



**An International  
Research Journal of Language and Literature**

**VOLUME 29      ISSN 0254 3028      2020**

**Institute of English Language and Literature  
Faculty of Arts, University of Sindh, Jamshoro, Pakistan**



**UNIVERSITY OF SINDH, JAMSHORO  
SINDH, PAKISTAN**

## ARIEL

---

An International Research Journal of Language and Literature

---

Volume 29

ISSN: 0254-3028

2018

**Institute of English Language and Literature**  
**Faculty of Arts, University of Sindh, Jamshoro, Pakistan**

**Meritorious Prof. Dr. Muhammad Siddique** Patron-in-Chief  
**Kalhor**  
Vice-Chancellor, University of Sindh, Jamshoro

**Dr. Javed Iqbal** Patron  
Dean, Faculty of Arts, University of Sindh, Jamshoro

**Prof. Dr. Tarique Hassan Umrani** Editor-in-Chief  
Director,  
Institute of English Language and Literature  
University of Sindh, Jamshoro

**Dr. Abdul Hameed Panhwar** Editor  
Assistant Professor  
Institute of English Language and Literature  
University of Sindh, Jamshoro

### EDITORIAL BOARD

**Prof. Dr Thomas Roche** *Member*  
Associate Professor and Deputy Director  
English Language Programs  
Southern Cross University. CRICOS, Australia  
[thomas.roche@scu.edu.au](mailto:thomas.roche@scu.edu.au)

**Dr. Nguyen Thi Thuy Loan** *Member*  
(Ph.D. Thailand) Lecturer,  
Division of English Faculty of Education,  
Kalasin University Thailand  
[thithuyloan.ng@ksu.ac.th](mailto:thithuyloan.ng@ksu.ac.th)

**Abdul Fattah Soomro**

*Member*

Associate Professor  
English Language Centre ,  
Taif University, Taif, Saudi Arabia  
[a.nizamuddin@tu.edu.sa](mailto:a.nizamuddin@tu.edu.sa)

**Dr Muhammad Umar Farooq**

*Member*

Associate Professor  
Taif University, Taif  
Kingdom of Saudi Arabia  
Tel: Cell: +966582912894  
[u.farooq@tu.edu.sa](mailto:u.farooq@tu.edu.sa)

**Prof. Dr. Choudhary Zahid Javid**

*Member*

Professor  
Foreign Languages Department,  
Taif University, Taif, KSA.  
[choudhary@tu.edu.sa](mailto:choudhary@tu.edu.sa)

**Dr. Muhammad Shahbaz**

*Member*

Assistant Professor,  
Department of English,  
GC Women University, Sialkot, Pakistan  
[m.shahbaz@gcwus.edu.pk](mailto:m.shahbaz@gcwus.edu.pk)

### **Guidelines for Authors**

**a. Manuscript Submission:** *ARIEL* is a peer reviewed annual research journal of University of Sindh, Jamshoro, Sindh, Pakistan. It invites original/revised work on any topic related to English language and literature on both practical and theoretical aspects. Submissions can be sent in *ARIEL* from *November* until *May* each year. While submitting your manuscript, please write your name, email address and a short biographical note. Please mention these details for the co-authors also. These biographical notes will be published in the journal if the article is accepted for publication.

**Submission email address:** [ariel.usindh@gmail.com](mailto:ariel.usindh@gmail.com)

**Formatting style**

Authors are requested to strictly follow the Publication Manual of American Psychological Association (6<sup>th</sup> edition). The adherence to the recommended style would assist the editor to process blind review without delay. Furthermore, authors are required to double check their papers for the accuracy of style and consistency of language as per instructions given for each type of submission in the next section (Types of papers).

1. 1. Papers should be formatted on A4-size pages with the main text in font size 10 *Times New Roman* and single-spaced one-column format. Figures and tables should be placed exactly where they need to be placed. Papers should be formatted into A4-size pages, with main text of 10 point Times New Roman, single-spaced one-column format. Figures and tables should be placed exactly where they are mentioned.
2. All papers should be formatted according to the APA (6<sup>th</sup> edition) style.
3. Authors should use 14 font, Time New Romans for the title of the papers. All papers should be submitted with an additional title page wherein title of the paper should follow the author (s) names, their designation (s) together with affiliations.
4. Authors should use the three prescribed levels of headings. All the headings should not be numbered.
  - Level 1: **Left Aligned, Bold and Initial Caps Font Size 14 (All words)**
  - Level 2: *Left Aligned, Bold, Italicized and Initial Caps Font Sixe 12 (All words)*
  - Level 3: *Left aligned, italicized and initial caps Font Size 12 (Sentence case)*

## Types of Papers and Specific Style Guide

ARIEL considers the following types of papers:

### a. Research Articles (5000-8000 Words)

ARIEL welcomes full length research articles on multiple aspects of language, literature and linguistics. The articles must show an original contribution to the theoretical aspects of language, literature and linguistics incorporating the latest scholarship and issues.

**Guidelines for research articles:** ARIEL accepts full length research papers ranging from 5000 to 8000 words.

All research papers must have the following sections:

**1. Abstract:** Abstract should not be more than 200 words. Abstract of the paper should be followed by three to five keywords. Please do not repeat the title in keywords. Your keywords should be appropriate to your study which must clarify the overall theme of your paper and should facilitate the readers to capture the theme of the paper.

**2. Introduction:** Introductory section should clarify the objective (s) of the study. It should introduce the hypothesis, research questions and a brief account of methodological approaches applied in the study.

**3. Literature Review:** This section should provide adequate and relevant literature to the topic. Authors should use past tense for this section.

**4. Research Methodology:** Authors should effectively clarify the overall methodology of the study including philosophical paradigm, research design, instruments participants etc.

**5. Results:** This section should cover two thirds of the whole paper. Further, the analysis should be written in simple and effective way. Tables, charts and figures need to be included, where necessary.

**6. Discussion:** This section should include evaluation and interpretation of results. It should also link the findings of the present study with other studies.

**7. Conclusion:** The concluding section should briefly review the overall sections from introduction to the results or findings.

**8. References:** All references should be arranged alphabetically. The first line of every reference should be aligned with left but hanging rest.

## **2. Review Papers and Book Reviews (4000 to 5000)**

*ARIEL* also considers systematic and narrative review papers. Before submission, authors should make sure that their papers contribute to the existing knowledge and are useful for future research.

**Guidelines for review papers:** ARIEL welcomes reviews of recent publications and theories focusing on variety of aspects related to English Language and Literature. Review report should present a clear, succinct description, critical or evaluative overview of the selected theory or book. It should also include the means of evaluating the relevance of the material to the targeted field of theory and practice. Reviewers are strongly advised to put references to published theory and relevant research.

### **3. Classroom Explorations (1000 to 1500):**

ARIEL also invites teachers and students to share their own teaching and learning experiences in ESL/EFL classroom. Contributors have to base their reports on the conceptual, theoretical or research perspective. This kind of manuscript is meant to generate varied perspectives from real life experiences of ESL/EFL classrooms.

### **Review Process**

Each article submitted to ARIEL undergoes two-step review process:

**Internal:** Each submission is reviewed by the editorial to check if it is an original work, falls in the aims and scope of the journal, follows guidelines provided and whether or not it merits to be forwarded to the external reviewers. This process takes *1 to 2 weeks*. Contributors are strongly advised to stay connected through the email correspondence to know the decision.

**External:** Submissions, which successfully go through the internal review, are then sent out for blind peer review from two reviewers. The list of reviewers keeps growing larger. The reviewers come up with these decisions: a) Accepted as it is (rarely), b) Accepted subject to revisions minor/major (quite often), c) Rejected (rarely). Once the review reports are received, they are forwarded to the contributors for further action.

**Final Manuscript:** The external review process may take between 3 to 4 months. The review report would be sent to the author concerned as soon as it will be received by the reviewers. Contributors are given *one month time* from the day of review report to incorporate necessary changes. Late resubmissions are NOT entertained.

Besides, the editors reserve the right to make editorial changes needed; if any, for the sake of clarity of style confirmation at any stage. The authors will be notified and consulted only when the changes are substantial.

Should there be need for any changes/amendments; the revised script should be sent back in *a month*. Should you need more time, kindly inform the editor.

### **Plagiarism Detection**

We take plagiarism very seriously. All manuscripts are submitted to Turnitin to prevent scholarly and professional plagiarism. The journal allows 15% similarity index.

### **Contact ARIEL**

For any other matter contact, please write to Dr Abdul Hameed Panhwar at [editor.ariel@usindh.edu.pk](mailto:editor.ariel@usindh.edu.pk)

---

## TABLE OF CONTENT

---

<b>S.No</b>	<b>TITLE AND AUTHORS</b>	<b>PAGE No</b>
<b>1</b>	Importance and Implications of Teachers' Training for Teaching English Literature <i>Dr. Ume Kulsoom Rind &amp; Prof. Dr. Muhammad Khan Sangi</i>	<b>1 – 11</b>
<b>2</b>	Perceptions of English language teachers and learners on the Code Switching practice in English language classes in University of Sindh: A Qualitative Study <i>Uzma Shah &amp; Kiran Shirazi</i>	<b>12 – 26</b>
<b>3</b>	Use of Hedges in Pakistani Academic Discourse: A Comparative Study <i>Imtisal Nosheen, Dr. Behzad Anwar &amp; Waseem Hasan</i>	<b>27 – 41</b>
<b>4</b>	Which Error An ELT Teacher May Correct: Accuracy or Fluency? <i>Dr. Farida Yasmin Panhwar</i>	<b>42 – 59</b>
<b>5</b>	Dramatic Monologue in Shah Jo Risalo: A Generic Study of Sur Marui <i>Muhammad Hassan Khoso, Abdul Hameed Panhwar, Muhammad Khan Sangi &amp; Sayed Razaque Amin Shah</i>	<b>60 – 87</b>
<b>6</b>	The Concept of 'New Woman' as a struggle of women in Mrs. Warren's Profession <i>Yaseen Piyar Ali</i>	<b>88 – 112</b>



## Importance and Implications of Teachers' Training for Teaching English Literature

1. Dr. Ume Kulsoom Rind & 2. Prof. Dr. Muhammad Khan Sangi

1. Lecturer, Institute of English Language and Literature, University of Sindh, Jamshoro Pakistan

2. Professor, Institute of English Language and Literature, University of Sindh, Jamshoro Pakistan

### Abstract

*This study analyses the issues and the experiences of senior and junior teachers who teach English literature. The main aim in carrying out this study is, firstly to examine lack of training and its effects on teaching English literature. Secondly, how training is important for teaching English literature at the university level. To achieve this objective, the semi-structured interviews were conducted from teachers at the Institute of English Language and Literature (IELL), the University of Sindh, Jamshoro, Pakistan. The findings of the research show that due to lack of trainings, the traditional lecture method is applied in classrooms and teachers either try to emulate the way they have been taught or teach on trial and error basis, which results in ineffective and monotonous teaching practices. This study emphasizes teaching with novel and fresh techniques by arranging teachers' training and professional development programs for teaching literature subjects and to ensure the practical implication of the trainings in the classrooms.*

**Keywords:** training, teacher, literature, classroom, implication of training

## INTRODUCTION

Teaching as a skill is enhanced and polished by professional trainings in the relevant disciplines. Teaching in the field of education requires extra care, improvement and a lot of enhancement depending on the various requirements of course, subject along with learners' aptitude level. Teacher education is important for raising the standard of education. Investing in teacher education is an important investment which pays back in the form of quality education (Rao, 2004). The concentration and proper handling of teachers' needs in education, actually confirms the prosperity and advancement of the country, because upon the quality of its teachers the quality of education is known. Teaching is the noblest profession, thus it needs more concentration. The teacher-education is a starting point for revolution in education. The quality education depends upon the quality of its teachers and teaching is improved and groomed by frequent specialized trainings in the relative subjects. Teachers' training is pre-requisite for the improvement and quality change in education. Having professional skills and knowledge, a teacher can teach properly, can handle the classroom and disseminate that knowledge in an appropriate way in the classroom. For effective teaching, a teacher needs not only sufficient knowledge of the related subject, but proper delivery and dissemination of that knowledge to learners is also very important. Moreover, it requires special attention in the

subjects that are not in native languages, and are in second or foreign language of communication. Therefore, teachers need well-timed professional trainings in order to improve and enhance their teaching skills.

In the context of Pakistan and particularly in Sindh, English needs more attention for teachers' trainings. The eligibility criterion for the appointment of the English teacher (lecturer) at Institute of English Language and Literature, University of Sindh, Jamshoro is first class Master's degree. There is no pre-service training or experience required for newly appointed teachers. Soomro (2011) and Bughio (2012) explain this situation by saying that a formal plan or system of teachers training is lacking here. Hence, before starting their career, newly appointed teachers of English do not get any training. It is also noted that they hardly have any teacher taken development courses during their career. Rao (2004) and Khan (1984) also highlight pre-service training courses for teachers. Moreover, new researches in teacher education mainly focus on their professional and technical training which helps in imparting teachers' education, knowledge and specifically their involvement in the classroom. Keeping in mind this view, the present research identifies the challenges and issues of the teachers while teaching to the students of English literature.

### ***Defining the Term Teachers' Training***

Basically, training is a process and an act of instructing and teaching a specific skill. In this act of teaching for skills, knowledge in that particular subject is attained and then that knowledge is applied in particular classes to the particular learners. It is called a process because by this a trainee learns different skills which are necessary for a particular profession, for an art or for any job. Teacher training in words of Henderson (1978) is "any activity which teacher undertakes before or after he has begun to teach, which is connected with his professional work" (p. 11). Thus, teacher training becomes an integral part of a teacher's professional life. It is a systematic development of a teachers' attitude, knowledge, skill, behavior and patterns which are mandatory to perform sufficiently in the field of education. With the help of training, the main focus is on specific attitude, specific knowledge and specific skills of teachers. A teacher's real performance depends upon the training (Rao, 2004) he/she receives. Thus, in educational context, training becomes a source to provide ways to teach in an appropriate and a better way.

### ***Background of the Research***

This research is conducted at the Institute of English Language and Literature (IELL) University of Sindh, Jamshoro as a result of observation of English literature classes at IELL as a part of MPhil assignment. It has been observed that in literature classes, there is lack of creativity; classes are less interactive, students are mostly passive, while the teacher is active in giving lecture consecutively for fifty minutes. As a result, it creates boredom in the classroom, students sit passively and mostly silent, inactive, yawning, feeling drowsy or doing other activities, like chatting or texting on mobile or passing chits to one another filled with jokes.

### ***Research Questions***

- How does lack of training affect teaching English literature?
- How important is teacher-training for teaching English literature at the university level?

### **LITERATURE REVIEW**

A teacher plays pivotal role in teaching and imparting knowledge among his/her students. Teaching is a complete process and in this process there isn't one way performance by teacher only. It is actually a collective effort by teacher and students. It is an interactive and collaborative activity in which teacher plays vital role in each activity in the classroom. With the help of different techniques, a teacher imparts the knowledge among students in the best suitable way with the various techniques so that the classroom becomes student-centered. For making a classroom student-centered and best place for learning, teacher education is essential. It will help in raising the standard of education. It is the teacher who makes the learning environment suitable in the classroom and carries out the changes and implements them in learning process. Thus, teachers' training helps in the development of the teachers' cognitive and effective abilities. Teacher education programs as Rao (2004) points out are designed to prepare effective teacher by providing theoretical awareness of teaching and to develop teaching competency and teaching ability.

Teacher training programs are widely supported and demanded by the researchers (Allix, 2003; Bughio, 2012; Farooq, 1995; Khan, 1984; Memon & Sangi, 2011; Rao, 2004; Soomro, 2011). Bughio (2012) in his study focuses on the professional training of teachers and deems it as essential part of teaching and learning. He notes that in-service training programs are essential for teachers "to enhance their professional skills and to be able to manage change" (p. 237). He asserts that it is very important to bring motivation among teaching faculty to exercise and apply the changes that can

come through discussions, teacher training, workshops and seminars. Farooq (1995) also necessitates teacher development with teacher training. Having theoretical knowledge of the subject only is not sufficient for bringing improvement in education. In fact, teachers need methodological principles which will help in bringing solutions to their problems and it will emphasize the learning experience. Khan (1984) asserts that the whole educational system surrounds the teacher, therefore teacher is pivotal. Thus for quality education, it is the teacher who needs different techniques, methods and efforts. It is necessary for teachers to make changes in their teaching methodology depending upon the circumstances, time and approach of students, to adopt new processes and technologies.

Chisman and Crandall (cited in Buriro, 2011, p. 70) believe that since the world is persistently advancing in technology, therefore, for teachers it becomes part of their duty to get acquainted and trained with new processes and methods of teaching. Hence “for effective teaching, combination of professional knowledge with specialized skills is necessary” (p. 70). With this teacher gets confidence on new technological advancements and will use them in the classroom. Since a teacher is a supporter, guide and a counselor, therefore, he/she is responsible not only for teaching but for developing the personal traits of the students as well. Thus, in order to improve education there is a need to educate the educators.

From the past researches, it is noted that there has been a great discussion on trained and untrained teachers and difference between their teaching practices. There is a huge difference between the teaching of trained and untrained teachers (Bughio, 2012; Farooq, 2005; Rao, 2004). Explaining the difference between trained and untrained teachers Rao (2004) notes that a trained teacher will impart sophisticated thoughts drawn from the fundamental disciplines of pedagogy. On the other hand, an untrained teacher defines events and objects in the term of common sense. Therefore, trained teachers can do much more than untrained teachers.

The researchers have also focused on the pre-service training and teaching experience for university teachers. As Bughio (2012), Soomro (2011) and Khan (1984) discussed that there is neither prior training nor teaching experience required for the job of a lecturer at University of Sindh. Khan (1984) emphasizes pre-service training and then after joining in-service training programs for the teachers so that they can teach in a better way. During teacher training, different skills, methods and techniques should be emphasized to enable teacher to face different problems regarding teaching of English.

Similarly, Khan also emphasizes on the different approaches of teaching that can be adopted in teaching both literature and language. In Khan's research traditional lecture method of teaching is highly discouraged and research and professional trainings for teachers are highly recommended. For Khan, a best teacher is one who combines teaching and research together. Thus, workshops and seminars should be frequently arranged in order to refresh the knowledge and professional skills of teachers. Memon and Sangi (2011) discussed three methods of training teachers in their research on how a teacher should be trained for teaching ELT. They suggested power coercive strategy, rationale empirical strategy and normative re-educative strategy. With implication of these strategies a teacher would be able to get good training for teaching English language. The researchers also provided models for bringing changes in teaching at university level.

Moreover, in most of the public universities in Pakistan, current teaching method as in view of (Scrivener, 1998) is traditional. Still majority of the teaching faculty is untrained for fresh methods and novel techniques of teaching as per need of the time. Therefore, teachers desperately need to adopt new trends in their teaching. So that classrooms become student-centered and there is constructive environment. (Scrivener, 1998).

## **METHODOLOGY**

The study was carried out at the Institute of English Language and Literature, University of Sindh, Jamshoro in 2014 as a part of an M.Phil. assignment. The facts and figures shown in the study are limited to the year of the study when it was carried out. The data for this study was collected from six teachers of IELL, three male and female senior teachers and three male and female junior teachers. Seniors having five to ten (or more) years teaching experience at the institute, while junior teachers were newly appointed having less than three years teaching experience at the institute. Senior and junior teachers were selected in order to know the various problems of teaching in English literature classes and to know the difference between the teaching methodology of junior and senior teachers and their experiences.

The present research is qualitative in nature because participants were interviewed to collect data. Open ended questions were asked from the participants to explore different problems and participants' experience of trainings regarding English literature classes. In order to get answer of the

main research questions, various subsidiary questions were also asked from the participants. The study uses the framework of thematic analysis.

## **DISCUSSION AND RESULTS**

### ***Experience of and views about Teacher Training***

The participants in this study were asked about their experience of training for teaching the subjects of English literature. In their interviews, majority of the participants pointed out that in their experience there had been no particular training for teaching the subjects of English literature. One of the senior participants said that he has experience of teaching English literature for more than ten years but he has not attended a single training “specially meant for teaching English literature subjects”. However, he has attended trainings regarding language teaching like ESL, EFL, and ELT. He explained that since English language is given more importance than English literature that is why there are more programs for English language. Another senior participant informed that out of twenty seven permanent faculty members in the institute, only fifteen senior teachers have attended different trainings. However, these senior teachers were provided trainings only for language classes. There has been no specific training for literature. Junior/newly-appointed teachers stated that since their appointment, there has not been a single training meant for English literature, nor “we have pre-service training trend in the university” as one of the participants mentioned (it confirms with views of Soomro, 2011; Bughio, 2012; Khan, 1984). Notwithstanding, one participant had a different opinion regarding this. He disagreed with the thought of teacher training for teaching in literature classes. For him, literature as a subject cannot be taught with the help of providing trainings to the concerned teachers. In fact, for teaching literature, a teacher clears the ideas about prose or verse, he must understand and comprehend the piece of literature with deep thinking and reading. He justifies that there have been several versatile writers, competent teachers and great intellectuals in literature who have not been trained in the traditional way. The participant viewed that the concept of training is not applicable for teaching English literature. Though it is fine for language teachers but it is not recommended for literature because literature is solely related with the thought and understanding, it is not calculation based. So the participant asserted that teaching English literature with the help of attending trainings and implementing them in classroom is useless. But other junior teachers

responded that as they were given no specific training for literature classes they face different problems during class.

The participants stated that during their teaching they adopt the old methods for teaching which they have seen in their student life. Their teaching methodology is similar to their teachers, the way they have taught them in past. Thus, from their past experience as a student, they adopt the teaching methodology which they have already experienced. Hence, following the copied method, the participants agreed to this point that it creates monotony in teaching. In this method, it is the teacher who remains active in speaking during class and delivering a lecture for fifty minutes. Participants categorically emphasized that for teaching English literature requires skill to teach different subjects such as fiction, criticism, poetry, world literature, drama. For this, a teacher needs not only vast knowledge but he/she needs proper method and relevant techniques to teach. If these subjects are not handled properly in classroom, then they result in disinterestedness, boring and inactive class. In addition to this, one participant shared the experience that particularly teaching to the large classes mostly creates problems where managing students' attention, motivation and disseminating the idea become difficult. Due to scarcity of resources and modern equipment in the class, teacher carries on lecture method. Therefore, it results in boredom and inattentiveness among students, even few students leave in mid of the class. Another participant responded "our problem is that we are not familiar with new methods of teaching English literature because of lack of proper training in the field of English Literature. Since there are various ways and techniques for teaching language, similarly teaching literature must be performed with certain techniques and methods, but we are not acquainted with such practices. Eventually, the students in the classrooms are mostly noticed as less inclined that minimizes the tempo of teachers as well". One of the junior participants asserted that she faces intricacy while starting the class where she notices students' poor attention. However, she further affirms that she cannot repeat similar inspirational talks in each class.

The participants' responses were different on the matter when they were asked about the ways they deal with scarcity of training. One of the participants said that she tries her best to apply different strategies/methods to teach literature more efficiently. She learns from the practices and experiences she gets from her daily classes and thus based on her experiences she adopts different methods on trial and error basis. She deems in teaching English literature "I train myself and learn from my mistakes and experiences and from observations in classroom. I improve my teaching by learning".

Further she stated “for me it is learning by teaching”. Another participant told that she uses various methods to improve teaching in literature class, sometimes she succeeds while sometimes not.

Another participant shared his personal experience of teaching fiction that he used to teach with the traditional method of text-reading but then he felt that students were not inclined for reading the text or listening to a long lecture about the text, and then he used audio visual aids in order to give a proper understanding of the book that he teaches. He said then he changed his methodology. First he started with the reading and understanding of the text and then showed the same visually through multimedia in the classroom. It resulted in a good understanding and appreciation of the book and students seemed more interested in audiovisual class than the traditional textual readings and lecture methods. He believes that if we are provided training regarding teaching English literature we can teach in a more proper and better way and can achieve better results. We are learning by our own experiences (Rao, 2004, also opines same when he differentiates the experience of trained and untrained teachers).

To the question on the reasons behind lack of due attention to English literature, most of the participants said that nowadays more importance is given to the English language. Since the introduction of linguistics as Master’s degree in IELL, more focus is given to language teaching, and frequent trainings are conducted on ELT, ESL/EFL etc. One of the senior participants admitted that even in training for language there are some elements that we can utilize in literature class also. The trainings that he attended on language teaching contain 20% things that can be utilized in literature classes as well, for example, motivation, pulling the attention of students, maintaining teacher-students reputation, arranging group and pair work, controlling the class, teaching a large number of students, etc., “these are the things that even we learn from trainings of language”. He believes that though there is no particular training for teaching English literature yet these few elements can be learned from language trainings as well. Nevertheless, he emphasizes the need of trainings in English literature, because there are certain subjects that need specific training to handle.

On one question from senior participants that how far they practice the techniques in classroom from any training they had attended, two participants answered that they do not apply the techniques in totality, hardly few things they try to apply, because of the lack of resources (i.e. multimedia classrooms, electricity, crowded classrooms) and environment problem i.e. big classes, noisy and



disturbing classes, boycott system, unpunctuality and irregularity of students etc. Things are quite different in the classroom; students belong to different backgrounds (middle, lower middle and lower class) and different educational levels (from government and private institutions). While one participant said that he applies those methods practically in classroom with whatever resources are available.

Participants also discussed the role of the authorities in conducting teacher training. They explained that there were hardly any training programs for literature teachers. While Higher Education Commission (HEC) mostly conducts trainings for English language and research methods. There is no serious consideration for trainings by the authorities.

The participants suggested that in order to improve teaching English literature at the university level, HEC should frequently conduct trainings for English literature teachers at least twice a year and ought to cooperate with the university to enhance and arrange trainings which are beneficial not only for teachers but for students as well. The trainings will certainly be useful for teachers and through this way via teachers the knowledge will be disseminated to students in a proper way. Because, for effective teaching just knowledge of the subject is not enough, it is the technique and method that will impart knowledge in a proper way.

## **RECOMMENDATIONS AND CONCLUSION**

Teaching is a skill and it can be improved, enhanced and groomed by the professional trainings, workshops, or seminars etc., in the related subjects. This research was aimed to analyse and highlight the issue of teachers' training for English literature classes. The data was collected from six teachers of IELL- male and female, randomly selected and interviewed.

From the participants' interviews, it was found that there was no specific teacher training for teaching English Literature. As teachers are not exposed to the different styles of teaching English Literature, and have not been provided any relevant training and workshops which can help them to improve their teaching, they teach either by emulating their teachers as they have experienced as a student or they teach from their personal experiences on trial and error basis, which results in an ineffective and monotonous teaching. Thus, it would not be wise to expect them to perform better without having been provided proper training required for the discipline.

It was also found that comparatively, literature as a subject was paid less attention by the authorities, because on national and international level now there is more importance and demand of linguistics, teachers and students are more inclined to linguistics. Consequently, the students in literature class could not get properly what they ought to. Recurrent trainings, workshops or seminars for teaching literature will develop teachers' cognitive and effective abilities which will develop teaching competency and teaching ability. In view of the study, few suggestions are given to enhance teaching English Literature.

