perkembangan Komik dan Animasi: Satu Kajian Perbandingan antara Melayu dan Jepun. *Jurnal Komunikasi*, 35(2), 260–276. <https://doi.org/10.17576/jkmjc-2019-3502-16>
- Roslina Mamat, Nor Shahila Mansor, Hazlina Abdul Halim & Normaliza Abd Rahim. (2015). Manga Dan Dojinshi Malaysia: Persamaan Dan Perbezaan Ciri-Ciri Luaran Karikatur Jurnal Komunikasi. *Malaysian Journal of Communication*. 31(2). 477-492.
- Roslina Mamat, Roswati Abdul Rashid, Normaliza Abd Rahim, & Hazlina Abdul Halim. (2014). Imej Karakter Animasi Jepun (Anime) dalam Kalangan Remaja di Selangor. *Jurnal Teknologi (Social Sciences)*, 67(1), 39–43. <https://doi.org/10.11113/jt.v67.1968>
- Ting, S., Chuah, K., Jerome, C., & Johnson, A. (2021). Spotlight on LGBT in Malaysian online newspapers: Insights from textual analytics. *The EDP Audit, Control, and Security Newsletter (EDPACS)*, 00(00), 1–11. <https://doi.org/10.1080/07366981.2021.1958733>
- Ting, S., Johnson, A., & Jerome, C. (2021). Backgrounding of LGBT in Newspaper Coverage in Malaysia. *Asian Journal of Behavioural Sciences*, 3(2), 1–13. <http://myjms.mohe.gov.my/index.php/ajbs>.

- Shiraishi, S.S. (2000). Doraemon goes abroad. Dalam Craig, T.J. (eds). *Japan pop: Inside the world of Japanese popular culture*. An East Gate Book. 287-308.
- Yamato, E. (2020). Self identification in Malaysian cosplay. Transformative works and cultures. 34. https://www.academia.edu/44119838/Self_identification_in_Malaysian_cosplay?email_work_card=view-paper. Akses pada 12 Julai 2021.
- Rohayati Paidi, Md Nasrudin Md Akhir and Lee Poh Ping (2014). Reviewing the concept of subculture: Japanese cosplay in Malaysia. Occasional paper on Japanese studies. Universiti Malaya: Kuala Lumpur.
- Animeshark. 2020. Top 10 best sports anime (you should watch)
<https://www.youtube.com/watch?v=aQdHgoZCzQY>
- Ruggington. Super Yoyo is the greatest anime of all time.
<https://www.youtube.com/watch?v=ckdCuliCJBQ>

PENDEKATAN HEUTAGOGI DALAM PEMBANGUNAN KIT *E-MUHADATHAH* UNTUK BUKAN PENUTUR: ANALISIS LITERATUR

Siti Rahmah Borham¹, Saipolbarin Ramli²

¹Universiti Pendidikan Sultan Idris, Malaysia, rahmahborham@gmail.com

²Universiti Pendidikan Sultan Idris, Malaysia, saipolbarin@fbk.upsi.edu.my

Abstrak

Heutagogi merujuk kepada aktiviti pembelajaran sendiri dengan bimbingan dari guru dan merupakan antara pendekatan yang sesuai untuk diterapkan dalam aktiviti Pengajaran dan Pembelajaran (PdP) masa kini. Dalam pembangunan kit *E-Muhadathah* ini, pendekatan heutagogi diintegrasikan bersama-sama dengan elemen teknologi bagi menghasilkan satu e-kit pembelajaran kemahiran bertutur yang interaktif. Analisis literatur dalam kajian ini bertujuan untuk mengenal pasti konsep heutagogi dan elemennya dalam pembelajaran berasaskan teknologi, pendekatan heutogagi dalam pembelajaran bahasa, kajian-kajian yang relevan berkaitan penggunaan elemen media dalam PdP bahasa Arab. Metode kajian keperpustakaan digunakan bagi tujuan pengumpulan data. Data yang diperolehi adalah terdiri daripada pelbagai sumber seperti buku, prosiding, jurnal dan tesis dan dianalisis secara deskriptif. Analisis daripada data berkaitan penting untuk dijadikan sebagai suatu sandaran dan rujukan dalam pembangunan kit media *E-Muhadathah*. Dapatan kajian menunjukkan terdapat enam elemen dalam konsep heutagogi iaitu meneroka, mencipta, kolaborasi, perkongsian, refleksi dan berhubung. Selain itu, dapatan kajian juga menunjukkan pendekatan heutagogi kurang diaplikasi dalam pembelajaran bahasa. Di samping itu, pembangunan kit media berkonsepkan pendekatan heutagogi dan kemahiran bertutur masih terhad di kalangan bukan penutur. Analisis yang dijalankan ini dapat memberi input penting berkaitan dengan kajian yang melibatkan pendekatan heutagogi dan pembangunan e-kit bagi kemahiran bertutur bahasa Arab untuk bukan penutur di Malaysia.

Kata Kunci: Heutagogi, *E-Muhadathah*, Pengajaran dan Pembelajaran, bahasa Arab

1.0 Pengenalan

Pendekatan heutagogi semakin popular dalam dunia pendidikan seiring dengan kemudahan internet yang dapat diakses tanpa had masa dan tempat. Heutagogi atau *self-determined learning* memberi nafas baru dalam transformasi pendidikan bertepatan dengan Revolusi Industri 4.0. Pendekatan ini memainkan peranan yang penting dalam menyemai budaya pembelajaran sendiri dalam kalangan pelajar, memupuk pengembangan autonomi, keupayaan dan kemampuan pelajar untuk mencapai matlamat pembelajaran. Dalam konteks

Malaysia, langkah pemeraksanaan bahasa Arab di semua institusi pendidikan turut dijalankan dengan memanfaatkan penggunaan teknologi multimedia dalam pengajaran dan pembelajaran (PdP). Menurut Che Hat, Sha'ari dan Abdul Hamid (2013), pembelajaran berbantuan teknologi multimedia mampu memberi impak besar dalam mewujudkan persekitaran pembelajaran yang interaktif berpusatkan pelajar. Di samping itu, penggunaan multimedia juga dapat mempengaruhi psikologi pelajar dalam aspek meningkatkan motivasi pembelajaran, merangsang minat dan memberi kesan yang positif terhadap hasil pembelajaran dari sudut kognitif, afektif dan psikomotor (Mahmuda, 2018). Antara lain, penggunaan multimedia seperti kit pengajaran juga dapat menggalakkan komunikasi atau kemahiran bertutur dalam kalangan pelajar bahasa Arab (Ramli, Atoh, Zakaria & Ariffin, 2017). Oleh itu, kajian ini bertujuan untuk meneliti pendekatan pembelajaran heutagogi agar dapat diterapkan dalam pembangunan kit *E-Muhadathah* atau kit perbualan dalam bahasa Arab kepada bukan penutur di Universiti Malaysia.

2.0 Metodologi

Kajian ini merupakan sorotan literatur yang menggunakan metode kepustakaan dari pelbagai sumber seperti buku, prosiding, jurnal dan tesis. Data-data tersebut diperolehi secara talian melalui pangkalan data *Springer Link*, *Taylor & Francis*, *Science Direct*, *Google Scholar* dan *Research Gate*. Seterusnya, data dianalisis secara deskriptif berdasarkan analisis tematik.

3.0 Dapatan Kajian

3.1 Konsep Heutagogi

Konsep heutagogi merupakan pendekatan pembelajaran sendiri yang memberi peluang kepada pelajar untuk menentukan pembelajaran mereka sendiri, dengan penglibatan guru yang hanya berperanan sebagai pemimbing atau fasilitator. Menurut Jasmi dan Salleh (2013), heutagogi menekankan kemandirian pelajar dalam proses memahami sesuatu subjek dan penerokaan pelajar untuk mengetahui subjek yang dipelajari secara mendalam. Menurut Blaschke (2012), terdapat empat aspek yang difokuskan dalam konsep heutagogi iaitu:

- i) Kemahiran sendiri : Menentukan cara dan strategi sendiri untuk memperoleh ilmu dan mengamalkan pembelajaran sepanjang masa.
- ii) Kemahiran komunikasi dan kerjasama antara pasukan : Sikap keterbukaan dalam membincangkan sebarang tugas atau bekerja secara berpasukan.
- iii) Kreatif : Cekap dalam menyelesaikan isu atau permasalahan dalam situasi yang baru
- iv) Sentiasa positif (Hase & Kenyon, 2001).

3.2 Elemen Heutagogi dalam Pembelajaran Teknologi

Menurut Blaschke (2012), terdapat enam elemen heutagogi dalam pembelajaran yang berasaskan teknologi iaitu:

a) Meneroka

Asas konsep heutagogi adalah penerokaan dalam pembelajaran dengan kemudahan akses internet dan penggunaan peranti tanpa wayar. Eksplorasi dapat dilakukan dengan mengakses sumber maklumat dalam enjin pencarian seperti *Google*, *Yahoo*, *Bing*, *Ask* dan lain-lain. Media sosial juga semakin popular digunakan untuk mencari sumber, pandangan, idea pakar atau komuniti pembelajaran di seluruh dunia seperti platform *Telegram*, *Youtube*, *Twitter*, *Facebook*, *LinkedIn* dan lain-lain. Menurut Priambada (2015), media sosial memberi peluang kepada pelajar untuk mengorientasikan sendiri proses pembelajaran, walaupun pada permulaannya memerlukan bimbingan tambahan dari guru.

b) Mencipta

Elemen ini memainkan peranan yang penting dalam memberi kebebasan kepada pelajar untuk mereka dan mencipta dengan pelbagai pendekatan pembelajaran. Antaranya seperti mereka bentuk, melukis peta minda dan mengekspresi dengan penulisan dan video pembentangan. Pelbagai perisian pembelajaran digunakan secara meluas pada masa kini antaranya seperti *Power Point*, *Canva*, *Inshot*, *Adobe*, *Padlet*, *Powtoon* dan lain-lain. Menurut Kamrozzaman, Badusah dan Wan Mohammad (2019), elemen mencipta dengan perisian-perisian sedia ada dapat melahirkan pelajar yang kreatif dan inovatif dalam menyampaikan maklumat, mengekspresi idea dan pemikiran dalam bentuk penulisan dan video pembentangan.

c) Kolaborasi

Elemen kolaborasi atau kerjasama di antara rakan-rakan memupuk amalan berkongsi idea dan pandangan bagi mencapai matlamat pembelajaran. Kolaborasi membolehkan pelajar memperoleh lebih banyak maklumat dan pandangan dalam proses pembelajaran. Menurut Latif (2014), pembelajaran berasaskan masalah merupakan kaedah pengajaran yang bersesuaian dengan elemen berkolaborasi dalam menyelesaikan sesuatu masalah. Elemen ini dapat diimplementasi secara atas talian seperti maklum balas di *Facebook*, *Padlet*, *FROG Virtual Learning Environment (VLE)*, *forum board* dan lain-lain.

d) Perkongsian

Pelajar dapat berkongsi maklumat dan tugas yang dihasilkan dalam pelbagai platform maya seperti *AnyFlip*, *SlideShare*, *Research Gate*, *Youtube*, *Facebook* dan lain-lain. Menurut Kassim dan Ahmad (2010), penggunaan bahan pembelajaran, interaksi sosial dan kompetensi teknologi merupakan asas yang penting dalam proses pembelajaran yang aktif pada masa kini dan akan datang. Salah satu laman web yang semakin popular seperti *Scoop.It* berperanan sebagai satu medium untuk menghasilkan kandungan atau topik pembelajaran dan menerbitkan dalam laman web tersebut.

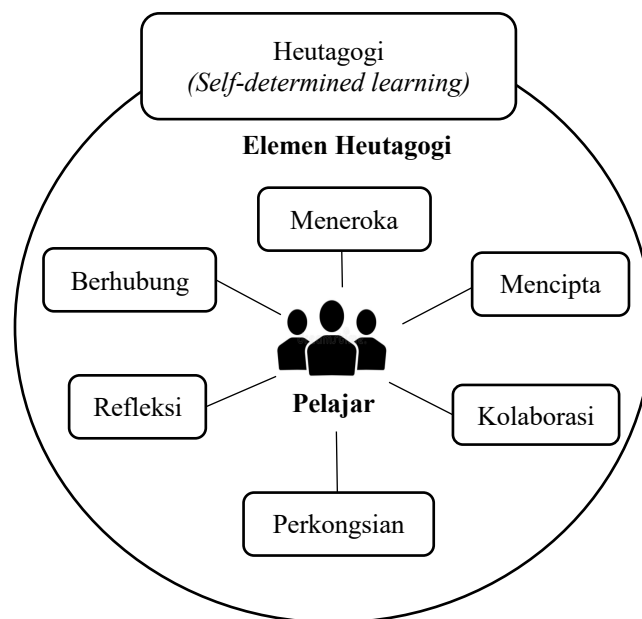
e) Refleksi

Elemen refleksi atau mengimbas kembali membolehkan pelajar menjalankan proses analisis dan sintesis terhadap subjek yang dipelajari. Menurut Kamrozzaman et al. (2019) refleksi menentukan pendekatan pembelajaran heutagogi yang berkesan kepada pelajar dengan mengimplementasi pelbagai kaedah refleksi seperti menghasilkan artikel ilmiah di jurnal, penulisan ilmiah berdasarkan topik yang dipelajari, memberi maklum balas atau sebarang cadangan untuk menambah baik pembelajaran akan datang. Justeru, guru berperanan untuk menyokong pelajar bagi menghasilkan pembelajaran yang berkesan dan memupuk amalan pembelajaran berasaskan penyelidikan (Exter & Ashby, 2021).

f) Berhubung

Dalam konteks pendekatan heutagogi, elemen ini berfungsi sebagai saluran kepada komuniti pembelajaran untuk berhubung melalui pelbagai medium seperti media sosial dan media massa. Antara contoh rangkaian sosial seperti *Facebook*, *Twitter*, *LinkedIn*, *Instagram*, *Academia* dan lain-lain. Perhubungan antara rakan-rakan dalam platform maya tersebut memberi peluang kepada pelajar untuk mendapatkan ilmu pengetahuan yang baru, di samping meningkatkan motivasi pembelajaran dalam persekitaran bersama rakan-rakan maya.

Ringkasan elemen-elemen heutagogi adalah seperti rajah di bawah:



Rajah 1: Elemen Heutagogi dalam Pembelajaran Teknologi
Sumber: Blaschke (2012)

3.3 Pendekatan Heutagogi dalam Pembelajaran Bahasa

Heutagogi merupakan pendekatan yang sesuai diaplikasi kepada pelajar IPT dalam proses pembelajaran bahasa. Menurut Blaschke (2012), kematangan berfikir dan luasnya wawasan yang ditampilkan dalam diri pelajar merupakan aspek penting yang menjadikan mereka bersedia mengikuti pembelajaran heutagogi secara jarak jauh. Pembelajaran bahasa meliputi proses pembelajaran sepanjang hayat dan memerlukan latihan serta praktis yang berterusan untuk menguasai bahasa tersebut. Pendekatan heutagogi memberi peluang kepada para guru untuk mempersiapkan pelajar dengan keperluan pembelajaran untuk dipraktikkan di lapangan pekerjaan atau sepanjang kehidupan mereka. Di samping itu, pendekatan ini meningkatkan motivasi intrinsik pelajar untuk mempelajari bahasa dan mengurangkan jurang antara sistem pembelajaran formal dan pembelajaran semula jadi sepanjang hayat.

Samin, Pebrian dan Zulkifli (2020) berpendapat bahawa orientasi pembelajaran bahasa Arab perlulah ke arah proses mendorong, membimbing, mengembangkan dan memupuk pelajar dengan kemahiran-kemahiran bahasa dan sikap yang positif terhadap bahasa. Keupayaan bertutur bahasa Arab merupakan elemen penting untuk meningkatkan motivasi pelajar dalam pembelajaran bahasa Arab. Heutagogi dapat membantu para pelajar untuk lebih berdaya saing, produktif, kreatif dan inovatif dalam proses pembelajaran bahasa. Namun begitu, pendekatan heutagogi masih kurang diaplikasi dalam pembelajaran bahasa khususnya bahasa Arab. Justeru, pendekatan ini perlu diterapkan dalam pembelajaran bahasa agar para guru dapat membimbing pelajar ke arah melahirkan generasi yang bermodelkan inovatif, kreatif dan produktif agar pembelajaran bahasa lebih interaktif dan menyeronokkan.

3.4 Penggunaan Elemen Media dalam PdP Bahasa Arab

Dalam konteks PdP bahasa Arab di Malaysia, penggunaan elemen media atau ABM yang berasaskan elektronik masih di peringkat sederhana dan belum dikembangkan secara meluas. Antaranya kajian Saipolbarin et al. (2017) yang telah membangunkan kit media berbentuk laman web sebagai ABM bahasa Arab di kalangan guru pelatih bahasa Arab. Kajian ini menghasilkan instrumen I-Kit bahasa Arab yang menggunakan pelbagai platform seperti video *Youtube*, *Powtoon*, *Movie Maker*, *Sound Cloud* dan lain-lain. Selain itu, kajian ini mengaplikasi Kemahiran Berfikir Aras Tinggi (KBAT) dalam penghasilan I-Kit dan menekankan kemahiran-kemahiran bahasa iaitu kemahiran mendengar, membaca, menulis dan bertutur dalam pembelajaran bahasa Arab. Di samping itu, kajian ini juga membincangkan bahawa penghasilan I-Kit bahasa Arab memberi kesan yang positif dalam mewujudkan pembelajaran yang interaktif berpusatkan pelajar dan meningkatkan kualiti PdP bahasa Arab mikro atau makro. Walau bagaimanapun, kajian ini menekankan aspek penggunaan kosa kata dan binaan ayat bahasa Arab di tahap yang sederhana, berikutan kajian ini memfokuskan pembelajaran bahasa Arab di peringkat sekolah.

Abdul Hai, Ahmad Zaki, Ahmad & Wan Ab Aziz (2020) mengenal pasti penggunaan video animasi perbualan bahasa Arab dapat dijadikan bahan bantu mengajar (BBM) di kalangan pelajar IPT. Kajian ini menghasilkan video animasi dari laman web *GoAnimate.com* dengan memberi penekanan terhadap aspek kemahiran mendengar dan bertutur bahasa Arab. Video animasi tersebut dihasilkan dalam pelbagai konteks perbualan bahasa Arab dan dikongsikan dalam laman *Youtube*. Hasil dapatan menunjukkan bahawa pembelajaran berbantuan video animasi perbualan bahasa Arab dapat mewujudkan

persekitaran pembelajaran yang menyeronokkan, merangsang minat pelajar untuk melibatkan diri dalam PdP bahasa Arab serta membantu pelajar menguasai kemahiran mendengar dan bertutur bahasa Arab. Di samping itu, penggunaan video animasi juga dapat memberi cetusan idea-idea baru dalam penghasilannya, memberi impak positif kepada pelajar serta meningkatkan daya kreativiti dan inovasi di kalangan penutur bahasa ketiga. Namun begitu, kajian ini lebih tertumpu kepada perbualan bahasa Arab asas dan ianya bersesuaian untuk penutur bahasa ketiga yang mempelajari bahasa Arab di tahap permulaan. Di samping itu, elemen penilaian pelajar seperti latihan pengukuhan atau kuiz untuk pemahaman pelajar tidak diterapkan dalam pembangunan kit media ini.

Di samping itu, Ramli, Abdul Ghani dan Awang Hamat (2019) turut membangunkan kit media yang berbentuk formula ayat untuk kata kerja bahasa Arab untuk digunakan kepada pelajar di peringkat sekolah hingga IPT. Penggunaan kit media ini membantu pelajar menangani isu dan permasalahan dalam penulisan teks bahasa Arab. “Formula pola ayat buah epal dan formula pola ayat pergi sekolah” yang dibangunkan memenuhi keperluan pelajar yang berdepan dengan masalah leksikal, sintaksis dan morfologi dalam pembelajaran bahasa Arab. Kajian ini juga mengenal pasti penggunaan kit media dapat membantu pelajar meningkatkan penguasaan kemahiran-kemahiran bahasa, seperti kemahiran membaca, mendengar dan menulis. Unsur gamifikasi, audio dan visual yang diterapkan dalam pembangunan kit media yang berbentuk cakera padat ini dapat mewujudkan pembelajaran bahasa Arab yang interaktif, berkonsepkan didik hibur dan tidak membosankan. Selain itu, penggunaan kit media ini juga dapat mengaplikasi KBAT dengan latihan-latihan pengukuhan yang disediakan kepada pelajar, seterusnya menyemai amalan pembelajaran sendiri berpusatkan pelajar berikutan kit media ini dapat diakses secara atas talian dan di luar talian. Walau bagaimanapun, pembangunan kit media ini dikhususkan untuk penguasaan kemahiran menulis teks Arab, berikutan tujuannya untuk membantu para pelajar menangani masalah kekurangan perbendaharaan kata dan mengatasi kelemahan membina teks Arab.

Kajian oleh Othman, Jaffar dan Zainal (2019) membincangkan pembangunan kit media melalui laman web *I-Na'at* untuk pembelajaran tatabahasa Arab kepada pelajar asasi di IPT. Kajian ini menekankan unsur pengayaan interactive learning dengan mengembangkan topik *Na'at wa Man'ut* yang telah dipelajari. Antaranya penggunaan nota kaki berkaitan topik, video *Youtube* untuk membantu pelajar memahami topik dengan lebih mendalam, ruangan *al-Durus* untuk pembelajaran tutorial yang memuatkan kuiz dan latihan kepada pelajar, video pembelajaran dengan platform *Powtoon*, soalan-soalan lepasan SPM berkaitan topik dan maklum balas atau ulasan berkaitan laman web dengan platform *Padlet*. Pembangunan laman web ini memberi kesan yang positif kepada pelajar dalam meningkatkan penguasaan tatabahasa Arab khususnya topik *Na'at wa Man'ut* dan mewujudkan suasana pembelajaran interaktif berpusatkan pelajar. Selain itu, pengintegrasian dalil naqli dan dalil aqli melalui penggunaan contoh-contoh ayat dalam Al-Quran juga dapat memudahkan pelajar mengingat dan memahami topik dengan lebih mendalam. Namun begitu, penggunaan kit media ini hanya dikhususkan kepada penguasaan

dan pemahaman pelajar dalam topik *Na'at wa Man'ut*, tanpa melibatkan kemahiran-kemahiran bahasa Arab secara khusus.

Penggunaan elemen media dalam PdP bahasa Arab turut dibincangkan oleh Hamzah, Abdul Ghani, Wan Daud dan Ramli (2019) dalam pembangunan kit media berbentuk permainan digital mudah alih kepada pelajar bahasa Arab di IPT. Kajian ini menekankan konsep didik hibur dengan unsur gamifikasi dalam pembelajaran kosa kata Arab, di samping mendedahkan konsep pembelajaran secara atas talian atau e-learning kepada para pelajar. Pembangunan kit media ini dapat memotivasikan pelajar untuk terlibat secara aktif dalam PdP bahasa Arab. Selain itu, penggunaan soalan-soalan yang berasaskan permainan perlu diselesaikan para pelajar agar dapat membantu mengukuhkan kosa kata mereka dalam bahasa Arab. Justeru, pembangunan kit media ini dapat membantu guru untuk mencapai matlamat PdP bahasa Arab dan hasil pembelajaran yang berkesan. Kajian ini juga menunjukkan bahawa penggunaan kit media berasaskan permainan dapat meningkatkan prestasi dan pencapaian akademik pelajar, berasaskan ujian pra dan ujian pasca yang dijalankan. Walau bagaimanapun, kajian ini menumpukan aspek penguasaan kosa kata Arab, tanpa melibatkan penguasaan kemahiran-kemahiran bahasa Arab secara khusus, berikutan tujuan pembangunannya untuk menangani kelemahan kosa kata Arab di kalangan pelajar IPT.

Kajian Lasmana (2015) mengenal pasti penggunaan kit media aplikasi android dalam kalangan pelajar sekolah di Indonesia dapat meningkatkan tahap penguasaan mereka dalam kosa kata Arab. Pembangunan kit media berunsur multimedia seperti penggunaan teks, grafik dan audio membantu pelajar mempelajari bahasa Arab dengan lebih menarik dan menyeronokkan. Selain itu, penggunaan multimedia berasaskan aplikasi android dalam pembelajaran bahasa Arab dapat memupuk pembelajaran sendiri yang lebih interaktif. Namun begitu, aplikasi ini memuatkan teks Arab yang ringkas dan tertumpu kepada pelajar yang menggunakan telefon pintar versi android. Di samping itu, aplikasi ini juga terdapat keterbatasan kerana kandungannya lebih sesuai kepada pelajar bahasa Arab di tahap sederhana untuk menguasai pembelajaran kosa kata Arab.

Selain itu, Huda (2017) membangunkan kit media yang berasaskan laman web untuk pembelajaran bahasa Arab kepada pelajar IPT di Indonesia. Media interaktif yang dikenali *Busuu.com* memaparkan pelbagai kandungan seperti praktikal penggunaan ayat bahasa Arab pada lima tahap penguasaan (permulaan sehingga maju). Selain itu, pelbagai latihan dan praktis pembelajaran disediakan untuk membantu pelajar memahami kandungan yang dipelajari. Pembelajaran kosa kata kepada pelbagai tahap penguasaan juga dibangunkan dan latihan-latihan pengukuhan berserta jawapan turut disediakan. Justeru, para pelajar dapat memperbaiki kesilapan-kesilapan tatabahasa dan membantu meningkatkan penguasaan mereka dalam tatabahasa dan kosa kata Arab. Antara elemen lain dalam laman web ini adalah perhubungan dengan komuniti pembelajaran, seperti penutur jati atau penutur bukan jati dari pelbagai negara. Oleh itu, para pelajar dapat mempelajari bahasa Arab, berkongsi pandangan dan berkomunikasi dengan komuniti pembelajaran secara langsung dalam talian. Walau bagaimanapun, laman web ini terdapat limitasi seperti penggunaannya berbayar untuk pembelajaran bahasa Arab di peringkat maju dan kandungannya tertumpu kepada pembelajaran kemahiran-kemahiran bahasa Arab secara umum.

Ridha (2016) mengenal pasti bahawa penggunaan kit media berbentuk *Google Apps for Education* memberi kesan yang positif terhadap pembelajaran bahasa Arab di kalangan para pelajar IPT di Indonesia. Antara platform yang digunakan seperti *Google Mail* dan *Google Drive* untuk berkongsi bahan-bahan pembelajaran yang berbentuk fail *PDF* atau *Microsoft Word*, video rakaman dan lain-lain. Selain itu, penggunaan *Google Form* dan *Google Documents* membantu pelajar berkongsi maklumat pembelajaran, menjalankan pembelajaran berasaskan *peer-learning* serta menjawab soala-soalan tugas yang diberikan guru. Namun begitu, penggunaan *Google Apps for Education* bersesuaian dalam pembelajaran tutorial sebagai pelengkap kepada pembelajaran dalam kelas. Di samping itu, elemen multimedia juga kurang diterapkan dalam aplikasi ini kerana ianya bersesuaian dalam penghasilan artikel, menyelesaikan tugas atau soalan-soalan yang diberikan guru untuk pemahaman sesuatu topik bahasa Arab.

Kajian Dihin dan Ahmad Farouk (2017) membangunkan aplikasi telefon pintar yang dikenali *Tamrin Lughoh* dengan adaptasi kandungannya dari Buku *Tamrin Lughoh* Pondok Darussalam Gontor, Indonesia. Kajian pembangunan kit media ini membantu para pelajar bahasa Arab di IPT Indonesia untuk menguasai pembelajaran bahasa Arab. Aplikasi ini berasaskan sistem operasi android dengan tiga komponen utama, iaitu perbendaharaan kata, contoh binaan ayat dari perbendaharaan kata yang diberikan dan latihan-latihan pengukuhan. Walau bagaimanapun, aplikasi ini mempunyai kapasiti yang terhad untuk memuatkan kandungan pembelajaran, di samping penggunaan medium bahasa yang dikhususkan kepada penutur bahasa Indonesia. Elemen multimedia juga kurang diterapkan dalam pembangunan aplikasi ini, namun ianya bersesuaian kepada pelajar peringkat tinggi untuk mengukuhkan penguasaan kosa kata dan binaan ayat bahasa Arab.

Antara kajian lain adalah kajian oleh Abdul Rahman & Ahmad (2020) yang membincangkan penggunaan model pertuturan bahasa Arab atau aplikasi multimedia berbentuk 3D iaitu Model "*Mgg@Tfmodktba@Innov*". Kajian ini berbentuk teori dan konsep model pertuturan bahasa Arab kepada pelajar bahasa Arab di tujuh buah IPT Malaysia. Hasil dapatan menunjukkan terdapat beberapa faktor yang menjadi halangan pelajar untuk menguasai kemahiran bertutur, antaranya seperti kekurangan kosa kata bahasa Arab, kurang berkemahiran untuk membina ayat bahasa Arab yang gramatis, gagal mempraktik amalan bertutur sesama rakan, persekitaran yang tidak mendorong untuk menguasai kemahiran bertutur dan kaedah pengajaran kemahiran bertutur yang kurang berkesan (Aladdin, 2012). Justeru, beberapa kaedah pengajaran kemahiran bertutur bahasa Arab diketengahkan oleh para sarjana seperti Kaedah Eklektik Sistematis dan Kaedah *al-Samiyat al Shafawiyah* (dengar-tutur), di samping penggunaan gambar atau objek untuk mengurangkan pergantungan pelajar dengan bahasa ibunda. Namun begitu, kajian ini masih di tahap permulaan dan ianya memfokuskan kemahiran bertutur bahasa Arab, tanpa melibatkan aspek heutagogi dalam pembelajaran bahasa Arab.

Berdasarkan kajian-kajian sepanjang lima tahun kebelakangan ini, analisis literatur menunjukkan bahawa masih terdapat keterbatasan penggunaan kit media dalam PdP bahasa Arab terhadap pelajar IPT. Kebanyakan kit media bahasa Arab yang dibangunkan lebih tertumpu kepada aspek penguasaan kosa kata Arab yang sederhana dan kemahiran-kemahiran bahasa secara umum, tanpa mengkhususkan kepada kemahiran bertutur bahasa

Arab. Selain itu, elemen multimedia juga kurang diterapkan dalam beberapa kit media yang dihasilkan. Menurut Abdelhamid, Abu Bakar, Zailani, Yahya dan Puasa (2018) elemen multimedia memainkan peranan yang penting dalam mewujudkan persekitaran pembelajaran yang interaktif berpusatkan pelajar, di samping memotivasikan pelajar untuk menguasai pembelajaran bahasa Arab. Antara lain iaitu konsep heutagogi yang kurang diterapkan dalam penghasilan kit media dalam kajian-kajian lepas. Justeru, pembangunan kit media *E-Muhadathah* yang berkonsepkan heutagogi perlu diintegrasikan dalam pembangunan kit *E-Muhadathah* kepada bukan penutur bahasa Arab di IPT Malaysia.

4.0 Perbincangan dan Kesimpulan

Pembelajaran bahasa Arab dengan berteraskan pendekatan heutagogi merupakan satu fenomena yang masih baru dalam dunia pendidikan bahasa Arab. Ia bertepatan dengan pembelajaran abad ke-21 (PAK-21) yang menerapkan elemen teknologi multimedia serta berpusatkan pelajar. Penggunaan ABM dalam PdP bahasa Arab perlu menerapkan elemen heutagogi seperti meneroka, mencipta, kolaborasi, perkongsian, refleksi dan berhubung agar matlamat pembelajaran dapat dicapai. Di samping itu, matlamat untuk melahirkan para pelajar yang berdaya saing, inovatif, kreatif dan produktif juga dapat direalisasikan dengan mengamalkan pendekatan heutagogi dalam pembelajaran bahasa Arab (Muslim, 2016). Selain itu, pembangunan kit media dalam PdP bahasa Arab juga perlu diintegrasikan dengan lapan prinsip reka bentuk pembelajaran bahasa dengan pendekatan heutagogi sebagaimana saranan Dewantara dan Dibia (2021). Kelapan-lapan prinsip reka bentuk ini dapat menghasilkan pembangunan ABM yang lebih tersusun, fleksibel dan meningkatkan efikasi sendiri pelajar dalam pembelajaran bahasa. Di samping itu, analisis kajian juga mendapati terdapat keterbatasan penggunaan kit media bahasa Arab yang mengaplikasi konsep heutagogi kepada pelajar bahasa Arab di IPT. Kesimpulannya, melihat kepada keterbatasan pembangunan kit media bahasa Arab yang mengintegrasikan pendekatan heutagogi dan permasalahan komunikasi di kalangan pelajar bahasa Arab di IPT, kajian ini mencadangkan agar satu model kit perbualan dalam bahasa Arab atau kit *E-Muhadathah* dibangunkan bagi meningkatkan penguasaan pelajar dalam kemahiran bertutur bahasa Arab, seterusnya menyemai budaya pembelajaran sendiri atau konsep heutagogi yang berpusatkan pelajar.

Rujukan

- Abdelhamid, I. Y., Bakar, K. A., Zailani, S., Yahaya, H., & Puasa, B. (2018). Pembangunan Aplikasi Android Pembelajaran Asas Bahasa Arab. *ASEAN Comparative Education Research Journal on Islam and Civilization (ACER-J)*, 2(2), 39-59. <http://spaj.ukm.my/acerj/index.php/acer-j/article/view/42/42>
- Abdul Hai, A., Amiruddin, A. Z., Abdul Rahman, A., & Wan Daud, W. A. A. (2020). Penggunaan Aplikasi Web 2.0: GoAnimate.com dalam aktiviti pembelajaran bahasa Arab di Universiti Malaysia Kelantan. *Sains Humanika*, 12(1), 11-17. doi: 10.11113/sh. v12n1.1419
- Abdul Rahman, A., & Ahmad, N. (2020). Pembinaan model kemahiran bertutur bahasa arab “MGG@TFMODKTBA@INNOV” di Institut Pengajian Tinggi Awam (IPTA)

Malaysia. *Jurnal Kesidang*, 5. 77-87.
<http://www.kuim.edu.my/journal/index.php/JK/article/view/767/613>

- Aladdin, A. 2012. Analisis Penggunaan Strategi Komunikasi dalam Komunikasi Lisan Bahasa Arab. *GEMA: Online Journal of Language Studies*, 12(2): 645-666. <https://ejournal.ukm.my/gema/article/view/632>
- Blaschke, L. M. (2012). Heutagogy and Lifelong Learning: A Review of Heutagogical Practice and Self-Determined Learning. *The International Review of Research in Open and Distance Learning* (pp. 56-71). Oldenburg University and University of Maryland University College (UMUC).
- Che Hat, N., Sha'ari, S. H., & Abdul Hamid, M. F. (2013). Persepsi pelajar terhadap penggunaan animasi dalam pembelajaran bahasa Arab. *Jurnal Teknologi*, 63(1), 25-29. <https://journals.utm.my/jurnalteknologi/article/view/1683>
- Dihin, M. & Ahmad Farouk, A. (2017). Aplikasi Tamrin Lughoh (Pembelajaran Bahasa Arab) Pondok Modern Darussalam Gontor Berbasis Mobile. *Seminar Nasional Teknologi Informasi dan Multimedia 2017*, (pp. 241–246). Universitas Amikom Yogyakarta, Indonesia.
- Exter, M., & Ashby, I. Lifelong Learning of Instructional Design and Educational Technology Professionals: a Heutagogical Approach. *TechTrends* (2021). <https://doi.org/10.1007/s11528-021-00657-x>
- Hamzah, M., Abd Ghani, M. T. Wan Daud, W. A. A., & Ramli, S. (2019). Digital Game-Based Learning as an Innovation to Enhance Student's Achievement for Arabic Language Classroom. *International Journal of Recent Technology and Engineering (IJRTE)*, 8(3), 2108-2112. doi:10.35940/ijrte.c4554.098319
- Hase, S., & Kenyon, C. (2001). Moving from Andragogy to Heutagogy: Implications for VET. *Proceeding of Australian Vocational Education and Training Research Association (AVETRA)*, Adelaide, SA, 28-30 March 2001.
- Huda, K. (2017). Pemanfaatan Website (Busuu.com) Sebagai Multimedia Interaktif dalam Pembelajaran Bahasa Arab. *Jurnal An-Nabighoh*, 19(2), 286-301. <https://e-journal.metrouniv.ac.id/index.php/an-nabighoh/article/view/1004/853>
- Jasmi, K., & Salleh, N. (2013). Pendekatan Pengajaran dan Pembelajaran Berpusatkan Pelajar dalam Kecemerlangan Guru Cemerlang Pendidikan Islam dan Guru di Sekolah Menengah: Satu Kajian Kes. *3rd International Conference on Islamic Education 2013* (pp.773-783). Universiti Teknologi Malaysia. <http://eprints.utm.my/id/eprint/38371/1/Cover%20%26%20Paper.pdf>

- Kamrozzaman, N. A., Badusah, J., Wan Mohammad, W. M. R. (2019). Pendekatan Heutagogi: Keberkesanan M-Pembelajaran untuk Pendidikan Sepanjang Hayat. *Sains Humanika*, 11(3), 53-61. <https://doi.org/10.11113/sh.v11n3.1496>
- Kassim, Z., Ahmad, A. (2010). E-Pembelajaran: Evolusi Internet Dalam Pembelajaran Sepanjang Hayat. *Regional Conference on Knowledge Integration in ICT*, (pp. 209-218). Universiti Kebangsaan Malaysia, Bangi, Selangor.
- Lasmana, J. (2015). *Aplikasi Multimedia Bahasa Arab Sebagai Media Pembelajaran Berbasis Andriod Pada Sekolah Menengah Atas (SMA) Negeri 1 Bakam*. (Unpublished master's dissertation). Institut Sains dan Bisnis Atmaluhur, <https://repository.atmaluhur.ac.id/handle/123456789/725>
- Latif, A. M. (2014). Pembangunan Kemahiran Penyelesaian Masalah Berlandaskan Projek Origami. (Laporan Sarjana) Universiti Tun Hussin Onn Malaysia, Batu Pahat, Johor.
- Mamuda, S. (2018). Media Pembelajaran Bahasa Arab. *Jurnal An-Nabighoh*, 20(1), 129-138. <https://core.ac.uk/download/pdf/235260536.pdf>
- Othman, N. M., Jaffar, M. N., & Zainal, N. A. (2019). Penggunaan Laman Web I-Na'at Sebagai Alat Bantu Mengajar Tatabahasa Arab. *Perdana: International Journal of Academic Research (Social Sciences & Humanities)*, 5(1), 1-9. <https://firas.usim.edu.my/journal/article/324>.
- Priambada, S. (2015). Manfaat Penggunaan Media Sosial Pada Usaha Kecil Menengah (UKM). *Seminar Nasional Sistem Informasi Indonesia*, 2-3 November 2015 (pp. 41-46). SESINDO.
- Ramli, S., Abdul Ghani, M. T., & Awang Hamat, M. Z. (2019). Media Interaktif Formula Pola Ayat Kata Kerja Bahasa Arab Untuk Bukan Penutur. *International Journal of Humanities, Philosophy, Language*, 2(5), 13-24. <http://www.ijhpl.com/PDF/IJHPL-2019-05-03-02.pdf>
- Ramli, S., Atoh, N., Zakaria, Z., & Ariffin, M. (2017). I-Kit Bahasa Arab Dalam Kalangan Pelajar Ism Bahasa Arab Dengan Pendidikan UPSI: Satu Analisis. *Journal of Global Business and Social Entrepreneurship (GBSE)*, 3(7), 79-89. <http://gbse.com.my/v3no7september17/Paper-117-.pdf>
- Ridha, D. (2016). *Istifadah Tathbiqat Jujil al-Tarbawiyah (Google App for Education) Fi Al-Ta'lim Al-Lughah al-Arabiyyah Li Thalabah al-Jami'ah*. *Jurnal Al-Maqoyis: Jurnal Kebahasa-araban dan Pendidikan Bahasa Arab*, 4(1), 1-12. <http://idr.uin-antasari.ac.id/6698/1/Jurnal%20Maqoyis.pdf>
- Samin, S. M., Pebrian, J., & Zulkifli, A. (2020). Heutagogy Approach for Arabic Learning in Higher Education in Industrial Revolution 4.0. *Proceeding of the Second*

International Conference on Social, Economy, Education and Humanity (ICoSEEH 2019). (pp. 454-457). Riau, Indonesia.

CHINA'S IMAGE ON AMERICAN MAINSTREAM MEDIA IN THE CONTEXT OF COVID-19

Abdul Muati Ahmad¹, Chen Jie²

¹Universiti Putra Malaysia, Malaysia, abmuati@upm.edu.my

²Universiti Putra Malaysia, Malaysia, gs58995@student.upm.edu.my

Abstract

COVID-19 has changed the world dramatically, including trade, geopolitics and some countries' image. China's performance in fighting against the pandemic, its economic recovery and its vaccine development have been well received in the world. Meanwhile, its fast-growing power in international relations has attracted the world's attention. With China's rising international influence, Chinese national image studies have become a hot research topic in communication studies. This study analyses the image of China as it is represented on American mainstream media in the context of COVID-19. A content analysis was performed on items collected from New York Times, Wall Street Journal, Foreign affairs, Time. The analysis finds that American mainstream media presents a neutral and diverse China in terms of economy, culture, technology development, poverty alleviation, recovery from Covid-19 pandemic, and vaccine development, but depicts stereotyped Chinese social, political, religious and ethnic images, as well as the origin of the virus. The implication of these findings is to present China's image constructed by American mainstream media in the context of COVID-19. Meanwhile, it would explore the reasons why American mainstream media portrait such China's image, and put forward proposals on how to improve China's image in America and improve Sino-US relations.

Keywords: China, National Image, American mainstream media, COVID-19.

1.0 Background

National image management has long been an important task for nation-state governments (Manheim 1994, p.3). It is now a centrepiece in the conduct of international relations and communication, as we move from the 'modern world of geopolitics and power to the postmodern world of images and influence' (van Ham 2001, p.4). One of the most important realities in international relations today is the fast-growing power of China (Yong & Fei Ling 2005). With China's rising status, Chinese national image studies have become a hot research topic in communication studies.

National image has become arguably the fastest-growing research field in Chinese academia. Between 1996 and 2012, more than 300 articles on this topic were published in Chinese academic journals. If books and M.A. and Ph.D.theses on the topic are

included, the number is probably in the 400–500 range. A large number of these studies have examined China's image as portrayed by foreign media. Many others have offered conceptual discussions on China's image (or national image in general), usually coupled with suggestions about how to uplift China's image abroad. (Tao Xie, 2013)

Most importantly, in an era when mass media is ubiquitous, people's understanding of other nations will easily be affected by the depiction of these countries by the international and local media. The image of a country may be a comprehensive result of the objective facts of a country, the projection of a nation's image, and the construction or interpretation of the country's facts by the mass media. On the international battlefield of national image projection, winners can effectively project images that are popular among the foreign public, while losers may find that their image is defined by others.

2020 marks the 71st anniversary of the founding of the People's Republic of China. In the past 71 years, under the leadership of CPC, China has undergone earth-shaking transformations and made an unprecedented development miracle in human history. In just a few decades, China has completed the course of hundreds of years in developed countries. China has become the second largest economy in the world, has solved the material needs of nearly 1.4 billion people, and has achieved an all-round well-off. Its people enjoy unprecedented dignity and rights. This has brought great changes to China. It represents the great progress of human society, and it is China's important contribution to world peace and development.

China has entered a new era of development. China's influence on the world is more extensive, profound and lasting. The world pays more and more attention to China. More importantly, China is a big country with five thousand years of civilization. China is the country with the most population in the world. China has become the world's second largest country in terms of economy, largest producer, largest trader of goods, second largest consumer of goods, second largest recipient of foreign direct investment, and largest holder of foreign exchange reserves.

The COVID-19 global pandemic began in 2020 and is the most widespread pandemic affecting humans in a century. The severe crises and severe challenges all over the world pose a serious threat to human life and health. This is a war that mankind must win. Faced with this unknown, unexpected, and catastrophic disease, China has waged a resolute fight against it. China always puts people's life and health first. China has adopted extensive, strict and thorough containment measures. So far, it has successfully cut off all transmission channels of the virus. The 1.4 billion Chinese people are persevering and united to build a high wall of defense and demonstrate their strength in facing natural disasters.

China proposes that the world is a community with a shared future and must be a responsible member and fight shoulder to shoulder with all countries in the world. After the outbreak of the epidemic, China has always maintained an open, transparent, and responsible attitude, informed the international community in a timely manner in accordance with the law, and shared its experience in preventing and controlling the epidemic and treating patients without reservation. China expresses its deep sympathy to

the victims of the epidemic from all over the world, and has done its best to provide humanitarian assistance to support the efforts of the international community to contain the epidemic.

Roughly speaking, China's latest GDP data released on October 19, 2020 is equivalent to water activity in Wuhan. Officials reported that compared with the same period last year, the economy grew by 4.9% in the third quarter, slightly slower than before the outbreak. When most countries are in economic recession and a new round of fighting against the new crown pneumonia epidemic, China has basically completed the upward phase of a v-shaped rebound.

From an analytical point of view, China success is not difficult to explain. It has done a vital thing. By almost eliminating the virus, it allows activity to resume with few restrictions. Schools are open everywhere, factories are bustling, restaurants are bustling. Since President Trump took office in 2016, tensions between China and the United States have escalated due to trade wars, technology wars, protests in Hong Kong, and Tibet, Taiwan, and Xinjiang. The Covid-19 pandemic has further exacerbated tensions.

1.1 The Research Problem

In the report Brand China, Joshua Cooper Ramo, a Western analyst of China, pointed out that 'China's greatest strategic threat today is its national image'. In his opinion, 'China's problem is more complex than whether or not its national image is "good" or "bad", but hinges on a more difficult puzzle: China's image of herself and other nations' views of her are out of alignment'. For instance, China views herself as a peace-loving nation, international cooperator and autonomous actor, but people in another country may think exactly the opposite: China is a militant, an obstructive force and an authoritarian state. (Hongying Wang, 2003)

China has been successful in defeating COVID-19 pandemic, joined COVAX and vowed to share vaccine with the world; its economy will be the only one in the world to make positive growth among major economies in 2020. Moreover, it achieved its poverty alleviation goal, finished its 13th Five-Year plan, etc in such a tough year. The American mainstream media's report shall be positive on China' international image judging from the achievements in economic development, technology development, environment protection, poverty alleviation, those China made in the context of Covid-19. So how American mainstream media report China, why American mainstream media frame those reports, what impacts the reports brought to Sino-US relations will be an attractive research.

The past Chinese images studies mainly focus on China's image on one type of American media, or on western media, but China's image on American mainstream media, especially in the context of COVID-19 is absent. Does COVID-19 pandemic bring any changes in American mainstream media report on China? what is the Chinese image as it is represented via American mainstream media in the context of covid-19 ? Do foreign publics have favorable perceptions of China in view of China's great performance in defeating covid-19? How is the Chinese image constructed by American

mainstream media? what impact the American mainstream media report will bring to Sino-US relations?

1.2 Aims and objectives

This research is try to explore China's international image by American mainstream media in the context of covid-19, explore how American mainstream media frame China's image, and to investigate whether it is same with China's domestic media portrait in terms of one specific event, and explore the impact the American mainstream media report will bring to Sino-US relations in the context of covid-19.

2.0 Literature review

2.1 News and national image

National image is the product of a complex historical process involving the interplay of such factors as the political and social realities of a particular country, diplomatic relations, and changes in the international political and economic spheres, as well as symbolic representations in the mass media and popular culture (Zengjun 2004). Among these factors, news media play a vital role in constructing and shaping the image of a country (Adoni & Mane 1984; Wolfsfeld et al. 1988). The events they report tend to be framed within ideological, political and cultural contexts, producing representative images that individuals use to picture the world in their heads and construct their conception of 'us' and 'them' (Kellner 1995).

Walter Lippmann noted that the news media are a primary source of those pictures in our heads about the larger world of public affairs, a world that for most citizens is 'out of reach, out of sight, out of mind' (Lippmann 1922). What we know about the world, therefore, is largely based on what the media decide to tell us. More specifically, the result of this mediated view of the world is that the priorities of the media strongly influence the priorities of the public. Elements prominent on the media's agenda become prominent in the public mind (McCombs 2004).

Two ways to examine the influence of media on public attitudes are through the use of news construction and news framing theories. Shoemaker and Reese (1996) claim that 'News is a socially created product, not a reflection of an objective reality' (p.121). Behind the social construction of news, one of the most important factors in news coverage is framing. Norris (1995) defines news frames as cognitive schemata, and journalists commonly work with news frames to simplify, prioritize and structure the narrative flow of events. Framing is inevitable in the process of news production. It is the stage at which journalists define problems, diagnose causes and make moral judgments (Akhavan-Majid & Ramaprasad 2000).

According to Entman (2004), framing is ‘selecting and highlighting some facets of events or issues, and making connections among them so as to promote a particular interpretation, evaluation and/or solution’ (p.5; emphasis in original). News frames are embodied not in overt evaluative statements, but rather in ‘key words, metaphors, concepts, symbols and visual images emphasized in a news narrative’ (Entman 1993). It can be concluded that media make a nation real and tangible to audiences by relaying a range of images and symbols, events and ceremonies (Scannell & Cardiff 1995). To a certain extent, even the concept of a nation is merely a symbolic referent, an ‘imagined community’ (Anderson 1991).

National image is the product of a complex historical process involving the interplay of such factors as the political and social realities of a particular country, diplomatic relations, and changes in the international political and economic spheres, as well as symbolic representations in the mass media and popular culture (Zengjun 2004).

2.2 American mainstream news and China’s national images

Because of China’s unique Communist model and rising status in the world, China has long been and is still the focus of international communications studies. “China is the most frequently studied nation in Asian mass communication research and media content is one of the two most common research foci in inquiry about the region”.

China’s national images have been closely studied by both Chinese and international communications scholars. Zengjun Peng (2004) summarized the US media’s framing of China, since the founding of People’s Republic of China (PRC) into four stages: The Red China frame (1949-1979); The Green China (1979-1989); The Dark China (1989-1992); The Grey China (1992-Present).

The Red China (1949-1979): During the three decades from the founding of ‘New China’ in 1949 to the establishment of Sino-US diplomatic relations in 1979, ideological biases dominated the media coverage of China (Zengjun 2004). The Green China (1979-1989): ‘Green’ is here used to symbolize the American media’s image of a promising China. The establishment of formal diplomatic ties lessened the political and ideological tensions between the two countries, and China’s reform and opening policies encouraged the American media to cover China in a more objective and favourable way.

The Dark China (1989-1992): The Tiananmen Massacre marked an end to the era of American idealism with regard to expectations of political and social liberalization in the PRC (Madsen 1995). The massacre in Tiananmen Square badly damaged China’s image in the USA. The webs of wishful thinking spun by China’s reformers and their foreign admirers in America had been swept away. The Grey China (1992-Present): Disillusioned by the Tiananmen crackdown but impressed by China’s economic progress, the American media found itself facing a complicated and unpredictable China (Goodman 1999; Mosher 1990).

China, considered by some to be a Third World country (Todaro 1989), has been superficially and incompletely illustrated in certain Western news media by the topics not

reflecting all aspects of China but those focusing on violence and disasters. As a result, readers construct a superficial and one-sided image of China through the eyes of these correspondents (Sun 1984; Todaro 1989).

Moreover, studies in the recent two decades concentrated on the big events in US- Chinese relations such as the 2001 spy plane case (Hook & Pu 2006) and the bombing of the Chinese embassy (Parsons & Xiaoge 2001). What is more, the international events organized by China such as the Olympic Games and Shanghai World Expo (Bruce & Yu 2011), have also been researched closely. These researches found that, although the amount of the coverage of China was largely increased, the image of China presented in international mainstream newspapers and the media tone towards the nation did not change a lot.

In domestic Chinese international image studies, there are similar views. Li Xiguang (1996) divided the international media's reportage (especially the US media) of China after Henry Kissinger's secret trip to China in 1971 into four stages: The Romanticized Period in the 1970s, The Angelized Period in the 1980s, The Demonizing Period in 1990s and The Dedemonizing Period in the twenty-first century.

He Ying (2004) proposes that from 1950 to 1972 is the Horrible Stage; Influenced by cold war mentality, the international media portray China as a 'horrible' Communist China. (He Ying 2004). From 1972 to 1979 is the Respect Stage; because China and the US established formal relations, tensions between the two nations lessened and China's image on the international media was no longer that of an evil country (He Ying 2004). From 1979 to 1989 is the Glorifying Stage; in which China was constructed as a romantic and legendary exotic nation (He Ying 2004). From 1989 to 2000 is the Demonizing Stage; where the international media accused China of violating human rights and posing a threat to the world. China was depicted as a dictatorial, brutal and authoritarian state.

Gan Lu (2007) classified the US media's coverage of China into three periods: The Antagonistic Period in the 1950s and 1960s, The Cooling-off Period in the 1970s and 1980s and The Negative Period since the 1990s. Scholars of Chinese domestic studies largely agree that there have been distinct trends in international reporting on China since 1949, even though their individual descriptions of these periods may differ in expression and detail. These scholars' research indicates that the 'Western media' present a systematically and maliciously distorted account of Chinese realities. However misplaced their view might be, it is strongly held. And traditional international mainstream media do not shoulder the responsibility of communicating an objective and real China to the world. Because of the difference in news practice, ideology and national interest, traditional newspapers present a distorted sometimes even demonized picture of China to the international audience (Li Xiguang 1996).

In the report *Brand China*, Joshua Cooper Ramo, a Western analyst of China, pointed out that 'China's greatest strategic threat today is its national image'. In his opinion, 'China's problem is more complex than whether or not its national image is "good" or "bad", but hinges on a more difficult puzzle: China's image of herself and other nations' views of her are out of alignment'. For instance, China views herself as a peace-loving nation,

international cooperator and autonomous actor, but people in another country may think exactly the opposite: China is a militant, an obstructive force and an authoritarian state.

To tackle such a discrepancy, the Chinese government has tried to project China's soft power and improve the country's image abroad. However, what shapes China's image abroad? The governmental foreign policy, activities and stance on international issues, the diplomatic style and performance of Chinese leaders, the behaviors of individual Chinese abroad, such as tourists, students, businessmen and officials, and even the 'made in China' products are obviously sources of China's images abroad. However, in this postmodern age, where information is power and modern communication technology is spreading information more widely than ever before, I would argue that the foreign news media have become the most important providers of information on China and shape its perception abroad. China's active participation in multilateral organizations, its neighbor policy or culture exchange activities, and so on, are widely known by people in other countries through the news media. This is a mediated world. People rely on the news media for information, particularly information on a foreign country, and it is the news media that construct the world for people, both for public and elites. (Li Zhang, 2010)

2.3 COVID-19 pandemic

COVID-19 pandemic, a persistent epidemic of coronavirus disease (COVID-19) caused by SARS-CoV-2 in 2019, which was first discovered in Wuhan, China in December 2019. In January 2020, the WHO declared the epidemic as an urgent public health event of international concern, and in March 2020, it declared a pandemic. As of January 26, 2021, there have been more than 100 million confirmed cases, of which more than 2 million died of COVID-19.

Covid-19 global pandemic began in 2020, which is the most widespread epidemic affecting human beings in a century. This is a serious global crisis, and a huge challenge and a serious threat to human life and health. In March, Italy, Spain and France successively became new popular centers. In April this year, the United States, obesity, India and South Africa suffered a heavy blow. As a result, orders from many Chinese export companies have dropped sharply and even been cancelled. By the first quarter of 2020, China's GDP has dropped by 6.8%. Fortunately, China's rapid and effective response measures enabled China's economy to achieve a V-shaped rebound in the second quarter, with an increase of 3.2% and a further increase of 4.9%. Percentage in the third quarter. It has increased by 0.7% in the first three quarters, which is a great achievement.

According to the World Economic Outlook (WEO) released by the International Monetary Fund (IMF) in October, it is predicted that China's economic growth rate will be 1.9% by 2020.3, which may be close to 3% in my analysis. However, even if China achieves 3% growth, it is unlikely that the first centennial goal will be achieved before the end of 2020. But strictly speaking, this year should be 2021, because 2021 is the 100th anniversary of the founding of China. According to the forecast of World Economic Outlook, China's economic growth rate will reach 8% by 2021, so the first centennial goal is likely to be achieved in 2021.

China successfully fought the new crown pneumonia pandemic, joined COVAX, and promised to share the vaccine with the world; by 2020, China's economy will become the only economy in the world that has achieved positive growth among major economies. In such a difficult year, the realization of mainstream media reports in the United States should positively evaluate China's international image, judging from China's achievements in economic development, technological development, environmental protection, and poverty alleviation under the background of the new crown pneumonia epidemic. In the past, the research on China's image mainly focused on the image of China in certain types of American media or Western media. However, there is a lack of research on the image of China in American mainstream media, especially in the context of COVID-19. Therefore, how American mainstream media reports on China, why they should rebuild these reports, and the impact of these reports on Sino-US relations will be an easy research topic.

3.0 Research design (methodology/methods).

3.1 Research approach and research objects

The research objects are seven influential mainstream American media: CNN, Fox, New York Times, Wall Street Journal, Foreign Affairs, Time Magazine. Then, select specific media sites from each type for research. Considering their leading role in American media, these six specific media are representative.

3.2 Data collection and coding unit

The data collection period is one year: from the beginning of covid-19 to January 1, 2020, until today, because the pandemic of covid-19 has not yet ended. January 2020 was chosen because it was the beginning of the pandemic, and the mainstream media in the United States began to report it, and the data was new. The title of each research website is "China" and "China", and the date is "2020".

After that, the searched posts are sorted by number the audience watched. Every website has the most watched news reports, many of which contain comments from users of the website. Due to the exploratory nature of the study, random sampling was not used. In this study, a large number of items will be collected as analysis samples. In order to investigate the reports about China, according to the previous research on China's national image, a coding manual was designed. Each piece of news is coded according to its source, theme, tone, question, character and location. Information sources are divided into DIY, rewriting from other media, DIY rewriting and unspecified. If forwarded, further analysis will be made: international mainstream, international social media, international other media, Chinese official media, Chinese commercial media, Chinese social media, etc. For each source, trace back to its country of origin.

The theme is continuous cognitive model, explanation and expression of choice, emphasis and rejection. Topics include: politics, economy, international relations, social issues, culture, environment, education, tourism, military affairs, technology, sports, ethics, religion, new crown pneumonia, etc.

3.3 Coding

According to their language ability and research skills, 20 research assistants will be recruited from the School of Modern Language and Communication. They were trained in our coding scheme before coding. In order to achieve an acceptable level of reliability, the two research assistants summarized and compared our findings in the same analysis unit. Then, we conducted a pilot study to ensure that the classification is clearly defined and well understood by researchers. Cohen's Kappa(1960) formula is used to measure the reliability among editors, which enables us to determine the reliability of nominal data according to the coincidence rate. In this analysis, we have included all the news that the reliability between encoders is higher than 0.8.

Considering the dominant position of the 4 major American media, The new york Times, The Wall Street Journal and Diplomacy will cover six English news media including Diplomacy and Time. These six publications are chosen because they have a large circulation and wide readership in the United States. Their popularity as interstate news media proves that they are important news media in America. Therefore, the analysis of these sources can well reflect the mainstream image of China.

4.0 Main findings:

Due to the improvement of China's status and frequent international events, China reported for the first time the new epidemic of coronary pneumonia, Sino-US trade tensions, Huawei and Hong Kong issues, and China has become a topic widely discussed by mainstream media in the United States. . From the perspective of different dimensions of national image (politics, economy, culture, society, technology, religion and morality), China's social, economic and new crown pneumonia are the most frequently reported topics in the mainstream media in the United States. The following section will analyze China's image in economy, politics, culture, technology, environment, race and COVID-19.

Economic image: V-shaped rebound, the only major economy in the world will achieve positive growth in 2020. Actively report China's economy and praise China's economic development. At the same time, the United States regards China as its biggest competitor in the economic field. Key words used by American mainstream media to describe China's economy include: V-shaped rebound, positive, progressive, development, rising, rapid growth, leading, largest, largest, best, mode and so on.

Political image: dictatorial China, authoritarian China. What China did during pandemic, such as following people's travelling track, positioning people who had been to High and Medium-risk areas are harming people's liberty and human rights. China is not a democratic country, and people are ruled by one party's directions. If someone said something bad about government, even what government did is wrong, would face punishment. But China's political image is also modeled by the mainstream American media. American mainstream media demonized China's political image from ideological difference. The book "The History of Demonization in Western China",

written by Li Chaoqun, pointed out that after the Second World War, due to the long-term confrontation between socialist countries and capitalist countries, China was marked as "red China" and Chinese communism was marked as "despotism". "Isms". China suppressed the landlords and bourgeoisie on a large scale. Because of the Cold War and the post-Cold War thinking mode, Westerners deliberately deny China as a country controlled by demons.

Cultural Image: Charming China. Culture is an important resource for China's soft Power in international social media. The American people want to travel to China, and they are fascinated by the resilience and obedience of the Chinese people to resist the Covid-19 pandemic. Li Ziqi's video about Chinese culture is still as attractive as before the pandemic. **Technical image: innovative China.** Technical reports of American mainstream media mainly focus on China's technological innovation or engineering breakthrough in the fields of space technology, high-speed rail, Huawei's technology development, communication and power stations. But the US still criticize on intellectual property protection.

Environmental image: from polluted China to green China. China is committed to build beautiful China, and work actively in Paris Agreement, but China is the biggest country to produce greenhouses gases.

Covid-19: the source of covid-19 pandemic. American mainstream media would rather admit China's success in fight against covid-19 pandemic, and criticize China is the source of the pandemic, and blame China on its own failure of dealing with the pandemic.

5.0 Conclusion

Based on China's tremendous achievements in fighting the covid-19 epidemic, vaccine research and development, and economic development, this study uses content analysis to explore the image of China constructed by six representative and influential mainstream media in the United States. They show a neutral and diversified China from the aspects of economy, culture, technological development, poverty alleviation, climate change, the recovery of the Covid-19 pandemic, and vaccine development, as well as a rigid Chinese social, political, religious and national image.

This study found that the mainstream media in the United States presents a more diversified and multifaceted Chinese international social media. American mainstream media pay more attention to China's social and economic problems, think that China's economic growth is very positive, and regard China's economic rise as an important competitor. American mainstream media are also optimistic about establishing China's cultural and technological image.

However, the study also found that China's social, political, religious and national image is still a traditional stereotype. In American mainstream media, China's political image is still autocratic. In addition, the mainstream media's overall coverage of China's religious and ethnic issues seems to be suing human rights, ethnic minorities and religious

minorities. In addition, "Chinese virus" or "Wuhan virus" is the framework for building China's health. This study is tentative in nature. Future research should focus on more systematic and scientific sampling.

Referenc

- Wikipedia, retrieved from https://en.wikipedia.org/wiki/COVID-19_pandemic
- The State Council Information Office of the People's Republic of China, 2020. Fighting COVID-19: China in Action, retrieved from <http://www.scio.gov.cn/zfbps/ndhf/42312/Document/1682142/1682142.htm>
- The economist, 2020. In a world mired in recession, China manages a V-shaped recovery, <https://www.economist.com/china/2020/10/22/in-a-world-mired-in-recession-china-manages-a-v-shaped-recovery>
- Tao Xie & Benjamin I. Page, 2013. Journal of Contemporary China. 22:83, 850-867. Joshua Cooper Ramo, Brand China (Foreign Policy Center, February 2007), p. 12, available at: <http://fpc.org.uk/fsblob/827.pdf> (accessed 20 March 2011).
- Joseph S. Nye, 'The rise of China's soft power', Wall Street Journal Asia, (29 December 2005).
- Debao Xiang (2013) China's image on international English language social media, Journal of International Communication, 19:2, 252-271
- Zengjun, P. (2004) 'Representation of China: An across time analysis of coverage in the New York Times and Los Angeles Times', Asian Journal of Communication, 14(1), pp.53-67
- Marco Ciotti, Massimo Cicciozzi, Alessandro Terrinoni, Wen-Can Jiang, Cheng-Bin Wang & Sergio Bernardini (2020). The COVID-19 pandemic, Critical Reviews in Clinical Laboratory Sciences, 57:6, 365-388.
- Entman, R. (2004) Projections of power: Framing news, public opinion and U.S. foreign policy, Chicago: University of Chicago Press.
- Zengjun, P. (2004) 'Representation of China: An across time analysis of coverage in the New York Times and Los Angeles Times', Asian Journal of Communication, 14(1), pp.53-67.
- Zhijuan, M. (2006) China threat image in American news media: Perception or misperception? Master's thesis, Xiamen University.
- Kellner, D. (1995) Media culture. cultural studies, identity, and politics between the modern and the postmodern, London and New York: Routledge.
- Kenix, L.J. (2011). Alternative and mainstream media: The converging spectrum, London: Bloomsbury Academic.
- Lippmann, W. (1922) Public opinion, New York: Macmillan, p.29.

- Lu, G. (2007) Construction of Chinese national image by U.S. media: From the perspective of time, Master thesis submitted for Nanchang University, China.
- Mosher S.W. (1990) China misperceived: American illusions and Chinese reality, New York: Basic Books.
- Norris, P. (1995). 'The restless searchlight. Network news framing of the post-cold war'. *Political Communication*, 2, pp. 357-370.
- Parsons, P. & Xiaoge, X. (2001) 'News framing of the Chinese embassy bombing by the People's Daily and The New York Times', *Asian Journal of Communication*, 11(1), pp.51-67.
- Scannell, P. & Cardiff, D. (1991) *A social history of British broadcasting, 1, 1922-1939, serving the nation*, Oxford: Blackwell.
- Shayne B. & Chris W. (2011) 'We media - how audience are shaping the future of news and information', <http://www.hypergen.net/wemedia/download/we-media>, accessed 22 October 2011.
- Shoemaker, P. & Reese, S. (1996) *Mediating the message: Theories of influence on mass media content*, New York: Longman.
- Sun, T.E. (1984) *The changing image of China in time and newsweek, 1968 and 1969*. Master's Thesis, University of Minnesota.
- Todaro, M.P. (1989) *Economic development in the third world*, New York: Longman

THE CHALLENGES AND PROSPECTS OF MULTIMEDIA CLASS IN THE TEACHING OF ARABIC LANGUAGE IMMERSION PROGRAM IN NIGERIA

Abd Rauf Hassan¹, Mohd Azidan Abdul Jabar², Muhd Zulkifli Ismail³,
Aishatu Abdulkadir⁴, Mahmud Abubakar Garba⁵

¹Universiti Putra Malaysia, Malaysia, raufh@upm.edu.my

²Universiti Putra Malaysia, Malaysia, azid@upm.edu.my

³Universiti Putra Malaysia, Malaysia zulismail@upm.edu.my

⁴Universiti Putra Malaysia, Malaysia/JSCOE Gumel, Nigeria,
aishatuabdulkadir97@gmail.com

⁵Universiti Putra Malaysia, Malaysia / UMYU Katsina, Nigeria
mahmudabu112@gmail.com

Abstract

The teaching of Arabic has a long history in Nigeria, starting from informal to formal system. In order to make the teaching of Arabic more effective and up to date. The Federal government (in collaboration with some northern states governments) has been introducing series of programs to meet the minimum standard requirements for the teaching of Arabic in schools, since Nigeria is a non-native Arabic speaking nation. One of the steps taken to encourage the teaching of Arabic as a second language in Nigeria was the establishment of Nigeria Arabic Language Village, Ngala in Borno state. It is an academic institution saddled with the responsibility of language and cultural immersions for the Arabic students in Nigerian Higher institutions take place. However, due to security challenges in the host community such as the activities of Boko Haram, kidnappers for ransom, and clashes between the farmers and herdsmen, the center was relocated. Adopting the historical and expository method, this paper intends to shade more light on how the multimedia class will serve the purpose of the Arabic Language Village, under the current digital age, considering the security situation in northern Nigeria. The findings show that the Arabic immersion program is possible online from the comfort one's room rather than face to face, notwithstanding other challenges such as light and internet facilities. The paper makes a number of recommendations to further enhance the teaching of Arabic language in the school system.

Keywords: Multimedia, language village, minimum standard, cultural immersion.

1.0 Introduction

Arabic language had long been in existence in Nigeria before the introducing of western education in southern Nigeria by the Christian missionary, Olatidi Abiodun Akeem (2014). Nigeria was not known by its present name and the form it is known today until in the late nineteenth century, when colonists came to its lands, seized it and called it this name (Nigeria), but before, it was a region that consists several kingdoms and states distributed in different strength and size, its peoples also differ in terms of customs and traditions, and they were known the Arabs in Sudan or the country of Al-tukrur, prof. Tijjani Almiskin and others(2017).

It was a historical fact, that there was commercial link between North Africa and West African kingdoms like Ghana, Gao, and Timbuktu. Others were Kanem-Borno, Kano and Katsina, which altogether with some other areas in the region, later got demarcated away from Biladu-Sudan (now West Africa) under the name Nigeria (Niger area). This commercial link was the foundation stone of Arabic language in West Africa in general and in Nigeria in particular, Mahmud Adesina Ayuba,(2015)

The spread of Arabic received a boost when some Arab tribes, such as Barbars, Wugaras, Fulanis, Shuwas and others, migrated to the country and established Islamic Empires and Emirates like Kanem Borno Empire, which was established in Borno in the 13th Century and eventually became a Centre for Islamic Civilization for many years. Others are Sokoto Caliphate which started in the 17th Century, with the leadership of Shaykh Usman bn Fodio and Ilorin Emirate established by the sons of Shaykh ‘Alimi bn Jinta in the 18th Century. In addition to this, some traditional rulers adopted Islam, like the ruler of Kano Yaji DanTsamiya (1349-85 CE), Lateef Oniretil braheem and Isa Alabi Abubakar (2012).

However, with the coming of the Christians missionaries and the occupation of Nigeria by the British colonialists at the tail end of the 19th century and the beginning of the 20th century, the Arabic language and culture in Nigeria suffered a significant setback, where they replaced Arabic with English language. Lateef Oniretil braheem & Isa Alabi Abubakar (2012).

1.1 Starting national awareness

At this point, some organizations of Muslims Ummah began to emerge with the intension of defending the Islam and teaching of Arabic language, like: الجمعية أنصار الدين 1923، الزمرة، جمعية أنصار الإسلام 1945م. They formed many Islamic schools in Nigeria saddled with the responsibility of teaching Islamic and western education to the children of Muslims at the same time, (2014) آدم عبد الله الإلوري.

The Nigerian government introduced series of programs to update the teaching of Arabic to meet the required standard in education, like establishment of Board of Arabic and Islamic studies 1960 (nbais.com), School of Shari’a 1934 and Arabic Language Village 1992, Alfa Muhammed Salisu & Suleiman Muhammed Saleh (2019). But however, there are challenges facing the conduct of Arabic immersion program, due to Boko Haram activities at the area where the Arabic language is located, the students of Arabic are no longer attending the

Arabic immersion course at the village. Alfa Muhammed Salisu & Suleiman Muhammed Saleh (2019).

This paper intends to discuss how the challenge of insecurity forced the Arabic village to stop its activities and to propose the possibility of multimedia class as substitution for the immersion program. The paper is going to answer the questions: what are the challenges facing the Arabic immersion program at the Arabic language village Nigeria? How can multimedia class serve as medium for the Arabic immersion course? There are many researches conducted on using multimedia class as a tool for effective teaching like, Yanuari Dwi Puspitarini & Muhammad Hanif, (2019), Muflihah & Husain Aziz (2018), Isiaka Adewale Lawal (2017), S. Malik and A. Agarwal (2017) and Davies Kelvin Udim & Eyo Akon Etim (2016), all these researches stated the important of the use of multimedia class for teaching.

2.0 Methodology

The paper adapted the historical, descriptive, and expository methods; where it traced back the history of Arabic and its learning in Nigeria, brief history of Arabic language village. In descriptive method, the paper describes the suitable tools of multimedia that should be used to assist the students of Arabic in Nigeria to take their lessons of immersion through the new approach. The method of expository suggests how these tools would be useful to teach Arabic immersion instead of going somewhere. Articles, books and newspapers related to the topic were used for data collection.

3.0 Results

The following are some of the programs introduced by the government to formalize the teaching of Arabic language in Nigeria and the problems facing the Arabic language village:

3.1 The school of Shari'a

The first school of Arabic and Islamic studies established as formal education was the school of Shari'a, established by the northern rulers in 1934 located in the city of kano, and then the center for Arabic and Islamic studies by sheikh Abudullahi Al Ilori 1952 at Agege Lagos, (2014) آدم عبد الله الإلوري.

3.2 National board of Arabic and Islamic studies (NBAIS)

The National Board for Arabic and Islamic Studies (NBAIS) has gone through thick and thin. It was founded by Alhaji Sir, Ahmadu Bello Sardauna of Sokoto in 1960. Subsequently, it was transferred to Ahmadu Bello University, Zaria in 1969. The Board has undergone series of positive transformations. (nbais.com).

3.3 Nigeria Arabic Language Village

One of the series of programs introduced by Nigeria government to uplift the teachings of Arabic was the establishment of Nigeria Arabic Language village in the 1992. The village

was established at Ngala local government Borno state, to be the center for immersion course and acculturation program for the students of Arabic at higher institutions.

3.4 Arabic Language village and the problem of Boko Haram

The insurgency had greatly affected the teaching and learning of Arabic in Nigerian universities as most of these attacks were in Borno state where the Arabic language village is located. This village has also witnessed some bloody attacks from the insurgents in 2014. Alfa Muhammed Salisu & Suleiman Muhammed Saleh (2019).

3.5 Multimedia in education

Nowadays, multimedia in classroom is getting huge importance. The inevitable innovations in technology causes a number of opportunities comprise ease of access to innumerable multimedia content, the escalating utilization of e-learning resources, the ubiquitous expansion of smart phones and tablets that can the internet anytime, the outspread role of social networks for educational development, and the accelerating interest in the capability of technological tools in the classroom that aids learning among the students, Danebeth Tristeza Glomo-Narzoles(2013).

According to Mufliha (2018) multimedia can be defined as a collection of computer-based media and communication systems that have a role to build, store, deliver and receiver in the form of text, graphics, audio, and so on.

3.6 Multimedia tools

There are many tolls in multimedia online class, but this research will focus only on the most important of these tools.

1- Text:

Most people are familiar with text. Text is the foundation for word processing programs and is still the fundamental information used in many multimedia programs., Pavithra A. (2018)

2- Audio sound:

The combination of audio sound into a multimedia application can offer the user with information. Some types of information can't be taken efficiently without using sound. Pavithra A. (2018)

3- Graphics Images:

When you imagine graphics images you believably think of "still" images-that is, images such as those in a photograph or drawing. Pavithra A. (2018).

4- Animation:

Animation mentions to moving graphics images. The happening of somebody giving CPR makes it much easier to learn internal organ revitalization, rather than just screening a static picture, Pavithra A. (2018)

5- Full-Motion Video

Full-motion video, such as the images depicted in a television, can add even more than to a multimedia application.. Pavithra A. (2018).

4.0 Discussing and Conclusion: Arabic Language Village and Multimedia class

From the above descriptions of multimedia class, we can see clearly the possibility of those features of multimedia class to serve as substitute to the Arabic Language immersion program. One of the ways to prove this hypothesis is by looking critically into the aims and objectives of this Arabic immersion program. These objectives are categorized into two:

- 1) educational activities provided by the village during immersion, this aims to attain the competent efficiency of general language skills.
- 2) With Regard to the language of immersion, this aims to master the skills related to oral and written communication in that taught in general language skills.

We can summarize the two objectives in the attaining the language skills, which are listening skills, speaking skills, reading skills and writing skills. With more emphasis on speaking skills. From here, we can see these goals can be achieved by using the above multimedia tools. The following will shade more light on this assertion:

4.1 Text

We use text in traditional class to achieve the objectives of our plan for teaching, this also can be achieved through multimedia class, Rajneesh Agrawal (2013) described the text as one of the most imperative components of multimedia and an essential source of presenting information to a wide range of people. Proper use of text, keeping in mind elements such as font style, size and various design tools help the content creator to communicate the idea and message to the user. Text is also the most widely used and flexible means of communicating information and ideas on an electronic media. So, the instructor can share different format of texts to the students for the purpose of teaching, like novels and newspapers.

4.2 Audio sound

It is possible to convert the sound to the digital to use it on many computer programs like Qur'an by audio sound. Mohammad Ahsanuddin, & others (2020). We acquire a great deal of knowledge through our ears. Many multimedia developers take advantage of this sense by incorporating sound into their multimedia products. Sound enhances a multimedia application by supplementing presentations, images, animation, and video. The sound recorded on an audio tape through a microphone or from other sources is in an analogue (continuous) form. Rajneesh Agrawal (2013). This aspect of multimedia will allow the instructor to share the recorded sound of native speakers of Arabic on different topics to his students for the purpose of listening.

4.3 Graphic Images

A picture really is worth a thousand words. One table, chart, graphic, or photograph can illustrate what might take many pages of narrative text to communicate. Rajneesh Agrawal (2013), Mohammad Ahsanuddin, & others (2020). for non native speakers of Arabic language, this will assist them especially when it comes to deal with cultural aspects of Arabic native speakers, like their foods, clothes and many names that are not available in the environment of non native speakers. The instructor can use images through multimedia class to educate his students about the culture of Arab like the pictures of the foods or clothes and bring the images of that foods and clothes and many more which are not found in our environment.

4.4 Animation

Computer animation or CGI animation is the process used for generating animated images by using computer graphics. The more general term computer-generated imagery encompasses both static scenes and dynamic images, while computer animation only refers to moving images. Rajneesh Agrawal (2013). Images in the form of animation like cartoons can assist the non native speakers get communications skills, there are many Arabic animations in you tube that will assist the students to develop the language skills.

4.5 Video

The video has an important role in multimedia tools, it accommodates all the multimedia tool like text, image, sound and animation. Mohammad Ahsanuddin, & others (2020). Video is a combination of image and audio. To this day, motion video is the element of multimedia that can draw gasps from a crowd at a trade show or firmly hold a student's interest in a computer-based learning project. Digital video is the most engaging of multimedia venues, and it is a powerful tool for bringing computer users closer to the real world. It is also an excellent method for delivering multimedia to an audience raised on television. With video elements in your project, you can effectively present your messages and reinforce your story, and viewers tend to retain more of what they see. Rajneesh Agrawal (2013).

One of the series programs in Arabic immersion is watching Arabian films by television, now in multimedia class, the instructor can directly connect the class to YouTube to get the latest Arabian films so that his students will be up to date. Unlike that way of exposing them to outdated films recorded on CD plates. Multimedia class will allow the instructor to connect the class with another class from native Arabic speaking country.

Many researchers like: Busari Jamiu Muhammad, (2018) and Issa Nasiru Olokooba and others (2017), recommend the following solutions to overcome the challenges facing the running of multimedia class in Nigeria:

- Providing alternative source of power supply for multimedia class like dedicated generator.
- The teachers should be given personal computers and projectors for their personal training.
- Series of workshops should be conducted for both teachers and students
- To provide enough technical staff for to support the teachers and students
- The government should increase the budget of education

- Providing good and high-speed internet connection

Many researches affirmed the importance of multimedia in education because of the latest information and easy accessibility it provides for the students. They consider the use of modern technology in education as necessity, Jenny Benjamin (2016), Busari Jamiu Muhammad (2018), Davies Kelvin Udim(2016).

References

- Alfa Muhammad Salisu, Hanafi Dollah and Abdwahab Zakariya (2014), Arabic Education In university of Ilorin, Nigeria, A review, international journal of Education and research, vol.2, p.647-662.
- Mahmud Adesina Ayuba, The Arabic Language; Its relevance to Nigerian Development, European Scientific Journal, vol.8, No. 28, p. 192-202.
- Lateef Oniretil braheem & Isa Alabi Abubakar, Arabic Language and Culture in Nigeria: The Journey so Far, DOI: 10.7763/IPEDR. 2012. V58. 20, p.88-92.
- Alfa Muhammed Salisu & Suleiman Muhammed Saleh(2019), Arabic Language In The Face Of Multiple Challenges In Nigeria: A Case Of Boko Haram Insurgency, International Journal of Islamic and Civilizational Studies UMRAN, vol. 6, no.1. pp. 39 – 48.
- Busari Jamiu Muhammad (2018), Effects And Challenges Of Using Instructional And Multimedia Materials In Teaching Islamic Studies In Nigerian Schools: An Analysis, I-Manager's Journal On School Educational Technology, Vol. 13 L No. 3. P.09-18.
- Muflihah& Husain Aziz (2019), Developing Interactive Multimedia CD-based Teaching Materials for Teaching Arabic Skill at Arabic Education Department of Islamic State University Sunan Ampel Surabaya, DINAMIKA ILMU, Vol. 18 No. 2, 2018, pp. 195-210.
- Pavithra A.(2018) MULTIMEDIA AND ITS APPLICATIONS, <https://www.researchgate.net/publication/329417059>
- Mohammad Ahsanuddin, Hanem Elhusseini Ahmad Mohamed Saleh, (2020) الوسائط المتعددة في تعليم اللغة العربية, prosiding konferensi National Bahasa Arab, Malang, 4 october 2020 ISSN, 966-979. (ISSN 2957-5242)

بروفيسور تجاني المسكين، (2017) اللغة العربية في نيجيريا: النشأة وعوامل الانتشار ملامح تاريخية عامة، مركز الملك عبد الله بن عبد العزيز الدولي.
 الشيخ آدم عبد الله الإلوري (2014)، الإسلام في نيجيريا والشيخ عثمان بن فودي الفلاني، دار الكتاب المصري، القاهرة.

THE UNDERLYING CAUSES FOR THE DIFFERENT TRAGIC NATURE OF MAJNUN LAYLA AND LIANG SHANBO AND ZHU YINGTAI

Ailifeire Aierken¹, Muhd Zulkifli Ismail², Syed Nurulakla Syed Abdullah³,
Ser Wue Hiong⁴

¹ Universiti Putra Malaysia, Malaysia, gs45328@student.upm.edu.my

² Universiti Putra Malaysia, Malaysia, zulismail@upm.edu.my

³ Universiti Putra Malaysia, Malaysia, syedakla@upm.edu.my

⁴ Universiti Putra Malaysia, Malaysia, wuehiong@upm.edu.my

Abstract

In cultural exchange between different countries, the comparative study of literary works has become a heated topic in modern academic research. *Majnun Layla* and *Liang Shanbo and Zhu Yingtai* are two famous love tragedies in Arabic and Chinese Literature. Tragedy is an eternal theme in world literature. Some scholars denied the existence of tragedy in China through the studies of foreign tragedies and the analysis of the form of Chinese tragedies. However, others hold the opposite opinion. In this study the authors intend to make a comparison between *Majnun Layla* and *Liang Shanbo and Zhu Yingtai* to analyze the causes of the tragic nature of the two plays from the perspective of cultural differences. In order to enhance a better understanding of tragedy and to deepen readers' aesthetic appreciation of this two classic works, this study seeks to achieve the following objectives: to explore the causes of the tragic nature of the two plays from the perspective of cultural differences; to manifest cultural background is the root that decides the nature of tragedy. The method used in this study is textual analysis method. This study arrived at the conclusion that the nature of tragedy is decided by its culture. Chinese tragedies, though different from foreign tragedies, have their own tragic nature, which combines tragic style with comic elements. A further study is suggested in the other comparison fields, such as theme and characters.

Keywords: Nature of tragedy, Comparative Literature, Culture

1.0 Introduction

Nowadays the cross-cultural study has become one of the most important means for communication between the different cultures. In the process of cultural exchanges between China and the other countries, the comparative study of tragedy has become a heated topic in Chinese academic world. As early as the first half of 20th century, the term of "tragedy" began to emerge in the field of Chinese literature. Some scholars denied the existence of tragedy in China through the studies of foreign tragedies and the analysis of the form of Chinese tragedies. They do not think there is a real tragedy in China because Chinese

tragedies lack the solemn and tragic style in foreign tragedies. For example, both Jiang Guanyun and Fan Cunzhong expressed this idea. Zhu Guangqian (1989) also thinks that “China has produced no tragedy at all”. However, others hold the opposite opinion. Wang Guowei (1917) declared that Chinese opera has real tragedy since it came into being. Different people have different understandings.

Tragedy is an eternal theme in world literature. Many plays, both Chinese and foreign, ancient and modern, have focused on this theme. *Majnun Layla* and *Liang Shanbo and Zhu Yingtai* are two famous love tragedies in Arabic and Chinese Literature. *Majnun Layla* is a well-known Middle Eastern classic, it is about a love story between Qays Al-Mullawah (Majnun) and Layla Al-Ameriya in the 7th century Arabia. The legend of *Liang Shanbo and Zhu Yingtai* takes place during the Eastern Jin dynasty (265-420 AD), it is one of the finest works of ancient Chinese folk literature because of its highly thoughtful and artistic content.

Majnun Layla is a tragedy about young love, hopes, and dreams which are destroyed by Layla’s powerful family. Its protagonists are faithful young lovers. Layla’s father gives her in marriage, against her will, to another man, Layla insists on preserving her chastity. She remains faithful to her true love, Majnun. The story ends up with a tragic ending, Layla dies of illness and heartbreak from not being able to see her would-be lover, Majnun is later found dead in the wildness. Similarly, *Liang Shanbo and Zhu Yingtai* tells a love tragedy about young lovers who are separated apart by the cruel feudal force because of their different social status, the young lover has no choice but to commit suicide to avoid being forced to marry. Both tragedies end with the protagonists’ tragic death. Yet, the lovers in *Liang Shanbo and Zhu Yingtai* are reunited after death as a pair of butterflies. The two tragedies share many similarities such as the theme of love and plot structures, but their tragic nature runs in different directions.

To a large degree, the nature of a tragedy is closely related to its culture. In this study the authors intend to make a comparison between *Majnun Layla* and *Liang Shanbo and Zhu Yingtai* to analyze the causes of the tragic nature of the two plays from the perspective of cultural differences in order to manifest that cultural background is the root that decides the nature of tragedy. Hence, this study seeks to achieve the following objectives:

- To explore the causes of the tragic nature of the two plays from the perspective of cultural differences;
- To manifest cultural background is the root that decides the nature of tragedy.

2.0 Methodology

The method used in this research is the textual analysis method. According to Matthes (2017), “textual analysis is a method of study utilized by researcher to examine message as they appear through a variety of mediums. The data generated for textual analysis can come from documents, films, newspapers, paintings, web pages, and so forth. These forms of data serve as the texts under study and are used to assess the meanings, values, and messages being sent through them”. That is to say, data is gathered and analyzed to provide a more in-depth understanding of the description and interpretation of the message found in the text.

The legend of *Majnun Layla* and *Liang Shanbo and Zhu Yingtai* are two most affecting love stories in Arabic and Chinese culture respectively. Later on, they were recreated by playwrights into tragic plays. They stand out even more distinctively after they were revised into plays. Out of many versions, the researchers have chosen Ahmad Shawqi's version of *Majnun Layla* which is written in Arabic, 133 pages long, published by Hindawi company in 2011 and the Xu Jin's version of *Liang Shanbo and Zhu Yingtai*, written in Chinese, altogether is 96 pages long, published by Shanghai Literature and Art Publishing House in 1979. They both regarded as the most attractive version in their own culture. The data source of this study is taken from these two versions of *Majnun Layla* and *Liang Shanbo and Zhu Yingtai* based on the sentences and in these two plays.

3.0 Discussion and Results

Both *Majnun Layla* and *Liang Shanbo and Zhu Yingtai* are love tragedies that enjoy high reputations in the Arab world and China. It's well-known that *Majnun Layla* is a tragedy about young love, hopes and dreams, which Layla's powerful family destroys. The story ends with a tragic ending; Layla dies of illness and heartbreak from not seeing her would-be lover, Majnun, who was later found dead in the wilderness. Similarly, *Liang Shanbo and Zhu Yingtai* tells a love tragedy about the young lovers separated by the cruel feudal force because of their different social status. The young lover has no choice but to commit suicide to avoid being forced to marry. Both of these tragedies end with the protagonists' tragic deaths. Yet the lovers in *Liang Shanbo and Zhu Yingtai* are reunited after death as a pair of butterflies.

In *Majnun Layla*, after Layla's father forbids them to be together, with imponderable grief, Majnun disappears in the deserts by living an isolated life among wild animals. In the meantime, the confrontation of the tribe's armed men is waiting to revenge their honor on Majnun and "the tribe at variance over this affair." (p.61). Layla is also miserable and is forced to marry a wealthy man by her father. In *Liang Shanbo and Zhu Yingtai*, Zhu Yingtai's father forces his daughter to marry into the Ma's family, a family of power and influence. To climb up to higher social status and seize the power he makes up his mind to sacrifice his daughter's happiness.

In the end, both pairs of lovers die for their love. Layla is forced to marry someone else. After her husband's death some years later, Layla hopes to be with her only love again and goes to find Majnun. When she finds him, Majnun does not recognize her material being. It is then that Layla understands they will never meet again in this world. Finally, she passes away with a broken heart. Hearing her death, Majnun comes to her grave and cries over it. Mourning to God to take him as well, Majnun also dies soon after. In *Liang Shanbo and Zhu Yingtai*, when Zhu Yingtai is forced to marry Ma Wencai on her way to the Ma's family. After the prayer, she throws herself into Liang Shanbo's grave. The love between Liang Shanbo and Zhu Yingtai continues when they are both turned into butterflies arising in the sky. They will never be separated.

The denouement of *Liang Shanbo and Zhu Yingtai* also has a comic and reunion atmosphere. The scene of being changes into butterflies clearly demonstrates the reunion feature in the

play. After Zhu Yingtai throws herself into Liang Shanbo's grave, there is a completely change on this scene, which turns from a horrible tragic scene to a happy and romantic one.

"Lightning and thundering, and the grave opens up slowly. Zhu Yingtai is glad to see the grave open and she leaps into it. Everyone panics but cannot do anything about it. The grave shuts back to its original form. A pair of butterflies dance above the grave".(98)

Liang Shanbo and Zhu Yingtai continue their true love and become a real couple. According to Lan (1992:610), "the reunion denouement is a typical feature of the Chinese tragic play, which shows the optimistic spirits and good wishes of the Chinese people".

In other countries, the tragic denouement of the tragedy had been a golden rule since Aristotle. This is because a serious and tragic denouement can arouse pity and fear, which can effectively purge the audience's emotions. In *Poetics*, Aristotle (translated by Butcher, 1961:54) even advocates that a good tragedy should end up with a tragic denouement and avoid double plots. "A well-constructed plot should, therefore, be single in its issue, rather than double as some maintain the change of fortune should be not from bad to good, but reversely, from good to bad".

In *Majnun Layla*, there is a tragic denouement creates a tragic atmosphere that moves the audience. The play ends up with the tragic death of the protagonists without any comic trace. The final scene is taking place at the tomb, which increases the tragic atmosphere in the play. Majnun at Layla's grave:

Weep now, mine eyes: ye tears, here may ye flow;
For here is Layla's body, here her ashes,
Here is my last breath yielded to the soil...(129)

Majnun prostrates himself on the grave and dies too.

In China, most tragedies end up with a reunion denouement, which is an important feature of Chinese tragedies. "the reunion denouement is called a bright tail of a tragedy."(Niu, 1994:115) Leafing through the Chinese tragic operas, many tragic operas, such as *Mistress&Maid*., *The lute: Kao Ming's P'i-P'a Chi*, *The Orphan of Chao*, *The Injustice to Tou Ngo*, *Rain on the Wu-T'ung Tree*, *Autumn in Ham Palace* or so, end up with a reunion or happy denouement. Zhu (1989:575) expresses his idea on this issue,

"The hero is in nine cases out ten a poor scholar traveling to be the imperial palace to pass an examination. He comes out first in the list of successful candidates, becomes a high official, returns home in all pomp, and marries the lady whom he has loved for a long time. Or, he is a victim of injustice, ill-treated by some powerful but vicious man, suffering from all sorts of miseries, but finally he is revenged either through the impartiality of some high magistrate or through his own ascendancy to power. The situation is of course often complicated by unhappy incidents, but the ending is always happy. Interest in Chinese drama generally lies in what Aristotle call Peripetia, but seldom in the final catastrophe. Open any unknown play at random, no matter

what a painful situation in which the principle personages find themselves, you may be sure that they will be all right in the end; what you want to know is how they manage to come to the happy ending”.

The core of Chinese culture is Confucianism, which has influenced the Chinese people for thousands of years. Most scholars, officials and even emperors, profess to follow it; and some truthfully follow it, in their conduct and work. The doctrine of Confucianism has become code of conduct for the Chinese people. Influenced by the thought that one should “submit to the will of heaven and be content with one’s a lot,” the Chinese people gradually shaped into a happy-go-lucky character. This thought has also influenced the playwriting. Most Chinese tragedies have the style of “joyous but not indecent, mournful but not distressing.”

Liang Shanbo and Zhu Yingtai, different from *Majnun Layla*, has a unique tragic nature which is typical Chinese. The play neither tries its best to play up the protagonists’ defeat and destruction nor uses a tragic denouement to purify the audience’s emotions under pity and terror, but attaches its attention to adjust the audience’s ideal and wishes through alternating joyous and grievous scenes, which can alleviate the audience’s grievous feeling when they meet with the suffering protagonists.

4.0 Conclusion

To a great extent, the tragic nature of a play is related to its culture. Chinese tragedies, though different from foreign tragedies, have their own tragic nature, which combines tragic style with comic elements and end up with reunion denouement. It can be saying that China has no tragedy that possesses the nature of foreign tragedies, but it can not be saying that China has no real tragedy, Since the nature of Chinese tragedies is decided by its unique culture.

A further study is suggested in the other comparison fields, such as the plot structure, theme, the male characters and plot setting. In addition, other Chinese and Arabic works of literature should be given more opportunities to be studied in the field of comparative literature.

References

- Arberry, A. J. (1933). *Majnun Layla*. (A poetical drama translated into English verse). Cairo: A. Lencioni Publishers.
- Aristotle. (1961). *Poetics*. Butcher, S. H. (Trans.). New York: Macmillan Publishers.
- Lan, F. (1992). *Comparison on Western and Chinese Drama*. Xue Lin Publishing House.
- Matthes, J. (2017). *The International Encyclopedia of Communication Research Methods*. John Wiley & Sons Publishers.
- Niu, G. (1994). *Comparison on Chinese and Foreign Drama*. China Theatre Press.
- Wang, G. (1917). *Study of the Ancestral Kings and Nobility Appearing in the Yin. Oracular Inscriptions*
- Xu, J. (1979). *Liang Shanbo and Zhu Yingtai*. Shanghai Literature and Art Publishing House.
- Zhu, G. (1989). *The Psychology of Tragedy*. Beijing People’s Publishing House.

DISPOSSESSED: THE HAVES AND HAVE NOTS IN ENGLISH, SPANISH, AND BAHASA MALAYSIA

Chaizani Mohd Shamsudin¹, Radhiah Ismail²

¹*Universiti Malaysia Terengganu, Malaysia, chaizani@umt.edu.my*

²*Universiti Malaysia Terengganu, Malaysia, radhiah@umt.edu.my*

Abstract

YouTube has made it possible for anyone with Internet access to watch videos in practically every language in the world, and this has resulted in the medium being touted as a method for language learning. However, all languages contain structural differences that can make it difficult for beginners to navigate the learning process. This paper will discuss the stumbling blocks that will be encountered by Malaysian learners of English and Spanish concerning the concept denoted by the words 'ada' in Malay and 'hay' in Spanish, compared with their equivalent in English. The greatest difficulty in this is that there is no one word in English that can express the same concept that 'ada' can in Bahasa Malaysia, and that 'hay' can in Spanish, as it must be expressed with verbs such as 'has/have' or 'be'. To illustrate this point, two videos from YouTube will be discussed: the song 'No Hay Nadie Mas' by Sebastian Yatra and a short comic sketch called 'Harith Ghost Joke' by Harith Iskandar. It may be of interest to note that successful triangulation of these three languages can actually help the language learner to understand and differentiate the structural differences between the three languages, and at the same time, result in a deeper understanding and greater proficiency of the target language. It can also be concluded that it would be unwise to attempt learning a language using songs or movies on YouTube without attaining a certain level of proficiency beforehand.

Keywords: existential 'there', auxiliary verb 'have', verb of being 'ada', native language interference, code switching, Spanish, Bahasa Malaysia, English grammar

1.0 Introduction

YouTube is the second most accessed search engine in the world after Google (Wagner, 2017). It has become a preferred choice for many when searching for language lessons, especially in light of the difficulties in attending face to face classes due to the Covid 19 pandemic which still has its grip upon most of the world. In fact, the juxtaposition of pedagogy and technology as found in the language lesson videos can be instrumental in aiding the student to learn a language from watching videos posted on YouTube (Alhamami, 2013).

However, there are latent difficulties in learning a new language that might not be easily addressed just by watching videos on YouTube. Certain irregularities and idiosyncrasies

imbedded within all languages and, more importantly, the differences in syntax can pose significant and perhaps even insurmountable stumbling blocks for a new learner of the language (Denizer, 2017).

It must be noted that every individual language has a distinct structure and form, and these can be hugely different from one language to the next, particularly those from different linguistic families.

Malay is an Austronesian language, spoken primarily in the Malay Archipelago, specifically in Indonesia, Singapore, and Brunei, as well as in Malaysia, where it is formally referred to as Bahasa Malaysia. Spanish, on the other hand, is a Romance language, which means that it is from the Indo-European family of languages and is closely related to languages such as Romanian, Portuguese, and Italian. It is spoken as a first language by hundreds of millions of people in Spain, Central America, and most countries of South America, with Brazil as a notable exception. It is, in fact, one of the world's most spoken languages, second only to Mandarin Chinese in terms of number of first language speakers. English is also an Indo-European language, but unlike Spanish, English is one twig of the Germanic branch of this family. Linguists actually place English in the West Germanic group of languages, together with German and Dutch (National Geographic Society, 2020).

Therefore, it is only to be expected that these three languages have hugely varied grammatical structures, particularly Bahasa Malaysia in relation to the other two. The English verb 'to have' is perhaps one of the more difficult verbs for native speakers of Bahasa Malaysia to learn, next to the verb 'to be'. This is due to the fact that there can be more than one translation of the verb into Bahasa Malaysia (Mansor, 2018; Zulkefly & Razali, 2019; Iber, 2016; Kepol, 2017).

It is certainly not inconceivable for a student to learn these three languages from videos posted by a person seen only by remote and in the form of videos. However, the big question remains: how effective is it to learn a language online through YouTube? This pertains not only to the more difficult linguistic functions such as verb conjugations or tenses, but also to more mundane concepts such as the meanings of words.

In fact, some of the most difficult things to grasp when it comes to learning a new language is trying to master the use of particularly commonly used words or expressions. Here, we are going to look at the use of the word 'ada' in Bahasa Malaysia, as compared to the words that are its closest translation in Spanish ('hay' and 'tener') and English (the existential 'there' and 'have').

2.0 Background

In learning a new language, it is not uncommon for a learner to practice code switching. This is quite usual particularly for monolinguals. The habit of supplanting the syntax of one's native tongue when learning a new language is only natural, as that is all that is known by that learner. And although traditionally discouraged by educational institutions, students

themselves often see code switching as indicative of a certain level of cognition (Parama, Kreiner, Stark & Schuetz, 2017).

However, it may not be so easy for a native speaker of Bahasa Malaysia to practice code switching when attempting to reconcile the translation of the Malay word ‘ada’ into English or Spanish. This can be illustrated in the tables given below.

In this example, ‘ada’ is used to show the presence of something.

Ada buku di atas meja.		
Bahasa Malaysia	Spanish	English
<i>Ada buku di atas meja.</i>	<i>Hay un libro en la mesa.</i>	There is a book on the table.

It can also be used to show possession of something, such as:

Saya ada buku.		
Bahasa Malaysia	Spanish	English
<i>Saya ada buku.</i>	<i>Tengo un libro.</i>	I have a book.

The problem for learners here is that while ‘ada’ is used to convey both presence and possession, both Spanish and English use different verbs for each one. And a common problem faced by many students is differentiating between the two. However, the Spanish verb ‘hay’ is more comparable in its use to ‘ada’ in the sense that it does not change according to number of subjects being discussed, unlike the existential ‘there’ of English.

The existential ‘there’ can be a difficult concept for Malaysian learners of English to master. The difference in sentence structure itself is a rather significant stumbling block. For example:

There is a book (on the table).

The subject is a book, and the existential ‘there’ is used to point to its presence, with a prepositional phrase to state that it is on the table. In Bahasa Malaysia, the translation uses a word that does not have a literal equivalent in the English language: ‘ada’.

Ada buku (di atas meja).

However, it is possible to provide a roughly literal translation in Spanish:

Hay un libro (en la mesa).

The Spanish ‘hay’ is a conjugation of the verb ‘haber’. In this, ‘hay’ is different from the Malay word ‘ada’ because Bahasa Malaysia is a language that possesses neither tenses nor

conjugations of verbs in the vein of Spanish. Nonetheless, it is used in a similar fashion when referring to the current presence of something, or in other words, to refer to something in the present tense.