Firstly, English literature in the context of teaching should be given due place in trainings so that the teachers would enhance their teaching skills. There should be frequent trainings for teaching English Literature. HEC should collaborate with the University of Sindh and IELL to enhance and arrange the training programs which are beneficial not only for teachers but for students as well. Secondly, teachers after being trained should practically apply their learning in the classrooms so that better results could be achieved. Thirdly, on the part of authorities, there should be monitoring system to check the teaching methodologies and efficiency of teachers in the classroom. Finally, for enhancement and improvement, students also should provide their feedback about teachers' teaching methodology so that the teachers may improve it more, because students are the best judges of the teachers' way of teaching.

## **REFERENCES:**

- Allix, N. M. (2003). Epistemology and knowledge management concepts and practices. *Journal of Knowledge Management Practice*, 4(1).
- Bughio, F. A. (2013). *Improving English language teaching in large classes at university level in Pakistan* (Doctoral dissertation, University of Sussex).
- Buriro, G. A. (2011). Teaching Teachers to learn: A Reflective Practice Paradigm for Professional Development. *Ariel: An International Journal of English Language and Literature*, 14, 69-79.
- Farooq, R. A. (1995). *Structure and organisation of national education institutions in Pakistan: a case study undertaken for UNESCO*. Paris: Academy of Educational Planning and management.
- Henderson, E. (1987). *Evaluation of In-Service Teacher Training*. London: Oxford University Press.
- Khan, M. J. (1984). Teacher Training in English Subject. *ARIEL, An International Journal of English Language and Literature*, 10, 77-82.
- Memon, R. A., Sangi, M. K., & Khand, Z. (2011). Teacher training and teacher empowerment. *Ariel*, xxiv, 1-10.
- Rao, R. R., & Diguamarti, B. (2004). *Methods of Teacher Training*. New Delhi: Discovery House.

Scrivener. (1998). *Learning Teaching: The Teacher Development series*.edt.Andrian Underhill. Thiland: Macmilla Heine mman.

Soomro, A. (2011). The Case of ELT Profession in University Of Sindh, Jamshoro and a response from exploratory practice. *ARIEL, An International Journal of English Language and Literatuure*, 14, 55-68.

## Perceptions of English language teachers and learners on the Code Switching practice in English language classes in University of Sindh: A Qualitative Study

1. Uzma Shah & 2. Kiran Shirazi

1. Lecturer, Institute of English Language and Literature, University of Sindh, Pakistan

2. Lecturer, Government Girls Degree College, Jamshoro Pakistan

### Abstract

*Code-Switching is a wide spread practice in almost every walk of life, from teaching to political speeches, from media discourse to professional trainings code-switching tends to be inevitable. It refers to the use of two or more languages in a single discourse. The current research studies the perceptions of English language teachers and learners on the use of code-switching in English language classes. The data were collected through semi-structured interviews. The teachers hold positive opinion about code-switching. According to them code-switching serves as a teaching aid which is worth applying for the sake of learners' ease, understanding, building interest and developing attention in the language class, and lightening classroom environment. Thus, if it is properly employed in the English language classes it can bring about positive learning outcomes. The other part of research covers the learners' views on the use of code-switching. The learners come up with ambivalent response. On one hand, some of the students believe that code-switching serves as an obstacle which inhibits the direct exposure of the target language: the more the exposure and practice, the more the learning. On the contrary, there were some other learners who did not prefer code-switching for themselves but for the sake of fellow learners they endorsed it. To them code-switching helps in guiding and clarifying the fellow learners' concepts. Thus, they viewed code-switching as a learning aid as well.*

**Keywords:** Code-switching, English, classes, language, teachers, learners, teaching, strategy

## INTRODUCTION

The current research paper deals with the notion of code-switching. It is worth mentioning that some of the aspects of data have been taken from the researcher's MS thesis, titled, "Reasons of code-switching in English language classes: A qualitative study" (2017); therefore, the paper may have some similarity index.

Code switching refers to a bilingual speech where the speakers systematically mix two or more languages in the same discourse without changing topic or interlocutor [1]. Such coding system is a norm in bilingual societies. But, with the globalization of English it seems to connote with switching to English from L1. Code-Switching (Henceforth used as C.S.) is widely used in different fields, including, media, professional careers, political speeches, private chats, everyday life etc.

In ELT CS is regarded as a language shift from L2 to L1 at the time of need [2]. This need can be teaching English and grammatical rules with the help of L1 [3]. Besides this, teachers switch their code according to the students' proficiency and understanding level [4]. These views deal with the EFL teachers' C.S. Another dimension of C.S is students' C.S. That is, to avoid tough vocabulary and to rephrase the words the students use of CS [2]. This shows that C.S. is a two-fold practice: one at the hands of teacher, another at students.

## **MATERIAL AND METHODS**

### ***Research Design***

The present study is a qualitative study. In order to collect the data we conducted a semi structure interview from all of the participants. Four English language teachers of English department were selected on convenient sampling. And 15 students from Arts and Natural Sciences disciplines were selected on simple random sampling.

### ***Research Questions***

RQ1. What are the perceptions of English language teachers on the use of code switching in English language classes?

RQ2. What are the perceptions of English language learners on the use of code switching in English language classes?

### ***Data Analysis***

In order to analyze the data, we used the Thematic Analysis modeled by Saldana [5]. Firstly, the interviews were transcribed. From the transcription, the InVivo and Descriptive codes were identified. Thus, different categories were established. The emerging categories from the teachers' perceptions led to the development of a broad theme. As far as students' perception is concerned, there emerged two different themes due to difference of their perception on CS practice.

### ***Credibility of research***

The present research used member check and triangulation to attain credibility.

### ***Member check***

Member check or respondent validation can be attained during interview or at the end of research project [7]. Therefore, in this research the English language learners' responses were confirmed during interview as one of the researchers jotted down specific responses and during interviews they were asked if their responses were rightly noted or not. And at some instances they even rectified the memos/notes. Whereas the teachers' feedback on analysis was attained with follow up interview. We showed them some specific themes and their interpretation and they confirmed the analysis. Thus, the credibility of the research was assured.

### ***Triangulation***

Triangulation involves gathering evidence from different sources to present a particular theme or perspective [7]. So, the findings of present study are corroborated. The teachers' perspectives are supported by the learners' views. Likewise, the students' views also align with those of the teachers.

## **FINDINGS**

From the data it was found that the teachers' and students' perceptions show that CS is a commonplace practice in English language classes. The teachers take CS as a teaching aid for different reasons. They regard it a positive and worth applying teaching strategy to benefit the learners.

### ***Perceptions of teachers on the use of code switching in English language classes***

#### ***CS as an accepted teaching strategy in ELT***

The present study shows that CS is a common practice in English language classes. The teachers highly approve its usage. Therefore, the emergent theme from the data establishes that CS is regarded as an accepted teaching strategy in ELT. This theme subsumes some other themes, such as, CS as a beneficial teaching strategy, the use of CS develops students' interest and attention in English language class, CS lightens classroom environment, and CS is essential for clarification of concept.

#### ***CS as a beneficial teaching strategy***

The field of ELT demands the teachers to cater for the needs of all learners. In the context of UoS, students are enrolled from diverse background. Therefore, to take on board all of learners it is essential to apply such teaching strategy which may be beneficial for all of them.

In this connection, T3 perceived the use of CS in following words:

*I believe this is a good thing. You know, my views are positive regarding this. Because ultimately the students are the main thing. We need to make them understand.*

In a similar way, T1 held the view that:

*This must be a teaching strategy which I am also using because you cannot teach English-through-English all the time. We have to actually make a balance in the classroom. We have to see the level of the learners and accordingly mould ourselves. This can benefit the teachers as well as learners.*

Likewise, T4 perceived the use of CS in following words:

*I personally believe that code switching is a way to make your students improve language. CS is of course acceptable and it is well known phenomenon that if you are switching the code in language class rooms that is really going to help your students to understand the different concepts of the language. But if they are already good enough then my priority would be direct teaching in English.*

The students also regarded CS in ELT as a beneficial teaching strategy. As S8 suggested:

*It is good. It is beneficial for us. When we all read in English and we are not getting any point so how can we gain benefit from it. So, teacher must understand that they have to switch their code for betterment of students.*

Another student, S5 declared:

*With CS we understand our teacher better. Because of CS now we are communicating English-through-English.*

The literature also reveals that CS is a handy tool which the teachers take as an extra resource [7]. It aids to the learning of students. And as a teaching strategy it should be encouraged in the foreign language classes [8]. It can be regarded as a useful technique to clarify and convey the information effectively [9].

### ***CS develops students' interest and attention in English language classes***

The teachers believed that CS is a beneficial teaching strategy. They held the opinion that it develops students' interest and makes them attentive in the class. It prevents distractions which tend to happen when students feel exhausted and bored. It may be due to the monotony of Target Language. Therefore, CS can bring momentum in the language class. It can captivate students' interest and attention.

In this regard, T4 put forward her views in these words:

*Sometimes I feel that students don't follow me. They are lost somewhere in the midst. Their attention is diverted and don't show any interest in the class. At that time I deliberately switch my code and then the students are back!*

T2 believed that:

*When students are distracted, they are not responsive and get bored then I turn to their language. This brings a difference. This develops their interest and they pay attention. If it is only English then often they don't respond. So, to bring their attention I find it imperative to switch my code.*

The views of T1 are also parallel to other teachers. According to her:

*I told you speaking in the class, sharing in the class, performing in the class is good for students. When I feel that my students are not interested in discussion at all. I need to perform and while performing now I am not concerned with any language at all. To involve the students, to captivate their attention I switch my code from English to Sindhi or Urdu. And this actually works.*

So, the interviews of the teachers revealed that CS removed boredom and distraction from the class. The teachers found it a pathway to capture students' attention through the use of their L1. English-through-English teacher talk creates uninterestedness and boredom in students [10]. Thus, in order to avoid distraction and boredom and to develop students' interest and attention CS does the needful.



### ***CS lightens classroom environment***

The present study shows that the teachers perceived CS as a beneficial teaching strategy in English language classes. They gave different views on it. It is generally observed that in foreign language class the students get anxious because of language barrier. They tend to remain silent and introvert. In this connection, it is responsibility of a teacher to lighten the classroom environment.

Following are some of the views of English language teachers:

T2 believed:

*I can deliver lecturer English-through-English. I don't feel hesitation. But whenever I feel there is a need and this also varies from class to class. So, the need may be to lighten the classroom environment and to see the comfort level of the learners I apply CS. It removes their foreign language anxiety.*

In a similar manner, T3 declared that:

*We have to consider the problem of the students. We are not supposed to depress our students. We have to give them comfort level. We should not be rigid in our approach. The language class should be dynamic in nature. And it is less likely that English-through-English lightens classroom. But the use of CS brings a change.*

T1 was asked if she initiated CS or students requested her, she replied:

*I myself actually feel. This is where I should switch the code. From the performance of the students or from the faces of the students I feel that further students can't get along with English, so let's switch the code!*

From the interviews it is discovered that the teachers considered the needs of the learners. English-through-English teaching tends to make students anxious. The students want to have some ease and the teachers too adopted flexibility in their approach. Because the ultimate aim is to learn English. But if the classroom environment is rigid, neither the teachers nor the students use their mother tongue; this can create a mechanistic environment. Therefore, the teachers believed that CS can bring change and make the environment lively.

### *CS is essential for clarification of concept*

In the context of UoS, there is a great diversity of students. This diversity of students is in terms of educational background. Those students who have sound English background they feel comfortable with English-through-English teaching. But most of the students have rural background. They lack sound exposure of English. Since the majority of students did not have sound English background therefore, the current study shows that the students lacked understanding of the different concepts, contents and the themes of the lesson in English. They wanted the teachers to apply CS for clarification of the concepts. Therefore, the teachers resorted to CS. Thus, the judicious use of CS can be reckoned as a beneficial teaching strategy.

Following are some of the views of the teachers as they perceived CS to be essential for the clarification of the concept of the students:

T1 was asked about her students' response at English-through-English teaching, she replied:

*They don't understand properly, like they don't understand instructions properly. The task I assign them, they don't understand properly, they don't understand the concepts properly. My motive is to make them understand and clarify the concept. If they understand English-through-English then ok, otherwise I have to repeat it with CS.*

T2 believed that:

*I announce it in my English class that our focus should be on English. We are here to learn and practice English. Not anything else. So, my preference is to teach English-through-English to have them more exposure. But many a time students request that they often miss the points. So, for students' sake, to make them clear about the topics I have to turn to their mother tongue.*

T3 was asked if she switched her code in English language class, she replied:

*I do, I do, I do. Because I feel that there is a need of switching the code from one language to another. Otherwise I feel that they are listening, but not understanding anything. So, once I get the point that they are listening, but not understanding anything then I turn to another language.*

Students' perceptions also corroborate with those of teachers.

S7 was of the view that:

*To make us understand she switches her code from English to Urdu or Sindhi. Or she gives examples in Sindhi and Urdu also. So she uses three languages.*

Likewise, S9 held the following view:

*According to me in our university most of the students have studied in the government schools and you know the condition of government schools well. So, it is beneficial for students who try to clarify everything when teachers switch their code.*

In context of Pakistan, 85% university teachers at three campuses of COMSATS applied CS for the purpose of clarification of complex ideas and take CS as a teaching tool [11]. Teachers need to prefer bilingualism while clarifying difficult words, phrases and complex structures of the Target Language [12].

### ***Perceptions of students on the use of CS in English language classes***

The present research shows that CS is a common practice in English language classes in the context of UoS. The teachers regarded CS as a beneficial teaching strategy and applied it to serve the teaching purpose. So, their perception on the use of CS was positive. As far as learners are concerned, some of them considered it as a learning aid whereas others regarded it as a hurdle in learning English. They preferred English-through-English learning. Thus, for learners' perceptions the findings presented two different themes, such as, CS as a hurdle in learning English language and CS serves as a learning aid.

#### ***CS as an obstacle***

##### ***CS as a hurdle in learning English***

The present study shows that the learners had different perceptions on the use of CS in English language classes. There were some students who negated the CS practice and wanted more exposure to English. They gave different reasons due to which they did not encourage CS as a learning strategy.

Some of the views of the students are given below:

According to S1:

*CS should not be done. Because we are in English class. English language must be preferred here with high priority. And switching the code must not be done.*

S4 believed that:

*CS creates hurdle in learning of English because English language is actually the way of communication. It is a language ultimately. So, when we are prone to CS and when somehow we get addicted to it... Because CS means somehow you are just trying to hide the lack of vocabulary. And you are not actually accepting that some words are not in your knowledge. So, rather than learning those words we are just trying to avoid.*

S9 said:

*If I had good educational background and had proficiency in English, I would not have opted for CS.*

According to S2:

*We have to make ourselves habitual of English. Sometimes it may not be necessary to switch our code but we have habit of switching the code. Code switching distracts from direct learning.*

So, the above views suggest that some of the students had certain reservations on the use of CS in English language classes. They opined that CS distracted them from direct exposure of English. In fact, it is responsibility of a teacher to set certain limits to switch the code. If students unnecessarily switch the code, then this can distract them from learning. And CS can really be a hindrance in learning English. But if there is a judicious use, that is, as per need of the learners, then it may aid to learning. However, due input and exposure are certainly appreciated.

### ***Preference to English-through-English Learning***

Another subtheme of the present research is the preference of students on English-through-English learning. There were some students who asserted that the more practice they would do, the more they

would learn. To them CS was not a learning strategy. It was rather an obstacle in the direct exposure of English.

In this regard, following are some of the beliefs of learners on English-through-English learning.

S9 opined:

*I personally suggest we prefer English-thought-English learning. If students have queries, they might ask and discuss with the teacher after class that they could not understand.*

Likewise, S11 said:

*Some students who want to improve their speaking power they don't go for CS. They say, either right or wrong, we have to speak English. They don't want to switch the code. On the other hand, there are some weak students, they go for CS.*

S3 was asked to what extent he would go for CS and English-through-English learning, he replied:

*Overall from 100%, only 10% we need to switch the code. 90% English-through-English learning is more appropriate.*

S6 said:

*In our English language class I prefer English-through-English because in English class, English is compulsory. It helps me in reading and also when I came in university, I have improved my language because I practice English.*

The findings show that some students were reluctant on the use of CS as a learning strategy. They preferred to learn English-through-English. The learners should be trained to apply different learning strategies where they could have more exposure to the Target Language. Such strategies may be chunking, graphic organizers/mind mapping, goal setting, self-assessment, and so on, so that the learners may have direct access to English language learning [13].

### ***CS as a Learning Aid***

The second major theme about the perceptions of learners' CS is CS as a learning aid in English language classes. This main theme subsumes two subthemes, which are, CS helps in clarification of concept and CS helps in filling lexical gap.

### ***CS helps in clarification of concepts***

This study presents two different themes on the learners' perceptions on the use of CS in English language class. Some students reckoned it as an escape whereas others took it as a learning tool. Those who had positive views on CS, they held the view that it helped them in clarification of complex ideas, concepts and contents which they came across in the language class. It is also a fact that when the learners interact with one another, with pair and group activities they share different ideas. In the midst if they have any complication they often turn to CS to clarify their concept. Hence, L1 helps them in learning easily and quickly.

Following are some of the views of the students who favored CS as it helped in the clarification of their concept: S1 was of the view that:

*As a student if my fellows don't understand anything, if they are confused because they are from Sindhi medium then I accept CS for them.*

S11 declared:

*Personally I do not do CS. But I have to, for the sake of my friends. To help them out and to clear their concepts and confusions I take the help of CS.*

S7 preferred to have more practice and learn directly through TL, but to clarify her fellows she said:

*I communicate with them in Sindhi. Because they do not understand English properly. Even they are very weak in English. So, to help them out and to make them understand, I use CS.*

So, the above views reveal that there is a diversity of learners in terms of their learning approach. On one hand, some of them did not personally want to employ CS in English language classes, but to help their fellows, to clarify their concepts and to guide them they took the help of CS. On the other hand, there were some students who recognized CS as a learning aid and took benefit from it.

Therefore, EFL teachers should facilitate the learners to use their L1 to get the learning outcomes. Thus, it helps in learning.

### ***CS helps in filling lexical gap***

Vocabulary is a building block of any language. If a foreign or second language learner has grip over Target Language he tends to feel confident and have flow in speech. But if one does not have proficiency in it, there are more chances of either giving up in the middle of the speech, or he may take the help of CS to complete the sentence and convey the message properly. Likewise, in this research the findings show that most of the low proficient and shy students took the help of CS to fill the lexical gap.

Following are some of the views of students on it:

S7 said:

*I would prefer English, but if there is a problem of vocabulary then it is better to switch the code rather than just giving up!*

In a similar manner, S4 said:

*I prefer to use English, but when I fall short of words due to vocabulary problem then I switch to Sindhi or Urdu.*

Another student, S13 was asked if she switched the code, she said:

*Sometimes, we don't know proper English. So sometimes some English words do not come in our mind, so to fill the gap we switch our code.*

The findings show that there are some students who regard CS as a hindrance in English language learning whereas others believe in its efficacy. They accept it as a learning strategy. It can be noted that though some preferred to learn English-through-English, but they opined that CS paved a way for better understanding. If they did not want to switch their code for their own self, yet for the sake of fellow students they resorted to CS.

## **DISCUSSION**

The present research shows that all the participant teachers highly approved of CS as a teaching strategy. Because in English language classes if the teachers teach only English-through-English then the teaching purpose may not be served. There are some students who are from elite schools of urban areas, whereas others may not have such exposure. Therefore, they may not be able to compete the elite school students because of the language gap. However, ELT demands teaching for all so that the learners' learning needs may be catered well. There are some instances where L2 may not convey the sense properly. The students find it hard to comprehend the concepts or meanings clearly. At the expense of avoiding L1, it takes too long to create any sense. For example, structural concepts like, subject-verb agreement, change of voice, tenses etc. need some explanation in L1. Therefore, it is considered essential to use CS for the clarification of difficult ideas. Moreover, besides teaching, the teacher has to see the comfort level of the learners so that it may be a student-friendly class. A foreign language may create a distance and a communication gap between teacher and students. But L1 can bridge that gap by building a rapport between teacher and students, ultimately, L2 learning can take place comfortably. Thus, CS can be regarded as a beneficial teaching strategy in English language classes.

With regards to the learners' CS the study shows that the learners prefer to learn English-through-English. English-through-English learning has its own merits. But as a learning strategy it can be more time taking. Thus, it can be a slow process. In the course of learning, the learners may come across some difficulty and many a time due to lack of vocabulary the students lose their confidence. And they end up with choppy conversation or no participation at all. Therefore, it can be said that English-through-English learning may be emphasized but the teacher ought to adopt flexibility. If the learners are stuck somewhere and are unable to keep up with the pace due to language barrier, they may be allowed to change their code to convey message or clarify their concepts and other related issues. Thus, keeping in view the previous literature and the current study it can be said that CS seems to be a building block to learn English. Despite learners' reluctance yet they feel compelled to switch the code for learning purpose. However, their reluctance highlights the negative aspect of CS as well. It is therefore, suggested that there should be a definite policy on the language use, so that, there can be a judicious use of CS for teachers as well as learners. In this way, CS can serve the



purpose of teaching as well as learning. And it can be declared as a teaching as well as learning strategy.

## **CONCLUSION**

The current study shows that CS covers multiple areas in ELT. For example, teachers use C.S. for clarification of difficult vocabulary, complex concepts; lighten classroom environment and developing students' interest and attention. The teachers personally preferred to teach English-through-English, but to address the needs of the learners and to see their comfort level they took it as a beneficial teaching strategy. Whereas, the students had different views. Some of the them had negative views on CS as a learning strategy. They preferred to learn English-through-English. On the other hand, there were some other students who regarded CS as a learning strategy. Interestingly, those students who preferred to learn English-through-English even they also declared to use CS for filling the lexical gap, and clarification of concept and guidance to fellows. This shows that CS is a common practice despite learners being reluctant to it.

## **REFERENCES:**

- Ahmad, R. I., Ahmed, R. S., Rauf, M. A., & Seemab, G. M. (2015). Concept of the Code Switching and Code Mixing as Facilitators in Urdu EFL Class. *Journal of Policy Research (JPR)*, 1(2), 62-66.
- Chowdhury, N. (2012). Classroom code switching of English language teachers at tertiary level: A Bangladeshi perspective. *Stamford Journal of English*, 7, 40-61.
- Creswell, J. W., & Creswell, J. D. (2017). *Research design: Qualitative, quantitative, and mixed methods approaches*. Sage publications.
- Gulzar, M. A., & Qadir, S. A. (2010). Issues of Language (s) Choice and Use: A Pakistani Perspective. *Pakistan Journal of Social Sciences (PJSS)*, 30(2).
- Martin-Jones, M. (2000). Bilingual classroom interaction: A review of recent research. *Language teaching*, 33(1), 1-9.
- Liebscher, G., & DAILEY-O'CAIN, J. E. N. N. I. F. E. R. (2005). Learner code-switching in the content-based foreign language classroom. *The Modern Language Journal*, 89(2), 234-247.
- Moeller, A. K., & Roberts, A. (2013). Keeping it in the target language.
- Moghadam, S. H., Samad, A. A., & Shahraki, E. R. (2012). Code Switching as a Medium of Instruction in an EFL Classroom. *Theory & Practice in Language Studies*, 2(11).

Pan, Y. C., & Pan, Y. C. (2010). The use of L1 in the foreign language classroom. *Colombian Applied Linguistics Journal*, 12(2), 87-96.

Saldaña, J. (2021). *The coding manual for qualitative researchers*. sage.

Shahnaz, A. (2015). Code-Switching as a Teaching Strategy: A Case Study of COMSATS Institute of Information Technology Pakistan. *English Teacher*, 44(3).

Sipra, M. A. (2007). Bilingualism as teaching aid in a language class: L1 as a facilitator in teaching/learning process of L2 at intermediate/certificate level. Unpublished Doctoral Dissertation, National University of Modern Languages, Islamabad.

Tariq, A. R., Bilal, H. A., Abbas, N., & Mahmood, A. (2013). Functions of code-switching in bilingual classrooms. *Research on Humanities and Social Sciences*, 3(14), 29-34.

Youkhana, S. (2010). Code-switching in the foreign language classroom.

## Use of Hedges in Pakistani Academic Discourse: A Comparative Study

1. Imtisal Nosheen, 2. Dr. Behzad Anwar & 3. Waseem Hasan

1. University of Gujrat, Punjab Pakistan

2. Assistant Professor, University of Gujrat, Punjab Pakistan

3. Assistant Professor, Institute of English Language and Literature, University of Sindh, Sindh Pakistan

### Abstract

*This study investigates the use of stance markers in Pakistani academic discourse of PhD theses of pure sciences and social sciences. Stance markers consist of hedges, boosters, attitude markers and self mention. However, the researchers only investigated the hedges. Hyland (2005) model of metadiscourse is used to analyze the data. This model consists of two categories; interactional and interactive and is used to investigate the stance and engagement markers in different genres. Moreover the researchers analyzed the data quantitatively as well. Antconc software has been used to extract the exact frequencies and examples from both corpora. It has been found that stance markers are used more frequently in the corpus of social sciences as compared to pure sciences. Moreover, Pakistani writers of PhD theses of social sciences use more stance markers of metadiscourse as compared to pure sciences. So, the writers of social sciences prefer to present their stance and engage the audience through hedges, boosters, attitude markers, self mentions, directives, questions, shared knowledge and personal asides. It can be concluded that the writers of social sciences make their theses more appealing and comprehensive for the readers through stance and engagement markers.*

**Keywords:** Academic Discourse; Metadiscourse; Stance Markers; Hedges; Boosters.

## INTRODUCTION

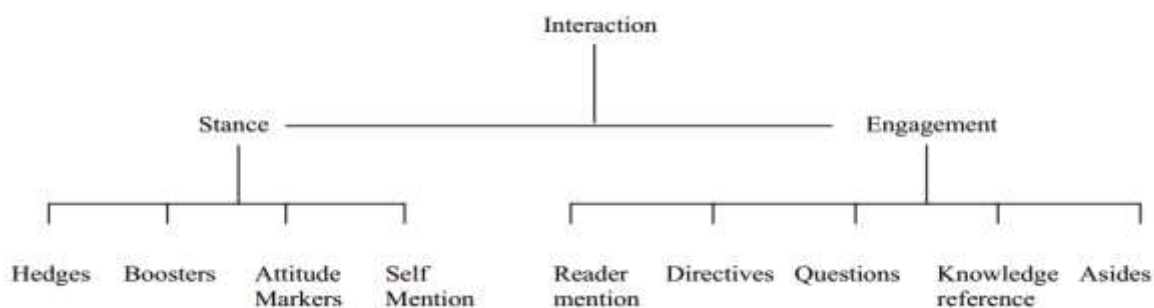
Language is a combination of symbols to convey our ideas and information. So, the obvious purpose of language is to convey ideas, experiences and information through communication (Widdowsen, 2007). The language which we use in our daily life is analyzed through discourse analysis. Discourse analysis is defined as “a method for analyzing the ways that specific features of language contribute to the interpretation of text in their various contexts” (Barton, 2005, p.57). According to Brown and Yule (1983) language is not only used to share and exchange the content or information but it is also used to express personal relations and attitude. Language is described as a tool to communicate our ideas and information. For many years written language is considered more important than spoken because it is authentic and valid. Moreover, it is also considered important because all our valuable information is stored in written form and only the written language is the language of official communication all around the world (Widdowsen, 2007).

Metadiscourse is an umbrella term which covers many point of views of different authors. It was firstly used by Harris (1970). According to him it is a way of understanding language in use,

presenting the writer's or speaker's attempts to guide a receiver's perception of a text. Then it was further developed by William (1981). Swales (1990) said that metadiscourse is an umbrella and fuzzy term which is easy to accept but it is very difficult to establish its boundaries. Metadiscourse is multifunctional and multilayered in nature because it takes the human conversation as implicit not explicit (Erman, 2001).

### ***Theoretical Framework***

Hyland's (2005) model of interaction is used in the present research. This model has been used to find out the interactional features of metadiscourse in the disciplines of pure science and social sciences. Hyland's (2005) model comprises of two categories; interactional markers and interactive markers. Interactional dimension of this model consists of two sub categories, stance markers and engagement markers.



### ***Stance Markers***

Stance markers are included in the category of interactional markers of metadiscourse Hyland (2005). These markers are used by authors to present their opinions, attitude and personal feelings. Stance consists of 4 elements; hedges, boosters, attitude markers and self mentions.

#### ***Hedges***

Hedges involve open dialogues which are without commitment Hyland (2005). The writer does not emphasize rather he/she stands on a distance. It is concerned with such kinds of words e.g., may, might, perhaps or possible.

#### ***Boosters***

Boosters deal with close dialogue with writer's or speaker's certainty about message Hyland (2005). It consists of following examples like, in fact, definitely or it is clear that etc.

### ***Attitude Markers***

Certain words which are concerned with feelings and emotions whether positive or negative fall in this category. For example, unfortunately, pleased, thank you, I get disappointed etc

### ***Self-Mentions***

It deals with how much the writer or speaker makes their audience active or passive. We can also say that self mentions deal with certain pronouns that indicate whether the writer's identity is present in the text or not. It includes words like, I, we, me, my, our, or us.

### ***Research questions***

- How are hedges used in Pakistani PhD theses of pure sciences and social sciences?
- What kind of differences can be found in pure sciences and social sciences PhD theses?

### **LITERATURE REVIEW**

The term metadiscourse went through several developments. Vande Kopple (1985) and Crismore (1989) figure out certain discourse markers such as hedges, boosters and text connectors etc. to show the relation between text producer and receiver. According to Vande Kopple (1985) and Crismore (1989) writing works on two levels; the first one is discourse level and the other is metadiscourse level. The discourse level is the textual level but on the other hand the 2<sup>nd</sup> level deals with the pragmatic use of language. Abdi (2011) investigated both interactional and interactive metadiscourse markers in different parts of research articles. The objective of the study was to find out how writers use metadiscourse markers to reach to their audience. They made a corpus of natural sciences and pure sciences and then draw a comparison between these two. Researcher selected total 54 research articles (RA). From the discipline of natural sciences 3 subjects are selected which are, Physics, Biology and Medicine. However, from the discipline of social sciences the researcher selected Linguistics, Education and Anthropology. The result revealed that total 8649 metadiscourse markers were present in the discipline of natural sciences and 8651 in social sciences. The frequency showed very minor difference between two disciplines. By the result the researcher figured out that metadiscourse markers are useful instruments in the persuasion of research articles of disciplines, natural sciences and social sciences.

Salek & Yazdanimoghaddam (2014) examined both interactive and interactional metadiscourse markers in different parts of research articles. The researchers selected 3000 lines from native English

research articles on English Language and Teaching (ELT). They selected five sections which are, abstract, introduction, literature review, result and discussion. Hyland (2005) model of metadiscourse was selected for the study. The result revealed the following ratio of interactional metadiscourse markers in different sections.

**Table 1: Interactional markers**

Abstract	Introduction	Literature review	Result	Discussion
27.8	11.1	19.4	21.2	41.3

The ratio of interactive metadiscourse was following:

**Table 2: Interactive markers**

Abstract	Introduction	Literature review	Result	Discussion
58.2	26.8	45.6	56.4	51.1

The result revealed that the frequency of interactional and interactive metadiscourse does not remain same rather it varies from section to section in research articles.

A similar study on metadiscourse has been done by Firoozian et al. (2012). They made a corpus of two disciplines one is of applied linguistics and the other of engineering. The researchers selected 8 articles from applied linguistics and 8 from engineering. The main purpose of their study was to investigate both interactional and interactive markers of metadiscourse. The result revealed that in the case of interactive markers both disciplines, applied linguistics and engineering use more logical markers but there was difference in the usage of interactional markers between two disciplines. Their findings revealed that attitude markers were used mostly in the articles of applied linguistics. On the other hand, in the articles of engineering hedges were used most of the time. Overall result of the research showed that most metadiscourse markers were used in engineering research articles as compared to applied linguistics.

## **RESEARCH METHODOLOGY**

This study aims to investigate the interactional features of metadiscourse. The researchers compiled two corpora; corpus of social sciences and corpus of pure sciences. The researchers selected PhD theses of social sciences and pure sciences to compile the corpus. Moreover, Hyland's (2005) model

of interaction is used to analyze the data quantitatively as well as qualitatively. In the present study, the researchers selected the sample from two disciplines, discipline of social sciences and discipline of pure sciences. From the discipline of pure science the researcher selects the following subjects:

- Biology
- Biotechnology
- Chemistry
- Geology
- Physiology

However, the discipline of social sciences consists of the following subjects:

- Education
- English
- History
- Political science
- Psychology

The researchers selected 10 PhD theses from every subject and compiled two corpora which are corpus of social sciences and corpus of pure sciences. The researcher selected all these PhD theses of social sciences and pure sciences by HEC digital library through purposive sampling. In purposive sampling the researchers decide the sample keeping in view the information required for the study (Bernard, 2002).

Antconc 3.4.4 software has been used in the present research. This software is used for the corpus based research. Antconc was designed by Anthony (2004). This software is used to see the concordances of words and their functionality in sentences.

## **DATA ANALYSIS**

### ***Hedges in PhD theses of social sciences***

Stance markers are the linguistic token and signals through which writers or speakers can display their emotions and feelings (Ochs & Schieffelin, 1989). Hyland (2005) also described stance according to three perspectives. According to his point of view, stance consists of three parts which are evidentiality, relation and affect.

## *Hedges*

Hedges involve open dialogues which are without commitment. The writer does not emphasize rather he stands on a distance. It is concerned with such kinds of words e.g., may, might, perhaps or possible. The main purpose of using hedges in conversation is that the speaker or writer stays at a distance as against to boosters where writer or speaker make strong statements. The Antconc software is used to trace out the exact frequencies of interactional markers. The result shows that thirty three thousand three hundred sixty six (33,366) hedges are present in (3322138) words. The result indicates that the frequency of hedges is very high in Pakistani PhD theses of social sciences which means that the writers of social sciences use hedges most frequently. Total 89 hedges are traced out in the corpus of social sciences and 15 examples are presented below for the discussion. The most frequently occurring hedges are about, almost, may, often, could, seems, in general, would, perhaps, probable, feels, doubt.

## *Examples*

1. And remember Allah much that you may get success.
2. Islam is a legalistic religion which prescribe rule of conduct Muslims, almost for every sphere of life.
3. He could be highly selfish and deliberately ignore his duty towards his neighbors or even towards his family.
4. But perhaps no study has so far been conducted in the area of private sector despite the fact that this aspect deserved some deep consideration.
5. Dr. Slavin suggests that cooperative learning is not only a great way of learning but it is also a very vast field of research and analysis
6. Pakistani Government ignored the Iranian threat, probably Pakistan did not want to waste its everlasting efforts played as frontline State in the Afghan war.
7. The Congress would accommodate them because the Congress definitely needed their help at the centre.
8. Why it is usually considered that large class size results in the lower academic achievement.
9. Charts are generally used during lecture and discussion about the relationships of the things.
10. Takht-i-Bahi Buddhist complex is situated on the main road from Marxian to Malakand, 500 feet above plain area on a hill ridge about 15 kilometer north east of Mardan.



11. Secondary education occurs mainly during the years of teenage.
12. Open unemployment was estimated around 2.0 per cent, underemployment or disguised unemployment in agriculture was estimated at over two million workers.
13. In schools, children generally have at least two or three periods of Islamiyat a week, sometimes more, of 45 minutes each.
14. Findings of the study revealed that students are somewhat satisfied with their classroom environment.
15. Islam permits man to increase their income in quite positive way.

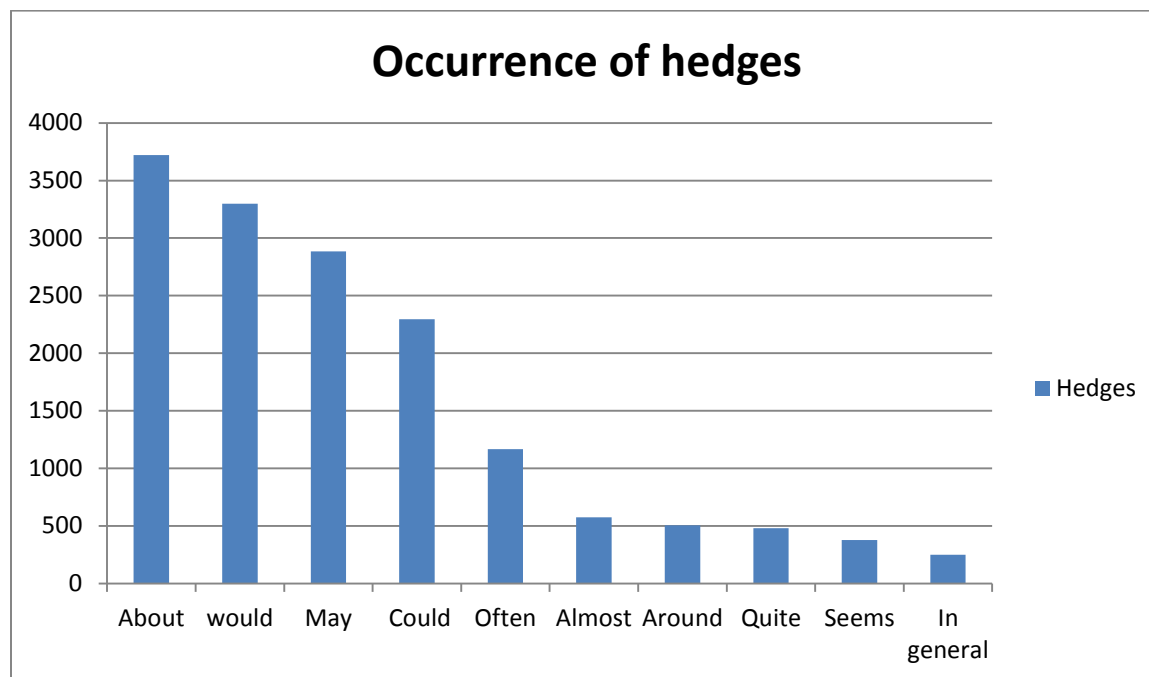
The above mentioned examples are the most occurring examples of hedges in Pakistani PhD theses of social sciences. For the further explanation only even numbers are selected. So, only 2<sup>nd</sup>, 4<sup>th</sup>, 6<sup>th</sup>, 8<sup>th</sup>, 10<sup>th</sup>, 12<sup>th</sup> and 14<sup>th</sup> examples are selected for further clarification and explanation. In 2<sup>nd</sup> example, the word almost is used as a hedge according to the Hyland's (2005) point of view. Here in this example, the writer is not making strong statement because he or she is not sure about the statement. Therefore, the writer uses the word almost to stand on a distance from his or her own words. Another hedge is in example 4 is perhaps. Perhaps is also a hedge because it represents the writer's or speaker's uncertainty about his/her statement. Another example which is presented for further analysis and explanation is example no 6. In this example, the writer used the word probably because he/she does not know about the exact statement. Here in this example, the word probably acts like a hedge because it depicts the writer's or speaker's point of view instead of presenting a fact. In 8<sup>th</sup> example, word usually acts like a hedge. In this example, the writer used the word usually because he/she avoids making strong statements. Word usually functions like a hedge because Lakoff (1972) believes that main job or function of hedges is to make the things ambiguous. Another example for further clarification and explanation is example no 10. In this example, the writer uses the word about to explain the distance. The writer is not sure about the exact distance therefore; he/she used the word about 15 kilometers. The writer used the hedge because he/she does not want to make strong statements and to create ambiguity. In the 12<sup>th</sup> example, the writer used the word around to stand on a distance therefore it acts like a hedge. The writer used the hedge because he/she is presenting his/her opinion and point of view instead of exact true information. Therefore, the word 'around' is used as a hedge. In the last example, the word somewhat is used because the writer is presenting his/her opinion. Here in the 14<sup>th</sup> example, the writer is not sure about whether the students are

satisfied or not therefore, the writer precedes the sentence by using a hedge somewhat because he/she is not sure about his/her statement. All the above examples function like hedges. Hedges are used to convey ambiguity in sentences so that the readers or hearers may accept the information (Slagarmeyer, 1994). Following table is presented to list the hedges in Pakistani PhD theses of social sciences. Total 89 hedges are explored in the corpus of social sciences.

**Table 1: Hedges in the corpus of social sciences**

Hedges	Occurrence	Hedges	Occurrence	Hedges	Occurrence
Almost	575	May	2885	Plausible	14
In my view	9	May be	837	Plausibly	1
In this view	1	Might	506	Possible	732
In our opinion	1	Mostly	622	Possibly	57
In our view	2	Often	1167	Postulate	2
Largely	194	On the whole	60	Postulated	3
Mainly	469	Ought	31	Postulates	9
Presumable	1	Appears	234	Certain amount	7
Presumably	7	Approximately	154	Certain level	14
Probable	26	Argue	104	Claim	256
Probably	311	Argued	250	Claims	141
Quite	480	Argues	98	Claimed	216
Rather	784	Around	505	Could	2296
Apparent	70	Assume	53	Could not	782
Apparently	56	Assumed	186	Doubt	133
Appear	282	Broadly	29	Doubtful	25
Appeared	136	certain extent	8	Essentially	51
Estimate	76	Estimated	127	Fairly	78
Feels	68	Felt	300	Frequently	323
Generally	483	Guess	18	Indicate	300
Indicates	607	Indicated	677	In general	250

In most cases	21	In my opinion	17	Relatively	298
Roughly	28	Seems	376	Should	2946
Sometimes	392	Somewhat	291	Suggests	195
Suppose	8	Supposed	155	Suspect	7
Tend to	122	Tended to	28	Tends to	45
To my knowledge	1	Typical	102	Typically	56
Uncertain	177	Unclear	25	Unlikely	80
Usually	908	Would	3298	Would not	275
About	3721	Likely	475	Perhaps	140
				<b>Total</b>	<b>33,366</b>



**Figure 1: Hedges in the corpus of social sciences**

### ***Hedges in PhD theses of pure sciences***

#### ***Hedges***

The main purpose of using hedges in conversation is that the speaker or the writer stays at a distance as against to boosters where the writer or speaker makes strong statements. Hedges are used to create

ambiguity in sentences. The Antconc software is used to trace out the exact frequencies of interactional markers. The result shows that ten thousand six hundred thirty three (10,633) hedges are present in (1924166) words. The result indicates that the frequency of hedges is less in PhD thesis of pure sciences as compared to social science. Total 76 hedges are found where some occur more frequently as compared to other. For example most frequently occurring hedges are about, almost, mainly, may, might, mostly, possible, could, around, generally, indicate, should and would. However, hedges with less frequency are in our opinion, on the whole, postulate, presumably, certain extent, doubt, feel, suppose, unlikely and uncertain. Examples of hedges of higher frequency are presented below:

### Examples

1. A severe periodontal condition affecting individuals during puberty and which may lead to premature loss of teeth, affects about 2% of youth population.
2. About 30% of cases occur in patients aged \_ 40 years.
3. Adult stem cells can be harvested from almost, all organs and tissues like bone marrow, cornea, retina, brain, blood, kidney, liver and pancreas.
4. Ingredients of these exudates mainly include amino acids, fatty acids, carbohydrates and nucleotides.
5. On the basis of results it might be concluded that ground water in area was of generally good quality and wastewater in drain had apparently little or no effect on the shallow wells.
6. Superficial burns may be managed with little more than simple pain relievers while major burns may require prolonged treatment in specialized burn centers.
7. Although oral disease are often life threatening conditions, a healthy mouth overall improves the quality of life.
8. Oral cancer is probably underreported, particularly in developing countries.
9. The canal covers around 187 km stretch with RD from 0 to 575.
10. Many epidemiological studies have confirmed the generally poor oral health of adults in developing countries.
11. It is cheaper and relatively safe for investigators.
12. Looking at these lengthening effects on radical the results seems unclear and ambiguous.

13. The diagnosis of type 2 diabetes usually occurs after the age of 40 years but could occur sooner especially in population with high diabetes prevalence.

14. Approximately 60 % marriages are consanguineous and of these more than 80 % are between first cousins.

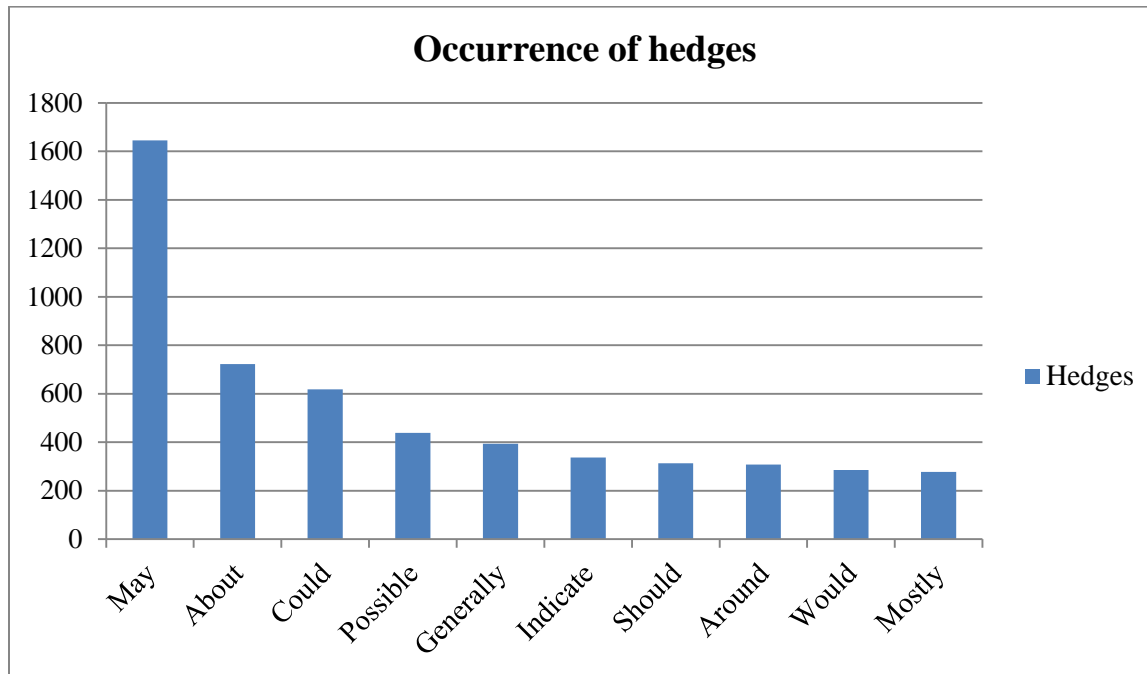
15. He defined the relationships between texture and the environment somewhat differently.

Above mentioned examples are extracted out from the corpus of pure science. However, for qualitative analysis even numbers are selected. So, in the 2<sup>nd</sup> example, About is used by the writer which functions like a hedge in the sentence. Here the writer consciously used the word about because he/she is not sure about the exact percentage. In the 4<sup>th</sup> example, mainly functions as a hedge. The writer used the word mainly because of the uncertainty of message or statement. In example no 6, the word may act like a hedge because by using a hedge may the writer can stand at a distance from the audience. The writer is perhaps not clear about his statement when he said. So in order to stand at a distance from his own words, the writer used the hedge. In 8<sup>th</sup> example, again the writer used a hedge probably due to uncertainty and vagueness of the message. It seems that the writer is not sure about his or her statement. The writer could complete his statement even without the word probably which functions like a hedge in the given sentence. But the writer used the hedge to stay at a margin and stay at a distance from his own words. In 10<sup>th</sup> example, a hedge is used by the writer. Generally functions like a hedge because it shows uncertainty and difference. In 12<sup>th</sup> example, a hedge seem is used consciously by the writer. The writer avoids making strong statement in the sentence. Here in this example, the writer could also complete the sentence without the word seems but by consciously using a hedge the writer unconsciously revealed the non-clarity of the message or statement. In 14<sup>th</sup> example, the word approximately functions like a hedge. Here approximately functions like a hedge because the writer is not sure about the exact percentage.

**Table 4: Hedges in the theses of pure sciences**

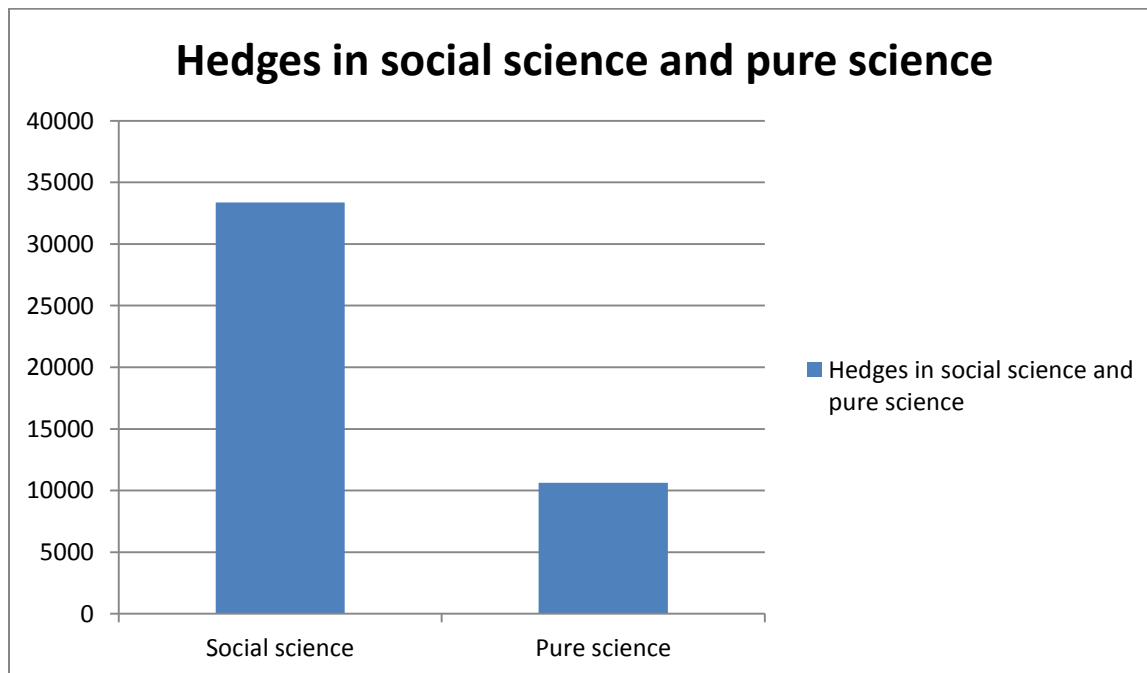
Hedges	Occurrence	Hedges	Occurrence	Hedges	Occurrence
Almost	260	Likely	114	Often	144
In our opinion	2	May	1645	On the whole	2
Largely	38	Might	282	Ought	3
Perhaps	12	Plausible	8	Possible	438
Possibly	66	Postulate	3	Postulated	4

Presumably	14	Probable	36	Probably	230
Quite	73	Rather	81	Apparent	35
Apparently	28	Appear	119	Appeared	161
Appears	232	Approximately	188	Argued	13
Around	308	Assume	38	Assumed	97
Broadly	28	Certain extent	4	Certain level	6
Claim	7	Claimed	6	Claims	3
Could	618	Could not	74	Doubt	10
Essentially	20	Estimate	62	Estimated	217
Fairly	93	Feels	2	Felt	7
Frequently	63	Generally	394	Guess	3
Indicate	337	Indicates	348	Indicated	612
In general	75	In most cases	6	Relatively	304
Roughly	11	Seems	105	Should	313
Sometimes	34	Somewhat	20	Suggests	163
Suppose	3	Supposed	23	Tend to	31
Tended to	3	Tends to	18	Typical	121
Typically	39	Uncertain	11	Unclear	12
Unlikely	8	Usually	180	Would	286
About	722	Mainly	262	Mostly	278
Would not	17			<b>Total</b>	<b>10,633</b>



**Figure 2: Hedges in the corpus of pure sciences**

#### A comparative analysis of hedges in theses of social sciences and pure sciences



**Figure 3: Hedges in the corpus of social and pure sciences**

The result reveals that hedges are the stance markers which occur with the highest frequency in the PhD theses of social sciences. About thirty three thousand three hundred sixty six (33366) hedges are prevalent in the corpus of social sciences. On the other hand a number of ten thousand six hundred thirty three (10633) hedges are there in the corpus of pure sciences.

## **CONCLUSION**

This study is conducted to find out the use of hedges in Pakistani theses of social science and pure sciences. Hyland (2005) model of interaction is used to analyze the data. The results revealed that the writers of social sciences use more hedges as compared to pure sciences. We can infer that the writers of PhD theses of social sciences use more hedges because they want to stand on a distance. Instead of using powerful words they use hedges to reflect their stance. Hedges involve open dialogues which are without commitment. The writer does not emphasize rather he stands on a distance. It is concerned with such kinds of words e.g., may, might, perhaps or possible.

## **REFERENCES:**

- Abdi, R. (2011). Metadiscourse strategies in research articles: A study of the differences across subsections. *Journal of Teaching Language Skills*, 3 (1), 1-16.
- Anthony, L. (2004) Antconc: A Learner and Classroom Friendly, Multi-Platform Corpus Analysis Toolkit. Proceedings of IWLeL 2004: An Interactive Workshop on Language e-Learning pp. 7–13.
- Barton, E. (2005). Evidentials, argumentation and epistemological Stance, *College English*, 55(7), 745-769.
- Bernard, H. (2002). *Research Methods in Anthropology: Qualitative and quantitative methods*. (3rd edition) Walnut Creek: AltaMira Press.
- Brown, G., & Yule, G. (1983). *Discourse Analysis*. New York: Cambridge university press.
- Crismore, A. (1989). Talking with readers: Metadiscourse as rhetorical act. *ELT journal* 3(2), 32-54. New York: Peter Lang Publishers.
- Erman, A. (2001). Study of metadiscourse. *Journal of English language*, 3(2).
- Firoozian, A., Khajavy, H., & Vahidnia, F. (2012). A contrastive study of metadiscourse elements in research articles written by Iranian applied linguistics and engineering writers in English. *English Linguistics Research*, 1 (1), 88-96.
- Harris, Z. (1970). Linguistic transformations for information retrieval. *In papers in structural and transformational linguistics* , 458-471.<http://dx.doi.org/10.1007/978-94-017-6059-1>.