This can be seen in the table below, where answers are given to the question of what items can be found in someone's backpack.

ADA (BE)	HAY	BE
<i>Ada apa di dalam beg sandang anda?</i>	<i>¿Qué hay en tu mochila?</i>	What is in your backpack?
<i>Ada pensel.</i>	<i>Hay un lápiz.</i>	There is a pencil.
<i>Ada pembaris.</i>	<i>Hay una regla.</i>	There is a ruler.
<i>Ada telefon.</i>	<i>Hay un teléfono.</i>	There is a phone.
<i>Ada buku nota matematik.</i>	<i>Hay una libreta de mates.</i>	There is a mathematics notebook.
<i>Ada pemadam.</i>	<i>Hay un borrador.</i>	There is an eraser.

Note the difference when the question changes to: 'What do you have in your backpack?'

ADA (PO)	TENER	HAVE
<i>Ada apa di dalam beg sandang anda?</i>	<i>¿Qué tienes en tu mochila?</i>	What do you have in your backpack?
<i>Di dalam beg sandang saya ada pensel.</i>	<i>En mi mochila tengo un lápiz.</i>	In my backpack, I have a pencil.
<i>Di dalam beg sandang saya ada pembaris.</i>	<i>En mi mochila tengo una regla.</i>	In my backpack, I have a ruler.
<i>Di dalam beg sandang saya ada telefon.</i>	<i>En mi mochila tengo un teléfono.</i>	In my backpack, I have a telephone.
	<i>En mi mochila tengo una libreta de mates.</i>	

<i>Di dalam beg sandang saya ada buku nota matematik.</i>	<i>En mi mochila tengo un borrador.</i>	In my backpack, I have a maths notebook.
<i>Di dalam beg sandang saya ada pemadam.</i>		In my backpack, I have an eraser.

Although the answers given in Bahasa Malaysia still utilize the word ‘*ada*’, the verbs used in the answers in Spanish and English are now ‘*tener*’ and ‘*have*’. In fact, even the questions are no longer exactly similar, for the question in Malay does not precisely ask about items possessed by the owner of the backpack, but rather what items are contained in the backpack which is owned by that person. If an exact translation were to be given, making it exactly the same as the Spanish and English versions, then the sentence would become rather long and unwieldy: ‘*Apa anda ada di dalam beg sandang anda?*’ The possessive needs only to be alluded once, which is why the word ‘*anda*’ is given only once. But in Spanish and English, this is done twice: ‘*tienes*’ and ‘*tu mochila*’ in Spanish, and ‘*you have*’ and ‘*your bag*’ in English. This difference is more to do with the custom or the style of every day speech, rather than with any grammatical rule. It would be very strange to hear anyone say, ‘*Apa anda ada di dalam beg sandang anda?*’ but it is very natural to say ‘*¿Qué tienes en tu mochila?*’ and ‘*What do you have in your backpack?*’

This makes it difficult for either Spanish or Bahasa Malaysia to be literally translated into English, which results in code switching occurring regularly amongst Malaysian learners of English.

3.0 The Existential ‘There’

The existential ‘there’ of English can be equated with the following translations in Bahasa Malaysia and Spanish, although all three are grammatically very different.

<i>Language</i>	<i>Singular</i>	<i>Plural</i>
Bahasa Malaysia	<i>ada</i>	<i>ada</i>
Spanish	<i>hay</i>	<i>hay</i>
English	there is	there are

As discussed above, ‘*ada*’ and ‘*hay*’ do not change upon the number of subjects being discussed. They remain the same. The use of the existential ‘there’ of English, however, shows changes in the verb ‘*be*’, as seen below:

<i>Language</i>	<i>Singular</i>	<i>Plural</i>
Bahasa Malaysia	<i>ada pokok</i> <i>ada kucing</i>	<i>ada pokok-pokok</i> <i>ada kucing-kucing</i>
Spanish	<i>hay un árbol</i>	<i>hay árboles</i>

	<i>hay un gato</i>	<i>hay gatos</i>
English	there is a tree there is a cat	there are trees there are cats

It is important, however, to bear in mind that ‘hay’ is a conjugation of the verb ‘haber’, whereas ‘ada’ is not a conjugation. ‘Hay’ is also only used to indicate the present tense. This is markedly different from the use of ‘ada’ in Bahasa Malaysia, as the language does not employ the use of tenses. Also, Spanish teachers of the English language have been advised to make their students aware of the different discourse functions of the existential ‘there’ in English (Palacios-Martinez & Martinez-Insua, 2006).

When forming negative sentences:

<i>Language</i>	<i>Singular</i>	<i>Plural</i>
<i>Bahasa Malaysia</i>	<i>tiada</i>	<i>tiada</i>
<i>Spanish</i>	<i>no hay</i>	<i>no hay</i>
English	there is not	there are not

A student with low proficiency of English may struggle with the concept that the negative is added after the existential ‘there’. The opposite is true for both Bahasa Malaysia and Spanish.

4. Code Switching The Existential ‘There’

The very fact that YouTube is the world’s largest depository of videos makes it inevitable for anyone who surfs the channel to become diverted into all manner of postings. For a language learner, it is not beyond the realm of possibility to not only watch language teaching videos, but also entertainment videos such as songs and comic sketches.

One popular song is ‘No Hay Nadie Más’ by Sebastian Yatra, and released by UMG Recordings, Inc in 2018. This song can be translated into Bahasa Malaysia as ‘Tiada Orang Lain’ (tiada – no hay) and into English as ‘There is No One Else’ or ‘There Isn’t Anyone Else’. There is an English version of this song, which is called ‘My Only One’, which obviously is nowhere near the original meaning of the title of the song.

Harith Iskander is a well-known stand-up comedian in the region – well-known enough for videos of his comic sketches to be uploaded by multiple individuals on YouTube. Hence the reason why the video discussed here was uploaded by an anonymous fan, with the unlikely account handle of Sirap Beng.

Harith Iskander’s stand-up comic sketch about haunted houses is conducted in a local dialectal form of English, generally referred to as Malaysian English (as the comedian is

Malaysian) or Singaporean English (as the sketch was recorded in Singapore). There is a line in the sketch where he alludes to the existence of a ghost in an abandoned house, and he says: 'here got ghost'. The equivalent in Spanish would be 'aquí hay fantasma'. But to achieve the equivalent in English, the form must change completely: 'there is a ghost here'.

It is in forming the translation of the above sentences that code switching can commonly occur.

Bahasa Malaysia	<i>Tiada Orang Lain</i>	<i>Di sini ada hantu.</i>
Spanish	<i>No Hay Nadie Más</i>	<i>Aquí hay fantasma</i>
English	There Is No One Else	There is a ghost here.

However, the Malay word 'ada' carries with it another meaning, which makes it more versatile than 'hay' or 'have', for it is also used to show the existence of something.

For example, if someone believes in the existence of ghosts, they may say: 'hantu ada'. In English, this would be translated as 'Ghosts exist' and 'Los fantasmas existen' in Spanish. Since English and Spanish are both from the Indo-European family of languages, cognates are a common occurrence. Existir is a cognate of exist, but the equivalent in Bahasa Malaysia is very different. So, the word 'ada' means 'hay', 'tener' and 'existir' in Spanish, and the existential 'there', 'have' and 'exist' in English.

Therefore, when a native speaker of Bahasa Malaysia attempts to form a sentence that needs the translation of 'ada' into English, the word 'got' can very easily be brought into use, even though the word actually has no business being in the sentence at all.

This explains why 'There is a ghost here' is instead expressed as 'Here got ghost' because the issue in question is whether or not a ghost exists in the house. In the comic sketch, the comedian alludes to the fact that some Westerners may not believe in the existence of ghosts, whereas Asians do, as evidenced by his opening statements about Asians either have seen a ghost or knows someone who has personally seen a ghost. So, in his story of a family that sees and then leaves a haunted house, the reason why is given as: this one got ghost.

In this vein, 'There is no one else' might naturally be translated as 'Got no one else'.

We can see how far this code-switching tendency can go just by looking at a specific phrase which refers to the possession of wealth, or lack thereof. The English phrase denoting people of a certain social class or standing is well-known: the 'haves and have nots'. This phrase can be translated into Bahasa Malaysia as 'orang ada-ada', which literally refers to the 'haves' of a society. Such a translation is not surprising, given the explanation given above.

5. Conclusion

It is important not only to acknowledge that code switching takes place regularly amongst language learners. It is equally important to know the why and wherefore of this occurrence, as it can help a language teacher to address any problems the learner may face in mastering a new language.

No matter what language is spoken, the ultimate purpose is to communicate with others who speak the same language. You cannot communicate well in that language if you do not know what is there and what is not there. Such a thing is not commonly taught in language videos posted in YouTube. People have different ideas about how to express what is there and what is not there, and not being able to do this in different languages will be very difficult for language learners in trying to express themselves.

More studies should be conducted to identify such differences, and, where possible, bridge the gap by using a third language that has the trappings of both. In other words, a language that recognizes both the haves and the have nots of the other two languages.

References

- Alhamami, Munassir. (2013). Observation of YouTube Language Learning Videos (YouTube LLVs). *Teaching English with Technology*, 13(3), 3-17, <http://www.tewtjournal.org>
- Denizer, E. N. (2017). Does Mother Tongue Interfere in Second Language Learning? *Journal of Foreign Language Education and Technology*, 2 (1), 39-54.
- Iber, G. (2016). English Language Learning in the Malaysian School Setting: Where Can We Find 10,000 Hours? A Theoretical Perspective. *Advances in Language and Literary Studies*, 7 (4), 46-50.
- Kepol, N. (2017). Quality Malaysian English Language Teachers: Examining a Policy Strategy. *Malaysian Journal of Learning and Instruction*, 14 (1), 187-209.
- Mansor, N. R. (2018). Malay as the Language of Advanced Knowledge: Scientific Review in National Academia Scholarship. *International Journal of Asian Social Science*, 8 (9), 694-705.
- National Geographic Society. (2020, July 17). *Family of language*. National Geographic Society. <https://www.nationalgeographic.org/encyclopedia/family-language/>.
- Palacios-Martinez, I., & Martinez-Insua, A. (2006). Connecting linguistic description and language teaching: Native and learner use of existential there 1. *International Journal of Applied Linguistics*, 16(2), 213–231. <https://doi.org/10.1111/j.1473-4192.2006.00114.x>

- Parama, K.S., Kreiner, D., Stark, K.S. & Schuetz, S.A.. (2017). Monolingual and bilingual perceptions of code-switching: A difference in cognition but not competence. *North American Journal of Psychology*. 19. 87-101.
- Sirap Beng. (2016, September 17). *Harith ghost joke*. YouTube. <https://youtu.be/e04xkIA3Uu8>.
- Wagner, A. (2017, August 23). *Council post: Are YOU maximizing the use of video in your content marketing strategy?* Forbes. <https://www.forbes.com/sites/forbesagencycouncil/2017/05/15/are-you-maximizing-the-use-of-video-in-your-content-marketing-strategy/?sh=588a69843584>.
- Yatra, S. (2018, January 25). *No Hay Nadie Más*. YouTube. https://youtu.be/sD9_l3oDOag.
- Zulkefly, F, & Razali, A. B. (2019). Malaysian Rural Secondary School Students' Attitudes towards Learning English as a Second Language. *International Journal of Instruction*, 12 (1), 1141-1156.

SELF-REALIZATION: THE ROLE OF ANXIETY CONSCIOUSNESS IN HEALING TRAUMA IN *A PALE VIEW OF HILLS* BY KAZUO ISHIGURO

Chi Qiuya¹, Ida Baizura bt Bahar², Arbaayah bt Ali Termizi³, Hasyimah
binti Mohd Amin⁴

¹Universiti Putra Malaysia, Malaysia, chiqiuya0808@gmail.com

²Universiti Putra Malaysia, Malaysia, idabb@upm.edu.my

³Universiti Putra Malaysia, Malaysia, arbaayah@upm.edu.my

⁴Universiti Putra Malaysia, Malaysia, hasyimah@upm.edu.my

Abstract

Kazuo Ishiguro is recognized as a great master of writing historical trauma and individual trauma by employing first-person narration of personal fragmented memories. In his novel *A Pale View of Hills* (1982), the protagonist has undergone the terror of war and suffered from trauma in different stages of life. Previous critics have provided us with a large quantity of research on trauma, memory, and identity. However, they have not shown any deep engagement in the relationship between the consciousness of anxiety and trauma. This study aims to investigate how the trauma caused by the war, domestic problems, and society can be healed by self-realization, which is motivated by the push of consciousness of anxiety. The concepts of trauma by Cathy Caruth and consciousness of anxiety by Rollo May as related to the psychoanalysis theory are applied as a conceptual framework to investigate the theme of trauma in individual, domestic, and social dimensions in this empirical study on the selected novel. The objectives of this research are to explore the traumatic experiences of the protagonist in the novel, to analyze the possible causes of trauma, to examine the positive effect of anxiety in the trauma-healing process, and to examine how the protagonist attains self-salvation and realization motivated by the push from anxiety.

Key Words: trauma, consciousness of anxiety, self, identity, history

1.0 Introduction

The 20th century is considered both a traumatized and rebirthed age due to the tremendous impact of the two world wars. The explosion of two atomic bombs in Hiroshima and Nagasaki accelerated the end of the war, and afterwards, with the construction of post-war society, people in both the allies and the axis countries experienced the destruction and suffering caused by the wars. The newly set international rules and orders sweeping across the world advanced globalization, which intensified migration and the loss of cultural identities.

As Cathy Caruth points out, "To be traumatized is precisely to be possessed by an image or event. And thus the traumatic symptom cannot be interpreted, simply, as a distortion of

reality, nor as the lending of unconscious meaning to a reality it wishes to ignore, nor as the repression of what once was wished” (Caruth, 1991:3). Ishiguro, swinging between the two identities of Japanese and British, has experienced both cultural contexts post-war. The unique lens he uses is the perfect tool for contemplating the trauma human beings have suffered and to arouse the attention to the destinies of humanity.

“In 1950, anxiety emerged into overt statement in contemporaneous literature. W. H. Auden entitled his poem with the phrase which he believed most accurately characterized that period, *The Age of Anxiety*” (May, 1977: 9). Franz Kafka also expressed anxiety in his novel *The Castle*, and the successful depiction of the heroes in the novel has aroused wide interest toward the study of the consciousness of anxiety. Rollo May is the representative researcher in the field of anxiety research. In his book *The Meaning of Anxiety* (1977), he systematically explains anxiety in different areas, cites case studies in its application, and provides methods for dealing with anxiety. Notably, the constructive ways of managing anxiety proposed by May pave the way for us to unravel trauma in our literary research.

This paper will focus on the self-realization of the traumatized individuals in Ishiguro’s *A Pale View of Hills* (1982), will investigate the narrative of traumatic experiences of the protagonists from individual, domestic, and social dimensions, and will examine the possibility of anxiety as a healing approach and motivation to self-realization. This study will enrich the scholarship of Kazuo Ishiguro’s works within the psychoanalysis discipline. The previous studies often attached great importance to the narration of memory, traumatic studies, and identity seeking; however, the solutions to healing the trauma of the characters have been ignored by researchers, and the concept of consciousness of anxiety has rarely been applied to the analysis of Ishiguro’s oeuvre.

2.0 Kazuo Ishiguro And *A Pale View Of Hills*

Kazuo Ishiguro is considered one of the most celebrated novelists in English-speaking countries on a par with Salman Rushdie and V. S. Naipaul. He has never strayed from his experimental writing style and almost all of his works have won a prize and wide attention. He has received four Booker Prize nominations, which he won in 1989 for his novel *The Remains of the Day*. In 2008, *The Times* listed him among “the 50 greatest British writers since 1945.” Most notably, he was awarded the Nobel Prize in Literature in 2017 by the Swedish Academy.

As a Japanese-born diasporic English novelist, Kazuo Ishiguro possesses two cultural identities: both Japanese and English. He was born to a traditional Japanese family and moved to Great Britain at the age of five. The unique background of the writer himself endows him with an objective and more tolerant perspective to depict characters as outsiders and observers with little bias. Kazuo Ishiguro is seen as an “international writer” who writes “world fiction.” He is recognized as a great master of writing historic trauma and individual trauma by employing first-person narration of personal fragmented memories.

His debut novel *A Pale View of Hills* was first published in 1982 and earned the Winifred Holtby Memorial Prize. The story is narrated through Etsuko’s recollection of the past in post-war Nagasaki. His vague narration is mixed with melancholic emotion, intertwining

with the past in Japan and the present in Britain. In the novel, the protagonist Etsuko lost her lover and family in the atomic bomb explosion, and she often played the violin at midnight to release her emotions, which was obviously a state of being traumatized. When she immigrated to Britain during her second marriage, her elder daughter Keiko's suicide once again shocked her. Her unreliable narration is an indicator of being traumatized, and the fictional figure Sachiko has been created in Etsuko's recollection to reveal the past experiences of Etsuko. War is the inducement, as well as the root cause of the psychological trauma and anxiety of the protagonist. The characters in the novel perfectly demonstrate the root cause of trauma and the memory of traumatic experiences, and justify the healing of trauma by the consciousness of trauma in pursuit of self-identity and realization.

Initially, most critics and readers are attracted by Ishiguro's special writing style and narrative mechanisms. In their textual analyses of the novel, previous researchers investigated the novel mainly from the perspective of memory narration, psychoanalysis, feminism, and history. Ljubick Matek (2018) focuses on the trauma narration and the effects of migration on the protagonist's life. He concluded that "the story's narrative remains open to a constant process of re-evaluation and reinterpretation in the attempt to understand the depth of the protagonist's trauma." Just as the Academy praised Kazuo Ishiguro as a master of memory writing, the theme of memory has gradually become the focus of analysis. By the adoption of narratology and reader-response theory, Cynthia Wong (1995) analyzed the psychological state of the protagonists by the deceit of lost memory. Wojciech Drag (2014) also focused on the theme of memory and trauma in Ishiguro's novels by reconstructing the past to uncover the true self. J. Bailie and S. Matthews (2009) explored the novels through the lens of history, memory, and gender concepts. The previous studies on Kazuo Ishiguro and his works are mainly from the perspectives of historicity, identity, memory narration, and trauma; however, the systematic exploration of trauma and the possible solutions for dealing with trauma implied in Ishiguro's novels have been relatively ignored by the critics. It is also significant to note that psychoanalysis is the key to exploring Ishiguro's works, and this research narrows down into the concepts of trauma and consciousness of anxiety to provide the "problem-solution" pattern to the scholarship of trauma studies within literature studies. This study limits itself to focusing on the main characters of the four novels, to investigating the narrative of traumatic experiences of the protagonists from individual, domestic, and social dimensions, and to examining the possibility of anxiety as the motivation for healing.

3.0 Methodology

Psychoanalysis has always been a popular focus in literary research, among which trauma study is the most prominent. How to analyze trauma in texts has been a major concern for literature researchers. However, this research takes a different approach, which has been overlooked by previous studies: to explore the methods of healing trauma caused by social, domestic, and personal experiences.

In this paper, I study the concept of trauma by Cathy Caruth and the concept of consciousness of anxiety held by Rollo May. By using textual analysis, this research investigates the theme of trauma in individual and social dimensions by conducting an empirical study on Ishiguro's novel *A Pale View of Hills*. Additionally, using the concept of anxiety consciousness by

Rollo May, this study attempts to interpret anxiety and discusses methods of dealing with anxiety. Based on these two concepts, this research concludes that a consciousness of anxiety can work as a healing method for trauma, and can push the protagonist to realize their true self.

According to Rollo May, “The emergence of individual freedom is very closely connected with anxiety; indeed, the possibility of freedom always arouses anxiety, and how the anxiety is met will determine whether the freedom is affirmed or sacrificed by the individual” (May, 1977: 82). Therefore, my research will be dedicated to seeking the proper way of managing anxiety and rediscovering its positive impact upon healing trauma.

4.0 Traumatic Experiences And Consciousness Of Anxiety

The story sets its background in Nagasaki after the second World War and a small town in Great Britain. The plot points unfold through the fragmented memory narration, and the traumatic experiences of the protagonist are intertwined with the emotional involvement inadvertently. Sigmund Freud, who is considered to be the leading pioneer in defining the concept of trauma, once focused on some war survivor’s “war neuroses.” In his book *Beyond the Pleasure Principal* (1920), trauma is depicted as the outcome caused by both the external environment and the internal reaction. In *A Pale View of Hills*, Ishiguro’s narrator Etsuko is a survivor of the atomic bomb in Nagasaki, and she lost her family and lover in the catastrophe. She recalls the fragmented past and creates an illusory figure Sachiko to replace her to make sense of the unacceptable parts of herself. Cathy Caruth contends that “psychic trauma involves intense personal suffering, but it also involves the recognition of realities that most of us have not begun to face” (Caruth, 1995: vii). Sachiko exists in Etsuko’s memory to represent the independent woman who is boldly seeking her own dream, but is also an unsuccessful mother ignoring her daughter. The suffering from the war and the death of her oldest daughter Keiko traumatized Etsuko deeply, as the integration of the external environment and internal emotion come together to form the trauma.

“It is hard to believe that fewer than 70 years ago the city lay leveled in its own smoldering waste, with up to 140,000 reported dead by the end of the year” (Poolos, 2008:7). The shadow of the war was a nightmare to the people in Nagasaki. The glory the empire once had was gone, leaving the endless shame and trauma of the Japanese people. In the novel, Ishiguro depicted many demolished scenes to indicate the fragments of a traumatized life:

“A river ran near us, and I was once told that before the war a small village had grown up on the riverbank. But then the bomb had fallen and afterwards all that remained were charred ruins. Rebuilding had got under way and in time four concrete buildings had been erected, each containing forty or so separate apartments” (Ishiguro, 2019:165).

The ruins of the village after the bomb explosion was like the scars of the cityscape which reminded people of the lost lives. The protagonist Etsuko lost her family and her lover, and she could not recover from the pain for a long time. When her father-in-law, Ogata-San, told her about events in the past, she did not remember that she previously played the violin at midnight. The lost memory demonstrates the fact that she was traumatized by the death of

her loved ones in the bomb explosion as she was the only survivor. According to Michel Balaev,

“the meaning of a traumatic experience can be determined by a remembering process that is open to alteration over time by the individual who continuously revises memories, including those of traumatic experiences, in each moment of remembrance” (Balaev, 2012: xiv).

The whole story unfolded through Etsuko’s fragmented memory recalling, full of sadness and trauma. But meanwhile, the portrait of reconstruction after the war presented a new vivid and vigorous Japan filled with hope. After quite a long time, she “was still wishing to be left alone” (Ishiguro, 2019: 167), and she watched other women interacting with their husbands and their children and “found this hard to believe that their lives had ever held the tragedies and nightmares of wartime” (Ishiguro, 2019: 167). The trauma is hidden, but exists psychologically in the whole generation. The “unspeakability” of trauma is uncovered through the psychological description of Etsuko and her recollection of the past. The paradoxical narration of Etsuko reveals the untold story and the inner pains of herself. For Etsuko, the suicide of her eldest daughter was an unsaid trauma in her heart, and she harbored a deep sense of guilt as an irresponsible mother. Therefore, in her memory, Etsuko was a kind, patient mother and always selflessly took care of her friend Sachiko’s daughter, Mariko, while Sachiko was always absent in her daughter’s growth. Etsuko frequently mentions the unreliable narration in her memory, and as the story unfolds, Etsuko’s story overlaps with Sachiko’s experience. Sachiko is a fictional figure in Etsuko’s memory narration and represents another Etsuko. Etsuko does not intentionally cheat or lie to the readers in her narration, but uses Sachiko as a way of facing her own traumatic experience as an outsider. The protagonist, also serving as a narrator, has undergone two traumatic events: the atomic detonation in Nagasaki and the death of her eldest daughter Keiko. Cathy Caruth once argued that “[t]hrough the notion of trauma, we can understand that a rethinking of reference is aimed not at eliminating history but at resituating it in our understanding, that is, at precisely permitting history to arise where immediate understanding may not” (Caruth, 1996: 11). She states that the traumatized may carry an inaccurate history, but the rewriting of history can occur as the symptom of the trauma. In the novel, the social and the historical factors over the individual are the root cause of trauma.

Kurt Goldstein, a leading scholar of anxiety, states that “anxiety is the subjective experience of the organism in a catastrophic condition” (May, 1977:19), and stresses that the cause of anxiety is due to the threat of pain. In Kazuo Ishiguro’s novel, the shock of witnessing the death and loss of loved ones deprive Etsuko of her sense of safety, and she becomes possessed by the anxiety it causes. In her recollection, she was not sure whether she could be a good mother, but her mother’s close friend Mrs. Fujiwara’s comforting words helped to dispel her worries. Her consciousness as an independent individual was forming and she aspired to start a new life overseas. The exhibition of chronic restless can be expressed as “free-floating anxiety” (May, 1977:32). A new life overseas was considered to be good for Mariko’s growth in Sachiko’s eyes, as she could attain better education and a better future, rather than being affiliating with a future husband in Japan. Sachiko’s expectation represents Etsuko’s aspiration of being independent and embracing the challenging life of more possibilities for women in America. However, Keiko’s reluctance to leave Japan and her

later suicide causes Etsuko to question her role as a responsible mother. The fear of facing the death of her loved ones and the pursuit of self-identity becomes the source of Etsuko's consciousness of anxiety.

Freud and other psychologists contend that anxiety is distinguished from fear as it has no specific object, and the origin of anxiety usually comes from self-consciousness. Goldstein holds that severe anxiety is experienced by a person as a disintegration of the self, a "dissolution of the existence of his personality" (May, 1977:19). On the one hand, Etsuko, as well as Sachiko, never stop pursuing the self-identity of being a mother and an independent woman in the post-war era. On the other hand, the unreliable narration and the nostalgia complex reflects her inability to accept her identity. The trauma and the pains unconsciously trigger the awakening of Etsuko's self-consciousness due to her anxiety.

5.0 Healing Trauma And Self Realization

Rollo May, as a humanistic psychologist, suggests that "[a]nxiety cannot be avoided, but it can be reduced. The problem of the management of anxiety is that of reducing the anxiety to normal levels, and then to use this normal anxiety as stimulation to increase one's awareness, vigilance, zest for living" (May, 1977:76). People deal with anxiety in two different ways: destructive ways and constructive ways. Therefore, the proper handling of anxiety could influence the development of the self and could achieve the realization of the self. Just as Rollo May concludes in *The Meaning of Anxiety* (1977), "the positive aspects of selfhood develop as the individual confronts, moves through, and overcomes anxiety-creating experiences" (May, 1977:82). In the novel, Etsuko's anxiety has a close relationship with her life experience. The upheaval of Japanese society and the experience of her loved one's deaths in the atomic bomb, which she survived, deprived her of happiness but strengthened her mind as a new-born independent individual to bravely seek for the meaning of life and self-identity.

The loss of her family and lover in the bomb detonation were a nightmare for Etsuko, so after the war when she had a new family, she made no effort to take care of them. For example, she was always patient with her fostering father and father-in-law Ogata-San and carefully attended to his psychology, and she tried to be a gentle and docile wife to her indifferent husband. When she became pregnant, she was extremely anxious as to whether or not she could be a good mother. Pushed by the consciousness of anxiety, she undertook responsibility and devoted herself to the family. Sachiko, as the illusory character in Etsuko's mind, represents another part of Etsuko. She is a single mother with a daughter living a homeless life after her husband died. Instead of living under her relative's thumb, she ignites the enthusiasm of living a more hopeful life in America. Pushed by the consciousness of anxiety, she overcomes the difficulties and never ceases in her own independent identity. Although she is swinging between the traditional identity of a Japanese mother and a new independent woman chasing her ideal life, she finally conquers her fear and abandons her war-shadowed life in Japan. The suicide of Etsuko's daughter Keiko is a brutal reality for her to accept; however, the anxiety consciousness pushes her to recollect the past, and retell the untold stories to her younger daughter Niki, thus making peace with the past and earning the understanding of Niki. The consciousness of anxiety works as the motivation to push

Etsuko to face the painful reality and seek for her true self. While in the process of striving, she also cures herself and heals her inner psychological trauma.

6.0 Conclusion

The background of the novel is closely related with the war, and the protagonist has suffered great trauma and made endeavors to get rid of the dilemma. Pushed by the uncertainty and consciousness of anxiety, Etsuko embarks on the road of self-seeking, which is also a road to self-realization and overcoming inner trauma. The characters in the novel perfectly demonstrate the root cause of trauma and the representation of traumatic experiences, and justify the healing of trauma by the consciousness of anxiety in pursuit of self-identity and realization.

This study will enrich the scholarship of Kazuo Ishiguro's novels within the psychoanalysis discipline. The concept of consciousness of anxiety has rarely been applied to the analysis of Ishiguro's works. It is not confined to addressing the phenomenon, but devoted to uncovering the possible solutions to handling the mental crisis of trauma. In this research, consciousness of anxiety is not seen as a negative psychological problem, but a driving force for seeking the true self and self-realization. The application of psychological anxiety to heal trauma demonstrates the realistic significance of literary creation. It might offer a new insight for present-day people to deal with their own stress and trauma in the context of a fast-paced society.

References

- Bailie, J. & Matthews, S. (2009). History, memory, and the construction of gender in *A Pale View of Hills*. *Kazuo Ishiguro contemporary critical perspectives*, 45-53.
- Balaev, M. (2018). Trauma Studies. *A Companion to Literary Theory*, edited by David H. Richter. Chichester: John Wiley & Sons, Ltd.
- Caruth, C. (1996). *Unclaimed Experience: Trauma, Narrative, and History*. London: The John Hopkins University Press.
- Caruth, C. (1995). *Trauma: Explorations in Memory*. London: The John Hopkins University Press.
- Caruth, C. (1991). Introduction. *Psychoanalysis, Culture and Trauma*, 48(1), 1-12.
- Drag, W. (2014). *Revisiting Loss: Memory, Trauma and Nostalgia in the Novels of Kazuo Ishiguro*. Cambridge: Cambridge Scholars Publishing.
- Freud, S. (1959). *Beyond the Pleasure Principle*. London: Norton.
- Ishiguro, K. (2019). *A Pale View of Hills*. Shanghai: Shanghai Translation Publishing House.
- Jeffery, C. Alexander (2004). *Cultural Trauma and Collective Identity*. California: University of California Press.

- Lalrinfeli, C. (2014). Memory and Identity in Kazuo Ishiguro's *An Artist of The Floating World*. *Labyrinth: An International Refereed Journal of Postmodern Studies*, 5(1), 162-167.
- Mason, G. & Ishiguro, K. (1989). An Interview with Kazuo Ishiguro. *U of Wisconsin*, 30 (3), 335-347.
- Matek, L. (2018). Narrating Migration and Trauma in Kazuo Ishiguro's *A Pale View of Hills*. *American, British and Canadian Studies*, 31(1), 129-146.
- Molino, M. (2012). Traumatic Memory and Narrative Isolation in Ishiguro's *A Pale View of Hills*. *Critique: Studies in Contemporary Fiction*, 53(4), 322-336.
- May, R. (1977). *The Meaning of Anxiety*. New York: W. W.NORTON & COMPANY.
- Poolos, J. (2008). *The Atomic Bombings of Hiroshima and Nagasaki*. New York: Chelsea House.
- Wong, C. (1995). The shame of memory: Blanchot's self-dispossession in Ishiguro's *A Pale View of Hills*. *CLIO*, 24 (2), 127-145.
- Yusoff, S. B. S. & Bahar, I. B. (2019). The Repressed Trauma of a Devoted English Butler in *the Remains of the Day* by Kazuo Ishiguro. *Journal of Language and Communication*, 6(2), 169-179.

HOW TO SAY 'NO' IN GERMAN AND MALAY: A CROSS-CULTURAL PRAGMATIC STUDY OF REFUSAL SPEECH ACT

Farhana Muslim Mohd Jalis¹, Mohd Azidan Abdul Jabar², Hazlina Abdul Halim³, Jürgen Martin Bukhardt⁴

¹Universiti Putra Malaysia, Malaysia, fafahana@upm.edu.my*

²Universiti Putra Malaysia, Malaysia, azid@upm.edu.my

³Universiti Putra Malaysia, Malaysia, hazlina_ah@upm.edu.my

Sunway College, Malaysia

*Corresponding Author

Abstract

Oftentimes speakers find themselves in a difficult situation to meet their interlocutor's expectation, especially when the response they're about to give contradicts one another. According to Brown and Levinson (1987), the art of saying 'no' seems to be more crucial than the answer itself. Therefore, sending and receiving the message of 'no' is a task that requires several strategies in order to achieve mutual understanding without future misunderstanding, especially when the interlocutor holds a certain social status than the refuser. Every culture practices various ways of making refusal and oftentimes influenced by their native cultural background and upbringing. This study aims to examine the preferred refusal strategies made between two age groups among German and Malay native speakers to the initiating act of offer given towards a refuser in several refusal settings. This study was performed on 15 native speakers of German and 15 native speakers of Malay coming from three levels of social status namely; lower, equal, and higher as a comparative element of analysis. This current study utilized the combined refusal taxonomies by Beebe, Takahashi & Uliss-Weltz (1990) and Al-Issa (2003) as the methodology of the study. The results exhibited significant diversity in the manner of refusal making uttered by both age groups of the compared languages. The variable of age and social status play an important role in influencing refusal utterances across cultures.

Keywords: speech act, suggestion, refusal strategies, semantic formula, cross-cultural pragmatics

1.0 Introduction

Pragmatics competence has gained more attention across language and cultures of the world. Due to the ever changing cultural behaviour and practices, this area of study has never failed to provide recent information on a target culture. In addition, this pragmatic aspect of language and culture focuses on the appropriate use of language in different discourse contexts Thomas (1983). According to Wierzbicka (1991), cross cultural pragmatics could be discussed from three perspectives. The first is in different contexts, which mean that

people interact differently. The second perspective is that these differences reflect various cultural values, ideas, and perspectives. The third perspective is the various ways of talking and the diverse styles of communication that could be explained. Therefore, cross cultural pragmatics can be used as a tool to compare and contrast the native discourse and communication behaviour (or styles) of different cultures; it typically investigates how human behaviour is influenced by the participants' underlying values and beliefs, which are then translated into the language instance used.

Malay culture has long been claimed to be a culture that practices indirectness and vague communication speech act strategies (Abdul Sattar, Che lah & Suleiman, 2012). This practices is believed to present the Malay's politeness value. Shamshudeen, and Morris, B. (2014) also added that, being polite is an essential cultural value in the Malay community where expressions are expressed via non-confrontational speech and behaviour. Germans, on the other hand, have also long been stereotyped as direct, analogue thinkers and are thought to have a serious type of culture (Nikitina, Zuraidah Mohd Don, & Loh 2014). Germans favour direct and explicit answers that convey a great level of clarity and regard these as appropriate for making refusals Siebold & Busch (2015). It is understandable that different culture practises different cultural norms which may have different customs, beliefs and cultural patterns. Even though refusals exist in every culture and language, cross-cultural studies have elucidated differences not only in the ways different cultures express rejections, but also in how they show politeness when doing so. Culture thus plays a key role in selecting the strategies used to perform a refusal. This study therefore, aims to explain how Malay and German contrastively make refusal when being uttered in offer situations.

1.1 Speech Act of Refusal

Refusal however, is regarded as a frustrating and painful response regardless of the language it is delivered in due to the nature of refusal being an unexpected or unanticipated response, which often becomes a source of conflict (Ismail 2017). Refusal may bring down the face of the interlocutors and thus being categorised as a face-threatening acts. When a person refuses, they often time employed several strategies as refusals are a delicate speech act to performs, especially when involving an interlocutor who's social status is higher and more significant towards the refuser. Refusals can also be uncomfortable for some people to perform to avoid potential conflict in their interpersonal relationships. Alzeebaree & Yavuz (2018) mentioned that, the study on the speech act of refusal, falls into two category; the first the study that involves investigation on the strategies used by the native speakers when refusing in a targeted language, and secondly is the study to explore the refusal behaviour among the non-native speakers. Refusals is a type of speech act that typically act as a negative counterpart to initiating acts such as requests, invitations, suggestions and offers, of which occurs often in daily communication (Sadler & Ero, 2001).

1.2 Speech Acts of Offer

In general we often times face various offerive situations. Ad-Darraj et al. (2012) explains that, offer is common daily expression that convey the purpose of an action that can be accepted or refused (to offer a person a drink, money or help) or to express a person's willingness or intention to perform an act and leave the offeree free to accept or refuse that offer. Searle (1979) proposed a classification of illocutionary acts and this classification is

regarded to be the most prominent and widely adopted by many scholars to perform further research. Searle (1979) categorized five illocutionary acts namely; assertive, directives, commissives, expressives and finally declaratives. From these classification, the speech act of offering falls under a commissive act in which the speakers commits a particular future course of action. When making an offer, the offerer promises to give hearer the leave papers on condition that hearer needs those papers. Often, an offer is bound (propositional content condition) by a definitive time frame. When the time has expired, (as in the offer to purchase a house) if it has not been accepted the offer expires and the speaker is no longer bound by it Ad-Darraj et al. (2012). Due to the intrigue gravity of studying refusal, this study therefore would like to give an immense focus on the refusal strategy made by Malay and German native speakers in offer situations.

2.0 Previous Literature on the Speech Act of Refusal

Saad, Bidin, & Shabdin, (2019) did a study on refusal and politeness strategies of Malay speakers of English as a second language. An open-role plays were utilized in order to gather the refusal and politeness strategies based on offerative situations from higher social-status interlocutors. The results has found out that, the degree of politeness depend very much on participants' effort to adapt to the context of situation. The variation of strategies which reflect different degree of politeness generated by the study would be useful as pragmatic input.

Ismail (2017) on the other hand, conducted a study on cross-cultural refusal strategies made by Malay and Spanish speakers. The data was collected using DCT and then analysed using Beebe et al.'s (1990) refusal taxonomy. The findings revealed that, the Spanish employed more refusal strategies and more direct approaches when refusing compared to Malays. It was concluded that both languages, Malay and Spanish, used the same refusal strategies, which differed in frequency and trend. In addition, the Malays used interesting excuses that the Spanish speakers did not think to use, as these did not exist in their language.

Farawila (2019) conducted a study on the refusal realization and perception between German learners of Arabic as a foreign language learners and Egyptian native speakers. The data in this study were collected through an enhanced open-ended role plays. The findings revealed that, a significant differences between the Egyptians and German AFL in the frequency distribution of the direct and indirect strategies and the utilization of individual strategies. German AFL learners used a higher percentage of indirect strategies and a lower percentage of direct strategies than the native speakers of Egyptian Arabic, especially towards the higher social-status interlocutor. In addition, the German AFL learners used a higher percentage of the Statement of Regret and Request for Information/Clarification strategies than the native Egyptians. The native Egyptians however, have utilized a higher percentage of indirect strategies than the AFL group within the deference relations. This study was in the opinion that, social factors differences plays an important role during the interactions and how refusals were realized in both cultures.

Study by Siebold and Busch (2015) is considered as one of the most leading study that have been cited in the recent study in the Germans' refusals. Siebold and Busch (2015) conducted

a comparative study on the culture-specific realisation of different types of the refusal between German and Spanish. In the study, 115 open role-play video recordings were collected from 6 different situations. Interviews were also conducted after the recordings. The findings found out that, the Spanish speakers had a high tendency to go for indirect refusal strategies and vague answers without a clear outcome to manage face threats. The linguistics realisation of refusal in German, on the other hand, manifested communicative patterns and facework strategies more characteristic of the “Western individual-orientation”, such as a higher tendency to use direct refusal, a lack of affinity in their explanations, and the need for pragmatics clarity that delivered refusal as the outcome.

3.0 Methodology and Procedures

3.1 Aims, Research Objectives and Research Question of the Study

This current study adopts a qualitative approach as a research design. This study aims to elucidate the refusal strategies preferred by both Malay and German native speakers from two different age groups in three offer situations. In addition, this study also strive the objective 1) to investigate the refusal strategies preferred by Malay and German native speakers when making refusal utterances according to the taxonomy of refusal and also, 2) to explain the most significant refusal strategies made between the two different age groups of Malay and German when realising their manner of refusals towards lower, equal, and higher-social status interlocutors in this corpus of study. In order to investigate and fulfil the aim of the study, this study also aims to address the following questions:

1. What are the refusal strategies preferred by Malay and German native speakers when making refusal utterances according to the taxonomy of refusal?
2. What are the most significant refusal strategies made between the two different age groups of Malay and German when realising their manner of refusals towards lower, equal, and higher-social status interlocutors?

3.2 Respondents

This study of collecting refusal responses was performed on 15 native speakers of Malay and 15 native speakers of German adults, working in various companies and institution in Malaysia. The purposive samples were approached through field research and contact search. The participants were selected through a demographic survey, to ensure their criteria fits the purpose of this study.

3.3 Instrument and Procedures

This study utilized Oral Discourse Completion Test (DCT) for its data. The German and Malay respondents were invited to an interview, where they were ask to response to three initiating act of offer refusal settings. The three refusal situations were initiated by an interviewer (interlocutor) who represent three level of social status: lower, equal and higher towards the refuser. All questions were adopted from a modified version of DCT developed by Beebe et al. (1990). Each respondent was asked to refuse hypothetically according to the offer initiated situations.

3.3.1 Open-End Role-play Scenarios

Table 1: Description of the Offer Stimulus and Situations in the Discourse Completion Test (DCT)

DCT Item	Stimulus type	Refuser's social-status towards the interlocutor	Relationship between interlocutors		Situation
S1	Offer	Lower	Informal Relationship		Introducing a date
			Interlocutor	Refuser	
			Aunt	Nephew/Niece	
S2	Offer	Equal	Informal Relationship		Try out a new recipe
			Interlocutor	Refuser	
			Cousin	Cousin	
S3	Offer	Higher	Formal Relationship		Pay for a broken vase
			Interlocutor	Refuser	
			Cleaning lady	Officer	

3.4 Data Analysis

The responses were then collected and analysed using a combined taxonomy of refusal by Beebe et al. (1990) and Al-Issa (2003). All data were transcribed, translated (into English for analysis purposes), coded and analysed for discussion. The analysis focus on the investigation of the preferences of refusal strategies made by both language groups.

4.0 Results and Discussions

The first research question: As mentioned in the earlier section of this paper, this study aims to answer two research questions. The first research question: What are the refusal strategies preferred by Malay and German native speakers when making refusal utterances according to the taxonomy of refusal?

Table 2: Total types of Refusal Strategies Preferred by MNS and GNS

MNS		GNS	
1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.	<u>Direct Refusal</u>	1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11.	<u>Direct Refusal</u>
	"No"		"No"
	Negative willingness/ability		Negative willingness/ability
	<u>Indirect Refusal</u>		<u>Indirect Refusal</u>
	Statement of regret		Statement of regret
	Excuse, reason, explanation		Excuse, reason, explanation
	I can do X instead of Y		I can do X instead of Y
	Why don't you do X instead of Y		Why don't you do X instead of Y
	Future or past acceptance		Conditional acceptance
	Conditional acceptance		Statement of philosophy
	Promise for future acceptance		Guilt trip
	Statement of principle		Criticize the request/requester, (statement of negative feeling or opinion); insult/attack
	Guilt trip		Request for help, empathy and assistance by dropping or holding the situation
	Criticize the request/requester, (statement of negative feeling or opinion); insult/attack		Let interlocutor off the hook

13.	Request for help, empathy and assistance by dropping or holding the situation	12.	Self-defence
14.	Let interlocutor off the hook	13.	Reprimand
15.	Self-defence	14.	Joke
16.	Reprimand	15.	Lack of enthusiasm
17.	Unspecific or indefinite reply	16.	Request for information
18.	Joke	17.	Hedging
19.	Lack of enthusiasm	18.	<u>Adjuncts to Refusal</u>
20.	Physical departure	19.	Statement of positive opinion/feeling or agreement
21.	Repetition of part of request	20.	Statement of empathy
22.	Postponement	21.	Pause fillers
23.	Request for information	22.	Gratitude/appreciation
24.	<u>Adjuncts to Refusal</u>	23.	Removal of negativity
25.	Statement of positive opinion/feeling or agreement	24.	Define relation
26.	Statement of empathy		
27.	Pause fillers		
28.	Gratitude/appreciation		
	Define relation		

Based on the findings gathered from all three situations, the MNS employed a total of 28 refusal strategies; 2 direct strategies, 21 indirect strategies and 5 adjuncts to refusal. The Germans on the other hand, employed a total of 24 refusal strategies; 2 direct strategies, 16 indirect strategies and 6 adjuncts to refusal.

Table 3: Total Frequency Distribution for Refusal Strategies Used by MNS and GNS in all Situations (refusal an offer)

S1, S2 and S3				
Refusal Strategy	M1	M2	G1	G2
Direct	21 (4.52%)	8 (1.72%)	12 (2.58%)	16 (3.44%)
Indirect	75 (16.13%)	74 (15.91%)	58 (12.47%)	66 (14.19%)
Adjuncts	50 (10.75%)	22 (4.73%)	33 (7.10%)	30 (6.45%)
	146 (31.40%)	104 (22.36%)	103 (22.15%)	112 (24.09%)
Total	250 (53.76%)		215 (46.24%)	
		465 (100%)		

Based on the findings gathered from all three situations, overall, the MNS from both age group employed a total of 250 (53.76%) refusal strategies while the GNS employed a total of 215 (46.24%) when refusing interlocutors in all three social status situations of offering. From this total sums, the divided these findings into three subcategories of refusal strategy namely; direct strategies, indirect strategies and adjuncts to refusal. For the young MNS (M1), they employed direct strategies 4.52% of the time, indirect strategies 16.13% of the time, and adjuncts to refusals 10.75% of the time. In contrast to the older MNS (M2), they

employed direct strategies 1.72% of the time, indirect strategies 15.91% of the time, and adjuncts to refusals 4.73% of the time. In comparison, the younger MNS prefer to employ higher frequency of refusal strategies compared to the older MNS. For the German on the other hand, the young GNS (G1), they employed direct strategies 2.58% of the time, indirect strategies 12.47% of the time, and adjuncts to refusals 7.10% of the time. In contrast to the older GNS (G2), they employed direct strategies 3.44% of the time, indirect strategies 14.19% of the time, and adjuncts to refusals 6.45% of the time. In comparison, the older GNS prefer to employ higher frequency of refusal strategies as the younger GNS.

The second research question: What are the most significant refusal strategies made between the two different age groups of Malay and German when realising their manner of refusals towards lower, equal, and higher-social status interlocutors?

4.1 Offer: Situation 1

In Situation 1, participants (refusers) from both groups were asked to refuse an offer made by an interlocutor (refuser's aunty) with a higher social status than the refuser (nephew/niece). In this case, there is a high power distance between the refuser and the interlocutor. The refuser has an aunt who has been working in Kuala Lumpur for more than 20 years. The aunt loves to set people up for blind dates. The interlocutor is asking the refuser to meet up and take her acquaintance out for a nice meal. She offers to call the acquaintance so she can set up a date for the refuser and her acquaintance. The refuser is told during the interview that the refuser does not want to disappoint his/her aunt but the refuser is also not interested to date anyone at the moment.

Table 4: Refusal Strategy towards Higher Social-Status Interlocutor - Frequency and Percentage Usage

Refusal Strategy	M1	M2	G1	G2
Direct	6 (4.17%)	3 (2.08%)	3 (2.08%)	6 (4.17%)
Indirect	23 (15.97%)	14 (9.72%)	11 (7.64%)	20 (13.89%)
Adjuncts	23 (15.97%)	8 (5.55%)	17 (11.81)	10 (6.94%)
	52 (36.11%)	25 (17.36%)	31 (21.53%)	36 (25%)
Total	77 (53.47%)		67 (46.53%)	
		144 (100%)		

Frequency of refusal strategy used by MNS: In Situation 1(S1), the M1 of the MNS employed refusal strategies a total of 52 times; direct refusal 6 times (4.17%), indirect refusals 23 times (15.97%), and adjuncts to refusal also 23 times (15.97%). In contrast to the M2, the older MNS employed refusal strategies a total of 25 times; direct refusal 3 times (2.08%), indirect refusals 14 times (9.72%), and adjuncts to refusal 8 times (5.55%). In the case of S1 where the refuser holds a lower social status as the interlocutor, it can be seen that the younger MNS employed twice the strategies compared to the older MNS. This figures suggested that, when refusing an offer of higher social status interlocutor, the younger MNS employed more

strategies that explains the need to save face to preserve the relationship between speakers, especially when the speakers also has a closer relationship such as family. In Malay society, the needs of politeness is given a serious execution to show respect among the elderly.

Content of refusal strategy used by MNS: The younger MNS employed [Negative willingness/ability] as their most preferred direct refusal strategy; [Conditional acceptance] as their most preferred indirect refusal strategy and [Define relation] as their most preferred adjuncts to refusals. Whereas the older MNS (M2) on the other hand, preferred to employ [Negative willingness/ability] as their most preferred direct refusal strategy; [Excuse, reason, explanation] as their most preferred indirect refusal strategy and [Pause fillers] as their most preferred adjuncts to refusals.

Frequency of refusal strategy used by GNS: The G1 of the MNS employed refusal strategies a total of 31 times; direct refusal 3 times (2.08%), indirect refusals 11 times (7.64%), and adjuncts to refusal 17 times (11.81%). In contrast to the G2, the older GNS employed refusal strategies a total of 36 times; direct refusal 6 times (4.17%), indirect refusals 20 times (13.89%), and adjuncts to refusal 10 times (6.94%).

Content of refusal strategy used by GNS: As for the GNS, the G1 of the GNS employed [Negative willingness/ability] as their most preferred direct refusal strategy; [Excuse, reason, explanation] as their most preferred indirect refusal strategy and [Pause fillers] as their most preferred adjuncts to refusals. Whereas the older GNS (G2) on the other hand, preferred to employ [No] as their most preferred direct refusal strategy; [Excuse, reason, explanation] as their most preferred indirect refusal strategy and [Pause fillers] as their most preferred adjuncts to refusals.

4.2 Offer: Situation 2

In Situation 2 (S2), participants (refusers) from both groups were asked to refuse an offer made by an interlocutor (the refuser's cousin) with equal status as the refuser. In this case, the refuser and the interlocutor have equal power distance. The refuser is sitting at a dining table when the refuser's cousin serves a recently cooked meal that uses ingredients that the refuser is not familiar with. The refuser was also told during the interview that every time the cousin tries a new recipe, the refuser would not usually like the taste of it.

Table 5: Refusal Strategy towards Equal Social-Status Interlocutor - Frequency and Percentage Usage

Refusal Strategy	Percentage Usage			
	M1	M2	G1	G2
Direct	3 (2.14%)	2 (1.43%)	5 (3.57%)	6 (4.29%)
Indirect	22 (15.71%)	19 (13.57%)	15 (10.71%)	20 (14.29%)
Adjuncts	12 (8.57%)	10 (7.14%)	12 (8.57%)	14 (10%)
	37 (26.43%)	31 (22.14%)	32 (22.86%)	40 (28.57%)
Total	68		72	
	(48.57%)		(51.43%)	
	140 (100%)			

Frequency of refusal strategy used by MNS: In Situation 3 (S3), the M1 of the MNS employed refusal strategies a total of 68 times; direct refusal 3 times (2.14%), indirect refusals 22 times (15.71%), and adjuncts to refusal also 12 times (8.57%). In contrast to the M2, the older MNS employed refusal strategies a total of 31 times; direct refusal 2 times (1.43%), indirect refusals 19 times (13.57%), and adjuncts to refusal 10 times (7.14%).

Content of refusal strategy used by MNS: The younger MNS employed [No] as their most preferred direct refusal strategy; [Excuse, reason, explanation] as their most preferred indirect refusal strategy and [Pause fillers] as their most preferred adjuncts to refusals. Whereas the older MNS (M2) on the other hand, preferred to employ [Negative willingness/ability] as their most preferred direct refusal strategy; [Excuse, reason, explanation] as their most preferred indirect refusal strategy and [Pause fillers] as their most preferred adjuncts to refusals.

Frequency of refusal strategy used by GNS: The G1 of the MNS employed refusal strategies a total of 32 times; direct refusal 5 times (3.57%), indirect refusals 15 times (10.71%), and adjuncts to refusal 12 times (8.57%). In contrast to the G2, the older GNS employed refusal strategies a total of 40 times; direct refusal 6 times (4.29%), indirect refusals 20 times (14.29%), and adjuncts to refusal 14 times (10%).

Content of refusal strategy used by GNS: As for the GNS, the G1 of the GNS employed [Negative willingness/ability] as their most preferred direct refusal strategy; [Excuse, reason, explanation] as their most preferred indirect refusal strategy and [Pause fillers] and [Statement of positive opinion/feeling or agreement] as their most preferred adjuncts to refusals. Whereas the older GNS (G2) on the other hand, preferred to employ [Negative willingness/ability] as their most preferred direct refusal strategy; [Excuse, reason, explanation] as their most preferred indirect refusal strategy and [Pause fillers] as their most preferred adjuncts to refusals.

4.3 Offer: Situation 3

In Situation 3 (S3), the participants (refusers) from both groups were asked to refuse an offer made by an interlocutor (cleaning lady) with a lower social status than the refuser (officer). In this case, the refuser has a higher social status than the interlocutor. The refuser is working in an office when the cleaning lady comes in to clean the room. While cleaning, the cleaning lady accidentally bumps into the shelf and causes a vase to fall and break into pieces. The cleaning lady panicks and looks worried. The refuser is also told during the interview that the cleaning lady is a single working mother with three children.

Table 6: Refusal Strategy towards Lower Social-Status Interlocutor - Frequency and Percentage Usage

Refusal Strategy	M1	M2	G1	G2
Direct	12 (6.63%)	3 (1.66%)	4 (2.21%)	4 (2.21%)
Indirect	30 (16.57%)	41 (22.65%)	32 (17.68%)	26 (14.36%)
Adjuncts	15 (8.29%)	4 (2.21%)	4 (2.21%)	6 (3.31%)
	57 (31.49%)	48 (26.52%)	40 (22.10%)	36 (19.89%)
Total	105 (58.01%)		76 (41.99%)	
		181 (100%)		

Frequency of refusal strategy used by MNS: In Situation 3 (S3), the M1 of the MNS employed refusal strategies a total of 57 times; direct refusal 12 times (6.63%), indirect refusals 30 times (16.57%), and adjuncts to refusal also 15 times (8.29%). In contrast, the older MNS (M2) employed refusal strategies a total of 48 times; direct refusal 3 times (1.66%), indirect refusals 41 times (22.65%), and adjuncts to refusal 4 times (2.21%).

Content of refusal strategy used by MNS: The younger MNS employed [No] as their most preferred direct refusal strategy; [Let interlocutor off the hook] as their most preferred indirect refusal strategy and [Pause fillers] as their most preferred adjuncts to refusals. Whereas the older MNS (M2) on the other hand, also preferred to employ [No] as their most preferred direct refusal strategy; [Let interlocutor off the hook] as their most preferred indirect refusal strategy and [Pause fillers] and [Define relation] as their most preferred adjuncts to refusals.

Frequency of refusal strategy used by GNS: The G1 of the MNS employed refusal strategies a total of 40 times; direct refusal 4 times (2.21%), indirect refusals 32 times (17.68%), and adjuncts to refusal 4 times (2.21%). In contrast to the G2, the older GNS employed refusal strategies a total of 36 times; direct refusal 4 times (2.21%), indirect refusals 26 times (14.36%), and adjuncts to refusal 6 times (3.31%).

Content of refusal strategy used by GNS: As for the GNS, the G1 of the GNS employed [No] as their most preferred direct refusal strategy; [Let interlocutor off the hook] as their most preferred indirect refusal strategy and [Pause fillers] as their most preferred adjuncts to refusals. Whereas the older GNS (G2) on the other hand, also preferred to employ [No] as their most preferred direct refusal strategy; [Excuse, reason, explanation] as their most preferred indirect refusal strategy and [Pause fillers] as their most preferred adjuncts to refusals.

5.0 Conclusion

Overall, this study has provided the results that exhibited preferred refusal strategies made by both Malay and German native speakers in offertive situations. The findings has summarised that, in terms of frequency count of all three situations, the MNS employed a much higher frequency of refusal strategies compared to the GNS (Malays used 250 strategies vs. Germans that used 215 strategies). The most employed refusal strategy by the Malay was the [Let interlocutor off the hook] while the German employed [Excuse, reason, explanation] as their most preferred refusal strategy.

With regard to the age groups, the younger MNS has exhibited the point that, they employed higher frequency of refusal strategies compared to the older MNS. It safe to say that in order to make refusal regardless to a lower or higher social status interlocutors, they definitely put in their effort to diverse their strategy manoeuvres as a sign of face saving and also to being polite. Whereas the older MNS prefer a less and shorter approach but nonetheless, still being indirect.

In contrast to the Germans, it's the older Germans who preferred to employ a slightly higher frequency of refusal strategies compared to the younger GNS. The older GNS also has exhibited that they preferred more direct approach as the young GNS. According to Siebold & Busch (2015), the German way of communicating is among the most direct in the world and follows the ideal of "being honest, even if it hurts" and hence giving their counterparts a fair chance to learn from mistakes. In addition, the Germans manifested communicative patterns and facework strategies more characteristic of the "Western individual-orientation", such as a higher tendency to use direct refusal, a lack of affinity in their explanations, and the need for pragmatics clarity that delivered refusal as the outcome.

References

- Abdul Sattar, H. Q., Che Lah, S., & Raja Suleiman, R. R. (2012). Refusal strategies in English by Malay university students. *GEMA Online® Journal of Language Studies*, 11(3).
- Ad-Darraj, H. H. A., Foo, T. C. V., Ismail, S. A. M. M. & Abdulah, E. S. (2012). Offering as a comissive and directive speech act: Consequence for cross-cultural communication. *International Journal of Scientific and Research Publications*, Vol 2 (3), 1-6.
- Al-Issa, A.S. (2003). *Sociopragmatic transfer in the performance of refusals by Jordanian EFL learners: Evidence and motivating factors*. Ph.D Thesis, Indiana University of Pennsylvania, Indiana, Pennsylvania.
- Alzebaree, Y., & Yavuz, M. A. (2018). Suggestion and Refusal Strategies in English by Kurdish Undergraduate Students. *International Journal of English Linguistics*, 8(5), 151.

- Beebe, L. M., Takahashi, T. and Uliss-Weltz, R. (1990). Pragmatic transfer in ESL refusals. In: Anderson, E., Krashen, S and Scarcella, R. (Eds.). *Developing communicative competence in a second language*, Newbury House, New York, 55–73.
- Brown, P., and Levinson, S. (1987). *Politeness*. Cambridge: Cambridge University Press.
- Farawila S. E. (2019). "How to say no without saying no" *A cross-cultural study of the realization and perception of the speech act of refusal among German Learners of Arabic as a Foreign Language and Egyptian native speakers*. M.A thesis. American University in Cairo.
- Ismail, R. (2017). The Difference of Speech Act of Refusal Strategies between the Malays and Spanish: Cross-Cultural Studies. *The Social Sciences*, 12(8), 1334-1343.
- Nikitina, L., Zuraidah Binti Mohd Don, & Loh, S.C. (2014). Investigating stereotypes about the target language country: A case of German language learners. RLA. *Revista de Linguística Teórica y Aplicada*, 52(2), 113- 131.
- Nikitina, L., Zuraidah Binti Mohd Don, & Loh, S.C. (2014). Stereotypes about Germany Great Technology, Football and... : Malaysian Language Learners Stereotypes about Germany. *Pandaemonium Germanicum*, 17(24): 154-174
- Saad, N., Bidin, S. J., & Shabdin, A. A. (2019). Refusal and Politeness Strategies of Malay Speakers of English as a Second Language. *Indonesian Journal of Cultural and Community Development*, 3, 10-21070.
- Sadler, R. W., & Eroz, B. (2001). "I refuse you!" *An examination of English refusals by native speakers of English, Lao, and Turkish*. Arizona Working Papers in SLAT, 9, 53-80.
- Shamshudeen, R. I., & Morris, B. (2014). 'No hugging please, we are Muslims': Akademi Fantasia, Malay television audiences and the negotiation of global popular cultural forms. *Asian Journal of Communication*, 24(2), 142-157.
- Siebold, K., & Busch, H. (2015). No need for clarity: Facework in Spanish and German refusals. *Journal of Pragmatics*, 75(1), 53-68.
- Thomas, J. (1983). Cross-cultural pragmatic failure. *Applied Linguistics*, 4, 91-112. <https://doi.org/10.1093/applin/4.2.91>
- Wannaruk, A. (2008). Pragmatic transfer in Thai EFL refusals. *RELIC*, 39(3), 318-337. <https://doi.org/10.1177/0033688208096844>
- Wierzbicka, A. (1991). *Cross cultural pragmatics: The semantics of human interaction*. Berlin: Mouton de Gruyter.

LEXICAL RICHNESS IN ENGLISH TRAVEL GUIDEBOOKS BY EFL AND ENL WRITERS

Geng Hui¹, Yang Yang^{2*}

¹ Universiti Putra Malaysia, Malaysia, huiyuqiankun@gmail.com

² Universiti Putra Malaysia, Malaysia, gs56171@student.upm.edu.my

Abstract

As an essential part of tourism discourse, travel brochures can arouse interests, direct expectations, influence perceptions, and provide preconceived landscapes for tourists to discover. The language used in them will usually bring effect to readability and publicity. Lexical richness is about the quality of vocabulary, covering lexical diversity (the variety of words), lexical sophistication (the advancement of words), and lexical density (the proportion of content words). This paper compares the lexical richness in English travel guidebooks by EFL and ENL writers from three perspectives with concrete indices. A total of 128 traveling guiding texts are randomly selected by using a corpus-based approach. 64 guiding texts are from the accessible English brochures by travel agency *Authentik USA*. All of them are written by local Americans and introduce the famous scenic spots. Another 64 texts are from the English tourist guidebooks by Chinese writers, introducing well-known tourist attractions in China. The web-based software *Lexical Complexity Analyzer* is used in this study. The independent samples t-tests are conducted using SPSS. The results show that there is a difference between some lexical richness indices in the English travel brochures by EFL and ENL writers. To be specific, there is no significant difference in lexical density between travel guidebooks written by EFL and ENL writers. For lexical sophistication, the vocabulary used in travel guidebooks written by EFL writers is significantly more sophisticated than that by ENL writers. In terms of lexical variation, the vocabulary used in travel guidebooks written by EFL writers is significantly less varied than that by ENL writers. The analysis enables us to identify the word choices by both EFL and ENL writers in the tourism context. This study also provides pedagogical insights into how lexical richness measurements can be used as valuable indices to assess the constructing performance of EFL writers.

Keywords: Lexical richness, ENL and EFL writing, travel guidebooks, travel brochures, tourism discourse

1.0 Introduction

With the development of modern society, traveling has become an indispensable element in people's lives, and the ever-expanding variety of English tourism texts has been described and mapped through the various parameters of actors, medium, mode, stage of the trip, communication function, genre value and degree of language specialization (lexico-

grammar). For promotional purposes, tourism texts generally include tourism brochures, travel guidebooks, tour commentaries, and travelogues, and vocabulary quality will usually affect readability and advertising. Travel brochures and guidebooks maintain an essential part of tourism discourse. During a pandemic, online (cloud) travel frequently first depends on the travel brochures and guidebooks that catch people's eyes. A critical comment provided by Weightman (1987) further shows how important it is in the decision-making of tourists. He argued that the language of the trip brochures becomes a prophetic way of fulfilling oneself as the written guide was created to mold expectations, affect perceptions, and so present the traveler with a pre-defined landscape to discover. This means that the directed scenery becomes the true scenery. Since the linguistic and visual means used in travel brochures are likely to impact people's knowledge, linguists but also marketers should examine how words (vocabularies) and pictures help persuade the advertising materials. Laufer and Nation (1995) maintained that a well-used rich vocabulary is probably having a beneficial influence on the reader. Thus, it makes sense to compare the lexical richness in English travel brochures by both English as a Foreign Language (EFL) and English as a Native Language (ENL) writers. After knowing the similarities and differences in their use of diction, the language style of the guiding texts by writers from both groups will be mapped out, and this will assist the local and foreign tourism industry to further relate their sales performance to the appetites and reflections of customers after reading their travel brochures. With consideration of the effectiveness of lexical richness from a language perspective, the travel brochures and guidebooks can be further designed to suit the market and capture the customers' attention.

1.1 Problem Statement

Tourism brochures, particularly travel guidebooks, have been attributed a considerable impact on tourism performance for at least a century and a half, and the parallel expansion of international individual mass tourism and guidebook publication since the 1960s has bolstered that image. Tourists holding travel brochures are a common sight at tourist attractions all around the world. For instance, city visitors debating their next stop from a list of must-see attractions, sightseers consulting maps and descriptions in a guidebook, foreign package tourists comparing local tour guide advice to native-language brochures, and backpackers poring over a well-worn Lonely Planet or Rough Guide Brochure for information on the cheapest and cleanest bed in town are all examples. So on and so forth. However, previous researchers have only analyzed the features of lexical richness mostly in academic genres to compare writing production between L2 and L1 to predict L2 students' writing ability. For example, Šišková (2012) compared various lexical richness indicators in narratives by Czech EFL learners. Existing studies are very limited from the EFL and ENL perspectives concerning the analysis of lexical richness in promotional texts. Meanwhile, though there were studies paying attention to the linguistic and visual elements employed in the travel brochures, a lack of research has been done on how lexical richness can influence the quality of guiding contents and arouse people's interest in traveling, especially online traveling during the pandemic.

1.2 Research Questions

1. Are there any significant differences between the lexical richness in English travel guidebooks by EFL and ENL writers in terms of lexical density, lexical sophistication, and lexical variation?
2. If yes, to what extent and in which aspects do they differ from each other?

1.3 Research Objectives

1. To investigate the differences between the lexical richness in English travel guidebooks by EFL and ENL writers from three perspectives with concrete indices
2. To explore to what extent and in which aspects they do differ from each other.

2.0 Literature Review

2.1 Lexical Richness

In research and everyday life, the term “word” is used frequently. According to Nation (2001), three key areas need to be understood in terms of a word: the form (the written and spoken word parts), the meaning (connected to form and meaning), and the application (the grammatical function of the word, its collocations, and any conceivable restrictions on its use).

Various language labels are employed to differentiate between the specific meanings of the terminology “word”: a token, a type, a lemma, and an individual word family (Nation, 2001; O’Dell & Read, 2000). Tokens refer to all the words in a given text, and this gauging unit is used mostly for the evaluation of the text length. Commonly “running words” symbolizes the same meaning. Unlike tokens, types are all distinct word forms inside a specific text. These repeated word forms are therefore only counted once. A lemma is a set of grammatically linked word forms. Thus, each word inflection comprises a lemma (e.g., learn, learns, learned, learning). A family of words is a much broader concept that contains regular derivation and so incorporates different parts of speech as opposed to lemma (e.g., learn, learns, learning, learned, learner, learners, etc.). The procedure of creating word families is analyzed in greater depth by Bauer and Nation (1993). The measurement unit specification is crucial, as the outcomes of the study are influenced by the definition of the term. In this study, words are described as tokens and types, which have a reasonable abstraction standard, because the language of English includes a minimal of inflections than other languages.

In a narrow sense, lexical richness is determined as the ratio of word type to entire text (token) (Hoover, 2003), hence the phrase “type-token ratio”. The higher the ratio, the more distinct words the text utilizes. Siskova (2012) introduced three lexical richness metrics, namely, lexical diversity (the number of different words that are used), lexical sophistication (the number of advanced words that are used), and lexical density (the proportion of content words that are used in the text). O’Dell and Read (2000) proposed that writers can avoid duplication of words by using synonyms, super-ordinates as well as other related words with knowledge of lexical variation. In this study, the lexical richness indices are a measurement

for testing the travel guidebooks by EFL and ENL Writers, to see the language features in the tourism context and assist the development of both local and foreign tourism industry.

2.2 Travel Guidebooks in Tourism Discourse

Tourism is today recognized as one of the world's most important industries. The tourism business owes much of its success to the content of brochures, guidebooks, pamphlets, travelogues, and other promotional materials used to promote tourist destinations. As a result, the language of tourism is extremely important. Whereas some academics feel that tourism language is generic but merely fruitful in style and diction (e.g., Gotti, 2003), others consider the language of tourism a very well organized and encoded system (Said's study, 1991, as cited in Dann, 2011), which demands serious examination. The tourism language is also known as the subject of a speech (Bhatia, 1993), under the umbrella of promotional or social-scientific research. However, there are some differences regarding the elements or moves that are included between advertisements and tourism brochures (Luo & Huang, 2015).

Table 1: Elements or Moves in Advertisements and Tourism Brochures

Advertisements	Tourism Brochures
Attract readers' attention	Attract tourists' attention
Target the market	Target the market
Justify the service or product	Establish credentials
Detail the service or product	Highlight specialties
Establish credentials	Detail the destination for tourists
Celebrity or endorsement by typical users	Offer incentives
Offer incentives	Provide service information
Use pressure tactics	Solicit responses
Solicit responses	/

Then, what is the tourism language? Which characteristics of this language should designers of tourism texts concentrate on? Various studies in the tourism literature have attempted to disclose distinct features of the language of tourism using various theoretical frameworks. Using a sociolinguistic approach, for example, several studies have attempted to describe how sophisticated tourism advocates exert social control over customers (Dann, 2012) while retaining the notion that tourists have complete freedom (Domínguez & Rokowski, 2001). The language of tourism becomes very value-laden and ideologically prejudiced to serve the objective of promotion here (Bhatia, 1993). Many studies have also used Critical Discourse Analysis to discover the changes caused by new trends in tourism (Bruner, 1991; Hallett & Kaplan-Weinger, 2010; Jonsson & Syssner, 2011). As a result of the shift in the language of the pamphlets marketing this district to attract visitors, a new positive image has replaced its degrading aspect. This demonstrates how successful rhetorical tactics can be used to hide significant elements of the places that writings profess to represent. According to a survey of literature on ads, theoretical systemic functional linguistics (SFL) has been used in various research to find examples of persuasive language usage in amulet stores (Patpong, 2009). On the other hand, Patpong works with advertising instead of tourism. Some studies on the travel brochures focus just on the substance of speakers. Others, in keeping with the multimodality concept in travel brochures, Kress and van Leeuwen (2002), Scollon and Levine (2004), and van Leeuwen et al. (2004) take a look at both visual and linguistic elements used in tourism texts to create an enticing image of the destination.

The appraisal model (Martin & White, 2005) was also widely utilized to investigate various genres, notably academic discourses (Hood, 2006; Jalilifar et al., 2012; Mei & Allison, 2003), journalistic discourse (Beckett, 2010) and narrative discourse (Macken-Horarik, 2003), and the discourse of telephonic conversations (Wan, 2008). The above research shows that these discourses are not free of value, but are contextually, ideologically, and dialogue-laden in a vibrant interactive environment. However, professionals in language evaluation did not pay much attention to the debate on tourism. The present study is thus aimed, in part, at bridging the gap in research into the lexical section of the travel documents.

Guidebooks are a type of travel brochure, and they are tentatively identified by various scholars. As cited in Peel and Sørensen's (2016) study, in Fussell's (1980) 'Elegy for the lost art of travel', he eliminated the guidebook from analysis of the travel book by claiming that it is not autobiographical and it is "not sustained by a narrative exploiting the devices of fiction" (Fussell, 1980, p. 203). In most ways, the guidebook was differentiated scientifically by Dann (1992), who identified it as an impressionistic and evaluative depiction of one or more destinations published for promotion, information, and entertainment, while highlighting the allegedly low entertainment value of the guidebook. In contrast to travel books, guide texts are more or less "factual" (albeit value-laden) data repositories that the tourists can reliably use to navigate themselves to the designated places of interest (Robinson, 2004, p. 305).

3.0 Methodology

3.1 Data Collection

The data in this study are sampled from the self-build corpus of travel guides. The sample size is determined by using the software G*Power, and both non-probability and probability sampling methods are applied.

3.1.1 Corpus Description

This study uses a self-build corpus of travel guides, including an EFL sub-corpus and an ENL sub-corpus. The texts in the EFL sub-corpus are collected from some bilingual travel guidebooks published in China, such as *English-Chinese Tourist Manual in China* (Ji & Wang, 2006) and *Introduce China in English: Scenic Spots* (Gong & Hao, 2008). The English texts in this sub-corpus are written or translated by Chinese authors. According to Kachru's (1992) theory of World Englishes, English is regarded as a foreign language in China, so the texts can be regarded as authentic EFL production. The texts in ENL sub-corpus are from travel guides published by the travel agency Authentik USA¹, such as *Travel Guide to Eastern USA* (Authentik USA, 2021a), *Travel Guide to Western USA* (Authentik USA, 2021b), and *Travel Guide to Florida and Louisiana* (Authentik USA, 2021c). These travel guides are "written by locals" (Authentik USA, 2021a, p. 2; 2021b, p. 2; 2021c, p. 2), which means that the texts are produced by native English writers.

¹ <https://www.authentikusa.com/gb-en>

The texts are saved as text documents of txt format by saving one scenic spot or one place as one text. Before saving the texts, data cleaning is conducted. Some special characters in original pdf files, such as hyphens within a word in two lines, are deleted. The spelling errors caused by misrecognition of OCR (Optical Character Recognition) in the pdf reader are corrected.

3.1.2 Sample Size Determination

A certain number of texts are sampled from the corpus. Before sampling, the sample size is determined by using the power analysis software G*Power (Faul, Erdfelder, Buchner, et al., 2009; Faul, Erdfelder, Lang, et al., 2007). G*Power¹ is a tool to calculate the statistical power of different statistical tests, such as t-tests, F-tests, and X² tests. It can also be used to calculate the sample size needed for a statistical test based on the given number of tails, effect size, significance level, and statistical power. In the present study, the independent samples t-test is conducted to find the difference of lexical richness between the EFL and ENL texts. A priori analysis is conducted by using G*Power to compute the required sample size. By choosing the number of tails as two, a conventionally medium effect size as 0.5 (Cohen, 1988a, 1988b; Sawilowsky, 2009), significance level as 0.05, a widely accepted high power as 0.8, and the allocation ratio of the two groups as 1, the result shows that at least 64 samples are required for each group.

3.1.3 Sampling Methods

Both nonprobability and probability sampling methods are applied in this study. First, the purposive sampling method is employed. *Lexical Complexity Analyzer* (Ai & Lu, 2010, Lu, 2012) is used to calculate the lexical richness in this study. Since the Web-based *Lexical Complexity Analyzer*² can only deal with texts with more than 50 words and less than 1,000 words, texts with less than 50 words and more than 1,000 words are excluded from the corpus. Then, the simple random sampling method is employed. Sixty-four texts are randomly sampled in the EFL sub-corpus and another 64 are randomly sampled from the ENL sub-corpus. The texts in the two sub-corpora are coded with numbers first. Then, 64 random numbers are generated using the *Random Number Generator*³ twice. Finally, the texts with the same numbers as the generated numbers are sampled as the dataset in the present study. Table 2 below shows the summary of the dataset.

Table 2. Summary of the dataset

Group	Number of texts	Number of Tokens				Total
		Min	Max	Mean	SD	
EFL	64	73	487	169.72	92.36	10862
ENL	64	85	641	252.02	139.31	16129
Total	128	73	641	210.87	124.76	26991

¹ <https://www.psychologie.hhu.de/arbeitsgruppen/allgemeine-psychologie-und-arbeitspsychologie/gpower>

² <https://aihaiyang.com/software/lca/single/>

³ <https://www.calculator.net/random-number-generator.html>

3.2 Data Processing

The texts are dealt with by using the software *Lexical Complexity Analyzer*, and some indices provided by the tool are selected to be used in this study.

3.2.1 Tool Description

The scores of lexical richness for the 128 texts are calculated by using the software *Lexical Complexity Analyzer*. It is a tool that automatically computes the values of lexical richness for English written production with 25 indices proposed in the previous literature. Table 3 shows the 25 indices provided by *Lexical Richness Analyzer*.

Table 3. Indices of lexical richness provided by Lexical Richness Analyzer

Measure	Code	Index
Lexical Density	LD	Lexical density
Lexical Sophistication	LS1	Lexical sophistication-I
	LS2	Lexical sophistication-II
	VS1	Verb sophistication-I
	CVS1	Corrected VS1
	VS2	Verb sophistication-II
Lexical Variation	NDW	Number of different words
	NDWZ-50	NDW (first 50 words)
	NDW-ER50	NDW (expected random 50 words)
	NDW-ES50	NDW (expected sequence 50 words)
	TTR	Type/Token ratio
	MSTTR-50	Mean Segmental TTR (50)
	CTTR	Corrected TTR
	RTTR	Root TTR
	logTTR	Bilogrithmic TTR
	Uber	Uber Index
	LV	Lexical word variation
	NV	Noun variation
	VV1	Verb variation-I
	SVV1	Squared VV1
	CVV1	Corrected VV1
	VV2	Verb variation-II
	AdjV	Adjective variation
	AdvV	Adverb variation
	ModV	Modifier variation

Adopted from Lu (2012)

The text can be copied and pasted to the Web-based *Lexical Complexity Analyzer*, and the scores of the 25 indices will be calculated automatically. The results can be saved into Excel or SPSS for further analysis.

3.2.2 Measures and Indices of Lexical Richness

Though *Lexical Complexity Analyzer* provides 25 indices of lexical richness, the problem is that the tool provides most lexical richness indices proposed in the previous first and second language acquisition literature, but some of them are redundant, measuring the same construct with slightly different formulas. For example, there are two methods to calculate

the lexical sophistication: lexical sophistication-I, and lexical sophistication-II, which were proposed by Linnarud (1986) and Laufer (1994) respectively. Linnarud's lexical sophistication-I is calculated as the ratio of the number of sophisticated lexical words to the total number of lexical words, while Laufer's lexical sophistication-II is calculated as the ratio of the number of sophisticated word types to the total number of word types in a text.

In the present study, only one index for each lexical richness measure is selected. For lexical density, there is only one index provided by *Lexical Complexity Analyzer*. For lexical sophistication, Yang et al. (2021) claimed that Linnarud's lexical sophistication-I is more reliable than Laufer's lexical sophistication-II as an indicator of lexical richness. Thus, Linnarud's lexical sophistication-I is selected as the index of lexical sophistication in this study.

Finally, for calculating lexical variation, the most frequently used way is the Type/Token Ratio (TTR). However, TTR has its drawbacks. It has been reported that TTR is an unsatisfactory measure of lexical richness (Covington & McFall, 2010) since it is sensible to the length of the text (Lei & Yang, 2020). Therefore, several transformative or corrected form of TTR has been proposed, such as Corrected TTR (CTTR; Carroll, 1964), Root TTR (RTTR; Guiraud, 1960), Bilogarithmic TTR (Log TTR; Herdan, 1964), and Uber Index (Dugast, 1979). However, Vermeer (2000) examined TTR and these four transformations and reported that the validity and reliability of these lexical variation measures were not satisfactory. Another transformation of TTR is the Mean Segmental TTR (MSTTR; Johnson, 1944), which divides the texts into segments with the same number of tokens and computes the mean TTR of every segment. This method can effectively solve the problem of sample size and it has been implemented into the software WordSmith (Scott, 2004). Thus, MSTTR is used as the index of lexical variation in this study. Measures and indices of lexical richness used in this study and the formulas are summarized in Table 4.

Table 4. Measures and indices of lexical richness and the corresponding formulas

Measure	Index	Formula
Lexical Density	Lexical density	$\frac{\text{Number of Lexical Words } (N_{lex})}{\text{Number of Words } (N)}$
Lexical Sophistication	Lexical Sophistication-I	$\frac{\text{Number of Sophisticated Lexical Words } (N_{slex})}{\text{Number of Lexical Words } (N_{lex})}$
Lexical Variation	Mean Segmental TTR	$\text{Mean } \frac{\text{Number of Types } (T)}{\text{Number of Tokens } (N)}$

3.3 Data Analysis

In order to compare the difference of lexical richness between travel guidebooks written by EFL and ENL writers in terms of lexical density, lexical sophistication, and lexical variation, independent samples t-tests are conducted by using SPSS.

The following assumptions for conducting a t-test have been met. First, the measurement scale of lexical richness is the score, which follows a continuous scale. Second, the 128 travel guide texts are randomly sampled from the two sub-corpora. Finally, the sample size is larger

enough. According to the Central Limit Theorem, when the sample size is large enough (usually, $n > 30$), the distribution of them approximates a normal distribution.

When comparing the lexical richness between the two groups, three independent samples t-tests for the three indices are conducted at the same time, so the Bonferroni correction is necessary to avoid a spurious positive caused by multiple comparisons. A stricter significance value α , 0.017 (0.05 divided by 3) is determined.

The null hypothesis in this study is that there are no significant differences in lexical richness between travel guidebooks written by EFL and ENL writers in terms of lexical density, lexical sophistication, and lexical variation.

4.0 Results and Discussion

Table 5. Descriptive group statistics of Lexical richness

	Group	N	Mean	Std. Deviation	Std. Error Mean
Lexical Density	1 EFL	64	0.55	0.04	0.01
	2 ENL	64	0.56	0.03	0.00
Lexical Sophistication	1 EFL	64	0.55	0.08	0.01
	2 ENL	64	0.46	0.06	0.01
Lexical Variation	1 EFL	64	0.74	0.05	0.01
	2 ENL	64	0.79	0.04	0.00

4.1 Lexical Density

As it is shown in Table 5, the average lexical density in EFL texts is 0.55 with a standard deviation of 0.04, while the mean of the ENL group, 0.56, is slightly larger than that of the EFL group with a smaller standard deviation, 0.03. In Table 6, the result of Levene's test for equality of variances shows that the significance value 0.027 is smaller than α , 0.05, which means that the variance of the lexical density of the two groups is not equal, the second line should be reported.

Though the average lexical density in EFL texts is slightly smaller than that of ENL texts, based on the result of independent t-test in Table 6, $t(111.33) = -1.24$, $p = 0.22$, since the significant value is larger than α at 0.017 level of significance after the Bonferroni Correction, there is no sufficient evidence to reject the null hypothesis. It can be concluded that there is no significant difference in lexical density between travel guidebooks written by EFL and ENL writers.

Different from Linnarud's (1986) study which showed that the native-speaking students had higher lexical density in writing than second language learners, this study discovered a similar use of lexical density in EFL and ENL texts in a tourism context. A possible reason could be that lexical density only represents the percentage of lexical words in the text, such as nouns, verbs, adjectives, and adverbs, and does not necessarily measure lexis since it depends on the syntactic and cohesive properties of the composition (Laufer & Nation,

1995). Laufer (1991) and Engber (1995) also mentioned that there is no evident association between lexical density and writing quality.

Table 6. Results of independent samples t-tests

Levene's Test for Equality of Variances		t-test for Equality of Means				
		F	Sig.	t	df	Sig. (2-tailed)
Lexical Density	Equal variances assumed	5.02	0.027	-1.24	126.00	0.22
	Equal variances not assumed			-1.24	111.33	0.22
Lexical Sophistication	Equal variances assumed	3.84	0.052	6.75	126.00	0.00*
	Equal variances not assumed			6.75	114.54	0.00
Lexical Variation	Equal variances assumed	1.17	0.281	-7.23	126.00	0.00*
	Equal variances not assumed			-7.23	116.90	0.00

*: The difference is significant at the level of 0.017 after the Bonferroni Correction

4.2 Lexical Sophistication

In terms of lexical sophistication, the descriptive statistics in Table 5 shows that the overall EFL writers of travel guidebooks achieve a higher lexical sophistication ($M = 0.55$, $SD = 0.08$) than ENL writers do ($M = 0.46$, $SD = 0.06$). At the same time, the result of Levene's test for equality of variances in Table 6, ($F = 3.84$, $p = 0.052$), shows that the variances of lexical sophistication for the two groups are equal.

Based on the result of the independent samples t-test in Table 6, $t(126) = 6.75$, $p = 0.000$, the significant value is smaller than α at 0.017 level of significance after the Bonferroni Correction. Thus, there is sufficient evidence to reject the null hypothesis and it can be concluded that the vocabulary used in travel guidebooks written by EFL writers is significantly more sophisticated than that by ENL writers.

Regarding lexical sophistication, the results from this study are inconsistent with Linnarud's (1986) findings. She defined lexical sophistication as the ratio of sophisticated tokens to total tokens, and she discovered that native speakers utilize more advanced words. However, what is labeled as 'advanced' would depend on the researchers' definition. In a tourism setting, the 'advanced' words are not those academic terminologies but are likely to be descriptive words that reveal the details of certain tourist attractions.

4.3 Lexical Variation

Finally, the descriptive statistics of lexical variation of the two groups in Table 5 shows that the EFL writers achieve a lower lexical variation in their travel guidebooks ($M = 0.74$, $SD = 0.05$) than ENL writers do ($M = 0.79$, $SD = 0.04$). The result of Levene's test for equality of variances in Table 6, ($F = 1.17$, $p = 0.281$), shows that the variances of lexical variation for

the two groups are equal, so the result of the independent samples t-test of the first line should be reported.

Based on the result of the independent samples t-test in Table 6, $t(126) = -7.23$, $p = 0.000$, the significant value is smaller than α at 0.017 level of significance after the Bonferroni Correction. Thus, there is sufficient evidence to reject the null hypothesis and it can be concluded that the vocabulary used in travel guidebooks written by EFL writers is significantly less varied than that by ENL writers.

Compared with the study by Li Zhixue and Li Jingquan (2005) who found that Chinese learners with higher English proficiency produce less productive vocabulary than American students in EFL writing, the results from this study showed that ENL writers adopt more different words than EFL writers concerning tourism guidebooks. A possible reason could be that the texts analyzed from the EFL corpus were constructed by Chinese professionals in textbook writing for formal occasions such as leading the Chinese students majored in tourism to pass the exam and get the valid tour guide pass, while the texts from the ENL corpus were less formal and they were only used for promotional purposes.

5.0 Conclusion

This study employed a corpus-based method to compare the lexical richness in English travel guidebooks by EFL and ENL writers from three aspects: lexical density, lexical sophistication, and lexical diversity. The findings demonstrate that the EFL writers use less varied words and more sophisticated words than ENL writers in the guidebooks in the tourism setting. Concerning lexical density, there is no significant difference between travel guide texts by EFL and ENL writers. Pedagogically, the results indicate that more attention should be paid to varied vocabularies in instructing L2 writing. Meanwhile, lexical development is a continuum, from partial to precise, from receptive to productive. This study also gives detailed information on the use of metrics to evaluate the writing performance of both EFL and ENL writers in the tourism context.

The limitations of this study lie in the small corpora size. In the future, the corpus can be enlarged to generalize the results, and the correlations among the three indices under lexical richness can be further investigated. Meanwhile, it would be possible to explore the influence of lexical richness on the quality of tourism brochures.

References

- Ai, H., & Lu, X. (2010, June). *A web-based system for automatic measurement of lexical complexity*. In 27th Annual Symposium of the Computer-Assisted Language Consortium (CALICO-10). Amherst, MA. June (pp. 8-12).
- Authentik USA. (2021a). *Travel Guide to Eastern USA*. <https://www.authentikusa.com/gb-en/guides/west-usa-travel-guide-pdf>

- Authentik USA. (2021b). *Travel Guide to Western USA*. <https://www.authentikusa.com/gb-en/guides/east-usa-travel-guide-pdf>
- Authentik USA. (2021c). *Travel Guide to Florida and Louisiana*. <https://www.authentikusa.com/gb-en/guides/east-usa-travel-guide-pdf>
- Bauer, L., & Nation, P. (1993). Word families. *International journal of Lexicography*, 6(4), 253-279.
- Beckett, S. (2010). *The Collected Shorter Plays of Samuel Beckett: All That Fall, Act Without Words, Krapp's Last Tape, Cascando, Eh Joe, Footfall, Rockaby and others*. Grove/Atlantic, Inc.
- Bhatia, T. K. (1993). *Punjabi: a cognitive-descriptive grammar*. Psychology Press.
- Bruner, J. (1991). The narrative construction of reality. *Critical inquiry*, 18(1), 1-21.
- Carroll, J. B. (1964). *Language and thought*. Englewood Cliffs, NJ: Prentice-Hall.
- Cohen, J. (1988a). Set correlation and contingency tables. *Applied psychological measurement*, 12(4), 425-434.
- Cohen, J. (1988b). *Statistical power analysis for the behavioral sciences* (2nd edition). Lawrence Erlbaum Associates Inc.
- Covington, M. A., & McFall, J. D. (2010). Cutting the Gordian knot: The moving-average type-token ratio (MATTR). *Journal of quantitative linguistics*, 17(2), 94-100.
- Dann, G. (2011). Take me to the Hilton: The language of tourism paradigm. *Folia Turistica*, 25(1), 23-40.
- Domínguez, G. A., & Rokowski, P. E. (2001). LA AUDITORÍA LINGÜÍSTICA DE LA EMPRESA Y LA FORMACIÓN ACADÉMICA UNIVERSITARIA. *Methodology and New Technologies in Languages for Specific Purposes [Metodología y nuevas tecnologías del Lenguaje para Fines Específicos]*, 6, 283.
- Dugast, D. (1979). *Vocabulaire et stylistique. I Theatre et dialogue [Vocabulary and style. Vol. 1 Theatre and dialogue]*. Geneva, Switzerland: Slatkine-Champion.
- Engber, C. A. (1995). The relationship of lexical proficiency to the quality of ESL compositions. *Journal of second language writing*, 4(2), 139-155.
- Faul, F., Erdfelder, E., Lang, A.-G., & Buchner, A. (2007). G*Power 3: A flexible statistical power analysis program for the social, behavioral, and biomedical sciences. *Behavior Research Methods*, 39, 175-191.
- Faul, F., Erdfelder, E., Buchner, A., & Lang, A.-G. (2009). Statistical power analyses using G*Power 3.1: Tests for correlation and regression analyses. *Behavior Research Methods*, 41, 1149-1160.
- Gong, W., & Hao, H. [龚卫红, & 浩瀚]. (2008). *用英语说中国：旅游亮点 [Introduce China in English: Scenic Spots]*. 科学技术文献出版社 [Scientific and Technical Documentation Press].

- Gotti, M. (2003). Specialized discourse: *Linguistic features and changing conventions*. P. Lang.
- Guiraud, P. (1960). *Problèmes et méthodes de la statistique linguistique [Problems and methods of statistical linguistics]*. Dordrecht, The Netherlands: D. Reidel.
- Hallett, R. W., & Kaplan-Weinger, J. (2010). *Official tourism websites: a discourse analysis perspective* (Vol. 23). Channel View Publications.
- Herdan, G. (1964). *Quantitative linguistics*. London: Butterworths.
- Hood, S. (2006). The persuasive power of prosodies: Radiating values in academic writing. *Journal of English for Academic Purposes*, 5(1), 37-49.
- Hoover, D. L. (2003). Another perspective on vocabulary richness. *Computers and the Humanities*, 37(2), 151-178.
- Jalilifar, A., Hayati, A. M., & Mashhadi, A. (2012). Evaluative strategies in Iranian and international research article introductions: Assessment of academic writing. *Journal of Research in Applied Linguistics*, 3(1), 81-109.
- Ji, S., & Wang, S. [纪世昌, & 王淑球] (2006). *中国旅游手册: 英汉对照 [English-Chinese Tourist Manual in China]*. 湖南地图出版社 [Hunan Map Publishing House].
- Johnson, W. (1944). Studies in language behavior: A program of research. *Psychological Monographs*, 56(2), 1-15.
- Jonsson, S., & Syssner, J. (2011). *Postkolonialism*. Studentlitteratur.
- Kachru, B. B. (Ed.). (1992). *The other tongue: English across cultures*. University of Illinois Press.
- Kress, G., & Van Leeuwen, T. (2002). Colour as a semiotic mode: notes for a grammar of colour. *Visual communication*, 1(3), 343-368.
- Laufer, B. (1994). The lexical profile of second language writing: Does it change over time?. *RELC journal*, 25(2), 21-33.
- Laufer, B., & Nation, P. (1995). Vocabulary size and use: Lexical richness in L2 written production. *Applied linguistics*, 16(3), 307-322.
- Lei, S., & Yang, R. (2020). Lexical richness in research articles: Corpus-based comparative study among advanced Chinese learners of English, English native beginner students and experts. *Journal of English for Academic Purposes*, 47, 100894.
- LeVine, P., & Scollon, R. (Eds.). (2004). *Discourse and technology: Multimodal discourse analysis*. Georgetown University Press.
- Li Z.X., & Li J.Q. (2005). An Empirical Study on the Productive Vocabulary of Advanced Chinese EFL Learners—Based on A Contrastive Analysis of Model Compositions of Advanced Chinese EFL Learners and American University Students. *Shandong Foreign Languages Teaching Journal* (5), 56-59.

- Linnarud, M. (1986). *Lexis in composition: A performance analysis of Swedish learners' written English* (No. 74). CWK Gleerup.
- Laufer, B. (1991). The development of L2 lexis in the expression of the advanced learner. *The Modern Language Journal*, 75(4), 440-448.
- Lu, X. (2012). The relationship of lexical richness to the quality of ESL learners' oral narratives. *The Modern Language Journal*, 96(2), 190-208.
- Lu, X., & Ai, H. (2015). Syntactic complexity in college-level English writing: Differences among writers with diverse L1 backgrounds. *Journal of Second Language Writing*, 29, 16-27.
- Luo, J., & Huang, T. (2015). Genre-based analysis of American tourism brochure. *Open Journal of Social Sciences*, 3(09), 200.
- Macken-Horarik, M. (2003). Appraisal and the special instructiveness of narrative. *Text & Talk*, 23(2), 285-312.
- Martin, J.R. and White, P.R.R. (2005) *The Language of Evaluation: Appraisal in English*. Palgrave Macmillan.
- Mei, W. S., & Allison, D. (2003). Exploring appraisal in claims of student writers in argumentative essays. *Prospect*, 18(3), 71-91.
- Nation, I. S. (2001). *Learning vocabulary in another language*. Ernst Klett Sprachen.
- O'Dell, F., Read, J., & McCarthy, M. (2000). *Assessing vocabulary*. Cambridge university press.
- Patpong, P. (2009). Thai persuasive discourse: a systemic functional approach to an analysis of amulet advertisements. *Revista Alicantina de Estudios Ingleses* 22(22), 195-217.
- Peel, V., & Sørensen, A. (2016). 2. Conceptualising Travel Guidebooks. In *Exploring the Use and Impact of Travel Guidebooks* (pp. 15-30). Channel View Publications.
- Robinson, J. (2004). Squaring the circle? Some thoughts on the idea of sustainable development. *Ecological economics*, 48(4), 369-384.
- Sawilowsky, S. S. (2009). New effect size rules of thumb. *Journal of modern applied statistical methods*, 8(2), 596-599.
- Scott, M. (2004). *WordSmith Tools* (Version 4): Oxford University Press.
- Šišková, Z. (2012). Lexical richness in EFL students' narratives. *Language Studies Working Papers*, 4, 26-36.
- Van Leeuwen, C., Friant, P., Chone, X., Tregoat, O., Koundouras, S., & Dubourdieu, D. (2004). Influence of climate, soil, and cultivar on terroir. *American Journal of Enology and Viticulture*, 55(3), 207-217.
- Wan, Y. N. (2008). The exchange of interpersonal meaning in call centre conversations. *Odense Working Papers in Language and Communication*, 29, 825-839.

- Weightman, B. A. (1987). Third world tour landscapes. *Annals of tourism research*, 14(2), 227-239. York: Palgrave/Macmillan.
- Yang, Y., Yap, N. T., Ali, A. M., & Tan, H. (2021, March). *Predicting EFL Expository Writing Quality with Measures of Lexical Richness*. The 11th Malaysia International Conference on Languages, Literatures and Cultures (MICOLLAC-2020). Universiti Putra Malaysia, Kuala Lumpur, Malaysia. March 23-25.

COLLABORATIVE LEARNING DURING PANDEMIC: STUDENTS' EXPERIENCE IN COMPLETING GROUP WORK VIA ONLINE DISTANCE LEARNING

Hafizah Ab Hamid¹, Raihana Romly²

¹Universiti Malaysia Terengganu, izahamid@umt.edu.my

²Universiti Malaysia Terengganu, raihana.romly@umt.edu.my

Abstract

Online Distance Learning (ODL) has been the ultimate learning platform since the COVID-19 pandemic forced the closure of educational institutions all over the country in March 2020. Adhering to the implementation of Movement Control Order (MCO), classes and assessments have been conducted and completed via various online learning as well as social media platforms. Apart from attending online classes, students have also completed assignments online. The assessments can be in the form of individual or group. This study investigated students' perception, strategies as well as challenges on completing the group assignment online. An online survey containing 16 items was answered by 83 UMT undergraduate students from different degree programmes. It was found that various online platforms and mediums were used to discuss the assignment such as Telegram, WhatsApp, and Google Meet. Students were also found to be using various mediums such as WhatsApp, and Telegram to complete the assignment. The variety of online platforms and mediums used to complete the group assessment were due to the constraints of online learning like poor internet connection, and lack of technology devices; to name a few. The results of this study have implications for future online group assessments planning and organisation in ensuring the educators are able to facilitate the students' learning process and to monitor the assessments.

Keywords: *COVID-19 pandemic, MCO, collaborative learning, learning strategies, digital learning*

1.0 Introduction

Since the pandemic COVID-19 affecting the whole world, education has been shifted to online mode. The teaching and learning process has been conducted via various platforms such as Google classroom, Google Meet, Padlet, Webex, Telegram, and more. Assessments are given to the students in order to evaluate students' understanding for the lessons learned. As the learning process is being done online, most of the assessments are also being conducted online. Assessments can be in the form of test, quiz, examination, presentation, and project. They can be done individually or by group.

Students can be anxious about completing the assessments as they aim to get good scores and grades. The implementation of online distance learning and assessment has added some pressure to the students. They have been facing situations of poor internet connection, lack of facilities, inappropriate learning environment at home, and more. Therefore, the students feel more pressured when it comes to group work as they need to collaborate with each other. This can be overwhelming for the students as they are physically apart from each other. Studying and completing group assignments before the pandemic have been given a few challenges to the students such as poor teamwork, and lack of focus. Hence, to complete group assignments online will present more challenges to the students.

English for Occupational Purposes (EOP) is one of the English courses offered at Universiti Malaysia Terengganu. This course teaches on various topics related to the working world, usually taken by final year students. One of the assessments for this course is a mock meeting. Students are required to form a group of 5 to 6 members, and conduct a meeting on a proposal that has been prepared in the earlier assignment. Prior to the assignment, students have been conducting meeting practices.

Thus, this study would like to find the answers for these research questions:

1. What are the challenges in completing group assignments online?
2. What are the strategies taken by the students completing the group assignment online?

2.0 Literature Review

2.1 Collaborative Learning

Learning process has evolved from time to time. Started with individual learning, the education system now values the element of collaboration and cooperation, to encourage the students to work in a team, and develop with the peers. Collaborative learning covers any educational theory or ways that promotes group works including small team discussions as well as well organised teamwork which is evaluated systematically throughout the learning process (Smith, 1989). Developed from Lev Vygotsky's social development and zone of proximal development, this learning process allows the team members to learn from each other, to understand new concepts (Valamis, 2019) while completing the tasks given together (Lew, 2020). Collaborative learning also aims to train students for getting teamwork skills needed in employment (Cornell University, 2021).

2.2 Online Learning

Online learning refers to the process of learning to be done via official online educational platforms or even via social media applications. Online learning is different from the traditional physical classroom as the teachers and students do not meet in a physical classroom instead see each other and have the teaching and learning in the electronic classroom as well on the online platforms. Initially the online learning started as a supplementary element to the physical face-to-face learning or being called blended learning. However, due to the hit of COVID-19 pandemic which has shut down nearly all sectors including the education system, the teaching and learning processes have transitioned to fully online learning.

It has been nearly two years since the pandemic started which should actually have been comfortable for both students and teachers to undergo the online teaching and learning process. To avoid social contact, online learning has been chosen to be the main mode of learning during the hit of the pandemic. Online learning offers numerous benefits. Digital learning allows students to learn and understand the course material at their own pace as well as to be more confident in interacting with peers and teachers (Ming-Hung et. al., 2017). It has many benefits namely; easy access, varied educational platforms, and adaptable timing (Jena, 2020). Students use different educational platforms alongside social media network to communicate, connect, and complete assignments (Ansari and Khan, 2020).

This online learning has brought many challenges to the students and teachers. There are challenges in terms of technical facilities, psychological concerns, and digital literacy. Although online learning offers flexibility in time and a variety of educational platforms and tools, a study among Pakistani college students found that the students felt more motivated doing face-to-face traditional physical learning than online distance learning (Adnan & Anwar, 2020). Students felt that lack of face-to-face interaction in the online class limited their understanding of the lesson (Nartinungrum & Nugroho, 2020). Apart from the online teaching and learning process, assessments in terms of quizzes, tests, and group presentations are also being conducted online. Completing and performing in the assessments in a traditional physical classroom setting can be stressful for most of the students, just imagine the level of pressure the students need to face in order to do it online. Students were reported to be overwhelmed over the completing group presentation online as they had minimal face-to-face interaction and limited body language interpretation (Gillet-Swan, 2017).