- Hyland, K. (2005). *Metadiscourse*. London: Continuum.
- Lakoff, G. (1972). Hedges: a study in meaning criteria and the logic of fuzzy concepts. *The 8th Regional Meeting of the Chicago Linguistic Society*: 183-228.
- Ochs, E. & Schieffelin, B. (1989). Language has a heart. *Text*. 9, 7-25.
- Salek, M., & Yazdanimoghaddam, M. (2014). A Cross-cultural Analysis of Metadiscourse in ELT and Theoretical Linguistics Research Articles by Native English vs. Iranian Academic Writers. *International Journal on Studies in English Language and Literature (IJSELL)*, 2(1), 29-39.
- Salager-Meyer, F. (1994). Hedges and Textual Communicative Function in Medical English Written Discourse. *English for Specific Purposes*, 13 (2), 149-171.
- Swales, J. (1990). Genre analysis. English in academic and research settings. *ELT journal*, 3(3). Cambridge: Cambridge University Press.
- Vande Kopple, W. (1985). Some exploratory discourse on metadiscourse. *College Composition and Communication* 36, 82-93.
- Widdowsen, H. G. (2007). *Discourse Analysis* (3rd edition). Oxford: Oxford University Press.
- Williams, J. M. (1981). *Style: Ten lessons in clarity and grace*. New York: Harper Collins Publishers.

## Which Error An ELT Teacher May Correct: Accuracy or Fluency?

1. Dr Farida Yasmin Panhwar

1. Assistant Professor, Institute of English Language and Literature University of Sindh, Jamshoro, Pakistan

### *Abstract*

*This is a classroom observation which explores teachers' feedback on learners' errors committed in fluency (oral) and accuracy (grammar) activities in English as second language (ESL) classroom in Sussex University, Brighton, UK. In the field of ESL this is a pertinent question to decide that should a teacher give the feedback on accuracy or fluency in the classroom? The current study has carried out an inductive microanalysis of the classroom data. Relying on the quantitative methodology and structured classroom observation the findings reveals that ESL teacher provided on-spot feedback on errors committed in accuracy while over looked the errors committed in fluency. The data analysis illustrates that corrective feedback takes a special shape in form - oriented classrooms. The teacher used a series of feedback techniques such as scaffolding, nonverbal corrective feedback strategies, objects as corrective feedback techniques, clusters of corrective feedback strategies, socialisation between the teacher and the learners and peers as part of corrective feedback episodes. The features observed in this study reflect a need of extensive investigation in the area of feedback.*

**Key words:** accuracy, fluency, form, content, feedback, error correction.

## INTRODUCTION

In the classroom of English as Second Language (ESL) the teachers and learners focus on feedback to determine learners' learning performance. Feedback is defines as "the information that is given to the learner about his or her performance of learning tasks, usually with the objective of improving this performance" (Ur, 1996, p. 242). In other words feedback is the "treatment of errors" learners commit during learning process (Chaudron, 1988, p. 149). However, feedback persistently remains a problematic issue for pertains to the fact that learners commit various types of errors and it is almost an impracticable task for a teacher to provide feedback on each and every error committed by the learners. Such situation bewilders teachers to decide when and how the learners' errors may be corrected (Panhwar, 2012). Similarly, in ESL classroom teacher vacillates whether feedback may be provided on the error committed in accuracy or fluency. Accuracy, also known as *content*, focuses on grammar and vocabulary while fluency, also called *form*, is related to communicative and oral activities (Chaudron, 1987). A large number of studies on feedback suggest that generally ESL teacher provide on-spot feedback on errors committed in accuracy while over look the errors committed in fluency (Chaudron, 1987).

The current study is a small vignette conducted in an ESL classroom at Sussex University, Brighton, UK, that explores the statistical ratio on teacher's preference of feedback on learners' errors in the classroom. The study follows the established hypothesis that 'generally either teacher provides feedback to learners on accuracy-errors and mostly ignores errors committed in fluency' (Chaudron, 1988). Applying quantitative methodology and using structured observation this study investigates whether teachers' prefer to give feedback to the learners when they committed errors on accuracy or fluency.

### ***Objectives and Research Question***

This study explores numerical findings on teachers' preference on errors committed in accuracy and fluency and how the feedback is provided. The following is the research question:

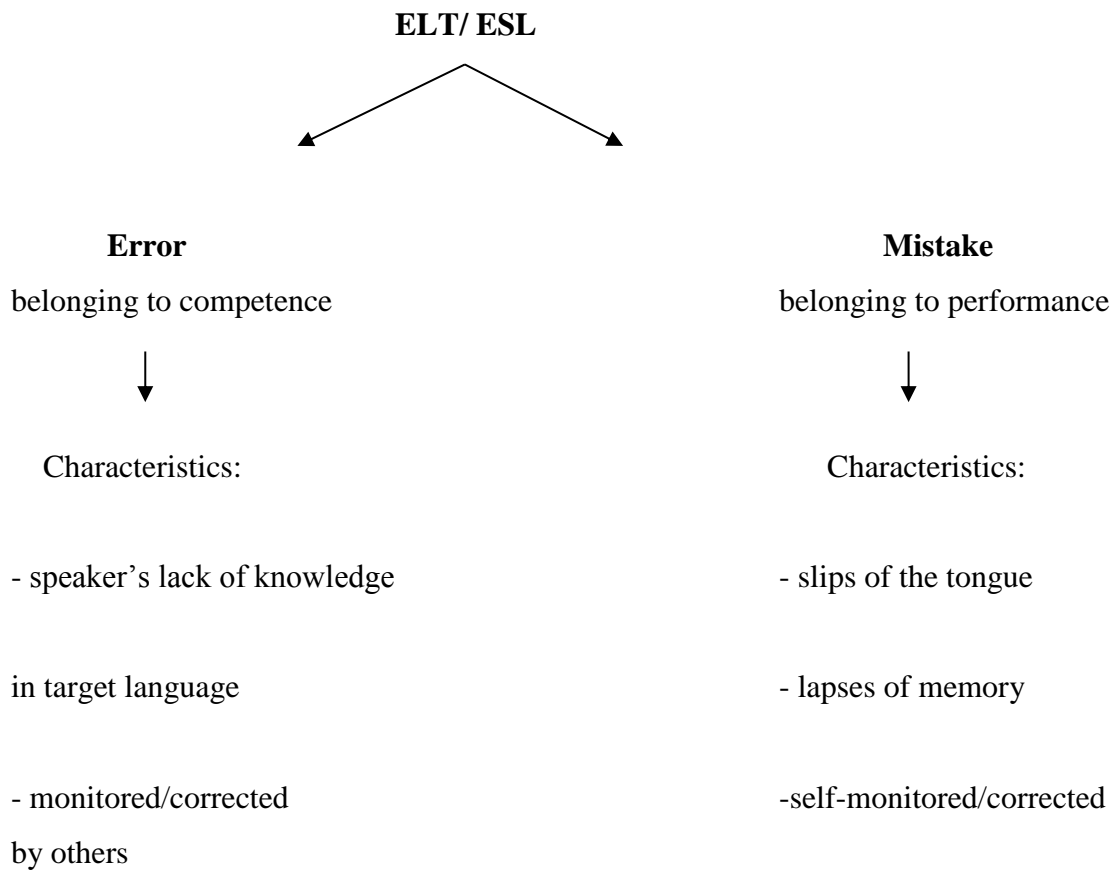
Which are the most common errors that ELT teachers concentrate to correct in the ELT classroom: accuracy or fluency?

### ***Scope of the study***

Feedback is essential to know the progress of learning development of learners as well as to diagnose the gap in the learning process. The main purpose of this research explores teachers' preference to provide feedback to correct a fluency error and errors committed in accuracy. The data is collected through a classroom observation. The data is primarily quantitative to compare the ratio of teachers' preference to correct fluency errors and errors committed in accuracy. It is hope that the findings of the current investigation will provide the first hand information about the feedback that can help to understand and improve the methods of classroom feedback according to the needs of learners.

## **LITERATURE REVIEW**

In ESL classrooms feedback is an essential part to provide treatments to the mistakes and errors committed during learning of second language (L2). Coder (1981) and Odlin (1989) differentiate between a mistake and error. Mistake is a slip of tongue or laps of memory and it is self-monitored and self-corrected while an error denotes to the linguistic incompetence and it occurs when learners apply the grammar-forming-mechanism of first language (L1) on L2. In other words mistakes are inconsistent slips and errors are based on 'mis-learned' generalizations which are monitored and corrected by other (Ur, 1996). Lee (1990) illustrates the difference between mistake and error in the following diagram:



It is not exaggeration to say that feedback motivates learners and ensures linguistic accuracy. However; linguistic scholars provided a list of functions of feedback. Joughin and Collom (2009) provide three broad categories: supporting the progress of the learning, judge the learners' achievement in relation to the course requirement and maintain the standards of profession and discipline. Explaining the reasons of errors during in learning L2 Richard (1974) indexes six main causes of errors: interference of L1, overgeneralization, performance error, mark of transitional competence, strategies of communication and assimilation and teacher-induced errors. Thomas (1983) believes that *pragmalinguistic failure* (express linguistically in an inappropriate way) and *socio-pragmatic failure* (expression in a way which is socially unsuitable) are the main reasons to commit an error. Dulay et al (1982) and Ellis (1997) listed four reasons of errors in learning L2: *omission* (excluding an obligatory grammatical item), *addition* (including a linguistic item that is grammatically not correct), *misinformation or overgeneralisation* (mixing linguistic items of L1 with L2) and *misordering* (inappropriate order of linguistic items).

The other scholars explain the various types of errors committed by learners in ESL classroom. Burt and Kiparsky (1972) divide learners' errors into two broad categories: *local errors* and *global errors*. The *local errors* are usage of incorrect morphological and grammatical element and do not pose any serious problem in the comprehensible communication (Burt and Kiparsky, 1972). *Global errors* are a serious issue because it directly affects the overall sentence organization and it conveys incomprehensive message (Burt and Kiparsky, 1972). In other words, local errors are surface errors i.e. related to pronunciation, punctuation, lexical items and global error are related with structure, organization and meaning. Richards (2004. P. 201) explains that L2 learners commit five types of errors: "lexical error (vocabulary errors), phonological errors (pronunciation error) and syntactic error (grammar error), interpretive error (misunderstanding of a speaker's intention or meaning) and pragmatic error (production of the wrong communicative effect)". Whatever the reasons and type of errors are committed; they should be corrected by the teachers or others in order to find out the gaps between actual performance and desired performance of learners of L2 for the promotion of the learners' learning abilities in their professional skills (Farrel, 2011).

In feedback the most pertinent questions are which learner's errors should be corrected, when should be corrected and how should the learner's errors be corrected? This is the debatable issue and various theories, notions and assumptions are contributed by scholars to resolve it. In regard the important questions are posed by Hendrickson (1978):

- i. Should the learner errors be corrected?
- ii. If so, when should the learner be corrected?
- iii. Which learner's errors should be corrected?
- iv. How should the learner's errors be corrected?
- v. Who should correct the learner's errors?

Scholars render various opinions. Some scholars (e.g. Chaudron, 1988; Allwright and Bailey, 1991; Harmer, 2015; Panhwar, 2012) support feedback and regard it productive classroom activity. It is a highly valued for the learners and teachers because "most students want and expect us [teachers] to give them feedback on their performance" (Harmer, 2004, p. 142). It does not only help teachers to know the gap in learning L2 but it also offers treatment to pacify learner's urge for improvement (Pfanner, 2015). Contrary, other scholars consider feedback as an obstacle in teaching and learning

process. For instance Cohen and Robinson (1976) consider feedback as an ineffective exercise in reducing the errors of the learners because mostly the teachers' comments are inconsistent, arbitrary and idiosyncratic. In the same vein Krashen (1982, p. 75) considers error-correction as 'a serious mistake' that "put learners on defensive side". Similarly Truscott (1996, 1997, 2007) regard feedback not only ineffective but it leaves potentially harmful impacts on students' attitudes toward learning.

To reply the second question to decide time of feedback is another important area. Hendrickson (1978) suggests that grammatical errors should be addressed but error committed in oral activities may be overlooked. Other scholars believe in on-spot feedback when an error happens in order to draw learners' attention on their errors. While some scholars adapted a middle way and suggest feedback should be provided after completion of an activity because in the classroom the learner feedback is ineffective and psychologically harm learners as they feel negative impression before, their class-fellows.

Third and forth questions are significant as well as debatable to decide 'which error should be corrected and how it should be correct? Replying third question Hendrickson states that grammar is the high risk error and must be corrected while discourse related errors may be delayed. Long (2015) indexes three main areas of feedback: first, 'focus on form' that includes phonology, lexis, and grammar; second is to 'focus on forms' contains linguistic forms like traditional grammar; and third, 'focus on meaning' which is related to proper transfers of communication of meaning or message. On the contrary Krashen (1982) in his famous 'Input Hypothesis' opposed the classroom feedback and consider it a potential obstruct in creating anxiety in learning process.

Hendrickson (1978) refers error correction in fluency as the delicate issue. He suggests three types of errors which demands repair: "errors that impair communication significantly; errors that have highly stigmatizing effects on the listener or reader; and errors that occur frequently in students' speech and writing" (1978, p. 392). Panhwar (2012) and Long (2015) recommend the special focus on errors in fluency in the early stage of learning otherwise it will fossilize. Richard and Lokhart (1997) suggest some feedback techniques on fluency error:

1. Ask learners to repeat their answer
2. Ask for self correction
3. Explain how is the answer is incorrect
4. Ask for peer correction

5. Using gestures to indicate learners' errors.

Lyster & Ranta (1997, p. 49) introduced the *uptake model* for the treatment in fluency-errors:

Uptake in our model refers to a student's utterance that immediately follows the teacher's feedback and that constitutes a reaction in some way to the teacher's intention to draw attention to some aspect of the student's initial utterance (this overall intention is clear to the student although these teacher's specific linguistic focus may not be).

Lyster (1997), Lyster et al (2013) suggest six methods for classroom feedback:

1. Explicit correction: The teacher may point out the errors correct on and correct them on the spot;
2. Clarification request: The teacher may communicate some hints to make learner realize their error and ask for reformulation;
3. Recast: the teacher may reformulates the learner's error without pointing out that learners' error;
4. Metalinguistic clues: The teacher asks some questions or provides information related to the formation of the learners' utterance;
5. Elicitation: The teacher asks direct questions to elicits the correct form;
6. Repetition: The teacher repeats the learner's error to draw his/her attention.

The similar error correction methods are suggested by Harmer (2015): Asking the learners to rephrase; Emphasising phrase which contains mistake; making polite statements; using expressions and gestures; giving hints; and reformulating the sentence. On the other hand Chaudron (1988) provides a long list of thirty ways for error corrections but he discourages the repetition feedback techniques by teacher on the ground that such echo of wrong utterance may be misinterpreted by learners and they consider it a correct form. Chaudron (1988) and Hyland (2019) recommended the self-correction and peer-correction feedback. Schegloff et al (1977, p. 89) oppose it and state that there is a 'strong propensity for self-initiate and self repair', especially in conversation while other initiated and other repair is 'relatively rare in normal conversation'. Furthermore, some scholars (e.g.

Chaudran, 1988; Nassaji, 2017 and Lee, 2019) suggested the midway' and support feedback on both 'form' (accuracy) and 'content' (fluency). Chaudran (1988) states "oral-error may be treated in order to achieve the communicative goals of classroom interaction" (p. 47).

There is another point of confusion is how and when teacher provides feedback on fluency error. Permatasari (2016) states that feedback on the errors committed in accuracy and fluency depend teachers' preference for error correction, attitude and level of learners, objectives of lesson plan and context in which the instruction takes place. For example, in grammar translation method, teachers, at the initial stage, address accuracy errors to improve structure and organisation. Dignen (2014) consider morpho-syntactic error in speaking as the most dangerous because it seriously hinders the communicative message, therefore it needs immediate treatment.

Replying question four there are three schools of thoughts. The first group who follow the audio-lingual method favour immediate feedback in order to make learners conscious to notice their errors. While second group (Hendrickson, 1978; Chaudron, 1988; Alshuraidah and Storch 2019) believe that correction of grammatical error have no significant effect to improve students' proficiency in learning process. Chaudron states that "over-correction of errors, especially at the early stage of learning, may be unproductive" (1988, p. 135). Third group (Hedge, 2000; Ellis and Shintani 2013) believe that the feedback may be delayed because it interrupts the flow of speech. Psycholinguistic scholars also favour the delay in feedback because the cognitive abilities of a learner cannot focus upon content and form simultaneously (Quinn, 2014).

In reply of the last question that "who should correct the learner's errors" Hendrickson (1978), Chaudran (1988) and Hyland (2019) recommend reformulation and self-repair, peer feedback and teacher feedback but it would be "more appropriate to allow the learner to self-correct" (Chaudran, 1988, p. 63). Teacher may also directly 'elicit or recast' the correct utterance or can take help of peers (Panhwar et al, 2018). Richard and Lokhart (1997) suggest some feedback techniques for accuracy or content error correction:

1. Acknowledge correct answer
2. Praise and give compliments on correct answer
3. Indicate an incorrect answer
4. Modify and expand learners' answer if necessary



5. Repeat incorrect answer to make learners conscious of their errors.
6. Give a brief analysis of the learners answer.

### ***Related works***

As explained earlier the research of Chaudron (1988) is of particular relevance to the present study who explored almost all the questions posed by Hendrickson (1978). Focusing on the French teachers he observed various classrooms in order to investigate on the priorities of teachers' correction of errors and students' reaction on correction. Using the observation technique Chaudron paid specially focus whether teachers' preference for errors correction is accuracy or fluency. He concludes that teachers' preferable feedback is to correct the errors committed in 'form' while generally the feedback on fluency is overlooked or delayed. On the bases of the findings Chaudron (1988) created an intricate model of the error correction process where he compares various types of teachers' preferred error correction. Chaudron (1988) cites the various empirical researches and concludes that only 41% to 46% errors committed in fluency are corrected whereas 95% to 100% accuracy-errors were corrected by the teachers.

In the same line is the study of Schulz (2001) who collected the perception of the ELT teachers in US and Colombia. The findings of this research reveal that the noticeable ratio 41% US teachers and 40% of the Colombian teachers disagreed that oral errors should be corrected. However, teachers' majority favours the accuracy-errors should be repaired on the spot or outside the classroom. Similar are the findings of a survey conducted by Bell (2005) which displays the inconsistent results and he does not give the reason of inconsistency. His findings displays that 34% teachers favour to corrected learners when they commit error in accuracy and 34% were in favour of delay feedback when they make a fluency error. The study of Bitchener and Young (2020) and Wang et al (2018) suggest that the teachers refrain themselves to render feedback when the errors are committed during oral activities.

The review of literature on current research reflects that a lot of the work is conducted in this area but there a need to research into the feedback on accuracy and fluency. The most of scholars pay attention to young second language learners while feedback paradigm is investigated in ESL classroom where the learners are elder and professional and their L1 linguistic habit are strong to transform into L2. The studies show that age factor and social dimension of the learners are generally neglected areas and focus is on the acquisition of L2 or interlanguage development of

young learners. This review of literature on the classroom feedback implies that the scholars are in favour and oppose the feedback. Furthermore majority agreed to correct the grammar related errors. They are in favour to delay feedback on fluency in order to maintain the flow without any interruption. They suggest that the fluency errors may not be over looked in order to convey focus on meaning and do not consider form-oriented classes where the instruction of the teachers focuses on learners' acquisition of linguistic forms.

### ***Theoretical Framework***

The theoretical framework of current study relies on the work of Hendrickson (1978) who posed the five important questions related to feedback as explained earlier. These questions are:

- 1) Should learner errors be corrected?
- 2) If so, when should learner errors be corrected?
- 3) Which learner errors should be corrected?
- 4) How should learner errors be corrected?
- 5) Who should correct learner errors?

Hendrickson (1978) had not followed any systematic research rather he relies largely on non-empirical in nature but the significance of these questions cannot be denied, in fact, the solutions of these questions may help to resolve the issues in ELT as well as explore the a new direction for future ELT teachers and scholars. In this regard a large number of scholars extensively conducted research to find the answers of these pertinent questions.

The current study investigates question 3<sup>rd</sup> which learner errors should be corrected [accuracy or fluency]. Hendrickson (1978, p. 392) provides valuable suggestions that which learners' errors can be addressed. He suggests that three errors are important to be repaired in the classroom:

- (i) errors which impart incorrect communication;
- (ii) errors which stigmatizing effects on the listener and
- (iii) errors which occur frequently in students' writing.

The critique of Chaudran on 3<sup>rd</sup> question of Hendrickson provides a thorough explanation. He accumulated various research and statically presented. According to his findings in various studies

illustrates that “percentages of errors produced among the studies are: phonological - 29%, grammatical - 56%, lexical - 11%, content - 6%, and discourse - 8%.” (1988, p. 52). The result of proportion of errors corrected reflect that in classrooms a teacher focuses on grammar (accuracy) and least attention teacher pay to the errors committed in fluency (Chaudron, 1987).

To answer the 4<sup>th</sup> question that how the feedback may be provided in the classroom research Schegloff, et al. (1977) and Chaudron (1977-1988) conducted the research. Majority of the scholars believe that “confirmation checks, clarification requests, repetition, models, explanations” are common error correction techniques (Chaudron, 1988, p. 63). Provide the reasons of such behaviour Chaudron elaborates that the impact of grammar and oral errors correction is different. Teachers frequently intervene for feedback on writing activities “because errors in writing are not as transitory as errors in speech” (Chaudron, 1987, p. 68). Despite extensive investigation on the feedback in ELT classrooms still there is a need to know the validity of these suggestions through the statistically data. The current study is a contribution to provide the statistically measure the effectiveness of feedback.

## **METHODOLOGY**

This research applies quantitative methodology collecting data through a classroom structural observation. The quantitative methodology is used to provide the statistical data to measure the error correction in fluency and accuracy while observation provided information regarding the various feedback techniques.

I have observed an undergraduate ELT classroom in Sussex University, Brighton. The class comprises of twelve students of which seven were women and five were men and their age of the learners was in-between 17-20. In this ELT classroom all the learners were non-native English speaker who belong to various European, Asian and African countries. The methods of data collection were the audio recording and classroom observation. Audi recording is the authentic tool to record each word of teacher and students while observation is considered as the first-hand information about the participants’ language performance and teachers’ professional skills that is otherwise impossible to know (Panhwar, et al 2018). My role in the classroom was as an ‘outsider onlooker observer’ who without any intrusion following salience hierarchy note-taking strategy (Patton, 1987, p. 81). I observed the classroom activities and teacher’s use of feedback techniques for error correction. Simultaneously, taking notes on significant aspect of error-correction by teachers.

### *Classroom proceeding*

The class I have observed included all four teaching skills: listening, writing, speaking and reading. The teacher divided the task into three stages. In first stage learners listened the recording, in second stage they wrote a small paragraph, in third stage they explained about the content of recording and in final stage they loudly read the paragraph they have written down. The teacher commenced her teaching by distributing some pictures to the learners and then wrote five tasks on the board:

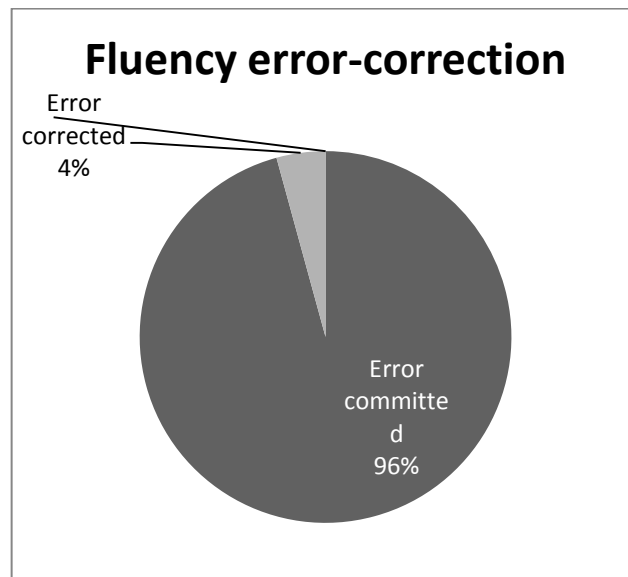
- (i) Listen the recording and match it with the given pictures.
- (ii) Make notes on any one picture as described in the recording.
- (iii) Arrange your notes to make a small paragraph.
- (iv) Keeping your notes in mind, speak on the picture of your choice.
- (v) Finally read your paragraph loudly.

In the first stage the teacher switched on a small recording which comprises the conversation between a man and woman talking about the pictures in an art gallery. During the recording students were matching pictures with the description of the conversation and were also writing notes. When recording was over, the teacher asked learners to rephrase their sentences before they explain any one of the match-picture with the recorded description. In the second stage each learner holds the picture of their choice and briefly described what picture is about without reading the notes. It was an oral activity and teacher focused on fluency. During this activity teacher refrained herself to intervene or correct the errors of the learners except at two occasion when learner was extremely ambiguous in their explanation. In the third stage, teacher asked everyone to hold picture again and read their written paragraphs one by one. This task was complex in nature because many times the learners explained the pictures of their choices where they felt comfortable without follow the order of recordings. So teacher was moving back and fore to trace the recordings that matches the description of the learners. Many times, more than one learner spoke on same pictures therefore their descriptions were similar.

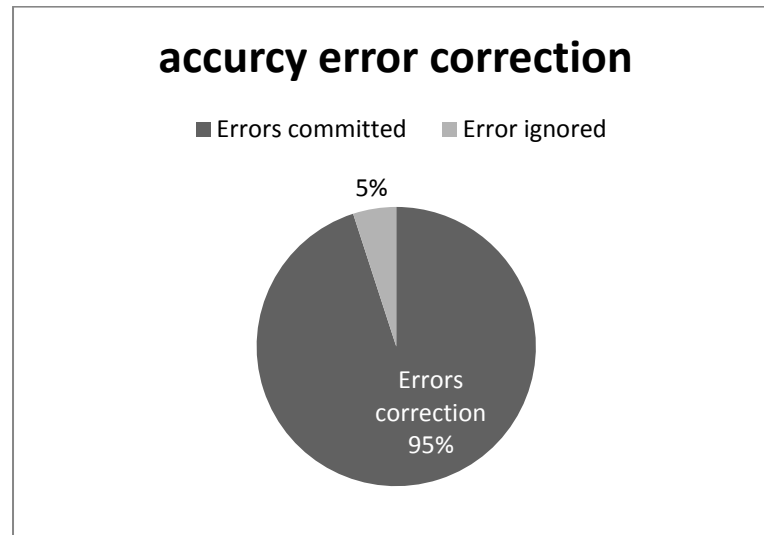
### **FINDINGS**

The findings of current study reveal that during oral activity learners committed 47 errors and

teachers addressed only two errors at the point when teacher was unable to infer the meaning. First, error was related to pronunciation and second feedback was given when learner ran short of words. Overall teacher addressed only 4% errors committed in fluency while 96% fluency-errors were overlooked as displays in the following chart:



On the contrary, teacher frequently intervened and corrected the errors when learner committed during reading their written paragraph. In case of errors in accuracy, the learners committed 12 errors in their writings and teacher corrected 11 errors on the spot and ignored only one error. It means that she corrected 95% errors committed in accuracy and only 5% ignored as illustrated in the following chart:



## DISCUSSION

This study positively approved the assumptions that ELT teacher's main concern for error correction stems from established ELT concepts that accuracy should be corrected on the spot, ignoring the errors in fluency as predicted by Chaudron (1988), Panhwar (2012) Long (2015). "The correction of fluency requires 'the minimal intervention' from teacher's side during the learners' expression to encourage learners' speaking habit" and therefore she allowed more speaking chances to her learners (Panhwar, 2012, p. 298). It is noticed that to give feedback during oral activity is most critical features of language teaching because in certain situations teacher finds it difficult to interrupt and correct learners during communication because it interrupts the flow of speech (Bitchener and Storch 2016). It was observed during observation that teacher employed various feedback techniques including organisation, structure, punctuation and use of appropriate vocabulary. The observation notes reveal that teacher immediately corrected learners' errors during reading activity by using rephrasing, sign-language, clues, repetition of the sentences feedback techniques. Most times she took help of peers to correct the errors as well as she herself corrected some errors when she realised that those errors are beyond the level of learners' linguistic competence. It was observed that the teacher was conscious of accuracy-errors and provided feedback almost on every error committed in accuracy. I justify teacher's control during accuracy drill because pedagogical perspective feedback to correct the content is the pillar in L2 learning. Teacher may be following Krashen's (1982) suggestions that learners consciously learn grammar as attempts to improve performance, therefore one way is that learners may be given comprehensible input.

The findings of the current investigation reveal that there are many constraints that force an ELT teacher to provide or ignore feedback depending on teacher's choice for errors correction and the objectives of the lesson plan (Panhwar, 2012). Though teachers are free to choose what error should be repaired, it is essential for teachers to judge "whether the error is within the learners' grasp in terms of their "interlanguage continuum" (Allwright and Bailey 1991, p. 102). It is futile to correct an error "until the learner will reach at the stage of interlanguage development where they can make the most of teacher's feedback as productive activity to modify their hypothesis" (Allwright and Bailey 1991, p. 102). It is also observed that for the teachers the *institutional obligations and pedagogical requirements* are important factor to restrict feedback (Panhwar, et al, 2018). Teachers are also conscious that they should not address every error in order to complete the syllabi in the given academic time. They generally dwells in confusion that whether to give importance to the finish syllabi in the given time frame, which is the basic requirement of the institutions, or focus linguistic needs of the learners. The more corrective treatment in the content may be associated with the type of the tasks (Panhwar, et al, 2018). It is the *pedagogical issue* that content-errors are comparatively is straightforward to repair while fluency errors are difficult in the sense that it interrupt the flow of learner's oral activity and it is time consuming (Lee, 1990).

## **SUGGESTIONS**

The findings of the current research reveal that teacher's attitude towards unnoticed errors committed in fluency is very high as expected (95%). The teacher nor noted the fluency-errors and neither corrected it on-spot or in the end. I am not sure whether learners understood the teacher's strategy of 'nil-interference' in fluency but I am concerned that learners may not be able to realise their deficiency in speaking (Panhwar, 2012, p. 282). I am afraid to say that the learners may live with the feelings that they committed zero-error in oral activities. The unobserved errors do not contribute in their learning development. Teacher may use various ways to provide feedback on these errors. For example teacher can record the replies of the learners and allow them to listen and repair their errors or teacher can discuss it after the class time, if not possible to address in the classroom. Teacher may choose some errors randomly and in the end of activity or next day make the starting point of new lecture (Bacha, 2001). The hypothesis of Le' Pienemann (1984) *learnability or teachability* provided some suggestions, for instance, learner may find a stage 'learnable' that is next stage of natural development and teacher must wait for that stage.

## LIMITATIONS OF THE CURRENT STUDY

The researcher noticed that teacher consider error correction more pedagogical problem and she has strictly control to correct errors committed in reading activity. Another shortcoming was that though teaching task comprises listening, speaking, reading and writing activities but the tasks were very short to collect the sufficient data therefore, all classroom activities were fused together for analyse. I would suggest for future researcher they may observe more than one classroom in order to include more teachers, participants, tasks and activities to inspect classroom feedback.

## CONCLUSION

The findings of the current study approves the general assumption in ELT classroom that teacher pay more attention to correct accuracy-errors than fluency-errors. It also enhances the idea of more investigation in error-correction in fluency because one reason of negligence in error correction in form is that it interrupts the speech of learners. The findings also reveal that there is a dire need to investigate and suggest valid feedback techniques to ELT teachers to provide the feedback on learners' errors committed in fluency. It will also be a colossal help to ESL learners to receive proper feedback for advancing their language learning abilities.

## REFERENCE:

- Allwright, D. and Bailey, M. (1991). *Focus on language classroom: An introduction to classroom research for language teachers*. Cambridge: Cambridge University Press.
- Alshuraidah, A. and Storch, N. (2019). Investigating a collaborative approach to feedback. *ELT Journal*, 73(2), pp. 166–174.
- Bacha, N. (2001). Writing evaluation: what can analytic versus holistic essay scoring tell us. *System*, 29, 371–383.
- Bell, M. (2005). Peer Observation Partnerships in Higher Education. *Modern Language Journal*, 93(1):46 – 60.
- Bitchener, J. and Storch, N. (2016). *Written Corrective Feedback for L2 Development*. Bristol: Multilingual Matters.
- Burt, M. and Kiparsky, C. (1972). Students' errors and the learning of French as a second language, A pilot study. *International Review of Applied Linguistics* 8(2), 133-145.
- Chaudron, C. (1977). A descriptive model of discourse in the corrective treatment of learners' errors. *Language Learning*, 27(1), 29-46.



- Chaudron, C. (1987). The role of error correction in second language teaching. In B. Das (Ed.), *Patterns of classroom interaction in Southeast Asia* (pp. 17-50). Singapore: Regional English Language Centre.
- Chaudron, C. (1988). *Second language classrooms: Research on teaching and learning*. Cambridge University Press.
- Corder, P. (1981). *Error analysis and interlanguage*. Oxford: Oxford University Press.
- Cohen, A. & Robinsos, M. (1976). Toward assessing interlanguage performance: The relationship between selected errors, learners' characteristics, and learners' expectations. *Language Learning*, 26(1), 45-66.
- Dignen, B. (2014). Five reasons why feedback may be the most important skills. Available at <http://www.cambridge.org/elt/blog/2014/03/fivereasons-feedback-may-important-skill/> (accessed on 6 June 2020).
- Dulay, H., Burt, M. and Krashen, S. (1982) *Language Two*. New York: Oxford University Press.
- Ellis, R. and Shintani, N. (2013). *Exploring Language Pedagogy through Second Language Acquisition Research*. Abingdon, Oxon.: Routledge.
- Ellis, R. (2009). Feedback and Teachers Development. *L2 Journal*, 1 (1), 3-18.
- Ellis, R. (1997). *Second language acquisition*. Oxford: Oxford University Press.
- Farrell, T. S. C. (2011). 'Keeping SCORE': Reflective practice through classroom observations. *RELC Journal*, 43(3), pp. 265-272.
- Harmer, J. (2004). *The practice of English language teaching*. London: Longman.
- Harmer, J. (2015). *The Practice of English Language Teaching*. (5<sup>th</sup> Edition.) Harlow: Pearson Education
- Hendrickson, J. (1978). Error correction in foreign language teaching: recent theory, research and practice. *Modern language journal* 62(8), 387-398.
- Hyland, K. (2019). What messages do students take from teacher feedback? In Hyland, K. and Hyland, F. (Eds.) *Feedback in Second Language Writing*. Cambridge: Cambridge University Press, pp. 265–284.
- Joughin, G and Collom, G (2009). *Oral Assessment*. Retrieved from: [www.heacademy.ac.uk](http://www.heacademy.ac.uk).
- Krashen, S.D. (1982). *Principles and practice in second language acquisition*. Oxford: Pergamon.
- Lee, N. (1990). Notions of 'error' and appropriate corrective treatment. *Hong Kong Papers in Linguistics and Language Teaching*, 13:55-69.
- Lee, I. (2019). Teacher written corrective feedback: Less is more. *Language Teaching*, 52(4), pp. 524–536.

- Le' Pienemann, I. (1984). Psychological constraints on the teachability of language. *Studies in second language acquisition*, 6(2), 186-214.
- Lyster, R. and Ranta, L. (1997). Corrective feedback and learner uptake: Negotiation of form in communicative classrooms. *Studies in second language acquisition*, 19, 37-66.
- Lyster, R., Saito, K. and Sato, M. (2013). Oral corrective feedback in second language classrooms. *Language Teaching*, 46(1), pp. 1–40. M
- Odlin, T. (1989). *Language transfer*. Cambridge: Cambridge University Press.
- Nassaji, H. (2017). Oral feedback in response to written errors. In Nassaji, H. and Kartchava, E. (Eds.) *Corrective Feedback in Second Language Teaching and Learning*. New York, NY: Routledge, pp. 114–128.
- Paranhw, F. (2012). A vignette of a classroom observation. *Academic research international*, 2(2), 280-302. Retrieved from [www.savap.org.pk](http://www.savap.org.pk). (accessed on 9 July 2020).
- Panhwar, F., Memon, I, Baluch, N. (2018). Challenges faced by learners in ESL Classrooms: A case study of Institute of English Language and Literature, University of Sindh University, Jamshoro, Pakistan. *The Sindh University Journal of Education*, 47(ii), 1-24.
- Patton, M. (1987). *How to use qualitative method in evaluation*. California: Sage.
- Permatasari, V. (2016). Corrective feedback in the classroom as a device to remedy students' Mispronunciation: a case study with interpersonal communication perspective. Unpublished thesis Makassar State University.
- Pfanner, J. (2015). Teacher corrective oral feedback in the classroom. *Journal of language and education*, 1(2). 46-55.
- Quinn, P. (2014). Delayed versus immediate corrective feedback on orally produced passive errors in English. Unpublished thesis of University of Toronto. Available at: [https://tspace.library.utoronto.ca/bitstream/1807/65728/1/Quinn\\_Paul\\_201406\\_PhD\\_thesis.pdf](https://tspace.library.utoronto.ca/bitstream/1807/65728/1/Quinn_Paul_201406_PhD_thesis.pdf). (Accessed on December, 8 2020).
- Richards, J. (1974). A non-contrastive approach to error analysis. *Error analysis: Perspectives on second language acquisition*, 172-188.
- Richards, J. and Lockhart, C. (1994). *Reflective teaching in second language classrooms*. New York, NY: Cambridge University Press.
- Schulz, R. (2001). Cultural Differences in Student and Teacher Perceptions Concerning the Role of Grammar Instruction and Corrective Feedback: USA-Colombia. *Modern Language Journal*, 85 (2). 244-258.
- Thomas, J. (1983). Cross-cultural pragmatic Failure. *Applied linguistics*, 4, 91-112.
- Truscott, J. (1996). The case against grammar correction in L2 writing classes. *Language learning*, 46(2), 327-369.

Ur, P. (1996). *A course in language teaching: practice and theory*

Wang, B. Shulin, Y. and Timothy, T. (2020). Experienced EFL teachers' beliefs about feedback on student oral presentations. *Asian-Pacific Journal of Second and Foreign Language Education*. Available at: <https://sfleducation.springeropen.com/articles/10.1186/s40862-018-0053-3>. (Accessed December 8 2020).

## Dramatic Monologue in Shah Jo Risalo: A Generic Study of Sur Marui

1. Muhammad Hassan Khoso, 2. Abdul Hameed Panhwar, 3. Muhammad Khan Sangi & 4. Sayed Razaque Amin Shah

1. PhD Scholar (Literature), Institute of English Language and Literature, University of Sindh, Pakistan
2. Associate Professor (Linguistics), Institute of English Language and Literature, University of Sindh, Pakistan
3. Professor (Literature), Institute of English Language and Literature, University of Sindh, Pakistan
4. PhD Scholar (Linguistics), Institute of English Language and Literature, University of Sindh, Pakistan

### Abstract

*The present study is based on the data from MPhil thesis. It aims to highlight the generic techniques used in Shah Jo Risalo of Shah Abdul Latif Bhittai (1689-1752), a sufi poet of Sindh, Pakistan. Shah Jo Risalo as most of the scholars highlight consists of thirty surs. However, the present study is limited only to Sur Marui of Shah Jo Risalo. The analysis is made in the light of theoretical framework of the sub-classification of the dramatic monologue, one of the genres of poetry, presented by Ina Beth Sessions. The classification is based on the perfect, imperfect, formal and approximate examples of the dramatic monologue. The perfect example contains seven characteristics of the dramatic monologue, i.e. speaker, audience, occasion, interplay between speaker and audience, revelation of character, dramatic action and action taking place in the present. The imperfect example contains speaker and fading into the indefiniteness of one or more of the last six characteristics present in the perfect example. The formal example contains speaker, audience and occasion. An approximate example lacks one or more characteristics present in formal or imperfect examples except the speaker. After an analysis of the Sur Marui, it is concluded that the sur falls under the category of the imperfect example of the dramatic monologue according to the sub-classification presented by Sessions. Marui is the speaker. Omar, her kinsfolk, camel rider, courier, her cousins, her compeers and unknown person in the sur are her audiences. The occasion is her imprisonment inside the castle. There is interplay among Marui and her audiences. Marui reveals not only her character but also of her audiences. The action is dramatic as Marui is captive and bears tortures. Action takes place in the present. But, interplay and dramatic action fade into the indefiniteness due to the presence of lyrical elements in the sur. This study is non-empirical in nature. The data was collected in the form of texts and was analyzed by means of textual analysis with close reading technique.*

**Key words:** Dramatic monologue, Sur, Risalo, close reading and textual analysis.

## INTRODUCTION

Poetry is one of the main genres of literature. It has several techniques, forms and genres. Since beginning poets have used either knowingly or unknowingly one or the other techniques, forms or genres of poetry. The most commonly known old genres of poetry are ballad, epic, lyric, elegy, etc. These genres evolved and gave many other genres like soliloquy, lyrical ballads, lyrical dramas, dramatic romances, dramatic monologues, etc. Whereas Lyric, among these oldest genres of poetry, was used as an independent typical form and carried the segments of other forms which later were

disintegrated of which the dramatic monologue is the most important as Howard says that the dramatic monologue was originated from lyric ( in Sessions, 1947).

The dramatic monologue, though, was mixed with lyric preliminary but later was introduced as a separate genre of poetry in the Victorian period. According to Howard (1910), the genre was hybridized into two kinds of poetry such as lyric and drama. The dramatic monologue became different from lyric due to its dramatic characteristics.

In the west, many researchers have conducted researches, based on the generic studies of poetry. The dramatic monologue is one of those generic studies which attracted researchers. In this line, many of Browning's poems have been studied by researchers under the generic research projects, specifically, the dramatic monologue. But, very little attention is paid towards the generic studies in the east including Pakistan. In Pakistan, very little or no attention is paid towards the generic studies, particularly, in the poetry of Sufi poets. Therefore, this sur of Shah Jo Risalo is analyzed in the light of Sessions' model of the dramatic monologue.

### ***Shah Abdul Latif and Shah Jo Risalo***

Shah Abdul Latif is one of the mystic poets of the east. He was born in 1689 and died in 1752 and was buried at Bhit Shah, near Hyderabad, Sindh. His poetry is based on various elements such as spiritualism and philosophy. His poetry revolves around several subjects. According to Allana (1991), he speaks in all kinds of subjects such as mystical, didactic, lyrical, spiritual and romantic. Therefore, his writing in variety of subjects gives him an international recognition. As Allana (1991, p.201) points out that Shah was a 'universal poet'. His poetry has universal appeal and his approach brings him into the rank with the great poets of the world, not only in the east but also the west feels proud of him.

Moreover, Shah Abdul Latif's international recognition and universal approach can more be provoked through his comparison with well-known poets of the world. In this regard, Sorley (1989) compares Shah Abdul Latif with various English poets. He compares him with Browning on the basis of same kind of language and expression. He compares him with Donne on the similar metaphysical expressions in the poetry. He compares him with Watts, Crashaw, Browning and Shelley on similarities on love mysticism. He compares him with Crashaw, Isaac and Watts on the nearness of love religious moods.

Shah Abdul Latif either in the east or in the west is commonly known for his only poetic collection in the form of 'Risalo'. According to Hotechand (1991, p.157), the word 'Risalo' is a misnomer. It is a musical compendium, a collection of musical poetry consisting of different surs (melodies). Each Sur is further divided into cantos and each canto (episode) is concluded by a Vai (a kind of an epilogue). On the number of surs in the 'Risalo', Iqbal (1991) says that there are thirty surs in Shah Jo Risalo and each sur has a different name. About publication as a 'Risalo', Khalid (1991) says that it was first time published by Ernest Trump in 1866. Later on, it has been revised by various scholars such as Gurbakhshani and Nabi Bakhsh Baloch. Various well-known scholars have translated either selected verses or complete Risalo into English such as Sorley, Mrs. Elsa Kazi, Ghulam Ali Allana, Surajul Haq Memon, Amina Khamisani, Agha Muhammad Yaqoob, Mushtaq Ali Shah, etc.

## **LITERATURE REVIEW**

The term 'dramatic' is associated with theatre or drama which implies action and movement of a character but in poetry it is known as what T.S.Eliot believes the "third voice", the voice of the poet who speaks through the mouth of dramatic speaker in verse, addressing to imaginary audience (in Coelho, 2010, p.11). Various renowned critics have defined and interpreted different features of the genre. In this regard, Baker (2008, p.10) defines it, 'a type of poem which contains speaker, audience and an occasion'. Manehout (2007) contributes that it has the first person narration; it is a short poem rather a full dramatic piece and; it is the poem which unlike drama begins without any introduction to the events. Halbert (2008) says that dramatic monologues either in plays or poetry are to be granted as an open window into the hidden thoughts, feelings, or actions of the character. Finch (2010) sums up that the dramatic monologue as a poetic genre performs a similar function that of the theatrical monologue but dramatic monologue performs on the page rather than on the stage. Conclusively, genre, with single speaker, serves as a tool for poets. Machado (2015) indicates that the form is a helpful tool to convey a message through the words of a character without directly involving the poet, in the poem. In words of Kuzminksi (1994) genre permits poets to have a great insight into poetic intention. Manehout (2007) has another view as he says that the genre is very important tool to reflect or rewrite historical perspectives. He also opines that the poet chooses this form due to its flexibility that it can be about any possible topic such as philosophy, love, religion, art, jealousy, adultery, life, and death. While illustrating aim of using of the dramatic monologue as a particular poetic genre by Browning, Lan (2014) demonstrates that he expressed his subtle and personal

sentiments under a specific situations. He further states that the dramatic monologue can be granted as a theory of human emotions that the poet establishes as experiments in his poetry. Sessions (1947) has portrayed a comprehensive model of the dramatic monologue which is explained as follows in the form of theoretical framework.

## **THEORETICAL FRAMEWORK**

The theoretical framework aims to explain specifically the sub-classification of the dramatic monologue presented by Sessions. After all, this sub-classification is used as a tool to analyze Sur Marui of Shah Jo Risalo.

**Table 1: Sub-classification of the dramatic monologue (Sessions, 1947, p. 508)**

<b>Perfect Example</b>	<b>Approximations</b>		
	<b>Imperfect</b>	<b>Formal</b>	<b>Approximate</b>
1) Speaker	1) Shifting of center of interest from speaker; or	1) Speaker	1) Speaker
2) Audience	2) Fading into indefiniteness of one or more of the last six perfect characteristics	2) Audience	2) Lacking one or more of the characteristics listed under the formal or the imperfect
3) Occasion		3) Occasion	
4) Interplay between speaker and audience			
5) Revelation of character			
6) Dramatic action			
7) Action taking place in the present			

The above examples are explained as follows:

### ***Perfect Example***

Sessions (1947) has given complex classification but it is a comprehensive too. Sessions, while coming to have a working definition which may cover different examples of the dramatic monologue, states that the perfect form of the genre includes the seven taxonomic features such as speaker, audience, occasion, revelation of character, interplay between speaker and audience, dramatic action, and action which takes place in the present. She continues to say that a poem or prose may be the perfect or approximation example of the dramatic monologue if they are judged in the light of these seven characteristics.

Sessions (1947, p.508) further illustrates that Robert Browning's 'My Last Duchess' is the perfect example of the dramatic monologue and possesses all seven characteristics. The speaker in the poem is the duke; the envoy acts as the audience; the occasion is furnished when the envoy arrives in order to plan the wedding ceremony with the duke; the speaker constantly speaks and shows to the envoy the picture of the duchess which establishes the constant interplay between both of them; during his speech, the duke not only discloses his personality but also portrays the character of the duchess too; there is the dramatic action in the form of death of duchess and duke's planning to have another marriage; and unfolding of the action gives impression that the occasion is original.

### ***Imperfect Example***

In the imperfect example of dramatic monologue, one or more components (enlisted in the perfect example) fade into indefiniteness. According to Sessions (1947, p.510), 'Count Gismond', one of the monologues of Browning, is the example of the imperfect dramatic monologue because original event (the centre of interest) took place long ago and now the poem begins when the speaker is shown reviewing the incident for friend which happened on "that miserable morning". She illustrates that in comparison with 'My Last Duchess', 'Count Gismond' is not an appropriate dramatic monologue because the original happenings are transferred too late. Sessions (1947, p.511) claims that 'Count Gismond' contains speaker, audience, and little interplay but lacks fully detailed occasion. 'The Soliloquy of the Spanish Cloister' is another imperfect example of the dramatic monologue. She detects that the poem has speaker, audience, occasion, interplay, character revelation, dramatic action



and dramatic interest in the present (all seven characteristics of the perfect example). But, the audience, in the poem does not hear the speaker despite of induced imprecations.

### ***Formal Example***

The formal example contains three basic components of the dramatic monologue such as speaker, audience and occasion. In words of Sessions (1947) without speaker there will be no dramatic monologue at all; without audience there will be no genre and occasion is an important because it leaves the both speaker and listener in reasonable way. Sessions also illustrates that if any poem containing the three components such as speaker, audience and occasion, excluding the rest of the characteristics enlisted in the perfect example, will be identified as the form of dramatic monologue.

### ***Approximate Example***

The approximate example, on the other hand, is the nearest to the formal and the imperfect examples but conforms neither of them (Sessions, 1947). According to her, this type must have the speaker but it lacks one or more characteristics of the formal and the imperfect examples. ‘Evelyn Hope’, the poem of Browning, according to Sessions (1947, p.514), is an approximate example of the dramatic monologue. It has a speaker and an occasion but the audience is not alive. The speaker, musingly, talks to his beloved, a young girl.

## **METHODOLOGY**

The present study is non-empirical in nature and is based on textual analysis of the sur. The data was collected and analyzed with close reading technique. Sur Marui of Shah Jo Risalo is analyzed in the light of seven taxonomic or mechanical characteristics, enlisted in the perfect example of the dramatic monologue, presented by Sessions. The purpose of determining criteria is to know what characteristics of the dramatic monologue, presented by Sessions, are practiced in Sur Marui of Shah Jo Risalo. Sessions’ sub-classification of the genre is used as a theoretical framework.

### ***Introduction of Sur Marui***

Sur Marui is based on the elements and emotions of patriotism, struggle for freedom and protest against tyranny. The poet has provoked these sentimental issues through the mouth of Marui. She was a poor but beautiful girl of Malir, a village in Thar. According to the custom of her kinsfolk, she was betrothed to her close relative Khett or Khetsin. There was another man in the village, named Phoag

who was attracted by her beauty and asked for her hand from her parents but the request was refused as she was already engaged. Being filled with jealousy, he (Phoag) went to Umar Soomro, the then ruler of Umarkot and narrated the beauty of Marui. He cajoled the king that only he deserved to marry her. King, on hearing of beauty of Marui, was motivated and hatched a plan to abduct her. Umar, thus, abducted her from the well of the village from where Marui used to fetch water. Umar brought her to his mansion and confined her in the fort of Umarkot. He made several attempts to convince Marui to become his queen but she persistently refused and threw away all his offers of comfort and ease. She, being committed to her kinsfolk, did not lose herself before princely comforts and kept on struggling unless she got freedom and met her kinsfolk in Malir. Shah Abdul Latif has manifested uncompromising loyalty, strong determination, committed struggle for freedom and ever ready for sacrifice of Marui in this sur.

## **ANALYSIS AND DISCUSSION**

Analysis is based on the model of the dramatic monologue as presented above in the literature review. The seven characteristics enlisted in the perfect example in the table will be discussed while analyzing Sur Marui. It aims to know what characteristics of the dramatic monologue as presented by Sessions are practiced in this sur of Shah Jo Risalo and to see under which classification of the genre this sur falls. Thus, the sur is discussed as:

### ***Speaker***

The Speaker has key position in the dramatic monologue. He speaks throughout the poem and remains active under the dramatic situation. The speaker determines poem's tone; word choices and his relationship with the auditor and reader (Finch, 2010). He provides all information to the readers from his perspective hence readers accept his that perspective in the poem (Salgado, 1966; Maenhout, 2007).

The speaker, in the dramatic monologue delineates not only his character but also of hearer who remains silent throughout the discourse of the poem. He not only exhibits and explores his own issues but also of other characters simultaneously in the poem (Fletcher, 1908). The speaker remains detached from the author. He distances himself from the poet on the basis of time, place and name in the poem (Luu, 2008).

Marui is said to be the speaker in the sur understudy who speaks throughout the sur. She has been given a central position and has been set in a dramatic situation. As poem begins, Marui is found in distressed feelings and emotions. She seems to be indifferent to her prevailing condition out of sheer helpless. She accepts the worst form of oppression as the will of God. However, she introduces herself and her audience named as Omar who is not present currently but is referred. From her speech it is determined that she is captivated by Omar who wants to marry her forcefully but she dejects on account of her being already betrothed. She speaks:

*Foremost name of Allah; loftier of all,  
Out of question; that I espouse Omar?  
Welcome will of sustainer; as my fate (Ep-I, stanza 1).*

The opening lines determine that there is no any specific introduction to events or characters. Marui is seen speaking in the middle of the discourse ('medias res', one of the features of the genre). It also seems that something has happened before and something is going to happen now. One may observe that this is mere the part of events already in progress. Glennis Byron points out that a temporal fragment is a characteristic of the dramatic monologue (in Lescrauwaet, 2009).