2.3 Online Collaborative Learning

With the hit of the pandemic, group work has also been assessed online. The group works ranging from presentation, role-play, case studies, and more are being assigned and conducted online. This has given both advantages and disadvantages from the students' point of view. Students feel that conducting group work offline or online has just the same pressing challenges in terms of arranging group discussion and task completion (Gillet-Swan, 2017). The best thing about collaborative online learning is that it provides freedom for the students to choose the best platform or application to use and at the same time they can manage everything based on their own free time (Vesisenaho et. al., 2010). The usage of social media

applications in online collaborative learning has proven to give significant impacts on students' performance, peer communication, and teachers' interaction (Ansari & Khan, 2020). Instructors should bear in mind to not only assign online tasks to the students without proper information on the online educational platforms or suitable social media application to be used to complete the tasks. Teachers are advised to explain the necessary online tools and ways to use them in conducting the online tasks given in order to ensure an effective collaborative learning environment (Yi, 2020).

2.4 Stress among University Students during the Pandemic

According to the World Health Organization & Regional Office for Europe (2020), the current situation can be considered as pandemic fatigue, which is the mental exhaustion caused by a public health crisis and the restrictions derived from it. Also, for those who suffer from it, it can cause them boredom, demotivation, alienation, and hopelessness, and will definitely affect their mental health.

This is aligned with what the students have suffered for almost two years now. Usher, et al. (2020) in their study with 358 students from one public university in USA found that although the respondents reported increases in sleep, social media use, gaming, and procrastination, but decreases in academic motivation and self-regulation (e.g., focusing, juggling responsibilities). Also, more than 75% respondents claimed there are increased levels of stress, which are frequently attributed to motivational and academic challenges.

Ranieri et al., (2021) also have similar findings in their study with 529 Italian undergraduate students aged 18–26 years. The respondents global stress (CSSQ) scores using COVID-19 Student Stress Questionnaire revealed that 58.9% (n = 312) of them had high levels of Stress while 37% (n = 196) of them reported low stress levels.

In Spain, a study with 2530 members in one university also reported significantly higher depression, anxiety and stress scores among students compared to university workers. Scores also were significantly higher among undergraduate students compared to Master students for depression, anxiety and stress, and also compared to PhD students for stress (Odriozola-González, et al., 2020).

Another study with 358 students from 13 Turkish universities located in 10 cities also found similar findings whereby perceived stress was high, generalized anxiety disorder (GAD) was mild, and depression symptoms (PHQ) were moderate, while satisfaction with life among Turkish students during the pandemic was low and almost every fifth university student (23%) met the criteria for at least one diagnosis for anxiety or depression (Aslan et al., 2020).

3.0 Methodology

The study was conducted via an online survey containing 16 items. The survey was answered by a number of 83 final year undergraduate students of UMT taking English for Occupational Purposes course. They were taking this course in the online mode due to the restriction of Movement Control Order in order to curb the spread of COVID-19 pandemic. This survey

was given after they had completed a mock meeting, a group online assignment. This assignment required the students to conduct and video record a mock meeting discussing activities to be carried out in a community work proposal. Each group consisting of 6 members was decided by the instructor. They were given a duration of two weeks to complete the assignment. Online lectures and group practices were carried out before completing the assignment. The data from the survey were later analysed using frequency analysis.

4.0 Findings and Discussion

4.1 Findings

Research Question 1

What are the challenges in completing group assignments online?

Table 1: Feelings towards Online Mock Meeting Assignment

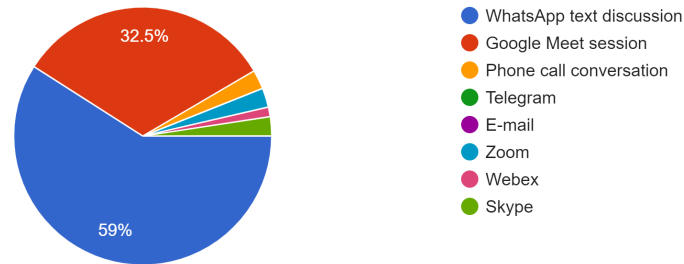
Feelings towards Online Mock Meeting Assignment		
	Responses	
	N	Percentage
Ready	31	37.3%
Happy	8	9.6%
Excited	13	15.66%
Sad	0	0%
Angry	0	0%
Nervous	30	36.10%
Stressed	1	1.20%
Total	83	100%

Table 1 shows the perceptions of the respondents towards the assignment. They were asked about their feelings about the assignment after the instructor explained the assignments. Most of the respondents claimed that they were ready (31, 37.3%). They stated that clear explanation and instruction given by the instructor convinced them to be able to complete this mock meeting assignment. On the same end of positivity, a group of respondents (13, 15.66%) were excited after listening to the explanation as they were looking forward to apply languages that they have learned from the class, and to conduct the online mock meeting as this was the first time for them to have such experience. Moreover, a number of 8 respondents (9.6%) were happy as they said that the explanation was clear and they were looking forward to having a speaking-based task. On the other hand, another large group of respondents (30, 36.10%) were nervous after listening to the assignment explanation mostly because of their language proficiency level. They were worried about their lack of vocabulary as well as poor fluency. Lastly, one respondent was stressed after listening to the explanation thinking that the task was difficult.

Figure 1: Online Mock Meeting Assignment Discussion Platforms

How did you discuss for the assignment with your group members?

83 responses



Respondents were asked on the medium or platform chosen to conduct discussion for the online assignment. The options given were WhatsApp text discussion, Google Meet, phone conversations, Telegram, Email, Zoom, Webex, and Skype. The majority of the respondents (49, 59%) chose WhatsApp text discussion to have group discussions on the assignment. They claimed that WhatsApp required less data, was easy to use, and a popular communication application used among the students. The second popular option (27, 32.5%) was the Google Meet sessions. This online platform allowed students to have video conferences with each other and they could refer to it later as it could be recorded and saved on the drive. There were also two respondents using phone call conversations, Telegram, e-mail, Zoom, and Skype. Finally, one respondent used Webex to have discussions on conducting online mock meetings as it was easy to meet and discuss.

Table 2: Challenges of Completing Online Mock Meeting Assignment

Challenges of Completing Online Mock Meeting Assignment		
	Responses	
	N	Percentage
Finding time for group discussion	50	19.84
Getting commitment from all group members	27	10.71
Preparing the technical aspects	61	24.21
Practicing for the mock meeting (language, content)	114	45.24
Total	252	100

Table 2 shows challenges of completing the online mock meeting assignment reported by the respondents. As this item was a multiple-response close-ended item, respondents could choose more than one response. Majority (45.24%) claimed that practising for the mock meeting in terms of using correct language functions and the content of the meeting was the major challenge. This is followed by preparing the technical aspects (24.21%). The third major challenge was finding time for group discussion (19.84%). The least challenge was getting commitment from all group members (10.71%).

Table 3: Problems in Conducting the Online Mock Meeting Assignment

Problems in Conducting Online Mock Meeting Assignment		
	Responses	
	N	Percentage
Internet Problem	53	63.86
Task Fulfilment	10	12.05
Time Management	7	8.43
Teamwork Commitment	8	9.64
No problem	5	6.02
Total	83	100.00

When asked regarding the problems faced while completing the assignment, the majority (53, 63.86%) stated that unstable and bad internet connection among some of the group members has led to poor quality of the meeting assignment; voice was on and off, video was missing, and lagging responses during the discussion. In addition, many respondents (10, 12.05%) also worried about their language proficiency in completing the task by mentioning they lacked vocabulary, could not form good sentences and were running out of ideas during the meeting. Getting great teamwork was also a concern among the respondents (8, 9.64%). A number of 7 respondents (8.43%) claimed that they had problems in planning and managing time to conduct the online mock meeting assignment. Positively five respondents (6.02%) stated that they had no problem at all in conducting the online mock meeting assignment.

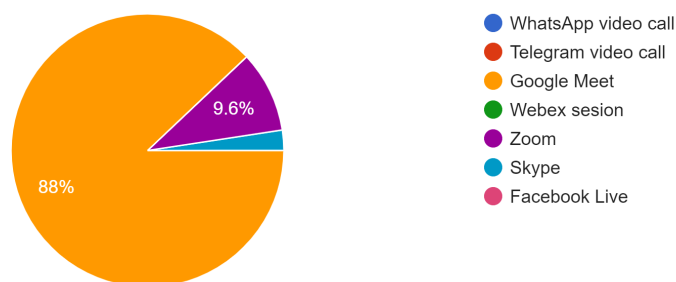
Research Question 2

What are the strategies taken by the students completing the group assignment online?

Figure 2: Platforms Used to Video-record the Online Mock Meeting Assignment

What was the platform or medium used to video record the meeting?

83 responses



They were later asked on the medium or platform chosen to video record and conduct the mock meeting. The options given were WhatsApp video call, Telegram video call, Google Meet, Webex, Zoom, Skype, and Facebook Live. The majority of the respondents (73, 88%)

chose a Google Meet session to video record and conduct the assignment. Google Meet was chosen as it is easy to use, allows users to share slides, consumes less data, automatically saves the recording in the drive, and is a familiar tool for the class session. The second popular option was using Zoom (8, 9.6%) which had been chosen due to the fact that it views all participants' faces during the video recording instead of only showing the speaker's face. Those who chose Zoom also claimed that it was easy to use as all participants can just join by using the link given. Meanwhile, the least chosen platform was Skype (2, 2.4%). Those who opted for this platform reported that it allows all participants to be viewed during the session even though they were not presenting and speaking at the same time.

Figure 3: Choices of Assignment Mode

If you were given choices, how would you like to have this assignment done?

83 responses

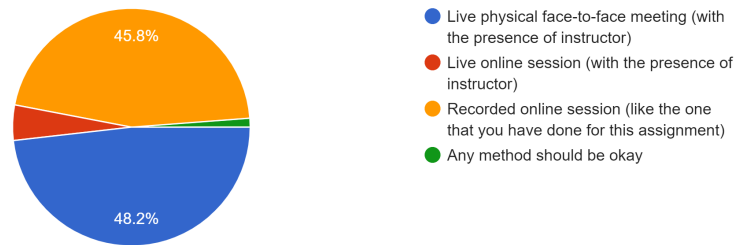


Figure 3 shows the choices of assignment mode by the respondents if they were given choices to complete it. Majority of the respondents (40, 48.2%) chose to have live physical face-to-face meeting assignment with the presence of an instructor. Among the reasons were; easy to communicate, easy to look at body language, to respond to the body language, feel more comfortable, feel like a real working environment, and more natural. This is followed by those who chose recorded online sessions (38, 45.8%). They believed that it was more flexible in terms of time, provided room for improvement, felt less anxious as the instructor was not around, and they would be more confident to speak. The third group of respondents (4, 4.8%) chose to have a live online session (with the presence of the instructor) as they did not need to spend time and effort to do editing and uploading processes.

Table 4: Strategies in Completing the Online Mock Meeting Assignment

Strategies in Completing Online Mock Meeting Assignment		
Responses		
	N	Percentage
Schedule	18	20.5%
Practice	63	71.6%
Connection	7	8.0%
Total	88	100%

Table 4 shows strategies taken by the respondents to complete the online mock meeting assignment. Most of them (63, 71.6%) stated that they committed and agreed to have group practices where they managed to prepare for the actual mock meeting assignment. This is followed by having proper planning on the aspects of recording, practising, as well as editing the final product (18, 20.5%). They came out with a schedule or a timeline for the task to be completed. At the very least, some (7, 8%) even reported purchasing extra internet data in order to complete the online group meeting assignment.

4.2 Discussion

While performing online learning, there will be many challenges and problems that arise. In this study, the respondents were given questions on their perception and experience of completing a mock meeting, a group work assignment which required each group consisted of 6 members arranged by the instructor to plan, discuss, and carry out the mock meeting online. This online mock meeting was assigned right after they completed a 9-hours lesson on the topic of conducting meetings. They were given two weeks to complete the assignment. They were free to use any educational platforms or social media application to complete it. They were required to submit the video or the link of the video to the Google Classroom on the deadline.

In order to really understand the respondents' experience, one of the items in the questionnaire asked them how they felt after understanding the assignment instructions. Most of the respondents were ready to do the assignment as they believed that they had understood the instructions. Others were even excited to complete the assignment as they wanted to make sure they could apply what they had learned from the class. However, there were also a number of students who were nervous to conduct the assignment. This stems from further response in the questionnaire that they were not confident of their language proficiency.

In order to discuss the assignment, the respondents favoured WhatsApp text message system which was followed by Google Meet session. These favouritism were due to the features of the social media application and the educational platform themselves. WhatsApp requires less data and is a popular application among the students. On the other hand, Google Meet was chosen as it enables the users to video record the session and it will be easily stored and retrieved from the drive later. Therefore, these two should be among the suggestions for the future students to use to complete such discussions.

However, in conducting the online mock meeting assignment itself, it was found that most students used Google Meet platform. The factors that influenced them were user friendliness, data saving, and familiar applications as they have been using Google Meet for the class sessions. There was also a small group of respondents who recorded their mock meeting session using Zoom and Skype following the fact that these two platforms allow all students' videos to appear while one of them is presenting or speaking. Consequently, the instructor can list these three educational platforms and video conferencing applications for the students to conduct online group presentations.

This study also found out the challenges the respondents faced in order to conduct the mock meeting assignment as in the preparation and planning of the assignment completion. They stated that most of it would be on the technical aspects alongside the aspects of language and content of the meeting itself. While completing the mock meeting assignment itself the respondents reported that the problems were ranging from poor internet connection to teamwork commitment.

The results of this study suggesting that some students preferred to have face-to-face physical mock meeting to online mock meeting as they wanted to have the instructor to be there as they will feel more confident. This is in line with the study by Adnan and Anwar (2020) which found that students perceived face-to-face contact with the instructor was an important element missing from the online learning experience.

This study has shown that this online group assignment has promoted the notion of collaborative learning approach among students. The students were to discuss and find the best platform to complete the task. They also need to communicate with each other to strategise on ways to prepare and complete the assignment. They also learn to compromise with each other as every group member has his or her own commitment at home.

5.0 Conclusion and Recommendations

As the teaching and learning process will resume via online mode, educators and students must get prepared to have online group assignments.

For future teaching and learning processes, teachers must provide teaching materials and facilitate learners in using the platform to complete assignments. Teachers must also practice giving feedback throughout the process of completing assignments. In addition, teachers must keep an eye on the students' progress in case any difficulties exist. Students should be given freedom to choose suitable online platforms according to their internet connection and technical facilities available around them.

For future research, the researchers should study more on students' experience in completing group work online. To look at how the students collaborate online. To have more engagement with the students. To study students' expectations towards the instructor as the facilitator.

References

- Afnan, M., & Anwar, K. (2020). Online learning amid COVID-19 pandemic: Students' perspectives. *Journal of Pedagogical Sociology and Psychology*, 2(1). <http://www.doi.org/10.33902/JPSP.2020261309>
- Ansari, J.A.N., & Khan, N.A. (2020). Exploring the role of social media in collaborative learning the new domain of learning. *Smart Learning Environment* 7, (9). <https://doi.org/10.1186/s40561-020-00118-7>

- Aslan, I., Ochnik, D., & Çınar, O. (2020). Exploring perceived stress among students in Turkey during the covid-19 pandemic. *International Journal of Environmental Research and Public Health*, 17(23), 8961. <https://doi.org/10.3390/ijerph17238961>
- Cornell University (2019). Collaborative learning. Centre for Teaching Innovation. Retrieved from: <https://teaching.cornell.edu/teaching-resources/engagingstudents/collaborative-learning>
- Gillet-Swan, J. (2017). The challenges of online learning: Supporting and engaging the isolated learners. *Journal of Learning Design*, 10(1). <http://dx.doi.org/10.5204/jld.v9i3.293>
- Jena, P. K. (2020). Online learning during lockdown period for COVID-19 in India. *International Journal of Multidisciplinary Educational Research*. 9, 5(8). Retrieved from: [http://ijmer.in/issues/volume9/volume9-issue5\(8\).aspx](http://ijmer.in/issues/volume9/volume9-issue5(8).aspx)
- Lew, G. K. (2020). Collaborative learning theory. Elearning essentials 2020: Pressbook. Retrieved from: <https://elearning2020.pressbooks.com/chapter/collaborative-learning-theory/>
- Ming-Hung, L., Huang-Cheng, C., & Kuang-Sheng, L. (2017). A study of the effects of digital learning on learning motivation and learning outcome. *EURASIA Journal of Mathematics Science and Technology Education*. <https://doi.org/10.12973/eurasia.2017.00744a>
- Nartinungrum, N. & Nugroho, A. (2020). Online learning amidst globalpandemic: EFL students' challenges, suggestions, and needed materials. *English Franca Academic Journal of English Language and Education*, 4, (22). <http://dx.doi.org/10.29240/ef.v4i2.1494>
- Odriozola-González, P., Planchuelo-Gómez, Á., Iruetia, M. J., & de Luis-García, R. (2020). Psychological effects of the COVID-19 outbreak and lockdown among students and workers of a Spanish university. *Psychiatry Research*, 290, 113108. <https://doi.org/10.1016/j.psychres.2020.113108>
- Ranieri, J., Guerra, F., Cilli, E., Caiazza, I., Gentili, N., Ripani, B., ... Di Giacomo, D. (2021). Buffering effect of e-learning on Generation Z undergraduate students: A cross-sectional study during the second COVID-19 lockdown in Italy. *Mediterranean Journal of Clinical Psychology*, 9(2). <https://doi.org/10.13129/2282-1619/mjcp-3051>
- Smit, D. (1989). Some difficulties with collaborative learning. *Journal of Advanced Composition*, 9(1/2), 45-58. Retrieved from <http://www.jstor.org/stable/20865670>
- Usher, E., Golding, J. M., Han, J., Griffiths, C. S., McGavran, M. B., Brown, C. S., & Sheehan, E. A. (2020). Psychology Students' Motivation and Learning in Response to the Shift to Remote Instruction During COVID-19. *Journal Preprint*, 1-57.
- Valamis (October 24, 2019). What is collaborative learning? Retrieved from: <https://www.valamis.com/hub/collaborative-learning>

- Vesisenaho, M., Valtonen, T., Kukkonen, J., Havu-Nuutinen, S., Hartikainen, A., & Karkkainen, S. (2010, December). Blended learning with everyday technologies to activate students' collaborative learning. *Science Education International*, 21(4), 272-283.
- World Health Organization & Regional Office for Europe. (2020). Pandemic fatigue: reinvigorating the public to prevent COVID-19: policy framework for supporting pandemic prevention and management. <https://apps.who.int/iris/handle/10665/337574>
- Yi, C. H. (2017) A case study of the dynamics of scaffolding among ESL learners and online resources in collaborative learning. *Computer Assisted Language Learning*, 30:1-2, 115-132. <https://doi.org/10.1080/09588221.2016.1273245>

TRANSCRIPTION AND SPOKEN ENGLISH PEDAGOGY OF SECOND LANGUAGE (L2) LEARNERS

Julianah Ajoke AKINDELE

Osun State University (Ikire Campus), Nigeria, julianah.akindele@uniosun.edu.ng

Abstract

Inconsistencies in English spellings and sound equivalence have been observed to account for several L2 speakers' mispronunciation of words in English. Historical inconsistencies in written orthography and L1 interference have been attributed to these phenomena. Observations show that phonological studies have neglected the role of transcription in the interpretation of English sounds. In English, a letter needs a phonetic symbol to represent a sound. In order to improve on this challenge as observed in the spoken English of L2 learners, this study examined the performance of 100 (English and International Studies) students in the penultimate level of Osun State University, Nigeria. Each of the respondents was given 10 transcribed words to rewrite into orthographic letters while 10 orthographic letters were given for transcription into phonemic/phonetic forms. Out of expected results of 1000, appropriate use was 422 (42.2%), inappropriate use was 578 (57.8%). For orthographic letters, out of expected results of 1000, appropriate use for phonemic transcription, respondents had 394 (39.4) appropriate use while inappropriate use was 606 (60.6%). Phonetic transcription had appropriate use of 298 (29.8%) and 702 (70.2%) inappropriate use. Findings revealed that spoken English of L2 learners need to be improved on by language teachers by paying particular attention to transcription drills regularly in spoken English lessons. Second language learners are presumed to become experts in English studies, hence, they are expected to have adequate competence in all the skills of language acquisition including spoken. Therefore, L2 learners should be advised to avoid having reservation for this aspect of phonetics. They should see it like other subjects taken in the university as this will make them develop interest in the subject matter. Experts should devise means of improving the use of native technology to improve on transcription skills at the pedagogical level.

Keywords: Spoken English pedagogy, Transcription, Orthographic spellings, Second language learners

1.0 Introduction

Second language (L2) learners of English have their mother tongues acquired naturally. It has been confirmed by earlier linguists (Akinjobi, 2013, Akindele, 2019a) that Nigerian English, at the phonological level, differ significantly from Standard English. This phonological

difference has been observed over time in Nigerian spoken English at both segmental and suprasegmental levels (Atoye, 1991; Awonusi, 2007) . Transcription, one of the core concepts of spoken English learning has been observed to be one of the most problematic areas for L2 learners and this eventually can have adverse effect on the level of comprehension of sound letter representations as well as L2 pronunciation deficiencies. At the pedagogical level, observations have shown that L2 learners naturally have phobia for transcription. This impression may for a long time affect the performance of L2 learners in spoken English if not adequately addressed. This is because the ability of L2 learners to interpret orthographic letters and sounds, identification, perception and production of letter sound(s) of English will naturally have great effect on comprehension and pronunciation of L2. More so, the fact that many of these L2 learners do not do well in transcription assessments can have some pedagogical implication for L2 acquisition. Apart, several linguists (Awonusi, 2004, 2007; Umera-okeke, 2008; Adewale, 2015; Akindele, 2019b; Agbajelola, 2020) who have researched into the inconsistencies in spellings and sound use of L2 learners, especially in Nigerian spoken English have not commented much on the impact of transcription in the interpretation, perception and pronunciation of L2 learners. Meanwhile, If this aspect is not given considerable attention at the pedagogical level, it will be a major setback in L2 communication. Second language learners and Nigerian English speakers generally need to speak the English that is intelligible to the world. As a result of this observations, this study intends to examine L2 learners performance in the transcription and interpretation of orthographic letters to sounds, and the interpretation of sounds to letters. The study also intends to examine the pedagogical implication of these phonological phenomena on L2 acquisition. In order to achieve this aim, this study shall examine:

1. the extent of interpretation of sound equivalence in the transcription of L2 learners orthographic letters;
2. whether or not the transcription knowledge of L2 learners equates orthographic interpretation
3. the pedagogical implications of L2 learners performance on transcription of orthographic letters to sounds and vice versa;

2.0 Background to the Study

Transcription is a core concept of phonetics. It is expected to be a component of the spoken English lesson in the English curriculum of L2 learning. This is because language learning comprise four skills: listening, speaking, reading and writing. Hence, curriculum planners in Nigerian schools at all levels of education drew the English curriculum used in Nigerian schools toward the four basic skills. However, observations show that transcription is not given adequate attention especially at the Junior and Senior secondary schools, despite its relevance in spoken English learning and pronunciation skills. This core area of spoken English lessons is often avoided by L2 learners in Nigerian institution even for those who specialises in the study of English. This could be due to the technicality involved in the teaching and learning of the subject matter. Inadequate technological facilities like e-dictionary, inadequate expertise and most especially L2 learners attitude towards transcription itself have attributed to these observations. However, it is hoped that this study will shed

light on the pedagogical implications of L2 learners on transcription learning and proffer solutions on how to ameliorate transcription skills and generally help to improve L2 learners and spoken English skills for improved comprehensibility locally, nationally and internationally. This research was embarked on the premise noticed over time that many of these students do not do well in assessment of transcription in spoken English examinations, and this can have some pedagogical implication for L2 acquisition. Another was also as a result of the fact that several linguists have researched in the inconsistencies in spellings and sound use of L2 learners neglecting the impact of transcription in the interpretation, perception and pronunciation of L2 learners. Some linguists have also commented on the discrepancies in written and spoken English of L2 learners as markedly different from SE form which is supposed to be the norm for L2 pronunciation. Until this aspect is given considerable attention at the pedagogical level, L2 learners and Nigerian English speakers may generally speak the English that is unintelligible and that will be a major setback in L2 communication even in the era of technology influx that could help guide and improve the spoken English of L2 learners and users. . .

2.1 English Transcription

Transcription refers to the use of phonetic symbols to represent speech sounds. Usually, a sound in a spoken utterance is represented by a written phonetic symbol. English transcription will generally reflect the phonetic symbols imposed by the transcribe on the material. The choice of symbol used in representing a sound will help reflect decisions on segmentation of the language. data and segmentation and this will be help to determine a phonological treatment. Transcription systems may be appropriated for different purposes. Such purposes could be descriptive, phonetics, theoretical phonology, language pedagogy, lexicography, speech recognition and text to speech synthesis. Each of these concepts has its own requirements. Phoneticians around the world believe generally that all spoken human languages can be represented by most symbols in the International Phonetic Alphabets (IPA). This is because the symbols of IPA

English Consonant Chart

International Phonetic Alphabet (IPA) *ˌɪntəˈnæʃnəl fəˈnetɪk ˈælfəbet*

Consonants (pulmonic)

	Bilabial	Labio-dental	Dental	Alveolar	Post-alveolar	Retroflex	Palatal	Velar	Uvular	Pharyngeal	Glottal
Plosive	p b			t d		ʈ ɖ	c ɟ	k ɡ	q ɢ		ʔ
Nasal	m	ɱ		n		ɳ	ɲ	ŋ	ɴ		
Trill	ʙ			r					ʀ		
Tap or flap		ɸ β		ɾ		ɽ					
Fricative	ɸ β	f v	θ ð	s z	ʃ ʒ	ʂ ʐ	ç ʝ	x ɣ	χ ʁ	ħ ʕ	h ɦ
Lateral fricative				ɬ ɮ							
Approximant		ʋ		ɹ		ɻ	j	ɰ			
Lateral approximant				l		ɭ	ʎ	ʟ			

Fig. 1 : English consonant chart (Source: Agabjelola, 2020)

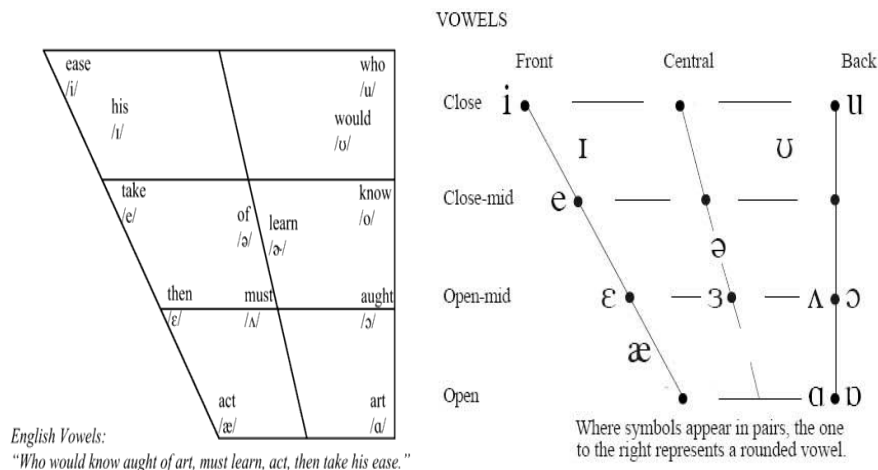


Fig. 2 English Vowels (Agbajelola, 2020)

As observed above, the English vowels differ considerably between dialects. This is because the corresponding vowels may be transcribed with various symbols depending on the dialect under consideration. For instance, English has no specific phoneme symbols over others; instead lexical sets are used, each named by a word containing the vowel in question. The word 'lot' as illustrated by Agbajelola (2020) has 'o' transcribed as /ɒ/ in Received Pronunciation, /ɑ/ in General American, and /ɔ/ in Australian English. This clearly demonstrates the variants forms even in native English.

2.1.1 Broad and Narrow Transcription

English transcription is two major forms. Broad and narrow and transcription. As the name of each suggests, broad or phonemic transcription represents the significant phonemes of a spoken language while phonetic or narrow transcription entails detailed representation of sounds. This involves the use of square brackets and secondary articulation features such as labialisation, palatalization, and aspiration among others. . Meanwhile in phonemic transcription, only the significant sounds of the language are captured. These are sounds or phones that are capable of bringing about a change in meaning if interchanged in a word or utterance in English. This is routed in general or detailed considerations of phonemes as the smallest and independent unit in a sound system. Broad transcription represents symbols to indicate pronunciation of a given word. Narrow transcription, on other hand, refers to more phonetic details in showing the pronunciation of words (Ladefoged, 2006). Taking a phoneme like /p/ into account, a phonologist prescribes a broad and a narrow transcription for it. Narrow transcription is more of a variety and seems to be useful in a wider range of application to show the exact pronunciation of a given word. This is not, on the contrary, what one say about the application of broad transcription. Although it is a matter of relativity taking the phonetic symbols that dictionaries make use of to represent the pronunciation of words—i.e., they mostly have their own way of phonetic representation. This is an indication of the effort dictionaries make to put non-native speakers at ease when pronouncing words.

2.2 Phonemic Awareness and Second Language Learners

Phonemic awareness is the ability of learners of a language to have an understanding that spoken words consist of a series of individual sounds. Ball & Blachman (1999) and Agbajelola (2020), view phonemic awareness as a cognitive skill which involves three elements (the phonological units known as phonemes, explicit and conscious awareness to these linguistic units, and the ability to explicitly manipulate such units). Phonemes are the most basic units of speech “that speakers and listeners unconsciously combine and contrast to produce and perceive words in spoken a language. Phonemically awareness requires explicit and reflective knowledge upon the linguistic units underlies language (Agbajelola, 2020). The third element of phonemic awareness involves the ability to blend, segment, and manipulate sounds in spoken words. Children who have control over the smallest units of speech are considered phonemically aware. Phonemic awareness is not an all-or-nothing trait which is either present or absent. Rather, it entails distinctive levels ranging from primitive to more advanced ones which reflect a growing understanding to the sound structure of language (Adams, 1990). He identified five levels of phonemic awareness:

- 1) The ability to hear rhymes and alliterations
- 2) The ability to do oddity tasks
- 3) The ability to blend separate sounds into words and split syllables orally
- 4) The ability to segment words orally into the component phonemes
- 5) The ability to manipulate phonemes by deleting or substituting the initial consonants of words..

It has been observed that phonemic awareness is a crucial determinant of success in reading and spelling attainment of an alphabetic language (Adams, 1990; Agbajelola, 2020). The importance of phonemic awareness, its relations with phonics, and guidelines for phonemic awareness instruction is crucial to the current discourse. However, in the contemporary world, where access to technology is expected to help improve transcription learning as well as orthographic letter sounds interpretation but the reverse is the case. Many L2 learners are noticed to have a natural phobia for transcription in spoken English classrooms. This phenomenon is one of the reasons for this study. The research intends to find out the impact of transcription on the spoken English of learners and the pedagogical implication on L2 learners

3.0 Methodology

A purposive sampling method was used to select 100 students of English and International Studies in a state university, South West, Nigeria. The curriculum of these students comprised spoken English courses which cut across the levels of the programme (100-400). The status of these courses are compulsory and it is assumed that same exist in many Nigerian institutions since it is being regulated by Nigerian University Commission (NUC). This implies that for a student to graduate with a Degree in English as an L2 learner, he or she must compulsorily register and pass all the compulsory courses including the spoken English courses. Over time, in spoken English lessons, students' have been observed to avoid

transcription questions in examinations and so it is often made a compulsory question. Ten English words of orthographic letters and 10 transcribed (phonemic and phonetic) words were given to each of the participants to interpret and transcribe. Each of the participants' script was scored 1 mark each and converted into simple percentages. Token of appropriate use was counted and converted into simple percentages with the highest score taken as the performance of L2 learners.

4.0 Analysis

Table 1: Participants Performance in the interpretation of transcription to orthographic forms

Items	Participants	Appropriate Interpretation	%	Inappropriate Interpretation	%
/ˈlaʊdə/	100	47	47	53	53
/ˈgæraːz/	100	59	59	41	41
/ˈbrʌðə/	100	48	48	42	42
/ˈfaɪldbɜːθ/	100	39	39	61	61
/ɪnˈdʒɔɪ	100	38	38	62	62
/njuːz	100	20	20	80	80
/ˈjestədi/	100	40	40	60	60
/məˈfiːn	100	47	47	53	53
/kəˈset/	100	39	39	61	61
/ˈθɪŋkɪŋ/	100	45	45	55	55
Total	1000	422	42.2%	578	57.8%

Table 1 represents the performances of L2 learners in the interpretation of orthographic letters to English sounds. Results confirmed that L2 learners were able to minimally interpret transcribed items into orthographic letters in 422 instances of use and inappropriate use was 578 (57.8%). This performance shows that L2 learners have not attained average competence in the interpretation of English transcription to orthographic letters. Though, with 42.2% performance, participants' performance appear to be a little encouraging and could be improved upon subsequently.

Table 2: Phonemic Performance of L2 Learners on transcription of English letters to phonemic symbols

Items	Participants	Standard English Form	Appropriate phonemic transcription	%	Inappropriate Phonemic transcription	%	common realised transcription forms
Awkward	100	/ɔːkwəd/	22	22	78	78	/ɔkwəd/
Piper	100	/paɪpə/	43	43	57	57	/paɪpə/
Caught	100	/kɔːt/	32	32	68	68	/kɔt/
Hyperbole	100	/haɪpəˈbɒli/	19	19	81	81	/haɪpəbɒl/
Teether	100	/tiːðə/	44	44	56	56	/tɪtə/
Lightning	100	/laɪtnɪŋ/	30	30	70	70	/laɪtnɪŋ/
Peaches	100	/piːtʃɪz/	21	21		79	/ piːtʃɪz/
Established	100	/ɪstæblɪʃt/	27	27	63	63	/estæblɪʃd/
Tools	100	/tuːlz/	58	58	42	42	/tuls/

Fracas	100	/fræka:/	51	51	49	49	/frækæs/
Total	1000		394	(39.4%)	606	60.6%	

Table 2 shows the performance of L2 learners in the transcription of orthographic letters to English sounds. Results confirmed that L2 learners could not transcribe orthographic words into transcribed forms. Performance of participants was 394 (39.4%) , out of 1000 expected use and 606 (60.6%) inappropriate use. Inappropriate use was higher which clearly demonstrate participants challenge as L2 learners in the use of transcription.

Table 3: Performance of L2 Learners on transcription of English letters to Phonetic Symbols

Items	Participants	Standard Form	Appropriate phonemic form used	%	Inappropriate phonetic form used	%	common realised transcription forms
Awkward	100	[ɔ:kʷəd]	17	17	83	83	/ɔkwəd/
Piper	100	[ˈpaɪpə]	32	32	68	68	/paɪpa/
Caught	100	[k ɔ:t]	12	12	88	88	/kɔt/
Hyperbole	100	[haɪpə:b(ə)l]	10	10	90	90	/haɪpəbɒl/
Teether	100	[ˈti:ðə]	24	24	76	76	/titæ/
Lightning	100	[ˈlaɪtnɪŋ]	13	13	87	87	/laɪtnɪŋ]
Peaches	100	[ˈpi:ʃɪz]	20	20	80	80	/ pi:ʃɪz/
Established	100	[ˈɪstæblɪʃt]	3	3	97	97	/estæblɪʃd/
Tools	100	[tu:lz]	37	37	63	63	/tuls/
Fracas	100	[fræka:]	29	29	71	71	/frækæs/
Total	1000		298	29.8%	702	70.2	

Table 3 shows the transcription use of L2 learners on phonetic symbols. Appropriate use was very low at 298 (29.8%) instances of use out of expected result of 1000. Inappropriate use was very high, with 702 (70.2%). This implies that majority of the L2 learners have serious challenge in the transcription of orthographic letters to phonetic forms.

5.0 Findings and Discussions

1. The extent of interpretation of sound equivalence in the transcription of L2 learners shows that the performance of L2 learners in the interpretation of transcribed forms to orthographic letters to English sounds confirmed that L2 learners were able to minimally interpret transcribed forms into orthographic letters in 422 instances of use and inappropriate use was 578 (57.8%), out of the expected results of 1000. This performance shows that L2 learners have not attained average competence in the interpretation of English transcription into orthographic letters. Though, with 42.2% performance, participants performance appear to be a little encouraging and could be improved upon subsequently but as potential experts in English studies and who are assumed to have a performance of above average as L2 learners considering the length training, performance results confirmed inadequate results for the participants. This performance calls for attention especially in relation to spoken English of L2 pronunciation geared towards a comprehensibility locally, nationally and internationally.

2. The performance of L2 learners in the transcription of orthographic letters to English sounds confirmed that L2 learners could not transcribe the given orthographic words into transcribed forms. Performance of participants was 394 (39.4%) , out of 1000 expected use and 606 inappropriate use. Inappropriate use was higher which clearly demonstrate participants challenge as L2 learners in the use of transcription. This performance shows that L2 learners have not attained average competence in the interpretation of English transcription of orthographic letters to phonemic symbols. Performance of L2 learners was very poor in interpretation of orthographic letters to phonetic symbols. Results confirmed participants performance appropriate use was very low with 298 (29.8%0). While inappropriate use was very high, with 702 (70.2%). This implies that majority of the L2 learners have serious challenge in the transcription of orthographic letters to phonetic forms.
3. The performance of participants in the orthographic forms to transcribed forms implies that L2 pedagogy needs to be improved upon. Spoken English teachers should pay more attention to transcription drills at both phonemic and phonetic levels in spoken English lessons. The realised forms of the participants also revealed that majority of the participants have challenge with the English phonemes especially vowels. This is crucial as a result the fact that there is a great discrepancy between orthographic letters of English which is just 26 and the sound of English is 44. This discrepancy is problematic for many L2 learners where their L1 have almost same sounds and letter representations. Therefore, language teachers in L2 classrooms should see this study as a clarion call to dedicate more time to transcription studies. Particular attention should be given to phonemes not attested in the sound system of L2 learners. Currently, technology device teaching aids in native English should be employed in classes for illustration on the use of transcription drills. Teachers' themselves should get trained and retrained in transcription in spoken English lessons and thereby add more values to themselves and be more knowledgeable in the subject matter in order improve their teaching skills. .

6.0 Conclusion and Recommendations

1. English orthographic letters is defective with 26 letters while the sound system is 44. This disparity has pedagogical effects on L2 learners. Many L2 learners did not do well in transcription as affirmed from participants results. Reasons why many L2 learners have problems with transcription and generally pronunciation. Includes the facts that English transcription does not have exact symbols like many Nigerian languages with sound letter representation. The problems of inconsistencies and inadequate orthographic letter sound representation is also a major reason why L2 learners performance in English transcription was poor and below average. However, the following measures will help to ameliorate these challenges and eventually improve L2 transcription skills and Nigerians spoken English generally:.

- Language teachers in L2 classrooms should see this phonological setback as a clarion call to dedicate more time to transcription studies in spoken English lessons.
- Particular attention should be given to phonemes not attested in the sound system of L2 learners.
- Currently, technology device teaching aids in native English should be employed in classes for illustration on the use of transcription drills
- Teachers should get trained and retrained in transcription in spoken English lessons in order to add more values to themselves and be more knowledgeable in the subject matter. This will help them to improve their teaching skills. .

References

- Adams S.O., (1990). *Beyond Intelligibility: A Presidential Address. 'In Eboh, Ubahakwe(ed.). Varieties and Functions of English in Nigeria. Ibadan: AUP, 1991.*
- Adewale, Blessing. (2015). Pronunciation Difficulties among Yoruba Speakers of English Language in Irewole Local Government. BA Project. Dept of Languages and Linguistics. Osun State University. Viii- 36pp.
- Agbajeloa, O. (2020) English Phonemic Pronunciation of Automated Messages of Selected Nigerian Mobile Telecommunication Networks. . BA Project. Dept of E and Ling;sih and Literary Studies guistics. Osun State University. ix- 97pp.
- Akindele, J. A (2020). Anacrusis and the Rhythm of Selected Educated Edo (Nigerian) English Speakers: Acoustic Evidence in *Phonetics, Phonology and Sociolinguistics in the Nigerian Context: A Festschrift for Adenike Akinjobi (Eds.)* R. Oladipupo J. Akindele & A. Osisanwo. Stirling Horden Publishers, Ibadan: 193 -203.
- Akindele, J. A. (2019a). Discrepancy in Spoken and Written English: Pedagogical Implications for English as Second Language Learners and Speakers. *Syllabus Review: Multi-Disciplinary Journal of the Ecole Normal Supérieure*. University of Yaounde 1-Cameroon. vol. 8(1)
- Akindele J.A. (2019). Weight Sensitive Factor in the English Syllabic Consonants of Educated Edo (Nigerian) English as Reflection of Non-Native English. *World Scientific News (WSN). An International Scientific Journal*. Poland. 124(2) (2019) 292-303
- Akinjobi, A. (2013). Spelling Cued Mispronunciation in Nigerian English. *Papers in English and Linguistics (PEL)*. Vol. 14: 18-30.
- Atoye, R. (1991). Word-Stress in Nigerian English. *World Englishes*. 10.1: 1- 6.
- Awonusi, S. (2004). *Teaching Pronunciation: A Reference for Teachers of English to Speakers of Other Languages*. Cambridge, UK: Cambridge University Press.
- Awonusi, S. (2007). Good Spoken English and National Development: Sociophonology in the Service of Men. *Inaugural Lecture*. Presented at the University of Lagos.
- Ball, M., & Blachman, D. (1991). Motivation: Reopening the Research Agenda." *Language Learning* 41.4 (1991): 469-512. Baker, X.D. (2011). *A Course in Phonetics. (4th ed.) Ft. Worth, TX: Harcourt, Brace, Jovanovich. 2005. Vowels and Consonants. (2nd ed.) Oxford, UK: Blackwell.*

- Brown, G. & Yule, G. (1983) *Teaching Spoken Language: An approach based on the analysis of conversational English*. New York: Cambridge University Press.
- Darus, S. & Subramaniam, K. (2002). Error Analysis of the written English Essays of secondary school students in Malaysia: A case study. *European Journal of Social Sciences*. Vol.8 No 3: 483-495
- Ladefoged, P. (2006). *A Course in Phonetics*. 4th ed. Orlando: Harcourt College Publishers.
- Umera-Okeke, N/ (2008). Spelling and Phonetic Inconsistencies in English: A Problem for Learners of English as a Foreign/Second Language *African Research Review* Vol. 2 (1) 2008: 64-83 Ethiopia. <http://dx.doi.org/10.4314/afrev.v2i1.41025>. Retrieved June 13th, 2019.

FOREIGN LANGUAGE ANXIETY OF CHINA POSTGRADUATES IN ONLINE CLASSES: A SAMPLE FROM MALAYSIA

Kai Zhong¹, Junhua Peng², Shiyue Chen³, Linyu Zhang⁴

¹ *Universiti Putra Malaysia, Malaysia, mikailsuverov@gmail.com*

² *Universiti Putra Malaysia, Malaysia, penghuahua2019@gmail.com*

³ *Universiti Putra Malaysia, Malaysia, 709207242@qq.com*

⁴ *Universiti Putra Malaysia, Malaysia, 419559905@qq.com*

Abstract

Language anxiety has become one of the most critical factors impeding foreign language performance and its production. During foreign language learning, a significant number of learners experience anxiety to a greater or lesser extent. Plenty of research has been done on foreign language anxiety (FLA) among different levels of students in China. However, relatively little attention has been given to a particular language learning group-postgraduates who study the foreign language outside their own countries. Besides, most FLA studies have centered on classroom-based settings whereas few studies have examined language anxiety in the online learning environment since the start of covid-19. The purpose of this study, therefore, is to investigate the foreign language anxiety among China postgraduates in online classes at a university in Malaysia. In addition, the study aims to investigate whether the level of foreign language anxiety differs among China postgraduates of different gender, ages, period of study, and English proficiency. The Foreign Language Classroom Anxiety Scale (FLCAS) was applied to assess foreign language anxiety (Horwitz et al., 1986). A total of 32 postgraduates of the English language participated in the study. Results of the study revealed that China postgraduates majoring in the English language experienced a medium to low foreign language anxiety in online settings. Their anxiety level did not significantly differ in gender, age, year of study in the program, and English proficiency.

Keywords: foreign language, anxiety, online class, China students, English major, covid-19

1.0 Introduction

Foreign language learning is a complex cognitive activity with rich emotional experiences, and learners will experience various negative emotions such as anxiety, shame, and burnout, among which anxiety receives the most attention (Horwitz, Horwitz, & Cope, 1986; Teimouri, 2018). Language anxiety also has become one of the most significant factors impeding foreign language learners' performance (Khattak, Jamshed, Ahmad, Mirza and Baig, 2011). Anxiety, according to Sanders and Wills (2003), is "a complex, multifaceted experience, an emotion that influences several different facets of our being". MacIntyre and Gardner (1994) mentioned language anxiety is the sense of stress and fear specifically

correlated with second language contexts, like speaking, listening, and writing. Horwitz *et al.* (1986) classified foreign language anxiety into three elements as communication apprehension, fear of negative social evaluation, and test anxiety. Communication apprehension refers to a person's anxiety related to actual or expected interactions with others (McCroskey, 1984). Watson and Friend (1964) mentioned fear of negative evaluation is associated with apprehension about being judged by others, distress about other's negative evaluations, and the expectation of receiving unfavorable evaluations from others. The fear of the repercussions of poor performance in an evaluative scenario is known as test anxiety (Sarason, 1984).

Previous studies revealed language anxiety and the factors related to anxiety such as gender, ages, period of study and English proficiency. Şenel (2016) investigated whether gender factor is effective on foreign language anxiety levels of university students studying English Language and in a Turkish university. The results showed that males have higher levels of foreign language anxiety than females. There are some studies showed that females have higher anxiety than males in foreign language learning considering females are more likely to express their feelings (Bensoussan & Zeidner, 1989; Ezzi, 2012). However, other research indicated that there is no significant difference in foreign language anxiety between male and female learners (Aida, 1994; Shi & Liu, 2006).

Sadiq (2017) investigated whether the level of foreign language anxiety varies in age and the year of the specific program among English language learners in Saudi Arabia. Results suggested a moderate level of anxiety of those EFL learners. Interestingly, the findings indicated no significant difference of anxiety level with the year of the specific program; however, there is a meaningful difference in the level of language anxiety in terms of age variable. A study conducted by Elkhafaifi (2005) showed that learners in the first and second year have higher anxiety than those in the third year of the program. Besides, Zhong and Zhong (2015) explored the age difference of foreign anxiety level among 228 master students of science and engineering in China, the finding revealed there is no significant difference in foreign language anxiety between younger and elder learners.

Huang and Yu (2019) examined the foreign language anxiety of English majors in a vocational college in China, with the finding that the students' anxiety level is moderate, and there is no significant relationship between students' English achievement and their foreign language anxiety level, which is similar with the finding of Razak, Yassin, and Maasum (2017). However, some studies (Dong, 2021; Teimouri, Goetze & Plonsky, 2019) suggested that foreign language anxiety has a negative correlation with English proficiency.

The research mentioned above is all conducted from face-to-face classroom settings. In online classroom settings, the situation would be more complicated with more factors being considered. Some researchers (Pichette, 2009; Ushida, 2005) mentioned that online language learners confront anxiety not only from language but also from the use of instructional technologies. Other factors can also be considered such as lacking self-discipline for their learning, time management to stay on pace in the course and willingness to learn regardless of physical and emotional isolation from peers (Russell & Murphy-Judy, 2020; White, 2010).

Pichette (2009) compared the anxiety of university-level online learners and face-to-face counterparts among French speakers who learn English or Spanish in Canada, with the finding showing no difference in anxiety levels between face-to-face and online language learners at three levels (beginner, intermediate, and advanced). Pichette found among advanced language students in online settings, the perceived anxiety level tended to decrease after they got used to the learning platform and instructional technologies. However, it is unknown whether beginners face more anxiety than intermediate and advanced learners on account of language anxiety or anxiety about the online environment.

Through an experimental study, Russel (2018) investigated the effect of a pedagogical intervention on alleviating Spanish learners' language anxiety levels in an online class. This pedagogical intervention aimed to reduce students' anxiety about learning a foreign language, increase student connectedness, and correct students' misconceptions about language learning. The findings show students' anxiety levels significantly drop off at the end of the semester compared to the beginning of the semester. However, the findings cannot be generalized to a larger population due to the small number of participants in the study.

Previous research mainly focused on undergraduates from English major and non-English major and less study investigated the foreign language anxiety among postgraduates, especially those studying the English language since they are regarded as more professional and advanced learners who show more concern about their language learning. Besides, most FLA studies have centered on classroom-based settings; however, few studies have examined language anxiety in the context of the online learning (Pichette, 2009; Russell, 2018). Currently, the COVID-19 pandemic has somewhat changed the norm of language teaching and learning. Students worldwide are being forced into online classes. International students are the group affected by the global pandemic. The foreign language anxiety of international students who take online classes remains largely unexplored and unclear. Therefore, the study attempts to investigate the anxiety level of China postgraduates in online class settings in Malaysia. Moreover, their gender, age, period of study and English proficiency will be considered.

2.0 Methodology

A quantitative research method was adopted in this study to investigate the level of language anxiety among China students in online classes. In the current study, a survey questionnaire was used to collect data about the level of language anxiety.

A public university in Malaysia was chosen to conduct the survey out of convenience. There were 50 China postgraduates pursuing programs of English Language for the first semester 2021 academic year. All of them attended online classes and were invited to participate in the study and they consented to the collection of data from their responses to the questionnaires. The questionnaire was sent to all the subjects via email. Finally, 32 responses of participants were collected to be used in the study. There were nine males and 23 females ranging in age from 24 to 40. Their period of study in the program ranged from one to three years and their English proficiency, according to the IELTS score varied from band 6 to 8.

Data were collected through questionnaires which consist of two sections. Section A is the background questionnaire that includes questions of participants' demographic information such as gender, age, period of study and English proficiency. Section B, The Foreign Language Classroom Anxiety Scale (FLCAS), a self-report questionnaire developed by Horwitz et al. (1986), was used to investigate participants' levels of foreign language anxiety. The FLCAS uses a 5-point Likert scale with 33 items, ranging from strongly agree (5) to strongly disagree (1). Total anxiety scores for the scale range from 33 to 165 points. The answer *strongly agree* indicates a high level of anxiety, whereas *strongly disagree* indicates a low level of anxiety that students feel (Horwitz, 2008). The overall Cronbach's alpha value reported by Horwitz et al. (1986) was .93. This is a valid and reliable questionnaire that has been consistently used in previous studies to measure anxiety (Elkhaphieff, 2005; Moghaddam, 2014; Şener, 2015; Wang, 2010). Besides, Chinese translations were added below each question to rule out any ambiguity for participants' convenience.

Statistical Package for the Social Sciences Programs (SPSS) version 25 was conducted in the analysis of data. Descriptive statistics were performed on all FLCAS items to explore the level of foreign language anxiety among China postgraduates of English language in online classes in a Malaysian university. Independent t-tests were conducted to investigate if there are significant differences between anxiety levels with participants' gender and ages. One-Way ANOVA analysis was performed to find if there is a significant difference between anxiety level with participants' period of study and English proficiency.

First, the internal reliability of the FLCAS was calculated and the Cronbach's alpha value was .91, showing that the reliability of the instrument was very high. Besides, data in this study were normal since skewness and kurtosis values were between ± 2 (George & Mallery, 2003).

3.0 Results

To address the first research question (what is the level of foreign language anxiety among China postgraduates of English language in online classes), the means and standard deviations were calculated for participants' overall and subcomponent anxiety. Horwitz (2008) defined that learners are regarded as having slight anxiety if the averages are around 3 and having quite an anxiety if the averages are 4 and above. Learners are not very anxious if the averages are below 3. Participants had a low level of foreign language anxiety ($M=2.79$, $SD=.460$) and low anxiety in communication apprehension ($M=2.86$, $SD=.520$), test ($M=2.72$, $SD=.386$) and fear of negative evaluation ($M=2.82$, $SD=.748$) in Table 1.

Table 1. Precipitants overall and subcomponent anxiety

	Mean	Std. Deviation
Total foreign language anxiety	2.79	.460
Communication Apprehension	2.86	.520
Test Anxiety	2.72	.386
Fear of Negative Evaluation	2.82	.748

In Table 2, of the 32 participants, none of them had a high level of anxiety, nine had a medium level of anxiety and 23 had a low level of anxiety. Therefore, the majority of them were under low foreign language anxiety.

Table 2. Distribution of the participants into three levels of anxiety

Foreign language anxiety	Scores	Number of Participants
High Level	4 and above	0
Medium Level	$3 \leq$ and <4	9
Low Level	below 3	23

Based on the results of descriptive analysis, Table 3 shows the participants' options for each item from SA (Strongly agree) to SD (strongly Disagree) and the value of Means and Standard Deviations. The highest scores in language anxiety were: Item 9 (under Communication Apprehension), I start to panic when I have to speak without preparation in language class. (M=3.69, SD=.896); Item 33 (under Fear of Negative Evaluation), I get nervous when the language teacher asks questions which I haven't prepared in. (M=3.59, SD=1.012); Item 10 (under Test Anxiety), I worry about the consequences of failing my foreign language class. (M=3.53, SD=1.107); and Item 15 (under Communication Apprehension), I get upset when I don't understand what the teacher is correcting. (M=3.53, SD=.950).

The lowest scores in language anxiety were: Item 22 (under Test Anxiety), I don't feel pressure to prepare very well for a language class. (M=2.19, SD=.738); Item 17 (under Test Anxiety), I often feel like not going to my language class. (M=2.22, SD=.870); and Item 14 (under Communication Apprehension), I would not be nervous speaking the foreign language with native speakers. (M=2.28, SD=.958).

Table 3. FLCAS items with numbers of participants selecting each alternative

Items	SA	A	N	D	SA	Mean	Std. Deviation
Communication Apprehension							
1.	2	8	11	9	2	2.97	1.031
4.	1	9	14	7	1	3.06	.878
9.	5	16	7	4	0	3.69	.896
14.*	0	5	5	16	6	2.28	.958
15.	3	17	7	4	1	3.53	.950
18.*	0	2	14	15	1	2.53	.671
24.	0	5	5	18	4	2.34	.902
27.	0	6	11	15	0	2.72	.772
29.	2	8	10	11	1	2.97	.999

30.	2	5	7	17	1	2.69	.998
32*	0	4	16	8	4	2.63	.871
Test Anxiety							
3.	0	7	11	13	1	2.75	.842
5.*	0	5	8	15	4	2.44	.914
6.	1	11	9	11	0	3.06	.914
8.*	0	4	12	14	2	2.56	.801
10.	7	11	6	8	0	3.53	1.107
11.*	0	6	12	12	2	2.69	.859
12.	1	11	6	14	0	2.97	.967
16.	1	5	8	15	3	2.56	.982
17.	1	2	4	21	4	2.22	.870
20.	1	14	9	8	0	3.25	.880
21.	2	7	5	17	1	2.75	1.047
22*	0	2	6	20	4	2.19	.738
25.	1	7	8	16	0	2.78	.906
26	0	5	6	19	2	2.44	.840
28.*	0	3	15	12	2	2.59	.756
Fear of Negative Evaluation							
2.*	1	6	6	16	3	2.56	1.014
7.	5	7	7	12	1	3.09	1.174
13.	2	3	8	17	2	2.56	.982
19.	0	6	5	19	2	2.47	.879
23.	4	8	7	11	2	3.03	1.177
31.	2	3	8	13	6	2.44	1.105
33.	5	15	7	4	1	3.59	1.012

SA = strongly agree; A = agree; N = neither agree nor disagree; D = disagree; SD = strongly disagree. Reverse scored items are indicated by an asterisk ().

To address the second research question (whether the level of foreign language anxiety differs in gender), independent sample T-test was performed to compare the foreign language anxiety level between males and females. The results in Table 4 shows that there was no significant difference between male and female participants in overall foreign language

anxiety ($t = -.037, p = .971$) and in the aspects of communication apprehension ($t = -.248, p = .806$), test ($t = .467, p = .644$) and fear of negative evaluation ($t = -.352, p = .728$).

Table 4. Anxiety Measures: Male and Female participants

	Male (N=9)	Female (N=23)	<i>t</i> test
Overall FLCAS	91.78 (14.74)	92 (15.64)	-.037 ($p = .971$)
Communication apprehension	31 (5.43)	31.57 (5.94)	-.248 ($p = .806$)
Test anxiety	41.56 (5.77)	40.48 (5.91)	.467 ($p = .644$)
Fear of negative evaluation	19.22 (4.52)	19.96 (5.57)	-.352 ($p = .728$)

To address the second research question (whether the level of foreign language anxiety differs in age groups), independent sample T-test was used to compare the foreign language anxiety level between younger (24-32 years old) and elder (33-40 years old) participants. According to Table 5, there was no significant difference between younger and elder participants in overall foreign language anxiety ($t = 1.368, p = .211$) and in the aspects of communication apprehension ($t = 1.465, p = .911$), test ($t = 1.309, p = .115$) and fear of negative evaluation ($t = .908, p = .314$).

Table 5. Anxiety Measures: Participants of different age groups

	Younger (N=13)	Elder (N=19)	<i>t</i> test
Overall FLCAS	96.31 (12.76)	88.95 (16.24)	1.368 ($p = .211$)
Communication apprehension	33.15 (5.70)	30.21 (5.56)	1.456 ($p = .911$)
Test anxiety	42.38 (4.59)	39.68 (6.38)	1.309 ($p = .115$)
Fear of negative evaluation	20.77 (4.57)	19.05 (5.66)	.908 ($p = .314$)

To address the second research question (whether the level of foreign language anxiety differs from the periods of the year in the program), one-way ANOVA was used to examine the difference in foreign language anxiety level between learners of year one, two, three and three above. According to Table 6, there was no meaningful difference between participant in terms of the period of year in the program in overall foreign language anxiety ($F = .017, p = .983$) and in the aspects of communication apprehension ($F = .225, p = .800$), test ($F = .248, p = .782$) and fear of negative evaluation ($F = .113, p = .894$).

Table 6. ANOVA of Participants from different academic years

		Sum of Squares	df	Mean Square	F	Sig.
(CA)	Between Groups	15.480	2	7.740	.225	.800
	Within Groups	998.239	29	34.422		
	Total	1013.719	31			
(TE)	Between Groups	17.514	2	8.757	.248	.782
	Within Groups	1023.955	29	35.309		
	Total	1041.469	31			

(FONE)	Between Groups	6.545	2	3.273	.113	.894
	Within Groups	843.455	29	29.085		
	Total	850.000	31			
(Overall)	Between Groups	8.409	2	4.205	.017	.983
	Within Groups	7111.466	29	245.223		
	Total	7119.875	31			

*CA=Communication Apprehension, TE=Test anxiety, FONE=Fear of negative evaluation, Overall=Overall FLCAS

To address the second research question (whether the level of foreign language anxiety differs from English proficiency), one-way ANOVA was conducted to test whether there is a meaningful difference in the level of foreign language anxiety according to participants' English proficiency (IELTS scores). It can be seen from Table 7 that there was no significant difference between participants with different English proficiency in overall foreign language anxiety ($F = 1.509, p = .234$) and in the aspects of communication apprehension ($F = .971, p = .420$), test ($F = 2.328, p = .096$) and fear of negative evaluation ($F = 1.080, p = .374$).

Table 7. ANOVA of Participants of different English proficiency

		Sum of Squares	df	Mean Square	F	Sig.
(CA)	Between Groups	95.520	3	31.840	.971	.420
	Within Groups	918.198	28	32.793		
	Total	1013.719	31			
(TEST)	Between Groups	207.935	3	69.312	2.328	.096
	Within Groups	833.534	28	29.769		
	Total	1041.469	31			
(FONE)	Between Groups	88.153	3	29.384	1.080	.374
	Within Groups	761.847	28	27.209		
	Total	850.000	31			
(Overall)	Between Groups	990.720	3	330.240	1.509	.234
	Within Groups	6129.155	28	218.898		
	Total	7119.875	31			

*CA=Communication Apprehension, TE=Test anxiety, FONE=Fear of negative evaluation, Overall=Overall FLCAS

4.0 Discussion

The findings of this study reveal that the participants had medium to low foreign language anxiety. Based on the detailed items, they would experience the biggest anxiety if they were not prepared for class. In addition, they worried about the failure of foreign language classes and not understanding the correction of teachers. On the other hand, they had the lowest level of anxiety when it comes to preparation for a language class, being unwilling to attend language classes and talking with native speakers. Similarly, Şenel (2016) studied foreign language anxiety levels of university students studying English language and literature in

Turkey and found that the participants' foreign language anxiety levels were at a moderate level. It is also in accordance with the findings of Yassin and Razak (2018) that most of the EFL students in a Yemeni university experienced a moderate level of anxiety in the language class. However, our findings are a bit contradictory to a study conducted in mainland China. Zhong & Zhong (2015) investigated the academic English anxiety among 228 master's degree students in science and technology. It was found that more than 87% of the respondents had moderate to high levels of academic English anxiety. Compared to the participants in this study who are postgraduates of the English language and exposed to English more frequently, the anxiety level of postgraduates of science and technology unsurprisingly should be higher. Saito and Samimy (1996) mentioned that learners' foreign language learning will always be affected by anxiety. Therefore, the participants in this study who are postgraduates of English major will still experience foreign language anxiety in online classes.

For the gender differences, the results indicated there was no significant difference in foreign language anxiety between male and female participants, which is consistent with most previous studies (Tan & Xie, 2020; Razak, Yassin, & Maasum, 2017; Kayıkçı, 2011; Shi & Liu, 2006). However, some studies also suggested a significant difference between gender and language anxiety (Şenel, 2016; Park & French, 2013). A possible explanation for the results in this study is that all of the participants majoring in the English language have a similar language background and environment. The classes they attend and the related knowledge they acquire are similar, so their anxiety level may not vary in gender. Furthermore, there are almost three times as many female students (N=23) as male students (N=8) in the study, so the imbalanced gender distribution could be an issue.

As for age differences, the results showed there was no significant difference in foreign language anxiety between younger (23-32 years old) and elder (33-40 years old) participants, which is in line with the study of Zhong and Zhong (2015) but contrary to some studies (Saqid, 2017; Onwuegbuzie, Baily & Daley, 1999). It could be explained that since the participants in this study are all postgraduates, unlike those from previous research who are at degree level, their age may not be an influential factor in foreign language anxiety.

For the period of study, the results indicated there was no significant difference in foreign language anxiety among participants of the first, second and third academic year, being consistent with the study of Saqid (2017) where there was no meaningful difference between participants' anxiety in terms of the year in the specific program. However, the findings are in contradiction with Elkhafaifi's (2005) study where students in the third year had significantly lower anxiety than their counterparts in the first and second year of their study. It can be reasoned that the duration of study for the postgraduates does not affect their foreign language anxiety.

With regard to English proficiency, the findings showed there was no meaningful difference in foreign language anxiety among participants with different English proficiency. For convenience, their English proficiency was measured by their IELTS score. The majority of them are considered competent and good users of English for their IELTS scores ranged from 6.0 to 7.5. The findings are in line with the study of Razak, Yassin, and Maasum (2017) but contrary to most studies (Dong, 2021; Teimouri, Goetze & Plonsky, 2019; Salehi, &

Marefat, 2014) where foreign language anxiety had a statistically significant negative correlation with test performance. A possible explanation for the results in this study is that the participants reach a certain level of English and are from the same English department so their anxiety level is possibly similar.

5.0 Conclusion

The study aimed to investigate the level of foreign language anxiety among China postgraduates of English language in online classes in a Malaysian university. The second purpose of the study aimed to investigate whether the level of foreign language anxiety differs among China postgraduates of different gender, ages, period of study and English proficiency. This study has concluded that China postgraduates majoring in the English language experienced a medium to low foreign language anxiety in online settings. Their anxiety level did not significantly differ in gender, age, year of study in the program and English proficiency in the online settings. The findings also confirm that the difference in anxiety in gender, age, period of study and English proficiency is a controversial matter and varies according to contexts. They were suggested to learn how to minimize the anxiety in the situation where they have to speak without preparation, i.e., their improvisational skills in the class. Besides, they were advised to manage the anxiety of fearing failure in the language class and to be more relaxed while understanding teachers' corrections. The results of this study, however, may not be sufficient to provide in-depth insights into postgraduates' levels of foreign anxiety in online classes. Further research can be conducted by using both quantitative and qualitative (including interview and observation) methods with larger samples of participants majoring in the English language in online settings from different universities.

References

- Aida, Y. (1994). Examination of Horwitz, Horwitz, and Cope's construct of foreign language anxiety: The case of students of Japanese. *The modern language journal*, 78(2), 155-168. <http://dx.doi.org/10.1111/j.1540-4781.1994.tb02026.x>
- Bensoussan, M., & Zeidner, M. (1989). Anxiety and achievement in a multicultural situation. *Assessment in Higher Education*, 14(1), 40-54. <http://dx.doi.org/10.1080/0260293890140105>
- Dong, L. Q. (2021). The relationship between foreign language anxiety and academic performance of Chinese English learners: an argument based on meta-analysis. *Foreign Language World*, 1, 54-61.
- Elkhafaifi, H. (2005). Listening Comprehension and Anxiety in the Arabic Language Classroom. *The Modern Language Journal*, 89(2), 206-220. <https://doi.org/10.1111/j.1540-4781.2005.00275.x>
- Ezzi, N. A. A. (2012). The impact of gender on the foreign language anxiety of the Yemeni university students. *International Journal of Applied Linguistics & English Literature*, 1(2), 65-75. <http://dx.doi.org/10.7575/ijalel.v.1n.2p.65>
- Horwitz, E. K. (2008). *Becoming a language teacher: A practical guide to second language learning and teaching*. Boston, MA: Allyn and Bacon.

- Horwitz, E. K., Horwitz, M. B., & Cope, J. (1986). Foreign language classroom anxiety. *The Modern Language Journal*, 70(2), 125-132.
- Huang, H. & Yu, Z. J. (2019). A Study of Foreign Language Anxiety on English Majors in Higher Vocational College. *US-China Foreign Language*, 17(12). <https://doi.org/10.17265/1539-8080/2019.12.001>
- Kayikçi, K. (2011). A Conceptual Framework on Managing Student Misbehaviors and a Research in Primary Schools in Turkey. *Journal of Education Research*, 2(5), 119-142.
- Khattak, Z. I., Jamshed, T., Ahmad, A., & Baig, M. N. (2011). An Investigation into the Causes of English Language Learning Anxiety in Students at AWKUM. *Procedia - Social and Behavioral Sciences*, 15, 1600-1604. <https://doi.org/10.1016/j.sbspro.2011.03.337>
- George, D. & Mallery, P. (2003). *SPSS for Windows step by step: A simple guide and reference*. 11.0 update (4th ed.). Boston, MA: Allyn & Bacon.
- MacIntyre, P. D., & Gardner, R. C. (1994). The subtle effects of language anxiety on cognitive processing in the second language. *Language Learning*, 44(2), 283-305.
- McCroskey, J. (1984). The communication apprehension perspective. In J. Daly & J. McCroskey (Eds.), *Avoiding communication: Shyness, reticence, and communication apprehension* (pp. 13-38). Beverly Hills, CA: Sage
- Moghaddam, K. R. (2015). The effect of second language learning anxiety on reading comprehension of Iranian university students. *Int. J. Humanities*, 22(1):53-85.
- Onwuegbuzie, A. J., Bailey, P., & Daley, C. E. (1999). Factors associated with foreign language anxiety. *Applied Psycholinguistics*, 20(2), 217-239. <https://doi.org/10.1017/s0142716499002039>
- Park, G. P. & French, B. F. (2013). Gender differences in the Foreign Language Classroom Anxiety Scale. *System*, 41(2), 462-471.
- Pichette, F. (2009). Second language anxiety and distance language learning. *Foreign Language Annals*, 42(1), 77-93. <https://doi.org/10.1111/j.1944-9720.2009.01009>
- Razak, N. A., Yassin, A. A., & Maasum, N. (2017). Effect of Foreign Language Anxiety on Gender and Academic Achievement among Yemeni University EFL Students. *English Language Teaching*, 10(2), 73. <https://doi.org/10.5539/elt.v10n2p73>
- Russell, V., & Murphy-Judy, K. (2020). *Teaching language online: A guide to designing, developing, and delivering online, blended, and flipped language courses*. New York: Routledge. <https://www.routledge.com/Teaching-Language-Online-A-Guide-for-Designing-Developing-and-Delivering/Russell-Murphy-Judy/p/book/9781138387003>.
- Russell, V. (2018). Assessing the effect of pedagogical interventions on success rates and on students' perceptions of connectedness online. In S. Link & J. Li (Eds.), *Assessment across online language education* (pp. 49-70). Sheffield, UK: Equinox. CALICO Series: Advances in CALL Research and Practice
- Saito, Y., & Samimy, K. K. (1996). Foreign language anxiety and language performance: A study of learner anxiety in beginning, intermediate, and advanced-level college students of Japanese. *Foreign Language Annals*, 29(2), 239-249. <http://dx.doi.org/10.1111/j.1944-9720.1996.tb02330.x>
- Sadiq, J. M. (2017). Anxiety in English Language Learning: A Case Study of English Language Learners in Saudi Arabia. *English Language Teaching*, 10(7), 1. <https://doi.org/10.5539/elt.v10n7p1>

- Salehi, M., & Marefat, F. (2014). The Effects of Foreign Language Anxiety and Test Anxiety on Foreign Language Test Performance. *Theory and Practice in Language Studies*, 4(5). <https://doi.org/10.4304/tpls.4.5.931-940>
- Sanders, D., & Wills, F. (2003). *Counselling for anxiety problems* (2nd ed.). London: Sage.
- Sarason, I. (1984). Stress, anxiety, and cognitive interference: Reactions to tests. *Journal of Personality and Social Psychology*, 46, 929-938.
- Sellers, V. D. (2000). Anxiety and reading comprehension in Spanish as a foreign language. *Foreign Language Annuals* 33(5), 512-521. <https://doi.org/10.1111/j.1944-9720.2000.tb01995.x>
- Şenel, E. (2016). Foreign language anxiety of students studying English Language and Literature: A Sample from Turkey. *Educational Research and Reviews*, 11(6), 219–228. <https://doi.org/10.5897/err2015.2507>
- Şener, S. (2015). Foreign language learning anxiety and achievement: A case study of the students studying at Çanakkale University. *Turkish Stud*, 10(3):875-890.
- Shi, Y. Z., & Liu, Z. Q. (2006). The Relationship between Foreign Language Reading Anxiety and English Achievement and Gender. *Journal of the PLA Institute of Foreign Languages*, 2(29), 59–64.
- Tan, H., & Xie, Z. (2020). Exploring the Relationship Between Foreign Language Anxiety, Gender, Years of Learning English and Learners' Oral English Achievement Amongst Chinese College Students. *English Language and Literature Studies*, 10(3), 31. <https://doi.org/10.5539/ells.v10n3p31>
- Teimouri, Y. (2018). Differential roles of shame and guilt in L2 learning: How bad is bad? *The Modern Language Journal*, 102, 632-652.
- Teimouri, Y. Goetze, J. & Plonsky, L. (2019). Second language anxiety and achievement: A meta-analysis. *Studies in Second Language Acquisition*, 41(2), 363-387.
- Ushida, E. (2005). The role of students' attitudes and motivation in second language learning in online language courses. *CALICO Journal*, 23(1), 49-78.
- Wang, S. (2010). An Experimental Study of Chinese English Major Students' Listening Anxiety of Classroom Learning Activity at the University Level. *Journal of Language Teaching and Research*, 1(5). <https://doi.org/10.4304/jltr.1.5.562-568>
- Watson, D., & Friend, R. (1969). Measurement of social-evaluative anxiety. *Journal of Consulting and Clinical Psychology*, 33, 448-457.
- White, C. (2010). *Language learning in distance education*. Cambridge, UK: Cambridge University Press.
- Yassin, A. A., & Razak, N. A. (2018). Investigating Foreign Language Learning Anxiety Among Yemeni University EFL Learners: A Theoretical Framework Development. *English Language Teaching*, 11(10), 38. <https://doi.org/10.5539/elt.v11n10p38>
- Zhong, L. F. & Zhong, J. B. (2015). Postgraduates' Anxiety and Impacting Factors. *Foreign Languages Research*, 6, 56-60 (in Chinese).

RESILIENCE AND RESISTANCE TOWARDS FEMALE AGENCY IN RABIH ALAMEDDINE'S AN UNNECESSARY WOMAN

Noritah Omar ¹, Assia Alhasan ²

Universiti Putra Malaysia, Malaysia, nomar@upm.edu.my
University of Tabuk, Saudi Arabia, a.alhasan@ut.edu.sa

Abstract

This paper explores the female agency in Alameddine's novel, *An Unnecessary Woman* (2013) in relation to the normative state of agency in a social system that regulates women's behaviors, desires, and choices in a manner of subjugation. It also examines the connection between subjectivity and femininity through self-identification as well as the female protagonist's attitude represented in resilience and resistance against the societal norms and customs. Alameddine through a counter narrative presents subversive feminist acts to degrading the strictures of patriarchy on the female's body. In addition, he illuminates self-empowerment through which the female protagonist defies and disrupts the dominant normative discourse. This paper is based on the deconstruction approach of the poststructuralist feminists Hélène Cixous and Jacques Derrida. The deconstruction approach undermines the dichotomies of female/male and disrupts what is known as the unquestionable truth in the Western thought. Aaliya Saleh's introversion in her sanctuary at her apartment in Beirut is exploited as a process of transformation and self-discovery to create her own space as forceful form of resilience and resistance against patriarchal oppression. The author employs the narrative method of stream of consciousness as a narration technique to reveal the inner thoughts of the self. *An Unnecessary Woman* is interwoven back and forth through an interior monologue in a way to redefine a woman's self. I hope that this narrative of an individual experience will subvert the forces of power in Patriarchy and unfold all misconceptions about women's reality, and set a model for other marginalized women.

Keywords: Agency, Resilience, Resistance, Subjectivity, Self-empowerment, Feminism.

1.0 Introduction

The stereotypical image of Arab societies as patriarchal societies contributes primarily to the binary opposition of a marginalized group of women on one hand and men in power on the other hand. Therefore, the general concept of agency is identified as the capacity of the subject to act, presuming that the marginalized group is without a legitimate authority to put things into action. Whereas, the feminist post-structuralists view that agency is not meant to

liberate subjects from the construction of the self in the dominant discourse but to be able to change and resist this coercive discourse (Davies, 1991).

In most Arab fiction, women are portrayed as subjugated, marginalized, and powerless, which instills the stereotyped image of Arab women as backward and invisible entities (Sadek, 2018; Ramadan, 2017; Almatrafi, 2012). Rabih Alameddine, a contemporary Arab American author who is well known for his exploration of Arab, Arab American, women, and transnational themes. Although Alameddine presents the patriarchal societies in a sarcastic manner, he makes a comparison between the Arab world and Western world. This is to show the gap between both worlds. He spots lights on individual experiences of subjects who struggle to change and resist the dominant system in most of his narratives, such as *The Angel of History* (2017), *An Unnecessary Woman* (2013), *I, The Divine: A Novel in First Chapters* (2001), *Koolaid's: The Art of War* (1998), and *The Hakawati* (1996). The characters in those narratives live under the hegemony of patriarchy that defines morality and rightness within the disciplinary of social conventions to which those non-obedient subjects show indiscipline through their writings, paintings, performance, or any other acts. His novels mainly concentrate on one main character who starts to develop self-awareness and go within a process of transformation shaped with resistance, which is a fundamental feature to establish agency and power.

In this respect, subjectivity implies individuality and self-awareness in the context of dynamic interaction and practices in certain discourses that create the state of being a subject (Kruks, 2019). In two of his novels, Alameddine allocates the main role of the protagonist to a woman narrating both stories with a female voice. *I, The Divine: A Novel in First Chapters* (2001) tells the story of a woman who defies the rules of her patriarchal society and escapes to America to live her life within her rules. Nevertheless, the struggle becomes more grinding in daily confrontations with obstacles and cross lines. *An Unnecessary Woman* (2013) manifests body and mind struggle against the norms and rules of any form; political, religious, or social. Alayia the protagonist, whose name in Arabic means the high one, the elevated, finds herself incompatible with many beliefs and customs in her society. However, she stays in her apartment in Beirut alone creating her own world with no regret for living alone as it was a rational decision she has made as she states: "*I'm not suggesting that I feel sorry for myself because no one calls me or, worse, that you should feel sorry. No one calls me. That's a fact. I am alone. It is a choice I've made*" (p.12). Simply, Aaliya has situated herself as an independent woman with high intellect exploiting her solitude in being creative and productive.

The subjugation of women in patriarchal societies penetrates into the desires and dreams of a woman. Women's main concern and supreme dream in Jane Austin's novels is to get married to a man who is approved as a suitor by society. Similarly, in the Arab societies a "yes, I do" is not surely an acceptance for marriage by the woman herself, it is rather a collective "yes, we do" which apparently eliminates self-esteem and self-recognition of a woman, while the desires and dreams of a woman can only be revealed by herself. The sense of oneself formulates an internal solidarity that strengthens the capacity to be resilient, resist any forms of hegemony, and open new realms of possibilities and capabilities. The dominant group in account for the masculine desires (Farmer, 2001) suppresses the desires of the marginalized group. Likewise, the poststructuralists feminists Julia Kristeva (1986), Helene

Cixous (1980, 1986), and Luce Irigaray (1985) perceive that the binary oppositions is the main part of the patriarchal society, therefore Cixous (1980) believes that women should not live within the binary opposition but rather moves beyond it. On the other hand, Simone de Beauvoir in *The Second sex* (1949) asserts that the historical, biological, psychological, and economical of women's situation represent them as inferior objects and made their journey to freedom more complicated (Shepherd, 2018). Based on this dualism subject/object, de Beauvoir perceives that once women achieved their economic and social autonomy there will be no second sex (Marcus, 2020).

The pursuit for autonomy, agency, and freedom stipulates the construction of the self underneath the embodiment of what has been constituted socially. The self requires an 'I' rather than 'me', being a subject not an object. The 'I' suggests a speaker, one who thinks, and expresses the 'me'. It delves into the content of what forms a human being. No matter what you are; a male or a female, poor or rich, black or white, young or old, ugly or pretty the only thing that does matter is what the self develops about the 'I'. Self-awareness is a dynamic catalyst for resilience that provokes the internal strength to have the capacity to be agentive. Agency, in this, case deconstructs the premises that hinders self-empowerment and self-actualization. The narration in *An Unnecessary Woman* is by a first-person narrator of a female who takes the reader into her own world through an interior monologue that delves into her feelings, thoughts viewing the incidents of her life from her own perspective. On the other hand, through this microscopic journey of the self, the protagonist goes through a self-discovery in which she reevaluates her relations, purpose and directions in life. Although the whole narrative revolves around the story of one woman, it moves like a snowball to find out later that it includes all those around her even the lives of the ones in her translated books. It moves gradually to recapture the collective(s) in a sense of communal involvement to approve the entity of oneself.

Therefore, I argue that Rabih Alameddine as a feminist writer managed to set a narrative technique that accounts for creative dimensions and corresponds to the emancipatory resolution of the feminist theory in subverting the binary opposition of Patriarchy. The author exploits the feminist techniques in writing and deconstruction. This is to show how fragility of Patriarchy and the limitations of the sovereign restrict the boundaries of multiple possibilities for human freedom and consequently creativity. Alameddine mocks the disciplinary system in being fundamentally chaotic and irrational dealing with the moral rightness and relational autonomy. In this regard, this paper aims at revealing the narrative techniques that subvert the fallacy of the patriarchal norms towards a de-marginalized group of people based on agential differences and show equality of mind and body when it comes to productivity and creativity.

2.0 Methodology

Derridean Deconstruction framework has become very common in literary work. It is an acceptable theory in the area of literature. Derridean theory is significant for its effectiveness in the process of examining literary text and related areas such as fashion and arts (Stephen, 1991). Thus, deconstruction as a concept is developing to be very popular in nowadays analysis in which it is referred to as poststructuralist for proceeding the ends of structuralism

(Cornell et al., 2016). Therefore, structuralism keeps the sense of a text conclusive; deconstruction helps the audience to produce their personal understanding that might be validated by using the structuring ideologies of language and signification (Hall, 2001).

Derridean theory has a number of strategies adopted when using deconstruction as a procedure of examining a literary text. Mainly, a deconstructionist should relate to the binary oppositions that have been created as a construct as based on the western intellectual context. However, the concept of binary oppositions exemplifies the opposites' pairs such as light / darkness (Madison, 1993). In addition, the deconstructionist opposes the ordering inherent after the recognition binary opposition through showing that the right-hand concept is greater and precedes the left-hand concept (Scholes, 1988). At this phase, the superior-inferior connection between the two rapports is interrupted, therefore, viewing this social concept as uneven. One more strategy is to recognise the basic words in a literary text that would expose the binary opposition to destabilization (Madison, 1993). These words are basic measures of the literary texts, but they themselves expose the unpredictability of the text is reliant on them.

Another strategy is considering the characteristics existing at the text's margin (Madison, 1993). For instance, if this approach is adopted in a Derridean exploration of a text, the insignificant characters should be provided as much significance as the main characters because the insignificant characters can be related to as entire representatives. The feminist deconstructionist Helen Cixous (1980) believes that we must have 'free play of meaning' to move beyond the binaries where words gain their meanings from the dominant discourse in which language is used to oppress. As the critical theory underpins that there is no one truth, Derrida and Cixous used deconstruction to show the different multiple meanings in the text and subvert the binary hierarchy. Therefore, for feminist deconstruction decentralizes the hierarchical binary of sex and gender oppression.

The analysis of the text in this study is based on Derrida's (1992) theoretical framework. It is considered on the following criteria: i) classifying the binary opposition; ii) classifying the hierarchical connection inherent in the binary opposition; iii) deconstructing the binary opposition by classifying its instability; iv) citing parts of the text that deconstruct the binary opposition; and v) produce interpretations of some parts of the text. Thus, I adopted Cixousian and Derridean deconstruction principle to analyse resilience and resistance towards female agency in Rabih Alameddine's *An Unnecessary Woman*.

3.0 Results

An Unnecessary Woman (2013) is the fifth novel of Rabih Alameddine who is a contemporary Arab American writer. Alameddine as all other *Mahajar writers* mainly discuss themes in relevance to their homeland issues, however, Alameddine is precisely concerned with the individual experience. He is the only novelist who wrote two novels in a female voice expressing the agonies, desires, and dreams of an Arab woman. His novel narrates the story of a woman during the civil war of Lebanon in (1975), at a time where women encountered rigid social restrictions concerning women's education, movement and behavior in addition to political and religious constraints. It was unacceptable as the heroine-

protagonist Alayia manifested for a divorced woman to live alone, especially if she had no children: *Beirut society wasn't fond of divorced, childless women in those days*. (p.12). She narrates her story in the winter of her 72nd year in a flashback of memories beginning with her childhood. The snapshots in this flashback reveal a metamorphosis process that the heroine goes through. The transformation in her character invokes major components that she uses to reshape her soul, body, and mind. First, Alayia creates a niche to view, observe, and rethink in her vast apartment in Beirut. Second, she exploits the tactic of substitution as a tool to replace anything unavailable or inefficient. Finally, she works in a ritual of circulation in her translation every year to keep the current of life and productivity flowing.

3.1 The Exclusion of the Female

The core of Aaliya's transformation lies in her self-realization as a feminine subject in a patriarchal society. Alayia's father died when she was a toddler, he named her Alayia the high one, but she never felt that one. She remarked that she had been always her family's appendix; *I am my family's appendix, its unnecessary appendage* (p.16). She started to realize her feeling of inferiority as a female when her mother's family could not accept a second member in the family to feed and then they decided to remarry the mother after her husband's death. The stepfather did not fill the absence of the father; he did not pay attention to her not even at his deathbed when he called on all his sons to offer a final wisdom except for Alayia and her youngest sister. The absence of the father placed the mother in the position of the father and that caused the absence of the mother consequently. Aaliya described her mother as an awful nightmare. As she states the *protagonist of my most disturbing dreams* (p.39). The remembering is privileged as part of the presence over forgetting, which is part of the absence; however, in Alayia's narration remembering is less privileged. As she states *the receding perspective of my past smothers my present. Remembering is the malignancy that feasts on my now* (p.39). This concludes that Patriarchy relates much to the "prioritizing of the rights of males and elders (including elder mothers) and the justification of those rights within kinship values which are usually supported by religion" (Joseph, 1996). Further, it indicates that males and senior females including mothers possess agency over younger females, and that the family is the main ground in Arab patriarchal communities. Family reflects an authoritative role that identifies, validates and maintain the person's social position and sense of identity side by side with the support of religious bodies in the same community. Therefore, the edge between one's sense of self, and other individuals, is somewhat unsolidified because it is "a sense of selfhood that emphasizes the connectedness of individuals to each other".

The exclusion of the females at an early age affected Aaliya's memory in a way that Alayia the child excluded the figure of the father as well: *"In every evocation of a childhood scene, my stepfather's face is the least detailed, the most out of focus; when I think of him my memory's eyes have cataract* (p.16). The conception of the father is misplaced with undesired concept that the memory does not endure to hold. The sense of exclusion continued during Aaliya's life when she got married to the *first unsuitable suitor*, as described in her own words, which indicates that she had no choice then to reject him, as she was sixteen. Following her marriage and moving to their new apartment, the owner of the building did not acknowledge her existence in their first encounter. In similar, the owner of the bookstore who wanted to hire someone to run on the bookstore did not approve Aalyia as a candidate.

He spoke as if I weren't there, as if I were invisible, as if his face were hidden behind a perforated printout (p.23). He preferred a beautiful classy woman that coincides with the masculine's perspective of a woman as a product. The sense of being unwanted, unacknowledged, and unseen for Aaliya developed a conflict in her desires as a woman. Aaliya preferred not to remarry, not to have children or a lover. The husband, the child, or the lover is undesired or unnecessary for her. To the contrary, she replaced those conventional desires of a female with unconventional ones. She kept a K47 Kalashnikov in her bed during the civil war justifying this when she says; *I have to mention here that just because I slept with an AK-47 in place of a husband during the war does not make me insane* (p.26). If a man in the symbolic order provides safety and protection to a woman, this can be replaced with something more effective for Aaliya. In addition, she substituted producing children, as she remained childless by translating books every New Year instead of giving birth to a child. For Aaliya, not only neighbors or friends can indulge her loneliness, but rather in reading books for elite and supreme minds.

The hierarchy of Patriarchy is based on the knot of the family father/mother, husband/wife, and male/female. The way Aaliya substitutes people in her life destabilizes this binary opposition; she remained single, she changed the traditional productive role of a woman by substituting children with translated books. Her translation included mainly books for male authors and this entails in the symbolic order that writing as part of knowledge is within the males' capabilities since they are considered rational competent beings which means they are self-present and this denies the other (the female) and makes her the absent (Bray, 2004, p.26). However, since a woman this indicates that knowledge is not inclusive to men, although some interpretations claim that writing is privileged over translation since translated these books the writer is the creator (Abkarian, 2020). I argue that the pen which is in the symbolic order resembles the phallus is also used in translation and that makes the balance from my point of view. In addition, each translation upholds somehow the perspective, thoughts and understanding of the translator. Would any translation be as precise as the source? The translator in this case becomes a second speaker. So, what would the translation be like when it is a woman who speaks on the behalf of a man?

The narration of the novel is presented to the reader through an interior monologue that reveals the absent and presence, the emotions and thoughts I, and me. Aaliya since she was young showed interest in reading and the written word as she states, *"I long ago abandoned myself to a blind lust for the written word. Literature is my sandbox. In it I play, build my forts and castles, spend glorious time. It is the world outside that box that gives me trouble* (p.10). She confesses that her real enjoyment is inside books, but her most troubles come from the outside world. The self-awareness constitutes the well-being of a subject, which said Alayia being aware of her intellects decided to protect this intellect in building her own fort. In her apartment where she feels herself, as she manifested; *my home, my apartment; in it I live, and move, and have my being* (p.20). Some researchers consider her sanctuary as an optional exile that means Aaliya has exiled herself from the world around her (Abkarian, 2020; Donica, 2019; Deakins, 2019). Nonetheless, Aaliya placed herself where she feels comfortable and worthwhile. The sense of comfort and enjoyment went beyond the space of the place because she considers translation as a shelter from intruders, such as her half-brothers, her neighbors; the three witches who spent most of their time in gossiping. The ecstasy of achievement overwhelmed her other senses. She declares *How safe I will feel once*

I begin my translation, how sheltered, seated at this desk in the dark night, (p.24). Alameddine the author in one of his interviews expressed that he feels offended when people think of Alayia's life as bitter and sad. He said that she is very committed to life and what matters is to live true to oneself. In her niche, Aaliya unwelcomed superficial incompetent people. As she got divorced and her husband stepped out, she *cleaned, scrubbed, mopped, and disinfected until no trace of him remained* (p.17). She did not allow her mother and half-brothers to step inside her house, and not even the neighbors. The only person she welcomed was her friend Hannah. Hannah was her champion; she was closer to her more than her mother, the only one who listened to Aaliya. After Hannah's death, she did not allow anyone to approach her fort. The butterfly in her biological life cycle goes into four stages of transformation. In its third stage (the transition stage), the caterpillar encapsulates over itself getting ready for the last stage of transformation of becoming a full butterfly. Similarly, Aaliya went through a process of transformation while living alone in her apartment to rediscover herself and her capabilities for an agentive role.

3.2 New Forms of Resistance

In the binary opposition of following the rules/breaking the rules, the privileged is following the rules. At the age of 16, Aaliya was married to an inappropriate suitor and cut her school, as she had to submit to her family rules. She was completely subjugated to patriarchy rules in her early adolescence. In contrast, Fadia who is a minor character in the novel rejected a traditional engagement and did not submit to the customs. Moreover, she announced that she would marry only for love and she did. A privilege that Fadia had enjoyed was due to her father's love and support. Within the patriarchal rules, a woman is stronger only when a man supports her. Whereas, Aaliya did not receive any male support, so she had to follow the rules submissively. However, a curve in her character started to raise up after her divorce at the age of 20. What made the difference for Aaliya this time according to Simone de Beauvoir is the situation. De Beauvoir perceives that freedom is situated. Women are situated inferior because of their feminine bodies and their conditions; therefore, she believed that women should change their conditions and situations (Marcus, 2020). As soon as Aaliya started to have her own space, she became stronger and she rejected to move out from her apartment.

3.2.1 Resisting the Space Eater

Her first forms of resistance started when she held a knife when her eldest half-brother attacked her in an attempt to kick her out of her home. Aaliya defended her own space as if she was in a battle. As she says: *My tongue tastes of copper, which means I'm over breathing, getting ready for fight or flight, ready to pick up my sword or jump on my horse* (p.52). Her awareness of the importance of having her own space to get her autonomy empowered her to resist the space eater as she described her half-eldest brother. It was not only him who saw that he has the right to take her apartment, but her mother as well believed that should switch her vast apartment with her brother's small apartment since he had a family. The inferiority of being a woman in the binary opposition is in the absence of her space that constructs the binary of present/absent. The space indicates the existence and presence of someone. Therefore, Aaliya struggled to keep her space to protect her existence and be present. Aaliya broke the family rule when she decided to live alone even though she was a divorcee and it

was unacceptable for a woman to live alone during that period as mentioned earlier. The next phase in her cycle was to strengthen her situation; hence, Aaliya with her friend's help looked for a job to ensure her independency.

Almost all men in Aaliya's life were space eaters; they threatened her existence in one way or another. In Patriarchy, men work outside home and they are considered as the providers, while women are left to do unpaid domestic work, which makes them financially subordinate to men (Hines, 2015). The binary opposition resulted due to this division of labor is superior/subordinate. Aaliya tried to subvert this binary when she started to look for work. The bookstore owner did not accept her at first for work but he was obliged to hire her when the two women who used to work in the bookstore left. She states how this changed her life: *I wonder at times how different my life would have been had I not been hired that day* (p.23). Having the chance to work had changed her life. She worked for fifty years, took care of herself without any male assistance. The only male friend she had once, Ahmad when he sold her the Kalashnikov AK-47 during the civil war, he did not ask for money but instead he wanted to sleep with her as she expressed her surprise: *I stared, thought, actually scratched my head. Finally, as if inspiration had descended from above, I asked the most inconceivable of questions: "You want sex?"* (p.36). Women in the binary opposition are sexually objectified. Ahmad as a friend did not offer the AK-47 free although he said he had three at home, neither he accepted money, but he wanted sex in return. This establishes the binary of subject/object. Nonetheless, Aaliya tried to subvert this binary through reading. As she states: *I was by no means an experienced lover, I had been intimate with a few. I had studied Georges Bataille and Henry Miller, submitted to the Marquis, devoured the racist Fear of Flying, and cavorted with lewd Arab writer.... so many had taught me* (p.36). Reading for Aaliya satisfies her desires and senses in a way that she considers her brief affair with Ahmad like being in a life's swamp. To be specific, when she remembers this affair describes it in a self-split; *I can see myself with Ahmad, as if a part of me participated in the encounter and another floated high in the air, near the ceiling, and witnessed with disinterest* (p.37). The first Aaliya who had sex to get the AK-47 and not sex in itself, while the second Aaliya, the high one is not part of it because she disdains the sexual objectification of women that does not weigh desires equally in this sense.

3.2.2 Knowledge as Self-Empowerment

Aaliya used a knife to kick her half-brother out of her home, and the AK-47 to protect herself from the Israeli and Palestinian soldiers who intrude her apartment during the *civil war* in Lebanon. However, how would she resist the whole world for what she believes in and what she desires? For a single woman in a very conservative society bounded with rules and restrictions especially for women, the societal norms, political constraints and religious obligations challenged her freedom. Aaliya is not a religious woman, she rejects all forms of oppression she rejects to cover her head as a Muslim woman and if she does, she declares that is not for a religious purpose. When she cuts her hair, she mocks and disturbs the religious rituals that order a woman to cover her hair. As she wonders, *"Every man who prays or prophesies with his head covered dishonors his head. But every woman who prays or prophesies with her head uncovered dishonors her head—it is the same as having her head shaved."* Without my hair, I am no longer uncovered (p.184). Her rejection to the forces that limit women's freedom; the way she desires to live put her in a situation to act against

these forces by making herself a model for a woman who lives independently without a man or a family support for the sake of living within her own rules not others. Aaliya figures out that living within the symbolic order of masculinity will oblige her to follow the rules; therefore, she extracts herself from these obligations by living on her own. As she manifests, *a force of nature and nurture, an epigenetic hurricane, herds us into marrying and breeding. Social cues, community rites, religious rituals, family events* (p.94).

Cixous (1986) believes that in the masculine order, each binary creates an opposition; male/female is the major opposite that eliminates 'the other', yet other prevalent opposites stem out, such as superior/inferior, rational/emotional and consequently mind/body. In the symbolic order, the mind is privileged over the body, hence the mind is associated with the masculine and the body is associated with the feminine. In consistence with this binary reading is inclusive to men but not women who lack reason and rationality according to this conception. The binary opposition on this regard is knowledgeable/ignorant. Therefore, Aaliya subverts this binary when she breaks into this domain to nourish her mind. She says; *Books became my milk and honey* (p.180). Her pleasure and enjoyment in reading overweighs any other pleasure that conventionally women are supposed to desire. In addition, Aaliya values achievement; therefore, she undertakes the effort to translate a language that she does not know. This extra effort resides in her self-esteem even though her translated books are kept in boxes in the maid's room. Aaliya does not keep a mirror in her apartment except for one in her bathroom that she does not clean very often because she does not look at herself in the mirror. Aaliya does not care much about her appearance as she does for cultivating her mind because through reading, she illuminates her perceptions to have a better understanding. She left school at the age of 16, however, her self-learning empowers her to stand alone, resist and move forward, allows her to have her own philosophy in life and build her own system. As she says; *I am my system, and my system is me* (p.51). Her system is constructed within projects; every year there is a project of translating a book to be accomplished. She says that she invents this system to keep life going. In other words, translation accords Aaliya's continuity until her septuagenarian.

4.0 The Fallacy of the Superior

The binary opposition of the subject/object based on agential differences provides men for the possession of the phallus and de-privileges women for the lack of phallus. Sigmund Freud argued that man is superior for the possession of the penis while a woman lacks penis and therefore has what he called 'penis envy' (Ruti, 2018). Likewise, the phallus defines the entity's social position and significance in the patriarchal and phallogocentric structure. Phallus is the 'signifier of signifiers' and may signify power, desire, sexuality, and knowledge (Abkarian, 2020). The phallus is the gap in the insensible. It signifies 'lack' in those who do not retain it, such as women and sexually challenged men. In order for a woman to reach social respect, she should achieve a supporting phallic character or procurer such as a father, brother or husband. However, this binary is disrupted in Alameddine's *Unnecessary Women* when Aaliya discovers that her husband is sexually incompetent and describes him as the *impotent insect*.

Her husband lacks the phallus, so he is not superior to Aaliya. In this manner, Alamedine disturbs the hierarchy of the binary opposition as he presents a case when masculinity is in-between. He shows the fallacy and hypocrisy of the symbolic order that obliges Alayia's ex-husband to hide this reality and divorce Aaliya so that he can keep his position in the masculine order. In this respect, Alameddine reveals the truth of the untrue, which deprives people like Sobhi Saleh, Aaliya's ex-husband to live normally and be true to themselves. According to Aaliya, marriage is another illusion that Patriarchy decisively manipulates women with. As she says; *When every Arab girl stood in line waiting for God to hand out the desperate-to-get-married gene, I must have been somewhere else, probably lost in a book* (p.94). Apparently, the comparison that Aaliya makes is to illuminate the deceptive practices of Patriarchy; the societal norms limit women's inspiration in the circle of marriage, whereas Aaliya perceives that knowledge is more important. The knowledge that can make a choice a good choice that establishes true relationships not based on mutual possession of each other sexual organs as she describes marriage within the symbolic order conception. Marriage in the masculine order is based on unequal relationship. Therefore, Aaliya concludes that in such a type of marriage, disloyalty is a possibility as she gives an example of Fadia's betrayal to her husband.

Although she has rebelled against the normative rules of marriage, as Aaliya explains, Fadia's rebellion is within the border of choosing whom to marry but, *no other girl thought of not to marry* (p.93) as she manifests. That said, the rebellion that Aaliya sets up for is to reject a marriage within the framework of male dominance, which means unequal relationship to establish a balanced family. She regrets her marriage at an early age that took her out of school. The institution of marriage as she perceives is based on true relationship. The examples that she presents of what a bad marriage is like her marriage and her neighbors; Marie-Therese and Mr. Hayek, or Fadia that is burdened with no communication, or screams and quarrels, or betrayal that you have to lie to yourself to carry on.

5.0 Agency through Collective Action

Women as a marginalized group are regarded as passive recipients; however, agency appeared as opposed to top-down approaches. Therefore, the self-empowerment is instrumental feature of agency that can lead to other development outcomes (Samman & Santos, 2009). Agency provokes change through an action of an individual or a group of people. Aaliya's experience to have agentive role in her own life ultimately leads to a collective agency for women around her. As being aware of her societal and religious decorum, Alayia reinforces her individuality in thinking and acting independently away from any interference. Although, she isolated herself from her surrounding at a time that she needed to foreground to her power as a female. Aaliya's agency as the embodiment of reason in devoting most of her time to reading and translating books. *As she states; they opened my ears, opened my mind like flowers in water* (p.15). She earns her agency by living alone without any male protection even during the civil war, dedicates her full time to fulfil projects of translation and becomes a translator that manifests the healing side of self-expression to be an agent of her life in a patriarchal culture. She rejects the institution of marriage within the patriarchal norms, as it resembles an obstacle for women agency.

Aaliya gives a different portrayal of femininity other than the prevalent masculine image of women; the stereotyped image of patriarchal societies is that a woman gives more attention to her appearance but not to her inner or mind. Thus, Aaliya keeps the same hairstyle, same clothes and one mirror in her apartment as evidence of giving value to mind. The maid's room where she keeps her translated books empowers her agency during the incident of the water leak into the maid's room; she reveals to her neighbors that she is a translator. The infatuation with her work by her female neighbors and their decision to help her to dry the books in a collective activity, as she manifests; *we work all morning. I run the iron in one corner of my reading room. Fadia and Marie-Thérèse blow-dry. The three of us form a triangle, or three points on a circle, within which Joumana moves* (p.202). The circle, which Aaliya describes about the end of her narration with her female neighbors, implies a kind of sisterhood where women at crisis put hand in hand and work as a force to reinforce solidarity in an agentive manner.