Marui is the narrator who tells everything to the readers. She tells about her captivity and her homeland. She pronounces that she is brought forcefully to the castle whereas her motherland is Malir. Schimmel (1991) demonstrates that we follow Marui whom king kidnapped and confined into the castle where she, having unwavering and unending determination, longs for her kinsfolk to take her back to her beloved homeland. Marui tells:

*Fate brought me to castle; My motherland is Malir,  
Shall share with my sweathear; curd of Paiyer,  
Confining me, oh Hamir! Is atrocious, I swear (Ep-I, stanza 2).*

She is a resisting speaker who denies what she is asked to do in the prison. She exposes Omar's intentions and figure though Omar does not speak. Marui's reactions determine her personality as well as that of Omar. Marui's reactions are expressed when she is asked to change dress in the prison. She also discloses Omar's power and egotistical nature. Having seen Omar's haughty behaviour, Marui seeks Allah's mercy and prays to have meeting with her kinsfolk. She says:

*How can I wash rags? By God! I am a captive,  
Soomro is too powerful; no one can argue,  
Grant enough mercy, oh Divine Lord! To Omar,  
So, I can mate and hamlet; that mankind awaits (Ep-I, stanza 3).*

She is confined in a castle of Omar, the king of Umarkot who seems to be tempting her to marry him. She, being committed with her sweetheart and kinfolk persistently, refuses to his proposal and protests for her freedom. Therefore, the main concern for Marui is always how she can be reunited with her sweetheart and kinsfolk. She is shown as subjected to suppression, she utters:

*Loathe Omarkote prospects; hovel in woods,  
That my parents had built; weaving their virtues,  
Shall rejoin sylvan folks; smashing charm chains,  
Shall quench craving, oh Soomra! Slurping cucurbits (Ep-I, stanza 4).*

Marui communicates with her kinsfolk through messengers and remains up to date about the activities being taken place in her motherland Malir. She communicates information to her silent listener. She informs and protests:

*Fresh messages came; until they were nearby,  
Kinsfolk left Malir; herding the cattle away,  
What reproaches shall I; now send to them (Ep-I, stanza 9).*

Most importantly, main concern for Marui is how to get freedom. When found no clues of her freedom she tries to convince Omar for her freedom. Kuzminski (1994) elaborates that, in order to establish poetic meanings, readers not only see what speakers say in the poem but also construe how speakers, consciously or unconsciously, frame their thoughts in order to convince their auditors. Marui while imploring before Omar says:

*Rainfall made desert cool; cattle grazes ample,  
Heart misses kinsfolk; longing since last night,  
Undo chains of enfeebled, please! Make peace,  
Rendezvous with compeers; meadows, in monsoon (Ep-II, stanza 14).*

She seems to be reflecting her own critical condition through which she evokes sympathy (one of the essential features of the dramatic monologue) in readers. Langbaum articulates that the entry of the reader into the poem takes place when he adopts the speaker's viewpoint and will always sympathize in one way or another with the speaker (in Myhre, 2016). She dramatizes her situation in such a way that it implies a dramatic sympathy in which readers participate and sympathize without seeing whether she is justified or not. She narrates her critical condition in the prison:

*Blouse darned thousand times; scarf also frayed,  
Never combed hair; taking shower with aliens,  
Hope, I am able to uphold dignity of Malir' (Ep-II, stanza 17).*

Marui's narration is brutal and grim but stirs a feeling of keen pity among readers, specifically when She says that she has not washed her locks since she has been brought; she neither ate nor smiled; her hair got tousled; she did not wash curls; she did not take anything; she did not oil dull curls; lice has infested her hair. Thus, she has lost gaiety and grin (see Ep-III, stanzas 1-10). Saleem (2012) while demonstrating critical condition of Marui, says that the persecution under which an innocent maiden girl goes stirs up reader's mind who sympathetically questions of suffering and punishment of a girl who is not guilty for. However, Marui's much speech is a type of prayer. According to Halbert (2008), the dramatic monologue is similar to the written prayer in that it creates the illusion of a speaker. However, this is also one way in which the form of dramatic monologue inverts the form of prayer. She prays:

*Let me not die, oh Allah! While in captivity  
My enchained body; sobs all day and night,  
Let me get back home; before my days end (Ep-V, stanza 6).*

Marui sketches out every scene that she experiences in the prison. She enquires through rhetorical questions (questions whose answers are not expected in the speech of a single person):

*Am I the only captive; or there others too?  
Why me to be derided; enchained in chambers?  
If I die here; please! Take my remains to Malir (Ep-V, stanza 8).*

She seems to be a marginalized speaker through whose voice Shah seems to be criticizing the social injustice. Wills (2015, p.35) demonstrates that though system is being criticized in various ways but the most convincing is “giving a voice to marginalized figures”. In Browning’s dramatic monologues speakers are male and voices of women are denied and their perspective is narrated by the dominant male but in Shah’s poetry marginalized and ignored women are given voice (Saleem, 2012). Hence, Marui describes her worst detention that she was treated as a dangerous criminal as she tells:

*Sans shack or shelter; in the cage of castle,  
Feet were fettered; right upon my arrival,  
Handcuffs on writst; legs and arms shackled’ (Ep-V, stanza 19).*

Further, readers may be more sympathetic towards her when she passes ironical remarks on her parents for whom she preserved honour but they derided her as she tells:

*Can survive out of desert; not away from kinsfolk,  
Let them deride me; my peasant is trustworthy,  
Do this refuting destiny; would see consternation (Ep-VI, Stanza 2).*

She seems to be determined, even, under her dismal situation. She tolerates Omar’s subordination and subjugation which compounded her sufferings. Here, the personality of the listener is felt and the effect of her words on the speaker is clearly indicated. She cries:

*No lewd offer, oh Soomra! To violate my virginity  
Sooner or later; I shall have to leave this place,  
Lest they point finger; at me back home in Malir (Ep-IV, stanza 16).*

Omar tries to tempt her differently but she rebuffs all comforts being pristine and defies her captor. He offers silken petticoats, hair oil, gold, cashmere and velvet gowns, gold bangles, brocade petticoats, bouquets, perfumes, chambers in palace and other jewelry but she rejects all (see Ep-VII, stanzas 1-10). In this regard, Kalbani (1991) illustrates that Marui is very different from Umer. Umer loves her but she negates. She loves her kinsfolk and motherland Malir. She prefers her parental poor attire over royal dresses, ornaments and jewels. It seems Marui is strong in her mind and does not give chance Omar to win her. Brohi (1991) points out that Marui could not be succumbed to the temptations being imprisoned in the palace of Umar. She had to be loyal to her sweetheart.

She becomes successful in her resistance. She gets freedom at the end and meets her kinsfolk. She remains trustworthy till the end of the story. She had chance to accept Omar's proposals to enjoy princely life but she did not change her mind. Due to her determination all pains are removed and she changes her dirty dress in her motherland. Omar becomes weak before her strong determination and sets her free and also exempts Malir from tax as restitution. Saleem (2012) points out that Omar being despot ruler gives up his strength and surrenders before weak but strongly determined unprotected girl. Consequently, she returns home safe. Thus, Marui concludes:

*Page of communion turned; as I was set free,  
Get tender meat and pearls; you reign my corps,  
Noble kinsfolk of Malir; prevails upon my heart (Ep-XI, stanza 25).*

### **Audience**

Audience or listener, like speaker, is another important component of the dramatic monologue. The audience, like the speaker, does not speak but, subsequently, remains silent or implied in the entire of the poem. So, his/her personality is delineated through the utterances of the speaker. As Curry detects that there is also a well defined listener, indeed his character is perceived through the impression that he puts upon the speaker (in Salgado, 1966). The exact words of the auditor or audience are not included in the actual text of the poem but speaker utters them repeatedly (Maenhout, 2007). Sessions (1947, p.508-509) presents an example of the audience in Robert Browning's 'My Last Duchess', as she says that the envoy is the audience. The listener leaves impression on the speaker and the replies and questions of the hearer are implied from the replies of the duke. There can be more than one audience in the dramatic monologue to what Salgado (1966, p.94) illustrates that Browning's 'The Bishop Orders His Tomb at St. Praxed Church' consists of four audiences with whom the speaker interacts.

There are different audiences that Marui interacts with time to time throughout the Sur. Her audiences remain silent throughout the poem. It is Marui who tells about them through rhetorical questions and direct address. She addresses to Omar most of the time and occasionally to others. Unlike Brownian's listeners who are mainly women, Shah's listeners are men. Shah's male characters remain silent entirely but their dominancy is observed through the words of female speakers. Kalbani (1991) demonstrates that Shah Abdul Latif has highlighted the role of heroine more than the hero in his poetry. The hero remains silent, it is the heroine that speaks, weeps, cries and re-counts her miseries.

In the beginning of the Sur, Marui is presented as a prisoner and is enchained in the fortress. Omar, the king of Omarkot is the auditor who pursues her to marry him. Omar does not speak but he is directly or indirectly addressed by her. Her thoughts and manners are influenced by the presence of Omar. Omar's replies and questions can be inferred from her replies. According to Kuzminski (1994), although the auditor says nothing in the poem, his possible response is still heard in the poetic discourse. Marui replies to unuttered words of Omar:

*How can I wash rags? By God! I am a captive,  
Soomro is too powerful; no one can argue,  
Grant enough mercy, oh Divine Lord! To Omar,  
So, I can mate and hamlet; that mankind awaits (Ep-I, stanza 3).*

Some of the auditors in the Sur are active and some of them are passive. According to Maenhout (2007), the listener can have a passive or an active role in the poem. Marui in the confinement remains up to date about proceedings of her freedom and the happenings at her motherland Malir. She receives and sends messages through messengers. She informs to Omar:

*Fresh messages came; until they were nearby,  
Kinsfolk left Malir; herding the cattle away,  
What reproaches shall I; now send to them (Ep-I, stanza 9).*

She addresses to her parents who are passive listeners and are merely implied:

*Deprived of diet; been living in adversity,  
My body is here; but heart there with you,  
Almighty will ordain; my reunion with kinsfolk (Ep-I, stanza 17).*

She addresses to her absent compeers or friends who are also implied:

*Loathe place and palace, oh sisters! Sans native,  
Everything returns to sources; I languish for rustic folks,  
Wish I return to barnyard; and see my motherland (Ep-I, stanza 21).*

She directly addresses to a camel rider (active listener) who brings message from her kinsfolk:



*If you bring now, oh Camel Rider! Some villager  
Soiled alleys of castle; shall be imbued of bouquet,  
Shall wash with eyes; your feet bearing Paiyer sand,  
For heaven's sake, says Latif; delay not your arrival,  
Who can live in chambers; I feel choked in palace (Ep-II, stanza 1).*

Moreover, messengers' words are not included directly but are repeated by Marui. Hence she repeats the words of courier:

*Blessed courier; brought some earnest messages  
Have been longing; for Dohtees and homeland,  
Soil from the hinterland; I deem as fragrance (Ep-II, stanza 3).*

Furthermore, she repeats the words of a camel rider:

*Camel rider came; with authentic news,  
Both sides clement, oh Lady! Forfeit no life,  
Shall return to hamlet; in Malir this monsoon (Ep-II, stanza 7).*

Marui addresses directly to courier (active listener) and pleads:

*Convey, oh courier! To my sweetheart peasant,  
Also tell the compeers; whatever you remember,  
Did caper beans ripen; or did creepers bloom?  
Do playmates still bake; bean pods on bonfire?  
Hope shackles shatter; so, I see my kinsfolks (Ep-IX, stanza 19).*

### **Occasion**

The Occasion is as important element as the speaker and the listener are in the dramatic monologue. It flashes stage like setting in the poem. Howard (1910) demonstrates that the occasion in the dramatic monologue is derived from the drama not from lyric and both speaker and listener are derived from lyric. The occasion, according to Sessions, is the basis for the construction of the dramatic monologue. The occasion, in the poem, initiates the action by providing the series of circumstances. It helps to set the background and gets personalities involved in poems. Sessions (1947, p.508)

exemplifies that in 'My Last Duchess' the occasion is accomplished when the envoy comes to the duke to discuss his wedding plans.

There is also a stage like setting in this Sur. Marui is pictured in a specific situation where she introduces herself as a prisoner. She tells that she is brought as a captive. Scene begins in the castle of king Omar, in the Umarkot where Marui is seen in chains. Thus, the occasion in the poem is indicated when the situation reaches to the climax. According to Shaikh (1991), Shah's tales take their birth when the situation has reached a climax and are primarily concerned with the main theme and culminate in the end in a manner fitting to the set-up of each story.

Marui herself describes her unusual condition. According to Brohi (1991), Sohni and even Marui have described their tragic situation to the view reflected in well known Shakespearean image. She was brought with having chains in her feet; handcuffs on wrists; and legs and arms were shackled (see V, 67-69). The door of her room was bolted with latches. Her room was guarded by ministers who keep eye on corridors (see Ep-V, 56-58). She was abducted from well of Malir, as she says:

*Had to wake up at midnight; as water lied very low,  
No one would give turn; to slothful who were late,  
Plebian me unfortunately; was abducted from well (Ep-VIII, stanza 13).*

Moreover, the progression of action is led through series of circumstances by putting Marui's existence at stake. On the one hand she has been pressurized by Omar for marriage and on the other hand she is rebuked by her kinsfolk on her confinement in the palace. Marui remains loyal to her kinsfolk and walks out successfully. Marui's imprisonment and Omar's persistent pressure for marriage furnishes the occasion of this Sur. Marui under stress and intricate thoughts reveals the dramatic situation which provides the dramatic intensity in the poem.

Another important point for the occasion in the Sur is the setting and history which determine the definite situation of conflict as Marui talks about her miserable conditions. Maenhout (2007, p. 55) illustrates that setting and history are important, at least to some of Browning's poems. Count Gismond, for example, is set in France..... The period in which the story takes place is the Middle Ages: the reader can derive this from the terms that used in the poem. The words – knight, - tourney and – swords are associated with the culture of the Middle Ages. Similarly, the Sur Marui's setting

and history is important. The Sur is set in the fortress of Omarkot (one of the districts of Sindh). The period in the history is known as ‘Soomra’s period’. The words like Dhattis, - Paiyer, - names of dresses and grass are associated with that culture (Hassan, 1991).

### ***Interplay between Speaker and Audience***

Interplay between speaker and audience is essential to keep on the flow of ideas in the poem. According to Sessions (1947), there should be, essentially, active interplay between the speaker and audience which will constantly contribute to the flow of ideas. In fact, the interplay helps to unfold the speaker’s personality. The attractive interplay reveals character and leaves the climatic effects on the speaker, therefore, the speaker necessarily arise as the leading dramatic personality.

Interplay has its importance in this Sur too. It helps Marui to discuss her case strongly. Through constant interplay with different characters she reveals not only her character but also of other characters. Marui seems to be interacting with Omar and other characters intermittently. Marui’s interplay seems to be same as of Lippo. According to Salgado (1966, p.156), Lippo, in the poem ‘Fra Lippo Lippi’, often changes direction as he speaks first to the guard, then to the chief of guard, and then to himself. Each of these changes needs to be indicated, either by using a closed situation or by directing the lines to the interpreter’s audience. Therefore, like Lippo, Marui often changes her directions first to Omar, then to the Camel rider and messenger, then to courier and then to herself intermittently and again to Omar. This interplay between her and other characters throughout the Sur keeps on the flow of ideas. Her interplay begins as she talks to Omar:

*Fate brought me to castle; My motherland is Malir,  
Shall share with my sweathear; curd of Paiyer,  
Confining me, oh Hamir! Is atrocious, I swear (Ep-I, stanza 2).*

She talks to a camel rider, another audience in the sur:

*If you bring now, oh Camel Rider! Some villager  
Soiled alleys of castle; shall be imbued of bouquet,  
Shall wash with eyes; your feet bearing Paiyer sand,  
For heaven’s sake, says Latif; delay not your arrival,  
Who can live in chambers; I feel choked in palace (Ep-II, stanza 1).*

After having talked with camel rider Marui goes in self-meditation and intermittently talks to Omar. It seems Omar comes after breaks and she tells Omar about her motherland:

*Kinsfolk abodes; oh Omar! Scattered in desert,  
No one there, oh Soomra! Ever forgets you,  
Ought to return; upholding honour of scarf (Ep-II, stanza 12).*

Moreover, interplay also takes place between speaker and poet. According to Kuzminski (1994), while most of the interplay that occurs in reading poetry, takes place between speakers and poets. Poet appears at different places and instructs Marui but she is not interrupted with his speech. In this respect, the poet addresses to the speaker:

*Weep nor wail; oh Marvi! Nor do you scream  
Raise both hands, says Latif; when world asleep  
Shall regain abode; where you were betrothed (Ep-VII, stanza19).*

The speaker, without hearing the poet, keeps on interacting with the audiences in the Sur. Her interaction sometimes is active and sometimes passive. She persistently is imploring to Omar. Her meditation reveals that Omar is not present with her all the time. Omar's presence is observed when she addresses him. Again she turns to unnamed messenger who brings message from her friends:

*Peers sent today; some unpleasant rebukes,  
Dare not dine, oh Loser! On cuisine of Hameer,  
Have you forgotten; your companions and kin? (Ep-IX, stanza 5).*

Sometimes she interacts with a messenger and sometimes with a courier who inform her about Malir and Maru and simultaneously, she sends her messages for her kinsfolk. It seems at one place that she is in active interplay with courier:

*Tell my sweetheart peasant, oh Courier! As I say,  
Forget no days, oh partner! We spent together,  
Devasted in chambers; come soon to find out,  
Send a bit of Duth; so I savor here in castle (Ep- IX, stanza 16).*

### *Revelation of Character*

The revelation of character is also one of the features of the dramatic monologue. The personality of the speaker is judged through his/her own words. Maenhout (2007) demonstrates that the speaker reveals the situation and scenery in his own words. The poet does this intentionally to avoid identification with the speaker in the poem. The revelation is important to know the past and the present life of both the speaker and the listener. Halbert (2008) argues that the speaker gains a pseudo-intimacy with the audience through the revelation of his emotions. Therefore, it might be said that as a result of the self-revelation of the speaker, the audience's personality is revealed too. Sessions (1947, p. 509) illustrates that in 'My Last Duchess', duke, the speaker, not only reveals his character but simultaneously sketches the character of duchess .

Marui reveals not only her character but also of Omar and her parents. Marui's self-description discloses her personality traits. She is strong believer in fate. To her it was her fate that brought her to the castle:

*Detained by destiny; else who would be in castle?  
Preordained destiny; showed me to this place,  
Heart, mind and corps; see no comfort sans peasant,  
Be pleased, oh Raja! So Marvin reunites kinsfolk (Ep-I, stanza 15).*

She is patriotic and sincere. She feels discomfort in the palace of king in Umarkot and likes cottages of her parents (see Ep-I, lines 11-14, 64-66). Her sufferings and audacity are shown as she is deprived of diet and lives in adversity (see Ep-I, line 52). Her unshakeable desires for freedom expose her unwavering determination as she wants to be free from prison as soon as possible and she is nostalgic to if someone has talked to Omar as she says:

*No dream or gossip; no camel rider came,  
No came from there; to bring any courier,  
How do I know; if anyone spoke to Hameer? (Ep-II, stanza 5).*

She is an honest. She does not want to be blemished and she wants to preserve parental mores (Ep-II, lines 67-70). She is self-scarifying and sincere. She wants to marry only Khett and rejects

Omar (Ep-II, lines 71-72). Her inculcated sense of courage and sacrifice is clear when she neither smiled nor ate in the palace (Ep-III, line 9). She is greedless. She rejects Omar's comforts and considers them 'deem as gallows' (Ep-III, line 25). She denies taking quilts and drinks of Omar (Ep-III, lines 46-47). She does not blame Omar for her detention but fate because she follows religious beliefs and convictions (IV, lines 26-28). She is not self-deceiving (IV, line 45). She, with unbreakable courage, holds high dignity (IV, line 47). Her unflinching determination makes her strong. She seems to be bitter in her adversity. She thinks her birth was a muddle for her kinsfolk (Ep-V, line 11).

She is very sincere with her kinsfolk that she would not mind captivity if her parents thought of her (V, line 38). It looks that she was a household but beautiful virgin who fetched water and grazed goat kids (VI, lines 11-12). She protests against tyranny. She Rejects Omar's costumes, jewellery and textile. She expects respect from Omar (XI, line 67). She feels relaxed when was freed from prison (XI, lines 68-69). Her untiring struggle made her to be reunited with her kinsfolk. Therefore, it can be said that Marui's character is full of solidarity, determination, tolerance, patriotism, staunch believing in fate, self-respecting and self-sacrificing. On the other hand, Omar is a reasonable source for her this character revelation. According to Memon and Samina (2011), in Sur Marui, Latif symbolizes Marui as a person of unwavering resolve, uncompromising loyalty, firm commitment to freedom and ever ready for sacrifice.

She reveals Omar's character. She discloses offensive nature of Omar, (Ep-I, Line 6). She accepts Omar to be a powerful king that no one can bother to argue with him (Ep-I, line 8). Omar seems to have an aggressive nature:

*Nothing is harsher; than deprivation of diet,  
Pen dried after inscription; nothing can change,  
May ill-fated be safe; oh Omar! Of your wrath (Ep-I, stanza 19).*

Omar treats her badly:

*Blighted my beauty; oh Soomra! How can I be greeted?  
Kinsfolk perturbed in Malir; the way I am treated here (Ep-IV, stanza 8).*

Despite, Omar's injustice she calls him a noble:

*Am esteemed by kinsfolk, oh Omar! Like your integrity,  
Remained unsullied, oh Soomra! Thanks to your decency (Ep-VII, stanza 17).*

She reveals the nature and profession of her parents too. Her parents live in desert and move and relocate (Ep-I, lines 21-22). Her parents have doubtful bent of mind and send messages to her not to forget them being in palace. They invoke her not to sleep on comfort couch, wearing garland, not to be greedy, and preserve integrity (Ep-II, lines 35-39). They live in the groves and have no self-image (Ep-III, lines 56-57). They have rebuking nature; they do not tolerate blames and dislike sullen faces (Ep-IV, lines 8-11). Marui describes strong customs of her kinsfolk. There is no room for the one who loses virginity (Ep-IV, lines 51-53). They wear half scarf and cover their kids with other half (V, line 85). She passes ironical remarks on her parents:

*Those for whom; I wear tattered drape  
Did not even bother; to enquire after me,  
Corridors anguish me; bedrooms butcher,  
Mansions killed not; kinsfolk puzzle me (Ep-VI, stanza 1).*

### ***Dramatic Action***

The dramatic action, as the term itself signifies, needs to be the dramatic. The action progresses as the speaker indulges with the audience. By doing this, speaker himself drags to the dramatic situation as Myhre (2016) states that the speaker himself in the dramatic style, under the dramatic surrounding, tells or describes things chronologically. Sessions demonstrates that the action in the poem must be dramatic and must have association with a particular occasion or event (in Myhre 2016). Moreover, for dramatic action, in the poem, the dramatic intensity and original occasion are required. In this respect, Sessions (1947) seems to be agreed with the assertion that the original occasion is inherited with dramatic intensity, one of the characteristics of the genre which leads the action in the present time. Further, she illustrates that in 'My Last Duchess', the death of the duchess and wedding plans of the duke furnish the dramatic action (p.509).

This Sur is written what appears to be the "third voice of poetry", which according to T.S.Eliot is, "the voice of a dramatic character speaking in verse" (in Lane, 2014, p.67). Marui is indulged with

different characters under dramatic situation. She dramatizes herself where she is in action more than Omar and seems to be an icon of love and loyalty and thus, she is resigned to her destiny where she struggles for freedom, for which she pays dearly. According to Shaikh (1991, p.182), Shah's heroines in his stories virtually enact the characters of heroes. They are in action more than their counterparts...In addition, to magnify them further, he introduces 'fate' and creates situations and obstructions which are beyond the control of his heroines.

Like "My Last Duchess", one of Browning's dramatic monologues, this sur looks as if it could be read as a text to be performed by actors in front of audiences. The text of this Sur, like the text of 'My Last Duchess,' implies scenery and action. There is a room like cage, in the castle of Omarkot. She is brought prisoner with handcuffs on wrists and legs and arms are tied. She is confined in a room with fettered feet. There is noose around her neck and her body is completely chained. The door of her room is bolted with latches. The room is guarded by ministers who are watching corridors. Amidst of such implied physical confinement, Marui is expressing unconditional love for her kinsfolk as she narrates:

*Noose around neck; shackles and chains,  
Fetters on the feet; bolts latched on doors,  
Ministers on guard; watching corridors,  
Bereft of shack or shed; corps in utter anguish,  
Ask for your peasant, oh Malir kinsfolk (Ep-V, stanza 17).*

*Sans shack or shelter; in the cage of castle,  
Feet were fettered; right upon my arrival,  
Handcuffs on wrists; legs and arms shackled (Ep-V, stanza 19).*

Marui tries to convince Omar for resolving the matter, 'Be pleased, oh Raja! So Marvi reunites kinsfolk (Ep-I, line 48). Her weakness is explicit, 'Standing I beseech; in the court of Hameer' (Ep-VII, line 66). However, her life is at stake, 'Fretful of Soomro's intent; have become skeletal' (Ep-V, line 76). She feels she is going to die, 'if I die here; please! Take my remains to Malir' (Ep-V, line 26). According to Lane (2014, p.75), in the dramatic monologues where the speaker often tries to manipulate or win over the auditor; these poems reveal more openly characters' weaknesses. They



border on confessional, but they are usually provoked by dramatic ‘(Life – or – death)’ moments where so much is at stake – or so it appears to the speaking character – that all artifice seemingly dissolves.

The setting is quite dramatic, as the speaker describes a performance of some kind:

*Naïve upheld ardor; darning time and again,  
Diligently stitching; fringes of the cape,  
Lest they blame; I disgraced desert-born (Ep-II, stanza 18).*

She narrates a terrifying moments:

*No lewed offer, oh Soomra! To violate my virginity,  
Sooner or later; I shall have to leave this place,  
Lest they point finger; at me back home in Malir (Ep-IV, stanza 16).*

She describes some kind of action, usually painful:

*Stop impudence, oh Omar! For sake of Allah,  
Many days passed; shedding fat in mansion,  
Pining for kinsfolk; my heart hardly satiates (Ep-VII, stanza 5).*

### ***Action Taking Place in the Present***

The dramatic action, as it is discussed, needs not to be passive for carrying it on in the present time. Most importantly, the dramatic action and action taking place in the present go hand-in-hand. Myhre (2016) elucidates that the action must appear as it is taking place at the present moment. Moreover, the action in the present shall not be dominated by the past. Sessions (1947) emphasizes that if the action is completely related to the past, the dramatic effectiveness will be lost. But, the presence of the past cannot be denied. In fact, it might be granted for originating the action. if the event is originated with having background of the past, the poem will have more dramatic effect on the reader because it will help to hold its effect from the beginning of the poem and reader will be caught with its influence which is to be displayed in the dramatic speech of the speaker.

There is an action in present in this Sur. Marui reflects her present scenario in the captivity. This Sur is written in the present tense. Marui's circumstances and actual surroundings are fully delineated. Marui's present clash with Omar provokes the self-explanation. It seems the actual happening had happened sometimes ago. She only informs that she was abducted from the well but that action or happening is not texted in the opening of the Sur. Therefore, her that abduction took place somewhere in the past. But currently, she seems to be placed in the prison where she is recounting her present condition by comparing with her happy past.

This Sur takes place at a single moment of time, a clearly defined present:

*How can I have quilts; my spouse lives in desolation,  
Loathe your drinks, oh Soomra! Better thirsty at home' (Ep-III, stanza 15).*

However, there are references of past events in the Sur which provide the ground for the present speech of the speaker. This lengthy Sur continues in its subtle shifts from present to imaginary future and reminiscences from moment of speaking. Marui tells:

*Had to wake up at midnight; as water lied very low,  
No one would give turn; to slothful who were late,  
Plebian me unfortunately; was abducted from well (Ep-VIII, stanza 13).*

It is only be recapitulation that we can take in Marui's past. However, the description seems not in sequence. According to Hobsbaum (1975), there is no sequential insertion in the dramatic monologue like the drama and events are not also coherent. The construction of a linear and coherent chain of events is not essential to the dramatic monologue.

## **FINDINGS**

The analysis was made keeping in the view the seven taxonomic characteristics, explained under the heading of the literature review and discussion, enlisted under the title of the perfect example. After having analyzed the sur, the researcher came to conclude that this sur is imperfect example of the dramatic monologue according to the sub-classification presented by Sessions. This Sur contains a well-defined speaker, audiences, occasion, revelation of character and action taking place in the

present. But, it lacks fully detailed or fading into indefiniteness of the dramatic action and interplay and thus, comes under the classification of the imperfect example of the dramatic monologue.

In the Sur, Marui is well defined speaker according to the requirement of Session's sub-classification of the dramatic monologue. She speaks from the prison; presents her perspective; speaks in medias res; her strategy is rhetorical; speaks in the first person pronoun; narrates her tragic conditions; evokes reader's sympathy by means of describing her dramatic situation; speaks the words of audiences in the form of repetition and quotations. She rejects several offers of Omar in the prison. In the end, she walks victorious. Her audiences are Omar (present and implied), kinsfolk (implied), the camel rider (implied), the courier (present), her cousins (implied), and her compeers (implied). Her audiences remain silent throughout the poem. Only Marui repeats their responses through her own words. The occasion in the poem is Marui's imprisonment in the castle of Omar, in Umerkot, Sindh, Pakistan. The situation reflects stage like setting in which the speaker being prisoner is pictured addressing and musing by means of imploration and pleading for freedom. The character revelation is made as the speech of Marui progresses. She not only reveals her character but also of other characters, present in the poem. Her character is revealed as strongly determined, hopeful, struggling, sincere, patriotic, believer of fate, resisting, defiant, static, tolerant, bearing hostility, revolutionary, trustworthy and honest. Omar is revealed as tempting, heartless, inducing, threatening, tempting to violate captive's virginity, mistreating captives, hostile in nature, holding people forcefully, and judicious at the same time as he did not violate Marui's virginity despite of several violating attempts and releases her with dignity. Her kinsfolk are revealed as weak, simple, daunting, having doubtful bent of mind, careless, and having rebuking nature but the speaker praises them a lot simultaneously. Her cousins are revealed as scolding and intimidating. Her compeers are revealed as rebuking like her cousins.

There is a little interplay between Marui and her audiences. She remains in active interplay with Omar and the courier. These audiences arrive with interval which shatters the activeness of the interplay as it should have been in the dramatic monologue. Most of the time speaker remains in self-meditation without addressing to any audience in the poem or referring to the messages of her kinsfolk without direct interplay with them. There is also dramatic action but it is not according to the requirement of the perfect example of the form. The action takes place late in the poem. The action is in the form of pleading and expostulation of the speaker for her freedom. Certain dramatic moves

may be observed in the poem in the form of her stitching of ragged dress, rhetorical questions to the response of Omar, Omar's mocking at her dress and her standing on toes and beseeching acts, etc. But, the most explicit dramatic action takes place when Marui was brought as a prisoner with handcuffs in wrists, legs and arms. Her feet were tied and neck was chained with iron loop. She was left in the room. The door of the room was locked up with latches. The corridors of her room were guarded and ministers were assigned the duty of looking over the whole scenario. Apart from this, Omar's attempts or movements for inducing Marui also display dramatic action in the poem. Thus, this dramatic action takes place in the present time as the speaker mostly speaks in the present time of action. Most importantly, the dramatic action is not overt because it does not take place in the beginning of the poem. It is observed throughout the poem that the speaker seems to be engaged in self-conversation which is more lyrical than dramatic. Therefore, the two characteristics, i.e. the dramatic action and interplay, among the seven taxonomic characteristics of the perfect example seem, to be fading into indefiniteness (one of the characteristics of the imperfect example, due to the presence of the lyrical elements).

The lyrical elements, in the Sur, are present through lyrical opening of the poem as it is not as abrupt as it is commonly done in the dramatic monologues. The speaker remains, many times, in self-conversation without addressing to any specific audience in the poem. The speaker also addresses directly to readers. The speaker dreams and goes in self-absorbed thoughts including soliloquy. There is musical and singing quality of lines including repetition of phrases and lines. Most importantly, the voice of the poet appears as a speaker. His voice appears with intervals and plays different roles such as an instructor, observer, reacting agent and guide, consoler, choral and side commenting.

## **CONCLUSION**

Sur Marui of Shah Jo Risalo is practiced with various characteristics of the dramatic monologue as presented by Sessions in her model of the dramatic monologue. On the basis of close reading of the model of dramatic monologue and the sur, it may be concluded that Sur Marui contains almost the seven characteristics of the dramatic monologue as enlisted in the perfect example of the dramatic monologue but is the imperfect example as two (dramatic action and interplay) out of the seven characteristics fade into indefiniteness (one of the components of the imperfect example).

## REFERENCES:

- Allana, G. A. (1991). Shah Abdul Latif's imaginative use of Sindhi language. In A.H.Akhund (Ed.), *Shah Abdul Latif, his mystical poetry* (pp.201-222). Karachi: Shah Abdul Latif, Bhit Shah Cultural Centre.
- Baker, K.B. (2008). *Gender, genre and the Victorian dramatic monologue*. (Unpublished doctoral dissertation). USA: University of Tennessee. Retrieved on August 5, 2017 from [http://www.trace.tennessee.edu/utk\\_gradiss/326](http://www.trace.tennessee.edu/utk_gradiss/326).
- Brohi, A. K. (1991). The philosophical dimensions of Latif's poetry. In A.H.Akhund (Ed.), *Shah Abdul Latif, his mystical poetry* (pp.101-121). Karachi: Shah Abdul Latif, Bhit Shah Cultural Centre.
- Coelho, P. P. (2007). *Exploring the lyric-dramatic interaction in the work of T.S.Eliot*. (Unpublished doctoral dissertation). Wellington: Victoria University. Retrieved on July 7, 2017 from <https://www.core.ac.uk/display/41339693>.
- Finch, M. (2010). *Thrown voices: A series of dramatic monologues, with a discussion of the genre*. (Unpublished Master thesis). East Carolina University. Retrieved on September 14, 2017 from [http://www.thescholarship.ecu.edu/bitstream/handle/10342/2911/Finch\\_ecu\\_0600M\\_10200.pdf](http://www.thescholarship.ecu.edu/bitstream/handle/10342/2911/Finch_ecu_0600M_10200.pdf).
- Fletcher, R. H. (1908). Browning's dramatic monologues. *Modern Language Notes* 23 (4), 108-111. Retrieved on December 20, 2016 from <http://www.jstor.org/stable/2916938>.
- Halbert, S. J. (2008). *And yet God has not said a word: The dramatic monologue as inverted and secularized prayer*. (Unpublished Master thesis). Alabama: Auburn University. Retrieved on August 20, 2016 from [https://www.etsd.auburn.edu/bitstream/handle/10415/1085/Halbert\\_Sтивен\\_51.pdf?](https://www.etsd.auburn.edu/bitstream/handle/10415/1085/Halbert_Sтивен_51.pdf?)
- Hassan, S. (1991). The Romances of Risalo. In A.H.Akhund (Ed.), *Shah Abdul Latif, his mystical poetry* (pp.243-249). Karachi: Shah Abdul Latif, Bhit Shah Cultural Centre.
- Hobsbaum, P. (1975). The Rise of the dramatic monologue. *The Hudson Review* 28 (2), 227-245. Retrieved on September 9, 2016 from <http://www.jstor.org/stable/3850179>.
- Hotechand, T. (1991). The Risalo: Its musical compositions. In A.H.Akhund (Ed.), *Shah Abdul Latif, his mystical poetry* (pp.157-163). Karachi: Shah Abdul Latif, Bhit Shah Cultural Centre.
- Howard, C. (1910). The dramatic monologue: Its origin and development. *Studies in Philology* 4, 31+33-88. Retrieved on March 24, 2016 from <http://www.jstor.org/stable/4171651>.
- Iqbal, A. (1991). Impact of Rumi on Shah Abdul Latif. In A.H.Akhund (Ed.), *Shah Abdul Latif, his mystical poetry* (pp.73-98). Karachi: Shah Abdul Latif, Bhit Shah Cultural Centre.
- Kalbani, A.F. (1991). Heroes of Shah. In A.H.Akhund (Ed.), *Shah Abdul Latif, his mystical poetry* (pp.193-197). Karachi: Shah Abdul Latif, Bhit Shah Cultural Centre.
- Khalid, K.B. (1991). Shah: Poet laureate of Sindhi. In A.H.Akhund (Ed.), *Shah Abdul Latif, his mystical poetry* (pp.235-239). Karachi: Shah Abdul Latif, Bhit Shah Cultural Centre.

- Kuzminski, J. (1994). *Hearing voices: Reconsidering Robert Browning, Mikhail Bakhtin, and dramatic monologues*. (Unpublished Master thesis). Canada: McMaster University, Hamilton. Retrieved on April 15, 2017 from <https://www.macsphere.mcmaster.ca/bitstream/11375/12113/1/fulltext.pdf>.
- Lan, W.L. (2012). *The male narrators in Robert Browning's dramatic monologues*. (Unpublished Master thesis). China: National Sun Yat-sen University. Retrieved on January 17, 2017 from <http://www.etd.lib.nsysu.edu.tw/ETD-db/ETD-search/getfile?URN=etd-0117112...pdf>.
- Lane, A. (2014). *Bridging the gap between traditional and experimental poetry: dramatic monologue and dramatic lyric in contemporary New Zealand poetry*. (Unpublished doctoral thesis). Wellington: Wellington University. Retrieved on December 22, 2016 from [https://www.mro.massey.ac.nz/bitstream/handle/10179/6247/02\\_whole.pdf](https://www.mro.massey.ac.nz/bitstream/handle/10179/6247/02_whole.pdf).
- Luu, H. (2008). *Impossible speech: 19<sup>th</sup> –century women poets and the dramatic monologue*. (Unpublished doctoral thesis). Ontario: Queen's University Kingston. Retrieved on August 21, 2016 from [https://www.qspace.library.queensu.ca/bitstream/1974/1262/.../Luu\\_Helen\\_200806\\_PhD.pdf](https://www.qspace.library.queensu.ca/bitstream/1974/1262/.../Luu_Helen_200806_PhD.pdf).
- Lescrauwaet, T. (2009). *The speaker in and analyses of Robert Browning's dramatic monologues: My Last Duchess, Fra Lippo Lippi, Porphyria's Lover, The Bishop Orders His Tomb at Saint Praxed's Church, A Toccata of Galuppi's and Childe Roland to the Dark Tower Came*. (Unpublished Master thesis). Germany: Ghent University. Retrieved on August 17, 2017 from <http://www.lib.ugent.be/catalog/rug01:001366170>.
- Machado, H. F. R. (2015). *Dramatic monologue: Rise and fall and crosspollinations in modernism*. (Unpublished Master thesis). Portugal: University of Minho.
- Maenhout, F. (2007). *Gender relations in Robert Browning's dramatic monologues*. (Unpublished doctoral thesis). Germany: Ghent University. Retrieved on August 17, 2017 from <http://www.lib.ugent.be/catalog/rug01:001414432>.
- Memon, A. and Samina, A. (2011). Shah Latif's poetry: An alternative source to study the history of Sindh. *Pakistan Journal of History and Culture* 32(1), 71-89. Retrieved on March 24, 2016 from [http://www.nihcr.edu.pk/latest\\_english\\_journal/4.pdf](http://www.nihcr.edu.pk/latest_english_journal/4.pdf).
- Myhre, C.B. (2016). *Quiet is Hell, I say: The role of women poets in the development of the Victorian dramatic monologue*. (Unpublished Master thesis). University of Oslo. Retrieved on March 24, 2017 from <https://www.duo.uio.no/bitstream/handle/10852/.../Thesis-Cecilie-Berg-Myhre.pdf?...1>.
- Saleem, A. (2012). *Introduction to the poetry and mystic thought of Shah Abdul Latif Bhittai*. Karachi: Culture Department, Government of Sindh.
- Salgado, R. H. (1966). *Robert Browning: An interpreter's analysis of selected monologues*. (Unpublished Master thesis). University of Arizona. Retrieved on August 20, 2017 from [http://www.arizona.openrepository.com/arizona/.../1/AZU\\_TD\\_BOX40\\_E9791\\_1966\\_5.pdf](http://www.arizona.openrepository.com/arizona/.../1/AZU_TD_BOX40_E9791_1966_5.pdf).
- Schimmel, A. (1991). Shah Abdul Latif of Bhit. In. A.H.Akhund (Ed.), *Shah Abdul Latif, his mystical poetry* (pp.45-48). Karachi: Shah Abdul Latif, Bhit Shah Cultural Centre.

Sessions, I. B. (1947). The dramatic monologue. *Modern Language Association* 62 (2), 503-516. Retrieved on April 13, 2016 from <http://www.jstor.org/stable/459275>.

Shah, M. A. (2014). *Message of Shah (Shah Jo Risalo)*. Trans. Kandiaro: Roshni Publication.

Shaikh, A. R. (1991). Heroines of Shah Abdul Latif. In. A.H.Akhund (Ed.), *Shah Abdul Latif, his mystical poetry* (pp.181-189). Karachi: Shah Abdul Latif, Bhit Shah Cultural Centre.

Sorley, H.T. (1989). *Shah Abdul Latif of Bhit*. Karachi: Sindhi Kitab Ghar.

Wills, J. (2015). *The construction of female identity and the dramatic monologue*. (Unpublished Master thesis). Germany: Ghent University. Retrieved on March 27, 2016 from [https://www.lib.ugent.be/fulltxt/RUG01/002/212/945/RUG01-002212945\\_2015\\_0001\\_AC.pdf](https://www.lib.ugent.be/fulltxt/RUG01/002/212/945/RUG01-002212945_2015_0001_AC.pdf).

## The Concept of ‘New Woman’ as a struggle of women in *Mrs. Warren’s Profession*

1. Yaseen Piya Ali

1. MPhil Scholar (Literature), Institute of English Language and Literature, University of Sindh, Pakistan

### Abstract

*This paper studies George Bernard Shaw’s play ‘Mrs. Warren’s Profession’ as a true picture of Victorian patriarchal society. The paper uses non-empirical methods of Textual Analysis and Close Reading Method to analyse the play from textual and thematic point of view. The feminist approach of ‘New Womanhood’ by W. H. Cooley (1904) as a theoretical framework is used to analyse the selected play and the characters in it. The paper intends to uncover the position and status of women in Victorian society by analysing the female characters in the play as unconventional and un-Victorian in attitudes, interests, preferences, values and ways of lives. The paper aims to highlight the hypocrisy and monstrosity of socially powerful capitalist class the way play portrays it. The paper proposes to find out the elements of new womanhood in female characters, Mrs. Warren and Miss Vivie Warren. The study interprets the struggle of female characters as rebel to liberate themselves from the patriarchal pseudo-morality, male-chauvinistic conventions, male-oriented values, institutions and tenets of society. The themes of prostitution, poverty, starvation, hypocrisy, rotten morality and values of patriarch society, individuality, overthrow of authoritative powers, and relationships or understanding between two different generations are intended to be studied and discussed in context with the selected work in this paper. This paper may be helpful to unfold the idea for readers that the fall of women is actually the fall of society and is a real tragedy.*

**Keywords:** woman, profession, concept, play, struggle

### INTRODUCTION

Literature prominently reflects the spirit of society and trends in progress in it. G.B. Shaw, an epitome dramatist, critic, socialist, and feminist, enjoys the prominent reputation of inevitable influence on the art of drama as a medium of reflecting the social values and institutes on the stage (Greenblatt, 2018). Shaw used drama to criticise social status quo, morally rotten norms and values, corrupt institutes and trends in Victorian society (Crompton, 1971). The Victorian society, a true example of patriarchal society, was a male-oriented, male-chauvinistic, and male-favouring. Its norms, values, and institutes are culturally, politically, economically, religiously and morally rotten, corrupt, and crooked up which directly or indirectly suppressed, marginalized, alienated, and othered women in every walk of life (Young, 1960). “In the Victorian era woman was confined to Victorian norms” (Mohammed, 2017, p 88).



Victorian Society did not believe in the concept of equality between man and woman. The woman was always considered as second to man. That professed the idea that woman is naturally meaningless and their meaning is revealed when defined in relation to her opposite, a man. This idea of being taken as a meaningless creature of woman in the society represents patriarchal Victorian society's shame face. Nsaidzedze (2017) adds that a woman was never accepted as a distinct creature in the Victorian society. "The Victorian woman was her husband's chattel. She was completely dependent upon him and subject to him" (p 01). This society had assigned different spheres of social life to man and woman. The man could participate in public affairs and institute, however, Victorian woman was kept limited in her private sphere—home. "The woman had her area of expertise which was the home where she was the mother, the homemaker and a devoted domestic" (Nsaidzedze, 2017, p.2). This patriarchal notion of Victorian society implies that a man, by birth and by gender, were competitive, assertive, masculine, and materialistic. On the contrary, women were taken as pious, submissive, pure, Mother-Mary like figure, sacrificing, submissive, and emotional, Nsaidzedze (2017), Burke (2017), Mohammed (2017), and Watson (2015) add. The woman who beatified home, submissive before in-laws' family, caring to children, and faithful to husband was idealized as a role model for other women in the Victorian society. The Victorian age, notorious for its patriarchal and prudish values, discriminated women by confining them to the domestic sphere. Davidoff and Hall (1987) note that the women were compelled to be dependent upon men and female's identity was kept bound with domesticity and motherhood in a family. self-definition of men became dependent upon their ability to provide for their families. Powell (1998) and Davidoff and Hall (1987) posit that as per patriarchal psychological and social setups of Victorian society women's purpose was believed to complete others' lives, they were expected to labour within walls unpaid as homeworkers and devoid of any participation and contribution in society or home independently as well.

Victorian society as a whole was divided into various classes i.e., Lower class (generally called peasants), Middle Class (generally known as business class), and Upper class (generally known as elite class). A clear and distinct change in values, institutions, sense of morality, responsibility, culture, and norms is observed in to various classes. However, the Victorian society as a whole retained magnanimously prudishness, patriarchal, male-chauvinistic attitude when it came to define the position and status of woman in the society irrespective of which class she belonged (Calder, 1977; Davidoff and Hall, 1987). The suppression and oppression executed by Victorian Patriarch

society pushed feminist movement and suffrage to claim for the rights of women. The trends to hoist the voice for women in society were initiated through various aspects of society i.e., Literary figures, social activists, journalists, and other more. The later emerging Victorian literature brought about the genuine trend of feminism which cemented the very idea of 'New-Woman'. The term "New-Woman" Sarah Grand used first in her writings as a rebel of women in the Later period of Victorian society in 1894. This communicated more sense than the term feminism could do. Apart from many great literary works, Ibsen's *The Doll House* medalled this spirit of "New-Woman" as the voice of women demanding their rights and equal status in society with men. Shaw's *Mrs. Warren's Profession* also reflects the unconventional role of female characters in the patriarchal Victorian society. The play portrays female characters i.e., Vivie and Mrs. Warren, physically and intellectually stronger and unconventional. This paper reveals the social evils found in the male characters as Sir George Crofts and Rev. Samuel Gardner: their hypocrisy, diplomacy, stained character and brutal or animalistic nature as well. This paper discusses the docility and weakness of other two male characters Frank Gardner and Mr. Praed.

The purpose of this research is to evaluate certain issues insinuated directly or indirectly in *Mrs. Warren's Profession*. His female characters are more powerful, confident, self-expressive, audacious, self-dependent, and financially independent in *Mrs. Warren's Profession*. The paper exposes the social evils that compelled women to push themselves in the furnace of prostitution for the sake of survival. The capitalist class is the main force to breed poverty in the society which ultimately leads women to sell their bodies to beasts and wild animals in the shape of capitalists, business class people, and elite class as well. The word prostitution or incest is not mentioned in the entire play, yet the way dialogues between and among various characters are embodied to lead audience capture the fundamental problems in the play: prostitution, poverty, limitations of women, brutality of upper class, sexual abuse, incestuous liaison, and a voice to be echoed for individuality and independence of women in the society.

The paper also intends to evaluate the concept of 'New Womanhood' depicted in *Mrs. Warren's Profession* through the characters of Vivie Warren and Mrs. Warren who embody *Mrs. Warren's Profession* as a prominent play with its significant voice of women in Patriarchal Victorian society. Similarly, the paper aims to uncover the major social, ethical, and moral values through the female characters in the selected play. The concept of authority of parents over children, husband over wife,

male over female, mother over daughter, father over son has been attacked by Shaw through the characters in the play by propagating individuality, freedom, liberty, equality, and womanhood of woman in *Mrs. Warren's Profession*.

## **LITERATURE REVIEW**

Since, the concept of new womanhood by Cooley (1904) points out the rebel of women against the Victorian traditions, values, standards, social institutes and ideals, they also stand for constitution of new ideals, which depicts women self-dependent, self-narrative and audacious enough to participate actively in *social constructionism*. The new womanhood represents the result of continuous struggle by entire womanhood since antiquity of Rome and Greece, argues Cooley (1904). Digby speculates that Victorian society—a male-chauvinistic, male-oriented and patriarchal society—was generally divided into spheres: public sphere and private sphere. The public sphere was generally “Masculine domain concerned with paid work and national politics”. However, the private sphere was “a female domain concerned with home and family” (1992, p 195). This type of dichotomous division of Victorian society always suppressed women as a weakling (Digby, 1992; Cooley, 1904). Furthermore, the Victorian age as a whole was embodied with the hypocrisy of small but powerful fragment of the society. The brutalities and cruelties committed on women, the degraded position of un-married, single-mother, or a wife in the society, and inequality among social classes were few among various factors which compelled the working-class women to adopt the profession of prostitution. (Muhammad, 2017; Nsaidzedze, 2017; Sindradóttir, 2015; Öztürk, 2012; Heilmann et al., 2010; Digby, 1992).

### ***The Conceptualization of New Woman***

Alfred (2015) and Gardiner (2002) expostulate the conceptualization of new woman as a new force to challenge and confront the traditionalism and conservative morality of the Victorian social setup. The very romantic idealization of women in the Victorian society restricted women from participating in public affairs and engaged them with the narrow and limited ideas, pre-conceived notions, mind-sets and moral approaches in a male-dominant society, argues Cooley (1904), Peters (1998) and Walters (2005). Women taken as second sex to men, were considered innate meaningless creatures unless in relation with men (Tyson, 2006). The patriarchal norms and social setup of Victorian society deprived women of all fundamental rights including education. The Victorian women were trained to

be good girls, good wives, and good mothers. What made them earn the title of good was again decided by men in the society. In other words, woman who followed men, obeyed to them, served them unpaid, sacrificed their wishes and dreams, laboured in in-laws' house, and gave birth to children was epitomized as a decent, innocent, pure, gentle and mother-marry like figure—*good woman* (Tyson, 2006; Eagleton, 2008). However, the woman who dared to seek independence, work like men self-dependently, joined public places, decided for herself, discarded all obligations and pseudo-norms of patriarch society would likely be defamed as a bad/spoilt creature, adds Tyson (2006) and Greenblatt (2018). This Cooley (1904) mentions that the new-woman is courageous, audacious, brave, daring, independent, self-dependent, and possesses all masculine attributes. Victorian patriarchal setup eulogized the woman of domestic affairs as idealized one by limiting her to private sphere of society. On the other hand, the same age at its end witnesses the birth of concept of New-woman in the society. This new woman was in the beginning taken as a threat to all pre-conceived social norms, values and institutions which made men dominant, oppressor, and ruler over women (Burke, 2017; Toynbee, 2012; Sanders, 2001). The idea of New-womanhood fascinated many women with the basic understanding of rational approach to claim the right of equality in education, profession, social status, dressing, and other fundamental circles of life mentions Banthakit (2011). As “an independent Feminist Woman who did not conform to conventional women's roles as a mother and a wife” (Banthakit, 2011, p 2) made Victorian women turn to be a new straightforward threat to the conventional social setup of women's sphere (home or domesticity), encouraging women to step forward out of home to seek the education, job, work, profession, and suffrage (right to vote) etc. The new woman is more idealist, individualistic, self-dependent, self-assisting, and self-determined who never longs to remain idle or never accepts others' authorities to be imposed upon her very existence. Holroyd (1989) posits that the idea of New-women made them more rebellious and threatening to the society where traditionalism, conventionalism, and morality were supposed to be deep seated principles of Christian male-dominant society. He further elaborates the audacious Shavian women having more manly powers in comparison with unmanly male characters.

### ***Portrait of Women with Manly Characteristics and Features in the Victorian Society***

Abrams (2011) and Gordon (2003) discuss that the Victorian women adopted the concept of New-womanhood as an armour against socially rotten values and morally corrupt society. These women dared to challenge all the pre-conceived, irrational and patriarchal values. Sullivan (1993) states that

women, accepting the New-womanhood, discarded the idea of being submissive and blind obedient, rather became more aggressive, eager to argue and counter argue with men. They started using their natural power to suppress the male chauvinistic attitude. They became audacious, bold, brave, daring, and courageous in performing and executing jobs that were marked as reserved-for-men-to-do. Banthakit (2011) states that the concept of ‘New Woman’ strengthened Victorian women as a challenging force not only in social spheres, but set a new movement against the sentimental Victorian novels and values. These females were representation of reality and rebel against previous values and norms. Smart (1994) and Plain, Gill and Sellers, and Susan (2007) and Sanders (2001) are of view that the moral corruption and rotten values in the Victorian society indirectly pushed women to stand against them as a threat, rebel, challenge, and counter attack.

### ***Women: Who Struggle to be Independent***

Holroyd (1989) notices a change in late Victorian women as rebellious in nature, adopting New-womanhood, having a strong determination and will-power to struggle for self-dependence, individuality and freedom. The most prominent and eminent issue that Victorian Patriarchy faced was that of spirit of independence in women (Holroyd, 1989). Gardiner (2002) discusses women’s endeavours to be independent and individual as a rebel shackled the deep-rooted patriarchal foul and corrupt values. The concept of New-woman professed the voice for financial freedom of women that provided them decision-making power and the free will to plan their lives the way they want to (Muhammad, 2017). Watson (1964) affirms that the idea of New-womanhood inculcated the inevitable struggle in women to be financially, socially, individually, intellectually, morally, ethically, and naturally independent members of the society. The struggle was not limited to social aspects only but within the family authority of the mother over daughter, father over son, husband over wife, son over girl was generally abandoned to indicate how audacious and courageous these New-women have been (Watson, 2015; Watson, 1964; Holroyd, 1979; Cooley, 1904). Literature, of later Victorian Period, portrays women to be embodiment of manly attributes and women were no more depicted idiotic, but of more intelligence in comparison to men. The equality of women with men in every walk of life made writers of the Victorian age eulogize unconventional but daring women to be dominant characters in literary production, essays, novels, plays, poems, and dramas. Banthakit (2011) and Holroyd (1989) posit that the average government would not be known a government until it possesses men and women in equal proportions. However, if it is supposed that only one sex

would be to regulate the government, women would be set on the first rank, no place for men. Equality of women with men meant women to be treated as independent in will and spirit, are self-confident, realist and rational, morally audacious and courageous, and less emotional and sentimentally well-suited to work in every sphere of society. It was the voice for women who worked for twelve hours with no proper wages paid in factories and coal mines. This equality in the terms of finance would bring the class equality, to inter-marriageability and other domains of the life as well. However, this further supported the independence of decision-making power in women and liberation from pre-conceived stereotypic, patriarchal, and male-chauvinistic ideals of Victorian society (Holroyd, 1989; Bodichon, 1954; Erikson, 1993). The voice to uplift women was full of fascination and actively participation of women in the man-privileged institutes of the Victorian society. The characters in *Mrs. Warren's Profession* stand for a sort of campaign or movement to improve the education system having equality and liberty for women to be educated so that the very talent of society could not be wasted by sitting idle at home. G.B. Shaw is no less than any other writer who professed and propagated the concept of New-womanhood in his literary productions like *Mrs. Warren's Profession*. He shattered the traditionally eulogized women of private sphere to be more public, daring, audacious, manly, and out-spoken unconventional figures. Holroyd (1989), Morgan (1974), Erikson (1993) and Smart (1994) posit that the female characters in *Mrs. Warren's Profession* are literal embodiment of New-womanhood. They struggle to be self-expressive, self-esteemed, self-dependent, and self-motivated figures.