6.0 Conclusion

Alameddine's *An Unnecessary Woman* narrated with a female voice is to voice the voiceless in interior monologue that delves into her deep self. Only the female voice heard in her story that gives her space enough to provoke her thoughts and point of view. Although Aaliya could not make a change in the patriarchal system considering the weight of the social, religious, and political fist of her society. However, the female protagonist questions and discusses the masculine dominant system aspects to foreground a female voice that dismantles the hierarchical binary. In addition, discovering that Aaliya is a translator sets her as a champion of female agency. Her resistance until the last moment against her family to keep her own space proves her agency and offers her an exemplary figure for women to follow. She embodies agency and independency as she chooses to live alone and take care of herself without any male support, which contributes to her subjectivity as a distinct self. Eventually, she objects the female subordination and offers her life as a model for female agency, achievement, and independency, which leads to women's solidarity in opposition to the hegemony of masculine system.

Femininity is presented as opposed to the patriarchal understanding with reversal gender roles when the female protagonist carries the AK-47 to defend herself during the civil war and becomes the provider and not the usual role as a nurturer that sets a revolutionary example for other females. The author sets this novel to raise awareness in terms of women oppression within political and social legitimacy in order to work for women's emancipation collectively. The female derives her power from her resilience and that proves the significance of the self to recover and transform to a new human who is able to challenge and continue living in an agentive role. The narrative revolves around the life of one female protagonist; however, it penetrates into other women's life implicitly manifesting the agonies, failures, and challenges of each one. Consequently, the solidarity showed by the female characters indicates agent characters rather than passive subjects.

Although much binary opposition exists in the novel, deconstructing the binary oppositions does not serve merely as a disruptive tool but rather as a growth and movement tool since opposing the masculine order might bolster it where the multiple interpretations of a text

open the doors for new meanings and exceed sex and gender limits. Hence, this creates new framework to initiate change in the social and political domains.

References

- Abdelrazek, A. T. (2007). *Contemporary Arab American women writers: Hyphenated identities and border crossings*. Cambria Press.
- Abkarian, Annie. (2020). "Challenging Phallogentrism in Rabih Alameddine's *An Unnecessary Woman*" (Master dissertation), Dalarna University. Retrieved from <https://www.diva-portal.org/smash/get/diva2:1525282/FULLTEXT01.pdf>.
- Alameddine, R. (2013). *An unnecessary woman*. Grove Press, Inc.
- Alameddine's Koolaid: The Art of War. *College Literature*, 46(2), 424-452.
- Al-Matrafi, H. (2012). *The representation of women in contemporary Arab-American novels* (Doctoral dissertation), University of Essex. Retrieved from <https://ethos.bl.uk/OrderDetails.do?uin=uk.bl.ethos.570661>.
- Al-Ramadan, R. I. (2017). *Arab Women's Representation in Arab Women's Writing and Their Translation*. Unpublished Doctoral dissertation, Kent State University. http://rave.ohiolink.edu/etdc/view?acc_num=kent1501154806668996.
- Bray, A. (2004). *Hélène Cixous: Writing and sexual difference*. Macmillan International Higher Education.
- Cixous, H. (1980). *The Laugh of the Medusa In: The New French Feminisms* eds. Elaine Marks and Isabelle de Courtivron, New York: Schocken.
- Cixous, Helene, and Catherine Clement. (1986). The newly born woman. *Betsy Wing, Trans*, 93-94.
- Cornell, D., Rosenfeld, M., & Carlson, D. G. (2016). *Deconstruction and the Possibility of Justice*. Routledge.
- Davies, B. (1991). The concept of agency: A feminist poststructuralist analysis. *Social Analysis: The International Journal of Social and Cultural Practice*, (30), 42-53.
- Deakins Mx, Carl D. "Sentimental Arcs from Grief to Mourning in An Unnecessary Woman and Koolaid: The Art of War by Rabih Alameddine." (2019).
- De Beauvoir, S. (1949). *The Second Sex*. H. M. Parshley (Trans. & Ed.). New York: Vintage Books. Patriarchy.
- Derrida, J. (1992). *Acts of literature*. New York: Routledge.
- Donica, Joseph. (2019). "Addressing a Virus, A War, or Oneself: Everyday Life in Rabih Alameddine's KOOLAIDS: The Art of War". *College Literature*, vol. 46, no. 2, p. 424+. [Gale Academic OneFile, link.gale.com](https://www.gale.com).
- Farmer, D. J. (2001). Medusa: Helene Cixous and the writing of laughter. *Administrative Theory & Praxis*, 23(4), 559-572 .Henriques, Julian, et al. *Changing the subject: Psychology, social regulation, and subjectivity*. Psychology Press, 1998.

- Hall, D. E. (2001). *Literary and cultural theory: From basic principles to advanced applications*. Wadsworth Publishing Company.
- Hines, S. (2015). Feminist theories. *Introducing gender and women's studies*, 4, 23-39.
- Irigaray, L. (1985). *Speculum of the other woman*. Cornell University Press.
- Joseph, S. (1996). Patriarchy and development in the Arab world. *Gender & Development*, 4(2), 14-19.
- Kristeva, J. (1986). *The Kristeva reader*. Columbia University Press.
- Kruks, S. (2019). *Situation and human existence: Freedom, subjectivity and society*. Routledge.
- Madison, G. (Ed.) (1993). *Working through Derrida*. Illinois: Northwestern University Press.
- Marcus, S. (2020). Simone de Beauvoir, *The Second Sex* (1949; trans. 1953). *Public Culture*, 32(2), 375-383.
- Ruti, M. (2018). *Penis Envy and Other Bad Feelings*. Columbia University Press.
- Sadek, R. (2018). *The Representations of Gender and Sexuality in Contemporary Arab Women's Literature: Elements of Subversion and Resignification*. (Doctoral dissertation). Retrieved from <https://scholarcommons.sc.edu/etd/476>.
- Samman, E., & Santos, M. E. (2009). Agency and Empowerment: A review of concepts, indicators and empirical evidence.
- Scholes, R. (1988). Deconstruction and communication. *Critical Inquiry*, 14(2), 278-295.
- Shepherd, A. (2018). De Beauvoir, Existentialism and Marx: A Dialectic on Freedom. *Sartre Studies International*, 24(1), 70-90.
- Stephens, M. (1991). Deconstructing Jacques Derrida. *Los Angeles Times Magazine*. <https://nyuscholars.nyu.edu/en/publications/deconstructing-jacques-derrida>.
- Taylor, D. (2014). *Michel Foucault: key concepts*. Routledge.

EXPLORING STUDENTS' INCIDENTAL VOCABULARY LEARNING THROUGH BINGE WATCHING

Nur Faathinah Mohammad Roshdan¹, Azwin Hasyana Azhar²

¹*Universiti Teknologi MARA Cawangan Negeri Sembilan, Malaysia, faathinah@uitm.edu.my*

²*Universiti Putra Malaysia, Malaysia, hasyana.azwin@gmail.com*

Abstract

Mastering vocabulary is essential in English language learning. The advancement of technology has greatly contributed to intentional and incidental vocabulary learning. Nowadays, some students acquire a behaviour of binge watching their favourite online movies and series. Students are inclined to have the tendency to indulge in binge watching as a gateway to escape their education routine in which is believed as not entirely disagreeable. It is perceived that binge watching is a negative activity and may cause the misdirect of focus when students opt to binge on their television movies or series instead of focusing on their academic related tasks. However, some researchers reported that binge watching provides opportunities for students to enhance and motivate their language learning. Among the most picked up skills or knowledge while binge watching is vocabulary learning. It is also mentioned that binge watching promotes heutagogy learning environment as it encourages students' self-determined learning especially among higher education learners. The revolution of e-learning and the global COVID-19 pandemic has also shifted the education platform to online learning. Educators are utilizing online platforms and self-determined learning are encouraged among students which simultaneously promotes heutagogical holistic framework in creating 21st century self-determined learners. Thus, this study aims to investigate students' perception towards the role of binge watching in enhancing vocabulary incidentally and to explore ways binge watching benefits students' incidental vocabulary and heutagogy learning. Data are collected through quantitative approach as a survey questionnaire of open and close-ended questions adapted from Emrimi (2020) are distributed to undergraduate students. It is hoped that this study contributed in educators and students' language teaching and learning process.

Keywords: incidental vocabulary learning, binge watching, L2 learners, heutagogy learning approach, informal learning

1.0 Introduction

In enhancing language proficiency, language learners are always encouraged to enrich their vocabulary. Mastering vocabulary is considered as an essential part in English language learning to gain language ability. With the current advancement of technology, it has greatly

contributed to intentional as well as incidental vocabulary learning. Presently, students have acquired a behaviour of binge watching their favourite online movies and series. In the light of language learning, this may be seen as not entirely a negative behaviour. Binge watching is defined as an act where one watches “multiple episodes of a television program in rapid succession, typically by means of DVDs or digital streaming” (“Binge watching”, 2021). The term “binge watch” was first originated in the 1990s when DVDs were popular but now Netflix has levelled up the game by bringing it online which enables viewers to indulge in the act effortlessly (Suh, 2018). Netflix, Inc. (2018) defined binge watching as “watching between 2-6 episodes of the same TV show in one sitting” and was honoured to announce that majority of the viewers have positive feelings toward the act. As of 2021, Gen Z is reported to make up 70% of Netflix’s subscriber statistics (Andre, 2021). Students nowadays are inclined to have the tendency to indulge in binge watching mainly as a gateway to escape their education routine (Panda & Pandey, 2017, 435). Many have perceived that binge watching is a negative activity and may cause the misdirect of focus when students opt to binge on their television movies or series instead of focusing on their academic related tasks (Dandamudi & Sathiyaseelan, 2018). However, some researchers reported that through watching movies, it provides opportunities for students to enhance and motivate their learning process particularly in language learning (Ashcroft et.al, 2018). Hence, the problem that this study intends to address is that binge watching is considered as a negative approach for students to adopt in vocabulary acquisition process as it is perceived to be associated with numerous undesirable effects instead of positive influences.

With the revolution of e-learning and the global COVID-19 pandemic, it has shifted the education platform to fully utilize online learning. Educators are now utilizing online platforms and self-determined learning are encouraged among students which simultaneously promotes heutagogical holistic framework in creating 21st century self-determined learners (Blaschke & Hase, 2016). Students are mostly online either to complete academic assigned tasks or find source of entertainment to fill in leisure time. When students are able to take charge and facilitate their own learning process, they are able to grow as mature learners and fully aware on which learning strategy suits them well (Canning, 2010). Thus, it can be classified that binge watching promotes heutagogical learning environment as it encourages students’ self-determined learning especially among higher education learners. Web (2010) reported that through repeated interactions with unfamiliar terms, movies may have the same potential for vocabulary learning as printed texts where L2 textual input comes from books, while L2 aural input comes from movies. Binge watching also promotes extensive viewing which can be a good source of L2 input and vocabulary development as it gives students the contextual support through the visual elements (Masrai, 2019). Not only that, Norwati Roslim et. al (2021) reported in a study that students’ perceptions have shown that watching movies helps students in improving their English oral skills as well as giving them a sense of enjoyment and motivation. In relation to how binge watching encourages heutagogy learning, the incidental way of learning gives students the ability to facilitate their own way of learning new vocabulary at their own pace and capacity. The context of the movies, the genres of the movies as well as the long duration of watching movies or series may all contribute to the incidental vocabulary learning process. Meanwhile, the frequency of vocabulary exposed to learners is said to have an upright impact on incidental vocabulary learning (Huckin & Coady, 1999). Students’ motivation to study L2 can also be increased through intensive viewing as they feel that it enhanced learning

effectiveness when paired with the assistance of subtitles (Alm, 2021). This may be seen as an advantage in which learners are able to binge watch on their favourite movies while having the opportunity to get repeated exposure to new meaningful words. Therefore, the fact that binge watching on movies usually consume longer hours and allow learners' personal genre preference, this may be seen as a positive reinforcement for the incidental vocabulary learning process.

Although there are reservations concerning promoting binge watching as an informal way to learn vocabulary, it may be possible that through contextual clues and subtitles provided in the movies or series, students may use these as a potential positive reinforcement in vocabulary acquisition. Consequently, this study hypothesized that; first, ESL students have positive attitude toward binge watching in order to enhance English vocabulary and second, ESL students consider the use of binge watching as a positive reinforcement in learning vocabulary as well as benefits them in practicing heutagogic learning. Ergo, this study aims to investigate students' perception towards the role of binge watching in enhancing vocabulary incidentally and to explore ways binge watching benefits students' incidental vocabulary and heutagogy learning.

The following research questions guided the research process:

- (1) What are the ESL students' attitudes toward binge watching in learning vocabulary?
- (2) How does binge watching contribute to incidental vocabulary learning and heutagogy learning?

2.0 Literature Review

Second language learning may occur intentionally with formal learning or incidentally which are integrated in informal learning.

2.1 Incidental Vocabulary Acquisition

A review of literature on incidental vocabulary learning has provide variety enlightments and findings on the topic. Past research indicates that audio-visual input such as TV program and movies contribute to incidental vocabulary learning. Tang (2020) described incidental vocabulary as "...the major way for people to acquire vocabularies (p.1)". Ashcroft, Garner and Hadingham (2018) proved in their experimental study that there is a significant increase in students' ability to recall words after they watched a movie which is an experimental treatment in the study. This also indicates that meaning-focused audio-visual input are helpful in acquiring new vocabularies among language learners. As mentioned by Munoz, Pujadas and Pattermore (2021) in their study, audio-visual material supports second language learning and improve learning experience. The researchers suggested that audio-visual material act as a tool for natural interaction and regulates ceaseless flow of language learning. It also encourages self-regulation and assessment in the learning process.

According to Alm (2021), students viewing strategies of series in Netflix are based on the episode guide, subtitles repetition and looking up vocabulary which also promotes extensive

language learning. Language tools on audio-visual material such as subtitles encouraged learning features and focus that suited students' language level.

Furthermore, a study by Emrimi (2020) highlighted the use of subtitle in learning incidental vocabulary. The findings show that learners have positive attitude towards the use of subtitled English movies in acquiring new vocabulary. It increases learners' working memory with the use of visual and audio stimulation which also enable learners to understand the use of vocabulary in context (Wang, 2012).

Whereas, Reynolds (2017) conduct a study on incidental vocabulary through digital gaming and reported vocabulary acquisition occurred outside of classroom setting. Learners are enjoyed which in accordance to Krashen's Pleasure Hypothesis as they get rewarded from the game they played. However, this study is not focused on different type of gaming which may resulted in different findings. Instead of games, there are also various studies on ways TV program helps in language learning. A study reported the effectiveness of TV program in inducing vocabulary acquisition as it is accessible, provide authentic second language input and used low frequency lexicon (Peter & Webb, 2018).

In contrast, a study by Kaboooha (2016) integrate English movies to develop students' language skills and conclude it is a powerful instructional tool in language skills development. The findings show that positive attitudes are present among the students and teachers with the use of movies in classroom. They believed that movies improve their vocabulary acquisition incidentally although it is in formal setting. Movies also increases motivation in learning the target language and enhance the learning process

2.2 Binge Watching

Anghelcev, Sar, Martin and Moultrie (2021) explored the psychological constructs of binge watching experience. The researchers reported regardless the binge-viewing frequency, the experience seems more enjoyable for the participants. Binge watching has become a new behavior pattern for people to spend their free times (Starosta & Izydorczyk, 2020). Firstly, it related to entertainment and positive emotions. However, on the opposite perspective, binge watching also relates with behavioral addiction.

As watching TV programs and movies may benefits in language learning, the behavior of binge watching are also considered an addiction according to some researches (e.g., Gold et al., 2003) as students may get involved in excessive binge watching behavior. Dandamudi & Sathiyaseelan (2018) believed that binge watching contributes to a prolonged viewing time which may lead to various negative effects such as physical health deterioration, poor academic performance and social skills declination.

On second language learning perspectives, Burhanuddin, Rosmiaty and Fadilah (2020) reported that there is correlation between students' habit in binge watching English movies and students' vocabulary acquisition as the study conducted revealed that the students who engaged in binge watching were able to enhance their vocabulary level. Steinbach (2018) further highlights on the impact of binge watching to learning behavior among students. The

findings indicate that there is no negative influence of binge watching on learning or study behaviours among students. Binge watching has also been proved by Panda and Pandey (2017) to motivate students. It provides restorative experience as mentioned by Pang (2014). Hence, this study further investigates learners' perception on binge watching and ways it can benefit their language learning especially vocabulary acquisition.

3.0 Methodology

The study adopted a quantitative method approach in order to answer the aforementioned research questions. Data were collected through a survey questionnaire of open and close-ended questions adapted from Mohammed Emrimi (2021) which were distributed online to undergraduate students. A total of 20 questions were asked in order to fulfil both research objectives. The participants in this study were 150 students from Universiti Teknologi MARA Negeri Sembilan, Rembau Campus who take ELC subjects as part of university requirement. Most of the participants aged between 18 to 23 years old. A total of 110 female students and 40 male students participated in the study. From the total number of participants, 67 responses were from the Faculty of Information Management, 51 responses from the Faculty of Mass Communication and Media Studies and 32 responses from the Faculty of Business Management. This study employed a convenience sampling method to select participants, which requires drawing samples that are easily accessible and willing to participate in the study conducted (Teddlie & Yu, 2007). In the administration of the study, students devoted 20 minutes to answer the survey questionnaire that were distributed using an online survey form. They were required to answer close-ended questions as well as open-ended questions which asked them questions on their perceptions toward binge watching as a way to learn vocabulary and how does binge watching help them in incidental vocabulary learning as well as heutagogy learning. Data were then analysed and tabulated accordingly.

4.0 Results & Discussions

4.1 Students' Perception Towards the Role of Binge Watching in Enhancing Vocabulary Incidentally

This study set out to first investigate students' perception towards the role of binge watching in enhancing vocabulary incidentally.

Table 1. Students' Perception towards the role of binge watching in enhancing vocabulary incidentally.

No	Questions	Yes	No
1	Do you watch English movies and learn new vocabulary?	98.7% (148)	1.3% (2)
2	Do you think that binge watching movies (with English subtitle/not) ease vocabulary learning?	92.7% (139)	7.3% (11)
3	Do you think that binge watching English movies assist vocabulary learning?	98% (147)	3% (2)

4	Do you think that binge watching is a beneficial approach for learning vocabulary?	98.7% (148)	1.3% (2)
5	Do you think that extracting meaning of new words through watching movies is difficult?	42% (63)	58% (87)
6	Do the repetitions of the words in movies ease vocabulary learning?	92% (138)	8% (12)
7	Do you think the context of the movie help you to determine the meaning of words through binge watching?	98.7% (148)	1.3% (2)
8	Do you think that binge watching help in developing other skills rather than vocabulary learning?	91.3% (137)	8.7% (13)
9	Do you recommend binge watching as an informal way to learn new vocabulary?	95.3% (143)	4.7% (7)
10	Do you think binge watching bring more negative effects compared to positive effects?	22% (33)	78% (117)
11	Do you think hours spent through binge watching bring no benefits at all in relation to English language learning?	17.3% (26)	82.7% (124)

A statistical analysis of the answers given by the students revealed that on a general level, students view binge watching as an effective approach of incidental vocabulary learning. Majority of the participants found that it is easy for them to acquire new vocabulary when they indulge in binge watching activity with 92.7% of the students answered yes to the question. Students also unanimously agreed that binge watching assist them in the process of learning new vocabulary with the percentage of 98%. More than half of the participants agreed that it is not difficult to extract meaning of new words through watching movies and majority of them think that the context of the movies help them to determine the meaning of words through the course of binge watching. 91.3% participants agreed that other than vocabulary learning, binge watching could also help in developing other skills. Meanwhile, participants mostly recommend binge watching as an informal way to learn new vocabulary with the percentage of 95.3%. When asked about the effects of binge watching, 78% participants think that binge watching bring more positive effects while another 22% reacted the opposite. Finally, 82.7% participants think that hours spent through binge watching bring benefits in relation to English language learning.

The result indicated that majority of the students found that it is easy for them to acquire new vocabulary through binge watching. They agreed it assists them in the process of learning new words. This supports the results of a study conducted in Saudi Arabia where the EFL learners were keen in adopting informal digital learning to improve English vocabulary as they found that watching movies can be a useful tool as well as an entertaining option (Ghazwan & Jamal, 2021). Subsequently, more than half of the students agreed that it is not difficult to extract meaning of new words through binge watching movies and majority think that the context of the movies help them understand meaning of words. This indicates that the repetitive act of watching may expose them more to the discovery of new words. This is proven in a study where the researcher stated that audio-visual material supports second language learning and help improve the learning experience (Munoz, Pujadas & Pattermore, 2021).

4.2 Ways Binge watching Benefits Students' Incidental Vocabulary Learning

The open-ended questionnaires given reflect ways binge watching benefits students' incidental vocabulary learning. The questions and feedbacks are elaborated as below:

Question 1: What is your impression about vocabulary learning through binge watching?

All of the respondents give positive feedback on vocabulary learning through binge watching. It is helpful as they learned new words from the movies or TV programs that they watched. They also described it as an interesting way to improve their vocabulary knowledge and motivating as stated by Respondent A, B and C:

"...It is an effective way to help one improve their vocabulary skills as it is not boring comparing to formal English lessons. People tend to pay attention to things that pique their interests and if one is a movie enthusiast, binge watching is probably the best way for them to improve their vocabulary skills." –Respondent A

"I've noticed that learning new vocabularies through binge watching helps to improve our language skills especially with subtitles on. It definitely helps to improve your reading skills, listening skills and vocabularies as well as phrases" – Respondent B

"As they try to decipher the meaning of the movies, they have to understand the words that are used: -Respondent C

Students acquire new vocabulary with their own willing and pleasure since binge watching is self-driven. This also encourage students to encounter the target vocabulary by watching the movies or tv programs more than once and by repeating the scenes as stated by Ashcroft, Garner and Hadingham (2018). To adapt with formal learning in a classroom setting, teachers can further facilitate learners on ways to pay attention to new vocabulary by highlighting the transient nature of encounters with target vocabulary.

Question 2: Why do you think that binge watching stimulate learners to notice the meaning of new words?

The respondents indicate that learners notice the meaning of the word as they wanted to understand the meaning of the movie storyline. They are also motivated as they are interested in the movies or drama they are watching. Hence, the voluntary act contributes to incidental vocabulary learning.

Some of the words are also being used repetitively in the movie which resulted in natural acquisition of the new vocabulary. Similar findings were also reported by Alm (2021) that students in the study commented that repetition occurs naturally and resulted in comprehension. As for Netflix the replay function also helps students to check their understanding. Students are engaged with binge watching which increase vocabulary

learning outcomes. Schmidt (2008) also points out, “even the best materials are little good if students do not engage with them” (p. 338).

Question 3: What do you do when you come across such unfamiliar words through binge watching?

Most of the respondents find the meaning of the unfamiliar words through Google Translate and online dictionary whilst some guess the word by understanding the context of the scene. The partial knowledge their vocabulary knowledge may facilitate them to understand the meaning (Webb 2007). A respondent shared:

“...let’s say I do not know the word “auteur”; therefore, I will search it like this “auteur in a sentence” or “auteur synonyms” or “auteur meaning”...”

Besides that, they also asked people around them such as their siblings and friends for the meaning of the unfamiliar words they encounter. They seek for explanation of the words for a fast response. This shows that students try to look for the meaning as fast as they could to understand the word being used.

Question 4: Do you prefer binge watching with subtitles or without subtitles. Give your reasons.

All of the respondents agree that they prefer to binge watching with subtitles. The reasons that they stated are they can recognise the words easier as sometimes they are not familiar with the accent used by the actors and most native speakers speak fast. Hence, some words are not clear to the audience. As mentioned by Respondent E, “...I can’t catch up with pronunciation easily since I’m am not good in English” and a respondent also stated that “...sometimes I could not quite catch what the character said (sometimes they speak too fast or they have an accent in which I’m not familiar with)”.

Webb (2010) also stated that L2 incidental vocabulary learning is higher for those who watch movies or TV programs with subtitle. Hence, subtitles benefit students in identifying unfamiliar words and learning new vocabulary. Subtitles are also considered a tool in vocabulary development (Sadiku 2017) and those who watched with subtitles are proved to be outperform than those who watched without any subtitles (Kosselstra and Beentjes’, as cited in Harji et. al, 2010).

5.0 Limitations

This present study has certain limitations which is limited to students’ feedbacks on the issues pertaining factors that could help students enhance vocabulary acquisition through binge watching. This study also limited to a focused group of undergraduate students. It is recommended to further research into incidental vocabulary learning through binge watching behaviour in a larger scale as binge watching phenomenon is now considered as a new norm. Hence more research could be conducted looking at how can it help students improve language learning in an informal setting.

6.0 Conclusions

The results of the study conclude that students have positive perceptions towards the role of binge watching in enhancing vocabulary incidentally. The participants demonstrated mostly positive attitudes towards the role of binge watching in assisting vocabulary learning, making it easy to learn new words, understanding meaning of new words through rich visual contexts as well as promoting heutagogic learning. Repetitive words, context of the movies and provided subtitles are some of the factors that makes binge watching an entertaining yet beneficial option of incidental vocabulary learning for undergraduate students. Thus, this study believed that binge watching is not entirely a negative approach to language learning as there is a good correlation between students' habit in binge watching and students' vocabulary learning process. Binge watching movies has a potential to help improve students' vocabulary acquisition as it provides an array of variety vocabulary, phrases and colloquial expressions. Besides, it offers students an entertaining option to enhance their L2 proficiency.

References

- Alm, A. (2019). Piloting Netflix for intra-formal language learning. *CALL and Complexity – Short Papers from EUROCALL 2019*, 2019(2019), 13–18. <https://doi.org/10.14705/rpnet.2019.38.979>
- Alm, A. (2021). Language learning with Netflix: from extensive to intra-formal learning. *The EuroCALL Review*, 29(1), 81. <https://doi.org/10.4995/eurocall.2021.14276>
- Andre, L. (2021, May 21). Most people know Netflix as the popular video streaming service that offers a vast selection of TV shows and m. *Financesonline.Com*. <https://financesonline.com/netflix-statistics/>
- Anghelcev, G., Sar, S., Martin, J. D., & Moultrie, J. L. (2021). Binge watching Serial Video Content: Exploring the Subjective Phenomenology of the Binge watching Experience. *Mass Communication and Society*, 24(1), 130–154. <https://doi.org/10.1080/15205436.2020.1811346>
- Ashcroft, R. J., Garner, J., & Hadingham, O. (2018). Incidental vocabulary learning through watching movies. *Australian Journal of Applied Linguistics*, 1(3), 135–147. <https://doi.org/10.29140/ajal.v1n3.89>
- Blaschke, L. M. (2016). Heutagogy: A Holistic Framework for Creating Twenty-First-Century Self-determined Learners. In S. Hase (Ed.), *The Future of Ubiquitous Learning* (pp. 25–40). Springer. https://doi.org/10.1007/978-3-662-47724-3_2
- Binge Watching. (2021). In *Oxford Learner's Dictionary*. Oxford University Press. [https://www.oxfordlearnersdictionaries.com/definition/english/binge watching](https://www.oxfordlearnersdictionaries.com/definition/english/binge%20watching)
- Burhanuddin, B., Rosmiaty, R., & Fadilah, N. (2020). A Correlative Study on EFL Students' Binge Watching Behaviors and Their Vocabulary Mastery. *ELT Worldwide*:

- Journal of English Language Teaching, 7(2), 116.
<https://doi.org/10.26858/eltww.v7i2.15387>
- Canning, N. (2010). Playing with heutagogy: exploring strategies to empower mature learners in higher education. *Journal of Further and Higher Education*, 34(1), 59–71. <https://doi.org/10.1080/03098770903477102>
- Dandamudi, V., & Sathiyaseelan, A. (2018). Binge watching: why are college students glued to their screens? *Journal of Indian Health Psychology*, 12, 41–53. https://www.researchgate.net/publication/326799916_Binge_watching_why_are_college_students_glued_to_their_screens
- Emrimi, M. A. M. (2020). Exploring the Libyan Efl Students ' Attitudes Towards the Incidental Learning of Second Language Vocabulary Through Watching Subtitled English Movies, 1–33.
- Harji, B. M., Woods, Ch. P., & Alavi, K. Zh. (2010). The Effect of viewing subtitled videos on Vocabulary Learning. *Journal of College Teaching & Learning*. Vol. 7, Nr. 9
- Hubbard, A. S. E., & Aune, R. K. (2018). Netflix and Chilling : Binge watching Behaviors and the Cultivation Effects of Horror Television Shows a Thesis Submitted To the Graduate Division of the University of Hawai ' I At Mānoa in Partial Fulfillment of the Requirements for the Degree of Master .
- Huckin, T., & Coady, J. (1999). Incidental vocabulary acquisition in a second language: A review. *Studies in Second Language Acquisition*, 21(2), 181 – 193. <http://dx.doi.org/10.1017/S0272263199002028>
- Kaboocha, R. H. (2016). Using Movies in EFL Classrooms: A Study Conducted at the English Language Institute (ELI), King Abdul-Aziz University. *English Language Teaching*, 9(3), 248. <https://doi.org/10.5539/elt.v9n3p248>
- Masrai, A. (2019). Can L2 Phonological Vocabulary Knowledge and Listening Comprehension be Developed Through Extensive Movie Viewing? the Case of Arab EFL Learners. *International Journal of Listening*, 34(1), 54–69. <https://doi.org/10.1080/10904018.2019.1582346>
- Mohammed Emrimi, M. A. (2021, April). Exploring the Libyan EFL students' attitudes towards the incidental learning of second language vocabulary through watching subtitled English movies. Sebha University.
<http://dspace.sebhau.edu.ly/handle/1/2399?show=full&locale-attribute=en>
- Mohammed Saeed Mohammed, G., & Kaid Mohammed Ali, J. (2021). Informal Digital Learning of English Vocabulary: Saudi EFL Learners' Attitudes and Practices. *Arab World English Journal*, 7(1), 345–358. <https://doi.org/10.24093/awej/call7.24>
- Muñoz, C., Pujadas, G., & Pattemore, A. (2021). Audio-visual input for learning L2 vocabulary and grammatical constructions. *Second Language Research*. <https://doi.org/10.1177/02676583211015797>
- Netflix, Inc. (2018, June 30). Netflix Declares Binge Watching is the New Normal.

<https://www.prnewswire.com/news-releases/netflix-declares-bingewatching-is-the-new-normal-235713431.html>

- Norwati Roslim, Aini Faridah Azizul, Nimehchisalem, V. & Muhammad Hakimi Tew Abdullah. (2021). Exploring movies for language learning. In : *International Conference of Research on Language Education (I–Role) 2021: Engaging in Change: Empowering Linguistics, Literature & Language*. Akademi Pengajian Bahasa, Alor Gajah, Melaka.
- Sadiku, Alisa (2017) The impact of subtitled movies on vocabulary development," *International Journal of Business and Technology*. 6(1). <https://doi.org/10.33107/ijbte.2017.6.1.04>
- Suh, H. (2018, June 16). Words To Know by Now: Binge watching, Bechdel Test Added to Oxford English Dictionary. *Forbes*.
<https://www.forbes.com/sites/haleysuh/2018/06/15/words-to-know-by-now-binge-watching-bechdel-test-added-to-oxford-english-dictionary/?sh=26e958d040c3>
- Teddlie, C., & Yu, F. (2007). Mixed Methods Sampling. *Journal of Mixed Methods Research*, 1(1), 77 – 100. doi:10.1177/2345678906292430
- Panda, S., & Pandey, S. C. (2017). Binge watching and college students: motivations and outcomes. *Young Consumers*, 18(4), 425–438. <https://doi.org/10.1108/yc-07-2017-00707>
- Tang, Z. (2020). A Review on Studies into Incidental Vocabulary Acquisition through Different Input. *English Language Teaching*, 13(6), 89. <https://doi.org/10.5539/elt.v13n6p89>
- Webb, S. (2010). A corpus driven study of the potential for vocabulary learning through watching movies. *International Journal of Corpus Linguistics*, 15(4), 497–519. <https://doi.org/10.1075/ijcl.15.4.03web>

COMMUNICATION STRATEGY IN MALAYSIA CELEBRITY/ INFLUENCER “APOLOGY” VIDEO

Nur Widad Roslan¹, Siti Nur Aliaa Roslan², Nur Maisarah Roslan³

¹*Infrastructure University Kuala Lumpur (IUKL), Malaysia, widadoslan@iukl.edu.my*

²*Infrastructure University Kuala Lumpur (IUKL), Malaysia, sitinuraliaa@iukl.edu.my*

³*Al-Madinah International University, Malaysia, nur.maisarah@mediu.edu.my*

Abstract

Creating content for viewers is a normal practice for celebrity and influencers to do, no matter if it's for entertainment, education or a paid product/ services review. However lately, it has become a trend amongst celebrities and influencers that have made mistakes because of sensitive topics on their social media. Consequently, the celebrity/ influencers will release an “apology” video or post to apologise about the issue or mistake that was done. Through the “apology” videos/ posts that was release, several communication strategies can be identified. With this, this study aims to analyse and identify the communication strategies used in Malaysian celebrity/ influencer “apology” video found in 2021. Qualitative methods are used by transcribing the “apology video” and analysing the content using Dornyei & Scott (1997) communication strategies theory. The results of this study hopes to show the different kind of communication strategies used in the “apology” video and the most used communication strategies used. It is hoped that future research are conducted in analysing the “apology” content through critical discourse analysis.

Keywords: Communication Strategies, Celebrity, Influencer, Apology Video

1.0 Introduction

Social media is not a new topic in the 21st century as most people around the world are using social media as a platform to communicate with others. With this, many brands have opted using social media as one of the most important communication strategy used by brands and marketers to buold up their brand image or brand name (Jayasinghe, 2021). Jayasinghe (2021) further added that with the rise of social media as brands communication strategy, brands have also increased the use of social media influencers to gain more attention from their consumers and potential consumers. Saima & Khan (2020) had mentioned that celebrities and influencers can bring great benefit towards a brand. However, once the celebrity/ influencer have made a mistake, it effects the brand reputation. In order for the celebrity/ influencer to not affect the brands they endorse or their own self-image, they post an “apology” video to address the issue and take full responsibility of what had happened. With this, this study aims to identify and analyse the communication strategy used in celebrity/ influencer apology videos to further understand in detail the use of communication strategy and its impact towards the delivery of the apology video.

2.0 Literature Review

Social media is one of the common platforms used nowadays, especially by the marketing industry to market their brands product or services. To add on to that, digital marketing has adopted a new marketing strategy that involves influencer marketing where they use celebrity or influencers to use their social media to influence the celebrity/ influencer's followers/ audience (Harrigan, et al, 2021). They further elaborated that using celebrity/ influencer's has been a big change as they ultimately get a larger audience crowd, although sourcing the right influencer for the brand might be difficult. A study by Lin, Crowe & Pierre (2021) focused on the effects of parasocial interactions that were connected with the use of influencers and its effects towards brand attitude and consumers purchasing intentions. The study had showed that the influencers credibility has a significant impact towards consumers' perception on the brands and that the influencer's attractiveness and relatability towards the brand had further given a positive perception of the viewers towards the brand. This shows that the influencer chosen for the brand has to be reliable and suitable for the brand in order to have a positive buying intention from the audience.

Johnson (2017) mentioned that influencers personal branding is very important to build a good reputation and trust between the audience and brands. However, when it comes to influencer background image, their personal life might affect the brand that they are endorsing. As influencer, they can't avoid from controversies and some effects the brand that they are endorsing. Yu et al. (2018) agreed with Johnson (2017) and further added that the negative effects of using influencer is when the influencers personal problem is then related with the brand that they are endorsing, however it only effects the consumers purchasing intention, but not the brand name. This shows that, although the issue raised by the influencer is not related with the brand, but it somewhat still connects back to the brand. Therefore, influencers try their best to solve the issue and the best way to do so is to create an apology video to address all the miscommunication and issues that arisen as well as takes full responsibility of their actions. This shows that the influencer indeed had taken full responsibilities of their actions.

Through the apology videos that the influencers had post, there was several communication strategy used. It is important to analyse and understand the communication strategy used, as there are underlying implicit message through the communication strategy and it is also one of the effective communication methods (Normaliza, 2018). Communication strategy can vary towards the type of data that is being analysed. Dornyei & Scott (1997) had listed that there are twelve taxonomies in communication strategy which are neglect or omission of messages, deferring topics, message conversions, approximations, word usage of all purposes, creation of other words, restructuring or use of non-language methods, literal translation, internationalization, exchange of code, asking for help / clarification / verification or making guesses and final use of meaningless words or marker strategies. Dornyei & Scott (1997) had further elaborated that the communication taxonomic strategies were divided into three parts which are avoidance strategies, achievements or compensation strategies and delayed or additional time strategies to which are then categorized by direct

strategies, indirect strategies and interaction strategies. According to Masithoh & Fauziati (2018), the study mentioned that a speaking and/or listening will be able to successful give a good speech or listen well when good communication strategy are used. Masithoh & Fauziati (2018) is in line with Normaliza Abd Rahim (2018) study as analysing the interactions used in communication strategy has a better approach towards listening or speaker for a better communication between the two. With this, it is important as listening or speaking to analyse and identify the communication strategy used in the apology video in order to receive the communication well and avoid any miss-information.

3.0 Methodology

This research is a qualitative method, focusing on communication strategies proposed by Normaliza Abd Rahim (2019), Tarone (1977), Johnstone (1989), Faerch & Kasper (1983) and Dornyei & Scott (1997) to identify and analyse the communication strategy used in Celebrity/ Influencer “apology video” found on social media. Four communication strategies that were identified in this study were:

- Disclaimer / Conflict are the words or sentences indicating a denial of the sentence.
- Repetition is repeated words, phrases or sentences.
- Different topics / Message abandonment refers to changing different topics from the discussion.
- Hesitation (silent, hesitant, sound, laughter) issues sound or without sound.

The 3 videos of celebrity/Influencer “apology” videos in 2020/2021 were identified on social media and the videos were transcribed and translated to English together with the communication strategy used in the video. The videos identified and analysed was (detailed transcribed video in appendices):

1. V1: Vivy Yusuf – SME issue
2. V2: Yusuf – Laughing about teacher’s English on TV
3. V3: Ryzal Ibrahim – Serawak national attire

4.0 Findings

The findings of this study showed that the communication strategies used in the “apology” videos by the celebrity/ influencer had used when talking to the audience.

4.1 Disclaimer / Conflict are the words or sentences indicating a denial

The findings of this study showed that disclaimer/ conflict of words or sentence were used as communication strategies that serves as denial used in the “apology” videos by the celebrity/ influencer. It can be seen in V1 apology video, The communication strategy of denial can be seen in L4 where she began her sentence with “and my...intention was”, where the celebrity is trying to deny that it was her fault that started the issue by stating “intention”, trying to prove and clarify to the listeners that it should have not been an issue in the first place. The denial CS then continued in L5 where the celebrity chowed indication of denial by using discourse markers of “uhm” twice in a sentence “Uhm i think it spiralled out of

control uhm...” as to show that such issue should have not been viral and she was in denial that it had happened. By using the discourse markers, it indicated that the celebrity had to take a moment to process the information, which is denial. Additionally, L7 also had the denial CS where it uses the discourse marker of “uhm” after the word “but” as mentioned in the sentence “But, uhm I...don’t think...anyone should be subjected to so much slander”, which showed how the celebrity was in denial of the situation that had happened which had led to a bad cyber-bullying situation, to which should not have happened. The celebrity then proceeds to defend the denial that she is going through in L8 by indicating “However, err i do want to address the err the blatant slander”. Her statement was supported with further facts that were revealed in L9 and L10. In L12, the celebrity continued to deny all the allegations that were slandered towards her, as she mentioned that “I have never looked down on B40, If i looked down, I wouldn’t have given assistance” which further showed the truth of the issue that arose. Other than that, it can be seen in L17 how the celebrity was in denial of the situation and how out of control it had gotten “It’s just soo mean, so vicious, so.....unthinkable how you can do this to someone” and proceeded to explain the impact it had towards her family, friends and co-workers. This showed that, the CS of conflict of words or sentences that indicated a denial in V1 video was focused on the celebrities’ denial towards the situation that she had to face and was mostly paired together with discourse markers of “uhmm”.

V2 video on the other hand, the CS of conflict of using words or sentences which indicate denial can be seen in L3 where the influencer had indicated “went viral for all the wrong reasons”. The influencer was in denial of the situation as how the issue had went viral, which is a similar issue with V1. V1 then continued by explaining about the issue and proceeded to take full responsibility of what had happened as he was clear of the consequences. V2 video CS of denial was only present in L3 when he wanted to explain his intentions, as the remaining part of the video was of the Influencer apologising for the mistake he had made. It can be seen that for V2, as compared to V1, the influencer knows that he did wrong and did not defend his actions as there was no evidence to prove of his innocence. Hence why the apology video of V2 was shorter of V1.

V3 on the other hand had a similar incident with V2, but had taken a longer approach in apologising through the apology video. The CS element of conflict by using denial in words or sentence is first seen in L3 where the influencer is in denial that the situation had happened by trying to explain the actual situation “Emm, actually, my explanation here is that, I was only teasing with Maryam”. However, he realises that although it was “teasing” it was still deemed as an insult towards the Iban community. He then repeats about “teasing” in L15 and L16, again to justify his denial of the situation towards the viewers. He then proceeds to explain about “teasing” to further enhance towards the viewers of how denial he is in this situation, which can be seen in L18 “I was not mocking, but only teasing” and L19 “There is a difference between mocking and teasing”. However, at the end of the video, the influencer proceeds to admit towards his mistakes and does not try to defend himself further. Therefore, it shows the CS of conflict is only beneficial towards the person in the video which are the celebrity and influencers as they use the CS to defend themselves and clear misunderstanding, which might receive backlash from the viewers as what they have done had caused such issue towards the viewers in the first place.

4.2 Repetition is repeated words, phrases or sentences

The findings of this study showed the CS for repetition was present in form is words.

Video	Word/ Sentence	Frequency
V1	Uhm/ Hmm	24
	I think	13
	Err/ uhh	6
	Self-reflection/ Self-reflected	3
V2	Ermm/ hmm/ emmm	7
	apologise	4
V3	Sarawak	5
	Iban	10
	Teasing	8
	apologise	8

Based on the table above, it can be seen for V1 apology video, the main words that were repeated were the discourse markers of “uhmm, hmm, err and uhh” as well as “I think” and “self-reflection/ self-reflected”. The repeated words relate back to the main issue and how the celebrity is defending herself of the slander she had faced with proven facts, and the use of discourse markers to indicate how the celebrity was in denial or frustrated of the situation that had happened. As for V2 on the other hand, apart from the common discourse markers being the most repeated in the video, the word “apologise” was repeated a total of 4 times, to give importance of the main messaging of the video, which was for the influencer to apologise for the mistake he had made. However, for V3 apology video, it showed that the highest word repeated was “Iban” which was the main issue of the apology video, and with the repetition it gave more importance towards the “Iban” community. The word “teasing” and “apologise” was also among the highest repeated word in V3 apology video where “teasing” was used to justify the actions that had caused the issue, while “apologise” was to accept the consequences of their actions of what had caused the issue in the first place. This shows that the CS of repetition of repeated words had given emphasis on the important part of the apology video.

4.3 Different topics / Message abandonment refers to changing different topics from the discussion

Message abandonment is indeed a common CS that is often used in communication, often so happens when a person has a lot to explain about. For the apology videos analysed, the message abandonment CS happened when the celebrity/ influencer is explaining about the situation that had happened. For V1 apology video, it can be seen that message abandonment was present in L5 “Uhm i think it spiralled out of control uhm... But this past like uhm few days i have been self-reflecting”. In L5, the line started with the celebrity explaining of how the incident had gone out of control, and then the line jumped to suddenly talking about “self-reflecting”. This message abandonment showed that for CS is often used to explain about the situation and what were the consequences.

Additionally, another message abandonment is present in L6 to L7, where in L6 it mentioned “I think as a public figure i should be more careful on what i write and what i share and uhm this will be a big learning experience for me lah” as the celebrity had explained what she should have done. But then, the conversation jumped to talking about cyber-bullying and what the celebrity had gone through because of the issue, mentioned in L7 “But, uhm I...don’t think...anyone should be subjected to so much slander and so much cyber bullying to the national scale”. The jump was indeed related to each other, however, there was o clear transition of the cause and implications the issue had related to the cyber-bullying. The celebrity should have been more transparent by explaining about the issue and what the issue had led up to. As after L7, the celebrity again has a message abandonment, where she jumps to another topic in L8, which was her justification of the slander that has been circulating that had led up to the issue. With the jump of conversation topics and message abandonment, her messaging is all over the place and not well organised, to which might lose interest of the listeners as she first apologises, explains the issue, talks about the consequences, explains the issue again, denies the accusations thrown towards her and again apologises at the end of the video. Through message abandonment, communication can get lost between the incomplete transitions from one topic to another. Therefore, it is best for the speaker to always be clear and transparent when talking to listeners.

V2 apology video on the other hand did not have any message abandonment. V3 on the other hand had several message abandonment present, where it can be seen at the beginning of the apology video in L2 where the influencer suddenly starts to apologise towards the Iban community of Sarawak, and explained his actions suddenly in L3, where there was no smooth transition of explanation and justification between L2 and L3 and was an abrupt topic change. After explaining about the situation in L3, the influencer then proceeds to apologise again L4. The message structure was very confusing and not well thought out. Another topic change can be seen in L17 when the influencer mentioned that “And I understand, I understand there were already people that had shared it with a lot of people, especially on the social media platform” as the influencer explained about the video being shared by many people, and then in L18, he suddenly defended his situation by stating “I was not mocking, but only teasing”. The influencer’s statement if abrupt and can mislead the listeners. This shows that topic change or message abandonment is not beneficial for the speaker as it can have a negative feedback of lead to miscommunication with the listeners.

4.4 Hesitation (silent, hesitant, sound, laughter) issues sound or without sound

Hesitation CS shown in the apology videos are using discourse markers, the celebrity/influencer sighing, voice shaking or a short silence between their speech. In V1 apology video, the celebrity had sighed as soon as the video started after giving an introduction. In L5, the voice of the celebrity is heard being very sad (low tone) while she stutters to get words out of her mouth and leading her to have shaky voice. Similar in L7, where the celebrity’s voice starts breaking when she starts talking about the cyber-bullying issue, and in L11 where her voice breaks into a cry when she told women to stand up for themselves. All these hesitations of voice breaking, low tone, breaks into cry is on top of the multiple discourse markers used by the celebrity throughout the apology video.

As for V2 on the other hand, apart from the discourse markers used in his video, his voice was quite mediocre, where there was no major hesitation, just when he used discourse markers, the influencer would breath either before or after the discourse markers was used. V3 on the other hand, the hesitation can be seen in L5 where the influencer was apologising for his mistake “And I don’t, I don’t have the intention to... hhh (deep breath) to mock or to be racist towards any race in Malaysia”. The fact the influencer took a deep breath in the middle of the sentence showed his hesitation to complete his sentence, and how he was emotionally conflicted because of the issue that had happened. Apart from that, V3 had used discourse markers which indicated most of his hesitations when speaking in the apology video. With this, it shows that hesitation CS was commonly used throughout the apology videos by the celebrity and influencers as the topic that they are talking about is a sensitive issue, and by including the hesitation CS, it shows that they are sincere in their speech.

5.0 Conclusion

Overall, this study showed that the communication strategy by Dornyei & Scott (1997) were used in the three apology videos listed above was disclaimer / Conflict are the words or sentences indicating a denial of the sentence, repetition is repeated words, phrases or sentences, different topics / message abandonment refers to changing different topics from the discussion and hesitation which was mostly of discourse markers or the sound of their voice. The use of the communication strategy was commonly used to justify the issue that had happened and to sound sincere in their apology towards the audience. It is hoped that further studies are conducted towards communication strategy used in celebrities’ encouragement for the public to get vaccine and the public’s presupposition towards the communication strategy used.

References

- Dornyei, Z., & Scott, M. L. (1997). Communication Strategies in a Second Language: Definitions and Taxonomies. *Language Learning*, 47. 173-210. <http://dx.doi.org/10.1111/0023-8333.51997005>
- Faerch, C., & Kasper, G. (1983). *Strategies in Interlanguage Communication*. London: Longman.
- Harrigan, P., Daly, T., Coussement, K., Lee, J., Soutar, G & Evers, U. (2021). Identifying influencers on social media. *International Journal of Information Management*. 56. [102246]. 10.1016/j.ijinfomgt.2020.102246.
- Jayasinghe, D. (2021). Social Media and Influencer Marketing Strategies: A conceptual Review on Contemporary Applications. *Global Scientific Journals*. 9(3), 403-424.
- Johnson, Katryna. (2017). The Importance of Personal Branding in Social Media: Educating Students to Create and Manage their Personal Brand. *International Journal of Education and Social Science*. 4(1). 21-27.
- Johnstone (1989) *Linguistic Strategies and Cultural Styles for Persuasive Discourse*. Beverly Hill: Sage.
- Lin, C., Crowe, J., Pierre, Ls & Lee, Y. (2021). Effects of Parasocial Interaction with an Instafamous Influencer on Brand Attitudes and Purchase Intentions. *The Journal of Social Media in Society*. 10(1). 55-78.

- Masithoh, H & Fauziati, E. (2018). Communication Strategies Used by the Students on the Perspective of Language Proficiency. *International Journal of Multicultural and Multireligious Understanding*. 5. 21. 10.18415/ijmmu.v5i5.257.
- Normaliza Abd Rahim. (2018). Communication Strategies: A New Perspective In Communication. *Infrastructure University Kuala Lumpur Research Journal*. 6(1). 54-64.
- Saima & Khan, M. (2020). Effect of Social Media Influencer Marketing on Consumers' Purchase Intention and the Mediating Role of Credibility. *Journal of Promotion Management*. 27. 1-22.
- Tarone, E. (1980). Communication Strategies, Foreigner Talks, and Repair in Interlanguage. *Language Learning*, 30, 417-431.
- Yu, M., Liu, F., Lee, J. & Soutar, G. (2018). The influence of negative publicity on brand equity: attribution, image, attitude and purchase intention. *Journal of Product & Brand Management*. 27 (4) . 440-451.

Appendices

Celebrity/ Influencer	Line	Transcribed content
V1: Vivy Yusof: COVID-19 SME Issue https://fb.watch/v/a5-jKBjie/	L1	Salam Guys (sigh)
	L2	I think errrr for the past three days, it's been really crazy as you can imagine (tone goes higher).
	L3	Hmmmm it all started with me voicing out SME's and how tough it is for them as i think everyone is struggling right now, even the businesses. And with that....if business struggle, people will lose jobs.
	L4	And my....intention was just to say that and to let people share what they feel. Cause i know some people,, my own friend in the business committee all had to close their shops or close their business and lost their job. and of course i don't want that to happen. To anyone.
	L5	Uhm i think it spiralled out of control uhm... But this past like uhm few days i have been self-reflecting. A lot of thinking back and self-reflected and i feel there's so much i can improve on (sad & stutter). And uhm (voice shaking) yeah so i understand why netizens are mad and i completely agree.
	L6	I think as a public figure i should be more careful on what i write and what i share and uhm this will be a big learning experience for me lah.
	L7	But, uhm I...don't think...anyone should be subjected to so much slander and so much cyber bullying to the national scale. I think uhmm...it's not easy to go through that. I think it has caused my parents a lot of distress. My husband..uhmm (voice breaking).. my team. Who have all been very very supportive and very kind. And i've gotten so many uhmm..love messages from so many people those you know who you are..uhhh i thank you for that.

L8	However, err i do want to address the err the blatant slander that is just going around right now. Actually i have it here. This picture, that's going around that i said this "why do the government want to give assistance to the B40 people when they have not contributed towards Malaysia's economy". Viviy Yusof. I want to say that i never (higher tone) said this. I never even thought of saying this.
L9	I think ...uh...ah..uh i definitely did not assume that people would remember and believe that i would say such horrible things. Umm actually it was said in an FB live, not in my FB live as i don't even have a facebook. Ummm it was said there. And i was simply a viewer.
L10	But of course when it goes into twitter and go out of control people would just share whatever they want to share and they will uhmmm just believe it....i think i..i also self-reflection that i myself when i get whatsapp messaged or tweets that i read, it's easy to believe and we don't fact check. And...we share to other people. And suddenly we have gained a sin. Because your just spreading more slander about people that's so unnecessary like suddenly your already sinned.
L11	Uhhh i think that if there's anything that i preach, i always tell women to stand up for themselves, and as sad as i am (voice breaking into cry) i think this is the moment i stand up for myself. Because i never said this. It was some other people that said it, but am framed to have said it and uhmm it's being shared soo much until the uitm petition to get me out. I think uhmm i think that is very very overboard. Because everyone who signed the petition did not check the facts. I never said this.
L12	I have never looked down on B40, If i looked down, I wouldn't have given assistance. If i looked down and don't care about them, i wouldn't have started the fund. Like, i don't understand why people thought i looked down on B40. Because, all i did was care for your jobs.
L13	Err i understand uhmm my own self-reflection, maybe my words used was not right. Uhmm and i will continue to improve on this. And i agree that there's a lot of things that i have to fix in myself. But i don't think i should tolerate lies being spread about me on this national scale.
L14	Uhm....it also doesn't help that celebrities come out on their Instagram swearing while holding the Quran, i i just don't understand how people can even respect that. If you want to do good, just do good. You don't have to swear at people.
L15	Uhhmm, soo..i... want to stick up for myself . i know am wrong. I know i can be more sensitive and i will, i will improve as a human being on that.
L16	But i will also be taking legal actions on these people that started the rumours, started the lies, started the petition.
L17	It's just soo mean, so vicious, so.....unthinkable how you can do this to someone. Hmm i don't think you can be willing look at your child go through this. Wife you go through this. Your bestfriend go through this. Hmm (Voice breaks) it's a lot for someone to take.

	L18	So (sigh) i think what i want to say is that i apologise once again to netizen and the B40 citizens. But i want to assure i have never looked down on anyone. I i did look down, i wouldn't have even cared. But i care. I think my actions speak louder than words I care.
	L19	And yeah... i hope you can see through that. And not just believe everything you read on twitter. And hmmm don't collect sins by retweeting lies. Cause suddenly.....
	L20	Okay so that's all i want to say. Uhmhhh thank you for listening.
	L21	And... i think i will bounce back InshaaAllah with more exciting things.
	L22	Okay thank you bye bye guys, love you.
V2: Yusuf: Laughing about teacher's English on TV https://www.instagram.com/tv/CLd2rlDjyeT/?hl=en	L1	Hi guys, Assalamualaikum.
	L2	My name's Yusuf.
	L3	Now recently there was a video i did on tiktok that went viral for all the wrong reasons and i want to address the situation la basically.
	L4	First thing first emmm i would like to sincerely apologise to the teacher that i made fun of in my... tiktok video.
	L5	It was not funny at all. I will not justify whatever.....thing that had happened in my video.
	L6	It was very demeaning, very disrespectful very distasteful of me to you know do such video. And for that, i want to sincerely apologise to her.
	L7	Hhhh i know she might have a hard time herself. Watching the video probably made her feel very erhhhh.
	L8	The thing is i recently found out that err this program teacher's actually volunteer themselves to teach on on camera erhhh even without her having the best proficiency of english.
	L9	She mustard her ehm courage to you know teach ehm the subject for all our younger generation.
	L10	And i don't think i should question such matter and making it a laughing matter to be honest.
	L11	So...i really want to apologise for my action and to her family members as well, to all the teachers, and for everybody who might have been offended to the video that i made la.
	L12	Now uhhh, if anyone of you watching right now, you guys know this teacher personally.
V3: Ryzal Ibrahim: Serawak National Costume	L13	It would be great if you guys could be the bridge to, you know establish communication with her and myself so that i can personally apologise to her, to her family as well.....and i would take some time to lay low on my social media.. to reflect on what i've done with this kind of video.
	L14	So thank you so much guys for ehmm also commenting and giving me the lesson that i need to be more aware and be more sensitive about.
	L1	Assalamualaikum Hi. I am Ryzal.
	L2	First and foremost I would like to make an apology to all Malaysia citizens. Especially the Sarawak citizens and the Iban race.. err where I had hurt errr their feelings by mocking, assumed to be mocking their traditional attire.

L3	Emm, actually, my explanation here is that, I was only teasing with Maryam. At that time, Maryam was wear the traditional Iban attire during the recording for a shoot. So I was only teasing and I didn't know how to take care of the sensitive issue that I should.
L4	With this, I would like to apologise to all Sarawak citizen and Malaysia citizen but especially for kaum Iban because I had....disrespect one of their khazanah that you have kept until now.
L5	I really truly apologise. And I don't, I don't have the intention to... hhh (deep breath) to mock or to be racist towards any race in Malaysia.
L6	I really apologise. I make this apology with all my heart because I feel the statement that I wrote on Instagram is not enough. I feel it's not enough.
L7	And for all of your information, Maryam is not related in this situation as she did not understand what was being said in the video and she does not understand at all what had happened.
L8	So, when she received messages and a lot of messages asking for Maryam to explain what had happened. So Maryam did not understand, so Maryam met me and I explained to her that it was my fault.
L9	It was my fault as I spoke overly, although it was teasing, I still had to take care the sensitivity of a race. So.. Maryam can't be with me to make this apology tonight, but.. InshaaAllah she will make an apology video on behalf of me and for durian kimchi especially for Iban race in Sarawak.
L10	Where we have hurt your feelings, therefore I apologise. I really would appreciate to not make this case big because it was not my intention to mock, it was not my intention to mock, not my intention to humiliate the traditions of the people.
L11	Hmmm..and I hope that there is no issue that is not related with what had happened... for example, our future child that Maryam is pregnant with. Had received threats that said the child of a... something something....
L12	Maybe Maryam does not understand, but Maryam referred to me and I was quite sad. When we see people... mock our unborn child. Have yet to see the world, but has already received...mocked and cursed at by the community.
L13	I don't blame you guys, I only blame myself as it all started from me anyways. Because I did not take care of other citizens sensitivity. I should have thought more before I spoke, even though I was teasing with Maryam, I should have been more careful.
L14	Hmm, I don't want to say more, I hope..emm.. your guys can accept this apology. And if I need to do an open apology towards the Iban community organisation in Sarawak, please let me know. I can make an open apology again. I don't have a problem with that.
L15	because when I did something wrong, I will apologise. This is not marketing. It was not planned. I was only teasing with Maryam like how I tease Maryam at home, that is how we teased.
L16	But, I had touched the sensitivity of the attire and said it was like a table cloth, tv cloth and curtain and all the others and all that I just said was only to tease for me and Maryam.

L17	And... that video I had taken back to respect the Iban community. And I understand, I understand there were already people that had shared it with a lot of people, especially on the social media platform.
L18	But those who read, read article or statement that did not watch the video. I was not mocking, but only teasing.
L19	There is a difference between mocking and teasing. Maybe to half of the Iban community or to the Iban community thought it was a mocker towards the Iban community towards their traditional attire.
L20	But for me and Maryam, it was only teasing. So, if it was a mockery, Ryzal and Maryam apologise very much towards you guys.
L21	I really really apologise. I don't want any issue..err that is sensitive, that we should not discuss..
L22	Err but I have started this situation, so I have to take responsibility. I need to be responsible. I am willing to make an open apology.
L23	Once again I mention, I am willing. If there is an organisation that wants me to make an open apology.
L24	With this, Assalamualaikum warahmatullah hiwabahrakatuh.
L25	From me Ryzal, and for all Malaysia citizen, especially the Iban community in Sarawak, I apologise..

FEEDBACK OF STUDENT ENGAGEMENT IN SONG ACTIVITY DURING ONLINE CLASS

¹Salina Husain, ²Ramiza Darmi, ³Maryati Mohd Noor & ⁴Radhiah Ismail

¹Universiti Putra Malaysia, Malaysia, linahusain@upm.edu.my

²Universiti Putra Malaysia, Malaysia, ramiza@upm.edu.my

³Universiti Pendidikan Sultan Idris, Malaysia, mariyati@pbmpu.upsi.edu.my

⁴Universiti Malaysia Terengganu, Malaysia, radhiah@umt.edu.my

Abstract

The worldwide advancement of digital technology has witnessed a change in the teaching and learning system supported with the use of internet. As the world is hit with the Covid-19 pandemic, instructors need to adapt to the new norm including in teaching and learning process, meaning from the use of white board to interactive and flexible technology. In this study the element of technology can be seen when this paper will discuss the use of song from the YouTube channel as a medium during an online class. The Self-Determination theory by Ryan and Deci (2000) is applied in the study. The research design of the study is qualitative by analysing the feedback from students on the activity they participated. A total of 22 respondents participated in the study requiring them to answer questions based on a song they had listened to. The objective of the study was to identify the engagement of students in the given activity. In general, it was found that listening to song as an activity can enhance the understanding of the students in learning Spanish.

Keywords: technology, online, YouTube, song, engagement, Spanish class

1.0 Introduction

The advancement of technology today has witnessed a change in the education system with various tools being implemented during the teaching and learning process. This proves that the learning ecosystem is no longer purely limited to the classroom and face-to-face learning. The use of whiteboard in class can also be limited as there are various alternative methods that use a technological approach which have been introduced such as putrablast, blended learning, flipped classroom and others. After the onset of the Covid-19 pandemic worldwide, classes using face-to-face methods changed to online classes. This is seen as a revolution in the education system as the student is able to virtually access the class wherever they may be.

The instructor has to be creative to enliven this online class as student engagement in virtual classes is more difficult compared to classes attended physically. This is due to the instructor not being able to have a two-way communication with the student due to impediments such

as a weak internet connection which causes difficulties for the student to join the class or a camera which is not turned on making the screen appear dark. Students therefore will have to play their part to interact with the instructor. This is because in an online learning environment, student engagement plays a critical role in creating learning satisfaction (Hwangji Lu, 2020).

As an alternative, instructors use various teaching methods such as using applications, websites, blog, YouTube, WhatsApp and others to interact and perform exercises. The interaction between the student and the instructor is connected through technology as well as the environment created such as the place of study which influences the results of learning (Bower 2019, Gonzalez et.al 2020 & Wang et.al 2013). According to Holmes (2018) student engagement in learning is connected to two important indicators, which are satisfaction as well as quality of the student experience. Therefore, in the teaching and learning process for students online, student satisfaction is heavily emphasised as the consequent results of learning determines the success or otherwise of the method practised. The readily available technology which is further improving, enables learning materials to be delivered in various methods and the student will not be left out to obtain the materials. According to Bernard et.al., (2009), to increase student engagement there are three techniques which have been identified, which are: student-course content, student-instructor and student-student.

2.0 Problem Statement

The Covid-19 problem affecting the world now also has its effects felt by the education system. All teaching and learning processes have had to change its methods to online. As students are no longer physically present, the method of delivery in class has to be varied so that the student is able to understand every topic that is being taught. Learning online requires the student to be more independent and to do more research to understand a topic. The active engagement of students in a virtual class can also be a factor to motivate the student to consistently attend the class. However, the research by Keramidas (2012) found that students faced problems managing time and performing activities when learning virtually compared to physically. Therefore, this study is conducted with the objective of looking at the feedback on student engagement in Spanish language class activities using the song method as a means of enhancing understanding. Student engagement in this online class is very important as students are not tied to the university unlike when attending physically. Therefore, it is of utmost importance that the instructor creates various opportunities and ways so that the student can be engaged in the online class environment (Martin F. & Bolliger D. U., 2018).

2.1 Research Design

This qualitative research involved 22 respondents who are taking the basic Spanish language course at University Putra Malaysia. Students have to answer the exercise questions given in the form of a google form as the class is conducted online. The exercise given is based on a song on the YouTube channel which must be listened to outside of class hours. This means that students have to understand the content of the song lyrics on their own without assistance from the instructor. This method is created so that the student is able to turn the exercise into a revision exercise based on the topic learnt. The animation video found in the song is

intended to assist the student to understand the lyrics of the song. The song titled ‘Mi familia’ (My Family) can be accessed via the YouTube channel: <https://www.youtube.com/watch?v=VJhRaIGVX-I>. As the song was written by the instructor, there are no issues relating to copyright. The results of the answers based on the exercise questions posed proved that the listening to song method and answering related questions is able to further enhance student understanding. The student also does not feel pressured as the musical elements and animated pictures used in the song makes the answering questions activity more relaxed.

This research used the Self-Determination Theory by Ryan and Deci (2000) that emphasises three levels which are competence, autonomy and relatedness. This theory is used as a guide in creating a positive and motivating environment for the student to be engaged through online class activities.

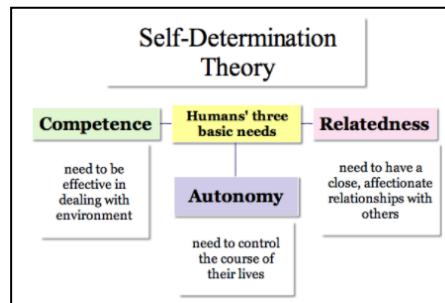


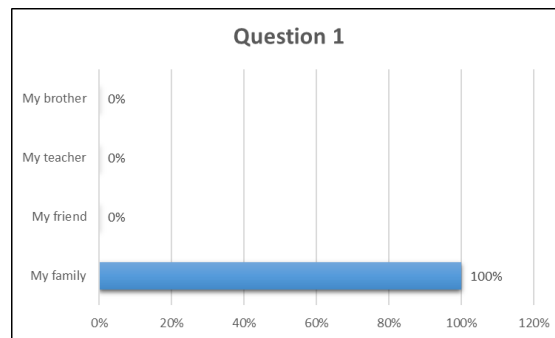
Figure 1: Self-Determination Theory by Ryan and Deci (2000)

In this research competence refers to the student ability to engage in online classes. As all students are at their own homes hence the environmental factor greatly influences the mood to study. Students have to find the best solution in an effort to maintain their engagement in online classes. For example, the student has to communicate with the instructor by asking questions so that the learning environment is not solely focused on one-way communication. In increasing the level of competence, students have to be more affective so that their virtual classes do not become mundane and burdensome.

Students also have to have an attitude of autonomy which is able to control the progress of the online class. Here control refers to the ability of the student to manage time well, and to always have an active attitude in online class. To maintain the mood and positive thoughts, the student must inculcate the attitude of relatedness with course mates by engaging in group assignments whether in class or outside of online class hours. These three levels can instil confidence in the student so as to always be enthusiastic to engage in all the online class activities.

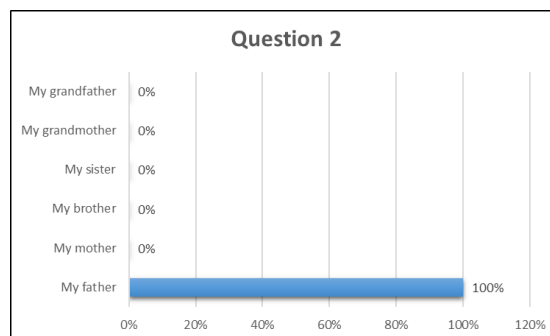
2.3 Findings and Discussions

All the respondents had to answer nine questions relating to the lyrics of the song listened to regarding the topic 'Mi Familia'. For the first question the percentage of those who responded correctly was 100%, which is 22 people. Respondents had to choose the correct answer for the translation of the song title *Mi Familia* which is 'My Family'. Vocabulary relating to The Family (La Familia) is available in the course content for Spanish language Level One. Therefore the listening to song activity while answering this question is an exercise in the form of enhancing.

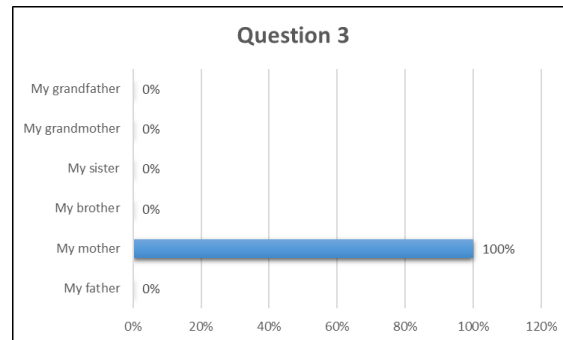


In the question on the meaning of 'mi familia', the respondent competence can be seen by the feedback answer given as they understand the meaning of the word *Mi familia* because they had studied the vocabulary relating to family.

Next for the second question, which is the meaning of *mi padre*, 100% (22 respondents) answered correctly, which is 'My father'. The percentage of those who chose the correct answer can be seen in Figure 3. The answers for 'My grandfather', 'My grandmother', 'My sister', 'My brother' and 'My mother' all recorded 0%. This proves that the respondent ability to perform the enhancing exercise succeeded as they were able to answer correctly.



Student engagement can next be seen in the question of the meaning of *mi madre*. The following Figure 4 shows that the percentage of students who chose the correct answer was 100% for the answer 'My mother'. This means that the respondents were unanimous in choosing the correct answer. This feedback given explains that student ability in understanding the question asked is at the highest level.



The next question showed that 9% (2 students) have missed the mark as they chose the wrong answer. Although 20 other students were still consistent with the correct answer, which is, 90.9% chose the answer ‘Brother-Sister’. Figure 5 below shows that the answer for the translation of *hermano-hermana* in Spanish is ‘Brother-Sister’. 4.5% (1 student) chose the answer ‘Brother-Brother’, and another 4.5% (1 student) chose ‘Grandfather-Grandmother’.

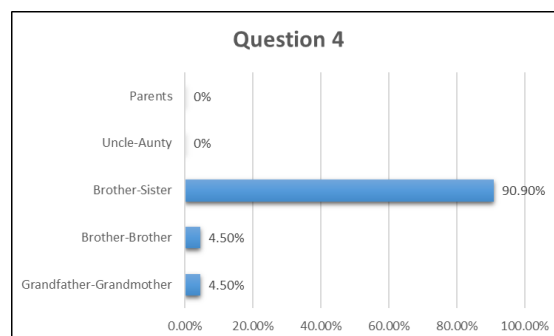


Figure 5: The meaning of *hermano-hermana*

The fifth question is relating to the meaning of the sentence *Tengo una familia excelente* in the English language. There were some differences in percentages for this question compared to the previous question. There were 77.3% (17 students) who chose the correct matching sentence which is *Tengo una familia excelente* meaning ‘I have an excellent family’. However, the remaining five students chose the wrong answer which is 9.10% (2 students) chose the answer ‘I have a perfect family’ and 13.60% (3 students) chose the answer ‘My family is the best’. Whereas the sentence ‘My family is happy’ recorded 0%. This percentage of student feedback can be seen in the following Figure 6.

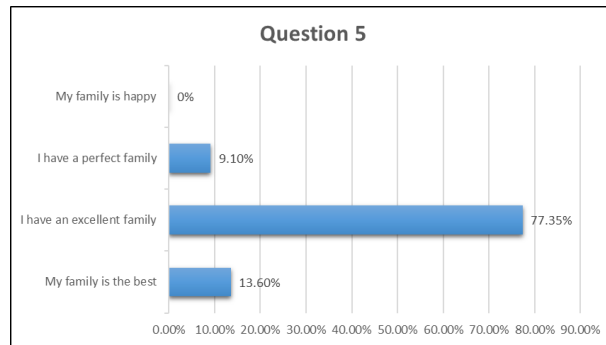


Figure 6: Meaning of *Tengo una familia excelente*

The students then had to give the feedback answer for the sentence *Mis padres son cariños*. The following Figure 7 clearly shows that 90.90% (20 students) chose the correct answer which is 'My parents'. Whereas 4.50% (one student) each chose the answer 'My parents are the best', and 'My parents are attractive'.

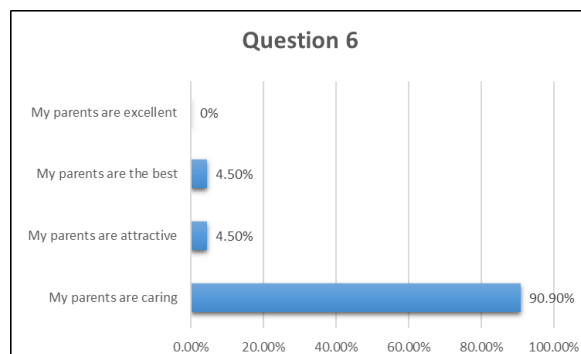
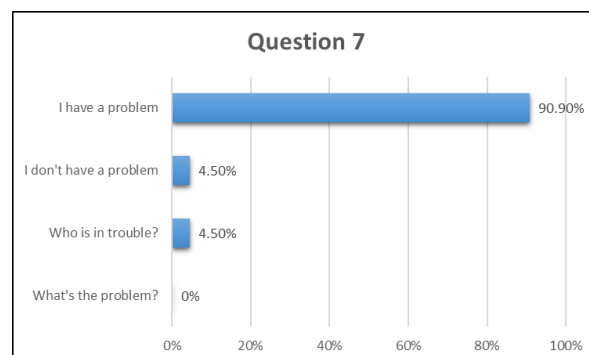
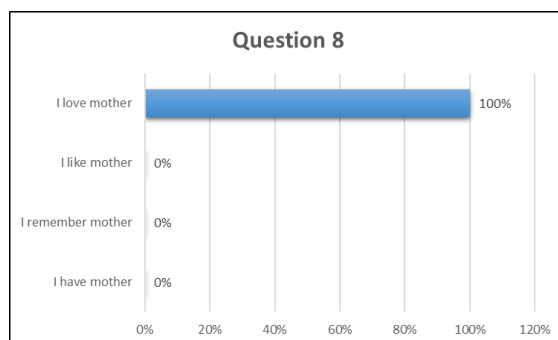


Figure 7: Meaning of *Mis padres son cariños*.

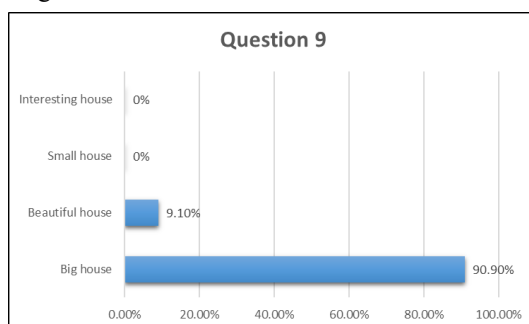
The following discussion looks at the student engagement in answering the question relating to the sentence *Tengo problema*. Figure 8 shows the percentage of students who chose the answer 'I have a problem' (90.90%), 'I don't have a problem' (4.50%) and 'Who is in trouble?' at 4.50%. The correct answer for the sentence *Tengo problema* is 'I have a problem'.



The next question requires the student to find the correct meaning for the sentence *Te quiero mama* which was found in the song lyrics. Figure 9 shows the percentage of the feedback answer given with 100 % having chosen the answer ‘I love mother’ for this eighth question.



Whereas for the last question, that is *Casa grande*, 90.90% chose the answer ‘Big house’ and the remaining 9.10% chose the meaning ‘Beautiful house’. The percentage of the feedback answers can be seen in Figure 10 below.



In summary it can be stated that students showed good engagement feedback in completing the activity assignment listening to this song. Although unable to meet physically in class, the activity could still be performed and its implementation method changed to online. The feedback received on this listening to song activity was very positive and all the respondents showed good commitment. Based on the survey conducted after the students answered the questions, all the respondents agreed that the activity could help them increase their understanding of the word that is being learnt in the Spanish language class. Furthermore, having the animation video in the song can further assist the student to understand the lyrics of the song.

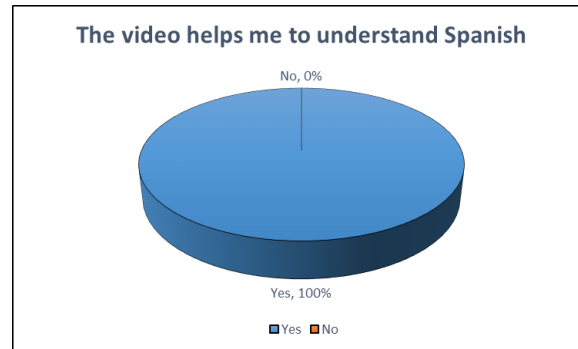


Figure 11. The video helps me to understand Spanish

2.4 Conclusion

Student engagement in online activities plays a very important role in the effort to enhance student knowledge to continue remaining positive and actively engaging oneself in all the activities provided. This is because learning environments that support student engagement can influence also the learning process (Kahu, 2013). Therefore, it can be explained that the listening to song activity can help increase student understanding in learning the Spanish language. However, the trend of using the YouTube platform as one of the learning methods is seen as able to assist the student in replacing face-to-face classes. The contents in YouTube are not only limited to songs, but students can also obtain learning materials in form of video dramas, films, documentaries and others.

References

- Bower, M. (2019). Technology-mediated Learning Theory. *British Journal Education Technology*, 50, 1035-1048.
- Holmes, N. (2018). Engaging with Assessment: Increasing Student Engagement through Continuous Assessment. *Active Learning in Higher Education*, vol. 19, no. 1, pp. 23-34.
- Hwangji Lu (2020). Online Learning: The Meanings of Student Engagement. *Education Journal*. Vol. 9, No. 3, 73-79. doi: 10.11648/j.edu.20200903.13
- Kahu, E. R. (2013). Framing Student Engagement in Higher Education. *Studies in Higher Education*, 38(5), 758–773. doi.org/10.1080/03075079.2011.598505
- Keramidas C.G. (2012) Are Undergraduate Students Ready for Online Learning? A comparison of online and face-to-face sections of a course. *Rural Special Education Quarterly* 31(4): 25–32.
- Kuh G. D., Cruce T. M., Shoup R. & Kinzie J. (2008). Unmasking the Effects of Student Engagement on First-year College Grades

and Persistence. *The Journal of Higher Education*. Vol. 79, no. 5, pp. 540-563, doi:10.1353/jhe.0.0019

Martin F. & Bolliger D. U. (2018). Engagement Matters: Student Perceptions on the Importance of Engagement Strategies in the Online Learning Environment. *Online Learning Journal*. Vol. 22, no 1.

Ryan, R. M., & Deci, E. L. (2000). Self-determination Theory and the Facilitation of Intrinsic Motivation, Social Development, and Well-being. *American Psychologist*, 55(1), 68–78. <https://doi.org/10.1037/0003-066X.55.1.68>

Wang, C.H., Shannon, D.M. & Ross, M.E. (2013). Student's Characteristic, Self-regulated Learning, Technology Self-efficacy and Course Outcomes in Online Learning. *Distance Education*, 34(3), 302-323.

ERROR TYPES IN CONSECUTIVE INTERPRETING AMONG STUDENT INTERPRETERS BETWEEN CHINESE AND ENGLISH: A PILOT STUDY

Rong, Lu¹, Che An bt Abdul Ghani², Lay Hoon Ang³, Muhammad Alif
Redzuan Abdullah⁴

¹Universiti Putra Malaysia, Malaysia, lurongmm@126.com

² Universiti Putra Malaysia, Malaysia, chean@upm.edu.my

Abstract

In the field of interpreting, error analysis (EA) is considered as a tool to evaluate an interpreter's performance concerning the standard of accuracy and completeness (Falbo, 2015). This research seeks to categorize error types in consecutive interpreting (CI) among student interpreters, with language pair restricted between English and Chinese. Based on the EA framework, quantitative approach was employed to analyze the most frequently occurred errors among undergraduate English majors in China. Using homogeneous sampling method, 4 students' recordings are sampled for data analysis. After verbatim transcription of student interpreters' audio recordings, two-stage error analysis was conducted following McDowell & Liardét(2020)'s model: (1) error recognition and reconstruction, and (2) error classification and quantification. Errors were classified mainly into three types: comprehension errors, grammatical errors, and disfluencies. The results show that the most frequently made errors by student interpreters are comprehension errors, with more comprehension errors in English-Chinese direction than in Chinese-English direction. Besides, there are more grammatical and disfluency errors in Chinese-English direction than in English-Chinese direction. This study provides insights into the understanding of the process and outputs of CI by student interpreters, and some guides to design a more strategic curriculum for future students.

Keywords: error types, consecutive interpreting, English-Chinese language pair; student interpreters

1.0 Introduction

Interpreting is "an ancient human practice that predates the invention of writing and (written) translation" (Pöchhacker, 2004). As long as there is intercultural communication, there is a need for interpreting. With globalization and development of world business, the demand for interpreters is growing rapidly, particularly in the economic arena, where people need to communicate and negotiate across cultures in order to accomplish their financial needs.

In the field of interpreting, EA is considered as a tool for evaluating the performance of interpreters by considering the accuracy and completeness (Falbo, 2015). Analysing errors

is beneficial to understanding problem triggers of the processing capacity of student interpreters (Wang, 2015). In Altman's (1994) study, the most frequent types of errors in SI made by student interpreters include "omissions, additions, inaccurate renditions of individual text items and distortions of longer phrases". Chang (2018) studied the linguistic features of Chinese-English short CI test and identified grammatical and lexical errors in student interpreters' recordings. However, few empirical studies have been conducted to identify the relationship between directionality and error types by student interpreters in CI.

The term 'consecutive interpreting' came into use after 1920s (Baigorri-Jalón, 2014), and is used in opposition to simultaneous interpreting by the classification based on the working mode. According to Gile's effort models (2009), CI differs from SI in that the former involves note-taking in Phase 1 and note-reading in Phase 2. Because of this, studies on note-taking dominated the literature of CI. The most extensively researched aspects in note-taking include note-taking skills and techniques (Campos & Salinas, 2016; Chen, 2017; Lung, 1999), language choice in note-taking (Abuín González, 2012; Dam, 2004; Szabó, 2006), and the relationship between working memory and note-taking (Amini et al., 2020; Zhang, 2012).

The pedagogical aspect is also a primary concern in CI. On the one hand, different approaches in teaching CI were studied: Ilg & Lambert (1996) adopted the pragmatic approach and the cognitive justification to analyse the teaching process of CI; Hönig (2011) used text mappings in the analysis of teaching CI. On the other hand, some empirical studies were carried out to probe into the more subtle aspects of teaching CI. Li (2013) examined how the teachers' strategy use affected the students' training in CI classroom. Yenkimaleki & van Heuven(2018) investigated the influence of teaching prosodic feature awareness on the performance of interpreters. Prioritizing instructional objectives in course design is shown to implement a CI course, and students' wants and lacks were taken into consideration in prioritizing the objectives (Xiangdong Li, 2018).

Most studies on CI focused on note-taking and pedagogical aspects. The errors of interpreters in CI between English and Chinese have rarely been examined. This study seeks to categorize error types in consecutive interpreting (CI) among student interpreters between English and Chinese. The research questions are: What errors do student interpreters frequently make in the product phase of CI; and what are the differences between the error types in two directions in the product of student interpreters in CI?

2.0 Data and methodology

2.1 Data

The instruments used in this study include audio recordings of students' interpreting in the final exam of Business Interpreting course. The source English speech lasts 57 seconds with about 132 words, while the source Chinese speech is 43 seconds and contains about 157 Chinese characters. According to the requirements of Advanced English Interpretation Test in China, the number of words for each text for the test is 120~150 (Mei, 2006). Therefore, the length of the materials chosen for the final exam is appropriate for the current study.

One of the parameters in assessing the difficulty of a text is information density. It is determined by the proportion of the number of propositions to the number of total words: the higher the score, the denser the information (Liu & Chiu, 2009). A proposition is the smallest meaningful unit (Solso et al., 2014:11) that contain a predicate (“relational concept”) and one or more arguments, with the predicate specifying the relationship between the arguments (concepts) (Kintsch & van Dijk, 1978). The arguments of a proposition may be “agent, object, and goal” (ibid, p.367). Predicates may include “verbs, adjectives, adverbs, and sentence connectives” (ibid, p.367).

2.2 Participants

The participants of this study are four undergraduate students majoring in English in their seventh semester pursuing Business English in a Chinese university. As Bartłomiejczyk (2015) pointed out, it is rare to find interpreters who are bilingual from childhood and, therefore, can mediate between two native languages. Most interpreters have a few working languages, only one of which is native, referred to as an A language or L1 in the classification by AIIC. Thus, after about 12 years of learning English, English majors in China can be said to be bilinguals with Chinese as their L1 and English as their L2.

There are altogether 32 students in this class, with 4 male students and 28 female students. All of them have taken the Business Interpreting course for about 32 hours (16 weeks, 2 hours per week). Among 32 students, 28(87.5%) of them have passed CET-4ⁱ (College English Test-Band 4), 21(65.63%) of them have passed CET-6ⁱⁱ (College English Test-Band 6), and only 12(37.5%) of them have passed TEM-4ⁱⁱⁱ (Test for English Majors-Band 4).

As the final exam materials for the undergraduate students under study had five different sets of passages (each set has a Chinese passage and an English passage) to avoid any possibility of plagiarism and repetition, 32 students were divided into 8 groups to draw lots for the selection of set of passages. The sampling method in this study employs a homogeneous sampling strategy, in which the samples share certain experiences that are related to the study (Nimehchisalem, 2020). Here groups of students who had the same set of passages by drawing lots were sampled to be objects of the current study. As a pilot study, this study sampled four participants, all of whom are female students. At the time of exam, two of them have passed TEM-4 and CET-6, one of them has passed CET-6, and one of them has passed CET-4 only. That means 50% of their English level is good, 25% of their English is of intermediate level, and 25% of them is poor in English.

Table 1: Overview of participants' gender and English proficiency

No. of participants	No. of participants passing TEM-4 & CET-6	No. of participants passing CET-6	No. of participants passing CET-4
4	2	1	1
Percentage	50%	25%	25%

3.0 Methodology

Error analysis can be considered a tool for the assessment of an interpreter's performance concerning the standard of accuracy and completeness and focuses on the interpreted text as the product of the interpreting process (Falbo, 2015). The present study follows the stages in McDowell & Liardét(2020) for error analysis: (1) error recognition and reconstruction, and (2) error classification and quantification.

In the first stage, by comparing the source text with the target text, and the interpreted texts by the student interpreters with the reference interpreted text, the errors in student interpreters' recordings were recognized and reconstructed, including omissions, additions, distortions, and disfluencies, etc.

In the second stage, errors were classified into types and quantified based on occurring frequencies of errors. The different types of errors include comprehension error, grammatical errors, and disfluencies. Comprehension errors include omissions, additions, and distortions, which were identified by comparing the source speech text with the target speech text. Grammatical errors and disfluencies were recognized by examining the interpreted text as an independent text in terms of coherence and cohesion. Disfluencies refer to pauses, fillers, repetitions, and stuttering in the process of CI.

4.0 Results

4.1 Types of errors in CI by student interpreters

After verbatim transcription and coding of errors in the student interpreters' recordings, three types of errors were identified in student interpreters' interpreted texts: comprehension errors, grammatical errors, and disfluencies.

4.1.1 Comprehension errors

Omissions of information of the source speech, additions of information that does not appear in the source speech, distortion of nouns, verbs, adjectives and other information were classified as comprehension errors. They are designated as comprehension errors in that these errors are caused by the failure to understand the source speech well. Omissions here refer to the student interpreters' failure to render the source semantic meaning in the target speech. This is the most commonly made errors by student interpreters under study. Sometimes student interpreters omitted the whole sentence, but often they would omit a part of a sentence. For example, in the source English speech text the second sentence is a bit long: "Imagine a book that never ends, a library with a million floors, or imagine a research project with thousands of scientists working around the clock forever." It was either not interpreted or partially rendered in several students' speech texts.

Distortions of meaning are not rare in interpreting as well. For example, the word "significant," which means "显著的" in Chinese, was rendered as "流行的" in one of the student's recordings.

Additions are not commonly made errors in student interpreters' CI products, but they could be seen here and there. For example, the sentence in S4's interpreted text of the English passage “这些软件非常棒” is an additional information since there is no such expressions in the source English text.

4.1.2 Grammatical errors

The grammatical errors refer to all the possible misuse of singular and plural forms, disagreement between subject and predicate, misuse of tenses, and misuse of sentence structures. One example of misuse of singular and plural forms is “various service”. As “various” indicates “several different”, it is usually followed by plural nouns. Thus, “various services” is correct collocation instead of “various service.” Among all the grammatical errors, disagreement between subject and predicate is one that is very common among Chinese L2 learners. For example, in one of the student interpreters' speech texts, “new customers, products and service and community has formed” is incorrect in that there are several subjects (“new customers, products and service and community”) and the plural predicate verb “have” should be used instead of “has.”

4.1.3 Disfluencies

Disfluencies refer to pauses, fillers, and stuttering in the process of CI. As its name suggest, pauses refer to temporary stopping of speaking. In CI, pause refer to “a break in the phonic flow”(Piccaluga et al., 2005). There are two kinds of pauses: silent pauses with no vocal signal, and non-silent pauses that are filled with “non-phonemic vocalisations” (Mead, 2015). In this study, pauses refer to the former one – unfilled pauses with no vocal sound in interpreting. If the break of flow is more than 2 seconds, it is considered as a pause. The filled pauses like “uh,” and “um,” in the present study are referred to as fillers. Stuttering in the current study refers to student interpreters' repetition of only the first sound of a word, like “effec, effection,” and “ser, service.”

4.2 Error frequencies in CI by student interpreters

The common errors found in this study are omissions, additions or distortions of one proposition or semantic meaning. Table 2 shows the error frequencies in the Chinese-English CI products.

Table 2: Error frequencies in Chinese-English CI

	Comprehension errors			Grammatical errors	Disfluencies			
	Omissions	additions	distortions		fillers	repetitions	pauses	stuttering
S1	19	3	3	5	18	3	3	0
S2	8	1	4	3	13	3	1	0
S3	12	0	3	2	7	11	1	2
S4	8	2	2	2	3	1	0	1

As can be seen from the table, the most frequently made errors in Chinese-English CI for three quarters of the participants are omissions. However, S2's most frequently made errors are not omissions, but fillers. S1 made the most omission errors, followed by S3 and S2, S4

in this type of errors. The second top errors for S1 and S4 are both fillers, with 18 and 3 times respectively. The second top errors are repetitions for S3 and omissions for S2. Grammatical errors ranked number 3 in the list of S1's error types. For S2, number 3 errors are distortions. However, S3 made many mistakes with filler. As for S4, the frequencies of error types are very similar, she had two addition errors, distortions and grammatical errors. It is apparent that S4 made the least errors among the four of them.

Table 3: Error frequencies in English-Chinese CI

	Comprehension errors			Grammatical errors	Disfluencies			
	Omissions	additions	distortions		fillers	repetitions	pauses	stuttering
S1	17	4	3	1	2	3	0	0
S2	9	2	5	1	7	9	1	0
S3	14	3	3	0	3	6	1	3
S4	9	2	2	1	2	2	0	1

In English-Chinese CI product by student interpreters, the most frequently made errors by S1, S3, S4 are also omissions. S2 is different from the other three participants in that there are two most frequent errors made by her: omission errors (9) and repetition errors (9). Repetition errors ranked second for S3, and addition errors ranked number two for S1. S4's errors in English-Chinese CI are similar to the case in Chinese-English CI: except for the top one errors, the other frequencies of errors are equal in number and most of error frequencies are two.

5.0 Discussion

The results of the present study show that student interpreters generally make three types of errors in CI: comprehension errors, grammatical errors, and disfluencies. The most frequently made type of errors are comprehension errors, with more comprehension errors in English-Chinese CI outputs in general. This may due to the student interpreters' insufficient ability in understanding the English source text. The loss of input in listening and comprehension stage results in the loss of information of output in producing the interpreting text.

As for the grammatical errors, it is clear that student interpreters made very few grammatical errors in English-Chinese interpreted text. The reason for this is also salient: Chinese language is their mother tongue, and it is easier to produce grammatical error-free sentences in Chinese. Although they may produce inaccurate information in English-Chinese CI output, the Chinese sentences they produce do seem to have fewer grammatical errors compared with Chinese-English direction. Among the few grammatical errors they have made, the most typical grammatical error is the inverted or illogical order of adverbial, which is caused by negative transfer of L2.

Disfluencies occur more frequently in Chinese-English direction than in English-Chinese direction. That is to say, student interpreters made less disfluency errors in English-Chinese errors despite the fact that they made more comprehension errors in the same direction. On the one hand, they spoke in Chinese more fluently than in English because of their familiarity

with their mother tongue. On the other hand, owing to their low ability in English listening and comprehension, they could not produce the target speech in Chinese with accurate information.

In a nutshell, student interpreters made more comprehension errors in English-Chinese direction than in Chinese-English direction, and more grammatical and disfluency errors in Chinese-English direction than in English-Chinese direction.

6.0 Conclusion

This study investigated the types of errors in the output of student interpreters' interpreted speech texts of CI. Results show that there are three types of errors in CI by student interpreters: comprehension errors, grammatical errors and disfluency errors. Among these three types of errors, the most frequently made errors are comprehension errors, with more comprehension errors in English-Chinese direction than in Chinese-English direction. Grammatical errors appear more frequently in the outputs of student interpreters' Chinese-English speech texts than in English-Chinese speech texts. When it comes to the disfluency errors, half of the student interpreters made more disfluency errors in Chinese-English direction and half of them made exactly the same amount of disfluency errors in both directions. In other words, student interpreters seemed to interpret more fluently in English-Chinese CI. In spite of this, they made more comprehension errors in English-Chinese CI outputs.

It is hoped that this study may provide insights into the understanding of the process and outputs of CI by student interpreters. Investigation into the interpreting capacities and the coordinating efforts required in the process of CI in different directions can help researchers and teachers "develop appropriate training strategies to remedy weakness that may occur when working from B and into B languages" (Gile, 2005).

This study is only a pilot study with limited data from four student interpreters only. To have a deeper insight into the relationship between error types and language proficiency level or between error types and directionality, further investigation into more student interpreters' CI outputs in two directions is required.

References

- Abuín González, M. (2012). The language of consecutive interpreters' notes: Differences across levels of expertise. *Interpreting*, 14(1), 55–72. <https://doi.org/10.1075/intp.14.1.03abu>
- Altman, J. (1994). Error analysis in the teaching of simultaneous interpretation: A pilot study. In S. Lambert & B. Moser-Mercer (Eds.), *Bridging the gap: Empirical research in simultaneous interpretation* (pp. 25–38). John Benjamins Publishing Company.
- Amini, M., Dabaghi, A., & Nejadansari, D. (2020). Working memory and note quantity: Their relationship with consecutive interpreting in proficient bilinguals. implications for aptitude tests of interpreting. *Sendebär*, 31, 479–502. <https://doi.org/10.30827/SENDEBAR.V31I0.11822>

- Baigorri-Jalón, J. (2014). From Paris to Nuremberg: The birth of conference interpreting. *Translation & Interpreting*, 111, 279.
- Bartłomiejczyk, M. (2015). Directionality. In F. Pöchhacker (Ed.), *Routledge Encyclopedia of Interpreting Studies* (pp. 108–110). Routledge.
- Campos, P. P., & Salinas, M.-J. V. (2016). The need for a note-taking technique in consecutive interpretation: An experiment | La necesidad de una técnica de toma de notas en interpretación consecutiva: una experiencia. *Hermes (Denmark)*, 55, 171–192. <https://doi.org/10.7146/hjlb.v0i55.24296>
- Chang, C. (2018). English Language Needs of Chinese/English Interpreting Students: an Error Analysis of the Chinese-to-English Short Consecutive Interpreting Test. *English Teaching and Learning*, 42(3–4), 207–225. <https://doi.org/10.1007/s42321-018-0011-7>
- Chen, S. (2017). Note-Taking in consecutive interpreting: New data from pen recording. *Translation and Interpreting*, 9(1), 4–23. <https://doi.org/10.12807/ti.109201.2017.a02>
- Dam, H. V. (2004). Interpreters' notes. *Interpreting. International Journal of Research and Practice in Interpreting* / *International Journal of Research and Practice in Interpreting*, 6(1). <https://doi.org/10.1075/intp.6.1.03dam>
- Falbo, C. (2015). Error Analysis. In F. Pöchhacker (Ed.), *Routledge Encyclopedia of Interpreting Studies* (pp. 143–144). Routledge.
- Gile, D. (2005). Directionality in conference interpreting : A cognitive view. *Communication & Cognition. Monographies*, 38(1), 9–26.
- Gile, D. (2009). *Basic Concepts and Models for Interpreter and Translator Training* (Revised ed). John Benjamins Publishing Company.
- Hönig, H. G. (2011). Using text mappings in teaching consecutive interpreting. In *Machine Translation and Translation Theory*. <https://doi.org/10.1515/9783110802474.19>
- Ilg, G., & Lambert, S. (1996). Teaching consecutive interpreting. *Interpreting*, 1(1), 69–99. <https://doi.org/10.1075/intp.1.1.05ilg>
- Keshavarz, M. H. (2012). *Contrastive Analysis & Error Analysis (New Edition)*.
- Kintsch, W., & van Dijk, T. A. (1978). Toward a model of text comprehension and production. *Psychological Review*, 85, 363–394.
- Li, X. (2013). Are interpreting strategies teachable? Correlating trainees' strategy use with trainers' training in the consecutive interpreting classroom. *Interpreters Newsletter*, 18, 105–128.
- Li, Xiangdong. (2018). Teaching translation and interpreting courses to students' lacks and wants: An exploratory case study of prioritizing instructional objectives. *Circulo de Linguistica Aplicada a La Comunicacion*, 78, 159–192. <https://doi.org/10.5209/CLAC.64377>
- Liu, M., & Chiu, Y.-H. (2009). Assessing source material difficulty for consecutive interpreting: Quantifiable measures and holistic judgment. *Interpreting*, 11(2), 244–266. <https://doi.org/10.1075/intp.11.2.07liu>
- Lung, R. (1999). Note-Taking Skills and Comprehension in Consecutive Interpretation. *Babel. Revue Internationale de La Traduction / International Journal of Translation* / *Babel / Revue Internationale de La Traduction / International Journal of Translation*, 45(4). <https://doi.org/10.1075/babel.45.4.04lun>
- McDowell, L., & Liardét, C. (2020). Towards specialized language support: An elaborated framework for Error Analysis. *English for Specific Purposes*, 57, 16–28. <https://doi.org/10.1016/j.esp.2019.09.001>

- Mead, P. (2015). Pauses. In F. Pöchhacker (Ed.), *Routledge Encyclopedia of Interpreting Studies* (pp. 301–303). Routledge.
- Mei, D. (2006). *An Advanced Course of Interpretation* (Third Edit). Shanghai Foreign Language Education Press.
- Morris, R. (1995). The Moral Dilemmas of Court Interpreting. *The Translator*, 1(1), 25–46.
- Nimehchisalem, V. (2020). *Research Methods for Language Studies*. Universiti Putra Malaysia Press.
- Piccaluga, M., Nespoulous, J.-L., & Harmegnies, B. (2005). Disfluencies as a Window on Cognitive Processing. An Analysis of Silent Pauses in Simultaneous Interpreting. *Disfluency in Spontaneous Speech DiSS05*, 2(December 2012), 151–155.
- Pöchhacker, F. (2004). *Introducing interpreting studies*. Routledge. <https://doi.org/10.1080/0907676x.2018.1525009>
- Sari, D. M. M. (2019). An Error Analysis on Student's Translation Text. *Eralingua: Jurnal Pendidikan Bahasa Asing Dan Sastra*, 3(2). <https://doi.org/10.26858/eralingua.v3i2.8658>
- Solso, R. L., Maclin, O. H., & Maclin, M. K. (2014). Cognitive Psychology. In *British Library Cataloguing-in-Publication Data* (Eighth Edi). Pearson Education Limited.
- Szabó, C. (2006). Language choice in note-taking for consecutive interpreting: A topic revisited. *Interpreting*, 8(2), 129–147. <https://doi.org/10.1075/intp.8.2.02sza>
- Wang, B., & Mu, L. (2009). Interpreter training and research in mainland China. *Interpreting*, 11(2), 267–283. <https://doi.org/10.1075/intp.11.2.08wan>
- Wang, H. (2015). Error Analysis in Consecutive Interpreting of Students With Chinese and English Language Pairs. *Canadian Social Science*, 11(11), 65–79. <https://doi.org/10.3968/7755>
- Yenkimaleki, M., & van Heuven, V. J. (2018). The effect of teaching prosody awareness on interpreting performance: an experimental study of consecutive interpreting from English into Farsi. *Perspectives: Studies in Translatology*, 26(1), 84–99. <https://doi.org/10.1080/0907676X.2017.1315824>
- Zafar, A. (2016). Error Analysis: A Tool to Improve English Skills of Undergraduate Students. *Procedia - Social and Behavioral Sciences*, 217, 697–705. <https://doi.org/10.1016/j.sbspro.2016.02.122>
- Zhang, M. (2012). The Study of Note-taking and Memory in Consecutive Interpretation. *Ieri*.
- Zhao, J. (2009). *Business English Interpreting* (Second Edi). Higher Education Press.

^{i, ii} CET is a shortened form for the College English Test, a national English proficiency test in China. It is a standardized test aiming to assess students' English proficiency level in an objective and accurate manner, and to ensure that Chinese undergraduates and postgraduates reach the required English levels specified in the National College English Teaching Syllabuses (NCETS) (Syllabus for College English Test, 2006). There are two levels of CET: CET-4 and CET-6. Only those who have passed CET-4 can sign up for CET-6. The vocabulary requirements for CET-4 and CET-6 are 4500 words and 6500 words respectively. CET is by far the English proficiency test with the largest scale in China.

ⁱⁱⁱ TEM-4 is short for the Test for English Majors, Band 4. It is a mandatory test in China for undergraduate students majoring in English only, usually taken in the middle of the fourth semester. In most universities in China, passing the TEM-4 is a graduation requirement. It aims to examine the English proficiency of English majors in China. The vocabulary requirement for TEM-4 is 8000 words.

A REVIEW OF RESEARCH IN DATA-DRIVEN LEARNING (DDL) IN THE ESL/EFL WRITING CLASSROOM

Siti Zawani Mehat¹, Lilliaty Ismail²

¹Universiti Putra Malaysia, Malaysia, ctywanie@gmail.com

²Universiti Putra Malaysia, Malaysia, lilliaty@upm.edu.my

Abstract

In the last few decades, there has been growing interest in the potential of using corpus data through data-driven learning (DDL) for language learning particularly for second language or foreign language writing. DDL refers to the application of the tool and techniques of corpus linguistics for pedagogical purposes. The underpinning notion is that students can develop their lexicogrammatical knowledge by examining and analysing corpus data, making deductions and applying the knowledge in their writing. Also, the application of DDL in writing instruction promotes active learning through independent analyses and group discussions. This paper reviews studies that incorporate the use of DDL in the writing classroom and provides a discussion of some of the pertinent issues related to DDL including its efficacy in classroom-based teaching, students' attitudes towards DDL and teacher perceptions of the method.

Keywords: Data-driven learning, ESL/EFL writing instruction, Corpus data

1.0 Introduction

Data-driven learning (DDL) was first introduced by Tim Johns in 1990 (Aşık et al., 2016). The term is used to describe how language can be learned by examining and investigating written data given to the students and making deductions for writing applications (Boulton, 2012). The development in the use of corpus data with language learners appeared in the 1980s, notably by Tim Johns (1986, 1988, 1991) as he used a concordance tool in the language classroom. The application of the tool and techniques of corpus linguistics for pedagogical purposes is known as data-driven learning or DDL (Gilquin and Granger, 2010, p. 359). DDL works by getting students to discover knowledge about the language like a researcher, rather than having the facts spoon-fed to them or by memorisation. DDL is informed by a grammar and vocabulary approach focused on trends and a lexicogrammatical approach to language learning. Language learners can observe how an element of language is usually used, which in turn helps them to use it in their own speech and writing. They use the guided concordance materials to make their own conclusions and build information before applying it in their writing (Flowerdew, 2009; Huang, 2014).

Teachers can use the DDL approach as an alternative to replace textbooks, modules, and grammar books. A combination of corpus data and explicit learning could potentially develop learners' language skills. It can also be used as a tool and search engine for students and teachers to find writing patterns through concordance analysis of the corpus data.

2.0 DDL in the ESL/EFL classroom

DDL encourages active learning and close analysis of language use as opposed to mindless repetition of language items. Kennedy and Miceli (2001) listed four steps that learners should take which entails active participation when analysing the concordance prepared by teachers: 1) formulate the question, 2) revise a search plan, 3) observe and pick applicable samples, and 4) draw conclusions. Thus, DDL trains students and teachers to recognise necessary data and patterns through corpora, such as most frequent phrases or words used in essays, and word collocations. Students can also compare their essays with the corpus data, which could include various types of written materials by native speakers. Thus, one of the advantages of DDL is that students are exposed to authentic materials in the language learning process (Gilquin and Granger, 2010). Teachers also no longer rely heavily on textbooks, instead they can apply corpus-based activities to facilitate language learning (Ackerley, 2017).

Readily available corpus is useful for students and teachers to adopt DDL in their teaching and learning process as DDL integrates both grammar and lexis learning. Studies have found that DDL has many advantages including promoting authentic learning, and facilitating the acquisition of vocabulary and grammar (e.g., Geluso & Yamaguchi, 2014; Huang, 2014; Vyatkina, 2020). Not only does it bring authenticity into the classroom, its enormous data helps students to expand their vocabulary and heighten their awareness of language patterns and use. This student-centred, discovery-based mode of learning is said to require high-levels of motivation and sophistication among students to make the lesson work. However, researchers have found that beginner and younger ESL/EFL learners can benefit from it as well (Chujo et al., 2012). Hence, there is a need to further explore the usage of a corpus in the classroom in the ESL/EFL context. Furthermore, as noted by a number of studies, corpora have many advantages in language learning since it can cover a variety of language aspects in the classroom.

The usefulness of DDL has been discussed by many scholars in the Applied Linguistics field, particularly corpus linguistics. Researchers such as Frankenberg-Garcia (2014), Huang (2014), Karras (2015), Thewissen (2013) and Vyatkina (2020) posit that DDL can be useful for students with sophisticated and high motivation such as advanced-adult learners. Also, studies by Boulton (2010), Smart (2014), and Soruç & Tekin (2017) found that DDL is useful for beginner and younger students too. The studies used paper-based concordance which is claimed to be more effective for younger students with limited knowledge in concordance application. Therefore, it would appear that the potential of using DDL cuts across different levels of learners.

In Malaysia, DDL has become one of the methods that is being explored by researchers, but the studies are still limited among tertiary level students and for the academic writing genre (Mizumoto & Chujo, 2016). Yunus and Awab (2014) investigated the impact of DDL on the

production of colligations of prepositions among law undergraduate students in Malaysia. Participants selected in this study were Malay native speakers with intermediate level of English proficiency. The study applied the integration of DDL using paper-based corpus data and concordance software and 40 students were selected for this study. The intervention took place for seven weeks and students were divided into two groups; the control and experimental groups. An analysis was performed before and after the tests to identify if there were significant improvements in the use of prepositions in the two groups. The Man-Whitney U test showed that students in the DDL group performed significantly better than the students in the control group. In a similar vein, Sepehri (2015) conducted a study to investigate the effects of DDL on EFL learners' writing skills as well as their attitudes towards the method. It was aimed at comparing the learning effects of the DDL method with conventional teaching methods by measuring the participants' declarative knowledge, written performance and writing development through the CAF components i.e., 'complexity', 'accuracy' and 'fluency'. Results obtained from pre- and post-tests showed that the DDL group showed significant improvements, whereas the analytic scoring of the learners' performance showed that the DDL group outperformed the non-DDL group in 'Accuracy' and regression in the mean length T-units for 'Complexity' and 'Fluency'. Results of this study, indicate the benefits of using DDL in the ESL/EFL writing class particularly in improving structural and grammatical knowledge.

Despite its positive outcomes in student language development, DDL also poses several challenges to foreign language students, particularly low proficiency students. Issues such as limited materials, learner inability to adopt an inductive approach to language learning, clashes with cultural background, difficulties working with authentic rather than textbook language, as well as its time-consuming nature in the classroom are the possible threats the DDL poses (Crosthwaite, 2017; Pérez-Paredes, 2019). Applying DDL in the classroom pedagogy also demands new skills from both teachers and students (Aşık et al., 2016; Luo, 2016; Park et al., 2019; C. Yoon, 2011). First, teachers should be aware of the different types of corpora available so that they can make informed decisions when planning their lessons. Also, teachers should consult the corpus and practice their interpretation skills. In addition, they must select the best way to represent the data to students either through pre-prepared concordance or direct exploration of corpus data (Frankenberg-Garcia, 2013). Since DDL also consists of data extracted from reliable data that are compiled in a corpus which can be selected according to the teachers' needs, they are obligated to adopt descriptive and perspective approaches to the target language use.

The amount of data displayed by the concordance can make students confused since it takes time for them to analyse the data and make interpretations, which can be overwhelming and can potentially demotivate students. Moreover, most studies on DDL were mainly for short term pedagogical gains, rather than longitudinal and continuous gains. However, a study by Karras (2015) found that there are significant improvements made by the experimental group in the later weeks of the experiment. Karras (2015) conducted a study to investigate the impact of DDL in vocabulary acquisition among secondary school students. The DDL method was conducted through tutorials, one-to-one training sessions and meetings. The study found that DDL successfully helped secondary school students in vocabulary learning. DDL helped the students to learn new vocabulary by familiarizing themselves with structural

regularities via inductive means. Students also showed positive responses towards this approach because they get to experiment with a diverse spectrum of linguistics phenomena.

3.0 Conclusion

Corpora and corpus methods have benefitted second language acquisition (SLA) studies in identifying formulaic language and collocation, a particularly strong and dynamic domain within corpus linguistics (Mcenery et al., 2019). Fruitful collaboration between SLA and corpus linguistics in analysing collocation among ESL speakers has proven to be rich sources of hypotheses about language learning and processing that can be further explored using other experimental techniques. Overall, it is well established in SLA that multiple methods, a range of disciplinary inputs, and a range of data types are needed to explore language learning. Studies have consistently found that DDL activities that are integrated into language classrooms with task-based approaches can increase noticing and awareness towards the language features. DDL also supports active learning through its attribute as a research and reference tool for ESL/EFL students because it stimulates their cognitive skills such as problem-solving, synthesising, application, and evaluation skills. However, there are various aspects of DDL that require further investigation. These include the effects of DDL on learner motivation, teacher and learner attitudes and perceptions towards the use of DDL for ESL/EFL writing lessons and the long-term effects of DDL on language learning.

References

- Ackerley, K. (2017). Effects of corpus-based instruction on phraseology in learner English. *Language Learning and Technology*, 21(3), 195–216.
- Aşık, A., Vural, A. Ş., & Akpınar, K. D. (2016). Lexical Awareness and Development through Data Driven Learning : Attitudes and Beliefs of EFL Learners. *Journal of Education and Training Studies*, 4(3), 87–96. <https://doi.org/10.11114/jets.v4i3.1223>
- Boulton, A. (2010). Data-driven learning: On paper, in practice. In Tony Harris and María Moreno-Jaén (Eds). *Corpus Linguistics in Language Teaching* (pp. 17-52). Bern: Peter Lang.
- Boulton, A. (2012). Beyond concordancing: Multiple affordances of corpora in university language degrees. *Procedia - Social and Behavioral Sciences*, 34, 33–38. <https://doi.org/10.1016/j.sbspro.2012.02.008>
- Chujo, K., Anthony, L., Oghigian, K., & Uchibori, A. (2012). Paper-Based, Computer-Based, and Combined Data-Driven Learning Using a Web-Based Concordancer. *Language Education in Asia*, 3(2), 132–145. https://doi.org/10.5746/leia/12/v3/i2/a02/chujo_anthony_oghigian_uchibori
- Crosthwaite, P. (2017). Retesting the limits of data-driven learning: feedback and error correction. *Computer Assisted Language Learning*, 30(6), 447–473. <https://doi.org/10.1080/09588221.2017.1312462>

- Flowerdew, L. (2009). Applying corpus linguistics to pedagogy. *International Journal of Corpus Linguistics*, 14(3), 393–417. <https://doi.org/10.1075/ijcl.14.3.05flo>
- Frankenberg-Garcia, A. (2013). Integrating Corpora With Everyday Language Teaching. *Journal of Chemical Information and Modeling*, 53(9), 1689–1699.
- Frankenberg-Garcia, A. (2014). The use of corpus examples for language comprehension and production. *ReCALL*, 26(2), 128–146. <https://doi.org/10.1017/S0958344014000093>
- Geluso, J., & Yamaguchi, A. (2014). Discovering formulaic language through data-driven learning: Student attitudes and efficacy. *ReCALL*, 26(2), 225–242. <https://doi.org/10.1017/S0958344014000044>
- Gilquin, G., & Gringer, S. (2010). How can data-driven learning be used in language teaching? . In A. O'Keeffe & M. McCarthy (Eds.), *The Routledge Handbook of Corpus Linguistics* (pp. 359-371). London: Routledge.
- Huang, Z. (2014). The effects of paper-based DDL on the acquisition of lexico-grammatical patterns in L2 writing. *ReCALL*, 26(2), 163–183. <https://doi.org/10.1017/S0958344014000020>
- Karras, J. N. (2015). The effects of data-driven learning upon vocabulary acquisition for secondary international school students in Vietnam. *ReCALL*, 28(2), 166–186. <https://doi.org/10.1017/S0958344015000154>
- Kennedy, C., & Miceli, T. (2001). An evaluation of intermediate students' approaches to corpus investigation. *Language Learning & Technology*, 5(3), 77–90. <https://www.lltjournal.org/item/3045>
- Luo, Q. (2016). The effects of data-driven learning activities on EFL learners' writing development. *SpringerPlus*, 5(1). <https://doi.org/10.1186/s40064-016-2935-5>
- Mcenery, T., Brezina, V., Gablasova, D., & Banerjee, J. (2019). Corpus Linguistics, Learner Corpora, and SLA: Employing Technology to Analyze Language Use. *Annual Review of Applied Linguistics*, 39, 74–92. <https://doi.org/10.1017/S0267190519000096>
- Mizumoto, A., & Chujo, K. (2016). Who is data-driven learning for? Challenging the monolithic view of its relationship with learning styles. *System*, 61, 55–64. <https://doi.org/10.1016/j.system.2016.07.010>
- Park, C., Wright, E., Beard, D., & Regal, R. (2019). Rethinking the teaching of grammar from the perspective of corpus linguistics. *Linguistic Research*, 36(1), 35–65. <https://doi.org/10.17250/khisli.36.1.201903.002>
- Pérez-Paredes, P. (2019). A systematic review of the uses and spread of corpora and data-driven learning in CALL research during 2011–2015. *Computer Assisted Language Learning*, 1–26. <https://doi.org/10.1080/09588221.2019.1667832>
- Sepehri, M. (2015). *The effects of data driven learning on Iranian EFL learners' writing skills development*. (Unpublished doctoral dissertation), University of Birmingham, UK.

- Smart, J. (2014). The role of guided induction in paper-based data-driven learning. *ReCALL*, 26(2), 184–201. <https://doi.org/10.1017/S0958344014000081>
- Soruç, A., & Tekin, B. (2017). Vocabulary learning through data-driven learning in an english as a second language setting. *Kuram ve Uygulamada Egitim Bilimleri*, 17(6), 1811–1832. <https://doi.org/10.12738/estp.2017.6.0305>
- Thewissen, J. (2013). Capturing L2 Accuracy Developmental Patterns: Insights From an Error-Tagged EFL Learner Corpus. *Modern Language Journal*, 97(1), 77–101. <https://doi.org/10.1111/j.1540-4781.2012.01422.x>
- Vyatkina, N. (2020). Corpora as open educational resources for language teaching. *Foreign Language Annals*, 53(2), 359–370. <https://doi.org/10.1111/flan.12464>
- Yoon, C. (2011). Concordancing in L2 writing class: An overview of research and issues. *Journal of English for Academic Purposes*, 10(3), 130–139. <https://doi.org/10.1016/j.jeap.2011.03.003>

CULTURAL UNDERSTANDING THROUGH BTS NON-MUSICAL PROGRAMS

Siti Aishah Mohammad Razi¹, Sharifah Sofiah Syed Zainudin², Mastura Mahamed³

¹Universiti Putra Malaysia, Malaysia, siti.aishah@upm.edu.my

²Universiti Putra Malaysia, Malaysia, sharifahsofiah@upm.edu.my

³Universiti Putra Malaysia, Malaysia, mastura.mahamed@upm.edu.my

Abstract

BTS also known as “Bangtan Sonyeondan” is a South Korean band with seven male members. The popularity of BTS could be rapidly spread due to several factors, such as catchy song, savvy use of social media and dedicated fans. The successful of their music leads them to produce other non-musical contents to share with their fans through various online streaming platforms. The purpose of this study is to understand the Korean culture in BTS non-musical programs that influence their fans. This research uses quantitative method to address the objectives. Based on Uses and Gratification Theory (U&G), the current study pays attention to understand culture consumption among fans in these three non-musical programs including “Run BTS!”, “BTS’ Bon Voyage” and “BTS in the SOOP”. A total of 562 BTS global fans community, known as ARMY participated in this online survey. The finding demonstrates that most of the ARMY who are from diverse ages and demographic backgrounds have an incredible passion of BTS programs, particularly on culture. In short, the finding uncovered five gratifications factors from BTS non-musical programs that specific to culture including foods, fashions, entertainment, destination as well as language, which are able to persuade their global fans to continue watching. This study is an eye opener to other media practitioners that culture can be shared and learned, particularly through entertainment shows. Thus, cultural elements play an important role in the local shows to enable international audiences to learn and understand various cultures.

Keywords: BTS, culture, Uses and Gratification, non-musical programs, fans.

1.0 Introduction

K-pop is undeniable a phenomenon that is widely known around the globe which has yet to see its end. Including Korean beauty products, Korean food, Korean e-sports, and Korean dramas, this is more than K-pop culture also known as *Hallyu* (Lynch, K. S.,2020). The exposure given by Korean Pop music had open the door to the fans to explore and understand Korean culture not only through music, but also through dramas, movies, and variety shows.

The involvement and strong cooperation between cultural creators and cultural production help to produce high-quality cultural content that can be shared to other countries (Jin, D.

Y., 2021). Previous research showed that because of interest in the places shown in Korean films, TV dramas and other media programs, people who visit the shooting location had helped to spur the Korean tourism industry (Oh, S., Ahn, J., & Baek, H., 2015).

In fact, an advanced key role in the success of Korean culture industries is the use of the influence had by most of the K-Pop idols as emcees, actors, and commercials films, including print advertising models (Cho, M., 2017), and *Bangtan Seonyeondan* are not exception.

Bangtan Seonyeondan or known as BTS is the global most popular group and K-pop idol consist of seven members who also actively engaged with other media content other than their music. Known for positives messages deliver in their songs that mostly touch about mental health (Hermanto, L., & Salindeho, M. 2020), love, school system, society's obsession with technology (Mclaren, C., & Jin, D. Y., 2020) and latest the songs that spread a message of hope during Covid pandemic (Randy Suh, 2021), their engagement with their fans is the biggest factors in building and shaping them as a globally successful group. Even though most of their songs are in Korean, they successfully and continuously attracted different backgrounds of fans not only limited to South Korea but also worldwide despite a language barrier.

It is undeniable, with the help of social media, it become an open access for the people outside South Korea to explore and enjoy the Korean popular culture easily (Ayu Saraswati, L., & . N., 2020). By adapting what was prepared and offered by BTS not only through YouTube, but also from the other streaming platform such as Vlive, and Weverse, fans learned to appreciate and supporting them. Because of that, fans know the Korean foods, fashions, games, destinations, and of course their language.



Figure 1: Traditional costumes in “Run BTS!” episode 146.

Source: <https://www.vlive.tv/post/0-24551057>

Without demanding their idol to change language, The BTS non-musical content such as “Run BTS!”, “BTS In The Soop” and “Bon Voyage” fully involved by the group members using Korean language, still demanding by the fans because it is indirectly introduced a Korean culture to their worldwide fans. Such example a Korean Traditional costumes in Figure 1 below. In one of the “Run BTS!” `episodes, the members need to wear a different traditional uniform while doing their mission at the Korean culture village. Indirectly, viewers can learn the position and the roles held by each uniform during the Joseon Dynasty.



Figure 2. Korean food (*nurungji*) in “BTS In The Soop”.
 Source: <https://www.dailymotion.com/video/x7w2ldl>

Meanwhile in one of “BTS In The Soop” episodes, one of the members prepared a Korean snack (Figure 2) which is *nurungji* or Korean scorched rice that was eaten with a sprinkle of sugar. This content allowed the viewers to know and learning some simple Korean snacks.

Even though there is a study that provides an insightful interpretation of their music including their music videos, however, there is a lack of approach in their non-musical content which contains cultural products. Therefore, this article will instead focus on the impact of BTS non -musical programs have on the increasing role of Korean cultural identification towards the viewers through their consumption of the programs.

2.0 K-pop: a cross-cultural exploration and representation

The Hallyu representation includes manifestation in music, lyrics, visual and wide screen (dramas and films). The elements represented not limited but including food, fashion, travel, traditional symbol and multiple aspects of Korean life (Khachatryan, 2017; 이상협 et al., 2017). Visual aids seem to have profound impact on intricate ways fans view Korean culture via their favorite Korean artists(bands) and their products outside the musical spectrum (Kanozia & Ganghariya, 2021).

This further expand to lifestyle choices such as food and communication aspects in experiencing the meaning being part of Korean culture (Jin & Yoon, 2016). It is interesting to see that this wave of popular culture has influenced a lot of aspects in daily life including the ways Korean culture is communicated and represented through non - musical programs and drama as previous studies have often focus on musical and drama related outcome and impact (Choi et al., 2014; Parc & Kim, 2020).

2.1 BTS representation communicating Korean culture to global audience

BTS has been instrumental in bridging cultural proximity and put the understanding towards Korean culture into a global audience through the coal interest off the ARMY fandom experience (Irwansyah & Lestari, 2020; Parc & Kim, 2020). The rising popularity of BTS with there are various byproducts hence ignite discussions about cultural power, in this context Korean culture due to its success and unprecedented influence particularly for the

younger generation. The consumption of BTS products, have resulted participatory practice that has increased national image and reputation of Korea beyond economic and musical aspects (Ju, 2019).

This interesting development has made South Korean president, tapped into K Pop growing global influence to another level by appointing BTS and South Korean special presidential envoy for culture. The move was to raise awareness about global agenda but more significantly to ignite solidarity and cooperation among different race with BTS global implements and promotion of global integration through cultural representation (Lim Ruey Yan, 2021).

2.2 U&G and BTS representation Korean culture

Conventionally, the Uses and Gratification Theory (UGT) has been adopted to investigate reasons behind individuals' media choice and the distinctive purpose to use the media to gratify their social and psychological needs (An et al., 2020) (Primarily, UGT focuses on illuminating media users' psychological needs that influence psychological processes (e.g., attitude formation) while being exposed to media, and what motivates them to get involved in specific media consumption behaviours (Zolkepli & Kamarulzaman, 2015). Many studies related to K-Pop focused in interaction patterns we've been the fan appreciation of the band, rather than focusing on the specific materials and products besides music in discussing the case cultural proximity and application of such display (Irwansyah & Lestari, 2020; Jenol & Pazil, 2020; Millanyani & Pramiyanti, 2015). Hence more emphasis non-musical elements and products can be proposed to investigate cultural proximity and influence twist defense into appreciating Korean culture based on fan interaction. The theory helps researchers point out exposure to Korean wave that translates to the motivation to explore the phenomenon.

3.0 Methodology

This study adopts a quantitative research method, using online survey form. According to Check and Schutt (2012), survey design is widely used because of its inexpensive cost, ability to obtain current information, and ability to obtain a great deal of information at one time. A set of self-administrative questionnaire was distributed based on simple random selection technique among BTS global fans, called ARMY through a two specific websites: <https://www.quora.com/What-are-the-BTS-moms> and <https://bangtanscholars.medium.com> as well as BTS Malaysia Army Twitter. The main reason for selecting these three primary platforms were due to the high traffic of these sites, particularly among BTS ARMY who actively participated in the BTS conference online. The data collection takes two months to finish, which is from June to July 2021. Thus, the online survey questionnaire were used to gather the relevant information related to BTS non-musical programs, especially from their global fans. Responses were collected voluntary from 562 participants.

Moreover, the survey was designed to achieve the research objective, which to understand the Korean culture consumption among BTS global fans in their three non-musical programs, such as "Run BTS!", "BTS' Bon Voyage" and "BTS in the SOOP". The questionnaires were divided into three sections: Part A contains eight questions design to capture the demography

background of the BTS fans. Part B contains seven questions design to understand respondent's watching patterns on BTS programs. Meanwhile, Part C contains 18 items structured to investigate the gratifications of the content from BTS non-musical programs. The data for this study consisted of nominal, ordinal, and scale. They were analyzed using computer software of *Statistical Package for Social Science* (SPSS version 21.0). Descriptive statistics, such as frequency and percentage were used to determine demographic characteristics of the respondents, watching patterns, BTS non-musical contents.

4.0 Result and discussion

4.1 Demographic background

The study involved 562 respondents comprising of 96.6% female and 3.4% male (Table 4.1). The findings demonstrates that majority of BTS fans/ARMY were female compared to male who seems less interested with the BTS band. Most of the BTS fans were young and aged between 18-21 (31.7%) and 22-29 years old (27.8%). This explain that most of the BTS ARMY were among young adults who love and enjoy listening to the Korean music. Malaysia has the highest number of BTS fans (49.6%) and followed by Singapore (21.5%) and Indonesia (16.4%). Currently, most of the BTS ARMY were among working people (34.2%) and students (33.6%). Further, Table 4.1 shows that two thirds of participants have being BTS ARMY for at least 2 years (46.1%) and 3 years (26%). The musical videos content (45.4%) and non-musical content (28.3%) were primary reason for being a BTS ARMY. While, personalities and appearances can be another additional reasons for becoming an ARMY, which are 15.8% and 8.2% respectively. About half of the participants watched the BTS program alone (46.1%), while others watched with family (26.7) and friends (15.3%).

Table 4.1: Demographic Background (n=562)

	Frequency	Percentage
Gender		
Female	543	96.6
Male	19	3.4
Age		
18 – 21	222	31.7
22 - 29	156	27.8
30 – 39	94	16.7
40 – 49	78	13.9
50 and older	56	10.0
Country		
Malaysia	279	49.6
Singapore	121	21.5
Indonesia	92	16.4
Philippines	51	9.1
UAE	19	3.4
Current Doing		
Student	189	33.6
Working	192	34.2
Unemployed	78	13.9
Part time	58	10.3
Retired	45	8.0

Year of Being BTS ARMY	259	46.1
2 Years	146	26.0
3 Years	123	21.9
5 Years	34	6.0
More than 7 years		
Reason for Becoming ARMY	255	45.4
Musical videos content	159	28.3
Non-musical content	123	21.9
Personalities	25	4.4
Appearances		
Reason for Continue BTS Fans	239	42.5
Music	188	33.5
Non-musical content	89	15.8
Personalities	46	8.2
Appearances		
Watching BTS Programs	259	46.1
Mostly alone	150	26.7
With Family	86	15.3
With Friends	67	11.9
With online friends		

4.2 Fan's Watching patterns on BTS programs

Table 4.2 describes about the watching patterns among BTS fans. Above all, there were three most popular non-musical programs voted by BTS fans, such as “Run BTS!” (33.6%) “BTS Bon Voyage” (28.6%) and “In The SOOP” (20.5%). In fact, 4.1 percent of the BTS fans preferred all these three programs to be the best BTS non-musical programs to watch. Furthermore, participants can be selective, especially in term of the contents. For instance, they preferred “BTS Bon Voyage” because the content of the show were about members of BTS goes travelling around the world (33.8%), and other interesting contents related to entertainment including games/quizzes (29%) as well as fashion (24.4%).

Also, Table 4.2 shows that there were three main popular live online streaming platforms to watch the BTS non-musical programs including Facebook (31.5%), Weverse (29.4%) and YouTube (21.6%). In fact, some of the fans be consistent in Twitter (17.5%), which will allow them to have constant updates on new videos outside of those main platforms. Overall, two primary devices were used to watch BTS programs, such as smartphone (48.9%) and laptop (28.7%), while some other preferred to use both smartphone and laptop (22.4%). In term of duration watching BTS programs, two thirds of the participants watched on average 2-3 hours (47%), while some can watch BTS programs up to 4-5 hours (24.4%). Only 11.7 percent of the respondents watched BTS programs for 6-7 hours in a day. This shows that most of the BTS fans were able to spend time on watching their favourite non-musical programs.

As displayed in Table 4.2, participants preferred to check out for BTS current programs while at home (38.6%) and some might check it all day (32.7%). Only few of the participants checked the BTS programs updated before going to sleep (22.8%). Last but not least, majority of the participants keep following for their BTS idols updated frequently (85.4%).

In sum, the uses patterns demonstrated participant's reasons for watching BTS non-musical programs, favourite contents, popularity of the BTS programs, platforms and devices use to watch the programs, as well as frequency of watching and getting updated on their BTS idols.

Table 4.2: Fan's Watching Patterns on BTS Programs (n=562)

	Frequency	Percentage
Best non-musical BTS program		
Run BTS!	189	33.6
BTS Bon Voyage	161	28.6
In The Soop	109	20.5
BTS documentaries	74	13.2
All the above	29	4.1
BTS Program's Contents	190	33.8
Travelling	163	29.0
Entertainment (Games/Quiz)	137	24.4
Fashion	72	12.8
All the above		
Platform to Watch BTS Programs	177	31.5
Facebook	165	29.4
Weverse	121	21.6
YouTube	99	17.5
Twitter		
Devices use to Watch BTS Programs	275	48.9
Smartphone	161	28.7
Laptop	126	22.4
Both Smartphone and Laptop		
Hours Watching BTS Programs	264	47.0
2-3 hours	137	24.4
4-5 hours	66	11.7
6-7 hours	54	9.6
More than 7 hours	41	7.3
Only 1 hour		
Time for check-out BTS Programs	217	38.6
At home	184	32.7
All day	128	22.8
Before going to sleep	33	5.9
Lunch break		
Following BTS Idols Update	480	85.4
Always	82	14.6
Sometimes		

4.3 Uses and Gratifications From the BTS Non-musical Contents

According to Ruggiero (2000), the Uses and Gratifications Theory (U&G) also referred to as the “Needs and Gratifications Theory” is one of the influential theories in media research. The U&G theory is concerned with the way people use media. This study mainly focuses on the need that shape participant’s reason for watching and choosing the BTS contents.

Table 4.3 describes the gratification obtained from the BTS non-musical contents. The highest percentage (85.6) was noted for item “*The BTS programs helped to understand the Korean culture, especially foods*”, followed by item “*Feeling interested in learning Korean language*” (70.3%). As a result, most of the BTS fans love to eat Korean foods, such as Bibimbap, Kimchi, and Ramen (instant noodles). Meanwhile, many of the fans interested to learn Korean language through the BTS non-musical contents. The most popular words used among the BTS global fans were, “*An-nyeong-ha-se-yo*” which means Hello!, “*Kam-sa-ham-ni-da*”- Thank you and “*Sarang-hae*”- I love you. In term of fashion, the finding shows that “*The BTS programs has change many aspects of their fan’s life including lifestyles, fashion, and attitude towards life*” (63%). Many of BTS fans get influence on the way their idols dress up.

In addition, 61.6 percent of the respondents agreed that “*The BTS non-musical programs such a great entertainment*”, especially for games and quizzes. Last but not least, 60.5 percent of the participants agreed that “*The BTS non-musical programs encourage travelling and promote their local destinations*”. The finding indicates that the BTS non-musical contents (e.g., “Run BTS!”, “BTS’ Bon Voyage”, and “BTS in the SOOP”) had influence and effect on the participant’s attitudes towards Korean culture. In short, the study uncovered five primary cultural elements from BTS non-musical programs, such as foods, fashions, entertainment, destination as well as language, which are able to persuade their global fans to in love with the Korean culture.

Also, the finding shows that the BTS non-musical programs help respondents to understand the Korean music industry (40.4%). In fact, the findings of the study add to our understanding of the way participants used and watched the BTS non-musical programs as well as the gratification obtained from that contents. The study demonstrated that culture can be shared and learned, particularly through entertainment shows. Therefore, it is believe that the BTS online streaming programs play an important role in disseminating Korean cultural elements worldwide.

Table 4.3: The BTS Non-musical Contents (n=562)

Gratifications Obtained	Percentage %				
	1	2	3	4	5
1. The BTS programs helped to understand the Korean culture (e.g., foods)	-	0.1	1.8	12.5	85.6
2. Feeling interested in learning Korean language	0.2	0.5	3.4	25.6	70.3
3. The BTS programs has change many aspects of life (e.g., lifestyles, fashion, attitude)	1.2	1.6	10.1	24.0	63.0

4. The BTS programs such a great entertainment	0.7	1.2	9.04	27.0	61.6
5. The BTS programs encourage travelling and promote their local destinations	1.4	1.8	8.4	27.9	60.5
6. The BTS programs encourage people not to be afraid to go against the norms (being different)	0.5	3.7	10.0	29.7	56.0
7. The BTS programs helped to value family and friends	1.6	4.1	14.1	32.0	48.2
8. The BTS Programs help me understand the Korean music industry	2.3	6.2	22.8	28.3	40.4

1=Strongly Disagree, 2= Disagree 3=Neutral 4=Agree 5=Strongly Agree

5.0 Conclusion

According to the findings of the current study, the ARMY seems to utilize BTS non-musical programs with regard to understand Korean culture. In fact, this study identified few reasons for ARMY to continue watching the non-musical programs including the music, personality and appearance of their BTS idols. The contents enable them to learn about Korean culture throughout the programs. In addition, young adults contribute to the highest proportion of viewers of BTS non-musical programs, suggesting that they were not only watching the programs, but also consume the culture too.

Moreover, most of the fans enjoyed the BTS shows at their own convenient time using their personal devices and through various online streaming platforms. In this regard, the BTS seems to utilize the use of online media platforms as a method of disseminating Korean culture to the global audiences who live apart from Korea.

In conclusion, cultural knowledge does not necessarily have to be taught formally, but also can be learned by the public through entertainment programs. In fact, the BTS program has been successfully transformed the culture elements through their contents. With weighted descriptive statistics (frequency and percentage) presented for the items of the study, future research should run the correlation analysis to test the statistical relationship between the BTS non-musical programs with other gratification factors.

References

- An, H. S., Chung, C., & Muk, A. (2020). The effects of social media won and fan pages on young americans ' intention to purchase foreign pop. *International Journal of Business & Applied Sciences*, 9(3), 1–16.
- Ayu Saraswati, L., & . N. (2020). BTS ARMY's #BTSLOVEYOURSELF: A worldwide k-pop fandom participatory culture on Twitter. *KnE Social Sciences*. <https://doi.org/10.18502/kss.v4i14.7899>

- Borges, V. (2015). South Korean Pop Style: The main aspects of manifestation of Hallyu in South America. *Rom. Journ. of Sociological Studies*, 2, 149–176. <https://journalofsociology.ro/wp-content/uploads/2016/01/04-VBorges.pdf>
- BTS. (2021, August 10) *Run BTS! 2021 Ep 146* Retrieved from <https://www.vlive.tv/post/0-24551057>
- Choi, S. C., Meza, X. V., & Park, H. W. (2014). South Korean culture goes Latin America: Social network analysis of Kpop Tweets in Mexico. *International Journal of Contents*, 10(1), 36–42. <https://doi.org/10.5392/ijoc.2014.10.1.036>
- Cho, M. (2017). Domestic Hallyu: K-pop metatexts and the media's self-reflexive gesture. *International Journal of Communication*, 11, 2308–2331.
- Chung, E. (2021). *Hanteo Global K Pop Report 2021: Semi Anual Global Index of K Pop*. Hanteo News. <https://www.hanteonews.com/en/article/industry?fc=22556>
- Ham, M., & Lee, S. W. (2020). Factors influencing viewing behavior in live streaming: An interview-based survey of music fans. *Multimodal Technologies and Interaction*, 4(3), 1–15. <https://doi.org/10.3390/mti4030050>
- Hermanto, L., & Salindeho, M. (2021). Analyzing the impact of BTS on resolving the problem of youth mental health. *Jurnal Ilmu Sosial Dan Pendidikan*, 5(2).
- Ho, L.-C., & Baildon, M. (2013). Geographies of online spaces and intercultural citizenship. *Intercultural Education*, 24(4), 327–340. <https://doi.org/10.1080/14675986.2013.809246>
- Irwansyah, & Lestari, A. F. (2020). Participatory fandom of Army BTS Indonesia in the digital comic on Webtoon Apps. *Journal Communication Spectrum*, 10(1), 64–80.
- Ismir, I. R., License, N. I., Lee, J. H., & Downie, J. S. (2013). K-Pop Genres : A cross-cultural exploration. *The 14th Conference of the International Society for Music Information Retrieval (ISMIR), Curitiba, Brazil, 4-8 November 2013. In the Proceedings of the 14th Conference of the International Society for Music Information Retrieval (ISMIR)*, 529–534. <http://hdl.handle.net/10722/206069> Rights
- Jenol, A. y, & Pazil, N. (2020). K-pop Fans ' Identity and the meaning of being a fan. *ResearchGate, June*, 105. <https://doi.org/10.13140/RG.2.2.26305.79202>
- Jin, D. Y., & Yoon, K. (2016). The social mediascape of transnational Korean pop culture: Hallyu 2.0 as spreadable media practice. *New Media and Society*, 18(7), 1277–1292. <https://doi.org/10.1177/1461444814554895>
- Jin, D. Y. (2021). Cultural production in transnational culture: an analysis of cultural creators in the Korean wave. *International Journal of Communication*, 15, 1810–1835.
- Ju, H. (2019). Premediating a narrative of growth: Bts, digital media, and fan culture. *Popular Entertainment Studies*, 10(1–2), 19–33.
- Jung Hyun Ran. (2020, September). *[ENG] BTS in the SOOP Ep.4 (Part 1/2) Farewell For Now*. Retrieved from *Dailymotion* <https://www.dailymotion.com/video/x7w2ldl>
- Kanozia, R., & Ganghariya, G. (2021). Cultural proximity and hybridity: popularity of

- Korean pop culture in India. *Media Asia*, 48(3), 219–228.
<https://doi.org/10.1080/01296612.2021.1902079>
- Khachatryan, L. (2017). The rise of Korean culture through media. (*Vol. 6, Issue 3*). *American University of Armenia*.
- Lee, J. H., & Nguyen, A. T. (2020). How music fans shape commercial music services: a case study of BTS and Army. *Proceedings of the 21st ISMIR Conference, Montr' eal, Canada*, 837–845. www.oneinarmy.org/
- Lee, Y. L., Jung, M., Nathan, R. J., & Chung, J. E. (2020). Cross-national study on the perception of the Korean wave and cultural hybridity in Indonesia and Malaysia using discourse on social media. *Sustainability (Switzerland)*, 12(15).
<https://doi.org/10.3390/su12156072>
- Lim Ruey Yan. (2021, July 22). BTS appointed as South Korea's special presidential envoy for culture. *Straits Times*, 3. <https://www.straitstimes.com/life/entertainment/bts-appointed-as-south-koreas-special-presidential-envoy-for-culture%0A%0A>
- Luvita, S. P. (2011). “Korean Wave” di Industri Kultur Dunia. 03.
- Lynch, K. S. (2020). Fans as transcultural gatekeepers: The hierarchy of BTS' Anglophone Reddit fandom and the digital East-West media flow. *New Media and Society*.
<https://doi.org/10.1177/1461444820962109>
- McLaren, C., & Jin, D. Y. (2020). “You Can't Help But Love Them”: BTS, transcultural fandom, and affective identities. *Korea Journal*, 60(1), 100–127.
<https://doi.org/10.25024/KJ.2020.60.1.100>
- Millanyani, H., & Pramiyanti, A. (2015). Uses and Gratification Analysis of Social Media in K-Pop Information Searching. *International Conference on Transformation in Communication (ICOTIC)*.
- Monique Fiolitha. (2020). Peranan teknologi audiovisual dalam fenomena Hallyu sebagai budaya dan gaya hidup remaja di Jakarta. *Jurnal Dinamika Sosial Budaya*, 22(2), 184.
<https://doi.org/10.26623/jdsb.v22i2.2729>
- Oh, S., Ahn, J., & Baek, H. (2015). The effects of social media on music-induced tourism : a case of Korean pop music and inbound tourism to Korea. *Asia Pacific Journal of Information Systems*, 25(1), 121–143. <https://doi.org/10.14329/apjis.2015.25.1.121>
- Parc, J., & Kim, Y. (2020). Analyzing the reasons for the global popularity of BTS: a new approach from a business perspective. *Journal of International Business and Economy*, 21(1), 15–36. <https://doi.org/10.51240/jibe.2020.1.2>
- Petra Jääskeläinen. (2018). *BRAND VS BAND Global Marketing Analysis on Two K-pop Groups, NCT and BTS* (Issue March). Savonia University Of Applied Sciences.
- Randy Suh. (2021). The Power of BTS Music: An Overview of BTS's years with “Dynamite”, “Butter”, and “Permission to Dance”. Retrieved 21st of July 2021 from *Weverse Magazine*
<https://magazine.weverse.io/article/view?ref=main&lang=en&num=206>

- Ruggiero, T., (2000). Uses and Gratifications Theory in the 21st Century, *Mass Communication and Society* 3(1), pp. 3-37.
- Romano, A. (2021). BTS, the band that changed K-pop, explained. *Vox*, 1–23.
- Yongjin, D. (2018). An analysis of the Korean wave as transnational popular culture : North American youth engage through social media as TV becomes obsolete. *International Journal of Communication*, 12, 404–422.
- Zolkepli, I. A., & Kamarulzaman, Y. (2015). Social media adoption : The role of media needs and innovation characteristics. *Computers in Human Behavior*, 43(1), 189–209.
- 이상협, Gong-Ho Kwak, 김학선, & Kai-Sean Lee. (2017). The effect of the Korean wave on Malaysian university students' perception. *Culinary Science & Hospitality Research*, 23(1), 79–83. <https://doi.org/10.20878/cshr.2017.23.1.009>

ON THE CONTRADICTIONS IN LI ZISHU'S VAGABOND (LIU SU DI)

Wang Jiaqi¹, Lim Choon Bee²

¹ Universiti Putra Malaysia, Malaysia, gs57475@sutdent.upm.edu.my

² Universiti Putra Malaysia, Malaysia, cblim@upm.edu.my

Abstract

With its special historical background and emotional experience, the novel *Liu Su Di* (Li Zishu, 2020) by Malaysian Chinese writer Li Zishu shows us the living conditions of Malaysian Chinese after May 13. From the perspective of Gu Yinxia, a blind girl, the novel combines with the implied national and social background and presents the growth and survival history of the little people in a non-linear structure. This paper attempts to start from the dialectical relationship, combined with the novel's text, to interpret the contradictions existing in the *Liu Su Di*, and briefly analyse the deep meaning of the contradictions.

Keywords: Vagabond (*Liu Su Di*), Malaysian Chinese Literature, contradiction

1.0 Introduction

Li Zishu, formerly known as Lin Baoling, was born in 1971. As the most award-winning writer since the establishment of the Malaysian flower trace literature award, her life experience also gives her writing a layer of legend. In an interview with China crystal, Li Zishu said she had never attended a Chinese language school or even a university. Compared with Malaysian Chinese writers of higher education background, she naturally lacks the systematic study of literature and theory, so she has a unique style of her writing. The seemingly sudden success may be due to many Chinese reading, special growth experience and perception of life.

As a hot Malaysian Chinese woman writer, Li Zishu published her new work *Liu Su Di* in May 2020. Although the novel has not been published in mainland China, for the time being, *Shanhua*, a literary journal in mainland China, published *Liu Su Di* in May 2020, which is the first time that *Shanhua* has published a full-length novel since it was first published in 1950. It can be said that readers in mainland China are reading at the same time as readers in Malaysia and Taiwan China. Given her previous works, most scholars believe that "the narrative tone of Li Zishu is gloomy" (Wang Dewei P104). However, it is mentioned in the weekly online activity of the Singapore book fair. "A magazine editor from mainland China replied quickly, saying that it was the warmest part of my work." (Li Zishu) This is Li Zishu's second novel, published ten years after the *Time of Farewell*. It is still set in Ipoh, her hometown in Malaysia.

Gu Yinxia, the protagonist of the novel, is blind. Although she cannot see with her eyes, she has a clear heart. She works in Sidu taxi radio station and forms a circle of friends with He Xihui, a Chinese, and Lazu Guma, an Indian. Yinxia is intelligent and has an excellent memory. Because of her poor eyesight and lack of education opportunities, she can only learn some simple living skills in the blind asylum. She enjoyed using a braille machine to record words in the blind asylum and spending time with teacher Ismay. Unfortunately, she was raped and became pregnant. She did not tell her best friend about her wound. She took the pain on her own and had no outlet. Before her mother died, she comforted her mother's guilty heart with a tone of relief, as if the past had gone with the wind. The novel focuses on the little people who live in the group house, especially the women, including the widowed Mrs He, the tenacious and independent Huilan, the shrewd and powerful Chanjuan, the gentle and amiable Lianzhu, and the indomitable Mrs Ma. All the women are on the paper. These little people in the author's work live and die ordinarily. It seems that the world has not changed. In this boring life, the friction and dependence between neighbors have become the seasoning of ordinary life. Isn't that life?

"I feel that our generation of novelists has lost their due respect for 'stories' and even show some contempt for them. It seems that to belittle a story and not write it well means to surpass or subvert the novel itself, which is regarded as a creative move.....Such a big body, without a strong enough skeleton, would be tottering after a few steps and would probably collapse in the end."(Li Zishu)

From Li Zishu's confession, it is not difficult to see that the story is at the novel's core. "The charm of art can exist in the skeleton of the story" (v. Nabokov, P. 91). If a writer cannot tell a story well, no matter how many skills he has, there is no place to put them. From the perspective of Gu Yinxia, a blind girl, the novel leads readers to appreciate the scene of the hard life of the Chinese and their parents in this land in the 1970s. The story starts from the 20 years after May 13 and ends on the 509 Malaysian election day in 2018. The author tells the life story of ordinary people with the tide of history. Compared with postpositive techniques to tell stories in the Time of Farewell, Liu Su Di is much simpler. In the preface, Wang Dewei said that Li Zishu "returned to realism" (Wang Dewei, P. 158), and Dong Qizhang said that it "trivialises use of loud colours" (Things like chess, Popular everywhere).

At present, the focus of academic circles on the book is mainly on the close reading of the text. Wang Anyi interprets the plot of Liu Su Di in detail and speculates how Li Zishu "Disenchantment" in the land of polytheism in Malaysia and how to write the fate of women. Wang Dewei is step-by-step, from the plot, characters set to start for readers to explain the life in the Liu Su Di, further explores Li Zishu's writing techniques and novel skills, finally puts the novel in the big space of Malaysian Chinese literature, points out the differences between the Liu Su Di and other Malaysian Chinese novels, affirms Li Zishu's rare warmth for contemporary Malaysian Chinese literature. As the novel has just been published, the critical articles in the academic circle are relatively limited, and the novel has not been considered from the perspective of contradiction. This paper attempts to start from the dialectical relationship, combined with the novel's text, to interpret the contradictions existing in the Liu Su Di and briefly analyse the deep meaning of the contradictions.

2.0 What is a contradiction

In Modern Chinese Dictionary, the word “vulgar” means “general customs (including derogatory meaning)”, and “vulgar place” refers to the local conditions and customs of a place. However, in the author’s opinion, “vulgar is not a derogatory term for me and the novel itself” (Li Zishu, page 154). Is it vulgar or not? The novel is full of contradictions. No matter in the plot or the narrative structure, the two sides of the contradiction are always interdependent and connected.

“Contradiction” originated from Han Feizi, Nan Yi, but its meaning is not a contradiction in the sense of Marxist philosophy as we are familiar with; it is a simple logical opposition. The unity of opposites in the view of Marxist philosophy is that Lao Tzu puts forward that “Good fortune follows upon disaster, disaster lurks within good fortune.” Liang Ji said that “the art of contradiction in novels, from the perspective of interpretation, is the art orientation and artistic behavior of novels that constantly gather, volume, distinguish, dialysis, comb, integrate and recreate various contradictions in human society to deeply and vividly express social life.” (Liang Ji, page 24) It is through the design of various contradictions that Li Zishu conveys to the readers the brilliance of market life and human nature in the historical picture of the Malaysian Chinese.

3.0 The contradiction in the novel text

The interesting part of the novel lies in the protagonist's character setting: Gu Yinxia is a blind girl, a girl who cannot see the world, but she has to shoulder the mission of being a guide for readers.

This is not an ordinary street. Wubing road is the main road of Xidu; there are many scenic spots along the way. Xidu is a mountain city. At the south end of the road, there are many mountains and cliffs. Many caves on the wall look like being hollowed out by the huge termites in prehistoric times; they are all opened up into grottoes. Sanbao cave, South Tiandong, Lingxian yan and Guanyin cave are lined up. The gods seem to occupy the mountain as the king. There are a hole and a temple in the cave; it is like a city village where gods live, full of gods and Buddhas. (Liu Su Di, page 8)

By observing the description of the protagonist’s behavior in the novel, “he sighed again, sat up straight again, and was about to move a chess piece casually when Yinxia suddenly kicked his calf under the table. Xihui was stunned, and Yinxia’s upper body had been tilted over” (Liu Su Di, page 31), “On the afternoon of the second day, Yinxia found this sticky signature paper from the drawer of the divine platform in her home and took it downstairs for Xihui to interpret it” (Liu Su Di, page 35). The expressions of “kicked”, “tilted over”, “found” and “took it downstairs” hardly remind people that the sender of the action was a blind girl and completed the above activities without help. In the novel, the blind girl is very familiar with the geographical environment of her city. “Yinxia knows that the alley is a little tortuous, leading to Baluo Chinese School and Dabogong ancient temple, but that person may not have entered the alley.” (Liu Su Di, page 12). In addition, she knows the whereabouts of the people

around her like the palm of her hand, “Yinxia remembers that since the completion of Jinda group house, when her family moved here, Mapiao Sao had been like a Charter woman, and often visited every floor” (Liu Su Di, P. 14). Even the blind girl had tried to “see” the world, and “she felt that one day, with her strong willpower, she could see through this blindfolded black cloth and arrive at the dark outside world” (Liu Su Di, page 12).

There are few novels written from the perspective of the blind. In the novel *Massage*, Bi Feiyu tells the story of the blind masseurs. He tries to explore the world of the blind. However, the range of activities of the blind in *Massage* is very narrow, mainly concentrated in Sha Zongqi Blind Massage Center, at most extended to the dormitory. In Bi Feiyu’s works, “the blind people are excited. They are wearing sunglasses and walking along the left side of the road or overpass, half from west to east, half from east to west, half from south to north, and the other half from north to south.” (Bi Feiyu, P.) This is the image of the blind in most people’s minds: wearing sunglasses, holding a blind stick, unable to walk as fast as normal people. Wang, a blind masseur, feels that the world is different from the three-dimensional and colourful world of Yinxia. He can only touch the simple and rough world with his hands. Through repeated rubbing, he can feel that “his guest is a delicate Japanese with small hands and feet. The tip is smaller, shorter and narrower” (Bi Feiyu, page 7). In contrast, there is no doubt that Liu Su Di depicts a different kind of blind world for readers. Yinxia is contradictory to ordinary blind people; she is different from other blind people, she has no black eyes, and even the people around her do not show strong sympathy for Yinxia as a disabled person.

All the blind people in *Massage* feel uneasy because of their long journey, “the worries, anxieties, timidity and inferiority complex here will be reflected in an infinitely enlarged manner, which makes people afraid” (Bi Feiyu, page 68). However, Yinxia is not anxious and lacks sensitivity. Xihui describes his elder brother Dahui to Yinxia, “he is very handsome, as good-looking as Wang Xiaolong in *Dragon and Tiger Gate*” (Liu Su Di, page 12). Yinxia “spat” and says, “you mean to say it in vain” (Liu Su Di, page 12). The neighbors of the group house treat Yinxia more like a normal person. Yinxia is afraid to hold a baby because she cannot see at all, “People tell Yinxia that she does not need to be afraid, everybody is here. There is a woman attacking both sides, forcing a large soft mass of meat into her arms.” (Liu Su Di, page 53). Yinxia has the habit of sleepwalking, “the population of group house is very complex, there are all kinds of rumors and jokes all year round, and no one takes Yinxia’s sleepwalking seriously” (Liu Su Di, P. 37). The behavior of neighbors is amazing. They are not worried that Yinxia will fall the baby by mistake, and they are not worried that Yinxia will be injured because of sleepwalking. The author uses the contradiction between the novel and reality to convey her attitude to the readers.

Li Zishu does not use the role of the blind girl to explore the world of the blind but has a deeper intention under the complex social background of Malaysia. In the novel, there are not only Malaysian Chinese in the Malaysian Chinese world, but also Malays, Indians, Indonesians and Bangladeshis who make a living abroad, forming a multicultural atmosphere. Malaysia is originally a multi-ethnic country, but the political and social status of all ethnic groups is not equal because of the absolute political discourse power of the Malays. From the perspective of blind women, the author attempts to ignore nationality and skin color to treat everyone equally.

Ipoh is famous for its tin mines. In the early days, Chinese immigrants who went south to make a living took root here and multiplied their descendants. The number of Malaysian Chinese gradually increased, even far more than that of Malays. It is for this reason that Ipoh, compared with other cities in Malaysia, retains a lot of old China's human feelings and style. Ang Lee's film *Lust Caution* chose to be shot here, successfully restoring the color of old Hong Kong. Li Zishu is a Malaysian Chinese, writing in Chinese. Although the background of the novel is limited in the city of Xidu, the social situation of the whole country permeates every place and every family. The main ethnic group in Malaysia is Malay, living together with other ethnic groups. The Malaysian Chinese are concerned about the political trend of Malaysia with a part of helplessness; they have no right to decide their own country.

In this Malaysian Chinese work, Li Zishu has a very important Indian character, Lazu, an Indian, and his father runs a barbershop. He studied in Baluo Chinese primary school with excellent grades and was even received by the Prime Minister for his outstanding performance in the diploma of education examination. Although he is an Indian, his Chinese is better than that of other Malaysian Chinese children. He became a criminal lawyer because of his worship of Kabar Singh, but he was killed by a villain and died miserably; even in the end, the murderer was not arrested. Lazu, a symbol of "justice", died miserably in the hands of "black and evil" forces. "Justice" has not been carried out, and "black and evil" are still at large. It seems astonishing, surprising and contradictory to use Indians to describe the life of Malaysian Chinese. However, I think it may be the author's attempt to describe the Malaysian Chinese world in Malaysia from the perspective of "middle group", just as he described the normal world from the perspective of "blind woman". Through the description or narration of other things or characters, to repose their inner feelings. The secular land full of peaceful contradictorily exists on the land of Malaysia where justice and evil interweave.

4.0 Contradictions under the undercurrent of the story

Contradiction is not only floating on the text but also under the undercurrent of novels. The plot of the novel depends on its structure. In Wang Anyi's words, it transforms the "experiential plot"¹ into a "logical plot"². The plot of *Liu Su Di* is not linear logic but closely connected by association. In the context of narratology, novels have two-time logics, narrative time and storytime. "In order to pursue the authenticity and reality of the story, the narrative time in traditional realistic novels is completely suppressed into the storytime, and the narrative time is completely consistent with the storytime. Even if the story is told in the form of narrator's prologue and 'flashback' or 'interlude' is used, the narrative time still goes hand in hand with the story. All narratives are the repetition of events that have happened." (Chang Fangqing, page 22) The narrative time and story time of *Liu Su Di* are in a state of contradiction; they are not unified. The novel starts with "Dahui comes back. Is this strange? In broad daylight, a dead man appears in the street alive" (*Liu Su Di*, page 8), what seems

¹ Wang Anyi's interpretation of the "experiential plot" in *The World of Mind: Lectures on Wang Anyi's Novels* published by Xiamen University Press in January 1998 is "the plot of real life".

² Wang Anyi's interpretation of the "logical plot" in *The World of Mind: Lectures on Wang Anyi's Novels* published by Xiamen University Press in January 1998 is "the plot of novel".

strange suddenly arouses readers' interest. Yinxia received a call from Dahui calling a taxi because she worked in a taxi radio station and told Xihui about it.

Because of Xihui's distrust, Yinxia was very angry, "Yinxia has been stubborn and strong since she was a child" (Liu Su Di, page 10), which involves the story of Yinxia and the group house. It is not difficult to see the logic between them, forming a vein of "Dahui, Yinxia, Xihui, group house". Logical plot "it comes from postnatal production, with artificial traces, it may also use experience, but it must be a strict arrangement of experience so that it has a kind of logical reasoning, can push a small cause to a big result" (Wang Anyi, P. 298). The story of Liu Su Di does not develop by time. However, it is expressed in a leaping "non-linear" time. Considering the usual sense of realism writing, the non-linear development of Liu Su Di conflicts with traditional realism. The content starts with "return (1)" and ends with "return (2)", at the same time, it takes Dahui's return as the fuse and finish line to form a round and closed story. This narrative design cuts off the linear movement of the novel, and the direct causal relationship between them separates the scene and plot from the story and forms a staggered space-time collection. This collection contains the living history of the younger generation and their parents in this land for decades. Compared with traditional Chinese novels, the narration is mostly in sequence, which starts from the beginning of the story, continues to develop and climax, and finally comes to the result, such as a dream of Red Mansions. Li Zishu uses such a way to arrange the troops for each event, but it can return to the sense of scene and substitution of the plot. This kind of structural design makes the novels easy to fall into boring become more readable.

The sites mentioned in the novel, such as the Jinda group house, Xianyu Street, Ernai lane and Baluo ancient temple, can be restored one by one in reality. In Dostoevsky's view, "art is always realistic and dynamic". Therefore, the remarkable feature of such a realistic novel "lies in its faithfulness to reality. It no longer creates life, but reproduces and reproduces life, like convex glass, reflecting the complex and colorful phenomena of life from one point of view" (Belinsky, 1979). Even though the story of the protagonist and supporting actor has no prototype, it can still take place in Xidu. But in such a realistic novel, the ghost can be found, "these dead people turn into ghosts, as if they were alive, they are shy and introverted, not good at dealing with friends, so they only appear to the Malaysian Chinese compatriots in a group house." (Liu Su Di, page 39) It is no wonder that Li Zishu said, "never insists that it must be realistic" (Li Zishu, page 156).

The materialist world and the existence of ghosts and gods are contradictory. Although the ghosts and gods in this article are not real, traditional realism is a faithful materialist. They reject ghosts, advocate visible and tangible materials, and talk more about suicide and funeral to avoid the rumors or legends behind it. When Anna Karenina describes Anna's suicide by lying on the rails, it describes the process very directly and realistically, rather than using the ghost to say, "she wants to stand up and get out of the way, but a ruthless giant bump into her head and runs over her back." (Leo Tolstoy, P. 705) It is no doubt that the contradiction between realism and monstrosity in the plot construction that Liu Su Di expresses ghosts in the crevice of realism tradition. For example, in the novel, Xi Hui's mother takes her daughter-in-law to Jiutian Xuannu temple to ask the wizard for help on the pretext of her husband's dream. She thinks that her daughter-in-law has run into evil. "The host is a dark and strong woman with simple clothes; she has a bowl of white rice and a bowl of incense.

She closes her eyes for a while, and then she will ask herself haunted by the ghost. She says, 'Didn't I make it clear to you in my dream? You are so old that you cannot hear.' Chanjuan sees her mother-in-law sigh, the original tense face suddenly relaxed, eyes even overflow a little soft light. After that, one person and one ghost got together, Cantonese was mixed with Hakka. Apart from chatting about home affairs, Chanjuan's mother-in-law always disturbs Chanjuan, asks the ghost more than once, 'don't you see Dahui ?'" (Liu Su Di, page 22) , this mysterious scene is of great help to increase the suspense and flavor of the text. It seems to continue the way of the supernatural in classical novels. It tells the supernatural in reality warm but not mystifying. It also makes the readers know that reality is often more absurd, and the feelings are also critical.

Once published, Li Zishu's Liu Su Di was selected into the top ten novels of Asia Weekly in 2020. The author created a real and absurd contradictory world for us with warm words. This paper analyses the characteristics of the novel from two aspects, the contradiction in the text and the contradiction under the structure of the story, which makes it different from Li Zishu's previous works, and even different from other Malaysian Chinese novels, and creates Li Zishu's unique novel world. How will Li Zishu's writing development in the future? As Li Zishu said to herself, perhaps Liu Su Di is the important coordinate of this journey, "until the completion of Liu Su Di, she breathed a long breath, and she was so confident that she dared to be a novelist (Li Zishu). Is it vulgar or not? Vulgar refers to the mixed life in the market, not vulgar refers to the huge historical picture hidden behind vulgar, and vulgar refers to the little people, and not vulgar refers to the little people's human brilliance. At the end of the story, the invisible Yinxia finally meets her own Gu Youguang(in Chinse, it means light).

References

- Bi Feiyu. (2008). *Massage*. People's Literature Press.
- Belinsky. (1979). On Russian novellas and Gogol 's novellas. In Belinsky, *Selected works of Belinsky*. Shanghai Translation Publishing House.
- Chang Fangqing. (1997). Free and open: the narrative sequence of "vanguard novels" before and after 1985. *Training and research: Journal of Hubei Institute of education*, 3.
- Chen Yuxin. (2020, May 14). Li Zishu calls himself a novelist after finishing the book Liu Su Di. Lianhe Zaobao, from <https://www.zaobao.com.sg/zlifestyle/culture/story20200514-1053155>.
- Dong Qizhang. (2020). The world is like chess, popular everywhere. In Li Zishu, *Liu Su Di*. Someone Publishing House.
- Nabokov. (1987). Excellent readers and writers. *World literature*.
- Li Zishu. (2020). Liu Su Di. *Shanhua*, 5.
- Li Zishu. (2020). If I do not write, no one can write (about creation). *Shanhua*, 5, 154.

- Liang Ji. On the art of contradiction in novels. *Mang Zhong*, 7, 24.
- Leo Tolstoy. (2014). *Anna Karenina*. Yilin Publishing House.
- Wang Anyi. (1998). *Spiritual world: Wang Anyi's novel lecture*. Xiamen University Press.
- Wang Anyi. (2020). The woman is getting married, and the motorcade comes to meet her. *Shanhua*, 5, 109-112.
- Wang Dewei. (2020). Blind girl Gu Yinxia's adventure -- On Li Zishu's *Liu Su Di* (review). *Shanhua*, 5.
- Wang Dewei. (2013). Alienated nation, misplaced fable -- Li Zishu's wild Bodhisattva. *Review of contemporary writers*, 2, 104.

LITERARY ARCHAEOLOGY: LITERARY PUBLICITY FROM THE CHINESE WRITERS' PERSPECTIVE

Wang Weizhou¹, Lim Choon Bee²

¹*Universiti Putra Malaysia, Malaysia, wang.weizhou@student.upm.edu.my*

²*Universiti Putra Malaysia, Malaysia, cblim@upm.edu.my*

Abstract

The term "Literary Archaeology" comes from Foucault's *The Archaeology of Knowledge*, which is not a new term although the existing research is less involved. There is "Literary Archaeology" in the United States to interpret the African-American literary tradition, and Zhang Zhejun from China has a special book on it, calling it a new method of comparative literature to study literary material and restore facts. In any case, most of the discourses focus on the researchers rather than on the writers, so they fail to highlight the subjectivity of the writers. The problems that need to be solved urgently include why do Chinese writers tend to write about historical subjects, how do they write works using the method of literary archaeology, and what types of writing they present when the outside world criticizes writers for neglecting the literary publicity.

Keywords: Literature archaeology; *The Archaeology of Knowledge*; literary publicity

1.0 Introduction: Literary Archaeology

I want to have the shape of your arms,
I tend to dissolve in water lines.
You really love me like a mirror.
You and I are far away, but we have fish fossils.

In *fish fossils* (1936), Bian Zhilin uses ancient images to chant love. The poet carves out shapes and lines to dig up warm fish fossils, giving the theme a sense of old and heavy. In his other poem *duanzhang* (1935), although there are no archaeological elements embedded in the whole poem, "on the bridge", "upstairs" and "window" have their own classical meanings, and the relative relationship between the characters in the poem brings the structure of Chinese classical architecture to life, which is like the flower window in a garden. Bian Zhilin himself calls this kind of conscious creative idea "transforming the ancient". In short, it is to borrow the beneficial experience of Chinese tradition to influence modernist literary creation. From the perspective of writing strategy, this is of course for the writer to express his ideas more accurately and gracefully, to explore the literary nutrition from the ancient heritage, and to make the text have classical charm or distant thoughts,

which is beyond criticism. However, it should be noted that this kind of writing strategy is not isolated, so it deserves our attention.

In the long history of modern and contemporary Chinese literature, Bian Zhilin is not the only one who has excavated classical mineral resources. It is only the poet who has settled down in the name of "transforming the ancient". In fact, quite a number of writers are aware of the benefits of classical experience, and use a variety of creative methods to integrate into their own writing, but do not resort to theory. Although the purpose of writers is similar, which is to absorb ancient nourishment and nourish literature, there are still differences among them, which lies in the writers' different attitudes towards the concept of "ancient". This contrast can be summarized as "light" and "heavy". Calvino once said: "for hundreds of years, there have been two opposing tendencies in literature competing with each other: one is to try to turn language into a weightless element, which floats over things like a cloud, or rather, like dust, or rather, like a magnetic pulse field. The other is to try to give weight and density to language, as well as the concreteness of things, forms and feelings. "Calvino himself advocates lightness, because he "especially tries to eliminate the weight of story structure and language". Bian Zhilin recites love with the image of dense historical massiness, full of lightness and leaping. While unloading the density and weight, Bian Zhilin also sweeps away the dust of history. This kind of lighthearted posture is a novel writing method in modern Chinese literature.

In the contemporary literary world, it is not difficult to find that more and more writers choose historical themes in their works. They either directly write historical figures, or enter a real history, virtual regional human relationship, or directly touch archaeological elements, such as Tong Enzheng's "archaeological novel", or connect ancient and modern times with unearthed cultural relics, such as "oracle bone Shiguang" (2016) in Chenhe with Yin Ruins in Anyang, and "northbound" (2018) in Xu Zechen's Beijing Hangzhou Grand Canal. At the beginning of this paper is an archaeological report, which lists in detail the cultural relics unearthed in the canal, which is "one of the largest archaeological discoveries in recent years of the old Jining section of the Grand Canal". In the vast contemporary creation of historical themes, whether from the official or from the public evaluation, the light writing posture has been less affirmed, and the writing of grand narrative and heavy history gradually takes the dominant position, which is easier to be favored. In addition, there is also a phenomenon that if new writers want to get a foothold in their works and get involved in difficult historical themes, it seems to be a natural development. For example, Li Jingrui, a young writer who writes more stories about small towns, gives up the long historical novel Shen yutang (2020).

On the one hand, it seems that the outside world demands more pressure on the writer. On the other hand, it seems that it is also the writers' own pursuit to break the shackles of creation. If we put aside the influence of the outside world, the question lies in: why do writers continue to pursue historical themes and explore literary heritage in ancient ruins? Literature, of course, is the means for writers to express their voices. Although it is also the product of their brainstorming in the fight room, once the works are published, they will inevitably be linked with reality once they are involved in the complex literary field network. In this case, the trend of writing historical themes is obviously not just the choice that writers follow in order to seek innovation in writing. This should be another way for them to speak. So

naturally, we need to ask another question: since "heavy" is more popular with the outside world, does "light" really disappear?

To answer these questions, we should first determine the name of this phenomenon for further discussion. Here, the author uses the word "literary archaeology" to refer to this creative tendency. Under the influence of Western postcolonial trend of thought, humanities scholars now talk about archaeology, referring to almost all of Foucault's knowledge archaeology, and basically don't associate with real cultural relics archaeology. The literary archaeology discussed in this paper also uses Foucault's knowledge archaeology. This is because the writer's creative approach in historical themes, to a large extent, does not follow the traditional historical context, but regards historical discourse as archives, extracts the parts that need to be analyzed, imagines and processes them. This strategy is very similar to Foucault's Theory: "Foucault suggests that we should treat the discourse of different times as an archive collection, To study the discourse or explore its structure in various fields of knowledge is like looking through archives. For Foucault, the connotation of each field of knowledge is just like the remains of archaeology. We need to constantly excavate to obtain more about the style patterns of a certain era. "

In fact, "literary archaeology" is not a new word, and the academic circle has paid some attention to it: "literary archaeology, as a proper term, basically does not exist in English and French academic circles... One exception may be some writers and researchers of non American literature, including Toni Morrison, Richard abeller, Henry Louis Gates, Jr, Since the 1980s, it has been trying to find, reconstruct and interpret the history and tradition of African American literature by using the white post structuralist method. They call this approach literary archeology. "The lack of literary Archaeology in the Chinese context may have something to do with Wang Guowei's "double evidence method" and Chen Yinque's "mutual verification of literature and history". It was not until the publication of the third concept of Comparative Literature: the possibility of literary archaeology by Zhang zhejun in 2016 that the name of Chinese Archaeology in the Chinese world was systematically determined. However, the literary archaeology explained by Zhang zhejun is quite different from the literary archaeology introduced by the author. First of all, let's look at the definition of Zhang Junzhe

Literary archaeology is to restore the facts of history and life by studying the materials in literature. Through the reduction of material facts, we try to describe the material facts and life facts, and recover the daily life facts that have dissipated in history. Finally, it is necessary to reinterpret the literary works with the restored facts, so as to interpret the literary works objectively and correctly. It is also necessary to study the international literary relations on the basis of literary archaeology. Literary archaeology pursues objectivity and scientificity, and strives to make literary research a science

As the title of the book reveals, what Zhang zhejun puts forward is a new method and concept of comparative literature. Its purpose is to take the characters as cultural relics excavated by archaeology through the painted buildings, carved columns and other materials depicted in literary works, and try to restore the life state at that time. On this basis, it can broaden the space to interpret literary works and form a systematic research method. From this point of view, the "Redology" which has caused a great upsurge is actually a typical literary

archaeology, and many ancient works that have not been regarded as literature, such as Song Yingxing's *Tiangong Kaiwu*, can also be included in the category of literary archaeology for discussion.

Obviously, at present, the academic circles pay more attention to literary archaeology from the perspective of researchers. What they explore is how to classify and analyze the complex literary materials scientifically and systematically. The ultimate goal is to restore the facts of life and pursue "objectivity and scientificity". In a word, the present study of literary archaeology focuses on material, and is driven by researchers themselves. On the other hand, the academic circles pay little attention to the literary archaeology with writers as the main body, and they do not pay enough attention to the literary archaeology practiced by writers in their works. In any case, if the material in literature is regarded as archaeological relics, the writer is always the producer of these relics. Although they are not as good as the owners of those ancient cultural relics and have skeletons to excavate, they still exist as totems, providing spiritual support for a continuous stream of literary materials and being "implied authors" behind literary antiquities. The author's new mention of literary archaeology, in essence, is also a re-mention of the subjectivity of the writer. In addition to the material in literature, the writer's creation and thinking behind it can not be ignored.

Nevertheless, the analysis of literary archaeology at the level of writer and creation still appears sporadically in the academic circle. When Lin Peiyuan interprets the works of Huang Jinshu, a Malaysian Chinese writer, he also applies Foucault's theory and puts forward "novel archaeology": "the so-called novel archaeology is to touch history in the form of fiction, to reconstruct and blur the boundaries between history and reality, reality and fiction. What's more, all the objects of archaeology are hard to distinguish between true and false archives. "We may as well expand the genre of novels and move it to a broader literary field of vision, bringing many literary genres into the scope of research. To salvage historical sites with literary skills, to give more literary meaning to the archives dissipated in history, and to make the composition "Archaeology". Therefore, in the literary archaeology with writers as the main body, in addition to paying attention to the historical archaeology, the choice of words and sentences and the writing strategies of writers, we should also pay attention to their writing logic and the types of writing they present.

In the final analysis, I have to go back to the first question. The historical development of modern and contemporary China is not smooth sailing, there are always twists and turns, but writers also enjoy the spirit and creative freedom in a certain sense. With the development of society and the enrichment of material, writers can create more subjects. But when faced with a more relaxed choice of creation, why did they escape into history again and again, preferring to devote themselves to the hard archaeological site to practice literary Archaeology in writing?

2.0 Different literary publicity

As a method of literary archaeology, it seems complicated in the study of writers or works, but in fact it has another name. In the western context, it usually has a similar function and reference with "new historicism". The so-called "new historicism" is actually the core idea of

some academic groups under the turbulent trend of thought of American literary criticism since the 1980s, which is used to resist the popular structuralism, and then caused a heated discussion and spread to other disciplines. However, Stephen Greenblatt, Professor of English department at the University of California at Berkeley, who first used this term, could not give an accurate definition: "one of the characteristics of new historicism in literary research is precisely his (and myself) inconclusive relationship with literary theory. In a sense, it is unclear." It can be said that it is precisely because of this inability to explain that literary research has brought a broader space for interpretation. This is an interdisciplinary network woven together: "New Historicism criticism does not follow the rules and boldly strides across the boundaries of history, anthropology, art, politics, literature, economy and other disciplines. Therefore, some people generally call it interdisciplinary research."

Because of its blending and flowing characteristics, in addition to the scholars' application of New Historicism in literary criticism and other fields, writers also seem to be influenced by New Historicism subconsciously and reflected in their creation. In the contemporary literary world of China, the novels written under the influence of this kind of subtle influence are called "neoclassical novels": "it was put forward in the literary creation at the beginning of the new century. The common feature of such works is that they extensively absorb the traditional elements of classical literature, such as language, structure, poetry and so on, and at the same time dominate the works in a modern way and concept. "According to this standard, some works of pioneer writers such as Ge Fei, Su Tong and Yu Hua in the early period and Ge Liang in the new generation can be classified as neoclassical novels. However, through the new historicism to neoclassicism, it is not difficult to see the focus of researchers and writers. If Zhang Zhejun's literary archaeology regards the material in literature as authentic, then Neo historicism / classicism tends to the "software" of literary language and structure. Naturally, each has its own limitations and is not interlinked. Perhaps a more appropriate way is to combine the two expositions, not only based on the unearthed literary materials, but also not neglecting their language or structure. This kind of literary archaeology can be regarded as a thorough solution for both scholars and writers.

As a means of voice, literary archaeology is also a way for writers to carry forward literary publicity and get involved in it. However, this kind of "public" can not be regarded as a kind of public or political activity, but a kind of "different publicity": that is, the writer participates in the individual expression and the echo of the literary field through the literary Archaeology and literary imagination of historical archives in a more circuitous way. On the relationship between literature and public sphere, Habermas'; theory of public sphere can be described as penetrating, and there are also in-depth discussions between Chinese and Western scholars. However, in order to explain the different publicity of literary archaeology, it is necessary to sort out the issue of literary publicity.

When we put Habermas' theory of public sphere in the context of Chinese modern and contemporary literature and history, with the tortuous development and networking of society, literary publicity has also experienced several heated discussions in Chinese academic circles, and has not yet formed a final conclusion. Among them, some think that literary publicity has disappeared in the contemporary era, or regard the Internet as a new form of literary publicity, and some even question and avoid literary publicity. All kinds of signs show that many scholars with different standpoints have different understandings of

literary publicity in Chinese context. But generally speaking, many interpretations are still attached to Habermas' interpretation of the political public sphere. If we think that publicity is relative to the private sphere, then it must be related to public participation and strong demands: "the so-called literary publicity refers to the topic (public opinion) formed when the achievements of literary activities enter the literary public sphere. This kind of topic has the characteristics of intervention, intervention, criticism and obvious political appeal, and can arouse the publics' broad resonance and participation consciousness.

"As a result, although this kind of literature publicity is too strong to make the audience unhappy, it is still a common view in the academic circles when it comes to the literal meaning and the interpretation of western theories. Tao Dongfeng once pointed out why there is such a crux: "from this word, they will think of the once smoky struggle in the field of literature and art, All kinds of mass movements and political movements in the name of academy are associated with folk songs in the anti rightist period and the Great Leap Forward period, model operas in the period of the cultural revolution, and so on. In his discourse, the basic principle of distinguishing the public and private fields and the basic premise of starting rational dialogue are the spirit of independence, freedom and equality. It is the core content of the construction of publicity, and naturally is the most valuable characteristic of literary publicity. The essence of publicity, in Arendt's words, is difference and togetherness, that is, individuals full of differences exist in the same world. In other words, respect for individuality with distinctive characteristics is the greatest virtue of publicity.

Arendt's interpretation is also applicable to literary publicity. When we ask writers or literary works to pay attention to the reality, intervene in the public, and participate in social discussion, it actually dispels the unity of difference and commonness. In the long run, literary publicity may come to a real end: "the disappearance of plurality and difference marks the death of literary publicity." The common context of "public" is always related to the demand, and in the free space of literary public sphere, the "de politicization" and "de publicity" of literature is another demand. As Wang Hui pointed out: "Depoliticization is a specific form. It does not and can not cancel political relations, but expresses and constructs a specific way of domination in a non political way." The development of the history of modern Chinese literature also shows that even ordinary and private literary expression can enlighten the public mind and even promote social change: "literature is not a simple record of daily life, literature is the energy to explore, analyze, collect and gather in daily life, which is enough to brew major historical events; The psychological mobilization possessed by literature makes these energies spread to the public sphere. "

Unfortunately, not everyone is aware of this. Since the beginning of the new century, it seems that the criticism of the writers' indifference to "literary publicity" has gradually evolved into a kind of "political correctness". Perhaps they have experienced the lively literary era in the 1980s. They are not used to the quiet literary world in the 1990s and the new century. They also scoff at the writers' arbitrary writing of private discourse, their integration into the literary business trend and their frequent appearance in TV programs. Zhongshan magazine once held a "Discussion on writers and intellectuals" in 2008. Paradoxically, all the participants were professors and scholars in Colleges and universities, and no one was a professional writer. It is not worthy of the name to discuss writers and intellectuals in such an unbalanced situation. According to the record of the discussion, most of the scholars

attending the meeting also criticized contemporary writers. Wang Binbin said: "since the 1990s, when it is the turn of intellectuals to speak on all such public issues and social events, there are always some scholars who come out to speak in various ways, such as signing, protesting or online. There are almost no writers in it now. "As for the relationship between writers and intellectuals, Zhang Guangguang also said bluntly: "should a writer be an intellectual? I think so. Generally speaking, the writer should be an intellectual. Because he is engaged in spiritual creation and spiritual activities

It is difficult to make clear the relationship between writers and intellectuals in a few words, which is not the focus of this paper. But there is no doubt that in the publicity of literature which highlights the differences, we should recognize the existence of those non intellectual writers or writers who do not want to be intellectuals, let alone criticize them. In the authors' opinion, writers need not follow the words or instructions of scholars and unilaterally intervene in reality and participate in public discussion. On the contrary, when the writers find that there is nothing new under the sun, and history is more absurd than reality, under the mood of "de politicization" and "de publicity", they dig out the fog, approach historical archives, excavate ancient material materials, knead classical language and structure, carry out literary Archaeology, and finally reflect them in their writing. It is not that the writers are deliberately evading, but that they are actively participating.

So, does history also have publicity? From the perspective of hermeneutics, Meng Zhongjie once pointed out the public characteristics of history: in contemporary society, history is interpreted through more channels and methods, "everyone is his own historian", and grand narrative is replaced by fragmented writing; The reorganization and change of global power structure also affect the identity consciousness of historical writing. When some countries rise and some decline, it is bound to bring about the growth and decline of historical discourse; Social change makes the publicity shaped again. The network history writing or unofficial history and the official form a competitive posture, which makes the publicity of history expand unprecedentedly and also brings some crisis. In a sense, to participate in the construction of historical discourse is actually to intervene in the public and reality, of course, it also adheres to the publicity, just in a more hidden way. As a result, the authors' literary archaeology is not another kind of literary publicity?

References

- Bian Zhilin: preface to Diao Chong Ji Li, Volume 2 of Bian Zhilin's anthology, edited by Jiang Qianshui and Qing Qiao, Hefei: Anhui Education Press, October 2002, P. 459.
- Bian Zhilin: ten years of poetry, Hefei: Anhui Education Press, April 2007, P. 57.
- Discussion on writers and intellectuals, Zhongshan, No.3, 2009, p.188.
- Italo Calvino: memoirs on literature in the new millennium, Nanjing: Yilin publishing house, October 2015, P. 14.

- Lin Peiyuan: Huang Jinshu's novel archaeology, Shenzhen Hong Kong Book Review, December 18, 2019.
- Liu Muyu and Liang Xiaomei: rich and floating nostalgia -- from Beiyuan to the Republic of China of literature, Journal of Hainan Normal University (SOCIAL SCIENCE EDITION), No.5, 2020, Vol.33, p.35.
- Lu Li: prologue: what does literary archaeology do 《Culture and poetics, No. 2, 2019, pp. 26-27.
- Meng Zhongjie: concept creation and public shaping of historical interpretation, evaluation of Chinese Social Sciences, No. 1, 2019, pp. 11-12.
- Nanfan: literary publicity: lyricism, fiction, postmodernism, literature and art research, No. 7, 2012, p. 6.
- Shi Jinsong: archeologist's novel feelings -- Interpretation of Tong Enzheng's "archaeological novels", Southern Ethnic Archaeology (Volume 9), 2013, P. 196.
- Steven Greenbury: towards a cultural poetics, New Historicism and literary criticism, edited by Zhang Jingyuan, Beijing: Peking University Press, January 1993, p. 1.
- Tao Dongfeng: on the public sphere of literature and the publicity of literature, contention of literature and art, No.5, 2009, p.28.
- Tao Dongfeng: on the public sphere of literature and the publicity of literature, P. 30.
- Wang Dewei: Introduction 1: on Foucault, written by Foucault and translated by Wang Dewei, a study of knowledge, Taipei: wheat field culture, July 1993, P. 36.
- Wang Hui: depoliticized Politics: the end of the 20th century and the 1990s, Shanghai: life, reading, Xinzhi Sanlian bookstore, May 2008, P. 40.
- Xu Zechen: going north, Beijing: Beijing October literature and Art Publishing House, December 2018, p. 1.
- Zhang Jingyuan: preface, New Historicism and literary criticism, edited by Zhang Jingyuan, p. 2.
- Zhang zhejun: the third concept of Comparative Literature: the possibility of literary archaeology, Beijing: Peking University Press, January 2016, pp. 15-16.
- Zhao Yong: the transformation of literary activities and the disappearance of literary publicity -- Reflection on the public sphere of contemporary Chinese literature, literary research, No.1, 2009, p.31.

RESEARCH ON THE RELATIONSHIP BETWEEN TEMPORAL-SPATIAL NARRATIVE AND THEME IN FAULKNER'S "A ROSE FOR EMILY"

Xia Hou¹, Noritah Omar², Hardev Kaur³, Ida Baizura Bahar⁴

¹Universiti Putra Malaysia, Malaysia / Zhoukou Normal University, China,
474807390@qq.com

²Universiti Putra Malaysia, Malaysia, nomar@upm.edu.my*
Universiti Putra Malaysia, Malaysia, hardevkaur@upm.edu.my
Universiti Putra Malaysia, Malaysia, idabb@upm.edu.my

* Corresponding author

Abstract

American southern novelist William Faulkner's short story "A Rose for Emily" has rich thematic meanings. This article interprets the duality of past and present, ephemeral and eternity in time, tradition and rebellion, stability and mutation of the protagonist Emily's behavior by concepts of narratives (Michael J. Toolan). In order to deepen the understanding of its subject, in terms of time, Faulkner does not expand the narrative in a linear order, but intertwined the past and the present to form a short time solidified in eternity. In terms of space, it only introduces the small town where Emily lives, which is short-lived, but the space of the small town has its eternity at its specific time. As a representative of the southern aristocracy, Emily has a strong traditional character, but the loss of her father and love entanglement between her and Homer, a poor guy from the north, reflects her complexity of human nature, the collision of ideologies, and the ambiguity of themes in the selected short story. Such literary works with charm and richness needs further broad and deepened research.

Keywords: Faulkner, "A Rose for Emily", Temporal-Spatial Narrative, Theme

1.0 Introduction

American modernist (20th century) short story writer William Faulkner (1897-1962) loved the southern homeland all his life, and his love made him inseparable from the small town of Oxford. He created the kingdom of novels in York Napatafa County. Faulkner likes to read since he was a child. Dickens, Flaubert, Tolstoy, Shakespeare...maybe his extensive reading has made his creation more profound, and there are many literary works and even writers in his works. His short story "A Rose for Emily" (1930) is complicated in time and space, the theme is ambiguous, and it is also very intertextuality. For example, the description

of Emily's bedroom in Chapter 5 maintains the wedding arrangement, the rose red curtains, the exquisite men's toilet utensils, and the shirt and tie on the dressing table, and the Miss described in *The Great Expectations*. The layout of Havisham's room is similar, staying in the past. On the table is a wedding cake that was eaten by mice, and she herself has always been wearing a wedding dress. Coincidentally, Emily shares the same name with the 19th-century romantic poetess Emily Dickinson. And there are many similarities between the two, white dress, lonely and rebellious, widowed, almost never leaving the official residence, emotional entanglement and torture, pain and trauma caused by the departure of relatives, the prominent status of the parents, the superiority of the family, Both imply an unusual connection between the two. Maybe this article was given to Emily Dickinson as a rose.

Faulkner was born in Oxford, and is the prototype of Jefferson, where the story took place in his short story "A Rose for Emily". Faulkner lived in a transitional period of American history. The southern plantation economy was infiltrated and impacted by northern industrial production. Consumerism and hedonism gradually replaced the patriarchal ideology and class system. Faulkner's thinking itself has a certain duality. On the one hand, he is stuck in the aristocratic family that inherits the traditional thinking of the South. However, due to the decline of the family, on the other hand he questioned the tradition and turned to be curious about the emerging foreign economy and ideology in the north. These contradictory ideologies have greatly affected the content, plot structure and theme meaning of Faulkner's novels. In terms of time, Faulkner did not expand the narrative in a linear order, but intertwined the past and the present to form a short time solidified in eternity. In terms of space, it seems to only introduce the small town where Emily lives, which is short-lived, but the small town has the eternity of space at its specific time. As a representative of the southern aristocracy, Emily has a strong traditional character, but the love entanglement between her and Homer, a poor boy in the north, reflects her rebellious and mutational characteristics. The other characters in the novel have a certain duality, that is, contradiction. This also reflects the complexity of human nature, the collision of ideologies, and the ambiguity of themes from the side. Such literary works have the charm and richness of research.

2.0 Temporal Narrative: Past and Present, Short and Eternal

"A Rose for Emily" adopts the form of time staggering, which makes readers feel obscure. Next, we use the concept of time in narratology to analyze the time structure in detail.

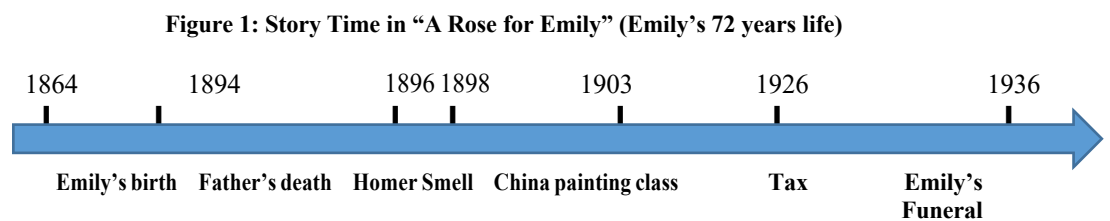
Traditional novel criticism focuses on the analysis of time series and causality, while narrators' research on narration and time mainly starts with the relationship between "story" and "discourse", analyzing the structure of time at two levels, and revealing "story time" And the difference between "discourse time". "Story time" refers to the actual time required for the occurrence of the event, and "discourse time" refers to the time used to narrate the event. The latter is usually measured by the length of the text or the time required for reading. (Shen 112) Therefore, the time in the novel not only has the linear sequence feature of daily life "clock time", sometimes it is a DVD-effect projector, which can flip the clock at will, back, forward, pause, watch repeatedly, skip,

Even delete. Therefore, every novel has a clock, and novelists like to rearrange the time of the story.

Next, we use the three concepts of "order," "duration," and "frequency" proposed by Genette in "The Narrative Discourse" to analyze the discrepancy between the story time and the discourse time in "A Rose for Emily". From this phenomenon, the theme meaning and aesthetic effect are derived, and then the relationship between Emily's trauma and this narrative arrangement is discussed.

2.1 Order

As the name suggests, order refers to the sequence of time. The story sequence is arranged according to the sequence of events. It exhibits the shape of a chain or the characteristic of beading, that is, the "natural order of the events" (Shen 113). If we sort out the chronological order of the stories in "A Rose for Emily", we can get the following time arrangement in Figure 1.



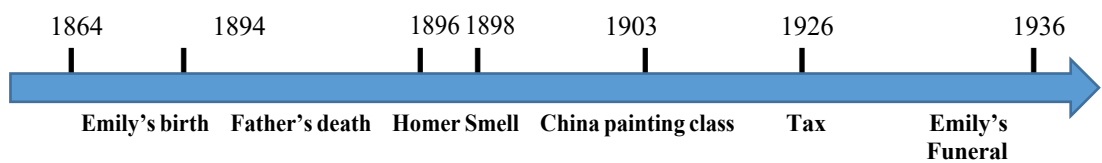
Emily was born in a southern aristocratic family in 1864. Her father has been working hard to protect her, driving away batches of young suitors with a whip. She was alone until she was 30. The death of her father in 1844 brought her a huge trauma. Her hair was cut short and she suffered a serious illness. But in the summer of that year, some road construction workers from the north of the United States brought Emily vitality and vitality. One of the Yankees, Homer, worked as a foreman to lead workers, including black slaves, to build the railway. Homer is free, bohemian, and has a hearty laugh, and he becomes the focus of people as soon as he appears. He fell in love with Emily, and the two rode high-profile on weekends. Homer wore a hat crookedly and a cigarette dangling from his mouth, which aroused the cynicism of the people in the town. However, more than a year later, when people thought that Emily would marry Homer, they couldn't help but worry that Homer would abandon her.

Because people heard him talking in the bar that he is not suitable for marriage, he likes men, and he likes to drink with younger guys in the bar. Emily also realized that there was no hope of getting married, so she bought arsenic in the drugstore and poisoned Homer. Only a stench came out of the yard. Someone complained to the judge or complained to no avail. Since then, Emily has rarely gone out, and spent 6 to 7 years at home teaching children of nobles and officials to paint on porcelain. After that, he never went out again. In 1926, congressmen and representatives went to Emily's house to collect taxes, but were flatly rejected and expelled. No one ever entered her house again, until Emily died ten years later, in 1936, people entered her bedroom upstairs the next

day. Homer's corpse rotted under the tattered pajamas and stuck to the wooden bed. It was inextricably linked, and the pillow next to him had traces of the pillow, and people found a long iron-gray hair on it.

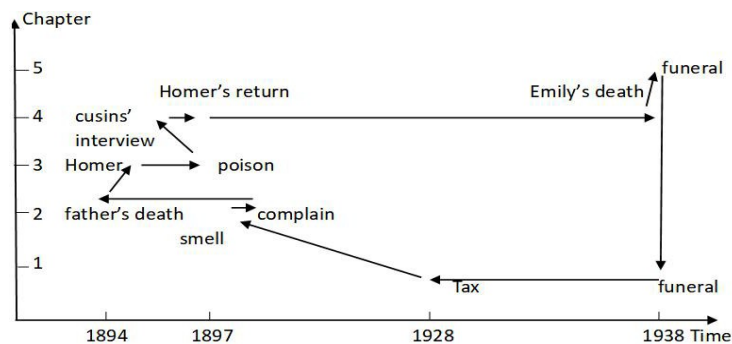
If this novel is written in this way, readers may only feel uncomfortable with the so-called "necrophilia", the story is straightforward, the causality is clear, the time sequence is step by step, and there is no suspense and thrilling effect. Like a biography, or a flowing river, the path leading to the front, gone forever, disappeared in the field of vision. However, as a well-known novelist in the South of the United States, Faulkner set the story clock out of order, reassembled the structure and sequence of time, and formed discourse time, which is a kind of "pseudo-sequence of story events in the narrative." temporal order)" (Shen 115). This does not mean the disappearance of story time. The time of any text must depend on the time of the story, that is, it is processed again on the basis of a certain logical and reasonable category. The story time just now is actually derived from the narrative of the text. (As shown in Figure 2)

Figure 2: The Relationship Between Story Time and Chapters in "A Rose for Emily"



After this treatment, the whole story became a bizarre case, full of organs and mysteries. It is up to the reader to clarify the ideas and form a logical or rational sequence. It is not difficult to find that the author used the techniques of analepsis and prolepsis to adjust the clock arbitrarily, resulting in intricate effects. The father's death in 1894 was used as a starting point to deduce other story times little by little. How does the author arrange the discourse time? Let's take a look at Figure 3.

Figure 3: Order in "A Rose for Emily"



The entire discourse time presents a circular time consisting of flashbacks and positive sequence, from the beginning of Emily's funeral in Chapter 1 to the end of the funeral in Chapter 5, forming the largest loop. At least 3 small loops are interspersed in this big loop. The first is from the funeral in Chapter 1 to the tax collection ten years ago, and then to the smell of 30 years ago, and then we will introduce people's complaints about the smell in order. The second chapter returns to the death of Emily's father, and then is about Homer's arrival. After the relationship breaks down, Emily buys poison to form a second small circle. The fourth chapter retreats until the arrival of the cousin to dissuade Emily from interacting with Homer. He escapes, then returns, and then disappears forever, until Emily's death, and finally Emily's funeral becomes the third A small loop. Why does the author design the discourse time in this way? In addition to setting up certain reading barriers for readers, making reading more interesting and fresh, it should also have a certain symbolic and even topical meaning. In this kind of circular time, the past seems to never really disappear. You can flashback at will, then continue, flashback again, and so on forever, sinking deeper and deeper into a realm of infinite reciprocation, time It's no longer a river or road that never returns, but a piece of grassland that exists independently.

No one can step into the time and space here again, and the people and things inside are not disturbed by the outside world. Time seems to fall into a kind of black hole. In, unable to escape, infinite reincarnation. This kind of short linear story time into an eternal circular discourse time highlights Faulkner's nostalgia for his southern hometown. The industrial society of the North can swallow the historical time of the South, but the hometown is always in the textual discourse, which is eternal. Regardless of Emily's mentality, it is to maintain the dignity of the southern aristocracy, to defend the true feelings, or the punishment for fleeing, or even the pathological necrophilia... Emily will always Existence, the author hopes to dedicate her a rose, she deserves all the rights of love, dignity, honor, love, respect, responsibility, obligation, pride and so on. Because Emily is the embodiment of the South, she bears the mark and existence of her hometown. No matter how unbearable the hometown is, or even full of discrimination, conflict and bloody murder, the hometown will always be the home in memory. Although Faulkner had doubted and shaken, but the family affection in his hometown is unforgettable, embrace her beauty, accept her ugliness, admire her status, and do not regret her ruin. She has tenderness, rebellion and determination, and she also has ferocious hatred and killing.

2.2 Duration

It refers to the relationship between the length of a story (determined in seconds, minutes, hours, days, months, and years) and the length of the text (measured in lines and pages). According to this, Genette pointed out, The relationship between the two can be measured according to the ratio of the length between the narrative time and the story time." (Shen 119) There are four types of time intervals involved in Table 1 "A Rose for Emily".

Table 1 : Types and Features of Duration

Types	Discourse time	Story time
Summary	<	>
Scene	=	=
Ellipse	0	∞
Pause	∞	0

The summary refers to the time of discourse is less than the time of story. Generally speaking, due to space limitations, "the actual time required for the course of the event is much longer than the length of the text used to read the text to show these events." (Shen 120) The first chapter of "A Rose for Emily" At the beginning, it tells about Emily's funeral. At the time level of the story, it is a process, but the narrator only touches it with one stroke. "When Miss Emily Grierson died, our whole town went to her funeral." (Zhang & Liu 2) Obviously, the discourse time is far less than the story time. But the next paragraph, "The narrator outside the story... describes the appearance or scene of the character from his own perspective rather than from the perspective of the character, temporarily stopping the continuous process that actually occurs in the story world" (Shen 123), which constitutes a pause. Here the pause button is pressed for story time. The narrator (outside the text) stood in front of Emily's house, "It was a large square wooden house that was once painted white, with a round pavilion, a pointed tower, and a spiral-shaped balcony. It has a strong and relaxed style of the 1970s.

The street where the house is located was once the most prosperous place in the town. But it has long been invaded by the nearby auto repair factory and tying machine, and even the solemn names have been swallowed. It's completely clean; the only thing that doesn't move is Miss Emily's house. Although it is dilapidated, it still looks stubborn and charming, just like the surrounding four-wheel cotton carts and gasoline pumps. It is too eye-catching. From this narrative, readers realize that Emily's image of the fallen aristocracy in the south, the industrial society gradually engulfed the agricultural society, leaving only conservative, dazzling and alternative. However, the story time at this time is in a suspended state, there is no task activity and event development. But the time of discourse flows slowly in the description of the narrator. The narrator uses the same time interval to evaluate Emily. She is the incarnation of tradition, a symbol of responsibility, and an object of people's attention.

The story time that followed was like a carriage, and set off on the road, but at this time the incident of Emily paying taxes, the council encountered a lot of trouble, the speech time was condensed, a few pens were taken, and there was no response in February. The mayor wrote a letter in person a week later. When the narrative reaches the point where the lawmakers have to come to visit the tax collection, the discourse time slows down and keeps pace with the story time, forming a "scene". Because at this time, I observe Emily's interior decoration and words and deeds from the perspective of the congressmen, especially in the dialogue part, with one question and one answer, without any extra vocabulary. At this time, the time of the story is equal to the time of the discourse.

Her voice was dry and cold. "I have no taxes in Jefferson. Colonel Sartoris explained it to me.

Perhaps one of you can gain access to the city records and satisfy yourselves."

"But we have. We are the city authorities, Miss Emily. Didn't you get a notice from the sheriff, signed by him?"

"I received a paper, yes," Miss Emily said. "Perhaps he considers himself the sheriff . . . I have no taxes in Jefferson."

"But there is nothing on the books to show that, you see We must go by the--" "See Colonel Sartoris. I have no taxes in Jefferson."

"But, Miss Emily--"

"See Colonel Sartoris." (Colonel Sartoris had been dead almost ten years.) "I have no taxes in Jefferson. Tobe!" The Negro appeared. "Show these gentlemen out." (Zhang & Liu 4).

In the equal time, the narrator outlines Emily's arrogance and strength through language, without expressions, movements and other descriptions, but only auditory makes the reader feel the aggressive atmosphere.

Next, in Chapter 2, we will contact Emily to defeat their (congressmen) fathers in the same way 30 years ago. It was because Emily's mansion radiated a foul smell. However, the source of the smell is described from beginning to end. The author did not mention that the story time when Emily bought the arsenic and poisoned Homer has no corresponding discourse time, which is an omitted application. As a result, readers will always be immersed in speculation about the reasons, to fill in the gaps in the storyline or the time of the discourse.

To sum up, according to the needs of task description and theme, the author sometimes accelerates the speech time, sometimes slows down, sometimes advances at a normal uniform speed, and sometimes deletes and omits it, which shows that the rhythm is scattered.

2.3 Frequency

Genette divides it into three types: singulative, that is, telling an event that happened once; repeating narrative, that is, telling an event that happened only once; iterative Narrative) refers to the story of an event that has occurred several times. (Application 125).

The black slave carried the shopping basket in and out, from the young story to the white-haired hunched back, carrying the basket in and out as usual. The article describes it three times, but in fact it must be more than this number in a few decades. Therefore, this type is a general narrative, which reflects the loyalty, conscientiousness, hard work, and no regrets of black slaves who accompany Emily throughout her life, and also reflects the aristocratic insensitivity and insensitivity. Chapter 4 and Chapter 5 repeat the narrative characteristics of the characters. The iron-gray hair, salt-iron gray hair, reflects the transformation of Emily's feminine characteristics like men. The patriarchal society forged her into the guardian and heir of the aristocratic identity. There is no life,

life is closed, but persistent and stubborn. Dust appears repeatedly in Chapters 1 and 5. The old house was dusty, filled with air, dilapidated, old-fashioned, gloomy and terrible, forgotten, and no one visited or even cleaned it.

3.0 Space Narrative: South and North, Conservative and Open

In the long process of human history, narration, lyricism, and reasoning together constitute the fundamental characteristics that distinguish humans from other creatures. But Narratology as a discipline was born in the 1960s. Affected by Structuralism, classical Narratology treats text as a static and synchronic system, aside from other factors outside of the text, and excavates common structural factors in the works, how the factors and factors are linked, and what kind of structure appears in texts. However, even post-classical Narratology increasingly breaks through the limitations of emphasizing text, structure and discipline, neglecting context, deconstruction, and interdisciplinarity. However, due to the traditional consciousness of emphasis on time and space, spatial narration has not received much focus. The attention is far from enough. The reason is that "in the ideological tradition where the consciousness of linear historical progress is constantly strengthened, space is regarded as an empty container and a stage for performance to carry the evolution of historical time.(Xie 211)" The premise of studying the novel "Eli, the Fanatics" is how to define the concept of "space".

Obviously, the physical space refers to the actions of the characters in the story or the specific location created by the writer, that is, Seymour Chatman proposed in *Story and Discourse* in 1978: the former refers to the story space, the latter refers to the discourse space. Later, in 1984, Gabriel Zorlen expanded from the topographical space to the space-time body or action domain formed by events and movements, as well as the text space or horizon that involves readers' reading and perception. In 1986, Ruth Ronnon proposed that the basic unit of spatial structure is the frame, which is the actual or potential environment of the characters, objects, and locations in the novel. Each frame constitutes the current basic spatial frame (setting). Space is not only a "container" in the geographical sense, it should also include the things and people in the "container", as well as geographical boundaries and related time dimensions.

Spaces can be divided into parallel or continuous spaces that can communicate with each other, heterogeneous spaces that are interrupted by each other, and heterogeneous spaces that cannot communicate directly. Parallel space is divided into coordinate space, superordinate space and subordinate space according to spatial status or belonging. However, "in fact, the source of the ambiguity of the problem domain of space Narratology lies in the confusion of whether space is a materialistic category or an ideal category" (Wang 94). "The so-called space of existence is a relatively stable system of perceptual pictorial representations, that is, the image of the environment... the space of existence is a space that we are very familiar with and invested in emotions." (Long 20) The psychological space of the characters in the text is also It should be the content of the space narrative, a process that dynamically changes with the time dimension. "As far as the

relationship between the character's perspective and the story space is concerned, the space in the characters' eyes is usually emphasized. It is in this sense that the space in narrative works is always filled with many meanings outside of space" (Long 135). In the context of space narration, works often use human external sensations, namely sight, hearing, smell, taste and touch, to show the internal factors of physical space through the perspective of story characters, forming a code and giving space certain ideology and value orientation. Therefore, "the space displayed from the perspective of the character is not only the real space where the character is located, but also the projection of the character's psychological activities. The environment and the mood reflect each other (Shen 135)". Trauma, as a kind of human psychological activity, that is, the stress response in the face of sudden destructive catastrophic events, belongs to a form of human psychological space. Therefore, it is feasible to combine spatial narrative with trauma. "Only an extremely restrictive canon of seminal narratological works by Propp, Genette and, sometimes, Chatman is routinely admitted to the footnotes in works by ludologists, economists or psychologists dealing with stories, while current narratological research is all but ignored. On the other hand, only a handful of narratologists are really prepared to engage in a dialogue with, say, cognitive psychology or artificial intelligence research." (Heinen 1)

3.1 Physical Space: Emily's House and Northern Buildings

The space in this novel also has the duality of time. Emily's house is a large square wooden house that was once painted white. The round roof pavilion, the pointed tower top, and the swirling balconies show the relaxed and happy style of the seventies. The streets were once the most prosperous place in the town. But this place has long been invaded by the nearby auto repair factory and cotton tying machine, and even the solemn names have been swallowed up. The only thing that is standing still is Emily's house, which is still dilapidated. It seems stubborn and charming, just like the four-wheeled cotton carts and gasoline pumps around, it is too eye-catching. Obviously, Emily's house represents a prosperous and endless past, and the architectural style of the house is the appearance of the 1870s. Everything in the streets that were once located has been replaced by new buildings, and the names of the streets have even been changed. The only thing left is Emily's house. The past and the present coexist in the town at the same time, but the changes in the outside world can't affect everything in the house in the slightest. The house was gloomy, cold, damp, and dusty. The furniture was also heavy and heavy.

The leather-covered furniture cracked. After a person sat down, dust particles flew up on both sides of the thighs, slowly spinning in a ray of sunlight from the blinds. No one has been in the wedding room upstairs for 40 years, and now it emits a faint choking smell like a tomb, the curtains fade, the silver products lose their luster, and the words carved on it can't be seen clearly. Even the gold-inlaid head of the ebony cane she supported has long lost its former luster. Emily also opposed the outside world, even the small things like installing mailboxes. This conservative and enclosed space has confined Emily's life. Emily herself went from being thin to swelling when she was a girl, and her white dress was changed to black, like a dead body soaked in stagnant water for a long time, without vitality and vitality. Emily lives in such an environment. At the beginning, she went out to date with the Yankee Homer. However, after going out to buy rat poison, she closed the door tightly, and only the nigger Toby was left behind. The basket goes in and out. When time is stagnant, people are like dead bodies. The time that people live

is short, but death is eternal. Although Emily's body is alive, her soul is already dry and dead, and the shortness and the eternity are once again combined.

3.2 Mental Space: Characters' Psychology

The contradictory and contradictory creative thoughts and expressions of the works displayed in the process of various contradictions and conflicts in the southern society and the spiritual struggle of the characters. The author first regarded her as an idol, and then reduced to a dead body. His speech and attitude changed. Including the changes in people's attitudes towards Emily, it just happens to reflect the contradictory duality of the theme of the work.

As the inheritor of the dignity and honor of the southern aristocracy, Emily not only has the characteristics of tradition and stability, but also shows her special characteristics of rebellion and mutation. Emily received her father's precepts and deeds since she was a child, maintaining a tradition and a duty owned by a nobleman. She is not only the target of people's attention, but also the duty that the whole town has inherited from her. The inhabitants of the town regarded their family as a living painting: Miss Emily was slender, standing behind her father; the father stood in front with his feet apart, his back facing Emily, and a horse whip in her hand. Whether it is for the protection of his daughter or the maintenance of family dignity, the father drove away the young people who came to propose, thinking that all the young people who came to propose were for property and status. Mi Li's background. So Emily remained alone until she was thirty. Her father arranged everything to her, causing her to rely on her mentality, so that she could not accept her father's death, did not admit this fact, and was not allowed to bury her father, and there was no sad emotion on her face. Even after many years, the first chapter of the novel mentions the portrait of his father. The tax-collecting councillor enters the hall. In front of the fireplace is a long tarnished easel on which stands a charcoal portrait of Emily's father. This shows that even if his father has passed away long ago, he still affects Emily's words, deeds and thoughts.

While Emily follows the tradition, she yearns for a new life in her heart. When the Yankee Homer came to the small town to build roads, Emily felt a fresh vitality. Homer is tall, loud, outgoing and outgoing, and is everyone's focus no matter where he goes. This is a huge attraction for Emily, who is conservative and closed and rarely interacts with people. The two are in love. Emily drives with him in a carriage every weekend, not caring about the strange vision and theft of the people in the town. Due to the huge difference in birth, the close relationship between Emily and Homer is really inappropriate in the eyes of everyone. Emily is at the top of the southern society and belongs to the upper class, and Homer is a poor white man with a daily wage. Belongs to the people at the bottom. In the American South, where class boundaries were sharp at the time, Emily's interaction with Homer was undoubtedly a rebellion against traditional secularism.

Emily loves Homer wholeheartedly, raising her head amid the accusations of everyone, and using her traditional dignity to resist external resistance and doubts. Here reflects the collision of tradition and rebellion. And when Emily finds Homer cynical and wants to escape marriage, Emily feels that the traditions of the nobility are greatly threatened.

Only by killing Homer can she keep him, who likes to live freely, and live with the corpse. Keep marriage, dignity, responsibility and tradition. Emily's status, morality, and traditional sociality are ultimately maintained by her murderous animality, and sociality and animality are unified. The conflict between sociality and rebellion, as well as the sudden animal mutations in social stability, are the manifestations of Emily's dual character.

Father protects and consumes Emily. When Emily's father was alive, he waved the whip in front of Emily to drive away all the young people who had come to propose and were ready to make it to the sky. But at the same time, Emily lost the opportunity to socialize with young men. Her youth passed away and she remained alone until she was thirty. It seems that the protection of the daughter and family status is actually at the expense of her daughter's youth and happiness in exchange for it.

Homer has the courage to fall in love with Emily and avoid marriage. Homer is a poor Yankee with a daily wage. Dare to pursue Miss Emily, who is at the top of southern society. The old Emily has a weird temper, a conservative and closed body, a swollen body, and a bitter voice, but during her relationship with Homer, she is slim, wearing a white skirt, and showing a happy smile. Homer wore his hat diagonally, with a cigarette in his mouth, with a cynical posture that was incompatible with the behavior and etiquette of a gentleman in southern society. As readers, we can see Emily's happy expression when she is in love, and Homer's dismissive attitude that is not controlled by the environment. However, as the voices of discussion and opposition around him became louder and louder, Homer gradually wanted to break up with Emily. On the one hand, it might be due to his homosexual tendency, but more from the pressure around him. Acceptance and avoidance, bravery and cowardice are all manifestations of Homer's duality.

The town residents have a love and hate attitude towards Emily. At the beginning of the novel, the residents of the town attend Emily's funeral, especially the men with respect and love. Everyone regards her as an idol of worship, the embodiment of tradition and obligation. At first, everyone recognized the love between Emily and Homer, thinking that it would help Emily get out of the pain of losing her father, and Emily also had a smile on her face. Later, women thought she was detrimental to the image and status of the nobility, calling her a shame, and bringing a bad influence on young people. The inhabitants of small towns love and hate, respect and demean, and sometimes maintain and curse emotions reflect the complex psychology of ordinary people.

4.0 Conclusion

In story time, time can only appear in a linear state presented in sequential order. However, in discourse time, the narrator can arbitrarily flip the progress of the clock, fast (overview) or slow, forward (reporting) or backward (Flashback), the same speed (scene), even time disappears (pause) or jumps (pre-narration). A set of circular time can be formed by one positive (positive) and one negative (flashback). "A Rose for Emily" breaks the linear sequence of story time, and the time of discourse uses a circular

sequence to shuttle between the past and the present. The first chapter of the novel begins with Emily's funeral and ends with Emily's funeral in Chapter 5. The article forms a ring as a whole. Several loops with a relatively short time span are embedded in the large ring. As shown in Figure 1, a large loop time is wrapped around a small loop time. Faulkner mentioned these two characteristics of time in the fifth chapter of this novel. Linear time is like a diminishing road (a diminishing road), while circular time is a large meadow without winter, but only in the last ten years has it separated them from the past like a narrow bottleneck (a huge meadow which no winter ever quite touches, divided from them now by the narrow bottle-neck of the most recent decade of years). Faulkner himself has a high degree of time awareness, linear time is gone forever, and eventually disappears in the long river of history, while circular time circulates in its own time period and exists forever.

The shortness of story time is endowed with eternity in the time of discourse. This is also related to the subject that Faulkner wants to express. The history of the South will never repeat itself, but during that time, those people, things, and things will continue to circulate, just like a huge black hole of time, rotating and existing forever. For example, some words in the first chapter of the novel imply that Emily has been living in her past. When the town council delegation went to collect taxes at home, Emily's attitude was very tough, mentioning Colonel Sartoris three times, but he has passed away for nearly ten years. On Emily's body, a slender gold chain hangs straight down her waist, and the other end of the gold chain is hidden in her waist and vanishing into her belt (with a thin gold chain descending to her waist and vanishing into her belt). The pocket watch makes a ticking sound. ticking at the end of the gold chain). This hidden time is Emily's concept of time. Although the past no longer exists, it is eternal in the heart of the character.

The coincidence of the past and the present of the discourse time of the novel breaks the linear characteristic of the traditional story time, forming a ring of time after another, which circulates infinitely in that period of history, so the short time and space has eternal characteristics. Transience and eternity form the duality of time and space in the novel. Tradition (maintaining the dignity and status of the nobility) and rebellion (Emily pursues a free love life), stability (as a normal social person) and mutation (animality that suddenly kills a lover), and Emily's attitude towards herself Open (breaking class boundaries and Homer's love) and closed (live alone with a corpse for more than forty years), forming the duality of Emily's character. The other characters in the novel are also in a variety of complex attitudes. The love and hate of the residents of the small town, the bravery and cowardice of Homer, and the love and strangulation of his father make the plot development of the whole novel dizzying and intricate. The relationship between them is intertwined and fragmented. In the final analysis, the duality of this novel reflects the author's contradictory psychology.

On the one hand, he is nostalgic for the glory of his hometown in the South; on the other hand, he wants to get rid of the tradition and absorb the fresh vitality of the north. Emily is not only a representative of tradition, the goddess in people's hearts, which should be enshrined in a shrine, but also a corpse soaked in the long river of history. Youth and glory have all passed away. In any case, although the South is gone forever, the hometown is an eternal mark left in the memory. The author solemnly dedicated a rose to Emily, wishing

her to stay in the eternity that passed away. Under structuralism, people's "eternal" exploration of the past, history, pursuit, homeland, identity, and meaning of life is beautiful and unchanging. The narrative arrangement of time and space in "Flowers" reflects Faulkner's nostalgia for his hometown. The eternal theme in the short time and space, the pain and joy under the changing identities, human beings will never stop in their exploration. Although sometimes they will fail, they will surely turn into dust, but a rose has infinite grief.

References

- Bal, Mieke. (2009). *Narratology*, University of Toronto Press.
- Heinen, Sandra; Sommer, Roy. (2009). *Narratology in the Age of Cross-Disciplinary Narrative Research*, Walter de Gruyter.
- Shen Dan. (1988) *Western Narratology: Classics and Post-Classics*. Beijing: Peking University Press, 2015.
- Toolan.(1978). Michael J. *Narrative*, Routledge.
- Wang Xiaodan. (2008). "Space, identity and destiny-the spatial narrative features and themes of The Long Dayong". *Space Narrative*. Shanghai: Shanghai Normal University.
- Whitehead, Anne. (2004). *Trauma Fiction*, Edinburgh University Press.
- Xie Na.(2013). Dismantling the linguistic cage of time: the cultural politics of spatial turn. *Foreign Literature Review*, (1): 204-214.
- Zhang Ke, Liu Jing, Yang Ruihong. (2010). *Selected Short Stories of William Faulkner*. East China University of Science and Technology Press.

About the author:

Hou Xia (1982—), female, Phd student of Universiti Putra Malaysia, Chinese, associate professor of College of Foreign Languages, Zhoukou Normal University. Research Area: English literature.

TRANSLATION OF ADDRESS TERMS FROM CHINESE INTO ENGLISH IN CONTEMPORARY CHINESE FILM *HAPPINESS AROUND THE CORNER*

Yu Chunli¹, Nor Shahila Mansor², Lay Hoon Ang³ & Sharon Sharmini⁴

¹Universiti Putra Malaysia, Malaysia, chunliyu39@gmail.com

²Universiti Putra Malaysia, Malaysia, nsm@upm.edu.my

³Universiti Putra Malaysia, Malaysia, hlang@upm.edu.my

⁴Universiti Putra Malaysia, Malaysia, s_sharmini@upm.edu.my

Abstract

This paper discusses the address terms used in a series of contexts by comparing the Chinese and English versions. The data for this study were collected from a Chinese comedy film *Happiness Around the Corner* screened in 2018 with a length of 91.34 minutes. This film was chosen because it was highly rated by the Chinese mainstream media--People's Daily Overseas Edition for its conveying of positive energy in a humorous manner. This study uses a qualitative research method with quantitative analysis to explore the proper translation of Chinese contemporary address terms into English. This paper divides address terms into seven types, including kinship terms (21.31%), fictive kinship terms (11.48%), professional title (21.31%), professional title with surname (11.48%), nickname (21.31%), offensive address terms (9.84%) and full name (6.56%). The findings reveal that kinship terms (21.31%), professional title (21.31%), and nickname (21.31%) are used with higher frequency than offensive address terms (9.84%) and full name (6.56%) in this film. Furthermore, both “shifu” (师傅) and “shifu” (师父) could be translated into “master”, while “shifu” (师傅) could be used in various contexts with different meanings; “laoshi”(老师) in Chinese does not always refer to “teacher”. Both “shifu” (师傅) and “laoshi” (老师) could be used as a polite addressing, and the translation varies in different cases. Moreover, there exists inappropriate translation of address terms between spoken language and written language in this film. These findings could not only throw light on the current use of address terms in Chinese, but also promote translation studies in the world.

Keywords: address terms, Chinese comedy film, translation study, Chinese-English

1.0 Introduction

Nowadays cultural exchanges have become increasingly frequent across the world. To behave properly in different occasions, it is vital for us to have a basic understanding of address terms. The importance of address terms has been noticed by many scholars. Address

terms are compared to the barometer, which could reflect the thoughts and relationship between people (Geng Chunling, 2015). When it comes to communication, address term plays an integral role in effective communication (Mansor, 2019).

Since the address systems varies from one language to another, the inappropriate usage of address terms could result in misunderstanding of one's culture, even failure in cross culture communication (Kumar bhatt, 2012). However, the specific context of certain address terms changes over time, such as “师傅” (shi fu), “老师” (lao shi), etc. Therefore, a systematic analysis of the proper translation regarding certain address terms could not only help us use them properly, but also promote cross culture communication.

The objectives of this study are: 1) to examine the common practice of Chinese contemporary address terms in daily life through film; 2) to explore the changes and proper translation of certain address terms; and 3) to discuss the inappropriate translation of address terms in the comedy film.

2.0 Literature Review

Generally, address terms are used differently in different cultures. The classification of address terms varies due to different contexts, cultures, functions, etc. Morgan (1871) divided kinship terms into six systems. Leech (1999) believed that a vocative is “a particular kind of address term” (p.107), and classified vocatives into endearments, family terms, familiarizers, familiarized first names, first names in full, title and surname, honorific address (Leech, p.110&112; Jean Parkinson 2020, p.81). Geng Chunling (2015) compared the cultural differences between Chinese and English address terms by discussing the Chinese address terms in the following three aspects: kinship address, fictive address terms and the honorific addressing and self-abasing addressing.

Scholars explored the grammar category. Nor Shahila Mansor (2018) explored the translation of second person address terms from English to Malay language by analyzing the data from American drama series, *Grey's Anatomy*, using a descriptive qualitative method. In this paper, the second address terms were classified into five categories and the translation strategies were analyzed based on Mona Baker's taxonomy. The 2nd person pronoun accounted for 95% of the data. And in another paper, the usage of second person address terms by university students in Malay culture were investigated (Mansor, 2018).

Specific categories of address terms were studied by several scholars. Hu Jianbo (2008) analyzed offensive address terms from the definition, classification, composition, characteristics, function, etc. Zhang Yan (2013) investigated the usage of nicknames and offensive terms in Hengyang dialect from their classification, usage and feature. Gao Zhiying (2020) studies the translation strategies of nicknames.

But the meaning and context of address terms changes over time. Wu Linfang (2019) discussed the specific address term “shifu” by comparing “师傅” (shi fu) and “师父” (shi fu) from their historical origin, definition, application scope, etc.

Previous studies have discussed address terms from different perspectives. A comprehensive study of address terms in a suitable context is urgently needed for a systematic understanding of the usage and translation from Chinese address terms into English. This study intends to classify the address terms, analyze the usage and translation of some address terms in proper contexts, and offer some suggestions on translating address terms.

3.0 Data and Methodology

This study uses a qualitative research method with quantitative analysis. The data for this study are collected from a contemporary Chinese film *Happiness Around the Corner*. Directed by Feng Gong and Cui Junjie, the film was released in 2018 lasting 91.34 minutes. The film tells of the rivalry between the old Chongqing mediation superman Ma Shanglai and mediation rookie Mao Xuewang on competing for the first mediator in Chongqing, the mountain city. Since the stories took place in Chongqing, the language in this film used is Chongqing dialect. Ma Shanglai helped mediated a lot of intractable problems for the people, including the nail household problem during house demolition, family conflicts, homestead disputes, and other difficult social problems. Based on a dedicated mediator in Chongqing, the film conveyed the positive energy of the people's mediation work. Considering the various contexts and interlocutors in this film, the data collected from this film would be sufficient to reach the expected goals of the study.

In this study, sixty-one different address terms were collected. The conversations are taken place in various contexts. Firstly, the author grasped the main plot and characters of the film before collecting the data. Secondly, the address terms in both Chinese and English were noted down. Then the conversations containing address terms are recorded. Finally, the address terms were classified for further detailed analysis.

4.0 Results and Discussion

This section mainly includes the following three parts. The first part identifies the classification of address terms based on the data from the film. The second part investigates the different usage of some familiar address terms in different contexts, including “Shifu”, “Laoshi”, etc. The third part explores the inappropriate usage of address terms, especially the misuse between spoken language and written language.

4.1 The Classification of Address Terms

The address terms in this study were categorized into seven types, namely kinship terms (21.31%), fictive kinship terms (11.48%), professional title (21.31%), professional title with surname (11.48%), nickname (21.31%), offensive address terms (9.84%) and full name (6.56%).

4.1.1 Kinship Terms

Kinship terms are used to address “blood relatives or relatives by affinity” (Geng Chunling, 2015. p.1). Traditionally, China is a country with large amounts of extended families. Morgan (1871) summarized six kinship systems. kinship Chinese kinship system is the most complicated one among the six major Therefore, the kinship address terms are relatively

more complex than those in English. Based on the collected data, there are thirteen types of kinship terms, which accounted for 21.31% among the total address terms in this film.

Table 1 : Kinship terms (21.31%)

No.	SL	TL
1	爸/爸爸/我爸/爹	Father
2	宝贝儿/宝宝	Baby
3	老婆	Wife
4	大哥/哥	Brother
5	我老公	My husband
6	孙子	Grandson
7	嫂子	sister-in-law
8	外公	Grandfather
9	孩儿他爹	The child's father
10	我岳父	My father-in-law
11	妈	Mother
12	儿子	Son
13	爷爷	Grandpa

4.1.2 Fictive Kinship Terms

Fictive kinship terms refer to the generalization of kinship terms, namely kinship terms used among non-relatives (Geng Chunling, 2015). This phenomenon is very common in China. For example, we usually address an unknown woman in their middle-ages as “aunt”, an unknown man in his middle-ages as “uncle”. “Sister” and “brother” are also used among people without blood ties. This type of addressing is a common way to bring people together emotionally. Table 2 demonstrates the fictive kinship terms in this film.

Table 2 : Fictive kinship terms (11.48%)

No.	SL	TL
1	爹	Father
2	姑奶奶	Oh girl
3	马叔/马叔叔	Uncle Ma
4	妹儿	Sister
5	大姐	Sister
6	哥们儿	A friend/buddy
7	大哥	Brother

Example 1:

SL: 姑奶奶 不能再加喽 再加就赔死喽

TL: Oh girl no more I would lose everything

SL: 赔死你活该

TL: You deserve it.

Example 2:

SL: 这个案子我调查了 有蹊跷

TL: I have investigated this case Something is wrong

SL: 姑奶奶 我们的事你就不要操心了 好不好

TL: Oh girl Please don't worry about us Okay

In the above example, Mao Xuewang tried to persuade Sun Erxiang to agree with the amount of compensation. Mao addressed Sun as “姑奶奶” (gu nai nai), the literal meaning of which is “grandaunt”. Basically, “姑奶奶”(meaning Grandaunt) is a kinship term, which could refer to father's aunt. However, in this example, Mao, who worked as a mediator, has no blood ties with Sun Erxiang. Therefore, it's clearly a generalization of kinship terms in Chinese.

“姑奶奶” (gu nai nai) could also be used to accuse a female of putting on airs. In this case, Mao begged Sun Erxiang not to ask for more money, but in vain. In most cases, by using “姑奶奶”(gu nai nai) in Chinese, the addresser lowered his/her seniority for a friendly talk with respect, for the original meaning of this address term refers to sisters of the addresser's grandfather.

In example 1, the English version translated “姑奶奶” (gu nai nai) into “Oh girl” to avoid some confusion in target language. Sun Erxiang is a married woman who has a baby. Therefore, it is suggested to translate “姑奶奶”(gu nai nai) into “Oh lady” in this context. In example 2, “姑奶奶” (gu nai nai) was used by Lulu to address Jinzhen, who is an unmarried girl who just graduated from university. Therefore, the translated version “Oh girl” in this case is acceptable.

Example 3:

SL: 你放心 他到我家 我会像亲爹一样对待他

TL: Don't worry I will treat him like he's my father in my house

SL: 爹 咱们回家

TL: Father Let's go home

As to the term “爹” (die, meaning “dad” in most informal occasions) in the form, it was utilized by Mao Xuewang to address Ma Sahnglai. In this special context, it was mainly used to show Mao's highest respect to Ma. Mao promised he would treat Ma as his father to assure Jin Zhen Ma's staying in his house would be comfortable enough.

4.1.3 Professional Title

Twelve different titles are identified from this film, among which “大夫” (dai fu) and “医生” (yi sheng) were combined into one, for both the two terms could refer to “doctor”.

Table 3 : Professional title (21.31%)

No.	SL	TL
1	师父	Master
2	老板	Boss
3	师哥	Senior schoolmate
4	大夫/医生	Doctor
5	师傅	Teacher
6	同志们	Comrades
7	先生	Sir
8	网管	Network manager
9	保安	The security
10	老同志	Comrade
11	碰瓷儿的	The blackmailer
12	朋友们	Friends
13	女秘书	Female secretary

From the table, it could be found that some of the terms could reveal the occupation of the addressee, like “大夫(dai fu)/医生(yi sheng)”, “网管” (wang guan), “保安” (bao an), “碰瓷儿的” (peng ci'er de) and “女秘书” (nv mi shu). Several address terms suggest the addressee's status, such as “师父” (shi fu), “老板”(lao ban), “师哥” (shi ge), “师傅” (shi fu). A couple of address terms like “师哥”(shi ge), “先生” (xian sheng), and “女秘书” (nv mi shu) could reveal the addressee's gender. Still, some common social titles are used like “同志们”(tong zhi men), “先生” (xian sheng), and “朋友们” (peng you men).

4.1.4 Professional Titles with Surnames

Title plus surname is a commonly used form of address at present. The following are some examples from this film.

Table 4 : Professional title with surname (11.48%)

No.	SL	TL
1	马先生	Mr Ma
2	马师傅	Master Ma
3	江先生	Mr. Jiang
4	马老师	Mr. Ma

5	江总	President Jiang
6	马叔/马叔叔	Uncle Ma
7	赵总	President Zhao

These address terms are used among strangers, colleagues, etc. In most cases, these address terms are used in formal occasions, which shows the politeness and respect to the addressee.

4.1.5 Nicknames

Nickname is usually connected with “绰号”(chuohao) or “外号” (waihao) in Chinese. According to the *Oxford Advanced Learner's Dictionary*, nickname refers to “an informal, often humorous, name for a person that is connected with their real name, their personality or appearance, or with something they have done”. Hou Guangxu (2001) pointed out that the literal meaning of “nickname” is “additional name”, which dates to the Old English word “ekename” (equivalent to the Old Norse word "aukanafn") in the 15th century (p.31).

However, in English, “nickname” could also be translated into “昵称”(nicheng) in Chinese, a kind of addressing showing one’s intimacy and love to the addressee. Lu Weizhong (2003) summarized the differences of the two words in several aspects: Firstly, the application range of “nickname” is wider than “chuohao”(绰号), which contains terms of endearment; Secondly, nickname might be positive, negative as well as neutral terms, while “chuohao” (绰号) in Chinese is usually used to indicate “playful”, “ironic”, “humorous”, and “friendly” (p.13).

To have a deep understanding and accurate translation of “nickname”, a systematic classification of the word is necessary. Gao Zhiying (2020) divided “nicknames” into four categories: nicknames of appearance, nicknames of skill, nicknames of style, nicknames of background. Nicknames derived from names are classified into the last category. In this section, nicknames containing terms of endearment are listed as follows:

Table 5: Nicknames (21.31%)

No.	SL	TL	Category	Details
1	老马	Ma	Term of endearment	Baldy-Ma Shanglai
2	宝贝儿/宝宝	Baby		Parents-child
3	二位小主	masters		Lulu's boyfriend-Lulu and Jinzhen
4	女娃娃	The girl		Doctor -Jin Zhen
5	老爷子	Old man		Young lady-old man
6	你娃儿	You		Property developer -Maoxuewang
7	小丽	Li		Mao Xuewang- secretary

8	露露	Lu lu			Jin Zhen-Lulu
9	三儿	San			Boss -employee
10	孙二娘	Auntie Sun	Nickname		Nickname of background
11	光头	Baldy			Nickname of appearance
12	金针菇	Jin Zhen			Nickname of background
13	老大	Boss			Nickname of occupation

Among the above address terms, “女娃娃” (nv wa wa) and “你娃儿” (ni wa er) are regional distinctive address terms. “女娃娃” refers to girls, while “你娃儿” indicates “you”. Moreover, “金针菇” (Jin Zhengu, equivalent to “needle mushroom”) is a nickname from name. The real name of the girl “金针” is similar to a kind of vegetables, “金针菇”. And in Chinese, the pronunciation of the name “Mao Xuewang” (茅雪旺) is the same as a spicy dish “Mao Xuewang” (毛血旺), indicating Chongqing style boiled blood curd, which to some extent helps increase the humor of this character.

4.1.6 Offensive Address Terms

Offensive address terms occurred frequently in this film. Table 6 are some examples:

Table 6: Offensive address terms (9.84%)

No.	SL	TL
1	龟儿子	The boy/You bastard/bastard
2	老子	Me
3	老娘	I
4	狐狸精	Vixen
5	畜生	Bastard
6	瓜娃子	You idiot

The classification of offensive address terms varies by different scholars. Hu Jianbo (2008) classified offensive address terms into different categories from different perspectives, including mode, motive, intention, addressee, and degree. The mainly discussed offensive address terms include derogatory terms, pejorative terms, the cursing terms, names, the haughty forms, and terms created by means of parody. Zhang Yan (2013) summarized six categories of offensive address terms in Hengyang dialect. And in the *Appellation Record* by Liang Zhangju (1996), derogatory terms and pejorative terms were classified into one category, namely contemptuous terms.

Based on the data from Table 6, three kinds of offensive address terms were found from the film, containing derogatory terms, cursing terms and haughty terms.

Example 4:

SL: 三天之内 要**给老子**搞定

TL: Solve the problem in three days

SL : 放心 都交**给我**了

TL : Don't worry Let me handle it

SL : 要是搞不定 陪老子两百万

TL: If you can't do it You ought to pay me 2 million RMB

Example 5:

SL: 老娘今天就**在这里**扎根了

TL: I am rooted to this spot

In the above conversations, the property developer addressed himself as “老子” (laozi), an address term showing his arrogance. At first, the translator used the strategy of “omission” for this address term; Then it was translated into “me” in the next utterance. The meaning of the source text was accurately conveyed, but the arrogant way of addressing was lost to some extent. “老娘” was used in a similar way. The difference lies in that “老子” is usually used by male, while “老娘” by female. The two address terms belong to haughty terms.

Beside the two terms, the other ones in Table 6 are usually used as abusive address terms. Among them, “瓜娃子”(Gua Wazi) is a dialect in Sichuan and Chongqing area, meaning “fool”. Furthermore, it could also be used as a kind of joking among lovers as well as seniors addressing juniors.

“龟儿子”(gui er zi), “狐狸精” (hu li jing) and “畜生” (chu sheng) are typical derogatory terms by reducing the addressee into animals.

4.1.7 Full Name

Table 7 Full name (6.56%)

No.	SL	TL
1	金珍	Jinzhen
2	茅雪旺	Mao Xuewang
3	孙二香	Sun Erxiang
4	江边	Jiang Bian

In this section, full names including “金珍”(Jin Zhen), “茅雪旺” (Mao Xuewang), “孙二香” (Sun Erxiang) and “江边” (Jiang Bian) accounted for 5.97% among the address terms.

4.2 Different Usage of Address Terms in Different Contexts

In this section, the mainly discussed addressed terms are “shifu” and “laoshi”.

4.2.1 “Shifu” (“师傅” vs “师父”)

In general, “师傅” refers to a skilled worker or an apprentice’s mentor, while “师父” often used among people who have master and apprentice relationship to indicate the master by apprentices. In Chinese, “师” means “teacher”, “傅” usually indicate a mentor, and “父” refers to “father”.

According to the New Century Chinese-English Dictionary, the detailed usage are listed as follows: 1) ‘master worker’; ‘mentor’(a qualified worker as distinct from an apprentice); 2) as a kind of respectful addressing for skilled people: for example, it could be used after the word “worker” or “carpenter” for respect; As to “师父”, the first usage of “师父” is the same as “师傅”. Secondly, “师父” could also refer to “monk”, “nun” and “Taoist priest” as a respectful addressing (p.1455).

Wu Linfang (2019) compared the meaning and usage of “师傅” and “师父” by tracing back to their historical origin. One of the conclusions in the paper is that “师父” show more respect than “师傅” since the character “父” means “father”. Chen Zhiwei and Xu Xu (2019) also pointed out that “师傅” was quite different from “师父”. As an old saying goes, “One day a teacher, one life as a father”. Therefore, compared with “师傅”, the word “师父” shows closer relationship and more sincere respect.

Examples of the usage of the two words from this film are listed as follows:

Example 6:

SL: 师父 你别想不开呀

TL: Master don’t take it too seriously

In the above example, the utterance was made by Ma Shanglai’s apprentices, Lulu. By choosing the word “师父”, it could well demonstrate the respect from an apprentice for the master.

In the following example, “师傅” was selected to address a skilled worker.

Example 7:

SL: 师傅 多少钱

TL: Master How much is this

This conversation took place between Ma Shanglai's wife Jialing and a garbage man. Not supporting Ma Shanglai's opening a mediator studio after his retirement, Ma's wife sold his mediation journal to a garbage man at a very low price. In this example, Jialing addressed the peddler as “师傅”, which is a common addressing way nowadays in China for a technician to show respect. However, in the English version, by translating it into “master”, it is not appropriate. Although it showed Jialing's respect for the garbage man, it's difficult to decide him as a technician. In this case, since Jialing did not know the garbage man's surname or name, “师傅” was mainly used as a respectful addressing. Therefore, considering the context and common practice in English language, it's better to translate “师傅” into “sir” or “mister”.

4.2.1.1 The translation of “师傅”(shifu) and “师父”(shifu)

In this film, both “师傅” and “师父” were translated into “master”. To help better establish the situation and convey the culture of the source language, the suggestions on translating the two words are as follows:

As to “师父”, it was advised to be translated as “master”. While as to “师傅”, the following cases should be considered before choosing a most suitable word:

- 1) If it indicates “mentor” of the apprentices, it could be translated into “master”;
- 2) If it is used as a polite addressing, based on the context, it could be transformed into “sir”, “mister”, “buddy”, “dude”, “bro” etc. The first two could be used in formal occasions by both genders. The last three are quite informal, which are usually used among men in an informal occasion.
- 3) If it emphasizes the addressee is a skilled worker, “artisan”, “craftsman” or “technician” could be considered.

Therefore, to find a suitable substitute word in English, one has to have a deep understanding of the context and keep clear in mind the differences between the two words.

4.2.2 The Generalization of “老师”(Laoshi)

The meaning of address terms develops over time. The scope of some address terms has enlarged.

“老师” generally refers to a “teacher” in Chinese. Recent years have seen a high frequency of “老师” being used as a polite address terms to show one's respect regardless of the addressee's occupation. This phenomenon shows the generalization of address terms.

Example 8:

SL: 马老师 请

TL: Mr. Ma you first.

In this example, Mao Xuewang invited Ma Shanglai to his home to avoid Ma's living with Jin Zhen together, a girl he was chasing for. In fact, Ma Shanglai is a mediator instead of a teacher. This interaction took place in the doorway of Mao Xuewang. In this example, Mao addressed Ma as “马老师” (Ma Laoshi) to show his respect and politeness.

4.2.2.1 The Translation of “老师” (Laoshi)

Take the context into consideration, “马老师” (ma laoshi) was translated into “Mr. Ma”.

“老师” does not refer to one's occupation in this context, which is merely a polite and respectable term. Therefore, the English version “Mr. Ma” is acceptable in this film.

The translation of the word “老师” is conclude as follows:

- 1) . Meaning “teacher”, if used separately, it could be translated into “sir” (man) or “ma'am”(woman);
- 2) . Meaning “teacher”, if used with surname, it could be translated into “Mr.+surname” or “Ms.+surname”;
- 3) . If used as kind of polite addressing, the usage is similar, which needs the combination of the first two cases.

4.3 Inappropriate Usage of Address Terms

Most address terms in this film were used properly. However, there are still some inappropriate usage of address terms. I listed the following misuse for discussion:

4.3.1 Misuse of Address Terms between Spoken Language and Written Language

Generally, spoken language tends to be informal, while written language is formal. In Chinese, “父亲”(fu qin) and “母亲”(mu qin) are usually used in written language, while “爸” (ba), “妈” (ma), “爸爸” (ba ba), “妈妈” (ma ma) and “爹” (die) are often used in spoken language. Similarly, “father” and “mother” belong to written English, while “mum”, “mom” and “dad” are usually used in spoken English. However, in this film, there exists the misuse between spoken language and written language. The examples are as follows:

Example 9:

SL: 妈

TL: Mother

Example 10:

SL: 爸/爸爸/爹

TL: Father

The utterances are made by Ma Shanglai's son, Ma Xiao, to address his parents in different contexts face to face. However, the English version "father" and "mother" tend to be more formal in English, which is not appropriate in these contexts. It is suggested that "mom" and "dad" should be used to better suit the norms of language use.

5.0 Conclusion

To conclude, sixty-one address terms are collected from the Chinese contemporary film *Happiness Around the Corner*. Based on the data, seven classifications are summarized, including kinship terms, fictive kinship terms, professional title, professional titles with surnames, nicknames, offensive address terms, and full names & other expressions.

In addition, this paper discussed the usage and translation of "老师" (lao shi). The findings shows that this address term could not only refer to a teacher, but also could be used as a polite address. Moreover, The paper offered some suggestions on translating "师傅" (shi fu) and "师父" (shi fu) by comparing the meaning and usage of the two address terms. Furthermore, the paper pointed out some inappropriate translation in the film, such as the improper usage between spoken language and written language.

In conclusion, this study shed light on the usage and translation of the Chinese contemporary address terms, among which some are Chongqing dialect with local characteristics. Therefore, it could offer some empirical data to researchers on address terms as well as some practical suggestions to translators. Hopefully, the findings of the study could lead more in-depth research in address terms and their translation. Since the data is limited, it could not fully reveal the usage of address terms. A comprehensive and deep investigation of address term covering various areas and their translation is expected.

References

- [1] Chen Zhiwei & Xu xu. (2019). The differences between "师傅" and "师父" in the misuse of Chinese words. *Journal of Ningxia Normal University* (09),63-67. doi:CNKI:SUN: gysB.0.2019-09-012.
- [2] FanYuMei. (2011). *The Reserch of Chinese Direct Address and Indirect Address* (master's degree thesis, university of Inner Mongolia).
- [3] Friederike Braun, *Terms of address: Problems of patterns and usage in various languages and cultures*. (Contributions to the Sociology of Language 50.) Berlin: Mouton de Gruyter, 1988. Pp. xiv + 374.
- [4] Gao zhiying. (2020). Translation strategies of English and Chinese nicknames. *Journal of Shanxi Datong University (Social Science Edition)*(01),102-105. doi:CNKI:SUN:DTZJ.0.2020-01-022.
- [5] Geng, C. L. (2015). Comparison between Chinese address terms and English address terms. *Higher Education of Social Science*, 9(4), 1-4.
- [6] Hornby, A. S., & Cowie, A. P. (1995). *Oxford advanced learner's dictionary* (Vol. 1428).

- Oxford: Oxford university press.
- [7] Hou, Guangxu. (2001). On English nicknames. *Journal of Beijing International Studies University* (04),31-35. doi:CNKI:SUN:JDEW.0.2001-04-006.
 - [8] Hu Jianbo. (2008). *A Study on Offensive Addressing Terms* (Ph.D. Dissertation, Shanghai International Studies University).
<https://kns.cnki.net/KCMS/detail/detail.aspx?dbname=CDFD0911&filename=2009025654.nh>
 - [9] Hui Yu. (2002). *New Century Chinese-English Dictionary*. Beijing: Foreign Language Teaching and Research Press.
 - [10] Kumar Bhatt, S. (2012). Honorifics in Hindi: A morphological, Semantical and Pragmatical analyses. *Linguistica Brunensia*, 60 (1-2): 49-60.
 - [11] Leech, G. (1999). The distribution and function of vocatives in American and British English conversation. *Language and Computers*, 26, 107-120.
 - [12] Liang Zhangju. (1996). *Appellation Record* [M]. Beijing: Zhonghua Book Company.
 - [13] L.H. Morgan. (1871). *Systems of Consanguinity and Affinity of the Human Family, Smithsonian Contributions to Knowledge*. Smithsonian Institution, Washington.
 - [14] Lu Weizhong. (2003). Nicknames: An Analysis of Chinese-English Rhetoric. *Foreign Language Research* (02),13-17. doi:CNKI:SUN:NWYJ.0.2003-02-003.
 - [15] Mansor, N. S. (2018). Understanding the translation of second person address form in the specific context. *International Journal of Foreign Languages*, 8, 65-89.
 - [16] Mansor, N. S. (2018). Addressing family members in the Malay culture: practices of young-adult university students. *Lenguas Modernas*, (51), 63-75.
 - [17] Mansor, N. S. (2019). How women address their spouses: a current trend in pronoun usage. *Lenguas Modernas*, (54), 49-62.
 - [18] Parkinson, J. (2020). On the use of the address terms guys and mate in an educational context. *Journal of Pragmatics*, 161, 81-94.
 - [19] Shelley Ching-yu Depner. (2020). We are family through morphology: The affixoids -ge and -jie in Mandarin Chinese, *Lingua*, Volume 241, 102847, ISSN 0024-3841. <https://doi.org/10.1016/j.lingua.2020.102847>.
 - [20] Widarwati, N. T. (2014). Politeness Strategies and Linguistic politeness Markers of Imperative In The Very Best of Donald Duck Comic Series And Their Translation In Indonesian. *Prasasti: Journal of Linguistics*, 3(1).
 - [21] Wu Linfang. (2019). “shifu(师傅)” and “shifu(师父)”. *Chinese Monthly* (05),71-72. doi:CNKI:SUN: ywyk.0.2019-05-029.
 - [22] Zhang Yan. (2013). *The Research of Pro-nickname and Offensive Appellation in Hengyang Dialect* [D]. Hunan Normal University.
 - [23] Direct address. In *Dictionary.Com*. Retrieved August 19, 2021, from <https://www.dictionary.com/browse/direct-address>

IDEOLOGICAL SQUARE IN STYLISTIC ANALYSIS AND ITS TRANSLATION OF 《格萨尔王》 *GE SA-ER WANG*: NEGATIVE INGROUPS AND POSITIVE OUTGROUPS

Yuqiao Zhou¹, Hazlina Abdul Halim², Diana Abu Ujum³, Wong Ling
Yann⁴

¹Universiti Putra Malaysia, Malaysia, gs59613@student.upm.edu.my

²Universiti Putra Malaysia, Malaysia, hazlina_ah@upm.edu.my

³Universiti Putra Malaysia, Malaysia, a_diana@upm.edu.my

⁴Universiti Putra Malaysia, Malaysia, wonglynn@upm.edu.my

Abstract

This article explores strategies of ideological square in the text of 《格萨尔王》 *Ge Sa-er Wang* 'King *Ge Sa-er*' by Alai, by examining the representation of ideological square in the translated version. This study uncovers the items to emphasize ideological polarization in the discourse of this literary work, to activate readers' ideological repertoire, in order to determine in-group and out-group members. The results show that the ideological square created in this myth is contrary to Van Dijk's ideological square: negative self-description and positive other-description. The English translation of this literature remains the ideological effects albeit alleviating the negative expression of the human realm. The key contribution is the employment of the model of ideological square to explore translation of social discourse, and an improvement of this model.

Key Words: ideological square; 《格萨尔王》 *Ge Sa-er Wang* 'King *Ge Sa-er*'; the human realm; the sky realm

1.0 Introduction

Inhabited by the highest population and covering the third largest territory around the world, China comprises 56 different kinds of cultures. As one of the multifarious cultures, Tibetan people develop the oral myth related to king *Ge Sa-er* to exhibit their civilization of the establishment of a nation, to show their owe tradition. Serving as a crucial oral epic of Tibetan people, the sagas of king *Ge Sa-er* has been handed down in various versions, ranging from songs to books. Li (2020) explores the characteristics of three different tellings: Gui De manuscript, Lin Cong xylography and Zha Ba lyric¹. He concludes that these three versions share many common plots though they are presented in different forms. They all depict that a deity descends into the human society to save the mortal and being the king to bring civilization in Ling is his doom. FitzHerbert (2016, p. 302) asserts that 'the epic constituted a myth of political legitimacy' with king's divine descent, and the motif of the epic aligns the hero *Ge Sa-er* 'with the old Tibetan constitutional mythology of the ruler as

a descendant of ‘gods of the sky,’ as is evidenced in the royal ideology of the Yarlung Pugyal.’

However, FitzHerbert (2016) does not mention how the narrative attaches its motif to show political legitimacy. Past studies about *Ge Sa-er* mainly focus on the cultural aspect, no scholar gives emphasis to the social discourse in the text, to examine how the epic entice readers to interpret the political legitimacy. In addition, this folklore attracts many translators (e.g., Schmidt, 1836; Potanin, 1893; Francke, 2000; Gyanpian and Wu, 2009; Kornman, Khandro, and Chönam, 2012; Goldblatt and Lin, 2013) to conquer the problems caused by cultural-specific items and thus results in the popularity of this epic across the world. Due to different linguistic and cultural distinctions among different language systems, do the translated versions represent the ideological effects of the original text?

This article aims to answer this question and address these gaps by exploring the ideological square in 《格萨尔王》 *Ge Sa-er Wang* ‘*King Ge Sa-er*’ by Alai (2009) and its English translation by Goldblatt and Lin (2013). In section two, the model of ideological square is introduced, alongside the analysis of ingroup and outgroup in the narrative by Alai (2009). A stylistic analysis of ideological square is conducted in the section three where the English translation is examined. Finally, this article makes a conclusion to sum up the results, limitations and approaches to social discourse analysis and translation studies.

2.0 Ideological square and 《格萨尔王》 *Ge Sa-er Wang* ‘*King Ge Sa-er*’

Van Dijk (2016, p. 73) insists that ideological square is an ‘emphasis of positive self-descriptions and negative other-descriptions’ based on ideological ingroup–outgroup polarization. ‘Underlying ideologies are polarizing between a positive representation of the ingroup and a negative representation of the outgroup’ (ibid). Discourse-users normally apply positive expressions to describe in-group members, while using negative epithets to refer to out-group members. However, it is not the case in the myth of 《格萨尔王》 *Ge Sa-er Wang* ‘*King Ge Sa-er*’.

In this epic, two realms are introduced: the human realm and the sky realm. The former realm is inhabited by the human beings suffering from deep misery, while the latter one is surrounded by deities, buddhas and so on with strong magic power. The human realm is disturbed ceaselessly by evil and demons. Only the sky realm has the capacity to destroy them and thus save people out of sufferings. However, the sky realm is unable to directly resolve the problem except to give guidance, so they let a deity to descend into the human realm to guard and rule people to live without misery. In this narrative, all the characters in human realm are ingroups, except for the king in human society who descends from the celestial. Divinities in the sky realm are outgroups. Conversely, differing from traditional self- and other- descriptions explained by Van Dijk (2014, 2017), this epic depicts the human one by applying negative epithets like failure, suffering, ignorant, terror, despair, wail, grief, indifference, blank and so on, while the sky realm is normally described by such items as saving, devotion, magic objects, victory, protect, high spirit and so on, diagrammed by Figure 1.

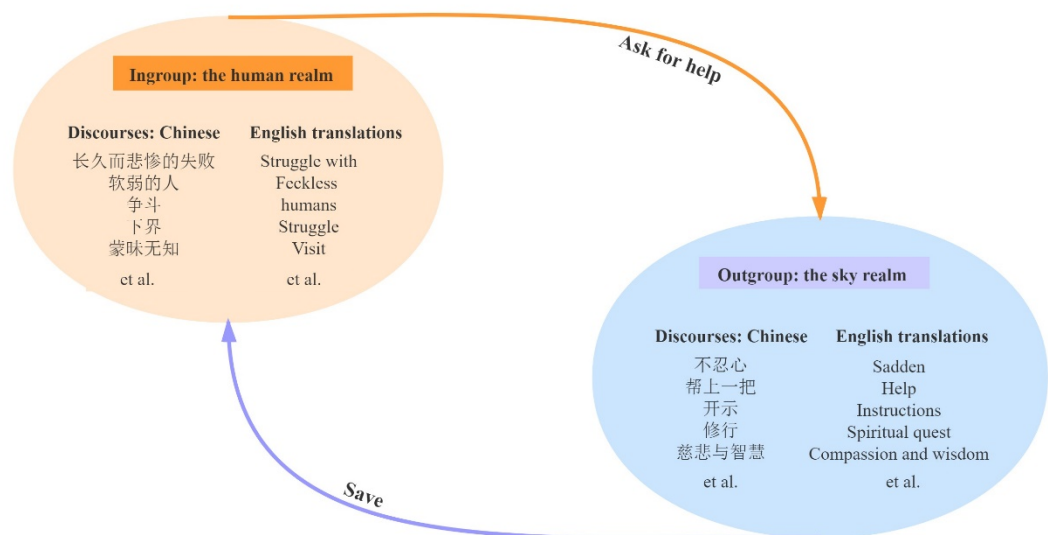


Figure 1. Ideological square of the human and sky realm

Ingroups are described by negative expressions, while outgroups by positive wording with the aim to present political legitimacy. The threatening depiction of outgroups facilitates consolidating the power of ingroups (Duile and Bens, 2017). However, in 《格萨尔王》 *Ge Sa-er Wang* ‘King *Ge Sa-er*’, contrary to Van Dijk’s ideological square, the story creator strengthens the ruler’s power by providing negative statement in regard with ingroups and positive items about outgroups.

3.0 Ideological square translation

3.1 Stylistic analysis and the translation: ingroup

In this epic, many negative epithets are utilized to explain the misery suffered by humans, while the characters in the celestial society are depicted to be powerful and kindhearted. In the ideological square, both the writer and readers come from the human realm, which facilitates enticing readers to accept the constitution created by the epic. Being an out-group member descending from the sky realm, *Ge Sa-er* is a person living in the human world. This divine descent makes his doom to be the king of human beings reasonable.

In 《格萨尔王》 *Ge Sa-er Wang* ‘King *Ge Sa-er*’, the negative description extremely concentrates on how terrible the lives are in the human society. In the English translation, although some relieve the description of the agony suffered by human beings, a lot of items remain the same ideological effects with the original text, represented by Extract (1).

(1) ST

在一块大陆上，上万的人排成方阵，彼此冲杀。另一个大陆上，很多人在皮鞭驱使下开挖运河。[...] 热闹工地的四周，病饿而死的匠人的荒冢已经掩去了大片的良田。

(1) TT

On one continent, **tens of thousands of people** in battle formation were **killing each other**; on another, **people** were **being whipped** as they dug a canal. [...] Around the construction site, the **graves** of **artisans** who had **died from hunger or illness** took up great swathes of fertile land.

When the Supreme Deity illustrated the sufferings in the human realm to other deities, they saw the scenes depicted in Extract (1). The fold bold emphasizes the misery among the human beings. The frequency of 人 *ren* in Extract (1) is three, referring to people inhabiting in the human realm, which has been translated into ‘people’ and ‘humans’ with a frequency of two in the target text, in that 匠人 *jiangren* means artisans in English language system without including the word ‘people’. ‘彼此冲杀 *bici chongsha*’ is represented by ‘killing each other’ in the translated version. However, 冲杀 *chongsha* means rushing and killing, diagrammed by Figure 2.

A. Representation of rushing and killing B. Representation of killing

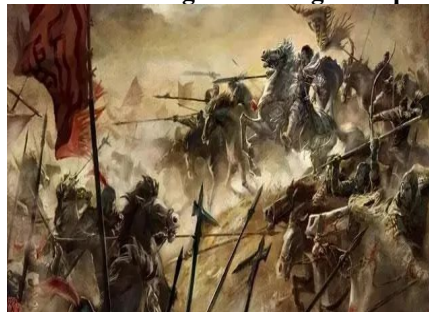


Figure 2. Cognitive processes of two items²

Compared with 杀 ‘killing’, 冲杀 ‘rushing and killing’ constructs a perceptual process with one more action of rushing, showing more bloodiness. Therefore, killing fails to describe the outright meaning of 冲杀 *chongsha*, diminishing the degree of atrocities among humans and thus result in a relief of the negative description of people.

Then, 皮鞭 *pibian* ‘kurbash’ and 驱使 *qushi* ‘push’ illustrate that those people were pushed to work by kurbash rather than their own desire to dug a canal. These two items are translated into ‘being whipped’, which depicts the action of whipping but not showing people’s attitudes of unwillingness and the connotated action of ‘pushing’. This translation also alleviates the suffering of humans. As for 荒冢 *huangzhong* ‘uncared-for tombs’, this epithet is utilized to make a vivid contrast to 热闹工地 *renao gongdi* ‘the construction site with countless humans’. Incalculable people work here, nevertheless the tombs are abandoned, which is applied to illustrate the cruelty in the human realm. The omission of these two items of 荒 *huang* ‘uncared-for’ and 热闹 *renao* ‘with countless humans’ diminish again the negative effects of human beings.

3.2 Stylistic analysis and the translation: outgroup

Out-group members inhabit in the sky realm to help people out of their suffering through observing affairs from the above sky, encouraging people to provide instructions and sending deities to offer help. In the description of the sky realm, the translation attains a high equivalence of ideological representation to its original one, illustrated by Extract (2). Characters involved in this instance include 阿弥陀佛 ‘E Mituo buddha’, 佛 *fo* ‘buddha’, 神灵们 *shenling men* ‘deities’ and 神子 *shenzi* ‘deity’, among which 阿弥陀佛 ‘E Mituo buddha’ is translated into Amitabha, following with an annotation of the Buddha of Infinite Qualities.

(2) ST

阿弥陀佛从喉头发出了一道光，这道光能把一切语言的能量化成一朵红莲，如果谁承受了这道光，就得到了人间对六十种音律的使用权。但佛没有把一切都变成光，只是把一个凝结了神灵们对未来美好誓言的金刚杵，降到了神子的右手，佛说：“亲爱的年轻人，拿着这个，因为它代表了让你不会忘记拯救众生的誓言。”

(2) TT

Amitabha, the Buddha of Infinite Qualities, shone a light from his throat that **could transform the energy of all languages into** a red lily. Any who accepted the light **gained the right to use the world’s sixty musical tones**. Then he placed a thunderbolt that held all the **deities’** promises for the future in the right hand of **the son of the deities**. ‘Take this, my dear young man, for it represents your vow that you will not forget to **save the suffering masses**.’

This translation could not only represent the name phonetically, but also explain the connotation proffered by the Chinese name. In addition, this translated version depicts the ideological effects of positive expressions of the sky realm in a high degree of equivalence

to its original text, ranging from the ability to transform energy, the right to utilize tone to save the humans.

4.0 Discussion and conclusion

When language users seek to consolidate their power or entice the readers to believe in a political legitimacy, they could also utilize opposite discourse structure: negative self-description and positive other-description. In ‘constitutional mythologies’ (Fitzherbert, 2016), the writer usually applies this approach to show their motif. In 《格萨尔王》 *Ge Sa-er Wang* ‘King Ge Sa-er’, the human realm is described as ingroups, while the sky realm as outgroups. Then, being a member of outgroup, the king Ge Sa-er in the human society is from the celestial world to save people, which encourages readers to accept that Ge Sa-er is the only person to save the common folk by claiming a divine descent. The translation reproduces the ideological square of negative human realm and positive sky realm, while it relieves the misery suffered by the human beings.

This article proves that ideological square is not only created in the discourses related to politics, but also constructed in the text of literary works, and ideological square could be translated in another language. However, other unaddressed questions need take a further step to examine, such as whether this approach is suitable to explore the ideological effects in other literary works; how could the model of ideological square be improved when it is applied to analyze other types of texts. It is hoped that this article will lay a platform for research that can address these and other related questions.

Notes

1. The version of lyric points to the words sang by a bard or the content narrated by a storyteller.
2. Both pictures are searching from the website: <https://image.baidu.com>.

References

- Alai. (2009). 格萨尔王 [King Ge Saer]. Chongqin: Chongqin Chubanshe.
- Alai. (2013). *The Song of King Gesar*. H. Goldblatt & S. L. Lin (tran.). Edinburgh and London: Canongate.
- Duile, T & Bens, J. (2017). Indonesia and the ‘conflictual consensus’: A discursive perspective on Indonesian democracy. *Critical Asian Studies*, 49(2): 139–162.
- Fitzherbert, S. G. (2016). Constitutional mythologies and entangled cultures in the tibeto-mongolian Gesar epic: he motif of Gesar’s celestial Descent. *Journal of American Folklore*, 129 (513): 297-326.
- Gyanpian, G & Wu, W. (2009). *King Gesar*. Beijing: China International Press & Shenyang: Liaoning Educational Press.
- Kornman, R. & Khandro, S. (Eds.), trans. (2012). *The Epic of Gesar of Ling: Gesar’s Magical Birth, Early Years and Coronation as King*. Boston, MA: Shambhala.

- Li, L. (2020). 论《格萨尔·赛马称王》篇情节结构的编排特点 [On the Features of the Plot Structure of Ge Saer · Horse Racing and Being the King]. *Tibetan Studies*, 51-64.
- Potanin, G. N. (1893). *Tangustsko- Tibetskaya Okraina Kitaya I Central-naya Mongoliya*. St. Peterburg: DerKaiserl Akademie der Wissenschaften.
- Schmidt, I. J. (1839). *Die Thaten Bogda Gesser chan 's*. St. Peterburg: DerKaiserl Akademie der Wissenschaften.
- Van Dijk, T. A. (2014). Discourse, Cognition, Society. In J. Angermuller (Eds.). *The Discourse Studies Reader Main Currents in Theory and Analysis* (pp. 121-146). Amsterdam/Philadelphia: John Benjamins.
- Van Dijk, T. A. (2017). *Socio-cognitive Discourse Studies*. Abingdon: Routledge.
- Van Dijk, T. A. (2016). Critical Discourse Studies: A Sociocognitive Approach. In R. Wodak (Ed.), *Methods of Critical Discourse Studies* (pp. 60-87). London: Sage.

CHEER WITH THE PAST — LONELY EXPERIENCE AND IMAGINATION SOCIETY

Zhiyi. Yin¹, Lim Choon Bee²

¹Universiti Putra Malaysia, Malaysia, melinda1995@yeah.net

¹Universiti Putra Malaysia, Malaysia, cblim@upm.edu.my

Abstract

Chen Ran has always been focusing on the writing of women's life experiences. *Cheer with the Past* shows the growth experience and secret psychology of "I" in the patriarchal discourse and devotes attention and expression to the lonely experience in personal life. This self-introspection gaze makes women walk into an individual utopia to imagine a society of the end of the century and a survival way from a feminist approach.

Keywords: Chen Ran, *Cheer with the Past*, Lonely Experience, Imagine Society

1.0 Introduction

Chen Ran is one of the most controversial female writers in 20th century. Almost all her works touch on female confession and body, shaking the authoritative position of male body. Her works have been regarded as "private novel", "personal narrative" by the academic circle, and she is also regarded as the originator of "private novel". The articles from the perspective of private novels and psychoanalysis are now quite impressive, so there is no need to repeat them. Although *Cheer with the Past* speaks of the pain of women's life from the perspective of women, Chen Ran seems not satisfied with it. She tries to imagine the society at the end of the century and the fable of women's survival at the end of the century from a feminist standpoint.

2.0 Main Body

2.1 Decadent Gorgeous: The Past of the Nunnery

Cheer with the Past is one of Chen Ran's famous novella. In the novel, Chen Ran used a confession tone to recall and tell a series of past events to Qiao Lin who was protagonist's best friend. The protagonist named Xiao Meng was a weak adolescent girl with a sorrow chest. She was born in a family where the composition was not good, her father became irritable due to criticism and her mother was tolerant and knew nothing about firewood, rice, oil and salt. Chen Ran placed young Xiao Meng in a Hutong in the south of Beijing. This kind of residence seems to be related to Chen Ran's Hutong complex. This is because Chen Ran previously wrote a special essay related to Hutong which was Anti "Hutong Complex". Chen said that her feeling of Hutong mainly came from her mother. In the later period of the "Cultural Revolution", she used to live with her mother at the ruins of a Nunnery at the

end of a winding alley in the south of Beijing for four and a half years.(Xiaoling Cheng, 1996, pp. 97) Because of this experience, Chen Ran let Xiao Meng and her divorced mother live in a dilapidated and decadent Nunnery which had “green sky”. Moving from Chengnan Hutong to Nunnery was a way of breaking free from the original “cage” for her mother. Although the life was tough, her mother’s spirit was happy. She said to Xiao Meng, “Mom will let you live a good life this time.” (Chen, 2018, pp. 91).

However, unlike her mother, the Nunnery was another “cage” for “me”. Xiao Meng was in Seventeen-year-old puberty. She was already sensitive after suffering from puberty development, family changing and the pressure of exams. She lived trembling like a grasshopper on a rope. When her classmate said, “Xiao, your dad sent you the living expense. It’s at the head teacher’s. Are your parents separated? What a pity!” (Chen, 2018, pp. 92), being proud and inferior, she had mixed feelings and her fragile heart was beaten again. Passing through the lake of Tao Ran park after school, staring at it madly, she couldn’t help but want to jump down. Although the suicide was unsuccessful, her depression still weighed on her breathlessly like a dark cloud. Unfortunately, Xiao Meng’s only dependent mother also came home late and late because she met her first love who was a mixed-blood diplomat. Xiao Meng saw every single day when she returned to the Nunnery, was the “green sky.” It was not until the intrusion of a male neighbor, a doctor, that the sky of Nunnery had another color which was “blue sky”. (Chen, 2018, pp. 95)

The male neighbor has broad shoulders and “vast” flat belly that touches Xiao Meng deeply. Because of being unaccompanied, they gathered together for dinner every day and become gradually acquainted. In Xiao’s eyes, he was so knowledgeable that he could be relied on like a father. In the eyes of the doctor, she’s an angel. On a sultry summer night, when the atmosphere of the movie was just right, the doctor and Xiao Meng had an incomplete “sex game”. Even if Chen Ran did not describe the psychology of the characters too much, it was enough to present the complexity emotions of the two people from the dialogue. The man was nearly 20 years older than “me” and he was old enough to be Xiao’s father. Xiao Meng felt that she should not “play” with this man, but he was extremely dependent on him psychologically. This man was restrained and really unwilling to really hurt Xiao Meng. He cherished Xiao Meng from his heart, but on the other hand, he really wanted to possess her. Xiao Meng’s Electra complex is vividly expressed here.

“However, the use of psychoanalytic ‘routine’ can undoubtedly enable the analyst to obtain a complete narrative of Chen Ran’s narrative and at the same time be intoxicated by the feasibility of Freud’s theory. However, while the inevitable mechanical copying will lose the richness of a cultural case, psychoanalysis, as a classic male discourse about males, will inevitably make Chen Ran’s “father scene” implied (it will become clearer since then) complex female expression continue to be a blind spot.” (Jinhua Dai, 1996, pp.50)

It can be seen that Jinhua Dai (1996) tries to avoid using psychoanalysis to analyze Xiao’s Electra complex. This is because that Dai does not want to focus all the analysis on the “Electra complex” and eventually ignore the expression of female perspectives. But it is undeniable that Chen Ran’s setting of Xiao Meng here is full of “Electra”. The father is the first representative man to appear in the protagonist’s life but the father is also the source of the protagonist’s rejection of all male who represent patriarchy when she reaches adulthood.

The image of “Father” in *Cheer with the Past* is the root of the intertwined and coexisting complex of Xiao Meng’s Oedipus and Electra. Although the image of Xiao Meng’s father is vague and not three-dimensional, the “Father” here is more than psychological meaning and a “functional” character which means that “they are invisibly present in the deep consciousness of women.” (Xiaowen Yang, 2004, pp.121)

Although Xiao Meng’s first incomplete sexual act occurred under the temptation of a man, it “contains the subjective desire of adolescent female.” (Lu Wang 2008, pp.124) She is eager to be intimate with this man like “a puppy greedily longs for its owner to tickle it.” (Wang, pp. 108). This kind of behavior containing “Electra” is actually a compensation for the subconscious and desire produced by the lack of paternal love in childhood.

After that, Xiao Meng deliberately ignored him until the evening when the college entrance examination was over. Perhaps it was the first “game” that made Xiao Meng unforgettable, or Xiao Meng, who had been depressed for a long time, needed to make his body short-lived to relieve his depression, or she relies on him so much. This time, the “game” made the male neighbor become a “farmer of the virgin land” and the decadent Nunnery had a gorgeous color. This man’s arms were the last sense of security that Xiao Meng had in the Nunnery. Therefore, the Nunnery had become the eternal place where Xiao Meng’s soul is sued. Even if her mother moved to a better place again and again by implementing the policy, Xiao Meng did not have the excitement of staying in the nunnery, because there would be no more “green” days in other places.

Five years later, Xiao Meng fell in love with Lao Ba. During the conversation, she discovered that Lao Ba was the son of the male doctor. The sense of guilt made Xiao Meng resolutely board the flight back to China, however, Lao Ba died in a car accident on the way back to his residence. Through the memories of Xiao Meng, we can see that the Lao Ba is connected to the male doctor where there is that with the figure of Lao Ba, there is the back of the man in the Nunnery will appear. By setting up such a drama plot, Chen Ran regards the Nunnery as the starting and ending point of all, that is, the origin. The decadent Nunnery contains all the memories and secrets of Xiao Meng and it is the meeting point for her to find dependence and self-struggle. Going around is just an endless circle in the end and only the warm-wrapped sofa can accept and accompany herself. The past can be recalled, memories can only be “cheers”.

2.2 “Hometown” : Emotion without Place

Xiao Meng’s feelings for his parents are very complicated. On the one hand, she has an unparalleled deep attachment to her mother. When her parents divorced, Xiao Meng put all his intense anxiety and intimacy on his mother, “I sleep in my mother’s arms, as safe and beautiful as sleeping in heaven.” (Chen, 2018, pp.84) Chen Ran shapes Xiao’s mother as an “ideal mother”. When Xiao’s mother fell in love with the half-blood diplomat, Xiao Meng stared at her mother and she saw her own shadow from her mother and then saw her mother in herself. The main body and the shadow mixed together and merged into one.

Xiao Meng “looked at this woman like a bystander, she was already a middle-aged woman but the vicissitudes of half a lifetime did not completely rob her charm... She inherited her

sorrow to me, or perhaps I infected her with sorrow. I was in her arms and there was just a mother, but not a woman.” (Chen, 2018, pp.111)

This kind of nostalgia contains the close friendship between mother and daughter, the companionship of family members and all kinds of complex emotions under the cover of maternal love. Xiao Meng spent her teenage years in this complex emotion longing for her mother and fleeing. “Chen Ran’s method of ‘purifying’ the mother-daughter relationship is to construct a mother who can satisfy her daughter in the spiritual sense and who does not have complicated love and hatred.” (Xiaofeng Shi, 2004, pp.51) After meeting Lao Ba, Xiao Meng transferred the “ideal mother” image fantasy to herself.

In the summer after graduating from college, Xiao Meng met Lao Ba at a cafe by the sunny winding coastal road. Everything is so natural, and the ancient love happened.

During the conversation, Lao Ba kept saying the word “hometown”. When Lao Ba explored Xiao Meng’s body with his mouth, he stayed in front of Xiao Meng’s chest. He said with tears in his eyes, “That pair of breasts, and only that pair of breasts is the ‘hometown’ what he dreams of day and night and they are his fate.” (Chen, 2018, pp. 131) Xiao Meng was full of compassion and love for the young man who was in front of her. When she was close to him, she just wanted to “satisfy him” and was willing to do everything for him. She is the “ideal mother” image. Why would Lao Ba call Xiao’s chest “hometown”? This probably has two meanings. As we all know, people get breast milk by sucking breasts when they are infancy. Therefore, the most primitive part of a person’s attachment to a mother is the breast. Lao Ba has not been cared for by his mother since childhood, especially when he grew up, his mother was absent. He transferred all his imaginary attachment to his mother to Xiao Meng and her body. Lao Ba came to Australia with his grandfather since he was a child. He was assimilated by Australian culture and almost forgot how to speak “mother tongue”. However, he missed the “hometown” in his dream so much. Therefore, “hometown” can also be understood as attachment to the homeland. When Xiao Meng accidentally saw the photo of Lao Ba taken in Melbourne when he was a kid, she realized that he was the son of the male doctor in the nun's Nunnery, at the same time, a sense of incest guilt was rising in her body. Although Lao Ba begged, Xiao Meng resolutely decided to return back to China. “After the solemn customs gate, which symbolized the national border”, (Chen, 2018, pp.77) was closed, Lao Ba lost Xiao Meng forever. Lao Ba lost the “hometown” of Xiao Meng, and also lost the only connection and nostalgia for “hometown” the blood related place.

After experiencing emotional vicissitudes, the image of “ideal mother” is further extended, which is the emotional state of Xiao Meng emotion state towards Qiao Lin in the novel. “I convincingly believe that I am not a homosexual, but I also convincingly believe that my trust and need for her are no less superficial than any previous lover.” (Chen, 2018, pp.75) “In the world where people are lonely and helpless, and in the world superficial where it is seemingly love, lively, enthusiastic, the heart is never near..., Qiao Lin needs me as deep as I need her.” (Chen, 2018, pp. 76) Chen Ran transferred the image of “ideal mother” to Qiao Lin. She gathered all the beauty, wisdom, self-reliance and women’s understanding in her imagination. Under the background of disappointment to men and families, Xiao Meng had no choice but to escape and escape into a purely same-sex world with only women, in order to gain spiritual comfort. This connection with the same sex can be friendship or motherhood.

Besides, it can also be dependent on others, “self-sufficient”, maternal, or more than just maternal.

On the other hand, Xiao was eager to communicate with her father, but when the grim father really wanted to pour out his heart and talk to her with tears in his eyes, she ran away in fear. When the half-blood diplomat came to visit and said to Xiao Meng, “You suffered a lot with your mother, my kid”, “I wanted to leave. I almost cried when I turned around. He called me ‘kid’ but my father had never called me that way. I miss the father in my mind, however, I never have the father in my mind”. (Chen, 2018, pp. 112)

Chen Ran(2000) said in an interview, “When I was eighteen, my parents divorced which was a rare thing at the time, unlike today.... I didn't go to university by a three-point difference and I lived with my mother in an abandoned temple for four and a half years. I didn't feel so bad at that time. Looking back now, I feel that it was cruel to a young girl who was curious about the world...”(pp.220)

In *Cheer with the Past*, Chen Ran pinned Xiao Meng's ideal father's emotions to the “game” moment with his male neighbor. This “farmer of virgin land” left warm memories like a father for Xiao Meng whether this emotion is love or not is not important. What is important is that Xiao Meng could get short-term solace in this relationship. “The warmth and protection of ‘home’ is the author's lifelong pursuit, but the existence of ‘father’ covers everything and destroys everything.”(Shi, 2004, pp.60) The protagonist's loneliness is based on the dual aphasia of reality and spirit. The tone of the father-daughter relationship and the lack of mother's love are the main theme of pain in the growth process.

The constant circulation of “ideal mother” in the novel and the emotion without no room to place the emotion of father, mother, “me”, Lao Ba, male doctor turn the space of the novel into an unstable existence, extending a greater freedom like flowing water. While shaking the family composition, Chen Ran is also looking for opportunities for a new life which is to deconstruct the sacred status of the father, but not to reconstruct the family, it lets every family member flows to different directions losing each other's dependence and then become a lonely individual to look for their own “hometown”.

2.3 The way out: Imaginary Society

According to Bakhtin(1998), “Writers strive to find historical aspects of private life, while expressing history strives to adopt a family approach”, (pp.416) “Individuals should be representatives of the entire society and their life events coincide with the events of the entire social life.” (pp.417) In other words, all personal writing about “inwardness” reflected in the writer's literary works will actually point to the outside, that is, the social form.

China has long been full of physical imagination because any body directly depicted is not accepted by mainstream discourse. Naked, sexually indulgent women are the incarnation of depravity. Personal lust is completely suppressed, and the body can only be manifested in the pulse of history in a very political form. Foucault (2019) believes that “sexual discourse has never been separated from the operation of power. They're not standing on the opposite side of power. On the contrary, they construct themselves in the discourse of power.” (pp.

150) Chen Ran shows the female body wantonly in the novel and the description of the female body is like describing the budding flower. By describing the body, she ignores the traditional home and country, and entrusts “the lofty idealism”. (Shi, 2004, pp. 62) Chen Ran shows a wave of traditional ethics and norms in her works and imagines a social environment while staring at her body, that is, a society which is no longer disciplined by the “patriarchy” discourse. When she was with the male doctor, Xiao Meng took an initiative in an anti-traditional female submissive role. When she was with Lao Ba, she was full of motherhood and wanted to satisfy Lao Ba. In fact, this actively satisfying attitude and behavior reflects the absolute dominance of women in sexual behavior which is that whether or not sexual behavior is carried out or how it is carried out is controlled by women, showing the uniqueness of a female. Contempt for authority (Paternity) and alienation from the traditional family are actually questioning the traditional social form.

Xiao Meng grew up with the appearance of two men and her growth was entangled in the contradictory processes of being attached to and freed from the male authority, obeying and resisting. Xiao played the active role in the “sex game” with male doctors while played the inducer in the “sex game” when she was with Lao Ba. By making Xiao Meng become an active role and inducer of “sex”, Chen Ran embodies the exchange of different roles in the same person which shows Chen Ran’s overturning of traditional sexual norms and the power replacement relationship. “The traditional sexual norms and sexual role positioning embody the unequal power relationship which is between dominating and being dominated.” (Zhengguo Kang, 1994, pp.21) In Chen Ran’s writings, women have actively turned from the dominant role in the traditional “sex”, however, this kind of power replacement does not reflect the binary oppositional relationship with gender, but it dissolves and extends to a deeper level on the basis of sharing the pleasure of men and women. Women seek themselves through “sex”, but they always “cannot find a reasonable position in this world so that they have to constantly seek and escape.” (Min Y. & Ran C., 2005, pp.39)

When Chen Ran told the story, she said it was a true story of “dying in gorgeous years”. There are may be several meanings. First of all, “dying in gorgeous years” can be literally understood as dying at a good age which refers to the sudden death of Lao Ba. Secondly, “dying in gorgeous years” represents that Xiao Meng’s young heart is dead. We can get the conclusion from, “Please don’t think I’m an old lady who has gone through the vicissitudes of life, with silver hair, stumbling steps, and the lost years crawling on my forehead... But I am still very young indeed.” (Chen, 2018, pp. 74) In addition, “dying in gorgeous years” can also refer to the death of individuals in a prosperous environment. The 1990s was at the end of the century and the economic situation was very good. There were more exchanges between China and foreign countries and the social atmosphere had become more open. But will there be room for female individuals to survive under the envelope of patriarchy in such a big environment? Although personal consciousness had been awakened, this rapidly expanding personal consciousness was not a general result of economic reform and social opening up, but had the special nature of the 1980s and 1990s, which was “a traumatic memory and an involuntary avoidance of public life.” (Peilin Yu, 2011, Page 53) Therefore, the dislike of macroscopic things and the pursuit of individual diversification became a sign of the social mental state. Through Xiao Meng’s search, Chen Ran turns back to world and returns to the individual in her novels which reflect the separation and subversion of mainstream society.

In the process of finding emotional support, Xiao Meng rebelled against the mainstream discourse. She wanted to resist and break through the constraints of the outside world but the final result was nothing but futile. “After a long period of running and searching, I am exhausted physically and mentally...I lie on my back on the sofa almost all day, the room is warm and my body stretches out in the warm sunshine.” (Chen, 2018, pp. 74) In the end, Xiao Meng could only return to “her own room”. “Compared with China in historical and political discourse, the China reflected in the novel may be more real.” (Der-wei Wang, 2016, pp. 5) Chen Ran did not express her concern for politics directly, but in Chen Ran’s view, the individuals “looking inward” and the state of keeping themselves closed are the action of self-retreat in the prosperity at the end of the century. It is an imagining of the end of the century. Besides, it’s also the way to highlight the position of marginalized female.

3.0 Conclusions

Chen Ran imagined the society which is at the end of the century from a feminist perspective. The economic prosperity at the end of the century brought a “false prosperity”, not a truly prosperous society. People under the envelope of “power discourse” must either look inward for their shelter or continue to obey. So will society change due to “prosperity”? How will women survive in a gorgeous society? Is it hostile or universal or peaceful inside? Chen Ran may did not give an optimistic answer at the end of the novel, “It’s dark, it’s late in the night and it’s dawn. Tomorrow, oh tomorrow, there will still be a pile of disappointment waiting for me. I laugh. That’s right. The world is normal, so it continues.” (Chen, 2018, pp.160) Time is constantly circulating, history is still turning forward like a wheel and everything is without any changes like yesterday. In *Cheer with the Past*, women are constantly marginalizing themselves to find a way out, but in fact, when women recognize their marginal status, they have already recognized the existence of the center which means the edge and the center are actually the same body of confrontation on both sides. The process of continuous marginalization is also a process of continuous consolidation of the central position. From this perspective, *Cheer with the Past* undoubtedly provides a new perspective for women’s survival and is a soft-spoken cry of women at the end of the century.

References

- Bakhtin, M. (1998). *Complete works of Bakhtin* (Vol. 3). (Q. Zhongwen, Trans.) Shijiazhuang: Hebei Education Press.
- Der-wei, Wang. (2016). *The method of Imagining China*. Tianjin: Baihua Literature and Art Publishing House.
- Jinhua, Dai. (1996). Chen Ran: Personal and Female Writing. *Contemporary Writers Review*(3), pp. 47-56.
- Michel, Foucault. (2019). *Foucault Says Authority and Discourse*. (Yihan, C. Trans.) Wuhan: Huazhong University of Science & Technology Press.

- Ran, Chen. (2000). *Unspeakable*. Beijing: The Writers Publishing House.
- Ran, Chen. (2018). *Wu Chu Gao Bie*. Zhengzhou: Henan Literature and Art Publishing House.
- Xiaofeng, Shi. (n.d.). Family Features and Meanings in Lin Bai's and Chen Ran's novels: Taking Daughters' Writing as the Core of Observation. *Journal of National Taiwan Normal University*(2), pp. 43-66.
- Xiaoling, Cheng. (1996). *Hutong 99*. Beijing: Beijing Publishing Press.
- Xiaowen, Yang. (2004). Male: Action Elements in the History of Women's Mind——Analysis of Male Images in “Private Life” and “Cheer with the Past”. *Academic Exploration*(1), pp.120-122.
- Yang, M., & Chen, R. (2005). Writing, Free Expression of Life Consciousness——Interview with Chen Ran. *Novel Review*(5), pp. 38-44.
- Zhengguo, Kang. (1994). *Feminism and Literature*. Beijing: China Social Sciences Press.
- Lu, Wang (2008). *Oppose and Break out of an Encirclement in the Difficult Position——Chinese Female Literature in the 1990s*. Doctorial dissertation, Jilin University, Changchun.
- Peilin Yu (2011). *The Narration of Symptoms of the Memory of “Culture Revolution”*. Doctorial dissertation, Zhejiang University, Hangzhou.

RHETORICAL STRATEGIES IN THE MONOLOGUE VERBAL HUMOR OF ELLEN TALK SHOW

Zhou Tianli¹, Nor Shahila Mansor^{2*}, Lay Hoon Ang³, Sharon Sharmini⁴

¹Universiti Putra Malaysia, Malaysia / Tongren Polytechnic College, China,
zhoutianli45@gmail.com

²Universiti Putra Malaysia, Malaysia, nsm@upm.edu.my

³Universiti Putra Malaysia, Malaysia, hlang@upm.edu.my

⁴Universiti Putra Malaysia, Malaysia, s_sharmini@upm.edu.my

Abstract

Verbal humor is a prominent characteristic of talk shows, which has inspired many humor linguists' study enthusiasms from a variety of perspectives. Nevertheless, the rhetorical strategies adopted by the host to achieve verbal humor in talk shows are always complex and not easy to understand by the audiences, what's more, the literature on this point is scanty. To address the gap, the current research tries to examine the rhetorical strategies in the host's verbal humor of Ellen talk show. Sixteen monologues of Ellen talk show were selected as data resources. After data transcribed, the rhetorical fragments that make the audiences laugh were coded as data, and NVivo was used as the main instrument in the study process of coding and analyzing. The findings of the present study reveal that eighteen types of rhetorical strategies are adopted by Ellen DeGeneres to achieve verbal humor in her sixteen monologues of Ellen talk show such as exaggeration, facetiousness, personification, satire, simile, over literalness, metaphor, puns, bombast, ridicule, irony, repartee, misunderstanding, insults, analogy, definition, infantilism, and allusion. Additionally, the use of rhetorical strategies is unevenly distributed, Ellen prefers to use the rhetoric of exaggeration, facetiousness, and satire more frequently than other rhetorical strategies, while the rhetorical strategies of misunderstanding, insults, analogy, definition, infantilism, and allusion are rarely used. Ellen tends to produce verbal humor by a single rhetorical device, but she also adopted two or three mixed rhetorical devices to produce humorous utterances occasionally.

Keywords: rhetorical strategies; types of rhetoric; monologue verbal humor; talk show

1.0 Introduction

In the past decades, people around the world have witnessed the popularity of talk shows (Feng, 2017). People not only can get a variety of information through watching talk shows, but also can enjoy entertainment, because one of the obvious characteristics of the talk show is humor, and it is a way of concentrated expression of humor, which can make the audiences laugh from its humorous discourses.

Most of the talk shows come from America, Britain, China, German, and other countries (Feng, 2017). Ellen show is an American day reality talk show hosted by Ellen DeGeneres, which is one of the most popular talk shows in American talk shows. Ellen's show started on September 8, 2003, so far, it has been on the air for 18 seasons. The main segments of the talk show include host monologue, guest interview, program performance, game interaction, etc. By 2020, the show has won 61 daily Emmy Awards, including four outstanding talk shows and seven outstanding talk show entertainment. The audience and fans of the Allen talk show come from all over the world, with the popularity of Ellen talk show, and it includes lots of verbal humor utterances which successfully engrossed the attention of scholars.

In 2017, Stephanie Lee discussed three characteristics of Ellen's talk show jokes. First, Ellen's jokes will not hurt others; second, her jokes are naive and funny; third, her jokes are to enhance others' self-esteem. The study showed that Allen is a master of joking, which can avoid the insecurity of guests and audiences, and highlight a person's self and good qualities, which makes the audiences like her very much. Zebua (2017) studied Ellen DeGeneres' violation of cooperative principle in Ellen talk show. She observed sixteen stars' interviews, eight male stars and eight female stars, trying to find out how male guests and female guests used cooperative principle differently when they talked with the host on Ellen DeGeneres talk show. While Ruansyah and Rukmini (2018) examined the politeness strategies by Ellen Degeneres in Ellen talk show. They found four politeness strategies in Allen's discourse, they are bald on record, positive policy, negative policy, and off-record strategy. The results indicated that the politeness principle can make people closer to each other and make people learn how to appreciate others. In addition, Sasri (2020) studied the monologue humor in Ellen's talk show and the purpose of the study was to explore the type of flouting maxims and figurative languages that produced the humor. The study found that Ellen DeGeneres performs nine types of figurative language that defy all types of maxims.

Most of the previous study examined Ellen talk show from the perspective of pragmatics and roughly classified the types of humor, they did not investigate what linguistic strategies have been adopted by the host to achieve verbal humor. According to epistemologically grounded in the linguistic relativism hypothesis, this assumption implies that the language itself in which jokes are presented affects the way they are perceived (Whorf, 1956; Wittgenstein, 2001); therefore, talk shows have their way to arrange humorous language to attract the audiences' interest, especially use some rhetorical expression to realize the humorous effect, while Rhetorical situations are not only complex but also dynamic, their emergent and relative meaning, which is the basis for how we respond, develops out of the interplay between context, message, messenger, and audience (Hauser, 2002). Because of these reasons, the rhetorical strategies in humorous languages of talk show should be paid attention to by linguists and humorous researchers to help the audiences to gain a better understanding of talk show's verbal humor; however, rarely works of literature have studied the rhetorical strategies of humorous utterances in talk shows, what's more, few literatures have studied the rhetorical strategies in the Ellen talk show's verbal humor.

Thus, referring to the aforementioned gaps, this study will focus on the monologue verbal humor of Ellen talk show and aims to identify if Ellen DeGeneres use any rhetorical strategies in her verbal humor making, to examine the types of the rhetorical strategies she

used, and to find out the preferences of the rhetorical strategies adopted in Ellen talk show, which will help the audience to gain a better understanding of the talk show's verbal humor.

1.1 Theoretic framework

As this research aims to study the rhetorical strategies of the host's humor discourse in Ellen talk show, Weaver (2015, p. 332) claims that Berger's humor strategies theory is "the most complete typology of humorous rhetorical devices available". Therefore, Berger's (1976) humor strategy theory will be used as the main theoretical support, while this study modified his theory to form a new rhetorical strategy table for the current study. Berger (1976) classified humor Strategies into four categories: language humor, logic humor, identity humor, and action humor. These categories also include various specific humor strategies, there are a total of 45 items as follows:

Table.1 *Categories and Techniques of Humor by Berger (1976)*

Language	Logic	Identity	Action
Allusion	Absurdity	Before/After	Chase
Bombast	Accident	Burlesque	Slapstick
Definition	Analogy	Caricature	Speed
Exaggeration	Catalog	Eccentricity	
Facetiousness	Coincidence	Embarrassment	
Insults	Comparison	Exposure	
Infantilism	Disappointment	Grotesque	
Irony	Ignorance	Imitation	
Misunderstanding	Mistakes	Impersonation	
Over literalness	Repetition	Mimicry	
Puns, Wordplay	Reversal	Parody	
Repartee	Rigidity	Scale	
Ridicule	Theme/Variation	Stereotype	
Sarcasm	Unmasking		
Satire			

Berger (1976) believes that every joke often contains at least two or three humor techniques, one of which is dominant, and the others are secondary. Through the above 45 humor strategies, it can be observed how the speaker uses a certain humor technique to achieve a humorous effect, and we can better understand the style of the comedy by understanding the humor techniques used by the speakers.

Berger (1976) also pointed out that comedians must design their jokes intentionally, sometimes they produce humor intentionally, but sometimes unintentionally. The jokes or humor they make are based on many kinds of situations and factors, and these 45 humor strategies can help us find out which humor skills they like to use and which humor strategies they don't like to use and to help us uncover the mystery of comedy. Berger (1976) has practiced these humorous strategies in the examination of multiple scripts, and he claims that researchers can put these strategies into more comedy scenarios to study, such as TV shows, movie scripts, stand-up comedies, and so on.

Some researchers have applied Berger's theory of humor to the study of humorous language. Harida (2018) analyzed the humorous techniques of the Indonesian comedy program *Waktu Indonesia Timur* by Berger's humorous strategies. The research purpose is to analyze the humorous language skills of using humor as a linguistic phenomenon so that people can understand the humorous language of Indonesian comedy programs more clearly. In 2017, Rochmawati used Berger's theory to study the rhetorical techniques of written jokes, mainly exploring the use of rhetorical and pragmatic strategies in-jokes and how these strategies help the joke writers to produce jokes.

The current research will focus on examining the rhetorical strategies of Ellen's monologue humor in the Ellen talk show, so the rhetorical strategies of language humor in Berger's theory including allusion, bombast, definition, exaggeration, facetiousness, insults, infantilism, irony, misunderstanding, over literalness, puns, repartee, ridicule, sarcasm, satire will be adopted as the theoretical support for this study, however, Berger ignores that certain facts in logical humor can also be realized through verbal humor, such as the analogy in his humor strategy. When explaining analogy, he mentioned that simile and metaphor are the two most common ways of using analogy (Berger, 1976), while similes and metaphors are also the most common rhetorical devices. Meanwhile, when he explained impersonation, he pointed out that impersonation means "a character taking on someone else's identity or a profession", which is what we often call personification. Based on this, the study will integrate the four items of analogy, simile, metaphor, and personification into the new rhetorical devices list to form a complete list of rhetorical strategies for this study, see table 2.

Table 2. *Modified rhetorical strategies based on Berger's theory*

Rhetorical Strategies	Definition
1. Allusion	Allusions often direct our attention to stupid things people have done, to scandals, to famous sexual liaisons (or to sex in general).
2. Bombast	Inflated language and rhetorical exuberance are the basis of bombast.
3. Definition	The definition refers to the humorous definition that defeated expectations.
4. Exaggeration	Exaggeration enhancing reality and blowing things up far beyond the reality of the situation.
5. Facetiousness	Facetiousness refers to a joking, frivolous, nonserious use of language and attitude by a character.
6. Insults	Insults often involve wild comparisons, attacks on sexual aspects of a person, allusions to embarrassing things done in the past, and that kind of thing.
7. Infantilism	Infantilism involves an adult character using the language of a baby and playing around with words, uttering nonsense terms and that kind of thing.
8. Irony	Verbal irony involves saying one thing but meaning the opposite.
9. Misunderstanding	Misunderstandings are primarily verbal and involve characters not communicating effectively with one another.
10. Over literalness	Over literalness involves characters who are stupid and take everything literally or who lack imagination and good sense.
11. Puns, Wordplay	Puns are a specific form of wordplay that uses a word's sound to mean two different things.

12. <i>Repartee</i>	The term repartee involves a character responding to slights, put-downs, and veiled insults in a witty or clever manner.
13. <i>Ridicule</i>	Ridicule involves “making fun” and casting contemptuous laughter at someone or something.
14. <i>Sarcasm</i>	Sarcasm means "tearing the flesh" or "biting the lips in rage" and refers to the use of language that is contemptuous, mocking, and wounding.
15. <i>Satire</i>	Satire is a technique that involves deriding and ridiculing stupidity, vice, and folly in individuals, institutions, and society.
16. <i>Analogy</i>	It refers to a character taking on someone else’s identity or a profession.
17. <i>Simile</i>	A simile is a figure of speech in which two essentially dissimilar objects or concepts are expressly compared with one another through the use of “like” or “as.”
18. <i>Metaphor</i>	A metaphor is a figure of speech containing an implied comparison.
19. <i>Personification</i>	Personification involves a character taking on someone else’s identity or a profession

This study will apply the rhetorical devices in table 2 to examine the rhetorical strategies of monologue verbal humor in the Ellen talk show to find out whether Ellen uses these strategies and what kinds of rhetorical strategies that Ellen prefers to use to achieve humorous utterance.

2.0 Literature review

2.1 Verbal Humor

Humor is one of the unique characteristics of human beings, but it is a common phenomenon that appears in people’s conversations and social life. It is well accepted that it’s not easy to define humor (Petraki & Pham Nguyen, 2016); however many linguists, psychologists, and anthropologists have taken humor to be an all-encompassing category, covering any event or object that elicits laughter, amuses, or is felt to be funny (Attard, 1994). The first attention gave to humor can date back to the Egyptians and the Sumerian, and jokes and humor texts are found (Attardo, 2020). The theory of humor can be traced back to the times of Plato and Aristotle in ancient Greece, and has been continuously revised, tested, and developed in the centuries that followed.

Humor can be classified into verbal humor and non-verbal humor (Harida, 2018), verbal humor refers to linguistic humor, such as words, phrases, and sentences as laughter maker, while non-verbal humor refers to everything that can make people laugh except language. Attardo (2020) points out that language play is an important factor of verbal humor, and it would be the same thing as verbal humor. The two most famous theories on study verbal humor are Raskin’s (1985) Semantic Script Theory of Humor (SSTH) which is the first linguistic-based humor theory, and Attardo and Raskin’s (1991) General Theory of Verbal Humor (GTVH). The SSTH claims that the "script" is the cognitive structures in people's mind, and many verbal humors rely on a part of complete overlap of two or more scripts should be opposite in a certain sense. This theory assumes that script opposition is the most important factor affecting jokes but ignores other parameters that affect jokes. Then, Attardo

and Raskin (1991) collaborated on a General Theory of Verbal Humor (GTVH). Raskin's semantic scripting theory is a semantic theory of humor, then the general theory of verbal humor is a linguistic theory in a broad sense, it also covers other fields of linguistics, such as text linguistics, narratology, pragmatics, etc. In addition to the framework opposition from the semantic script theory, the General Theory of Verbal Humor also includes five other parameters, which are called knowledge resources. In the order from lowest to highest in the hierarchy, the six knowledge resources are language, narrative strategy, goal, context, logic mechanism, script opposition (Attardo, 1991).

Ritchie (2001) believes that the general theory of verbal humor is more advanced than most other linguistic humor theories, but from a computational linguistic point of view, it is neither specific nor highly formalized, at best it is a model prototype. Many of his basic constructions have not been strictly defined, and when a certain joke can express a specific script or script opposition, the criterion for its decision depends on the intuition of the analyst. Another influential type of humor research in the field of linguistics is pragmatic research based on Sperber & Wilson's relevance theory. Yus (2003) introduced the contributions of many relevance theory camps to humor research. Yue pointed two central points: First, the humor research of relevance theory is consistent with the two-stage model of obscurity and resolution applied in psychology and semantics; second, all humor includes pragmatics.

Since the second half of the 20th century, humor has entered a period of multidisciplinary parallel research (Cai & Yi, 2005). Some researchers examined humor's relationship with teaching, emphasized its importance on second language teaching and learning (Bell, 2009), investigated the benefits of humorous language play for students and teacher in the classroom (Forman, 2011) and teacher's perception of humor in foreign language teaching (Petraki & Pham Nguyen, 2016). Different aspects of humor were also examined in cognitive therapy (Dionigi & Canestrari, 2018), the study indicates that humor is an easily incorporated psychological device that can be used to facilitate positive improvements. Moreover, few studies also focus on revealing the relationship between neural and laughter and humor (Wild et al., 2003). Nevertheless, the major humor studies are combined with linguistics or humor language analysis, such as *A Pragmatic Study of Humor* (Ibraheem & Abbas, 2016), *Linguistic varieties in style: Humorous representations in Greek mass Culture texts* (Archakis, 2013), *Pragmatic Analysis of Verbal Humor in Friends-Based on Cooperative Principle* (Qiu, 2019), etc.

2.2 Talk show humor research

"The TV talk show is a creation of twentieth-century broadcasting" (Timberg & Erler, 2010). A talk show is different from broadcasting because it is not only an immediate form of facing the audience but also simultaneously directed to a mass audience at various locations around the world. From 1984 to now, a large amount of talk show programs emerged, and they became popular all around the world. According to Timberg (2002), talk shows experienced five major periods, and it is still thrilling today.

Humor is the soul of talk shows, and it is an inseparable part of a successful talk show program that could activate the audiences' interests, and it would be popularly accepted by audiences. Munson (1993) holds the view that the purpose of talk shows is to deliver useful

information to the viewers and entertain them at the same time. The humor of talk shows has been investigated from a different point of view. In 1987, Buxton stated that joking is one approach to preserving and maintaining opposition to institutional power, and he further analyzed how late-night talk show joking gives American society and culture a similar liberating feature. Besides, Williams et al. (2003) investigated political humor of the *late-night show* systematically to examine late-night political humor to determine the amount of humor, the essence of humor, the emphasis of humor, and then he also analyzed and graded humor as positive, negative, neutral, or mixed according to the quality of the humor. After this, Jamie Warner (2007) argued that the daily night talk show worked as a platform for politicians to combat serious political branding techniques through funny parodic languages. Except for political humor study in talk shows, more kind of humor style has been examined by researchers. In 2019, Shade Theory (1996) was used to analyze the kinds of verbal humor, and Verbal Humor General Theory (1991) was used to analyze the kinds of verbal humor contained in both artifacts by Fitri Nurul Azka and Hamzah Hamzah (2019), then they found 10 out of 12 verbal humor types in *Ini Talk Show*. They were normal vs odd, expectation vs fact, good vs bad, work vs truth, probable vs impossible, true vs false, right vs wrong, cause vs impact, cause vs effect, and actual vs non-existent. On the other hand, Wahyu (2020) classified humor into three types of irony, teasing, and joking by observing "*Mario Teguh Golden Way*" talk show, he holds the view that none of the expressions of humor can be classified as playing with banter or vocabulary, and all the expressions of humor are conceptual humor.

Another research interest field of talk show humor is the pragmatic study of verbal humor to illustrate the reason for humor generate and humor language effect. The *Oprah Talk Show* was studied by Zhang Rui (2018), which aimed to explore the relationship between the corporative principle with its four maxims and subtitle translation of talk show, while Tustiantina et al. (2019) also used the corporative principle to reveal the cause of the emergence of conversational implicatures that support humor disclosure in the talk show and to reveal the use of elements of superiority in verbal humor that is not facing threatening on the oral discourse of television programs. And Chen (2019) from the perspective of Leech's politeness principle to analyze the mechanism of humorous language that violates the politeness principle and explores the content innovation and depth of talk shows. Furthermore, some researchers combined all these pragmatic principles or two of them to have an overall examination of the humor production and effects of talk shows (Lyv, 2014; Guo, 2017; Zheng, 2019; Zhang, 2019).

Of the interest as well been focused on humor construction, many investigators turn to apply different humor theories in exploring the humor construction mechanism or strategies of talk shows. In 2015, Kučerová adopted the humor act and the associated terminology introduced by Victor Raskin in the Semantic Humor Process and the three theories of incongruity that is to be found in the stimulus, the attitude of the speaker, and the psychological response of the hearer to examine the discursive humor strategies of the hosts of American late-night talk shows in the celebrity interview segment. According to the findings of Manalu (2016) showed that ways of creating laughter contained in the humorous talk show were the ways of incongruity and superiority, while relief way was excluded. Also, He argued that the different subject's discussion in each show also has an impact on humor production. Then Addinta (2017) uses Allison Ross's theory language of humor to identify the *Ini Talk Show*'s

humor at the linguistics level, and he concluded that incongruity is the main way to produce humor and its linguistic level often occurs on phonology and syntax. What's more, Raskin's Semantic Script Theory of Humor (SSTH) and Raskin and Attardo's General Theory of Verbal Humor (GTVH) also be adapted by Sujono (2017) and Azka (2019) to analyze the humor construction of talk shows.

The above studies have a significant impact on talk show's verbal humor study, and more and more verbal humor research under different context are explored. Despite of this, few of them have investigated rhetorical strategies in humorous language of talk shows, even though rhetorical strategies play a significant role in achieving verbal humor (Rochmawati, 2017). Hence, based on the above study background, the present study tries to use Ellen talk shows' monologue as a corpus to explore its rhetorical strategies and to make a deeper understanding of verbal humor in talk shows.

3.0 Methodology

This research is to examine the rhetorical strategies of Ellen talk show host's humorous utterances, so a qualitative description method would be adopted. Through the analysis of the monologue verbal humor by Ellen, the audience can figure out the rhetorical strategies in the host's humorous utterances, so that they can better appreciate the humor arise by the Ellen talk show.

Data sources

Ellen's monologues are selected as the research corpus. The study uses the YouTube video download tool: <https://zh.savefrom.net/7/> to download sixteen of Ellen's monologue fragments randomly from the official channel of the Ellen talk show on YouTube: <https://www.youtube.com/user/> and these monologue fragments would be used as the research data resources. The duration of these sixteen monologues ranges from 2 minutes to 9 minutes, and the total duration is 82 minutes. The video period of Ellen's monologues is from September 2018 to March 2021, mainly from the host's monologue clips from the 16th to the 18th season of the Ellen talk show. Samples' detailed information is presented in the appendix table.

Data transcription

After the video is downloaded, the data would be transcribed. Primarily, the downloaded video has been uploaded to otter.ai, and the video text was transcribed automatically. Furthermore, manual verification has been done to help to correct the misspellings and some wrong transcriptions. In addition, the study watches and observes the downloaded videos and pays attention to the fragments of the transcribed data that make the audiences laugh and these fragments are highlighted. Moreover, the fragments that make the audience laugh are screened, and the fragments with rhetorical expression are marked. For the verification of talk show data, the researcher invited an international teacher with a teacher qualification certificate who comes from the United States to verify English rhetoric expression and coding, to ensure the reliability of the data. After that, the transcribed text is exported and saved as the original data, and the original data is also backed up.

Data analysis

In the data analysis stage, NVivo is used as the main data analysis instrument. After collecting and screening the research data, the rhetoric phrases that make the audience laugh are coded through NVivo. Then, the coded data would be analyzed by NVivo based on the research objectives, such as the types of rhetorical strategies found in the data, the relationships between these strategies, and so on. Finally, through repeated comparative analysis of the collected data and the rhetorical strategies of table 2, the findings of this study were summarized with thick describing and discussion.

4.0 Findings

From the collected data of Ellen talk show's monologue videos, given the research questions, the findings are presented as follows.

4.1 Rhetorical strategies in the monologue verbal humor of Ellen talk show

4.1.1 Rhetorical types found in the monologue verbal humor

By observing the downloaded video of Ellen's monologue and comparing it with the transcribed text, the rhetorical strategies in Ellen's humorous discourse were identified. The data were imported into NVivo for coding, and the hierarchical relationship of rhetorical strategies distribution in the data is identified by coding as shown in Table 3:

Table 3. *Rhetorical strategies in the hosts' humorous discourse of Ellen talk show*

Exaggeration	Satire	Over literal...	Ridicule	Metaphor
	Personification	Bombast	Puns	Infantili...
Facetiousness	Simile	Repartee	Allusion	Defil...
		Irony	Misunderst...	Ana...
			Insults	

In table 3, Ellen's rhetorical strategies are found in her monologue humorous discourse are exaggeration, facetiousness, personification, satire, simile, over literalness, metaphor, puns,

bombast, ridicule, irony, repartee, misunderstanding, insults, analogy, definition, infantilism, and allusion. Compared with the rhetorical strategies list in table 2, only one rhetorical strategy has not been found, which is sarcasm. From the space occupation on the map, we can find which kinds of rhetorical strategies are used more and less, because the larger proportion in the map represents more numbers of this strategies, and vice versa. It is clearly that the rhetorical strategies of exaggeration, facetiousness, personification, satire are used more times than others. The specific distribution number of these rhetorical strategies is shown in table 4.

Table 4. *Distribution numbers of rhetorical strategies in the collected samples (RS represents “Rhetorical Strategies”, S represents “Sample”, and TT represents Total)*

<i>S</i>		<i>S1</i> <i>S2</i> <i>S3</i> <i>S4</i> <i>S5</i> <i>S6</i> <i>S7</i> <i>S8</i> <i>S9</i> <i>S10</i> <i>S11</i> <i>S12</i> <i>S13</i> <i>S14</i> <i>S15</i> <i>S16</i> <i>TT</i>																
<i>RS</i>	<i>S</i>	<i>S1</i>	<i>S2</i>	<i>S3</i>	<i>S4</i>	<i>S5</i>	<i>S6</i>	<i>S7</i>	<i>S8</i>	<i>S9</i>	<i>S10</i>	<i>S11</i>	<i>S12</i>	<i>S13</i>	<i>S14</i>	<i>S15</i>	<i>S16</i>	<i>TT</i>
	Exaggeration	1				5			1		2	1	2	1	3	1	17	
	Facetiousness	5	1			1		1		1		1			2	2	14	
	Satire			1	1	1	1				1		1	4	1	2	13	
	Personification		1			5		1							2		9	
	Simile							4					1		1		6	
	Over literalness	1			1					1					1		4	
	Metaphor	1				1			1								3	
	Puns		1										1				2	
	Bombast		1											1			2	
	Ridicule				1									1			2	
	Irony						1						1				2	
	Repartee													2			2	
	Misunderstanding			1													1	
	Insults				1												1	
	Analogy										1						1	
	Definition													1			1	
	Infantilism														1		1	
	Allusion														1		1	
	TT	8	4	2	4	13	2	6	2	1	1	4	2	6	10	12	5	82

From a vertical perspective, almost every sample of the monologue of the host has used the rhetorical strategies to achieve the verbal humor, some of them used at least 1 time, such as sample 9, sample 10, and the others used more frequently, there are 10 times or more than that, such as sample 5, sample 14, and sample 15.

From a horizontal perspective, exaggeration, facetiousness, and personalization are the most frequently used rhetorical strategies, which are 17, 14, and 13 times respectively. The second ones are satire, simile, over literalness, and metaphor, which are 9, 6, 4, and 3 times respectively. However, puns, bombast, ridicule, irony, and repartee are used twice, and misunderstanding, insults, analogy, definition, infantilism, and allusion are used only once.

4.1.2 Mixed using types of rhetorical strategies in the monologue of Ellen talk show

The above finding section presented the types of rhetorical strategies and their distributions in the data. Besides, the researcher also found the phenomenon of mixed-use of rhetorical strategies contained in Ellen's humorous utterances, in which a humorous sentence or phrase contains two or more kinds of rhetorical devices (See Figure 1).

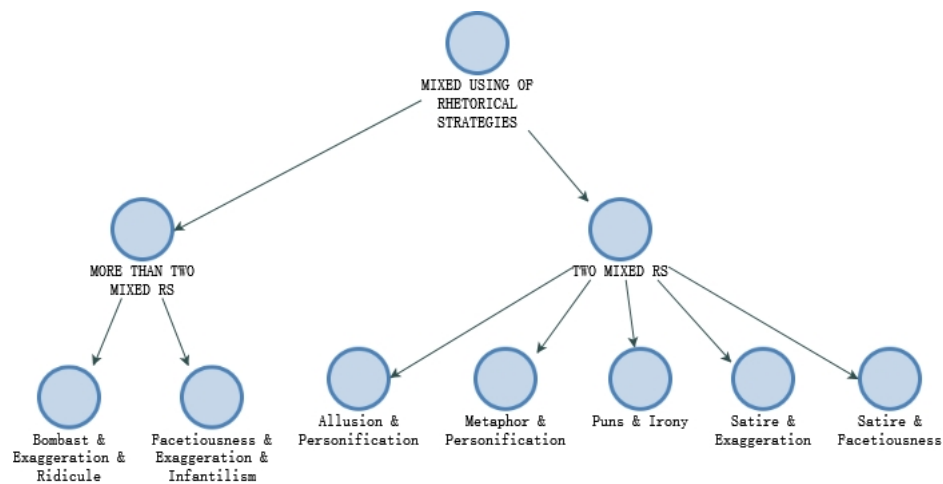


Figure 1. Mixed using of rhetorical strategies in the data (RS represents “Rhetorical Strategies”)

From Figure 1, we can see that there are two or three rhetorical devices mixed used to achieve verbal humor in one humorous discourse of Ellen talk show. There are five types of two mixed rhetorical strategies to achieve verbal humorous: allusion and personification, metaphor and personification, satire and exaggeration, satire and facetiousness, puns and irony. There are two types of mixed-use of three rhetorical devices, they are facetiousness, exaggeration, and infantilism: bombast, exaggeration, and ridicule. These mixed rhetorical devices appear 8 times in the whole data, of which there are two times of satire and exaggeration, and the other mixed rhetorical strategies appear only once. What's more, the two mixed strategies are used more frequently than the three mixed strategies. The following are examples of mixed-use of rhetoric strategies.

4.2 Ellen's preference on choosing rhetorical strategies to achieve verbal humor

In response to research question 2, the researcher analyzed the collected data by measuring the total numbers and percentages of each rhetorical strategy, see figure 2.

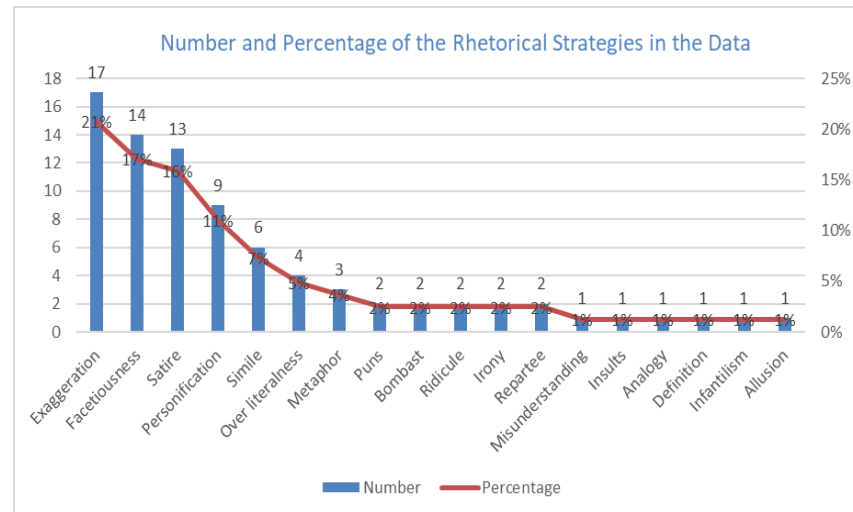


Figure 2. Number and percentage of the rhetorical strategies in the data

Figure 2 reports that the number of exaggeration rhetorical devices is 17, accounting for 21% of the total number of rhetorical strategies, which means exaggeration is the most frequent using strategies in producing monologue humor of Ellen talk show. The second one is facetiousness, which has been used by Ellen 14 times, accounting for 17%. While satire, the third most used rhetorical strategy, has appeared 13 times in the data, accounting for 16% of the total rhetorical strategies. Then is the simile (6 times, 7%) and over literalness (4 times, 4%). Other rhetorical strategies are seldom used, especially misunderstanding, insults, analogy, definition, infantilism, and allusion.

5.0 Discussions

The purpose of this study is to identify the rhetorical strategies in Ellen talk show's monologue verbal humor and what kinds of rhetorical strategies that Ellen prefers to use to achieve humor, also based on the exploration of the research questions and the findings of this research, this part will discuss these issues in depth.

Regarding research question one, the present study found eighteen types of rhetorical strategies in the humor monologue discourse of Ellen talk show, which shows that Ellen uses a variety of rhetorical devices to achieve verbal humor (see table 3). From the distribution of rhetorical strategies in the collected samples (see table 4), every collected monologue segment contains at least one rhetorical humor, and it is an indispensable strategy for Ellen to realize verbal humor. Therefore, the research indicates that rhetorical humor plays a

significant role in the monologue humor discourse of Ellen's talk show. Also, from the table 4, the frequency of rhetorical humor using is high, in this study, there are 82 times of verbal humor realized through rhetorical strategies, and the total time of the data collected is 82 minutes, which suggests that rhetorical strategies were used to produce humor in every minute of Ellen's monologue.

Furthermore, Berger (1976) mentioned that a joke often contains more than two kinds of humorous rhetoric, one of which is in the dominant place, and the others are in the second place, which is also reflected in Ellen's talk show. In addition to using a single rhetorical strategy, Ellen also used a mixture of two or more rhetorical strategies to achieve verbal humor (see figure 1). As we have mentioned, there are seven types of mixed rhetorical strategies used in Ellen's monologue to achieve humorous discourse, even though this type not adopted frequently, it is a good way to produce humor by observing the samples. Take the mixed using of the "pun" and "irony" for example: In sample 13, Ellen talks about his experience with coronavirus, she said, "Obviously, there are a lot of negative things going on. So instead, I want to talk about something positive. My COVID test." Here the words "negative" and "positive" not only just the words' meaning of themselves but also refers to the result of the test of COVID-19. The audience would not get the real meaning of her talk until she said the last sentence, which made them feel funny. It is evident that this sentence contains the rhetorical strategy of pun, but the last phrase of the sentence reveals that Ellen's COVID test is positive, which is not good news, and it contrasts to the meaning of positive, so it also contains the rhetorical strategy of irony. Because "verbal irony involves saying one thing but meaning the opposite" to satirize or ridicule the things that cannot meet the expectation (Berger, 1976); therefore, it is a mix rhetorical strategy of "pun" and "irony" in this phrase, which makes her words very humorous to stimulates the imagination and laughter of the audiences.

Moreover, Berger (1976) argued the comedians could produce humor both in intentionally and unintentionally. The result of the study shows that Ellen can freely use the rhetorical strategies to produce humor no matter through single rhetorical strategy or a mixed one, however we can't tell which one is intentionally and others may unconsciously, because this needs us to conduct a more further study to examine the factors which affected the rhetorical strategies choose of the host, which is not the aim of this study, and we can study these factors in the future.

Regarding the research question two, whether Ellen prefers choosing rhetorical strategies will be discussed in this section. In Ellen's humorous monologue, although there are eighteen kinds of rhetorical strategies used, their presented numbers and using frequency are still different (see figure 2), which proves that Ellen prefers using some certain rhetorical strategies. First of all, in terms of the total number of rhetorical strategies in figure 2, exaggeration, facetiousness, and satire account for the largest proportion, accounting for 44% of the total rhetorical strategies, which shows that Ellen prefers to use these three rhetorical strategies to achieve verbal humor.

Additionally, by observing the distribution of rhetorical strategies in the sample (see table 4), the researcher found that Ellen will use different rhetorical strategies according to the specific content of the topic and the background of the topic, which indicates that Ellen

prefers some rhetorical strategy to achieve discourse humor in a certain topic. The rhetorical devices of exaggeration have appeared 17 times in total, and five times in sample 5. The topic of sample 5 is Ellen's hair coloring Nightmare, Ellen used several rhetorical exaggerations to describe his hair dyeing experience. She wanted to achieve the effect of humorous words through humorous exaggeration. Through the observation of the sample video, the effect of exaggerated rhetorical humor was prominent, which stimulated the audience's imagination, and the audience's laughter continued in the festival, which greatly improved the atmosphere of the program. While factiousness appears most frequently in sample 1, and the topic of sample 1 is *Ellen reviews 4 fun facts you never know about Cher*. Ellen comments and discusses Cher's achievements in the field of singing and the characteristics of her works in a less serious way, which makes the atmosphere of the studio more relaxed and pleasant. In sample 14, satire is used more often, while personification appears five times in sample 5. In sample 5, Ellen applies anthropomorphic words to hair, applies human characteristics to hair, endows hair with the ability of life and thinking, which causes the audience to laugh many times. These examples can well explain that Ellen's preference for these rhetorical strategies is closely related to the topic of monologue, which means the design of the rhetorical strategies in her monologues is determined by the specific topic background, and also proves that an ideal humor effect should meet the well-designed rhetorical strategies.

Concludingly, the present study obviously reveals that Ellen tends to use a single rhetorical device to achieve verbal humor, meanwhile two or more rhetorical devices are also be used together by her to achieve verbal humor. From the figure 1, we found that among the mixed rhetorical strategies, two kinds of mixed rhetorical strategies are used more frequently than those three mixed rhetorical strategies, which means to combine two rhetorical devices is easier for talk show hosts to present. Therefore, many studies have examined one rhetorical strategy in a certain humorous context (Piata, 2016; Stoyanova, 2021), because although rhetorical strategies could help people to achieve language effects and communication purpose, it needs well-designed, and it has higher language skills requirement for the speakers, thus, Ellen DeGeneres is an excellent talk show host and humorist (Lee, 2017).

2. Implication and conclusion

The paper examined the rhetorical strategies in the humorous monologue of Ellen talk show, the study found eighteen types of rhetorical strategies that presented in the monologue verbal humor, they are exaggeration, facetiousness, personification, satire, simile, over literalness, metaphor, puns, bombast, ridicule, irony, repartee, misunderstanding, insults, analogy, definition, infantilism, and allusion. The art and technique of persuasion using oral and written language is known as classical rhetoric (Polotti & Lemaitre, 2013), in the talk show Ellen wants to achieve verbal humor through these rhetorical strategies and to make the audiences laugh. In the collected samples, the use of rhetorical strategies is unevenly distributed, in all the rhetorical humor strategies, Ellen prefers to use the rhetoric of exaggeration, facetiousness, and satire more frequently than other rhetorical strategies, while the rhetorical strategies of misunderstanding, insults, analogy, definition, infantilism, and allusion are found scanty. Moreover, Ellen tends to produce verbal humor using a single

rhetorical device, but she also adopted two mixed or three mixed rhetorical devices to produce humorous utterances in some situations.

Despite this paper systematically analyzed the rhetorical strategies of verbal humor in Ellen's monologue, the audience, and relevant scholars can have a deeper and more comprehensive understanding of Ellen's talk show humor, there are still some limitations. On the one hand, this paper only identified the rhetorical strategies of monologue verbal humor in Ellen's talk show but did not investigate the humorous utterances of the whole talk show. Therefore, this study will strengthen the understanding of humorous utterance monologue segments of Ellen talk show, but the rhetorical strategies of other parts of verbal humor still not be tested. On the other hand, this study only identified the rhetorical strategies in the monologue humor of Ellen talk show and studied which rhetorical strategies Ellen prefers to achieve verbal humor, while it does not conduct in-depth research and analysis on the reasons why Ellen adopts these rhetorical strategies. Based on the above shortcomings, the study suggests that future research can study talk show humor from more perspectives and to analyze the hidden reasons that affect the choice of these rhetorical strategies by the host. Furthermore, a comparative study of talk show humor from different countries can also be carried out to help people in different countries to understand different talk show' verbal humor, and which also contributes to the comparative study of humorous linguistics.

Reference

- Attardo, S. (1994). *Linguistic Theories of Humor*. New York: Mouton.
- Attardo, S. (2020). *The Linguistics of Humor: An Introduction*. Oxford University Press.
- Archakis, A., Lampropoulou, S., Tsakona, V., & Tsami, V. (2014). Linguistic varieties in style: Humorous representations in Greek mass culture texts. *Discourse, Context & Media*, 3, 46-55.
- Attardo, S., & Raskin, V. (1991). Script theory Revis(it)ed: Joke similarity and joke representation model. *Humor: International Journal of Humor Research*, 4(3-4), 293–347. <https://doi.org/10.1515/humr.1991.4.3-4.293>
- Azka, F. N., & Hamzah, H. (2019). An Analysis of Verbal Humor in Ini Talk Show. *English Language and Literature*, 8(3).
- Addinta, D. K. (2017). An Analysis of Language of Humor at “Ini Talk Show” an Analysis of Language of Humor at “Ini Talk Show” Television Program (Doctoral dissertation, Universitas Airlangga).
- Azka, F. N. (2019). Comparative Analysis of Verbal Humor in Talk Shows between Ini Talk Show and Sarah Sechan (Doctoral dissertation, Universitas Negeri Padang).
- Bell, N. D. (2009). Learning about and through humor in the second language classroom. *Language Teaching Research*, 13(3), 241–258. <https://doi.org/10.1177/1362168809104697>
- Berger, A. A. (1976). *The art of comedy writing* (Vol. 10). Transaction Publishers.
- Cai, H. & Yi, X. (2005). A Literature Review on Western Humor Theory. *Foreign Languages Research*, 1, 5-8.
- Chen, M. M. (2019). Analysis of the Production Mechanism of Humorous Language in Talk Shows Violating the Politeness Principle. *Journal of Ka Shi University*, 39(2), 46-49. <https://doi.org/10.13933/j.cnki.2096-2134.2018.02.009>

- Dionigi, A., & Canestrari, C. (2018). The use of humour by therapists and clients in cognitive therapy. *The European Journal of Humour Research*. 6(3), 50–67. <https://doi.org/10.7592/EJHR2018.6.3.dionigi>
- Ellen Talk Show. You Tube Channel. Retrieved March 22, 2021, from <https://www.youtube.com/user/>
- Feng, Z. Y. (2017). A Contrastive Study on Verbal Humor Generation in Chinese and American Talk shows—A Case Study of Jinxing Show and Ellen Show (Master's thesis). Retrieved from <https://www.cnki.net/>.
- Forman, R. (2011). Humorous language play in a Thai EFL classroom. *Applied Linguistics*. 32(5), 541–565. <https://doi.org/10.1093/applin/amr022>
- Harida, R. (2018). Analysis of Humor Making Techniques in the WIT Comedy Program (Waktu Indonesia Timur). *International Journal of Education, Information Technology, and Others*. 1(2), 78-85.
- Hancher, M. (1980). How to Play Games with Words: Speech-act Jokes. *Journal of Literary Semantics*. 9(1). DOI:10.1515/jlse.1980.9.1.20
- Ibraheem, S. D., & Abbas, N. F. (2016). A Pragmatic Study of Humor. *Advances in Language and Literary Studies*. 7(1), 80-87.
- Kučerová, L. (2015). Construction of Humor in American Late-Night Talk Show. *Silesian Studies in English*. 68.
- Lee, S. (2017). Three Types of Jokes Ellen DeGeneres Uses to Make People Instantly Like Her. Retrieved April 20, 2021, from <https://lifehacker.com/three-types-of-jokes-ellen-degeneres-uses-to-make-peopl-1791210529>
- Lyu, J. (2014). *Talk Show of the Post-80s Tonight*. Shaanxi Normal University.
- Munson, W. (1993). *All talk: The talkshow in media culture* (Vol. 48). Temple University Press.
- Manalu, L. M. (2016). Humor Generation in the Utterances of Humorous Talk Show (Doctoral dissertation, UNIMED).
- Oxford Learner's Dictionary (2021). Retrieved April 20, 2021, from <https://www.oxfordlearnersdictionaries.com/>
- Petraki, E., & Pham Nguyen, H. H. (2016). Do Asian EFL teachers use humor in the classroom? A case study of Vietnamese EFL university teachers. *System*. 61, 98–109. <https://doi.org/10.1016/j.system.2016.08.002>
- Polotti, P., & Lemaitre, G. (2013). Rhetorical strategies for sound design and auditory display: A case study. *International Journal of Design*. 7(2).
- Piata, A. (2016). When metaphor becomes a joke: Metaphor journeys from political ads to internet memes. *Journal of Pragmatics*, 106, 39-56.
- Qiu, J. (2019). Pragmatic Analysis of Verbal Humor in Friends—Based on Cooperative Principle. *Theory and Practice in Language Studies*. 9(8), 935-940.
- Ruansyah, R. A., & Rukmini, D. (2018). The host's politeness strategies in Ellen Degeneres reality talk show. *English Education Journal*. 8(1), 96-106.
- Rochmawati, D. (2017). Pragmatic and rhetorical strategies in the English-written jokes. *Indonesian Journal of Applied Linguistics*. 7(1), 149-159.
- Raskin, V. (1985). *Semantic Mechanisms of Humour*. Dordrecht: Reidel.
- Ritchie, G. (2001). Current directions in computational humor. *Artificial Intelligence Review*. 16(2), 119-135.
- Rochmawati, D. (2017). Pragmatic and rhetorical strategies in the english-written jokes. *Indonesian Journal of Applied Linguistics*, 7(1), 149-159.

- Sasri, H. N. (2020). Monologue humour in the Ellen Degeneres Show Season 17: a pragma stylistic study (Doctoral dissertation, UIN Sunan Ampel Surabaya).
- Sujono, S. (2017). Dissecting Humor on David Sedaris' *Me Talk Pretty One Day* by Applying General Theory of Verbal Humor. In 2nd International Conference on Educational Management and Administration (CoEMA 2017). Atlantis Press.
- Stoyanova, E. (2021). Metaphor as a means of creating a humorous effect in Bulgarian media texts. *The European Journal of Humour Research*, 9(1), 44-56.
- Timberg, B. M., & Erler, R. J. (2010). *Television talk: A history of the TV talk show*. University of Texas Press.
- Tustiantina, D., Sunarni, N., & Suganda, D. (2019). Mengungkap Unsur Superioritas Dalam Humor Verbal: Analisis Wacana Humor Pada Program Ini Talkshow. In Seminar Internasional Riksa Bahasa.
- Tirrell, L. (1991). Reductive and nonreductive simile theories of metaphor. *The Journal of Philosophy*, 88(7), 337-358.
- Weaver, Simon. 2015. The rhetoric of disparagement humor: An analysis of anti-semitic joking online. *Humor*. 28(2), 327-347.
- Wittgenstein, Ludwig. 2001. *Tractatus Logico-Philosophicus*. London: Routledge.
- Whorf, Benjamin Lee. 1956. *Language thought, and reality: Selected writings*. Cambridge, MA: MIT Press.
- Wild, B., Rodden, F. A., Grodd, W., & Ruch, W. (2003). Neural correlates of laughter and humour. *Brain*, 126(10), 2121-2138.
- Warner, J. (2007). Political culture jamming: The dissident humor of "The daily show with Jon Stewart". *Popular Communication*, 5(1), 17-36.
- Williams, A. P., Martin, J. D., Trammell, K. D., Landreville, K., & Ellis, C. (2003). Late-night talk shows and war: Entertaining and informing through humor. *Global media go to war: Role of news and entertainment media during the*, 131-138.
- Wahyu, W. (2020). An Analysis of Humor in "Mario Teguh Golden Ways" Talk Show. *Al-Din: Jurnal Dakwah dan Sosial Keagamaan*, 6(1), 14-24.
- Yus, F. (2003). Humor and the search for relevance. *Journal of Pragmatics*, 35(9), 1295-1331. DOI:10.1016/s0378-2166(02)00179-0
- Zebua, E., Rukmini, D., & Saleh, M. (2017). The violation and flouting of cooperative principles in the ellen DeGeneres talk show. *Language Circle: Journal of Language and Literature*, 12(1), 103-113.
- Zhang, R. (2018) The Study of Verbal Humor and Humor Translation in American Talk Show from the Perspective of Cooperative Principle. *International Journal of Education and Management*, 3(3),100.
- Zheng, M. (2019). The Study of the Language Humor of Network Talk Show Named <Let's Talk> (Master's thesis). Retrieved from <https://www.cnki.net/>.
- Zhang, P. (2019). A study on pragmatic strategies of ridicule language in the online Talk Show Program TUCAO CONFERENCE (Master's thesis). Retrieved from <https://www.cnki.net/>.

Appendix:

Appendix table: Detail Information of Ellen Monologue Samples

SAMPLES	SEASONS	TIME	TOPIC
1	Season 16	September 15, 2018	Ellen Reveals 4 Fun Facts You Never Knew About Cher
2	Season 16	October 18, 2018	Ellen's Season 16 Bloopers... So Far
3	Season 16	November 6, 2018	The Pros and Cons of Letting Anyone Run for Office
4	Season 16	December 20, 2018	Stop Drawing Portraits of Ellen on Walls
5	Season 16	April 30, 2019	Ellen's Hair Coloring Nightmare
6	Season 17	September 20, 2019	Test Your Ellen Knowledge with '2 Lies and a Truth'
7	Season 17	September 24, 2019	Ellen Is Hurt!
8	Season 17	November 25, 2019	Ellen Checks Whether She's on the Same Wavelength as Her Audience Members
9	Season 17	January 7, 2020	Ellen Reflects on Her Big Night at the Golden Globes
10	Season 18	September 21, 2020	Ellen's First Monologue of Season 18
11	Season 18	November 3, 2020	Ellen Wants to Help You Get to the Polls!
12	Season 18	November 19, 2020	Ellen's Been Watching Too Much Reality-TV
13	Season 18	January 13, 2021	Ellen Talks About Her Coronavirus Experience
14	Season 18	January 27, 2021	How to Celebrate a Birthday in a Pandemic
15	Season 18	February 26, 2021	Interesting Products to Help Your Posture
16	Season 18	March 3, 2021	Ellen Recaps the Awards, Fashion, and Zooms from the 2021 Golden Globes

تأثير اللغة في تهدئة الأوضاع وإحلال السلام بين المجتمع

**THE EFFECT OF LANGUAGE IN CALMING THE
SITUATION AND BRINGING PEACE AMONG SOCIETY**

Abubakar Musa Tanko¹, Muhd Zulkifli Ismail², Nik Farhan Mustapha³,
Mohd Azidan Abdul Jabar⁴

¹Universiti Putra Malaysia, Malaysia, mtabubakar8@gmail.com

²Universiti Putra Malaysia, Malaysia, zulismail@upm.edu.my

³Universiti Putra Malaysia, Malaysia, farhan@upm.edu.my

⁴Universiti Putra Malaysia, Malaysia, azid@upm.edu.my

ملخص

يستخدم المحاجج مجموعة متنوعة من التقنيات التي تندرج تحت مظلة لغة الإقناع لكسب عقول الناس في موقف أو سلوك معين. تهدف الدراسة إلى كشف استراتيجيات الإقناع اللغوية في خطاب رئيس نيجيريا بعد الإجازة الطبية (20 أغسطس، 2017). تم اختيار عينة البحث على خطاب واحد من ضمن الخطب التي تدور حول اللحظات الحرجة والمثيرة للاهتمام في تاريخ نيجيريا، بشكل انتقائي بناءً على تاريخه ومناسبته وموضوعه عندما يحتمل أن يحتوي الخطاب على محتوى أعلى من نوايا الإقناع. وتم الاعتماد على المنهج النوعي لطبيعة البحث؛ حيث يصف ويشرح السلوك الخطابي ويفسر معناه الأوسع. أسفرت النتائج عن استخدام استراتيجيات الإقناع الثلاث لجونستون - شبه المنطقية والعرضية والتناظرية - كانت وثيقة الصلة بسياق الخطاب قيد التحقيق. من بين هذه الاستراتيجيات الثلاث، كانت الاستراتيجيات العرضية هي الأكثر انتشارًا من قبل بخاري في الخطاب المحدد، للإشارة إلى الشعور بالوحدة أو التفاعل بين جماهيره، وإقناعهم على تجنب الخلافات الصغيرة والالتقاء لمواجهة التحديات المشتركة؛ انعدام الأمن، والاقتصاد، والتطور أو التكامل السياسي.

الكلمات المفتاحية: اللغة والسياسة، الإقناع، الإستراتيجيات الإقناعية، الخطاب السياسي

1. المقدمة

لا يمكن اكتساب الإقناع دون تلاعب حاد في اللغة فهي الأجهزة الكاملة للقادة لإثارة عقل الجمهور وشعورهم، وبالتالي كسب إقناعهم (علي، 2011). فالهدف الأساسي من الخطاب السياسي هو خلق إجماع بين المواطنين حول مسار العمل الذي يمكن اعتماده لحل مشاكل مثل الوحدة الوطنية، وتهدة الأوضاع، وما إلى ذلك. فهذه الدراسة محاولة لتسليط الضوء على استراتيجيات الإقناع في خطاب محمد بخاري.

2. الأدبيات ذات الصلة

2.1 لغة الإقناع

(، تشارك القوة دائماً في استخدام اللغة، وأن الإقناع جزء لا Fairclough, 2001 ووفقاً لفيركلوف (يتجزأ من السلطة. هذا لقدرة اللغة على تحقيق درجة عالية من إعادة الإنتاج، ويسعى السياسيون إلى تعبئة المتلقين لتصديق رسائلهم وطلباتهم من خلال الخطاب السياسي.

2.2 الاستراتيجيات الإقناعية

إن الاستراتيجية الإقناعية هي السلطة التي يستخدمها المرسل في خطابه دون الاستراتيجيات الأخرى، ومن أجل تحقيق المقصود يتوسل المتحدث المحاجج بالتعويل على أساليب أو آليات لغوية، أفعاليات استدلالية خطابية مشيدة على عرض رأي أو الاعتراض عليه، ومزجها إقناع الغير بصواب الرأي المعروض أو ببطلان (عن أنه لكي يسري Jonstone, 2008 الرأي المعارض عليه (حمودي، 2017). يعبر جونستون (الإقناع، في سياقات معينة، يلزم إظهار العقلانية والمنطق، بينما تكون المشاعر ضرورية في سياقات أخرى. المهم في هذا الصدد هو أن الاستراتيجية الإقناعية التي تثبت فعاليتها في سياق ما قد لا تكون كذلك في سياق آخر.

3. المنهجية

تعتبر هذه الدراسة نوعية وتستخدم تحليل الخطاب كمنهج لتحليل البيانات. ولتحديد استراتيجيات الإقناع اللغوي وتحليلها تستخدم الدراسة إطار عمل لجونستون (2008) كما هو موضح أدناه:

الاستراتيجيات والتقنيات الإقناعية

استراتيجيات	تقنيات
الاستراتيجية شبه المنطقية	يستخدم المحاجج شبه المنطقي في الأساليب التالية: (أ) استخدام القياس العكس في بناء الحجج، (ب) القياس المنطقي في بناء الحجج مثل، لكن، حتى، فضلاً عن، ليس كذا، فحسب، (ت) روابط التشبيه مثل، هكذا، كما، بمقدار، كذلك، وبالتالي، (ث) التركيب الشرطي مثل، إذا، شرط أن، حسبما، تبعاً، في حال، (ج) الروابط السببية مثل، لأن، بما أن، سبب هذا، لكونه، لأجل ذلك، لكي، من هنا، بناء على ذلك، تحت حجة، (ح) الاستفهامات البلاغية، وذلك للوصول إلى نتيجة منطقية صحيحة.

يمكن للمتحدث خلق المشاركة وإثارة وعي الجمهور من خلال استخدام التقنيات التالية: (أ) البديع مثل (الطباق، الجناس، المقابلة) (ب) الإشارات مثل، هنا، الآن، هذا إلخ (ت) تقسيم الكل إلى أجزاء (ث) الصور (ج) تكرار الادعاءات وإعادة صياغتها ولفت الانتباه إليها، (ح) الاستعارة (خ) التشبيه (د) التوازي أو السجع	الاستراتيجية العرضية
يبني المحاجج التناظري حجته عن طريق: (أ) بإشارة إلى مقولات الدينية، أو استدعاء الحكمة التقليدية في أسلوب سرد القصص، (ب) تذكير الجمهور بالقيم التي تم اختبارها عبر الزمن، (ت) باستخدام لغة معادلة مثل "يذكرني بـ..."، "أنتم تعرفون ما يقولونه"، (ث) الاستفادة من أقوال وأمثال السلف، (ج) بالإشارة إلى الأحداث الماضية	الاستراتيجية التناظرية

4. المناقشة والنتائج

يستخدم بخاري القياس المنطقي لدعم حجته في الجملة 4 و5، يخاطب حالة عامة مفادها أن جميع الشعب النيجيري لهم حرية التعبير في شؤونهم، لكن بعض التعليقات تتجاوز الـخ طوط الحمراء الوطنية. وفقاً له، إن وحدة نيجيريا محسومة وليست قابلة للتفاوض. حاول بخاري تحريض جمهوره على أن مطالبة بالانفصال وجميع التهديدات الأمنية نهجاً لتخلف البلد، ولن تقبل إدارته كل ما يرمي بحياة المواطنين في ورطة كما في الجملة 13-19.

في محاولة لزيادة المحتوى المقنع لرسائله، يتضمن خطابه بمجموعة متنوعة من الإشارات البلاغية والصور على سبيل المثال، في الجملة 2 "يسرني أن أعود إلى أرضي بين إخواني وأخواتي"، و3 "أثناء إقامتي في المملكة المتحدة، كنت على اتصال يومي بالأحداث في المنزل"، و20 "وأخيراً، أيها النيجيريون الأعزاء، فإن مصلحتنا الجماعية الآن هي تجنب الخلافات الصغيرة والالتقاء لمواجهة تحديات مشتركة؟...". يستخدمها بخاري لإشراك جماهيره والانخراط في قضايا مختلفة تم حياتهم وبلدهم. من خلال هذه الإشارات والصور، يحاول بخاري إثبات نفسه أنه جزء لا يتجزأ من جماهيره، باعتباره واحداً منهم يشعر بالأمهم ومعاناتهم، وأنه مصمم على جعل أحلام الجماهير حقيقة معيشية.

في المناقشة التناظرية، من خلال استخدام المقولات الدينية والإشارة إلى الأحداث الماضية. يحاول بخاري تذكير الجمهور بإحدى القيم التي تظهر أنه حريص على إثبات عدم جدوى السعي إلى نبذ ليبافرا الجديدة. وأنهى حديثه بالإشارة إلى النص الديني، تأكيداً على فكرة أن النيجيريين وقفوا خلف قائدهم ولديهم ثقة تامة به، بالنظر إلى حبهم له وصبرهم عليه وأدعياتهم له في أثناء مرضه، لدرجة أنهم يعتقدون أن صحته بحد ذاته سيعود عليهم بالنفع.

4.4 ملخص النتائج

الاستراتيجيات	التقنيات	العدد\الجملة
شبه المنطقية	القياس المنطقي	3 (الجملة 4,5,13,14,15,16,17,18,19)
العرضية	الإشارات	4 (الجملة 2,3,4,6,7,9,14,17,18,19,20,22,23)
	الصور	4 (الجملة 20,21)

2 (الجملة 1،23)	المقولات الدينية	التناظرية
1 (الجملة 6،7،8،9)	الأحداث الماضية	

5.4 خاتمة

. (Johnstone, 2008) تم إجراء تحليل الورقة وفقاً لثلاثة الاستراتيجيات اللغوية الإقناعية لجونستون وتم استخدام استراتيجية العرضية بشكل كبير في الخطاب، من خلال تقنيات الإشارات البلاغية والصور. من الجدير بالذكر أن بخاري ألقى بعض الرسائل الأساسية، ما هو مهم بالنسبة لها هو أنه دعا النيجيريين إلى ترشيد قضية الوحدة والتعاون بينهم، وإعطاء الأولوية للمصالح العامة، والتفكير في إحداث تغيير حقيقي في نيجيريا، وعلى زعماء العرقين التفكير في التغلب على جميع أشكال التعصب والتطلع إلى بناء دولة ديمقراطية.

REFERENCES

- Abada, I. M. Omeh, P. H. Okoye, I. R. (2020). Separatist Agitation by the Indigenous People of Biafra (IPOB), and National Question in Nigeria, *Journal of Political Science, Public and International Affairs*, Vol. 2(1), pp. 009-017.
- Abdel Latif, Imad (2012). *Persuasive Strategies and influence in political discourse of President Sadat's speeches as a model*. Egyptian General Book Authority, Cairo
- Aldalimi, I. H. M. (2017). *Alasharyat Almuqamiyat Fi Diwan Hatim Altaayiy: Dirasat Tadawuliat*. Majalat Aleulum Alaislamiati, Aleadad 15.
- Axelord, A. (2007). *Getting you every day: mastering the lost art of pure persuasion*. Cambridge:Cambridge University Press.Boston:
- Bashir, I. (2017). *Speech Acts Sequences in Bush's and Osama's first Inaugural Speeches*. *International Journal of Humanities and Applied Social Science*, Vol. 2, No.1, PP.63-81.
- Eali, E. S. (2011). *Alkhitab Alsiyasiu Limahatir Muhamad (Ryiys Wuzara' Malizia Sabqana) Fi Daw' Alaitisaq Allaghawii Wacamaliat Alaitisali*. Majalat Jamiat Alshshariqat Lileulum Al'iinsaniat Walajtimaciati, Almajalid 8, Aleadad 2, S 01-25.
- Faris, A., Paramasivam, S., Tan, B.H. & Abdul, M.Z. (2016). *Persuasive strategies in Mandela's No Easy Walk to Freedom*. *International Journal of Applied linguistics and English Literature*, 5(1), pp. 192-203.

- Fatayhat B. (2017). 'Asalib Al'iqla Wadawriha Fi Tanmiat Alsuluk Altadamunii Ladaa Al'afraad Dirasat Halat Jameiat Altadamun Wal'ihhsana: (Rsaalat Almajstir Ghyr Mnshwr) Jameiat Alduktur Mwlay Altaahir,
- Faryal, A. J. (2017). Aliat Al'iqla Fi Alkhitab Alsiyasy: Khitab Rayiys Aljumhuriat Aljazayiriat Alsud Eabd Aleaziz Butafliqat Namudhaja, (Rsaalat Almajstir Ghyr Minshur) Jameiat Eabd Alhamid Bin Badys, Aljumhuriat Aljazayiriat.
- Fezler, W. (1989) Creative imagery. New York: Simon and Schuster Inc.
- Fromkin, V. & Rodman R. (1983). An introduction to language. New York: Dryden Press.
- Hamuwdi, M. (2012). Alhijaaj wastiratijiati al'iqla eind tah eabd alrahman muqarabat 'i bistumulujati: majalat hawliat altarathi, aleadad 12, pp.139-151.
- Heywood, A. (2014). Global politics. Macmillan International Higher Education. Hillsdale, NJ: Lawrence Erlbaum. president Buhari's three selected speeches to countrymen. Journal of Science, Humanities and Arts. Vol.6, Issue 7. International Journal of Applied Linguistics & English Literature ISSN 2200-3452, Vol. 5 No. 1, pp.192-208
- Ikegbunam, P. C. & Agudosi F. I. (2021). Cultivating Biafran agenda in Nigeria: Evaluation of the influence of radio Biafra's rhetoric of ethnic marginalization on rural dwellers in the South-east. Journal of Media and Communication Studies, Vol. 13(1), pp. 23-37
- Johnson, D. & Johnson, F. (2000). Joining together: Group theory and group skills.
- Johnstone, B. (2008). Discourse analysis. Oxford: Blackwell.
- Lakoff, G. and Johnson, M. (2003). Metaphor we live by. London: Chicago University Press.
- Mike, O. (2019). The psycho-political underpinnings of presidential speeches:
- Paltridge, B. (2015). Discourse Analysis: An introduction. London: Bloomsbury Academic.
- Riky, M. (2019). Aistiratijiati Al'iqla Fi Alkhitab Alsiyasy: Alkhitab Alrayiys Eabd Aleaziz Butafliqat Biwilayat Satif 2012 Namudhaja. (Rsalat Almajstir Ghyr Minshur) Jameiat Sa'idat Alduktur Mwlay Altaahir, Aljumhuriat Aljazayiriat.
- Sayna'a Z. (2010). Bilaghat Al'iqla Fi Alkhutbat Albitra' Liziad Bin 'Abih: (Rsaalat Almajstir Ghyr Minshur) Jameiat Alearabii Bin Mahdi, Aljumhuriat Aljazayiri. Sa12-46. S128-138.
- Simpson, P. Mayr, A. (2010). Language and power. London: Routledge.
- Tanko, A. M., Ismail, M. Z., Jabar, M. A. A., & Mustapha, N. F. (2021). Persuasive Strategies in Buhari's Maiden Coup Speech. International Journal of Academic Research in Business and Social Sciences, 11(6), 1728–1745.
- Van Dijk, T. A. (1998a). Ideology: A multidisciplinary approach. London: Sage.

أهمية تطوير برنامج تعليم المتلازمات اللفظية على الإنترنت للمتعلمين
الناطقين بغير العربية

**The Importance of Developing Collocation Online Learning
Program for Non-Arabic Learners**

Amani Nawi¹, Lubna Abdul Rahman², Nurkhamimi Zainuddin³

¹Universiti Sains Islam Malaysia, Malaysia, amani@usim.edu.my

²Universiti Sains Islam Malaysia, Malaysia, lubna@usim.edu.my

³Universiti Sains Islam Malaysia, Malaysia, nurkhamimi@usim.edu.my

Abstract

The phenomenon of verbal collocations plays an important role in the field of teaching foreign languages, especially Arabic language. One of the most prominent characteristics of verbal collocations is enriched the language with expressions or collocations that increase the language's eloquence which make the process of learning foreign language easy and enjoyable. Furthermore, the use of these expressions was an intuitive thing for the people of the Arabic language, and they did not feel their importance unless they were misused it while speaking. This contrasts with non-native speaker, as they must learn this expression and be trained to use it correctly. The more the students know this expression vocabulary in Arabic and its coexistence, the more they become fluent and acquire this language, so that their language corresponds to what is spoken and written by the native speaker. This study was concerned with the importance of developing an Internet-based of verbal collocation learning programs as an educational tool and a useful linguistic reference for learners. This study attempts to discuss this importance based on previous studies, recording the efforts made by researchers interested in this field in developing programs for teaching verbal collocation in multiple languages. This study also seeks to present the researchers' current experience in developing similar program as an initial step to help Arabic non-native speaker to self-learn these expressions in an enjoyable way. In this project, the researchers followed the ASSURE instructional design model as the framework for designing and developing the program.

Keyword: Collocation, Arabic Collocation, Verbal Combination, Web-based Collocation Learning Activities.

الملخص

تلعب ظاهرة المتلازمات اللفظية دورًا مهمًا في ميدان تعليم اللغات الأجنبية لا سيما اللغة العربية. ومن أبرز خصائص المتلازمات اللفظية إثراء اللغة بتعابير أو متصاحبات تزيد أهل اللغة من فصاحتها وبلاغتها وتجعل عملية تعلم تلك اللغة أمرًا سهلاً وممتعًا. وكان استخدام هذه التعابير شيئًا بديهيًا لدى أبناء اللغة العربية، بل هم لا يشعرون بأهميتها إلا إذا أسيء استخدامها عند الكلام. وهذا بخلاف المتعلمين الناطقين بغير العربية حيث لا بد لهم تعلمها وتدريب على استخدامها استخدامًا صحيحًا. كلما ازدادت معرفة الدارسين بمفردات اللغة العربية وتلازمها، ازدادت فصاحتهم واكتسبهم لهذه اللغة بحيث تكون لغتهم موافقة لما يتحدث به ويكتب به أصحاب اللغة. وذلك غُيّيت هذه الدراسة بالوقوف على أهمية إنتاج برامج تعليم المتلازمات اللفظية القائم على الإنترنت بوصفها أداة تعليمية ومرجعًا لغويًا مفيدًا للمتعلمين. وتحاول هذه الدراسة مناقشة هذه الأهمية بناء على الدراسات السابقة مسجلة من خلالها الجهود التي بذلها الباحثون المهتمون بهذا المجال في تطوير برامج تعليم المتلازمات اللفظية في اللغات المتعددة. كما تسعى هذه الدراسة إلى تقديم تجربة الباحثين في تطوير أنشطة تعليم المتلازمات العربية القائمة على الإنترنت كخطوة أولية لمساعدة المتعلمين الناطقين بغير العربية على تعلم هذه التعبيرات تعلمًا ذاتيًا وبطريقة ممتعة. وقد أتبع الباحثون في هذه التجربة نموذج التصميم التعليمي أشور (ASSURE) بوصفه الإطار الإجرائي لتصميم مواقف تعليمية في البرنامج.

الكلمات المفتاحية: المتلازمات اللفظية، المتصاحبات، التلازم اللفظي، برنامج تعليم المتلازمات اللفظية القائم على الإنترنت

1.0 المقدمة

إنّ المتلازمات اللفظية هي قضية مستأنسة لجميع اللغات الإنسانية. كما أنه أمر بديهي لا يلتفت إليه الإنسان إلا عند مخالفة عناصرها (أبو الرب، 2017). لذلك يرى Firth

(1957) أنّ المتلازمات هي "توقع الكلمتين متصاحبتين بحكم العادة والإلف، مع عدم إمكان إبدال إحدى الكلمتين بأخرى بسهولة فائقة" (Brashi,2005). فأعطى له مثلاً على ذلك حيث قال إنّ كلمة "Dark" يتوقع مجيئها في كثير من الأحيان مع كلمة "Night". ولا يختلف مفهوم المتلازمات في اللغة الإنجليزية بما ورد في اللغة العربية، حيث عرّف عبد العزيز (1990) أنّها تدلّ على "مجيء الكلمة في صحبة كلمة أخرى"، فيُقَال في العربية: "قطيع من الغنم"، ولا يُقال: "قطيع من الطير"، بل يُقال: "سرب من الطير". في حين يُعرّف محمد حلمي هليل (1997) نقلاً عن جبريل (2016) المتلازمات بأنها "تجمعات معجمية (lexical combination) لكلمتين أو أكثر جرت العادة على تلازمها، وتكرار حدوثها، وترباطها دلاليًا". أو بعبارة أخرى، أنّها تمثل علاقة الاقتتان والتلازم بين ألفاظ معينة.

وظاهرة المتلازمات اللفظية تحظى بالاهتمام المتزايد من كثير من الباحثين في التخصصات المختلفة التي لها علاقة بدراسة اللغة وخاصة في مجال تعليم اللغة الأجنبية وتعلّمها. وذلك حيث أدرك الباحثون من القدامى والمحدثين أهمية التلازم اللفظي في تعليم متعلمي اللغة الأجنبية. وعلى الرغم من ذلك، فإنّ طريقة تدريسها في الغرفة الصفية لا يزال غامضة إلى حد كبير. ومع ذلك، فإنّ تعلم هذه الظاهرة اللغوية ليس أمراً سهلاً بالنسبة لمتعلمي اللغة العربية الناطقين بغيرها. وترتّباً على ذلك، اكتشف Shouqun Wu (2010) بأنّ الوسائل التكنولوجية المستجدة الآن تمثل أداة فعالة يلجأ إليها متعلمو اللغة الأجنبية في إشباع احتياجاتهم التعليمية، إذ يتمكن الطالب من الاستفادة من المعلومات والمصادر التعليمية المفتوحة بشكل مجاني، نحو: التدريبات العملية، والدروس التعليمية، والدورات اللغوية، ومحلل اللغات، والمدونات اللغوية وغير ذلك من أدوات التعلم المتاحة على الإنترنت. فإنّ الاتجاه التعليم الإلكتروني من خلال الأنشطة اللغوية المحوسبة (Computer language activities) أصبح في عصرنا اليوم ضرورة في مساعدة المتعلمين على ممارسة اللغة الأجنبية التي تعلموها وتحسين أدائهم اللغوي.

وعلى الرغم من هذه الأهمية، أقر Shouqun Wu (2010) أنّ الأنشطة التعليمية الموجهة لتعليم المتلازمات اللفظية وتعلّمها مازالت غير كافية ومحدودة. وبناء على ذلك، تسعى هذه الدراسة إلى تحقيق بعض الأهداف الآتية:

1. مراجعة بعض الأبحاث التجريبية والدراسات السابقة التي قامت بتصميم البرامج الإلكترونية بهدف دعم عملية تعليم المتلازمات اللفظية في اللغات الأجنبية.

تقديم تجربة الباحثين في تطوير صورة أولية لأنشطة تعليم المتلازمات اللفظية الإلكترونية حيث يمكن الاستفادة والاعتماد عليها في بناء مناهج تعليم هذه العبارات

2.0 أهمية تعرض متعلمي اللغة الأجنبية على المتلازمات اللفظية

لقد تعدّدت البحوث التي قام بها الباحثون لدراسة اكتساب المتعلمين الناطقين بلغات أجنبية للمتلازمات اللفظية واستخدامها وعلاقة إحرازها باستيعاب المهارات اللغوية الأخرى. فأثبت معظم الدراسات السابقة أنّ الغالبية من الطلبة خاصة متعلّمي اللغة الأجنبية لم يصلوا إلى مستوى لائق في اكتساب هذه الألفاظ المتصاحبة واستخدامها الاستخدام الفعلي مما يعسر عليهم تحقيق الفصاحة والإجادة في اللغة الثانية (Chia-Lin, 2009; Małgorzata, 2004; Fatemeh Ebrahimi Bazzaz et al., 2014; Dina Abdel Salam, 2015; Nabil Mohammed, 2016). بل إذا استعمل الطالب المتلازمات اللفظية بحسن الاستعمال وهو قد سلم من اجترار الأخطاء اللغوية والمعجمية (أبو الرب، 2017).

ويتجلى ذلك في نتائج الدراسة التي أجراها Chia-Lin (2009) من خلال الاختبار التحريري المطبّق على طلاب المستوى المتوسط الذين يتعلمون اللغة الإنجليزية بوصفها لغة أجنبية في تايوان التي تدلّ على أن نسبة عالية من الطلبة يستخدمون المتلازمات اللفظية في غير سياقاتها الصحيحة، وكثير منهم يلجؤون إلى اتّخاذ الكلمات متقاربة المعنى في حالة وجود

كلمات أخرى مصاحبة لها. لذلك أوصى الباحث لحل هذه المشكلة بضرورة تعليم مفردات اللغة مع مصاحبتها، والانتباه إلى هذه الكلمات أثناء قراءة النصوص التعليمية لرفع الإدراك الواعي لدى الطلاب بوجود هذه الألفاظ ودرايتهم نحو كيفية إنتاجها في توظيف اللغة (Nafez,2013؛ Małgorzata, 2004; Kadriye & Mehmet,2015)، ومن ثمّ تشجيع الطلبة على حفظ الشائع منها حتى يتمكنوا من تكوينها بديهيًا.

وتنسجم نتائج هذه الدراسة مع دراسة (Fatemeh Ebrahimi Bazzaz (2015)، التي كشفت بأن ثمة علاقة قوية بين استخدام المتلازمات اللفظية وبين مهارة الكتابة، حيث أشارت نتيجة ذي دلالة إحصائية إلى ارتفاع مستوى الطلبة عند الكتابة بعد أن تعرضوا لهذه الألفاظ المتلازمات بأسلوب غير مباشرة طول الفصول الدراسية. ولعل من أسباب فقيرة استيعاب المتلازمات اللفظية لدى المتعلمين تنبع من قلة الاهتمام والتعرض لتلك الألفاظ أثناء عملية التعليم والتعلم. بينما توجد مجموعة من الدراسات التي عارضت اعتماد على أسلوب غير مباشرة في تعليم مفردات جديدة، وإنما التمسك بطريقة مباشرة لهدف مساعدة دارسي اللغة الأجنبية على التعرف بصورة أفضل على قواعد اللغة الثانية (M. Teresa, 2007; (Elaheh & Saeedeh, 2011; Banu Tekingül, 2013). وعلاوة على ذلك، ذكر بعض الباحثين أن تركيز جلّ هذه الدراسات منصب على تعليم كلمات فردية وليس تراكيب لغوية تهتم بالسياق (Suhad & Schmitt, 2012).

ومن خلال نظرة سريعة للدراسات السابقة في هذا المجال، الأمر اللافت للنظر هو ضرورة إفراط كمية التعرض للمتلازمات اللفظية لدى دارسي اللغة الأجنبية بصورة مكثفة، سواء كان في داخل الفصل أو في خارجه بالاستمرار لزيادة معرفتهم ووعيهم نحو هذه القضية، بل أبرزت النتائج أن العملية الإدراكية "cognitive processes" لدى الدارس تخدم بنشاط وفعال عند التعامل مع هذه الألفاظ في خارج الفصل التعليمي. وإنّ إهمال هذا النوع من

التركييب اللغوية في مجال تعلم وتعليم اللغة العربية بوصفها لغة ثانية تؤدي إلى تدهور كبير في جودة المخرجات اللغوية النهائية لدى المتعلمين.

3.0 قضايا تعليم المتلازمات اللفظية وتعلمها لدى متعلمي اللغة العربية بوصفها لغة ثانية

اكتساب اللغة الثانية لدى الفرد يعني أنه يستعد لاستخدام هذه اللغة في التواصل اليومي العادي تلقائياً (Siti Ikbāl, 2006; Uraidah, 2014). والكفاءة في التعبير الكلامي والتواصل كما ذكر العالم اللغوي Hymes (1972) أنها لم تتوقف على معرفة الفرد لكم هائل من المفردات في لغة ما، بل إنها تستدعي القدرة على اختيار المفردات والعبارات المتعارف عليها، واستعمالها بالطريقة التي استعملها أبناء تلك اللغة في موقف اجتماعي مناسب (Uraidah, 2014; Nabil Mohammed, 2016). ومن هذا المنطلق، أحرز Lewis أهمية فكرة العبارة المعجمية (Lexical phrase) أو ما يطلق عليها بعض اللغويين بالكفاية المعجمية (Lexical Competence) التي تمثل شرطاً مهماً في الكفاية اللغوية، فهي تعني أن المتعلم ليس بقادر على فهم معاني المفردات المعجمية فحسب، بل إنه على علم ودراية بعلاقاتها مع غيرها من المفردات في سياق التلازم أو التوارد اللفظي، وكلما زادت معرفة المتعلم لإنشاء تراكييب معجمية، كلما يقترب من الناطق الأصلي بتلك اللغة (Małgorzata, 2004؛ العناني، 2010؛ Nabil Mohammed, 2016).

وترتيباً لذلك، توصل بعض الدراسات التجريبية إلى عدة الإشكاليات والصعوبات التي تفضي إلى عدم كفاءة الطلبة عند التعامل مع المتلازمات اللفظية في مهارة القراءة والكتابة باللغة الأجنبية، منها: التدخل من اللغة الأم الذي يؤدي إلى الترجمة الخاطئة للكلمات المتلازمات، وعدم الفهم والإدراك الصحيح بمفهوم المتلازمات اللفظية، واللجوء إلى إعادة

صياغة التعبير، الانتقال بين اللغات أو داخل اللغات نفسها، ومن ثمّ نقص المعرفة وقصور الانتباه إلى هذه القصيدة اللغوية من قبل المعلمين والمتعلمين (عبد العزيز، 1990؛ Fatemeh Mounya, 2010؛ Masoud Hashemi et al., 2012؛ Shehata, 2008؛ Ebrahimi Bazzaz et al., 2014؛ Nabil, 2016). والنتيجة على ذلك، أنّ دارجي اللغة العربية غير الناطقين بها في ماليزيا لم يخلوا من هذه الصعوبات نظراً لتعدد الدراسات العلمية التي أشارت إلى تدني مستوى الطلاب الماليزيين في فهم المتلازمات اللفظية في اللغة العربية وكيفية استخدامها في مواقف تعليمية (Azman Che Mat, 2005؛ Abdul Halim & Che Radziah, 2007؛ Nadwah & Nadhilah, 2014؛ Uraidah, 2014).

والتأثر بلغة الأم لدى الطلاب الماليزيين يتأثر بجميع الجوانب اللغوية، حيث وجدت إحدى هذه الدراسات التي قام بها Abdul Halim & Che Radziah (2007) أنّ معظمهم يواجهون المشكلة في استخدام تركيبات قائمة على تناسبٍ بين لفظين خاصة التلازم اللفظي الذي يتكون من أن يكون أحدهما فعلاً والثاني حرفاً أو اسماً، الأمر الذي يؤدي إلى عدم اختيار الكلمة المناسبة للتعبير عن المقصود. ومن الملحوظ أنّ ارتكاب الطلاب في مثل هذه الأخطاء اللغوية بسبب إغفال منظّمي منهج التعليم والمعلمين هذه الخصائص في تعليم مفردات اللغة مفصولة عن سياقاتها الطبيعية أو بشكل قواعد نحوية جافة، ولا يدرك بعضهم أن المعنى المعجمي أحياناً لا يكفي في توضيح معنى الكلمة، وقد يكون القصور في المناهج الدراسية المطبقة حالياً في ماليزيا سبباً في قلة توافر المصادر والمعلومات التي تدفع الدارسين إلى تعلّم هذه الألفاظ (Abdul Halim & Che Radziah, 2007).

وحقيق بالذكر هنا أن اكتساب المتعلم للقواعد النحوية ووظيفتها أحياناً لا يكفي لاختيار أنسب الكلمة المنسجمة مع طبيعة اللغة المتعلّمة، إلا باكتساب جملة من الكلمات المتلازمات لها في سياق مختلف للتمكّن من استعمالها استقبلاً وإنتاجاً. وعلى ضوء ما سبق،

فإنّ معرفة المتعلمين للمصاحبات اللفظية في اللغة العربية بوصفها لغة ثانية ما زال مقتصرًا على نطاق محدود (Farghal & Obiedat,1995; Shehata,2008)، مما يتحتّم على الباحثين والمعلمين في مجال تعليم اللغة العربية بوصفها لغة ثانية لإجراء مزيد من الدراسات المعمّقة بغية إبراز العلاقات بين تقنيات الحديثة وزيادة معرفة هذه الخصائص اللغوية بوصفها إحدى الحلول المقترحة في إنجاز عملية التعليم والتعلّم خاصة لتعرف الطلبة على هذه التراكيب اللغوية.

4.0 تعليم المتلازمات اللفظية وتعلّمها بمساعدة الحاسوب وشبكة الإنترنت

فقد تزايد الاهتمام بتعليم اللغة بمساعدة الحاسوب (CALL) منذ التسعينات بعد ظهور شبكة الإنترنت والوسائط المتعددة (Feham,2006). ومن خلال السنوات الأخيرة، أصبحت شبكة الإنترنت وسيلة من الوسائل التعليمية الفعّالة في عملية التعليم والتعلّم حيث تسمح لمستخدميها بالاستفادة من خدماتها وقدراتها الفائقة دون قيود وحدود في أي وقت وفي أي مكان. ويستطيع المعلم من خلال الإنترنت تهيئة البيئة التعليمية بصورة مباشرة (face to face teaching) أو باستبدالها عن طريق إنشاء الأنشطة التعليمية التي يمكن للمتعلم الوصول إليها بسهولة خارج الغرفة الصفية. وبدأ الباحثون التحري في المشروعات والأبحاث العلمية حول تطبيقات الحاسوب وشبكة الإنترنت في اكتساب اللغة العربية (Radhwa,2013).

أمّا بالنسبة لتدريس المتلازمات اللفظية باستخدام الحاسوب والوسائط المتعددة، وجدت الدراسة الحالية أن هناك عدة الدراسات التجريبية والأبحاث المتخصصة بتصميم المنتجات وتطويرها التي تمّ إجراؤها في هذا المجال، إلّا أنّ جُلّ هذه الدراسات تركز على توظيف الكشافات السياقية (concordance) بوصفها أداة تعين الطالب على تحديد الكلمات والتعبيرات بناءً على سياقات مختلفة. ومن أمثلة الأبحاث التجريبية الدراسات التي أجراها Yu-

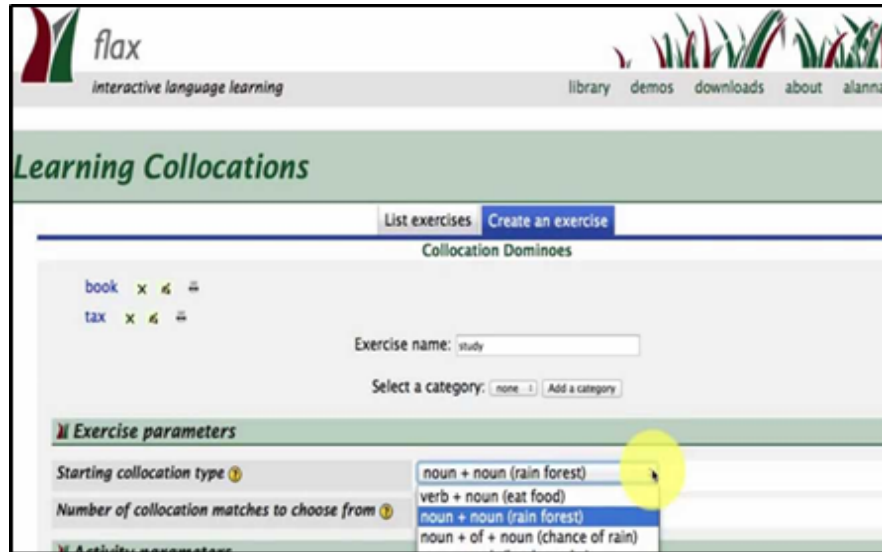
Elaheh & Saeedeh (2010) و Shaoqun Wu (2010)، و Yu-Chih & Li-Yuch (2010) حيث ركز جميع هذه الدراسات على خاصية المدونات اللغوية (Linguistic Corpus) لتكون مصدرًا أساسيًا في تعليم الطلبة الأجنبية على تعلّم ظاهرة التلازم اللفظي في اللغة الإنجليزية بوصفها لغة الهدف. وعلى صعيد آخر، حاول كثير من الباحثين من أمثال Hao-Jan (2011) تطوير الكشف السياقي المتخصص القائم على الويب الذي يسمى بـ "WebCollocate" ليساعد المتعلمين الصينيين في استرجاع الألفاظ المتلازمات عند ترجمتها من اللغة الصينية إلى اللغة الإنجليزية. وهناك عديد من الكشافات السياقية المتوفرة على الويب، مثل: AntConc, MonoConc, Boolean Search, WordSmith, Xaira, aConcoder.

وعلى الرغم من أنّ نتائج كل من الدراسات السابقة توصلت إلى أن الكشف السياقي يعدّ من إحدى أدوات فعالة لخلق بيئة التعلّم الاستكشافي لدى الطلبة في تعلم المفردات اللغوية، إلا أنّها لا تخلو عن التحديات والقصور في تجربته. فتطرّق Hao-Jan إلى هذا الأمر من خلال استنتاجه للأدبيات وتوصل إلى أنّ المدونات اللغوية المتاحة لمتعلمي اللغة الإنجليزية الآن قد لا يستطيع مساعدتهم على استرجاع المتلازمات التي يريدونها من الموقع لأسباب عدة.

ومن المشاكل الكبرى التي ذكرها Hao-Jan أنّ النتائج من البحث (search outcomes) أحياناً مشوشة حيث إنّها لم تشر بشكل دقيق إلى موضع الكلمة إما أنّها تقع قبل كلمة مفتاحية أم بعدها مما يفضي إلى سوء الافتراض والتحكم الخاطئ لدى الطلبة. إضافة إلى أنّ المتعلّم لا يستطيع تحديد نوع الكلمة مثل: فعل أو اسم، التي تحمل عليها المتلازمات نظرًا لأن قائمة المفردات الناتجة من الموقع غير منظّمة مع أنّها تحتوي على جميع أقسام الكلمة التي تصعب على المتعلّم الحصول على نتيجة مرتاحة بسرعة. فهذه المشكلة ستكون تحديًا كبيرًا للمتعلّمين الذين في مستوى المبتدئ والمتوسط.

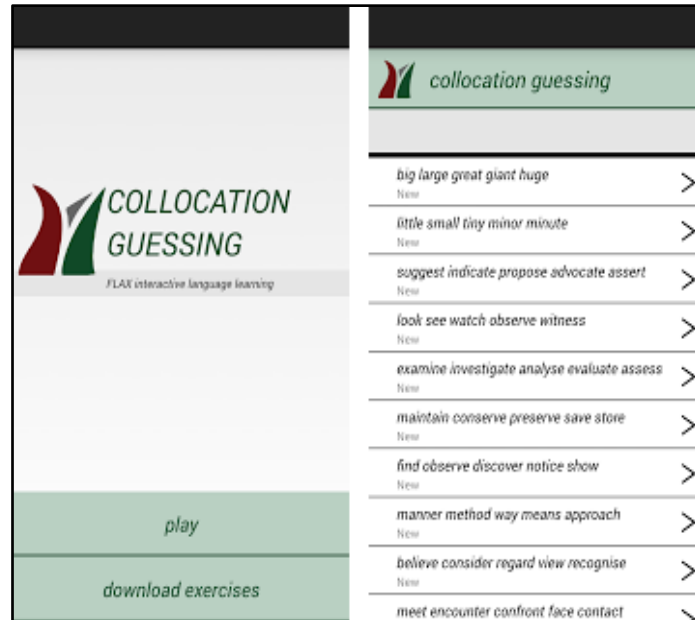
5.0 مشاريع تطوير برنامج تعليم المتلازمات اللفظية القائمة على شبكة الإنترنت والوسائل التكنولوجية

بالنسبة لتدريس المتلازمات اللفظية باستخدام الوسائل التكنولوجية وشبكة الإنترنت، ثمة العديد من مواقع الإنترنت التي تقدم التدريبات والأنشطة الإلكترونية التي أنشأها المعلمون والمصممون من أنحاء العالم في مجال تعليم اللغة الإنجليزية، ومن أهم هذه المواقع هي: موقع a4esl.org، وموقع www.better-english.com، وموقع angelfire.com، وموقع <http://flax.nzdl.org>. وقد قام مجموعة من الباحثين على رأسهم Alex Wu وآخرون (2016) بدراسة نظام إحدى هذه الأدوات المشهورة بتطبيقات FLAX App في تعزيز عملية تعلم المتلازمات اللفظية من خلال الأنشطة المعتمدة على الويب (web-based activities) وكذلك الأجهزة المحمولة (mobile-based activities) الموضحة في صورة رقم 1.



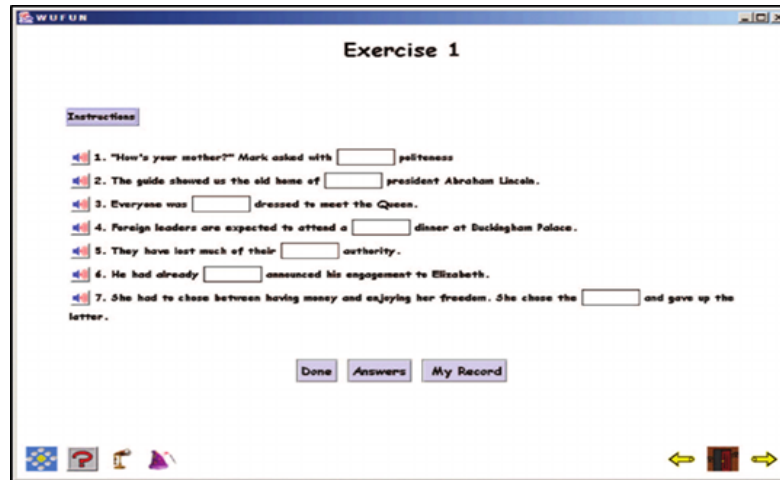
صورة 1: موقع FLAX

وقد تم تصميم الأنشطة التعليمية في برنامج FLAX بناءً على قاعدة البيانات (database) للمتلازمات الإنجليزية التي تم استخراجها تلقائيًا من موسوعة ويكيبيديا (Wikipedia). وقدمت هذه التطبيقات أربع نشاطات تعلم المتلازمات اللفظية التي تشمل على أنشطة الكلمات ذات الصلة (Collocation Related Words)، وأنشطة تخمين المتلازمات (Collocation Guessing)، وأنشطة المطابقة (Collocation Matching)، والدومينو (Collocation Dominoes).



صورة 2: التطبيقات المحمولة FLAX

كما أجرى Qing & Peter (2006) دراسة مماثلة حيث إنهما قاما بتصميم نموذج من البرمجة المحوسبة المعروفة بـ "WUFUN" التي تهدف إلى حل مشكلات الطلاب الصينيين في تعلّم المفردات الإنجليزية خاصة ما يتعلق بها من المتلازمات اللفظية والتعبيرات الاصطلاحية واستخداماتها في سياق صحيح. وقام هذا البرنامج بتقديم الطلاب بعض الكلمات المستهدفة المأخوذة من القاموس المصغر في الجمل مع عرض مصاحبتها، وترجمتها، وتعريفاتها، وكذلك الصورة المعبرة عن معناها. ولهدف تحقيق أهداف التعلم، يطلب من المتعلمين القيام بعدة التدريبات التي تشمل إيراد الكلمات المترادفة، والمتضادات، واستعمال الكلمات مع مصاحبتها في الجملة، تحديد الكلمات المشتركة لفظية. ويتميز كذلك هذا البرنامج الحاسوبي بأنه مدمج بالوسائط المتعددة لغرض مساعدة الطلاب على حفظ الكلمات مع مراعاة أساليب التعلّم المختلفة عندهم.



صورة 3: برمجة WUFUN

أمّا دراسة قام بها كل من Tozcu & Coady (2004) فقد استخدموا البرمجة التي تسمى بـ "New Lexis" للتعرف على مدى فعاليتها في عملية تعلم المفردات وما يتعلق بها

من المتلازمات اللفظية حيث توصلت هذه الدراسة إلى أنّ الطلاب في المجموعة التجريبية الذين يتعلمون المفردات اللغوية بمساعدة برمجية الحاسوب قد تفوقوا على أقرانهم من طلاب المجموعة الضابطة في استكشاف الألفاظ المتلازمة وفهم المقروء. وتم تصميم المحتويات التعليمية لهذا البرنامج بتوزيعها وفقاً لثلاثة إجراءات أو أبعاد التعلم، وهي: التعلم (Study)، والتدريب (Practice)، وبالتالي المراجعة (Review) حيث يشتمل جميع الأقسام على 6400 كلمة أكثرها تكراراً في اللغة الإنجليزية. وفي قسم "التعلم"، عرضت الكلمات المستهدفة في شكل قائمة حتى يتمكن الطالب من ملاحظة معاني لكل منها مع أمثلة استخدامها في سياق الجملة. أما في قسم "التدريب"، فقام الطالب بإنجاز خمس نشاطات مختلفة، نحو: اختيار الكلمات (selecting words)، والبحث عن معاني أو تعاريف الكلمات (finding definitions)، والبحث عن الكلمات المفقودة (choosing missing words)، وتجهئة الكلمات المعرّفة والمفقودة (spelling the defined and the missing words). وأخيراً، أتاح قسم "المراجعة" فرصة الإعادة والمراجعة على جميع الكلمات التي تم تعلمها من خلال هذا البرنامج. وتتضح من هنا أهمية التكرار والمراجعة في عملية اكتساب الألفاظ المتلازمة في اللغة الهدف.

وعلى الرغم من الأنشطة التعليمية ضمن العناصر التعليمية اللازمة التي تمهد وتساعد الطالب على نمو المهارات اللغوية الأربعة، إلا أنه لم يوجد هناك الدراسات السابقة التي تهتم بتطوير الأنشطة اللغوية بشكل إلكتروني. وظلت الأنشطة التعليمية في اللغة العربية تستخدم الأساليب التقليدية المعتمدة على الأنشطة الورقية التي تقلل من زيادة دافعية الطلبة واتجاهاتهم نحو التعلم، كما ليست ثمة الدراسات التجريبية غير الدراسة التي أجرتها Uraidah (2014) التي حاولت توظيف أداة الاتصال المعروف باسم منظم الرسوم البيانية (graphic organizer) في تعليم المتلازمات العربية للطلاب الماليزيين في المدرسة الثانوية، إذ تعطى للطلاب المفردات الأولية ثم تطلب منهم الباحثة أن يكتبوا مجموعة من كلمات أخرى عادة تأتي معها مصاحبة

لها على شكل الرسوم البيانية التي أعدها الطلاب بأنفسهم بطريقة يدوية. وأظهرت نتيجة هذه الدراسة بأنّ استخدام استراتيجية منظمّ الرسوم البيانية تعين الدارس على التعبير المرئي عن المعرفة، والمفاهيم، والأفكار، والعلاقات فيما بينها بصورة أكثر ترتيباً، إلا أنّ الباحثة لم تستفد من برمجيات المنظمات المتقدمة التي يوفرها الحاسوب بوصفها أداة التعلّم، والتي ربّما أن يكون توظيف هذه البرمجيات المستجدة مفيدة للغاية حيث إنّها تسمح بالتنقيح والمراجعة والتعديل بسهولة أكبر.

ومن الملحوظ، أنّ هناك أوجه قصور من قبل مدرسي اللغة العربية بوصفها لغة ثانية في الاهتمام، كما قرّر بعض الباحثين أنّ تدريس اللغة العربية بمساعدة الحاسوب (CALL) وعبر الشبكة العالمية ما زال يشكل فجوة جوهرية مقارنةً إلى تعليم اللغة الإنجليزية وخاصة في تقديم المواد التعليمية بصورتها الإلكترونية (Mohd Feham & Isarji, Radhwa, 2013; Sarudin, 2000; Michael & Jeremy, 2004). ولهذا يرى خبراء تعليم اللغة العربية والمعنيين بأمرها أنّ ثمة تدني ملموس في مستوى إنتاج البرامج التعليمية القائمة على شبكة الويب (Mohd Firdaus Yahayaa et al., 2013)، والتي ترى الدراسة الحالية أنّها وسيلة ناجعة وفعالة في تزويد الدارس بالثروة اللفظية اللغوية التي تغطي المترادفات والمتضادات، والتلازم اللفظي، والمشارك اللفظي، والتعبيرات الاصطلاحية، وغير ذلك من الظواهر اللغوية. وعلاوة على ندرة الأدبيات التي تناولت هذه القضية تؤكد بلا شك الحاجة إلى إكثار الجهود في إعداد مثل هذا البرنامج باستخدام تقنيات التعليم الحديثة وتطبيقات الوسائط المتعددة (Nurkhamimi Zainuddin et al., 2015; M. Elmagzoub, 2015).

وبناءً على ما تقدّم، أنّ مشكلة دمج تقنيات الحاسوب وأجهزته الحديثة لأغراض تعليم اللغة الإنجليزية بوصفها لغة ثانية قد تمّت معالجتها في مختلف السياق والمستوى، بينما أن الدراسات التي تعالج هذا الموضوع في تعليم اللغة العربية ما زالت قليلة. كما أنّ البرامج التعليمية

التي أنشئت من أجل تطوير أساليب تعليم اللغة العربية خاصة في تعريف المتلازمات للمتعلمين الناطقين بغيرها تحتاج إلى المزيد من الإعدادات والتصميمات حيث إن الموجود في الساحة من النوع هذا القليل ندير جدًا في مقارنة بما هو موجود في اللغة الإنجليزية. ولهذا جاء دور هذه الدراسة تقدم فيها فكرة تعليم وتعلم المتلازمات العربية من خلال الأنشطة الإلكترونية التي يمكن الاعتماد عليه في خدمة عملية تعليم اللغة العربية بوصفها لغة ثانية في ماليزيا كمكمل للتعليم التقليدي وتحسين مستوى الفهم والاستيعاب لديهم بأسلوب عربي رقي، ومن ثمّ تنمية مهارة التعلّم الفردي عند الطالب.

6.0 أهمية تطوير البرامج التعليمية الإلكترونية في تعزيز تعليم المتلازمات اللفظية وتعلّمها

مما لا شك فيه أنّ الأنشطة التعليمية تؤدي دورًا بارزًا في تمكين الطلاب من السيطرة على مفردات اللغة، وهي تعدّ من عناصر التعليم الجوهرية التي لا يجوز للمدرّسين إغفالها بعد أن تتم حصة جديدة. وتكمن أهمية الأنشطة في أنّها وسيلة لحفر المهارة التي تعلّمها الدارس وتثبيتها عنده، حيث أقرّ عبد العال نقلاً عن محمد يسن ودوكة (2011) أنّ التدريبات المكثفة والمتكررة حول استعمالات الألفاظ والجمل والعبارات في لغة ما استعمالاً صحيحاً سوف تُبعد الطلاب من الخطأ في الكلام، وكذلك أنّها تجعل ألسنتهم تتعود على التعبير السليم الصحيح بصورة سليقة. وإضافة إلى الانتشار الواسع لتكنولوجيا المعلومات والاتصالات في خدمة العملية التعليمية، فتمكّن المعلمون من إطلاق المواد التعليمية وأنشطتها بصورة إلكترونية عبر أجهزة الحاسوب وأدوات الإنترنت إذ تتم عملية التعليم وفقاً لظروف المتعلّم واستعداداته وقدراته.

ويرى Cheng & William (2006) أنّ التعلّم بمساعدة الحاسوب يساعد داري اللغة الثانية على تنمية مهارة التعلم الذاتي والاستقلالية في اختيار وسائل التعلّم المحققة بمعدل عن بعدي الزمان والمكان، ومن ثمّ التقليل من الاعتماد على المحاضرات داخل الفصل والمذكرات المطبوعة. ومن جهة أخرى، فإنّ تعلّم اللغة الأجنبية بمساعدة الحاسوب يمكن أن يعين المعلمين على استثمار وقتهم وجهدهم في التركيز على جانب آخر من جوانب اللغة التي لا يستطيع القيام بها بواسطة الحاسوب، مثل: مهارة نطق الكلمات والتدريب المكثف على كتابة الإنشاء باللغة الهدف (Radhwa,2013).

وقد تعدّدت الدراسات التجريبية التي تحيب على مدى فعالية البرامج التعليمية التي تقوم على أساس الحاسوب وشبكة الإنترنت في عملية التعليم والتعلم خاصة في تعليم اللغة الأجنبية للمتعلمين الناطقين بغيرها حيث تشير عديد من الأبحاث إلى أن استخدام التقنيات الحديثة وإدخال شبكة الإنترنت في النشاطات التعليمية يؤثر تأثيراً إيجابياً في حوافز الطلاب وميولهم الفطرية (; Nadzrah,2007; Jeong-Bae,2008; Ferit & Jaroslaw,2010 ; Marlén Rátiva et al., 2012; Marika Kalyuga et al., 2013; Ángeles Mas et al.,2013).

وتضيف Marika (2013) أن الأنشطة الإلكترونية توفر الدارسين بيئة تعليمية ذات المعنى (meaningful learning) مما يتمكن الطالب من السيطرة والتحكم على ما يريد تعلّمه من المصادر والمعلومات، وفي الوقت الذي يفضلّه، الأمر الذي يعين المتعلمين على معالجة صعوبات التعلّم التي يواجهونها عن طريق اختيار التدريبات التي تناسب مستواهم وحاجاتهم. وأثبت كذلك بعض الدراسات السابقة أن البيئة المشوقة التي زوّدتّها شبكة الإنترنت في توظيف الأنشطة التعليمية تؤدي إلى الارتفاع الجوهرى في حصيلة التعلّم لدى الطلبة وتحسين أساليب التدريس عند معلمي اللغة الأجنبية (Marika Kalyuga et al., 2013). كما ذكر Marlén (2012) أن تطبيق الأنشطة القائمة على شبكة الإنترنت في عملية تعلم اللغة

الثانية يعطي الطالب فرصة جديدة وواسعة للتركيز على تطوير مهارة لغوية معينة ليلبلغ درجة التمكن في اللغة الهدف.

وفضلاً عن ذلك، أظهرت Olha (2012) في دراستها عن فوائد تشغيل الوسائط المتعددة في عملية تعليم اللغة الأجنبية أنّ كثيراً من المعلمين يوافقون على أنّ توظيف الوسائط المتعددة وعناصرها المختلفة أمر لا غني عنه خاصة في تدريس اللغة الثانية. وأكد ذلك Donmall (1997) في بحثه عن مميزات استخدام الوحدات الدراسية التي تزود بالوسائط المتعددة (multimedia courseware)، إذ سجل عديداً من فوائدها العامة، وهي: أولاً: أنها تساعد على تحسين استراتيجية تعلّم الطلبة، وثانياً: كيفية عرض المادة التعليمية تمّ بأسلوب ممتع وشيق ومثيرة لدافعية الطلبة، وثالثاً: تتسم بالتفاعلية أي تفاعل المتعلم مع المتعلم، وتفاعل المتعلم والمحتوى، وتفاعل المتعلم مع نظام التعلّم، ورابعاً: عملية التعلّم لم تستغرق وقتاً طويلاً، بل يتعلّم الدارس بصورة حثيثة، وخامساً: قدرة المتعلم على التحكم بالمرونة في اختيار موضوعات تشمل الوحدات الدراسية، وسادساً: مراعاة الفروق الفردية لدى الطلبة، وسابعاً: الحث على الاحتفاظ (retention) الأفضل للمادة التعليمية، وثامناً: تجذب اهتمام الدارس نحو التعلّم بشكل مستمر بوجود عناصر الوسائط المتعددة التي تتكون من الصورة، والصوت، والرسومات، والفيديو، كما تحتوي الوحدات على التغذية الراجعة من الخبراء وفرصة التواصل معهم، وأخيراً: أنّ الوحدات الدراسية القائمة على الوسائط المتعددة فعالة من حيث التكلفة.

وقد بيّنت نتائج الأبحاث السابقة - كما تقدم ذكره - الآثار المفيدة من توظيف تقنيات الحاسوب في قطاع تعليم اللغة الثانية على مستوى التحصيل العلمي لدى الطلبة، إلا أنّ بعض المعوقات ما تزال تواجه استخدام هذه البرامج منها: معوقات مادية، وإجرائية، ومعرفية، وإمكانات مطلوبة لهذا الإنجاز (Cheng & William, 2006; M.Javad et al., 2012). وأشارت الدراسات التي أجراها Ashinida وآخرون (2004) و Timucin

(2006)، و Sadiq Abdulwahed وآخرون (2010)، و M.Elmagzoub (2015) أشارت إلى أن مديري المؤسسات التعليمية والأساتذة مستعدون في تجربة تطبيق الحاسوب ومستحدثاته في الصفوف الدراسية، ولكن من حيث تنفيذ هذا المشروع وإدارة تغييره الجذري يحتاج إلى التعاون الحيوي والمشاركة الجادة من جميع أطراف ضمن إطار التعليم للحصول على صورة كاملة لمساهمة التقنيات الحديثة في عملية التعليم والتعلم.

وبالخلاصة، أنّ من الواجب الأخذ بعين الاعتبار جميع الجوانب من المزايا والعيوب عند تطبيق الحاسوب في الغرفة التعليمية، وذلك للتمكن من الوصول إلى جودة فعالة من الاستخدام خاصة لتعزيز عملية تعليم اللغة الثانية وتعلمها. كما قالت Radhwa (2012) امتداداً لهذا الرأي إنّ تقنيات التعليم يجب توظيفه في بيئة تلي حاجات الطلبة وتتفق مع أهداف المنهج.

6.0 تصميم الأنموذج الأولي لأنشطة تعليم المتلازمات اللفظية باللغة العربية وتعلمها
الهدف الثاني من هذه الدراسة تقديم محاولة الباحثين وتجربتهم في تصميم الأنشطة الفعالة القائمة على شبكة الإنترنت لتعليم المتلازمات اللفظية. وتتطلب عملية تصميم أنشطة تعليم المتلازمات اللفظية وتعلمها إلى عدة خطوات أساسية تخضع للتحليل، والتطبيق، والتقييم،



والمراجعة. وفي هذا المشروع، اتبع الباحثون أنموذج أشور (ASSURE Model) الذي يقدم إطاراً عملياً أكثر مفصلاً ودقةً في تخطيط الدرس الذي يعتمد على التقنيات الحديثة.

صورة 4: نموذج تعليمي ASSURE

ويعتمد تطبيق هذا النموذج التصميمي على عدد من المهام والمراحل التي طبقت بالتفصيل كما يلي:

6.1 الخطوة الأولى: تحليل خصائص المتعلمين (Analysis Learner Characteristic)

تمثل هذه المرحلة تحليل خصائص المتعلمين وتحديدتها، حيث يهتم أنموذج أشور بالتعرف على المتعلمين من جوانب شتى. فقام الباحثون بدراسة الخلفيات الديموغرافية للمتعلمين، مثل: الجنس، والفئة العمرية، ومستوى التعلم، وثانياً: خصائص المتعلمين النفسية أو السيكولوجية، مثل: خبرات التعلم السابقة، وقدراتهم الداخلية كالمعرفة أو المهارة السابقة المتعلقة بموضوع، وثالثاً: التعرف على أنماط التعلم (learning style) الخاصة لدى المتعلمين. وتعد معرفة اتجاهات أو مواقف المتعلمين نحو المادة التعليمية مهمة جداً، إذ تعتبر هذه المرحلة هي المرحلة الأساسية لكل المراحل اللاحقة حيث ستؤثر مخرجات هذه المرحلة في عملية اتخاذ القرار لعملية التصميم والتطوير.

6.2 الخطوة الثانية: صياغة الأهداف والمعايير (State Standard & Objectives)

تحتاج هذه المرحلة إلى وضع الأهداف أو المعايير أو التوقعات لنتائج التعلم المرجوة. وينبغي للمصمم صياغة الأهداف التعليمية بصورة واضحة ومحددة قدر الإمكان. وفي هذه المرحلة، استعان الباحثون بمجموعة من الخبراء عن طريق دلفاي (Delphi Method) لرصد عناصر تصميم أنشطة تعلّم المتلازمات اللفظية عبر شبكة الإنترنت. وهي تحتوي على المكونات الآتية: الأول: الأهداف التعليمية (Objective of Learning)، والثاني: المحتويات التعليمية (Content of Module)، والثالث: استراتيجيات التعليم (Learning Strategies)، والرابع: أسلوب التقويم (Type of Assessment).

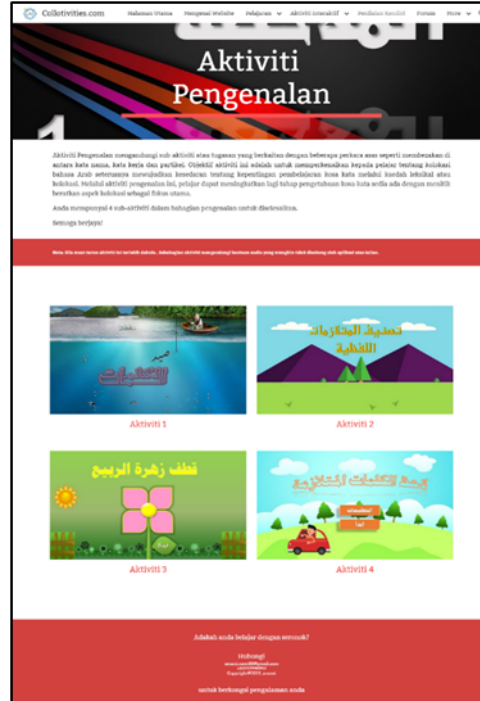
6.3 الخطوة الثالثة: اختيار الاستراتيجيات، والتكنولوجيا، والوسيلة، والمواد التعليمية (Select Strategies, Technology, Media and Materials)

تتضمن هذه المرحلة ثلاث خطوات، أولاً: تحديد استراتيجيات التدريس إما أنها متمركزة على المعلم أو المتعلم أو التوافق بينها. وثانياً: اختيار الوسيلة أو التكنولوجيا التي ترغب استخدامها، وكذلك التأكد من أنها مناسبة مع خصائص المتعلمين ومرتبطة بالأهداف والسلوك، ونتيجة التعلم المرجوة. وتصف هذه الخطوات عملية تنفيذية تتعلق باختيار المواد التعليمية مستعيناً بمصادر أو وسيلة تعليمية المراد توظيفها. كما وتمّ في هذه المرحلة اختيار نماذج المتلازمات اللفظية والمواد التعليمية لتطوير الأنشطة اعتماداً على كتاب المقرر المخصص بالبرنامج التمهيدي لمتعلمي اللغة العربية في المركز التمهيدي بجامعة العلوم الإسلامية الماليزية وهو كتاب "اللغة العربية الكتابية الأولى" (TLA0812). ويعدّ هذا الكتاب بوصفه مصدراً رئيساً يستقي منه الدارس معرفته عن المفردات أثناء عملية التعلّم، وذلك لمراعاة تطورات معرفية ومستويات نضج المتعلمين من العينة. وقد شارك في عملية اختيار مداخل الأنشطة خبري المادة في سبيل تحكيم القائمة المختصرة للمداخل المختارة.

6.4 الخطوة الرابعة: استخدام الوسيلة أو المواد التعليمية (Utilize Technology,) (Media & Materials)

بعد اختيار المواد التعليمية، فينبغي على المصمم تخطيط كيفية استخدام المواد أو الوسيلة أو التكنولوجيا المحددة. وتم في هذه المرحلة تصميم تطبيقات الأنشطة النموذجية حيث تتطلب هذه العملية إلى توظيف بعض البرمجيات والمعدات الأساسية في عملية تطويرها. وفي هذا المشروع، قام الباحثون باستخدام المزيج من الوسائل والأدوات التكنولوجية مفتوح المصدر في عملية تطوير الأنشطة التعليمية حيث تحتاج عملية تصميم إلى عدة أدوات التطوير (*Development Tools*) ومنصة التقديم والتنظيم (*Administration & Delivery*) (*Platform*).

وفي هذا الصدد، يوظف الباحثون برنامج باور بوينت 2010 (Microsoft Power Point 2010) لإنتاج قوالب أنشطة تعلّم المتلازمات اللفظية لكونه متوفر على نطاق واسع في إعداد العروض التقديمية، ويوجد حتميًا في أغلب الحواسيب. كما يستخدم الباحثون برنامج Powtoon و Animaker في إعداد التعليم الخصوصي والعروض التقديمية المصاحبة بالرسوم المتحركة. كما استغل الباحثون برنامج مفتوح المصدر Audacity في تسجيل الأصوات وتحريرها. وتم إنتاج الأنشطة المصممة عن طريق برنامج "Google Site" بوصفه منصة التنظيم لتقديم المحتويات التعليمية وما يحتويه من أنشطة تعلّم المتلازمات اللفظية. والصورة رقم 5 الآتية هي إحدى الصفحات التي تجمع فيها الأنشطة التعليمية.



صورة 5: النموذج الأولي لأنشطة تعليم المتلازمات اللفظية

6.5 الخطوة الخامسة: طلب مشاركة المتعلمين (Require Learner Participation)

أهم ما يميز أنموذج أشور عن غيرها من النماذج لكونه يشترط على المتعلم أن يكتسب خبرة عملية من خلال تجربة المعرفة أو المهارة، وممارستها، وتطبيقها، وتقويمها، بدلاً من معرفة المعلومات وفهمها فحسب. ويتم في هذه المرحلة مشاركة فعالة من المتعلمين بتوظيف الوسائل التعليمية المتوفرة أمامهم، وذلك لضمان الإنتاجية، والتفاعلية، والبحثية، قبل القيام بعملية التقويم. وفي هذا المشروع، أجرى الباحثون هذه العملية من خلال الورشة التدريبية (Training workshop) مع مجموعة من الطلبة بوصفهم المستخدمين النهائيين للبرنامج، إذ تهدف هذه

الورشة إلى عرض الأنشطة التفاعلية المصممة للفئة المستهدفة، وذلك منح الفرصة لهم للتجريب، وبالتالي إبداء الآراء وتبادل الأفكار بين مجموعة المشاركين نحو مدى قابلية استخدامها بشكل جماعي.

6.6 الخطوة السادسة: التقييم والمراجعة (Evaluation and Revise)

تخص هذه المرحلة بعرض نتائج إحصائية من عملية التجربة ومن ثم تقييم قابلية استخدام البرنامج المصمم الذي شاركها المستخدمون المعينون للأنشطة. فإنّ عملية التقييم التي أجراها الباحثون هو تقييم قابلية استخدام البرنامج لقياس مدى قابلية توظيف المنتجات ومناسبتها من ناحية أنها تحقق الأهداف واحتياجات المجموعة المخدومة بالمنتج. كما أشار إليه Norazah (2010) أنّ عملية تقييم المواد التعليمية أجريت لهدف تحديد مدى قابلية استخدامها في خدمة الطلبة. وبالإضافة إلى ذلك، يعتبر اختبار قابلية الاستخدام عملية لازمة لتطبيقات الويب من أجل استكشاف مشاكل وعيوب غير الملحوظة أثناء عملية التصميم والتطوير، ثم تقدّم النتيجة إلى المصمم ليتخذ القرار المناسب قبل تنفيذ المنتج أو المشروع بصورة رسمية (Jamaludin Harun et al, 2001).

7.0 الخلاصة والتوصيات والمقترحات

تسعى هذه الدراسة إلى تسليط الضوء على أهمية تعليم المتلازمات اللفظية بوصفها وحدات معجمية متميزة ينبغي على المدرسين ومصممي المناهج أن يولوا مزيداً من الاهتمام أثناء تصميم المقرر أو المحتوى التعليمي للكتب المدرسية. كم أنها تسهم في لفت انتباه القائمين على تصميم مقررات تعليم اللغة العربية إلى التكامل في تفعيل أنشطة الطلاب الصفية واللاصفية بتوظيف التقنيات التكنولوجية الحديثة لخدمة أهداف التعليم والتعلّم. وفي ضوء ما سبق، يمكن القول أنّ الكثير من دراسات قضية المتلازمات اللفظية دراسات تطبيقية لدى الباحثين المستقبليين من خلال الكتب المدرسية والأكاديمية أمر ضروري، لأنها ما زالت في طور الحداثة

تحتاج إلى عميق بحث، وتنقيب، ومزيد من الاهتمام خاصة في مجال اللغة العربية بوصفها لغة ثانية في ماليزيا. وذلك من الواجب على اللغويين المحدثين والباحثين المتخصصين في هذا المجال بذل الجهد في إنشاء المعاجم ثنائية اللغة للمتلازمات اللفظية تفيد متعلمي اللغة الأجنبية في الرجوع إلى التراكيب الصحيحة والعبارات الفصيحة، وتصميم كثير من كتب التدريبات والتمارين حول هذه الألفاظ الإلكترونية كانت أم تقليدية، حتى يتمكن المتعلمون من تعلمها واستكشاف مميزاتا في سبيل إتقان اللغة العربية.

المصادر والمراجع

أبو الرب، محمد عبد الله صالح. (2017). "المتلازمات اللفظية". *IUG Journal of Humanities Research*. 25 (1).

جبريل، محمد منصور. (2016). "المصاحبة اللغوية في شعر الشيخ أبي بكر عتيق الكشناوي". مجلة دولية علمية تصدر معهد العلوم الإنسانية والاجتماعية. الجزائر: المركز الجامعي نور البشير بالبيض. العدد الرابع.

عبد العزيز، محمد حسن. (1990). *المصاحبة في التعبير اللغوي*. القاهرة: دار الفكر العربي. العناتي، وليد. (2010). "تحليل الخطاب وتعليم مفردات العربية لغير الناطقين بها". مجلة علمية محكمة. مجلد 13. العدد الثاني.

محمد يسن، يسن، ودوكه، حسن محمد. (2011). "قواعد اللغة الثانية أو الأجنبية والتدريبات الشائعة (الأنواع والمسميات والأنماط)". مجلة العربية للناطقين بغيرها. معهد اللغة العربية. جامعة أفريقيا العالمية: السودان. العدد 11.

Abdul Halim Mohamad & Che Radiah Mezah. (2007). "Kolokasi: Aspek penting dalam penguasaan bahasa Arab: Satu kajian di kalangan pelajar IPTA". (Paper). *Persidangan Pengajaran dan Pembelajaran di Peringkat PengajianTinggi 2007*.

Ángeles Mas et al.. (2013). Comprehension of Architectural Construction through Multimedia Active Learning. *Journal of Higher Education Studies*. Vol.3 (2).

- Ashinida Aladdin, Afendi Hamat & Mohd Shabri Yusof. (2004). Penggunaan PBBK (Pembelajaran Berbantuan Komputer dalam Pengajaran dan Pembelajaran Bahasa Arab sebagai Bahasa Asing, Satu Tinjauan Awal. *GEMA Online*. Vol. 4(1).
- Azman Che Mat & Goh Ying Soon. (2010). Situasi pembelajaran bahasa asing di institusi pengajian tinggi: perbandingan antara bahasa Arab, bahasa Mandarin dan bahasa Perancis. *AJTLHE*. Vol.2 (2): p.9-20.
- Banu Tekingül. (2013). Collocation teaching effect on reading comprehension in advanced EFL setting. *Procedia - Social and Behavioral Sciences*. (70): p. 1078 – 1089.
- Brashi A.H. (2005). *Arabic Collocations: Implications for Translation*. Ph. D. Dissertation. Australia: University of Western Sydney.
- Cheng-Chieh Lai & William Allan Kritsonis. 2006. The Advantages and Disadvantages of Computer Technology in Second Language Acquisition. *Doctrat Forum National Journal for Publishing And Mentoring Doctoral Student Research*. Vol. 3 (1).
- Chia-Lin Kuo. (2009). An Analysis of the Use of Collocation by Intermediate EFL College Students in Taiwan. *ARECLS*. Vol.6. p. 141-155.
- Dina Abdel Salam El-Dakhs. (2015). The Lexical Collocational Competence of Arab Undergraduate EFL Learners. *International Journal of English Linguistics*. Vol. 5 (5).
- Donmall-Hicks, B.G. (1997) The history of language awareness in the United Kingdom. In L. van Lier and D. Corson, (eds) *Encyclopedia of Language and Education*, Vol. 6: Knowledge About Language. Dordrecht: Kluwer Academic, pp. 21-30.
- Elaheh Zaferanieh & Saeedeh Behrooznia. (2011). On the Impacts of Four Collocation Instructional Methods: Web-Based Concordancing vs. Traditional Method, Explicit vs. Implicit Instruction. *Studies in Literature and Language*. Vol. 3 (3): p. 120-126.
- Farghal, M. & Obiedat, H. (1995). Collocations: A neglected variable in EFL. *IRAL*. Vol.33 (4): p. 315-333.
- Fatemeh Ebrahimi Bazzaz, Arshad Abd Samad, Ismi Arif bin Ismail & Nooreen Noordin. (2014). Verb-Noun Collocation Proficiency and Academic Years. *International Journal of Applied Linguistics & English Literature*. Vol. 3 (1).
- Ferit Kiliçkaya & Jaroslaw Krajka. (2010). Comparative Usefulness Of Online And Traditional Vocabulary Learning *The Turkish Online Journal of Educational Technology*. Vol. 9 Issue 2.

- Hao-Jan Howard Chen. (2011). Developing and Evaluating a Web- Based Collocation Retrieval Tool for EFL Students and Teachers. *Computer Assisted Language Learning*. Vol. 24 (1): p.59–76.
- Jamaludin Harun, Baharuddin Aris & Zaidatun Tasir. (2001). *Pembangunan Perisian Multimedia Satu Pendekatan Sistematik*. Edisi Pertama. Kuala Lumpur: Venton Publishing.
- Jeong-Bae Son. (2008). Using Web-Based Language Learning Activities in the ESL Classroom. *International Journal of Pedagogies and Learning*. Vol. 4 (4): p. 34-43.
- Kadriye Dilek Akpınar & Mehmet Bardakçı Gaziantep. (2015). The Effect of Grouping and Presenting Collocations on Retention. *The Electronic Journal for English as a Second Language*. Vol.18 (4).
- M. Elmagzoub A. Babiker. (2015). For Effective Use of Multimedia in Education, Teachers Must Develop their Own Educational Multimedia Applications. *The Turkish Online Journal of Educational Technology*. Vol.14. Issue 4.
- M. Javad Riasati, Negah Allahyar & Kok-Eng Tan. (2012). Technology in Language Education: Benefits and Barriers. *Journal of Education and Practice*. Vol.3 (5).
- M. Teresa das Neves Seesink. (2007). Using Blended Instruction to Teach Academic Vocabulary Collocations: A Case Study. Phd Dissertation. West Virginia University, United State.
- Małgorzata Martyńska. (2004). Do English language learners know collocations?. *Investigationes Linguisticae*. Vol. XI .
- Marika Kalyuga, Lilia Mantai, Mauricio Marrone. (2013). “Efficient Vocabulary Learning Through Online Activities”. (Paper). *2nd World Conference on Educational Technology Researches – WCETR2012. Procedia - Social and Behavioral Sciences*. Vol. 83. p. 35 – 38.
- Marlén Rátiva Velandia, Andrés Leonardo Pedreros Torres, Mónica Núñez Ali. (2012). Using Web-Based Activities to Promote Reading: An Exploratory Study with Teenagers. *Profile Issues in Teachers` Professional Development*. Vol.14 (2).
- Masoud Hashemi, Masoud Azizinezhad & Sohrab Dravishi. (2012). The investigation of collocational errors in university students’ writing majoring in English. *Procedia - Social and Behavioral Sciences* 31. p. 555- 558.
- Michael D. Bush & Jeremy M. Browne. (2004). Teaching Arabic with Technology at BYU: Learning from the Past to Bridge to the Future. *Computer Assisted Language Instruction Consortium Journal*. Vol.21 (3): p. 497- 522.

- Mohd Feham Mohd Ghalib & Isarji Sarudin. (2000). "Online Arabic: Challenges, Limitations and Recommendations".(Paper). *In proceedings of National Conference on Teaching and Learning in Higher Education*. University Utara Malaysia, Kedah. p. 231-239.
- Mohd Feham Mohd Ghalib. (2006). The Design, Development and Testing on the Efficacy of a Pedagogical Agent on the Performance and Program Rating Scores among Students Learning Arabic. PhD Thesis. Universiti Sains Malaysia (USM).
- Mohd Firdaus Yahayaa, Muhammad Sabri Sahrir & Mohd Shahrizal Nasir. (2013). Pembangunan Laman Web EZ-Arabic Sebagai Alternatif Pembelajaran Maya Bahasa Arab bagi Pelajar Sekolah Rendah Malaysia. *Jurnal Teknologi (Social Sciences)*. Vol 61 (1): p. 11–18.
- Mounya, Abdaoui. (2010). *Teaching Lexical Collocations to Raise Proficiency in Foreign Language Writing*. Master Thesis in Applied Linguistics and Language Teaching. University of Mentouri, Constantine.
- Nabil Mohammed S. Banboua. (2016). Testing Collocational Knowledge of Yemeni EFL University Students at Universiti Utara Malaysia. *Arab World English Journal (AWEJ)*. Vol.7 (1): p.370 – 387.
- Nadwah Daud & Nadhilah Abdul Pisal. (2014). Permasalahan Pertuturan Dalam Bahasa Arab Sebagai Bahasa Kedua. *Journal of Language Studies*. Vol. 14 (1). Universiti Kebangsaan Malaysia.
- Nadzrah Abu Bakar. (2007). English Language Activities in Computer-Based Learning Environment: A Case Study In ESL Malaysian Classroom. *GEMA Online Journal of Language Studies*. Vol. 7 (1).
- Nafez Antonious Shammass. (2013). Collocation in English: Comprehension and Use by MA Students at Arab Universities. *International Journal of Humanities and Social Science*. Vol. 3 (9).
- Nurkhamimi Zainuddin, Muhammad Sabri Sahrir & Mohd Shahrizal Nasir. (2015). The Evaluation of "cArabiyyatiyy" Courseware for Arabic Vocabulary Learning among Non-Native Students. *Al-Qanatir International Journal of Islamic Studies*. Vol. 2 (2).
- Norazah Mohd Nordin. (2010). Reka Bentuk Instruksi. Dlm, Mohamed Amin Embi (penyt.). *Panduan Amalan Pengajaran & Pembelajaran Berkesan*. Pusat Pembangunan Akademik: Bangi, hlm. 133-150.

- Qing Ma & Peter Kelly. (2006). Computer assisted vocabulary learning: Design and evaluation. *Computer Assisted Language Learning*. Vol.19 (1): p. 15-45.
- Radhwa binti Abu Bakar. (2013). *Vocabulary Acquisition through Multimedia among Intermediate Arabic Language Learners*. Phd Thesis. International Islamic University Malaysia.
- Sadiq Abdulwahed Ahmed Ismail, Abdurrahman Ghaleb Almekhlafi & Mohamed Hatem Al-Mekhlafy. (2010). Teachers' perceptions of the use of technology in teaching languages in United Arab Emirates' schools. *International Journal for Research in Education (IJRE)*. No. 27. p. 38-56.
- Shehata, A. K. (2008). L1 Influence on the Reception and Production of Collocations by Advanced ESL/EFL Arabic Learners of English. Phd Thesis. Ohio University.
- Shouqun Wu. (2010). *Supporting Collocation Learning*. Unpublished PhD Thesis. University of Waikato.
- Siti Ikbah Sheikh Salleh. (2006). Masalah penguasaan pertuturan bahasa arab dalam kalangan pelajar sekolah menengah agama di Selangor, hlm 61-87. *Pengajaran dan pembelajaran bahasa arab di Malaysia*. Editor: Mohd Rosdi Ismail & Mat Taib Pa. Kuala Lumpur: Penerbit Universiti Malaya.
- Suhad Sonbul & Norbert Schmitt. (2012). Explicit and Implicit Lexical Knowledge: Acquisition of Collocations Under Different Input Conditions. *A Journal of Research in Language Studies*. Vol.63. No.1.
- Timucin. M. (2006). Implimenting CALL in an EFL Context. *English Language Teaching Journal*. Vol.6 (3).
- Tozcu, A. & J. Coady (2004). Successful learning of frequent vocabulary through CALL also benefits reading comprehension and speed. *Computer Assisted Language Learning*. 17 (5), 473-495.
- Uraidah Abdul Wahab. (2014). Penggunaan Penyusun Grafik Dalam Penguasaan *Kolokasi Bahasa Arab*. Kajian Master. Fakulti Bahasa dan Linguistik. Universiti Malaya.
- Yu-Chih Sun & Li-Yuch Wang. (2010). Concordancers in the EFL Classroom: Cognitive Approaches and Collocation Difficulty. *Computer Assisted Language Learning*. Vol. 16 (1): p. 83-94.

الصعوبات في قراءة النص الشعري لدى الطلبة الماليزيين DIFFICULTIES IN READING THE POETIC TEXT AMONG MALAYSIAN STUDENTS

Evan Najeh Alkhalidi¹, Muhd Zulkifli Ismail²

¹Universiti Putra Malaysia, Malaysia, evanalkhalidy@gmail.com

²Universiti Putra Malaysia, Malaysia, zulismail@upm.edu.my

ملخص

لا شك أن النصوص الشعرية تحتل مكانة مهمة بين فروع اللغة العربية؛ لأن لها دورا إيجابيا مهما في تشكيل فكر الإنسان وتهذيب ميوله من خلال ما تحمله من مضامين قيمة للمجتمع. على الرغم من الأهمية التي تنفرد بها النصوص الشعرية إلا أن هناك صعوبات تواجه المتعلمين في قراءة النص الشعري، وانطلاقا من هذه النقطة يهدف هذا البحث إلى التعرف إلى مستوى القراءة الجهرية للنص الشعري لدى الطلبة، وبيان مستوى استيعابهم في القراءة الصامتة. وقد أخضع البحث (23) فردا وهم طلبة متخصصون في اللغة العربية في جامعة بوترا الماليزية. تم جمع البيانات من خلال الأجوبة لأسئلة قياس المستوى في القراءة الجهرية والقراءة الصامتة، حيث تضمنت القراءة الجهرية مستويات التنغيم الصوتي، القواعد النحوية والصرفية، والنطق الصحيح في القراءة. أما القراءة الصامتة تمثلت في المستويات الحرفية الاستنتاجية، والتطبيقية. أظهرت نتائج تحليل المهارات الثلاث التي تحدد مستوى القراءة الجهرية أن هناك تفاوتاً في إتقان مهارة عن أخرى، حيث كانت النسبة الكبرى من العدد الكلي لعينة البحث تعاني من ضعف في مهارة التنغيم الصوتي، أما مهارة القواعد النحوية والصرفية ومهارة النطق الصحيح في القراءة فكانت أفضل من المهارة الأولى حيث كانت نتائجها تميل باتجاه مستوى متوسط إلى مستوى جيد جدا للجزء الأكبر من عينة البحث. بينما في القراءة الصامتة كانت النتائج متقاربة في المستويات الثلاث والتي تميل باتجاه الضعف للجزء الأكبر من عينة البحث. لذلك أوصت الباحثة لإجراء المزيد من الدراسات في مهارات الفهم في القراءة الصامتة في النصوص الأدبية لطلاب الجامعات.

الكلمات المفتاحية: القراءة الجهرية، القراءة الصامتة، صعوبة قراءة النص الشعري، الشعر العمودي

1,0 مقدمة

تُعد اللغة العربية الثرية بألفاظها، وبلاغة أساليبها، وروعة معانيها التي تساعد الفرد على التعبير عن الحاجات ورقي التذوق والتفكير. فهي وحدة لغوية متكاملة في أدائها لوظائفها التي تتجه نحو رصد أي انحراف لغوي ليقوم بتقويمه، مما يبقى على نقاء اللغة، ويوسع دائرتها.

ويعرف النص الأدبي بأنه متن الكلام الذي يعبر الأديب عن مشاعره، وما يجول بخاطره، ويكون ذلك واضحاً في النصوص الأدبية المتنوعة، وهي: القصة، والرواية، والشعر بجميع أشكاله، والمقال، والمسرحية، والخطب بجميع أنواعها.

وتتعدد أنواع النص الأدبي، إلا أن النص الشعري بلغته الخاصة، واستقلالية بنيته اللغوية، وحركة ألفاظه، وتنوع معانيه، وكثرته، سيظل الأهم بين أنواع النصوص الأدبية المختلفة، لما ينفرد من جماليات تظهر في خصوصيات بنائه اللغوي، وانسجام إيقاع موسيقاه، وحسن صياغة أوزانه، وتأثيره البياني عند القراءة والإلقاء في تشكيل نفس المستمع، وتجاوبه الذاتي مع هذا النتاج اللغوي الإنساني.

ومن خلال النص الشعري ينطلق الشاعر ليعبر عن أحاسيسه وعواطفه ليعبر عنها بلغة شعرية تحقق هدفه. إذ يحتاج لقراءة النص الشعري قارئاً يعبر عن فهمه لمضمون النص وألفاظه ومعانيه، ومعرفة دلالاته بأسلوبه اللغوي وقدراته المعرفية الخاصة. وهذا ما أوضحه حسين الواد (1984م) حيث أن قراءة النص الشعري ليست قراءة تقبلية نكتفي فقط لتلقي الخطاب تلقياً سلبياً، اعتقاداً منا أن معنى النص قد صيغ نهائياً وحدد فلم يبق إلا العثور عليه كما هو في ذهن الكاتب.

ونظرا لأهمية النصوص الشعرية وما تحمله من معاني قيمة فأن بعض الصعوبات تواجه الطلاب التي تحد من فهمهم للنصوص الشعرية (جمال سليمان، 2011م).

ويعزى ضعف الطالب في قراءة النص الشعري إلى طريقة التدريس المعتمدة على التلقين والتوصيل في تدريس النص الشعري مما يؤدي خروج الطالب عن المفهوم واستخراج الصور الجمالية، صعوبة فهم الأبيات؛ بسبب الغموض والتركيز على حفظ الأبيات وعدم توافر المهارات والاهتمام لدى الطلبة، مما يقلل من حماس الطلبة لتعلم الشعر وإضعاف قدرتهم على اكتساب مفرداتها وصيغها الصحيحة، ولا يحق لهم القدر الذي يقيهم اللحن ويساعدهم على فهمها وتذوق أسرارها، ومن هذا المنطلق يواجه القارئ صعوبات في النصوص الشعرية.

لذلك ؛ هناك أخطاء كثيرة تواجه المتعلمين أثناء قراءة النصوص الشعرية استنادا إلى طبيعة النص الشعري بما يحمله من ظواهر مختلفة من حيث الأساليب النحوية والبلاغية والتركيبية وهذا ما أيده محمد ماهر (1990م) في دراسته.

وهنا تتساءل الباحثة حول دراسة ميدانية للتعرف على مستوى القراءة الجهرية واستيعاب فهمهم للنصوص الشعرية عند الطلبة الماليزيين في جامعة بوترا. لأنه لم يتم إجراء البحوث على الطلبة الماليزيين لهذه المشكلة، لذلك سعت الباحثة لمعرفة وتحديد المشاكل ورصدها. ولأن معرفة مستوى تحصيلهم ضروري لإعدادهم للحياة المستقبلية زاخرة بالعلم. لذلك قد اختارت الباحثة الاستراتيجية لقراءة النص الشعري لدى الطلبة الماليزيين موضوعا للبحث الحالي، وهو من الموضوعات المهمة لدى الباحثين المعاصرين.

تحاول الباحثة الإجابة عن الأسئلة الآتية:

- 1) ما مستوى أداء الطلبة في القراءة الجهرية للنص الشعري؟
- 2) كيف يكون مستوى استيعاب الطلبة في القراءة الصامتة؟

2,0 الدراسات السابقة:

لقد حظي الميدان التربوي بأهمية قراءة النصوص الشعرية، وتنوعت الكثير من الدراسات التي تناولت مختلف الجوانب الأدبية.

أظهرت دراسة ستي روسيلاواتي (2016م) التي هدفت الدراسة إلى أستقصاء بعض استراتيجيات ماوراء المعرفة في تحسين الاستيعاب القرائي بالمستويات الحرفي والاستنتاجي والتطبيقي لدى طلاب بغير العرب في المرحلة الجامعية واستخدمت المنهج التجريبي، حيث أظهرت النتائج وجود فرق ذي دلالة في المستويات ويعزى إلى تحسين أثر استراتيجية ماوراء المعرفة.

كما هدفت دراسة البصيص (2015م) إلى تحديد مهارات الفهم القرائي في محتوى كتاب لغتي للصف الخامس الأساسي ووضح المستويات ضمن الدراسة وظهرت نتائج تباين في النسب بسبب إغفال بعض الجوانب في المهارات.

وأشارت دراسة المكاحلة والرمامنة (2012) لبرنامج لتنمية مهارات القراءة الصامتة وأثره في تحسين مستوى التحصيل الدراسي. حيث وضحت الدراسة أهمية مهارة القراءة الصامتة في تنمية السرعة الذي حصل عليها الباحث في برنامجه الذي أكد فاعلية البرنامج المقدم في مستوى التحصيل الدراسي لدى أفراد المجموعة التجريبية.

وأوضحت دراسة القحطاني (2018م) في تقويم مستوى الفهم القرائي. وبينت الدراسة إلى تحديد مهارات الفهم القرائي اللازمة لطلاب اللغة العربية في جامعة الملك خالد وتعرف المستوى الفهم القرائي وقد أستخدم المنهج الوصفي التحليلي؛ ووجد تباين في المستويات بين البنات والبنين ويعزى أختلاف النسب إلى عامل المهارات المكتسبة لدى طالبات السنة الرابعة.

بالنظر إلى الدراسات السابقة التي تم سردها توضح إن الأهتمام في الفهم القرائي ضمن النصوص اللغة العربية وقد حظي بأهتمام بمختلف الدول العربية ويعزى الأهتمام إلى الأهمية البالغة لقياس المهارات في القراءة الجهرية والصامتة؛ لذلك إتفقت مع دراسة القحطاني التي هدفت إلى تحديد مهارات الفهم القرائي في النصوص الأدبية لدى طلاب الجامعة، أما هذه الدراسة فارتبطت بالدراسات السابقة بأنها تبحث عن المهارات في مستوى القراءة الاستيعابية للقراءة الجهرية (التنغيم الصوتي، مراعاة القواعد النحوية والصرفية، النطق الصحيح في القراءة) وفي مستوى القراءة الصامتة للمهارات (الحرفية، استنتاجية، التطبيقية) كما إنها تميزت بقياس المهارات في النصوص الشعرية، والتعرف على الصعوبات في قراءة النصوص الشعرية لدى طلاب قسم اللغة العربية في جامعة فترا ماليزيا.

3,0 المنهجية

اعتمدت هذه الدراسة على منهج البحث الكمي (الوصفي) لقياس مستوى أداء الطلاب في القراءة الجهرية ومدى استيعابهم للنصوص الشعرية في القراءة الصامتة، حيث أن أداة الاختبار لأسلوب المقابلة حددت مستوى استيعابهم لمهارات القراءة الجهرية للنص الشعري، أما أداة الاختبار لأسلوب الملاحظة فتمت عن طريق القراءة الصامتة، وهو قياس مدى استيعاب الفهم لدى الطلبة.

3,1 مجتمع البحث وعينته:

يتكون مجتمع البحث من طلاب وطالبات اللغة العربية الرابعة لمرحلة البكالوريوس في كلية اللغات الحديثة والاتصال في جامعة فترا الماليزية للعام الدراسي (2020م/2021م) والبالغ عددهم (23) طالبا وطالبة، البنين(3) طالبا، والبنات منهم(20) .

3,2 أدوات البحث

تم استخدام مقياس ليكرت الخماسي كأداة لجمع البيانات، حيث تبنت الباحثة أسلوب المقابلة الفردية لقياس مستوى الطلبة في قراءة الجهرية للنص الشعري. ولقياس مستوى الفهم في القراءة الصامتة، اعتمدت الباحثة أداة الاختبار بأسلوب المقابلة الفردية والملاحظة.

3,3 عملية تحليل البيانات

بعد الانتهاء من جمع بيانات البحث، جرت معالجتها وتحليلها باستخدام مقياس ليكرت قامت الباحثة بتحليل وصفي لتحقيق صحة البيانات. ونظرا إلى أن للبحث هدفين اعتمدت الباحثة على نوعين من الأساليب المقابلة والملاحظة، للحصول على الأهداف المخططة فكان الأساليب لغرض قياس المهارات الثلاث في القراءة الجهرية وتحديدها في ضوء الأسئلة الخاصة لكل مهارة في التنعيم الصوتي وفي قياس القواعد النحوية والصرفية وقياس النطق الصحيح في القراءة. بينما استخدمت الباحثة أداة الاختبار وأسلوب الملاحظة لقياس القراءة الصامتة وتحديد مستوياتها بطرح الأسئلة الخاصة لكل مستوى المتمثلة في مستويات الحرفية والاستنتاجية والتطبيقية.

استخدمت الباحثة المنهج الكمي الوصفي وتحليله مع استخدام مقياس ليكرت للحصول على نتيجة للهدف الأول، وهو التعرف على مستوى القراءة الجهرية للنص الشعري لدى الطلاب. من أجل الحصول على الهدف الثاني، وهو بيان مستوى الفهم في القراءة الصامتة للنص الشعري لدى الطلاب، قامت الباحثة باستخدام نفس المنهج. وفي ضوء نتائج الخطوات السابقة ظهر الاختبار الشفوي في صورته النهائية حيث تم تحديد العينة وفق الجنس والسنوات الدراسية، وتطبيق الاختبار على مجموعة البحث على أسبوعين متتاليين.

1,3,3 قياس مستوى القراءة الجهرية للنص الشعري

أعدت الباحثة هذا الاختبار لقياس مهارة مستوى القراءة المستهدف قياسها طلاب اللغة العربية، لإجراء مقابلة فردية عبر برنامج (Goole meet)، واستخدام التسجيل الصوتي هي الأداة المناسبة لبحثها، حيث أعدت الاختبار التي تضمن قياس مهارة القراءة الجهرية، وأختارت الباحثة مجموعة من النصوص الشعرية للشعر العمودي، وذلك لملاحظة صعوبة التي يواجهونها الطلاب في قراءة الشعر، حيث تراوحت الأشعار من السهولة إلى الأصعب من حيث نوع المفردة والتقديم والتأخير، وهذا ما أوضحه دراسة محمد ماهر (1990) في الفصل الثاني في الدراسات السابقة، ثم طلبت الباحثة قراءة النصوص الشعرية قراءة جهرية واضحة.

تضمن الاختبار غير المقنن الذي يقيس مهارة (التنغيم الصوتي والقواعد النحوية والنطق الصحيح في القراءة) التي سبق تحديدها حيث يتم قراءة الطالب النصوص المذكورة ليتسنى للطلاب القراءة وقومت الباحثة الطلاب في ضوء مهارة القراءة الجهرية.

اعتمدت الباحثة في قياس التنغيم الصوتي على القراءة أثناء الارتفاع والهبوط في الصوت ومايدل من دلالات دون تغير البنية. أما الدلالة النحوية والصرفية فتمت القياس بما يعبر الطالب بقرائته من حيث التوقف أو التكرار أو نطق الحركات على أواخر الكلمات بطريقة صحيحة ونطق التنوين والشدة أثناء القراءة والتمييز بين الحركات الطويلة والقصيرة وقياس الأوزان الصرفية. كما أشار إليها محمد ماهر في الدراسات السابقة لقياس البنية الأعجمية. وأما قياس النطق الصحيح للقراءة هو الاعتماد على إخراج الحروف من مخارجها الصحيحة دون إضافة أو أبدال أو حذف مع مراعاة علامات الترقيم أثناء القراءة (محمد ماهر, 1990م).

واستخدمت الباحثة مقياس "ليكيرت" ويتكون من خمسة مستويات (ضعيف جدا، ضعيف، متوسط، جيد، وجيد جدا) تمنح لكل إجابة مستوى يلائمها (سباعي، حليلة 2015).

3,4,2 قياس مهارات القراءة الصامتة لفهم النص الشعري

أعدت الباحثة الاختبار الثاني لقياس مهارة الفهم المستهدفة لدى طلاب قسم اللغة العربية حيث تناولت المستويات (الحرفي، الاستنتاجي، التطبيقي) ويوضح استيعاب فهم الطالب في قراءة الأبيات الشعرية في الشعر العمودي هذا ما أوضحه تصنيف (بهلول، 2003م) لمهارات الفهم في الدراسات السابقة.

وتضمن الاختبار مجموعة أسئلة ذات الأجابة المحددة لقياس نوع المهارة في السؤال، بعد أخذ الوقت الكافي للتفكير والأجابة ومنحت الباحثة مقياس "ليكيرت" يضم خمسة مستويات (ضعيف جدا، ضعيف، متوسط، جيد، وجيد جدا) لكل إجابة. فعبرت عن المستوى الحرفي في فهم النص للوصول للفكرة أي قراءة السطور، والمستوى الاستنتاجي يعبر عن تلخيص وتحليل وفهم قراءة ما بين السطور، واخيرا المستوى التطبيقي هو قدرة الطالب على تكامل المعنى مع توليد أفكار جديدة.

4,0 النتائج والمناقشة

يتضمن هذا الجزء تحليل عناصر البحث في صعوبات قراءة النص الشعري في ضوء أهداف البحث وهي التعرف على مستوى القراءة الجهرية وبيان مستوى الفهم في القراءة الصامتة للنص الشعري لدى الطلبة. وضعت نتائج التحليل على شكل جداول ورسوم بيانية، كما تمت مناقشتها بالتفصيل.

للإجابة عن سؤال البحث الأول ونصه: ما مستوى أداء الطلبة في القراءة الجهرية للنص الشعري؟ توصلت الباحثة إلى قائمة بمهارات لمستوى القراءة المناسبة لطلبة اللغة العربية، وقد شملت القائمة ثلاث مهارات ضمن تحليل النص الشعري وتدرجت كل مهارة قياس مستوى القراءة الجهرية. بعد تطبيق أداة البحث جمعت الباحثة البيانات التي ستحدد مستوى القراءة الجهرية لكل طالب وطالبة، حيث تم تحويلها إلى نسب مئوية بالاعتماد على حجم عينة البحث، كما هو موضح في الجدول رقم 1 والذي يمثل نتائج تحديد مستوى القراءة الجهرية من خلال المهارات الثلاث وهي التنغيم الصوتي، القواعد النحوية والصرفية، النطق الصحيح في القراءة.

الجدول رقم (1) مهارات القراءة الجهرية

القراءة الجهرية						
المهارة	عدد المشاركين	ضعيف جدا	ضعيف	متوسط	جيد	جيد جدا
التنغيم الصوتي	23	2	11	5	4	1
		%8.7	%47.8	%21.7	%17.4	%4.3
القواعد النحوية والصرفية	23	3	6	7	4	3
		%13.0	%26.1	%30.4	%17.4	%13.0
النطق الصحيح في القراءة	23	2	4	7	8	2
		%8.7	%17.4	%30.4	%34.8	%8.7

بعد تحليل النتائج الخاصة بتحديد مستوى القراءة الجهرية من خلال مهارة التنغيم الصوتي بينت النتائج المتحصل عليها أن 47.8% من عينة البحث والتي تمثل 11 طالب وطالبة حصلوا على مستوى ضعيف، تليها 21.7% مستوى متوسط، بينما مستوى جيد و جيد جدا قد حصدت 17.4% و 4.3% على التوالي لكلا منهما. في نفس السياق كان مستوى التنغيم الصوتي في القراءة الجهرية ضعيف جدا لأثنتان من عينة البحث والتي تمثل 8.7% من المجموع الكلي. نلاحظ في هذه المهارة أن مستوى ضعيف إلى ضعيف جدا مجتمعة قد حاز على نسبة 56.5% والتي تمثل 13 مشاركا من عينة البحث وهي النسبة الأكبر من العدد الكلي للمشاركين. أما مستوى متوسط، جيد، و جيد جدا مجتمعة حققت نسبة 43.5% والتي تمثل 10 مشاركين من المجموع الكلي لعينة البحث.

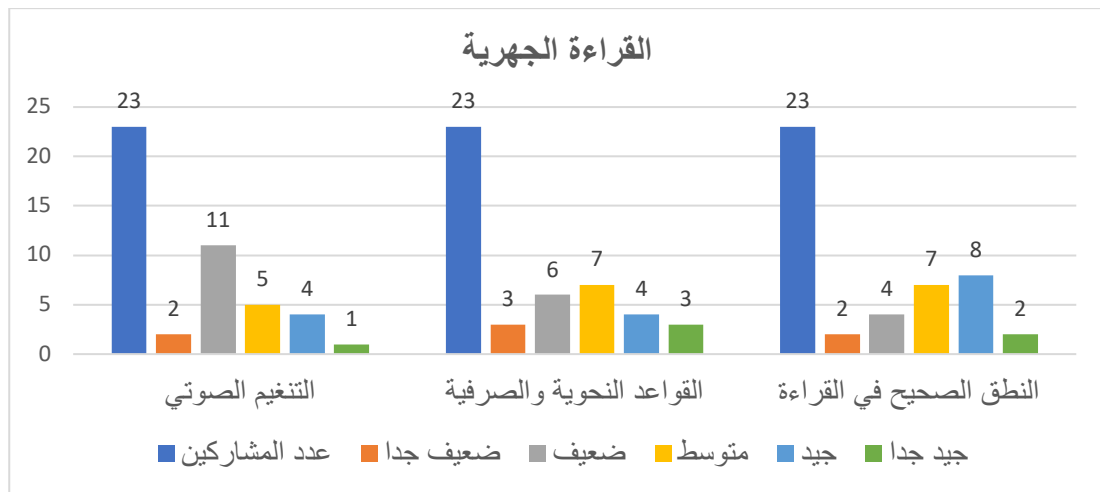
اما بالنسبة للنتائج الخاصة بتحديد مستوى القراءة الجهرية من خلال مهارة القواعد النحوية والصرفية فكات على النحو التالي 13% من العدد الكلي للمشاركين كانوا بمستوى ضعيف جدا، و 26.1% ضعيف، 30.4% متوسط، 17.4% جيد، واخيرا 13% كانوا بمستوى جيد جدا. نلاحظ في هذه المهارة ان مستوى ضعيف الى ضعيف جدا مجتمعة قد حاز على نسبة 39.2% والتي تمثل 9 مشاركين من عينة البحث. أما مستوى متوسط، جيد، و جيد جدا مجتمعة حققت نسبة 60.8% والتي تمثل 14 مشاركا من المجموع الكلي لعينة البحث وهي النسبة الأكبر من العدد الكلي للمشاركين.

أما مهارة النطق الصحيح في القراءة فقد جاءت نتائجها مختلفة بعض الشيء عن مهارتين السابقتين فكانت تميل بالاتجاه الإيجابي لتحديد مستوى هذه المهارة. حيث كانت النسبة الأكبر من نتائج التقييم وهي 73.9% والتي تمثل 17 مشاركا من عينة البحث الكلية ضمن مستوى متوسط، جيد، و جيد جدا. توزعت النتائج بالشكل التالي: 30.4% متوسط، 34.8% جيد، و 8.7% جيد جدا. أما مستوى ضعيف وضعيف جدا فكانت 26.1%

من المجموع الكلي لعينة البحث, وكانت نسبة 8.7% لمستوى ضعيف جدا و 17.4% لمستوى ضعيف.

من خلال تحليل نتائج المهارات الثلاث التي تحدد مستوى القراءة الجهرية، نستطيع أن نستنتج أن هناك تفاوتاً في إتقان مهارة عن أخرى، حيث كانت النسبة الأكبر من العدد الكلي لعينة البحث تعاني من ضعف في مهارة التنغيم الصوتي، أما مهارة القواعد النحوية والصرفية ومهارة النطق الصحيح في القراءة فكانت أفضل من المهارة الأولى حيث كانت نتائجها تميل باتجاه مستوى متوسط إلى مستوى جيد جداً للجزء الأكبر من عينة البحث.

الشكل 1 أدناه يوضح رسم بياني لتصور نتائج القراءة الجهرية موزعة على المهارات الثلاث (التنغيم الصوتي، القواعد النحوية والصرفية، والنطق الصحيح في القراءة).



الرسم البياني (1) مستويات القراءة الجهرية

وللأجابة على سؤال البحث الثاني، قامت الباحثة بتحديد قائمة بمهارات لمستوى القراءة المناسبة لطلبة اللغة العربية، وقد شملت ثلاثة مستويات ضمن تحليل النص الشعري وتدرجت كل مهارة في قياس مستوى القراءة الصامتة، بعد تطبيق أداة البحث جمعت الباحثة البيانات التي ستحدد مستوى القراءة الصامتة لكل طالب وطالبة، حيث تم تحويلها الى نسب مئوية بالاعتماد على حجم عينة البحث. كما هو موضح بالجدول 2 والتي تمثل المستوى الحرفي، المستوى الاستنتاجي، و المستوى التطبيقي في القراءة الصامتة على التوالي.

الجدول رقم (2) يوضح مستويات القراءة الصامتة

القراءة الصامتة						
المهارة	عدد المشاركين	ضعيف جدا	ضعيف	متوسط	جيد	جيد جدا
الحرفي	23	2	8	7	3	3
		%8.7	%34,8	%30.4	%13	%13
الاستنتاجي	23	3	9	7	3	1
		%13	%39,1	%30.4	%13	%4,3
التطبيقي	23	2	10	7	3	1
		%8.7	%43,5	%30.4	%13	%4.3

أشارت النتائج المتعلقة بتحديد المستوى الحرفي في القراءة الصامتة حيث ظهرت النتائج المتحصل عليها 34,8% من عينة البحث والتي تمثل 8 طلاب حصلوا على مستوى

ضعيف، ثم تليها 30,4% مستوى متوسط، بينما مستوى جيد و جيد جدا قد حصدت 13% لكل منهما. لاحظت الباحثة أن مستوى الحرفي في القراءة الصامتة ضعيف جدا لاثنان من عينة البحث والتي تمثل 8.7% من المجموع الكلي. نلاحظ في هذه المهارة أن مستوى ضعيف إلى ضعيف جدا مجتمعة قد حاز على نسبة 43.5% والتي تمثل عشرة مشاركين من عينة البحث. أما مستوى متوسط، جيد، وجيد جدا مجتمعة حققت نسبة 56,4% والتي تمثل 13 مشاركا من المجموع الكلي لعينة البحث، إذا تعتبر النسبة الأكبر من العدد الكلي.

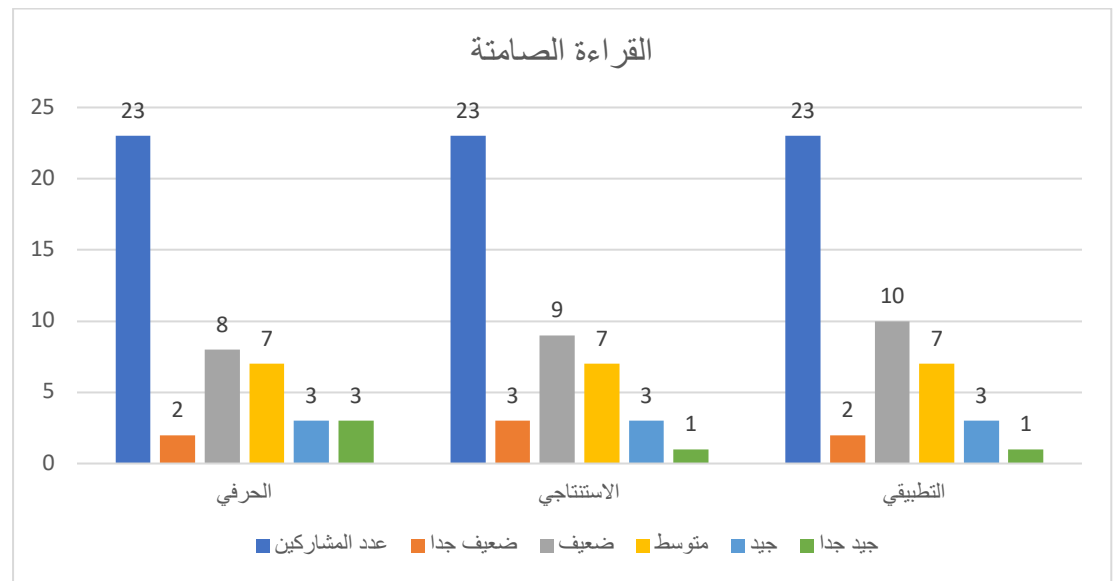
بينما كانت النتائج الخاصة بتحديد مستوى القراءة الصامتة من خلال مهارة الاستنتاجية فكانت على النحو التالي 13% من العدد الكلي للمشاركين كانوا بمستوى ضعيف جدا، و 39,1% ضعيف، 30.4% متوسط، 17,4% .

بينما بلغت مستوى متوسط 30,4% تليها جيد 13% ثم مستوى جيد جدا المتمثلة 4,3% نلاحظ في هذه المهارة أن مستوى ضعيف إلى ضعيف جدا مجتمعة قد حاز على نسبة 52,1% والتي تمثل 12 مشاركا من عينة البحث وهي النسبة الأكبر من عدد المشاركين. فكانت مستوى متوسط، جيد، و جيد جدا مجتمعة حققت نسبة 47.7% والتي تمثل 11 مشاركا من المجموع الكلي لعينة البحث.

أما بالنسبة لمهارة التطبيقية في القراءة الصامتة فقد جاءت نتائجها مقارنة لنتائج المهارتين السابقتين. إذ دلت النسبة الأكبر من نتائج التقييم وهي 47,7% والتي تمثل 10 مشاركين من عينة البحث الكلية ضمن مستوى متوسط، جيد، و جيد جدا. وتوزعت النتائج بالشكل التالي: 30.4% متوسط، 13% جيد، و 4,3% جيد جدا. أما مستوى ضعيف وضعيف جدا فكانت 52,2% من المجموع الكلي لعينة البحث، فكانت نسبة 43,5% لمستوى ضعيف و 8,7% لمستوى ضعيف جدا.

بعد عملية تحليل نتائج المهارات الثلاث الحرفية، والاستنتاجية، والتطبيقية التي تحدد مستوى القراءة الصامتة نستطيع أن نستنتج وجود نتائج متقاربة في المستويات الثلاث للقراءة الصامتة تميل باتجاه الضعف للجزء الأكبر من عينة البحث. وتطابقت هذه النتيجة لمستوى استيعاب الطلاب للمهارات الفهم في القراءة الصامتة مع دراسة (سيتي روسيلان، 2016)، (المكاحلة والرامانة، 2012).

الشكل 2 أدناه يوضح رسم بياني لتصور نتائج القراءة الصامتة والتي تمثل المستوى الحرفي، المستوى الاستنتاجي، و المستوى التطبيقي في القراءة الصامتة.



الرسم البياني (2) مستويات القراءة الصامتة

5,0 الخلاصة

يؤدي الشعر دورا بارزا في عملية حفظ اللغة العربية وإثرائها، وهو الوسيلة التي يتم تنمية الملكة البلاغية، وتفصيح اللسان، يحتوي الشعر على اللفظ الجزل، والقول الفصل، والكلام البين. ولا شك للشعر مكانة في الفنون الأدبية بما يحمله من أهمية في اللغة العربية؛ لذلك اهتمت الباحثة بتحديد مشكلة البحث وهي الصعوبات في قراءة النص الشعري للطلاب الماليزيين، قامت الباحثة بتحديد أهداف البحث بالتعرف إلى مستوى القراءة الجهرية للنص الشعري لدى الطلبة، وبيان مستوى الفهم في القراءة الصامتة. تم جمع البيانات لعينة من طلبة السنة الرابعة ولاحظت أن المنهج الكمي الوصفي هو الأنسب لمنهجية البحث، تم جمع النتائج وتحليلها بعد قياس مهارات القراءة الجهرية الثلاث المتمثلة بالتنغيم الصوتي، القواعد النحوية، والنطق الصحيح للقراءة. وقياس مهارات القراءة الصامتة المتكونة من المستويات الحرفية، الاستنتاجية، التطبيقية.

تناولت الباحثة تحليل البيانات إذ وجدت تفاوت في مهارات القراءة الجهرية، حيث لخصت الباحثة النقاط المهمة من نتائج التحليل توصلت إلى الضعف في مستوى التنغيم الصوتي ومتوسط في مستوى القواعد النحوية والصرفية وجيد في مستوى النطق الصحيح، بينما بلغ الضعف في مستويات القراءة الصامتة، وعلى ضوءها وضعت الباحثة الاقتراحات والتوصيات التي يمكن من خلالها فتح مجالا للبحوث المستقبلية الأخرى.

وأخيرا؛ الحمد لله على نعمه وعطاءه الكثير لنا نحن البشر، سبحانه الله المعطاء الغفور المعين على الشدائد والصعوبات، وعلى بركة الله نود إنهاء البحث الذي كان عنوانه الصعوبات في قراءة النص الشعري لدى الطلاب الماليزيين. وأدعو الله عز وجل أن يوفقنا وأياكم وينور دربنا للوصول إلى مناصبنا إليه.

المصادر والمراجع

- أحمد, المكاحلة, وعبد اللطيف الرمانة. (2018م). أثر برنامج قائم على استراتيجية (Q3R) في تحسين مهارات الاستيعاب القرائي. الأردن: جامعة البلقاء.
- أدونيس. (1982م). زمن الشعر. بيروت لبنان: دار العودة.
- باروت, جمال. (د. ت). أوهام الحداثة. المواقف الأدبية.
- البصيص, حاتم حسين. (2011م). تنمية مهارات القراءة والكتابة. دمشق: منشورات الهيئة العامة السورية للكتاب.
- البصيص, حاتم حسين. (2015م). مستوى تمثيل الفهم القرائي في تدريبات كتاب لغتي.
- بهلول, إبراهيم أحمد. (2003م). اتجاهات حديثة في استراتيجيات ما وراء المعرفة في تعليم القراءة. القاهرة: الجمعة المصرية.
- حسن, شحاتة. (1992). تعليم اللغة العربية بين النظرية والتطبيق. القاهرة: الدار المصرية اللبنانية.
- الحميدي, عبدالرحمن. (2008م). اليات القراءة في الشعر المعاصر. تاريخ الزيارة/27 نوفمبر/2020م من. <https://www.academia.edu/10089541>.
- سيتي روسيلاواتي, بنت رملن. (2016م). أثر استراتيجيات ما وراء المعرفة في تحسين مستوى الاستيعاب القرائي لدى طلبة الماليزيين الناطقين بغير العربية. مجلة الدراسات الأدبية واللغوية.
- الضامن, منذر (2006م). أساسيات البحث العلمي. الأردن: دار المسيرة.

عاشور, راتب الحوامدة, محمد. (2009م). فنون اللغة العربية وأساليب تدريسها بين النظرية والتطبيق. أريد: دار عالم الكتب.

عبد الرحمن, طه. (2000م). في أصول الحوار وتجديد علم الكلام. بيروت: الدار البيضاء. عطية, جمال سليمان. (2011م). دراسات في المناهج وطرق التدريس. القاهرة: الجمعية المصرية.

فاية توء لوبوق @ حاج مامينج, جي راضية مينة, نىء فرحان مصطفى. (2017م). المرشد في كتابة البحث العلمي.

فهيم, محمد ماهر. (1990م). فن الإلقاء. طرابلس: دار الجماهيرية.

كبة, نجاح هادي. (2013م). مقاربات بين اللغة والأدب والتربية وعلم النفس. بغداد: دار الشؤون الثقافية

العزاري, سلوى. (2000). فاعلية المسرح التعليمي في تنمية مهارات القراءة الجهرية لدى تلاميذ الحلقة الثانية من التعليم الأساسي. مصر: جامعة زقاق

حليم, سباعية. (2014م). تأثير بدائل سلم ليكيرت على معامل الثبات. الجزائر: جامعة عبد الحميد ابن باديس مستغانم.

الجبوري, عبد الوهاب, محمد. (2009م). ظاهرة الشعر وخصائصه وأوزانه وبحوره ومقوماته. مجلة ديوان العرب.

القحطاني, سعد هادي. (2018م). تقويم مستوى الفهم القرائي لدى طلاب اللغة العربية لمرحلة البكالوريوس في جامعة الملك خالد: جامعة الأزهر.

WHAT PREVENTS ARABIC LITERATURE AND ITS TRANSLATIONS FROM REACHING UNIVERSALITY?

Syed Nurulakla Syed Abdullah¹, Rasha Zahrawi²,
Mahmud Abubakar Garba³, Ahmad Fuad Che Daud⁴,
Mabroukah Salim Aljaer⁵, Usman Abubakar Kaoji⁶

¹Universiti Putra Malaysia, Malaysia, syedakla@upm.edu.my

²Universiti Putra Malaysia, Syria, zahrawi.rasha@gmail.com

³Universiti Putra Malaysia, Nigeria, mahmudabu112@gmail.com

⁴Universiti Putra Malaysia, Malaysia, abufaiz08@gmail.com

⁵Universiti Putra Malaysia, Libya, sirtecity2@gmail.com

⁶Universiti Putra Malaysia, Nigeria, abubakarkaoje2019@gmail.com

Abstract

Since the emergence of Islam, Arabs have paid great attention to translation for several ideological goals of which the most important are the propagation of Islam globally, cultural incarnation and understanding of other societies through communication. The Golden Age of Islam is, thus, a milestone for the translation movement, which plays a key role in the process of spreading Arabic literature beyond its societies and promoting its creative value. The modern times witness wealth in the Arab literary production where many Arab writers have been awarded Arab and Western prizes in the footsteps of past Jahili, Abbasid and Andalusian performers of a remarkable literary legacy. Critical and comparative studies have demonstrated the central position of Arabic literature in the medieval history of world literature. However, reality reveals some shortcomings in the rise of Arabic literature and its universality. A concern that raises many questions about the reasons behind this hindering. The paper aims to address the issue of the translation movement and its relation to the universality of Arab literature. A few problems arise, the main ones being: When do we consider an Arabic script a universal one? What are the most important constraints that hold Arabic literature from universality? What is the role of translation in achieving the universality of Arab literature?

Keywords: Universality, Arab Literature, Translation, Identity

ملخص

أولى العرب منذ ظهور الإسلام، اهتماماً كبيراً بالترجمة لأهداف إيديولوجية عديدة أهمها نشر الدين الإسلامي عالمياً وبغرض التجسير الثقافي وفهم المجتمعات الأخرى عن طريق التواصل. وبهذا عُدد العصر الذهبي للإسلام

معلماً لحركة الترجمة التي تضطلع بدور أساسي في عملية انتشار الأدب العربي في غير مجتمعاته والتعريف بقيمته الإبداعية. وعلى الرغم من غزارة الإنتاج الأدبي العربي في عصرنا الحالي وحصد الكثير من الكتاب العرب لجوائز عربية وغربية وهم على خطى من سبقهم من أدباء في الجاهلية والعباسية والأندلسية يقدمون ميراثاً أدبياً رصيناً ومعتبراً. وحيث أثبتت الدراسات النقدية والمقارنة ما تمتع به الأدب العربي من موقع مركزي في تاريخ الأدب العالمي إبان القرون الوسطى، إلا أن الواقع المعاش يكشف بعض القصور في رواج الأدب العربي ووصوله إلى العالمية، وهو ما يمثل هاجساً يطرح العديد من الإشكالات حول أسباب ذلك. وتهدف هذه الورقة إلى التطرق لموضوع حركة الترجمة وعالمية الأدب العربي، وتطرح مجموعة من الإشكالات أهمها: متى نطلق على النص العربي صفة العالمية؟ وما هي أهم المعوقات التي يمكنها الحد من ظاهرة العالمية؟ ما دور الترجمة في تحقيق عالمية الأدب العربي.

الكلمات المفتاحية: عالمية - الأدب - العربي - الترجمة - الهوية - الأنا - الآخر.

1.0 مقدمة:

يلعب الأدب دوراً هاماً في الحفاظ على اللغة العربية والارتقاء بها، من خلال أشكاله الإبداعية المختلفة في الشعر والقصة والرواية والنقد وغيرها، والتي من الممكن أن تساعد على تطور لغة "الضاد"، حتى تواكب التطورات العصرية، على اعتبار أن الإبداع أحد الروافد الهامة للنهوض بها. (عيد عبدالحليم: 2017)

يمثل الأدب العربي بتاريخه وحاضره جزءاً من منظومة الآداب العالمية يتأثر بها ويؤثر فيها، فقد يختلف ذلك التأثير من فترة لأخرى هبوطاً أو صعوداً، لكنه في جميع الأحوال موجود، ويمكن رصده وبالتالي لا يمكن نفيه بصورة مطلقة حتى في حالة هبوطه وانحداره إلى أقل مستوى، وطالما هناك تأثير وتأثير بصور مستمرة يصعب ترديد مقولة: "انعزال الأدب العربي عالمياً"، خاصة أن الأشكال الأدبية متعددة، وعلى سبيل المثال: قد ينعزل الشعر وتتواصل الرواية أو

العكس، وقد تتأكد العلاقات وتتواصل التجارب في المسرح ولا يتحقق ذلك بالنسبة للدراسات النقدية والنظريات الأدبية، وقد تتوثق الصلات ويتم تبادل الخبرات في مجال القصة القصيرة مثلاً، وفي حين تضعف الصلات والروابط في مجال المسرح مثلاً. (عمرو دوار: 2020)

وإذا شئنا الدقة، فالأدب المكتوب بالعربية خلال السنوات العشرين الأخيرة، هو أدب جيد على مستوى الكيف والنوع بالمقارنة مع آداب كثيرة بلغات أخرى. كما أنه رغم وجود مشاكل وعقبات عديدة في المجتمعات العربية عموماً، وفي أوساط المثقفين والأدباء على وجه الخصوص، فإن إيقاع إنتاج الأدب ومستواه جيدان للغاية ويعطيان انطباعاً جيداً يدفع للتفاؤل.

حيث أن الأدب المكتوب بالعربية في حالة تطور وارتقاء، مقارنة بآداب أخرى في كثير من اللغات الأخرى. كل ما هنالك عدم تنسيق بين الجماعات الثقافية، ووجود منافسات غير شريفة وغير منطقية، تتداخل فيها عوامل وعناصر تضر بالعملية الإبداعية ككل لدى المبدعين الناطقين بالعربية، سواء كانوا داخل بلادهم أو خارجها. (أشرف الصباغ: 2020)

ومن خلال ما سبق يتبين لنا وجود مشكلات تحول دون وصول الأدب العربي إلى العالمية، وفي هذا يقول (عبد الرقيب العزاني: 2020): أن حركة الترجمة للآداب الغربية إلى العربية ضعفت، وهذا الضعف يجعل حضور اللغة العربية في ميدان الآداب والعلوم متواضعاً. وضعفها يدفع بالكثير إلى تعلم اللغة الأجنبية والاقتصار على قراءة الآداب غير العربية دون نقلها، وهذا يقلص إبداع الناطقين باللغة العربية، لأن من يقرأ بغير لغته القومية لن يبدع أدباً بلسانها، وعدم مراعاة ذوق القارئ العربي —عند الترجمة للآداب غير العربية— والذي تحكمه مرجعيات دينية وثقافية وأخلاقية وفنية تمنحه خصوصية عن غيره.

وأيضاً في هذا الصدد يقول (كاظم خلف: 2020): سوق الأدب العربي المترجم محدود ولا يتفاعل مع الآداب العالمية على مستوى إنتاج وترسيخ القيمة الأدبية إلا في حدود ضيقة، وعدم وجود ميزانية مخصصة لدعم الترجمة والمترجمين...إلخ.

وبهذا نستطيع القول إن للترجمة دور هام في وصول الأدب العربي للعالمية والنهوض به، فهي إحدى وسائل التواصل الحضاري بين الأمم، وهي عامل هام في حياة الإنسان مع أخيه الإنسان المختلف عنه لغةً وثقافةً، والثقافة العربية منذ نشأتها لم تكن بمعزل عما يجري لدى الأمم الأخرى في العالم القديم، وسنتطرق لكل ذلك في هذه الورقة.

2.0 متى نطلق على النص العربي صفة العالمية؟

إن العولمة المصاحبة بالتقدم التقني، وخاصة في مجال الاتصالات ووسائل الإعلام الحديثة قد ساعدت في تقريب ثقافات الشعوب المختلفة وآدابها على نحو متسارع بمضي الزمن، حيث أصبحت الحدود الجغرافية شبه الخيالية، مما أتاح الفرصة لظهور الأدب العالمي أو عالمية النص.

قد يرى البعض أن النتاج الأدبي الشائع في بلد ما، والذي يترجم بعد فترة وجيزة الى عدد من اللغات الأجنبية، يدخل على الفور الى الرصيد الذهبي للأدب العالمي، وهذا خطأ وقع فيه كثير من المبدعين والنقاد في البلاد العربية، فهذه المسألة أثارت جدل كبير بين الباحثين الغربيين منذ عشرات السنين ولم تحسم حتى يومنا هذا . حيث ورد مصطلح "الأدب العالمي" لأول مرة على لسان "غوته"، الذي قال خلال حديث مع صديقه "ايكرمان" في العام 1827: "أنا مقتنع بأن أدباً عالمياً أخذ يتشكل، وأن جميع الأمم تميل إلى هذا. إننا ندخل الآن عصر الأدب العالمي. وعلينا جميعاً الاسهام في تسريع ظهور هذا العصر ". وفيما بعد عاد غوته أكثر من مرة الى تناول هذه المسألة، ولكن ولادة هذا المصطلح لم تأت من فراغ،

لقد أشار "دانتى" في دراسة له بعنوان: "حول الملكية" إلى وجود حركة ثقافية عالمية، كما تحدث العديد من المفكرين والفلاسفة والأدباء الألمان والفرنسيين عن التجربة الإنسانية المشتركة. (جودت هوشيار: 2011).

وبهذا نرى أن من مفاهيم عالمية النص هي الانتشار والوصول إلى أنحاء واسعة من العالم، ومن مميزاته الجودة والإتقان، كما تنطوي على مجموعة من القيم، أهمها أنها تمثل انفتاحاً على ثقافات العالم، ولأن للعالمية في حد ذاتها مفاهيم عديدة، فإنه يلزم قبل كل شيء تحديد المفهوم الذي نريد به تحقيق فاعلية أدبنا، فهل نريد بعالميته: تحقيق الانتشار له في أصقاع العالم بغض النظر عن جودته وقيمه؟ أم نريد بالعالمية تجاوز مقومات أدبنا المحلي؟ أم نريد بالعالمية التوجه نحو العالم بقيم مشتركة مع الآخر؟ وغيرها من الأسئلة الهامة، ومما سبق ذكره يمكننا الدخول إلى طريق العالمية حين نحدد أهدافنا من الانتشار. (دليلة مكسح: 2016).

حيث من المعروف أن قيمة النص وجودته هي التي تمنح له الحياة الحقيقية، والانتشار محلياً وعالمياً، لذلك فمن الضروري أن تكون أمانى الانتشار عالمياً مصحوبة بعمل مضمّن ومستمر؛ لتطوير الأدب العربي وتحقيق جودته، تلك الجودة التي تضمن له القبول والخلود والانتشار، (دليلة مكسح، 2016). ويؤكد الروائي المصري حمدي أبوجليل على المميزات التي تجعل النص أن يكون عالمياً حاجة الناس إليه ويتوفر فيه ما يفتقدون، ولا حاجة لنا أن ننقله إليهم، وهم بدورهم ينقلونه إلى لغتهم. (مصطفى عيد: 2020).

يقول الكاتب العراقي (جودت هوشيار: 2011) في مدونة عرب تايمز: من مواصفات عالمية النص جماع النماذج الإبداعية المختارة، التي ابتدعتها البشرية بأسرها وهو يقتصر على الآثار الإبداعية ذات القيمة الفنية والجمالية العالية.

ويقول أيضا في هذا السياق: الوصول إلى العالمية يتوقف على أمور كثيرة، حيث لا نستطيع التنبؤ باللحظة التي يصبح فيها هذا الأثر الأدبي جزءاً من الأدب العالمي. ومن السذاجة ربط هذه اللحظة ببعض الحقائق، كظهور ترجمة لعمل أدبي ما في خارج البلاد أو الإشارة إلى الكاتب في هذه المناسبة أو تلك خارج بلاده. وهذه تفصيلات قد تتفاعل وتشكل بداية لولوج الكاتب ساحة الأدب العالمي حين تكون نقطة انطلاق لعملية عضوية حية ولا تظل مجرد حقائق عرضية. في هذه اللحظة فقط؛ يمكن اعتبار العمل الأدبي جزءاً من الأدب العالمي.

3.0 أهم المعوقات التي تحول دون وصول الأدب العربي إلى الظاهرة العالمية؟

يتبوأ الأدب العربي المنزلة الشاغرة بين الآداب العالمية من ناحية الصيانة على لغة الضاد ورفعها إلى منزلة رفيعة في العالم، مما أتاح لهذه اللغة المساهمة الفعالة والبروز الرائع خلال ظواهر آداب اللغات الأخرى، رغم هذا الدور الكبير الذي يتمتع به هذا الأدب، لكن هناك العديد من العوائق تعوق حول الاتصال الأدب العربي العالم كظاهرة عالمية معنية على شكل يفوق ويعلو الشكل الحالي، انطلاقاً من هذا بذل الأدباء الجهود الخالصة من أجل توضيح وتحديد هذه العوائق المتوخاة (سعدي نوال، 2018).

يعتبر الجذور اللغوي لكلمة المعوقات من مادة عاق يعوق، عَق، عوقاً، فهو عائق، ومعوق (اسم المفعول) معوقات وعوائق بمعنى الصد (الزبيدي، 2004). ولا يختلف معناه اللغوي عن معناه الاصطلاحي حيث تدور معنى الكلم بين صد ومنع، وذلك عند قول رب العزة "قد يعلم الله المعوقين منكم والقائلين لإخوانهم هلم إلينا" (سورة الأحزاب 18). أي قد يعلم الله الذين يصدون الناس عن الرسول (سعدي نوال، 2018).

على الرغم من أن الأدب العربي له دور فعال بين الآداب العالمية، يظل يواجهه تحديات كبيرة تؤدي إلى هبوطه ومنها على سبيل المثال لا الحصر ما يلي، (كُتّاب مصريين، (2020):

- كون الأدب العربي يلتزم الصورة الواحدة حيث ظل يعكس صورة صادقة لحياة العرب وبيئتهم، ويعبر عن مثلهم وقيمتهم وعاداتهم وتقاليدهم، ومن هنا أصبح عائلاً جلياً لدى غيرهم من الأمم من تذوقه والتأثر به.
- عائق التفرق، حيث كان أصحاب الأدب العربي في هذه الفترة لم يكونوا من أنفسهم وحدة متماسكة بحيث يستطيعون بسببها أن يؤثروا في جيرانهم، ولكنهم على العكس من ذلك قبائل متنافرة، تقضي حياتها في صراع وتطاحن من أجل البقاء.
- عدم تنبيه السياسات العربية للدفع بالدفع الثقافي الهائل واستخدامه في الغرب كقوة ناعمة سليمة تقل دعاوى التفوق.
- تركيز نظم العربية السياسية المستقلة وغير المستقلة على قشور ظنوا أنها مكاسب في أرض الخصم، خصوصاً على الصعيد العقائدي.
- قلة اهتمام الغرب بكل ما هو عربي ومسلم بالتحديد، وهي نظرة استشراقية سائدة تشكل مشكلة عدم الاكتراث بنقل الأدب العربي إلى لغاتهم وخصوصاً اللغات الأوروبية.
- انعزال الأدب العربي عن المشاركة الحقيقية عالمياً، ليلقى الإهمال ولتستغل كثير من دور النشر الغربية على الموضوعات النسوية التي تأتي من عالمنا الأسطوري.
- الملحقيات القاصرة عن تقديم الصورة المضادة الواعية عن قرب باعتبارها أهم حلقات الوصل، فلا تكاد تدرك الأسماء الأدبية والقامات الرفيعة حاضرة في الملحقيات المهمة، بل هناك قوائم معظمها أسماء واهنة ليس لديها أدنى قوة للتمثيل ولا مكان للشباب النابض وتمثيلهم الضروري.

- الترجمة العكسية من العربية إلى لغات أخرى مشروع لم يكتب له النجاح محلياً، عالمياً ترجمت العديد من النصوص الأدبية العربية الهامة للغات مختلفة من قبل مترجمين عالميين، لكن الأمر لا يخضع لاستراتيجية منظمة.

4.0 ما دور الترجمة في تحقيق عالمية الأدب العربي؟

شهد التاريخ الحديث على إنجازات الأدب العربي عالمياً ومن الأعمال الأدبية الكلاسيكية التي تُرجمت إلى لغات أجنبية هي الكتابات الكلاسيكية لجيل الرواد، مثل: نجيب محفوظ، والطيب صالح، ويوسف إدريس وغيرهم. وبالنسبة إلى أعمال الروائي الكبير نجيب محفوظ مثلاً قد وصلت إلى العالم بلغات عدّة، وأثّرت في القراء وأسهمت في حصوله على جائزة نوبل. ومع ذلك، يبدو أنّ هذه الحقيقة تظلّ تاريخية فقط لأنه لا يوجد استمرارية لما حقّقه عالمياً في الماضي. إنّ الأجيال التالية باتت غير ملوّنة بالأعمال الأدبية، وتهتمّ بشكل أكبر بالسوق التجارية للترجمة، ما أدّى إلى انخفاض الطلب لدى المكتبات العالمية على الكتب العربية المترجمة إلى أيّ لغة. هناك من يعتقد أنّ أزمة إرهاب الترجمة الأدبية العربية في الحقيقة لا تكمن في الكتاب والمبدعين، بل في المترجمين أو الوسطاء الذين تراجع مستواهم بسبب تراجع التعليم.

إنّ هناك عدّة أدوار للترجمة في نقل الأدب العربي إلى العالم. من بينها تسليط الضوء على الأعمال الأدبية المحلية الجيدة والمختارة على المستوى المحلي والإقليمي حتى الوصول إلى المستوى العالمي. في الحقيقة، إنّ الأدب العربي خلال السنوات العشرين الأخيرة هو الأدب الجيد على المستوى الكيف والنوع بالمقارنة مع الكثير من الأدب المكتوب باللغات الأخرى (إبراهيم عبد المجيد: 2019). ولكن الجهد المبذول لترجمته تتطلبه المثابرة الدقيقة والتواصل المستمر بين علماء الترجمة. ويدلّل هؤلاء على تصوّرهم بأنّ أعمالاً عدّة لكتاب العرب الكبار مترجمة إلى عدة لغات، وثمة روايات مترجمة أيضاً إلى بعض لغات قليلة الانتشار، مثل الكورية واليابانية.

إنّ قيمة تلك الأعمال الأدبية وجودتها هي التي تمنح لها الحياة الحقيقية، وهي التي تمنح لها الانتشار محلياً وعالمياً.

بصرف النظر عن عرض الأعمال الأدبية العربية الجيدة والمختارة على العالم، يتمثل دور الترجمة أيضاً في نقل الأدب العربي الذي تتخطى الحدود الثقافية والوطنية مما يضعها في موقع فريد لفهم قضايا المختلفة. وبالتالي، تلعب الترجمة دوراً هاماً في فهمنا للثقافات "الأخرى". وهكذا يمكننا من خلال الترجمة التعريف بالثقافة والفكر العربي والقيمة العالية لحياة الأمم العربية على العالم. فيجب ترجمة الأعمال الأدبية العربية إلى لغات مختلفة باستمراراً لترجمتها السابقة مما يؤثر على تطوّر الحضارة العربية الحالية. وذلك لأنّ الأعمال الأدبية الحالية تخبر بالتأكيد عن تطوّر الحضارة العربية ويسمح للعالم بمعرفة تقدّم الأمة العربية من خلال تلك الترجمة. فتسهّل الأعمال الأدبية المترجمة على العالم التعرف على الثقافة العربية وفهمها. لأجل ذلك الغرض يتطلّب هذا الجهد بالتأكيد عملاً جماعياً وعملاً قوياً من المهتمّين بالثقافة لبناء جسور اتّصال دائمة مع المجتمعات المختلفة المهتمة بالثقافة، والسعي للتعرف على حياة الإنسان والواقع في العديد من البلدان في مختلف دول العالم (مصطفى عيد: 2020).

كما نتجت الترجمة عن دوافع واحتياجات العالم إلى الأدب العربي، لا يمكننا إجبار الآخرين على الإعجاب بأدبنا ما لم يكن موجوداً بشكل طبيعي. لذلك ، بالإضافة إلى السعي إلى تقديم الثقافة العربية الجيدة والمحترمة ، فإنّ الأعمال الأدبية العربية بالتأكيد بحاجة إلى عناصر عالمية يمكن أن تجذب المجتمع العالمي في اختيارها ليقروها . قال الروائي المصري حمدي أبو جليل بأنّ الترجمة من العربية تنبع من حاجة الآخرين إلى أعمالنا الأدبية وليس من حاجتنا نحن إليهم ، وبالتالي فالمجتمع العالمي سوف يسعى إلى ترجمة أعمالنا ، إذا وجد في أدبنا ما يفيدهم . والجهد المبذول لترجمة الآداب العربية تحت زعم تعريف الآخرين بنا وثقافتنا (مصطفى عيد، 2020). لذلك ، فإننا نرى أنّ الكتاب العرب بحاجة إلى العمل معاً وتبادل الأفكار في

إنتاج الأعمال الأدبية عالمية بطبيعتها ، بالإضافة إلى ذلك ، يلعب دار النشر والملحقيات الثقافية في خارج البلاد أيضاً دوراً فعالاً في فتح نوافذ جديدة وحيوية لجذب قراء العالم إلى الأدب العربي ، حتى يتعرفوا عليه بشكل حقيقي.

وبهذا، نستطيع القول أنّ للترجمة دوراً مهماً في وصول الأدب العربي إلى العالمية والنهوض به ، فهي إحدى وسائل التواصل الحضاري بين الأمم، وهي عامل مهم في حياة الإنسان مع أخيه الإنسان المختلف عنه لغةً وثقافةً. والثقافة العربية منذ نشأتها لم تكن بمعزل عما يجري لدى الأمم الأخرى في العالم .

خاتمة:

تضطلع الآداب بأشكالها الإبداعية المختلفة بدور هام في الحفاظ على حضارة، ولغة، وثقافة الشعوب وتوثقها وتطورها. والأدب العربي جزء من هذه المنظومة العالمية يأخذ منها ويعطيها. وعلى الرغم من أن عالميته تراوحت عبر العصور بين ارتقاء وانحدار، إلا أنه ذو شأن وأثر ويعكس ثقافة غنية وعريقة لشريحة كبيرة من المجتمع العالمي. هذا ويشهد الأدب العالمي اليوم حالة ركود من ناحية العالمية.

وعلى الرغم من أن الأدب العربي المعاصر أدب جيد من حيث الكم والنوع، يصارع معوقات عديدة تحول بينه وبين الوصول إلى العالمية مثل آداب شعوب أخرى كالغربية وتمثل بعض هذه المعوقات في عدم التنسيق بين الجماعات الثقافية، وربما منافسات وتصرفات غير مهنية وأحياناً ممارسات على أساس عقائدي تتداخل فيها عوامل وعناصر تضر بالعملية الإبداعية ككل لدى المبدعين الناطقين بالعربية، سواء كانوا داخل بلادهم أو خارجها، وحتى غياب سياسات واضحة تؤطر أعمال الإنتاج الأدبي وتسهم في دفعه إلى العالمية.

ولعل أهم العوامل التي تصب في مصلحة وصول الأدب العربي للعالمية والنهوض به هي الترجمة التي تشهد حركتها بدورها ركوداً آخرًا حيث ضعفت حركة الترجمة من الآداب الغربية إلى العربية والعكس صحيح. الأمر الذي زاد من عزلة الأدب العربي ودفع بالكثير إلى تعلم لغات أجنبية والاقتصار على قراءة الآداب بغير العربية دون نقلها، فتقلص إبداع الناطقين باللغة العربية لأن من يقرأ بغير لغته القومية لن يبدع أدباً بلسانها. وبهذا نستطيع القول إن للترجمة دور هام جداً في تعزيز وصول الأدب العربي للعالمية والنهوض به، فهي إحدى وسائل التواصل الحضاري بين الأمم، وهي عملية تيسر بين اللغات والثقافات والشعوب، والثقافة العربية بحكم موقعها الجغرافي المتميز لم تكن منذ نشأتها بمعزل عما يجري لدى الأمم الأخرى في العالم القديم، ولهذا فإن وصول الأدب العربي إلى العالمية واجب إنساني وثقافي على كل الأدباء والمترجمين والمهتمين.

المراجع:

القرآن الكريم.

- إبراهيم عبد المجيد، (2019)، ترجمة الأدب العربي: الواقع والآفاق. مقالة منشورة في مجلة الفيصل.
- أشرف الصباغ، (2020)، أين الأدب العربي عالمياً؟، مقالة مشتركة منشورة في جريدة الشرق الأوسط، العدد 15041.
- جودت هوشيار، (2011)، الأدب العالمي ... مفهومه وقضاياها ، (Arab Times Blogs).
- دليلة مكسح، (2006)، عالمية الأدب العربي وإرث التصورات الغربية، مجلة رؤى فكرية، مخبر الدراسات اللغوية والأدبية، العدد: 16.
- الزبيدي، (2008)، تاج العروس من جواهر القاموس، الكويت، الطبعة الثانية، مطبعة الكويت.
- سعدى نوال، (2018)، عالمية الأدب ورهانات الأدب العربي، مجلة النقد والدراسات الأدبية واللغوية، المجلد 6.
- سليمان باو، (2020)، مذكرة في البحث، كلية آدم أوغي للتربية أرغنع، ولاية كب نيجيريا .

عبد الرقيب العزاني، (2020)، الترجمة وأثرها في الأدب العربي الحديث، مقالة منشورة في مدونة عبد الرقيب.

عثمان موافي، (2006)، التيارات الأجنبية في الشعر العربي، العصر العباسي حتى نهاية القرن الثالث الهجري، الأز ريطة، مصر.

عيد عبد الحليم، (2017)، الأدب رافعة اللغة، مقالة منشورة في صحيفة الخليج.

غنيمي هلال، (2008). الأدب المقارن. الطبعة التاسعة. القاهرة- مصر، مكتبة دار النهضة.

كاظم خلف العلي، (2020)، الترجمة من منظور الأدباء والكتاب العرب، مقالة منشورة في صحيفة صوت العراق.

كُتّاب مصريين، (2020)، أين الأدب العربي عالميا، مقالة مشتركة منشورة في جريدة الشرق الأوسط، العدد. (15041).

هديل صديق، (2016)، لماذا تتعثر ترجمة الأدب العربي إلى اللغات العالمية؟، العالم العربي أخبار، الجزيرة نت.

مصطفى عيد، (2020)، ما يمنع الإبداع من الوصول إلى القمة، صحيفة العرب، العدد: 11858، النسخة: 43.

Narrative Tension and Theme Interpretation of “Biography of Confucius” in *Shiji*

Cao Lijuan¹, Ser Wue Hiong², Lim Choon Bee³, Chong Fah Hing⁴

¹Universiti Putra Malaysia, Malaysia, caolijuan166@163.com

²Universiti Putra Malaysia, Malaysia, wuehiong@upm.edu.my

³Universiti Putra Malaysia, Malaysia, cblim@upm.edu.my

⁴Universiti Putra Malaysia, Malaysia, fhchong@upm.edu.my

Abstract

“Biography of Confucius” in Sima Qian’s *Shiji*, known as the first biography of Confucius, has received mixed reviews in history. However, the narrative tension of this biography should deserve special attention. Featuring a complicated network with multiple explicit and implicit elements, the narrative tension of this biography is mainly manifested in aspects of characters, plots and emotions. Tension among characters is reflected in the explicit one between Confucius and the vassal kings, and also between Confucius and his disciples, while the implicit tension is shown between Confucius and the kings’ divisive counselors, and also between Confucius and the hermits. Tension in plots can be displayed (1) between the vague descriptions of Confucius’s childhood and concrete descriptions of his adulthood, (2) between the “backgrounding” and “foregrounding” in the descriptions of Confucius’s eventful journey in vassal states, and also (3) between Confucius’s situations of distress and those of persistence. Tension in emotions is mostly shown in Confucius’s “two-time hopes to return”, “three-time questions”, and “four-time sighs”. By exploring the multi-layered and multi-structured tension field in the text of “Biography of Confucius”, this paper tries to gain an insight into the way how Sima Qian unveiled Confucius’s fearless and relentless spirit and how he shaped for the first time the image of Confucius on basis of historical facts and literary language.

Keywords: “Biography of Confucius”, Narrative Tension, Theme Interpretation, Characters, Plot, Emotion

《史记·孔子世家》的叙事张力与题旨诠释

曹利娟，徐威雄，林春美，庄华兴

（马来西亚博特拉大学外文系）

摘要：《史记·孔子世家》作为孔子的第一篇传记，历史上的评价褒贬不一。然从叙事张力探究，此传叙事张力突出，多重矛盾显隐并存且呈网状散发，主要表现为人物张力、情节张力和情感张力。人物张力主要体现在孔子与诸侯、孔子与弟子之间的显性张力，以及孔子与离间之臣、孔子与隐士之间的隐性张力；情节张力有三个方面：孔子年少描写之“虚”与孔子成年描写之“实”形成的张力、孔子周游“背景化”与“前景化”的张力和孔子困厄与坚持之间的张力；情感张力体现在孔子的“两归”、“三问”、“四叹”。通过发掘《孔子世家》文本中多层次、多结构的张力场，试图从新的视角诠释司马迁如何基于史实和语言展现孔子不畏艰辛、上下求索的精神气概。

关键词：《孔子世家》，叙事张力，题旨诠释，人物，情节，情感

引言

一个重要的、有影响力的历史人物有着诸多非凡的经历，如何取舍材料才能为读者提供其人生概览？如何组织所选材料才能为读者表现出历史人物的非凡特质？这要求叙述者既能搭建“叙事结构”如榫卯相接，又能从中构建“叙事张力”，使读者手上合书而心有余味。结构是指文学作品各部分之间的组织和布局，它关乎取舍，因为叙事时间是一种线性时间，而“故事发生的时间是立体的”^{iv}。在经验世界中，几个事件可以同时发生，但在叙述情境中，话语则必须把事件一件一件地叙述出来；复杂的人物形象就被投射到了一条直线上，但机械简单的罗列铺陈只会使塑造的人物形象扁平化。

为避免把重要的历史人物形象扁平化，叙述者需要赋予结构以张力。列夫·托尔斯泰认为，艺术的思想内容是通过“联系”——即通过“结构”——这一环节实现的，它不能存在于结构之外。思想内容的编织过程就是为各叙事要素之间搭建联系的过程。

程，这种联系生成的意义即是张力。英国学者罗吉·福勒在《现代西方文学批评术语词典》中将“张力”释为“互补物、相反物和对立物之间的冲突和摩擦”，“凡是存在着对立而又相互联系的力量、冲突和意义的地方，都存在着张力。”^v 一部好的作品会有充盈的张力，而充盈的张力使审美感受达到最大值，所产生的积极的阅读体验亦能解释结构之整体大于部分之和。《史记·孔子世家》^{vi}的叙事张力饱满而有磅礴之势，散落于本传各处，荦荦大端而言，它体现在人物张力、情节张力与情感张力。

一、人物张力

虚构文学作品中的人物没有过去，没有将来，有时也没有生命的连续性，他们的形象是由作者通过描写关于他们的句子和让他们发表言词而塑造的。不同于虚构人物，历史叙事的人物是真实存在过（或存在着）的，史传作家面对有限的事实、较为被动地阐述人物的观点、信仰和情感，但从积极的方面来看，史传作家可以通过核心人物与周围人物的多点互动来营造张力，并通过挖掘人物和人物、人物和事件之中蕴藏的伦理价值以及道德指向，来展现核心人物波澜壮阔的生命轨迹。美国叙事学家西摩·查特曼^{vii}认为，“一套可行的人物理论，应该保持开放性，并把人物当成自主性存在体，而不仅仅当做情节功能来对待。人物是由受众根据所显示或隐含在原始结构中的、由不管什么媒介的话语传达的迹象重构出来的。”在《孔子世家》中，司马迁以孔子为核心人物，以诸侯、弟子为第二层人物，以离间之臣、隐士为第三层人物，实现了孔子与诸侯、弟子的直接互动，孔子与离间之臣、隐士的间接互动，也就是说，史公通过表面叙述与潜隐叙述的多层次搭配实现了一种张力（如图1）。难能可贵的是，在史公笔下，潜隐叙述似乎为读者传递了更多观点，孔子求仕被拒的真相是通过离间之臣道出的，孔子“齐家、治国、平天下”锲而不舍的抱负是由隐士之语彰显的。

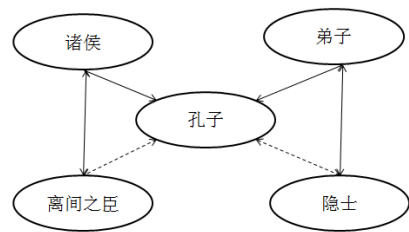


图1 表面叙述与潜隐叙述中的人物张力

（一）孔子与诸侯之间的张力

孔子一生有着极大的“求仕”热情，其周游列国、遍访君主，志在推行礼制，实行仁政，结束诸侯权贵纷争局面。问题的核心在于：孔子提供的，诸侯权贵能否接受？诸侯权贵需要的，孔子能否给予？孔子与诸侯在“供”、“需”之间形成巨大张力，这种张力可以从《史记·孔子世家》中诸侯大夫对孔子的多次发问窥见一斑，而据笔者统计，该传中此类指向明确、言之有物的发问达13处之多，发问者包含齐景公、季桓子、吴使、陈使、卫灵公、叶公、卫孔文子、鲁哀公、季康子等。下面对这些问题进行编号并做归整。

表1孔子与诸侯之间的互动

编号	所问内容	发问者	孔子的回复/反应	最终结果
1	秦其霸何也？	齐景公	任贤人	
2	问政	齐景公	“君君，臣臣，父父，子子”	“吾老矣，弗能用也”
3	问政	齐景公	“政在节财”	
4	得狗？	季桓子	“坟羊”	/
5	骨何者大？谁为神？防风守何？人长几何？	吴使	“防风氏、山川之神……”	“善哉圣人”
6	桡矢	陈使	“肃慎之矢”	果得之
7	蒲可伐乎？	卫灵公	“可，吾所伐者不过四五人”	“善”，不伐
8	兵陈	卫灵公	“军旅之事未之学也”	色不在孔子
9	问政	叶公	“政在来远附迩”	/
10	将攻太叔，问策	卫孔文子	辞不知	孔子归鲁
11	问政	鲁哀公	“政在选臣”	/
12	问政	季康子	“举直错诸枉，则枉者直”	/
13	患盗	季康子	“苟子之不欲，虽赏之不窃”	鲁终不能用孔子，孔子亦不求仕

对上述13问依据发文的主旨进行结构化分析，结果如下：

表2 孔子与诸侯之间的互动分类

类别	问题编号	所问内容	孔子的回复/反应	最终结果
第一类	1、7、8、10	问兵	“不知”、“未学”	孔子不求仕
第二类	2、3、9、11、12、13	问政	“人”之本位	
第三类	4、5、6	问史	博深	

分析可见，在孔子与诸侯大夫之间的互动中，诸侯大夫所问之旨可分三类，第一类为用兵之道、攻伐之计，如问题1、7、8、10，但孔子回复“军旅之事未之学也”，不讲武力；或提出“人”的重要性，如回答齐景公秦之霸业所成乃是“身举五穀，爵之大夫，起累继之中，与语三日，授之以政”，因此“以此取之，虽王可也，其霸小矣”。第二类为用政之策，含问题2、3、9、11、12、13。孔子的观点是“人”要守其本位、节财克欲、选臣举直、来远附迩，每一点都落脚在君主和臣子的“人性”上。对诸侯大夫而言，这显然不是他们想要的“短、平、快”的解决办法，因为对于诸侯来讲，百年才得树人，“人”的建设既非目标，亦非策略，除了听感很好，丝毫无益于问题的解决。第三类为史实类，含问题4、5、6；结果证明，孔子博闻天下，通今达古，其结论几经验证使人信服，实乃“圣人”。正是因为孔子有着如此浓厚的史学思想，因史得智，才深刻领会“人”而非“武”在“古今之变”中的特殊地位与作用。孔子所游列国，均是小国，小国君主更关心如何伐谋以强攻、用兵以自保，孔子的“人”本位思想显然不在他们考量之内。因此，三类问题形成了孔子“金字塔”的思想结构：最上方的“战”处于尖顶但分量最轻，中间的“人”本思想是中坚力量，而这些“人”本思想是以“史”为根蒂的。但诸侯权贵的思想与此截然相反，他们是一个倒立的“金字塔”结构，“战”为重，“人”为轻，更不知以“史”为参照来探究“人”本位的涵义渊源。另外，从孔子的答复中不难看出，“身举五穀”、“选臣”、“举直”等字眼凌厉闪烁着他伺机施展抱负的强烈渴望，无奈他的“供”与诸侯的“需”并不匹配。最终结果便是：孔子不被用，亦不求仕。孔子与诸侯之间的张力呼之欲出。史公通过孔子与诸侯的问答与周旋，将二者置于两级，其张力如满弓之弦，因此，孔子终不得志的事实更令读者扼腕叹息。

（二）孔子与弟子之间的张力

孔子“学道不倦，诲人不厌”，弟子一直伴其左右，朝夕相处。外游十四年，孔子与徒众露风宿雨，甘苦与共，其情款款，不待细说。弟子作为在场的“他者”，忠实于孔子及其学说，但夫子意境深远，有时令弟子难以望其项背。孔子与弟子间的张力一分歧抑或相怜一可谓贯穿始终，下面将本传中孔子与弟子的互动罗列如下，以此感受孔子和弟子之间的显在张力。

表3 孔子与弟子之间的互动

编号	背景	弟子	孔子
1	公山不狃以费畔季氏，使人召孔子	子路不说，止孔子	欲往，“如用我，其为东周乎”
2	子见南子	子路不说	“吾乡为弗见，见之礼答焉”
3	佛肸畔，使人召孔子	子路曰“其身亲为不善者，君子不入也”	不曰坚乎，磨而不磷；不曰白乎，涅而不淄
4	过蒲，孔子负盟	子贡曰：盟可负邪？	“要盟也，神不听。”
5	绝粮陈蔡	子贡色作	“予一以贯之”
6	绝粮陈蔡	子路愠见：君子亦有穷乎	“君子固穷，小人穷斯滥矣”
7	颜渊死	/	“天丧予！”
8	孔子年七十三，卒	皆服三年。各复尽哀或复留	/

《论语》记载孔子与弟子对话，真理灼灼启人深思，但是这些对话的背景鲜为人知。《孔子世家》中，史公依据史实材料为《论语》中的一些圣人言语设置了历史背景，在背景中体味这些对话或陈述，读者能感受孔子与弟子之间的矛盾与和谐，或者矛盾中的和谐，此间的张力也就溢于言表。根据表3可知，孔子与弟子之间的张力有三种类型：

表4 孔子与弟子之间的互动分类

类型	编号	背景	孔子/弟子
第一类	1、2、3	孔子急于求仕	弟子不能理解
第二类	4、5、6	孔子思想深远	弟子未能理解
第三类	7、8	弟子/孔子离世	孔子/弟子尽其哀

孔子与弟子之间的矛盾冲突首要地体现在孔子急于求仕。公山不狃反叛季氏行为不义，卫国寡小君南子举止不端颇有争议，但孔子为施展抱负急于前往而引得子路不悦，弟子尚且知道公山之流不是理想的合作对象，孔子岂能不知！孔子言“夫

召我者岂徒哉?如用我，其为东周乎!”设置孔子与弟子的分歧，意在突出孔子在鲁不得志，在外亦不顺遂，求仕之路坎坷。孔子与弟子的第二类分歧体现在孔子思想尚不能为弟子所理解。孔子的弟子公良孺为救夫子于罹难，“宁斗而死”。蒲人因此惧而要盟，但孔子出而负盟，在子贡的质疑下，孔子解释说“要盟也，神不听”，这说明孔子并非迂腐不化、不通世道、不懂变通，对诸侯纷争、礼制丧失他都能洞察秋毫，他更十分清楚自己一生求仕不成的原因。在绝粮陈蔡的背景下，史公写“子贡色作”、“子路愠见”两个反应，孔子以“一以贯之”、“君子固穷”做以回应，说明孔子面对苦难初心不改。因此，孔子与弟子的这一层张力集中体现孔子“变”与“不变”中幽微深邃的思想。在第三种张力中，张力的一极消失而另一极亦遭到反噬，读者由此感受到深切的悲痛。史公通过记录子路、颜渊的相继离世为读者传达了孔子作为一个孤单寥落的老人的形象；通过描写弟子“皆服三年”“各复尽哀或复留”传达了孔子作为圣人光芒万丈的形象。

前文说到，一部好的作品如果有充盈的张力，那所产生的积极的阅读体验就能够解释结构之整体大于部分之和，如果说显在的故事是部分之和，那么整体与部分之和的差值中就是隐在的故事。马克·柯里说，“叙述史是一个排除结构，因为它带有其他故事的痕迹，带有未被讲述的故事、被排除的故事以及排除者的故事的痕迹。”^{viii}。中国叙事作品尤其重视叙述与亚叙述、表层结构与潜隐结构的交织，而亚叙述与潜隐结构的阐释力与作品质量成正比，也就是说，中国叙事作品往往更加重视不可言传的“意”和“神”，正如杨义所说，“中国人情不自禁地把自己文化心理的深层结构，投射到叙事作品的潜隐结构上了”^{ix}。在《孔子世家》中，孔子与离间之臣、隐士之间的就存在颇有分量的隐性张力。

（三）孔子与离间之臣之间的张力

离间之臣常伴诸侯左右，有时甚可改变孔子的命运，孔子虽未曾与他们直接对话，但他们的言语活动却是叙事情节发展的主要推动力量。孔子与他们之间的隐形张力使读者不可能忽略他们的存在，下面将本传中对孔子的离间之辞归整如下。

表5 孔子与离间之臣之间的隐性互动

编号	离间之臣	离间之语	离间效果
1	晏婴（景公）	儒者滑稽而不可轨法，倨傲自顺，礼节繁盛，不能殫其学	景公敬见孔子，不问其礼

2	公斂处父（孟孙）	堕成，齐人必至于北门。且成，孟氏之保鄣，无成是无孟氏也	围成，弗克
3	黎驂（景公）	先尝沮之；沮之而不可则致地，庸迟乎！	孔子去鲁周游
4	公之鱼（季康子）	昔吾先君用之不终，终为诸侯笑。今又用之，不能终，是再为诸侯笑	康子改召冉求
5	令尹子西（楚昭王）	孔丘得据土壤，贤弟子为佐，非楚之福也	昭王乃止封

以上离间之辞从反对集团的视角出发，昭告孔子仕途的失败，也揭示失败的原因主要有三：首先，在反对集团看来（以晏婴之辞为代表），孔子等儒者之流为滑稽人物，“夫儒者滑稽而不可轨法；倨傲自顺，不可以为下；崇丧遂哀，破产厚葬，不可以为俗；游说乞贷，不可以为国。自大贤之息，周室既衰，礼乐缺有间。今孔子盛容饰，繁登降之礼，趋详之节，累世不能殫其学，当年不能究其礼。君欲用之以移齐俗，非所以先细民也。”第二，公斂处父、黎驂、公之鱼等离间之辞决定了孔子重要的生命轨迹：在鲁仕途受阻—离鲁周游—滞留在外。第三，孔子游说各国虽通途不畅，但其学说的影响力越来越大，因此，楚昭王解孔子等陈蔡之厄后，欲“以书社地七百里封孔子”，此时令尹子西的离间之辞为我们提供了反对者的一个新观点，“王之使使诸侯有如水子贡者乎？王之辅相有如颜回者乎？王之将率有如水子路者乎？王之官尹有如宰予者乎？”“且楚之祖封于周，号为子男五十里。今孔丘述三五之法，明周召之业，王若用之，则楚安得世世堂堂方数千里乎？夫文王在丰，武王在镐，百里之君卒王天下。今孔丘得据土壤，贤弟子为佐，非楚之福也。昭王乃止”由此可见，孔子早期仕途受阻是因为以晏婴为代表的诸侯大夫对儒家思想鄙夷不屑，而孔子晚期不得重用则是因为孔子羽翼已丰，若得重用必是养虎为患。令尹子西将孔子与文王、武王相比，说明反对集团已对孔子徒众产生畏惧之意，但另一方面，已间接承认孔子为“素王”，孔子集团内部以孔子作为核心人物有巨大的向心力和凝聚力。

（四）孔子与隐士之间的张力

隐士是《史记》中若隐若现、全知视角的存在。他们恰如另外一种声音，空灵而深邃，或向传主提出问题，或作为旁白敲打读者。在《孔子世家》中，孔子在“

入世”的这一端，隐士在“出世”的另一端，他们不时来一次隔空对话，其张力虽不显见，但力道极为深厚。

表6 作为隐性他者的隐士及其言语

编号	隐士	隐士之语
1	老子	“聪明深察而近于死者，好议人者也。博辩广大危其身者，发人之恶者也。为人子者毋以有己，为人臣者毋以有己”
2	荷蓧	“有心哉，击磬乎!硤硤乎，莫己知也夫而已矣!”
3	长沮、桀溺	“悠悠者天下皆是也，而谁以易之?且与其从辟人之士，岂若从辟世之士哉!”
4	荷蓧丈人	“四体不勤，五谷不分，孰为夫子!”
5	楚狂接舆	“凤兮凤兮，何德之衰!往者不可谏兮，来者犹可追也!已而已而，今之从政者殆而”

孔子早期向老子学礼，多部文献都有记载，此处不论老子的真实身份，但说老子作为“隐士”的代表之一，最早与孔子有了直接的对话，在二者对话中老子向孔子善意提点，万莫走向极端。孔子与其他隐士（编号2、3、4、5）之间均是间接思想对话，传达了三种观点：其一，孔子的艰难困境与隐士的逍遥物外形成比对（如编号3），孔子感慨“鸟兽不可与同群，天下有道，丘不与易也”表明他面对隐士的说辞，清楚地划清界限并且坚守自己的学说。其二，隐士对孔子的戏谑嘲讽（如编号4）说明孔子学说不切实际。其三，隐者之语（如编号2、5）恰如文章的弦外之音，似旁白一样说出世道不可改变已是不争的事实，孔子的上下求索只是徒劳无益，这一方面说明孔子推行礼制阻力之大，另一方面反证孔子及其学说力单势薄，其努力犹如飞蛾扑火，无济于事。要之，孔子与隐士之间的张力虽恍兮惚兮但有张有弛，隐士的善恶臧否不尽相同，但他们代表着正反集团外的第三种声音，实现了与孔子的微妙互动，让读者看到不同声音背后的孔子形象。

二、情节张力

《史记》依据传主人物事迹及其历史影响而采取形式各异的写作方法，如《伯夷列传》议多而叙少，如《项羽本纪》聚焦“邯郸之战、鸿门宴、垓下之围乌江自刎”三大事件，如《管晏列传》，有关齐国大事均略，而独叙管晏二人遗闻轶事三数节，非以详其事，乃以见其人^x。《史记·孔子世家》采用史家较为冷静、客观的叙述视角，运用白描手法，记录具有伟大政治抱负、却终身坎坷、不得不“在野”

行“道”以成就“素王”伟业的孔子事迹，展现了孔子“生不逢时、难以用世的悲剧人生”^{xi}。亚里士多德在《诗学》里提出，在悲剧艺术的各个成分中，“最重要的是情节”^{xii}，而情节是“人物之间的联系、矛盾、同情、反感和一般的相互关系，是某种性格、典型成长和构成的历史”。海登·怀特认为“历史叙述是一种审美的释义表现方式，分别存在着传奇、喜剧、悲剧和讽刺这四种与它们同名的文学样式的情节效果，正是这些情节效果把特定的意义赋予历史事件”^{xiii}。虽然“中国史学重人不重事，人不同，斯事不同。人为主，事为副，未有不得其人而能得于其事者”^{xiv}，但《孔子世家》中有多处依据情节描写而构成的张力，一曰孔子少年成长之“虚”与不凡一生之“实”构成的张力；二曰孔子徒众一股清流与刀光剑影、阴谋权术构成的“前景化”与“背景化”之间的张力；三曰通过描写孔子落难的情节事态，情形之危机与孔子坦然无畏之反应构成的极大张力。

（一）虚与实的张力

孔子一生传奇跌宕，功绩赫赫，删诗书、定礼乐、修春秋、序易传，两千多年的影响绵延不绝。读者不禁好奇，孔子思想的发展轨迹是什么？孔子的早年生活对其儒家思想的形成有怎么样的影响？《孔子世家》对孔子成年后的经历多有记述，但形成对比的是，孔子年少时期的生活除“常陈俎豆，设礼容”外，“从孔子降生一直到十五六岁，孔子是怎样生活过来的？司马迁没有交代。孔子的‘认祖归宗’究竟是在什么时候，又经过了怎样的过程呢？这一点对孔子思想立场的形成有着重大关系。司马迁对叔梁纥缺乏交代，以及颜氏女至死不告知孔子其生父之名与其葬地的行为，将孔子的孩童时代拖入云里雾中，并割断了孔子日后的立场与思想表现形成的基础与渊源。”^{xv} 一虚一实构成独特的张力，也形成了一个独立的主体性和开放性系统，千百年来不断引发学者参与讨论。

（二）理想与现实的张力

“背景化”与“前景化”是文学理论中重要的一对概念。查特曼认为，“人物存在并活动于空间之中，而这一空间抽象地存在于故事深层，也就是说，它先于任何一种具体化空间，例如二维的电影银幕、三维的舞台、‘心理之眼’的投射空间。抽象的叙事空间包含着明显对立的一个形象和一个底子。正如在一幅油画肖像中可以把人和他或她所置身的背景区分开来一样，在故事中我们同样可以把人物与背景区分开来。背景在字面的惯常比喻意义上‘衬托出人物’，它是人物的行为与感情适当显现所背靠的事物集合与地方。”^{xvi}

后世称孔子为“至圣先师”，但常常忘记孔子是一个真实的人，他有自己生命的遭遇，会遇到种种困难和问题^{xvii}。关锋认为，孔子提出儒家学说的历史背景是礼崩乐坏、固有社会关系不断被瓦解的时期^{xviii}。《孔子世家》中有多处背景化的描写，“晋平公淫，六卿擅权，东伐诸侯；楚灵王兵强，陵轹中国；齐大而近于鲁。鲁小弱，附于楚则晋怒；附于晋则楚来伐；不备于齐，齐师侵鲁”；“季平子与郈昭伯以斗鸡故得罪鲁昭公，昭公率师击平子，平子与孟氏、叔孙氏三家共攻昭公，昭公师败，奔于齐”；“公山不狃不得意于季氏，因阳虎为乱，欲废三桓之适，更立其庶孽阳虎素所善者，遂执季桓子。桓子诈之，得脱”；“吴王夫差伐陈，取三邑而去。赵鞅伐朝歌。楚围蔡，蔡迁于吴。吴败越王句践会稽”等等。“叛、淫、伐、陵轹、怒、侵、废、诈、取、围、迁”等动词为读者钩织了一个战火纷纷、刀光剑影、欺罔狡诈、阴谋权术的“陪臣执国政”、“僭离于正道”的时代背景，在这样浑浊的背景下，史公聚焦的孔子与众徒如一股清流为实现政治理想奔走各国，振臂呐喊，试图力挽狂澜。这样一对“背景”与“前景”的对立构成了“孔子理想”与“时代现实”的张力。

（三）困厄与坚持的张力

《孔子世家》中既有关于时代背景的粗描淡写，也有关于孔子落难的具体指涉，并载述了逆境中的孔子的言语行为。

表7 孔子的危难与言行

编号	地点	危难情形	孔子言行
1	将适陈，过匡	匡人止孔子。孔子状类阳虎，拘焉五日	文王既没，文不在兹乎？天之将丧斯文也，后死者不得与于斯文也。天之未丧斯文也，匡人其如予何
2	去曹适宋	宋司马桓魋欲杀孔子，拔其树	天生德于予，桓魋其如予何
3	适郑，与弟子相失	孔子独立郭东门，郑人或谓子贡曰：累累若丧家之狗	孔子欣然笑曰：形状，末也。而谓似丧家之狗，然哉！然哉！
4	陈蔡之间	围孔子于野。不得行，绝粮。从者病。	讲诵弦歌不衰

孔子外游求仕十四年，一路历险无数、跌跌撞撞，以失败告终。孔子凭借什么坚持着自己的理想信念？冯友兰认为如同苏格拉底一样^{xix}，孔子自以为负有神圣的使命，即天所命，以觉醒其国人为己任，故曰：“天之未丧斯文也，匡人其如予何？”他自比“文王”，认为“文在兹”“天生德于予”，强大的使命感赋予了他顽强

的意志力，栉风沐雨中展现他的幽默与坚韧，在“讲诵弦歌不衰”中艰难玉成，他的学说在当时当世虽无用武之地，但在中国历史文化中造就了最伟大的丰碑。

上文探讨了《孔子世家》中孔子与弟子、诸侯、离间之臣、隐士等人物之间的显、隐张力，以及孔子言行与时代背景、困厄情形之间的情节张力，面临周遭环境，孔子的内心有着什么样的波动与感受？他可有犹豫、彷徨和质疑？下面我们将探讨《孔子世家》中孔子内心的情感张力。

三、情感张力

文学作为话语活动是一种情感的间接言语行为，文学语言还要展示自身的指涉功能，创造文学隐喻，象征和意境并赋予其形式和意味^{xx}。在文学语言中，主人公的每一感受，每一念头，都具有内在的对话性，具有解论的色彩，充满对立的斗争或者准备接受他人的影响^{xxi}。正是这种多声部的对话关系，使读者得以有机会深入主人公的内心，体察其中的情感张力。《孔子世家》中，主人公孔子的情感张力主要表现在两归、三问、四叹。

本传提到孔子两次思“归”。第一次，“孔子居陈三岁，会晋楚争强，更伐陈，及吴侵陈，陈常被寇。孔子曰：‘归与归与！吾党之小子狂简，进取不忘其初。’”于是孔子离开陈国，但过蒲时再次落难。第二次思归是季桓子病卒前立下遗嘱，谓季康子曰“相鲁，必召仲尼”，然而公之鱼进言后，康子改召冉求。孔子为一展政治抱负奔走于各诸侯国历尽艰辛，而弟子忠心于孔子及其学说，追随左右，此时弟子先于自己得召回国被委以重用，试问孔子怎能不思归？孔子曰：“鲁人召求，非小用之，将大用之也。”“归乎归乎！吾党之小子狂简，斐然成章，吾不知所以裁之。”两次思归而不得归为读者展现了孔子极强的情感张力。

三问体现在绝粮陈蔡之时。陈蔡两国为阻止楚国聘孔子，“乃相与发徒役围孔子于野”，孔子徒众“不得行，绝粮。从者病，莫能兴。”经历如此磨难，孔子便向三位弟子发问“诗云‘匪兕匪虎，率彼旷野’。吾道非邪？吾何为于此？”这何曾不是孔子对自己的灵魂拷问呢？一路仓皇，一路危难，而自己的目的只是为了推行仁政，重建秩序，让天下回归太平，可为何会如此落魄！是吾道“未仁、未知”？所以“人之不我信，人之不我行”，还是因为“道至大，故天下莫能容”？不，都不是！道至大，故天下莫能容，故“推而行之”！“不容何病，不容然后见君子！夫道之不修也，是吾丑也。夫道既已大修而不用，是有国者之丑也。不容何病，不

容然后见君子!”这三问三答可说是孔子的自问自答。在这三问三答中,读者可感受孔子的情感张力。

孔子一生命途多舛,从满怀抱负到壮志未酬,从无奈返鲁到寂寥归西,生命中的四个重要节点以孔子的四次哀叹为掠影。四叹是孔子的心灵独白,史公借“四叹”在孔子豪情的陡升与陡降间塑造巨大张力。第一叹的背景是“灵公老,怠于政,不用孔子。”孔子喟然叹曰:“苟有用我者,朞月而已,三年有成。”这一叹,孔子的豪云壮志初见端倪。第二叹起于“孔子既不得用于卫,将西见赵简子。至于河而闻窦鸣犊、舜华之死也”,“赵简子未得志之时,须此两人而后从政;及其已得志,杀之乃从政。”孔子临河而叹曰:“美哉水,洋洋乎!丘之不济此,命也夫!”这一叹表明孔子有一腔抱负但不愿明珠暗投,人生命运早有预设。第三叹因“颜渊死”,又“西狩见麟”。孔子叹,歌曰:“天丧予!”“吾道穷矣!”“莫知我夫!”这一叹为读者留下一个时日不多、黯然寥落的老人形象。第四叹如舞台剧的落幕。“明岁,子路死于卫。孔子病,子贡请见。孔子方负杖逍遥于门”孔子问子贡“赐,汝来何其晚也?”,又叹“太山坏乎!梁柱摧乎!哲人萎乎!”这一叹如鸿雁哀鸣,后“七日卒”。其残烛暮年的柔弱孤独景象与周游列国时带领众弟子不畏艰难、勇往直前构成了极大的张力。

结语

《史记》作为中国第一部纪传体通史,开创了具有独特风格的历史叙事的先河。《孔子世家》的文本创作形成了人物、情节、情感多元共构互补的张力场。在《论诗的张力》中,“新批评”派的美国文学批评家艾伦·退特把“张力”(tension)一词从物理学领域借用到文学批评之中,“我提出‘张力’(tension)这个名词,我不是把它当作一般比喻来使用这个名词的,而是作为一个特定的名词,是把逻辑术语‘外延’(extension)和‘内涵’(intension)去掉前缀而形成的。文学的意义就是指它的张力,即我们在文学文本中所能发现的全部外延和内涵的有机整体。”^{xxiii}但是,以《史记》为代表的中国叙事作品又呈现出中国式张力特色。“中国叙事文学基于圆形思维的深层文化心理结构,这种潜隐的圆形结构对应着中国人的审美理想,具有广泛丰富的适应性和包罗万象的生活涵容力。以这个动态的圆为逻辑起点,中国叙事文学或截取图形运行的片断,或捕捉众圆的交叉点,为正文叙事提供丰富的参数叙事。阴阳两极是圆形结构运转和破毁的内在驱动力,它们的空间位置

有相离相对、相接相间、相含相蕴、相聚相斥，为叙事操作输入对立、冲突、中和、转化的活力。”^{xxiii} 《史记·孔子世家》在描绘孔子一生的同时，为读者呈现一个流动的视角，展现了阴阳互动的圆形张力，具有流动多端和层面超越的特点。在这样的张力场中，读者随孔子脚步，亦步亦趋，身临其境其遭遇，感同身受其心境，终可体味夫子一生的理想坚守。

^{iv} 兹维坦·托多罗夫,叙事作为话语,见张寅德选编的《叙事学研究》,中国社会科学出版社,1989

^v [英]罗吉·福勒.现代西方文学批评术语词典[M].成都:四川文艺出版社,1988:280

^{vi} 请参见:司马迁.史记[M].长沙:岳麓书社,1988:408.下文引语皆出自此书,不再另作说明。

^{vii} [美]西摩·查特曼.故事与话语[M].北京:中国人民大学出版社,2013:104

^{viii} [英]马克·柯里.后现代叙事理论[M].北京大学出版社,2003:93

^{ix} 杨义.中国叙事学逻辑起点和操作程式[J].中国社会科学,1994(01):169-182

^x 钱穆.现代中国学术论衡[M].三联书店,2005:101

^{xi} 刘志伟.“素王”典范造像与人的本质精神价值实现——论司马迁《史记·孔子世家》的创作[J].西北师大学报(社会科学版),2012,49(5):40-52.

^{xii} 亚里士多德.诗学[M].罗念生译.人民文学出版社,1962:21

^{xiii} 汪正龙.文学意义研究[M].南京大学出版社,2002:20

^{xiv} 钱穆.现代中国学术论衡[M].三联书店,2005:100

^{xv} 韩兆琦.史记应该这样读[M].中华书局,2019:143

^{xvi} [美]西摩·查特曼.故事与话语[M].中国人民大学出版社,2013:123

^{xvii} 杨照.史记的读法[M].广西师范大学出版社,2019:219

^{xviii} 蔡尚思.十家论孔[M].上海人民出版社,2006:410

^{xix} 蔡尚思.十家论孔[M].上海人民出版社,2006:145

^{xx} 汪正龙.文学意义研究[M].南京大学出版社,2002:187

^{xxi} 钱中文.巴赫金全集[M].河北教育出版社,1998:43

^{xxii} [美]艾伦·退特.论诗的张力[A].赵毅衡.“新批评”文集[C].北京:中国社会科学出版社,1998:117

^{xxiii} 杨义. 中国叙事学逻辑起点和操作程式[J]. 中国社会科学, 1994(01): 169-182