### ***Self-expressing Female Characters in 'Mrs. Warren's Profession'***

Morgan (1974) and Taylor (1988) claim that Shavian females, as embodiment of New-womanhood, are more active, rigorous, intelligent, wise, self-respected, self-dependent, and self-maintaining ones. They are audacious to express their own points and arguments without bothering about the social liability. They are audacious enough to counter-argue with men and to challenge the social tenets and tendencies. MacDonald and Goggin (2013) and Jain (2006) add that Shavian women can be portrayed as: incarnation of feedback of societal standards and presumptions about defensive mother, virgin, womanly woman. Vivie is a practical and business minded young girl; she has no interest in the artistic or romantic beauty of world around her. She rejects two proposals from her suitors, sir George Crofts and Frank Gardner. She completely abandons the very idea of getting married. The boundary between proposals and desires is blotched - Frank flatters with Vivie as well as with Mrs. Warren and

Sir Crofts asks Vivie to marry him in spite of knowing that he had been in an intimate relationship with Vivie's mother, Wells (1982). Vivie's rejection of both proposals from her suitors in a way symbolizes "denial of the capitalist society" (Jain, 2006, p 135). Shaw's heroines in *Mrs. Warren's Profession* are more powerful and audacious to challenge the conventionality of Victorian society. His heroines are the very much made up of flesh and blood like ordinary humans, yet they distinguish their own position, attitude, and personality from other in society due their mannish, unwomanly, and audacious features. Researchers (Ardis, 1990; Gardiner, 2002; and Heilmann, Ann and Mark, 2010) say that Shavian heroines are the very women of society, but every woman of the society is not the Shavian heroine. The best achievement of the new woman is individuality and freedom. The degradation of women lies in the very concept of assuming men as the bread-winner, head of the house, wage-earner, strong, intellect and wise human being and women as submissive, naturally inferior, emotional, irrational, and weaker. The New-woman what Cooley (1904) calls the blooming rose of all the womanliness of the previous ages has started spreading its fragrance of civilization and development of nation based on both men and women to be endured with its wholeness and entirety. New woman has made her previous sufferings her strength and power, her feelings of motherhood has made her as deep as the ocean is, and she has widened her approach based on education, she has come to acknowledge and make others acknowledge that her perfection leads races and nations to the perfections. She is the new sun of everyday world which rises to bring change in its every domain and sector.

## **METHODOLOGY**

*Mrs. Warren's Profession* is analysed by using non-empirical method of Textual Analysis and Close Reading method. Textual analysis as a data-gathering process is a way of educated interpretation, analysis of interpreting and analysing a text. Through Close Reading method "[t]he text is read closely and carefully, looking at why it's being said and how it's being said" (McKee, 2003, p 3). The approach to be used in the textual analysis of the selected work is formalist in nature which retains the text as a whole and self-narrative piece of writing. Textual analysis is actually "the construction of knowledge about a text" (ibid). The interpretation of the textual analysis constitutes the meaning out of text and its discourse. Textual analysis aims to evaluate and explore "attitudes, behaviors, concerns, motivations, and culture of the text producer from an expert point of view" (Bauer, 2014, p 1). It is used to analyse a text objectively, but supporting the researcher's claims with depersonalized

reason and arguments far away from reader's personal feelings of likes and dislikes, prejudices and bias, leans and inclinations towards the author or text (Rockwell, 2003). In textual analysis the text receives primary attention and focus. The text is used "for an understanding of the structure and the interaction within" (McKee, 2003, p 2). The approach would unfold what is hidden behind the text, dialogues, context, situations, statements, and language of characters. This paper will take the selected work from a feminist perspective of Cooley's (1904) '*New Womanhood*'. The female characters' (Vivie Warren and Mrs. Warren) roles and the way they—as protagonists—go through development in the play will be studied. This paper will interpret their external appearance, their ways of treatment and behaviour, their choices, their denial of association of social and cultural values, standards, institutions and conventions based on the gender and sex. Similarly, the concept of *New Woman* and un-Victorian womanhood along with un-traditional and un-conventional, but audacious attributes in female characters are intended to be specified and scrutinized in this paper as well. Female characters and their specific understanding of social values, norms, morals, ethics and standards and the way female characters have opposed the male dominant and patriarch society are also studied in context with Shaw's *Mrs. Warren's Profession*.

### ***Critical Theory***

The paper analyses *Mrs. Warren's Profession* by applying the concept of 'New Womanhood' professed by Winifred Harper Cooley (1904) due to its significant portrait of social hypocrisy and rotten patriarchy of Victorian era. The concept of New-womanhood is an extended off-shoot of feminism in the Victorian era that was exclusively propagated through literature of the age. Feminism as a critical theory is generally used to demonstrate the status of women either reinforced or suppressed in a particular age (Tyson, 2006; Eagleton, 2008). Cooley (1904) has defined the struggles of women in late Victorian era by highlighting the process of evolution in womanhood and femininity of women making which distinguishes them from Victorian women. The new woman that Cooley (1904) mentions is the result of continuous and persistent struggle of women since the ancient times which make women of modern age to be "the flower of all the womanhood of past age. (p 31). One of the most important characteristics of a new woman is her personal liberty. By defining the development of both sexes, Cooley (1904) is of opinion that man has earned the achievements with encouragements whereas women, in modern un-Victorian age, has earned achievements despite bitter discouragement from various sections of society. "No one in the world ever attempted to define for



man his place in the economy of the universe; the stronger half of humanity always has assigned a sphere to woman, and held her, by force of law, public opinion and social control, in this place” (Cooley, 1904, p 15). The greater change in ideals and values is the desire of girls to remain unwed in the society would ultimately encourage the bitter criticism from society, yet she dares to maintain it as her right. The patriarchal society that of Victorian age always thought it obligatory to teach girls to be docile, morale, submissive, obedient, quiet and good, whereas has taught men to do what makes them a man, bold, aggressive, powerful, dominant, and victorious. However, new woman is the one to be individual, self-dependent, and self-narrative (Cooley, 1904; Watson, 1964). The term ‘*new woman*’ possesses paradox nature of meaning, for a modern woman, who dares to break the patriarchal ideals and values, designs for herself “who does things, who strives not only to be, but to act” is actually not the newer concept or form of woman, however, “*The new woman is only the old woman with new opportunities!*” (Cooley, 1904, p 17). The previous women were suppressed, oppressed, powerless, over-burdened, over-conscious of people’s opinions that they were psychologically and physically made unable to set any marks on history, except few glorious examples. It appreciated the qualities of bravery, honesty, courage, loyalty, perseverance, and the power of initiative in men and condemned women who possessed them. In other words, women were eulogized and praised up to the heights that no man ever reached. But men were always portrayed to cherish the “glories and excitements of battles” and she was always shut into the walls of home (Cooley, 1904, p 5). Another characteristic of a new woman is that she loves to be independent and free thus, making it a jest on marriage. They believe that the idea of marriage based on Victorian ideals states women to be a mere property handed over to groom/husband. Rather, she looks forward to building up a relation based on mutual cooperation, understanding and respect for each other. Because the new woman is not the one habitual creature of spending her entire life within four walls of home, rather she loves to work for economic needs in offices, factories, or run any business that provides them wages and profit making them independent and self-esteemed in society. This another trait shows the evolution of the new woman “and who shall say that the bright, self-supporting girl, who is not forced to marry to be supported, thus degrading marriage almost to prostitution, or the widow who supports her family, is not as fine a product of humanity as the helpless domestic woman of the past” (Cooley, 1904, p 31).

Thus, the feminism that Cooley professes represents the evolution of women as a result of continuous struggle of women since long time on social, political, economic, educational and individual positions. The play consists of female characters, Mrs. Warren and Vivie Warren, to possess all the elements of a new woman in contrast with the Victorian idealistic and romantic notions of womanhood.

## DISCUSSIONS AND ANALYSIS

Shaw is the writer who brought the social problems and issues on the dramatic stage with full vigour and urge that compelled audience think and talk about the very controversial characters and issues for the long time after stage performance. The female characters in *Mrs. Warren's profession* have been taken as revolutionary heroines and were subject to severe criticism of censorship as well. The female characters, both Mrs. Warren and Vivie Warren are the protagonists of the play and their tragic fall is in a way the fall of the society as well (Ollevier, 2012). Vivie and Mrs. Warren are the women having a strong determination to be a confident-career-women who willingly invest their time for the jobs rather than spending it in domesticity like conventional women. The success in their lives have established them with financial independence, self-reliance, and paving their own ways to live the way they desire or want to without any sort of support from men. Regarding marriage, they have similar views. For them their own individualities are more prominent and significant than being bound and bonded with their suitors (Carpenter, 1969; Crompton, 1971; Dowling, 1979). Vivie spends and wishes to live in a mannish or manly life style which does not even bother her mother as well. Her mother's abominable profession (of prostitution) does not make her realize her character to be immoral and vulgar even when mother explains the possible factors or impulses that pushed her in such a vulgarity (Kauffman, 1986). She is not ready to assume her profession immoral based on financial needs, nor on bases of socially set values and conventions. Shaw through Vivie draws our attention to the point that the concept of 'New Woman' is more about individuality and self-dependence or independence of woman like Vivie and Honoria Fraser (her business partner).

### *Characters*

The play, *Mrs. Warren's Profession*, has male and female characters. Both have distinctively opposite attributes. The play, purposefully, incarnates females characters with manly attributes and vice versa. The male characters lack of all those attributes that previous literary

works pictured them with. On the other hand, Shaw has made female characters which is in clash with general stereotypes of women: they are strong, bold, audacious, courageous, individual, self-dependent, daring and self-determined.

### ***Mrs. Kitty Warren: Socially Suppressed Woman***

In *Mrs. Warren's Profession*, Mrs. Warren has been depicted as single mother, un-married woman who has gone through various challenges and hardships of life to be ultimately a successful businesswoman and worked harder to be an independent and self-respected lady of the society, and is more mannish and unwomanly in over-powering the males (Kusovac, 2006; Berst, Marker & Berg, 1998). Her personality does not seem to be a stereotypical, over-obsessed with conventions, preoccupied with traditional dogmas, and pre-established values and customs which make her very character and role as an abominable lady of the society, says Berst et al., (1998). Her values, interests, preferences, vision, and ways of life are in contrast and clash with those of patriarchal society of Victorian era which makes her to be known as 'New Woman' and one of the most unconventional characters of Shaw as well.

Mrs. Warren represents those poor ladies who suffered starvation, hunger and poverty in their worst forms and pushed them in the England of eighteenth and nineteenth centuries to sell their bodies to wild beasts and hounds of the capitalist society. Mrs. Warren was oppressed and victimized by the rich, but later on when she became stable enough to face and confront the society, she liberates herself and her arranges a comfortable life not only for herself but her daughter as well. The success in the business leads her to be independent and self-respected lady of the society. Shaw as an artist, dramatist, and social reformer highlights this issue of prostitution which creates clash between two different generations, a mother representing older generation and a daughter standing for modern and new generation (Mayne, 1967). Both have common similarities and have characteristics distinguishing from each other at the same time. Kitty and Vivie do share similar attributes of having one's own way of life. For example, Vivie's audacious determination to work in actuary's office or to work and be paid for it and spending her money the way she wants are more like attributes that her mother shares in working at waterloo bar initially and later running her own private business (Berst et al., 1998). By looking at the perspectives and preferences of two different generations as Rev. Samuel Gardner and Kitty Warren taken as older generation and Frank Gardner and Vivie Warren as young

and new generation, former deals and leads the later type as differently as once they were themselves in childhood.

### ***Vivie Warren: a modal for new women***

Vivie is not conventional and morally a Victorian (Greenblatt, 2018). She is bolder, audacious, and courageous to keep life in active mood by not depending on others' money (mother's money), but to live on her own feet. She is manly woman with laborious guts. Vivie being surrounded by Patriarchal and male-dominant society of morally rotten values rejects mother's authority as well. Vivie's concept of 'New Woman' or trend and longing for achieving and representing herself as an independent girl is contrasted to her mother's right of motherhood (Croft, 2009). Mrs. Warren, the house-head, assumes the patriarchal authority upon Vivie because she has given her daughter elite-academic career and proper upbringing. For Vivie as a new woman has her own ways to spend a life without any social and conventional boundaries fixed up for women by men. Vivie, in any case, appears to have much more just the same characteristics and features as the New Woman than her mother (Langland, 1992; Croft, 2009; Berst et al., 1998). She prefers the masculine or mannish style of dresses, shakes hands in a masculine spirit, loves to smoke and is not interested towards the idealized romance and beauty of art, but interested in hard subjects to study as mathematics and *trips* which were generally supposed to be aspired by men dominantly with the plan of distinguished career or profession which could provide her sufficient financial aid to make her claim as an independent and self-respected individual one (SenGupta, 1974; Peters, 1998).

Vivie's wish and desire for independence and individuality makes her enough bold that she does not hesitate to throw away any sort of responsibility regarding her mother or suitors and this is what makes her hoist the flag of new woman through Shaw's dramatic art. In this regard an independent, self-respected and self-esteeming woman would be more like a trendsetter and pioneer to reject and abandon their family duties and practices or throw away unprivileged pseudo-morality and shallow customs for their own benefits, they would do it without any hesitation (Heilmann, Ann and Llewellyn, 2010). By portraying Kitty with the profession of prostitution and the relationship between Kitty and Vivie as mother and daughter, Shaw has actually presented reasons behind Kitty's running prostitution brothel and showing motherly feelings with daughter as well. Both are the major but overlapping themes of the play.

Vivie is not a Victorian girl to bow down before the traditional authority of her mother. Mrs. Warren is warned by Praed, who has been noticing Vivie from the opening of the first act and her unconventional or non-Victorian attitudes that, “Vivie is a grown woman. Pray, Kitty, treat her with respect” (Act I, 65). At that moment Mrs. Warren replies that, “Respect! Treat my own daughter with respect! What next, pray!” (Act I, 65). However, later on Vivie claims her individuality by rejecting the pre-established dogmas of authority of parents (mother in Mrs. Warren’s case) in these words;

“You claim the rights of a mother: the right to call me fool and child; to speak to me as no woman in authority over me at college dare speak to me; to dictate my way of life; and to force on me the acquaintance of a brute whom anyone can see to be the most vicious sort of London man about town.”

(Act II, 98)

Vivie turns from a mother’s loving daughter to an individual daughter who abhors mother and leaves her on her own way by saying, “It’s better to choose your line and go through with it” (Act IV, 165). A sort of U-turn was executed in consideration of the concept of new woman when Vivie overthrew the authority of her mother and decided to have her own ways in the life. If Feminism is the raising of voice for the equality of women with men, the desire to be independent and individual of a girl without accepting the authority of any other person is what makes it a new woman in the society (Cooley, 1904; SenGupta, 1974; Peters, 1998; Heilmann et al., 2010;). It is more than equality, a voice for the true and authentic recognition of woman as an individual with all qualities, abilities, characteristics, faculties, features, skills, and demonstrations as a conscious and reasoning being in the world. It has been a very matter of highlighting that civilization and cultural development in any society or nation is not possible without the prominent contribution and accreditation of women at all.

### ***Unconventional Attributes in Female Characters***

Woodbrighe (1968) investigates Shaw’s plays in context with social and political background of Victorian era. He argues that most of the female heroines of Shavian plays in general and *Mrs. Warren’s Profession* in particular, have a significant mannish characteristics and features which distinguish them from Shaw’s male characters. The conventional woman was brought up with the very notion that her husband is the hub of her life and she has to burn herself to provide light to his home, adds Jain (2006). The common depiction of a woman’s family life in Victorian society is a

personal hub, secluded of the people and the turmoil of the world around it, says Gordon, Nair, & Nair (2003). Jain (2006) states that women in Mrs. Warren's *Profession* have two unwomanly ethics – wit and will; which is against the stereotypical patriarchal society that women are naturally born powerless and irrational. The heroines of Shavian plays have been embodied with revolution and rebel in their blood. He denied ladies from taking the guidance of others as it could form into a long lasting propensity for changing them. The persona that portrays Shavian courageous women is of off-beat, shrewd women with her very own will-power. He demanded that ladies were not heavenly attendant, but rather, normal unsteady animals, subject to hissy fits, sexual captivation and different flaws of decency. In the prevalent manner Shaw made men ready to conceptualize and take women as human beings who must share the equal position, status, honour, reverence and a right to be supposed as an ideal human for younger generations (Jain, 2006; Gordon, Nair, & Nair, 2003). Young (1964) also highlights the very true picture of women in the Victorian society. Shaw's female characters have distinguished themselves as unconventional women of the society. These unconventional Shavian women never accepted male authority to be dominant over them. They had their different visions, aims and ways of life, and had planned the life that was supposed to be the taboo at the very turn of the century when Shaw was enjoying the prominent position as a playwright at the peak of fame and name.

### ***Characters Exposing Real Face of Society***

Glicksberg (1935) highlights that Capitalism compels women to sell their bodies “whether in or out of marriage”. It is hollow of morality and traditional respectability for women in the society. Capitalism destroys the sense of honour and respect by creating the circumstances of poverty and starvation (p 125). Victorian society is exposed through literary works like *Mrs. Warren's Profession* as the society with pseudo-morality and rotten values. The values and moral approaches that Shaw has criticized in this play, generally privileged elite class patriarchy. The lower class remained suppressed and ignored at the large scale. At the same time, the conditions and position of women were of the worst (Erikson, 1993). In the Victorian literature women were idealized, eulogized and romanticized, but in real society women were treated as a mere toy for the husband, a servant to attend the in-laws, a babysitter for children, and an unnecessary burden to be passed by parents to others in the name of marriage. This trend of marriage as a very pillar of society was the main reason to snatch the individuality, personality, self and respect or honour of females in Victorian society.

The alienation of women can clearly be found in that society in a sense that women were marginalized and limited within husband's house. Her life, as a housewife and a mother, has divorced her from normal or moderate social activities. The feelings of failure, inferiority-complex, and insecurity have been produced in women due to such alienation in the society. Holroyd (1989) studies Shaw's plays in comparison with the then-conditions of women in the society. Shaw upheld amendments to the course of marriage not as a part of tradition or convention which made women bound to bow down before men, but to be taken as a part of human nature with equal right of selection, choice, rejection and divorce as well. For Shaw the convention of marriage celebrated in the Victorian society was more like a slave trade legalized or legitimated. Marriage was not a union of two souls due to affection and love, but women were sold in the name of marriage as she was provided bread, shelter, and bed. It was more offensive and unwholesome. The harsh reality of Victorian society was that women belonging to elite class are not married, but sold and bought for a price. The noble cause of marriage ceremony is buried far beneath "in the scheming, the bargaining and the pricing" (Finney, 1989, p 77). Mrs. Warren, in the play, represents the working women in the Victorian society. She was compelled to accept the profession to survive. It was named as an abominable and disgusting by people who nourished their lust from it. Shaw's motif behind the characters in the play was to let the society know about its own hypocrisy. He exposed how the authoritative segment of society has veiled itself with the pseudo-morality and there lies a monstrous and devil behind a sophisticated, well-decorated, and fine-looking face of the segment which has corrupted the society from very inside. "Every man and woman present will know that as long as poverty makes virtue hideous and the spare pocket-money of rich bachelordom makes vice dazzling, their daily hand-to-hand fight against prostitution with prayer and persuasion, shelters and scanty alms, will be a losing one" (Shaw, 1893, p 3). Walkowitz (1982) and Eriskson (1993) state that Shaw has used his artistic and dramatic qualities and genius to expose that poverty does not give birth to the malicious and vicious social diseases. So is the case with the prevailing problem of prostitution in the Victorian society under the hidden and reddened hands of powerful, dominant, and authoritative fragment of the society. Rather it is capitalist class who manipulates poverty and prostitution. Mrs. Warren, a single mother in the play, suffered social cruelties and brutalities of a small but powerful fragment of the society. She was pushed and compelled to adopt the profession of prostitution to survive and live a life in the society of monsters and devils who apparently claim to be modest,

decent, gentlemen and educated, yet they were the main force to play with the lives of poor, lower class girls and women, argues Banthakit (2011).

## RESULTS

Shaw's play *Mrs. Warren's Profession* reveals the unbeatable struggle of empowering women in the patriarch society. In other words, it represents the social campaign for women's rights, equality, and vote in the Victorian society that was never voiced up through literary productions in previous ages. The female characters in *Mrs. Warren's Profession* possess the boldness, courage, dare, and spirit to fight for their own rights. They have all attributes which were previously associated with men. By unleashing their audacious personalities, these female characters surpass the male characters in various social and personal affairs of life. The play and female characters, on the broader level, uncover the shame face of male-dominant and morally rotten society. The play and female characters have criticized sternly on the social oppression of women, hypocrisy of capitalist society, and gender discrimination. Similarly, issues of duality of poverty, wealth, oppression and struggle for freedom, individuality, and rebel against conventional values of patriarch society are highlighted as well.

### *Voice for the Rights of Women*

One of the significant results that paper uncovers is that the play *Mrs. Warren's Profession*, as a part of social campaign for the rights of women and a voice raised against the women's suppression, gender discrimination, and inequality in male-oriented society of Victorian era. As a literary work, the play is a significant contribution to reveal the darker and shame face of capitalist society. The play crushes the pre-conceived notion of Victorian society that men are born stronger and women are weaker by birth. Vivie, in the beginning of the play, shows her strong appearance before Mr. Pread. However, Frank Gardner shows the laziness in attitude which is in clash with the pre-Victorian picturization of men. Holroyd (1988), Wells (1982) and Watson (1964) state that the play are a significant contribution in raising the voice for the rights of women in the society as equal to that of men. The women of time had been deprived of possessing the legal and natural right of being voters, protectors and guardians of their own children. Shaw's ladies are not saint anymore and they are not just equivalent to their male partners, though they regularly outperform men in their knowledge, resolution, and profound quality. Both Kitty Warren and Vivie Warren have been characterized the play which was never done before in Victorian and pre-Victorian literary works. Two possible



dimensions of Kitty and Vivie warrens' can be assumed; on the one hand, both characters stand for the general demand of all women in the society to be encouraged, motivated, awaked and triggered up to raise their voices for their fundamental rights. On the other hand, the play is a hard blow on stereotypic notion of men's superiority and women's inferiority based on the genders. Shaw achieved something in *Mrs. Warren's Profession* that had yet to be practiced upon in the society as a campaign for women's freedom and independence.

### ***New Woman: Incarnation of Independence***

Victorian society, as a male-dominant society, generally idealized women as second to men. The woman was accepted in terms of a wife, mother, sister, or daughter who was by birth unable to contribute in the social setup. Shaw through her characters in *Mrs. Warren's Profession* smashes such ivory towers built for women and advocates for the independence of women in every walk of life. Shaw's audacious and unconventional characters surrounded by conventional morality not only stand to expose the hypocrisy and double-standard of pretensions and showy morality and values that Sir George Croft and Rev. Samuel Gardner preach for, but also to liberate from the limited, temporary, ephemeral, and artificial aesthetic pursuit of beauty in the wonderful world of art as preached by Mr. Praed and Frank Gardner. The diplomatic attitude and hypocrisy of society if ever revealed by any character in modern dramas was done at the best by Mrs. Warren. The pseudo-morality, rotten customs and conventional values which numbed the senses of women who were treated ruthlessly and unjustly by Victorian customs of marriage, which like prostitution had been customized and commercialized as a trade of women supply from one house to other (Jeffrey, 1989; Gardiner, 2002; Sanders, 2001). Through Mrs. Warren, Shaw declares that prostitution is a medium of survival for those victimized women of poverty and starvation in the patriarch capitalist society. Middle class woman was more conventional and Victorian in traditions about marriage. She believed in being a wife who was more domestic and under the supervision of her husband. She had to serve her husband and other family members in return she would be paid security at home and food/bread for empty belly. The pre-New-Woman concept of women was to subjugate and be subordinate to men in the society, entitled as an object or toy to be played with by men. They earned these titles by sacrificing their own self, wishes, desires, and ambitions and by suppressing their own virtues, qualities, nature, existence, abilities, and faculties as well. "Mrs. Warren's utterance is not Shaw's defence of feminist

notion about prostitution but a defence of woman as a human being struggling with the morality of the rotten capitalist society” (Chesterton, 1972, p 55).

### ***The Play: A Criticism on the Society***

Shaw as a social critic has portrayed his heroines in an un-idealized characters that they are utterly unconventional and un-Victorian in their ways of lives. The highlighted issues in this play are hypocrisy, duality, female manifestation, poverty, wealth, oppression and struggle for freedom, individuality, and rebel against conventional values of patriarch society. The issue of prostitution as a mean of survival and as a product of social evils, not of poverty, is furthermore highlighted through taboo relations between Mrs. Warren and Crofts, and Mrs. Warren and Samuel Gardner as well. This somehow seems to have created the issue of illicit relations between Mrs. Warren and Crofts for a long time or the love-affair between Mrs. Warren and Samuel Gardner in their youth. Either might have resulted in the birth of Vivie. This was the main reason that Crofts was initially eager to know whether Vivie would be his daughter or not, and this was the reason Samuel Gardner did not approve for the marriage of his son Frank Gardner with Vivie Warren. Moreover, Croft trespassed all the conventional and socially-set limitations by asking Mrs. Warren to approve the marriage of him with Vivie despite having illicit and intimate relation with Mrs. Warren.

Shaw’s main motif behind the play was to let the society know about its own hypocrisy and he exposed how the authoritative segment of society have veiled itself with the pseudo-morality and its monstrous and devil face behind a well-mannered, well-decorated, and beautiful face of elite class. “Every man and woman present will know that as long as poverty makes virtue hideous and the spare pocket-money of rich bachelordom makes vice dazzling, their daily hand-to-hand fight against prostitution with prayer and persuasion, shelters and scanty alms, will be a losing one” (Shaw, 1986, p 03). For Shaw the most fundamental cause of woman-trade or prostitution was the unjust treatment of women working in factories, lower-wages, and empty bellies under the tyranny of capitalist society.

The relationship between a mother and a daughter, Mrs. Kitty Warren and Miss Vivie Warren, has been depicted as two prevailing forces in clash and contrast with each other on the basis of choices, wills, opportunities, and matters of interest. As Vivie says to her mother: “If I had been you, mother, I might have done as you did; but I should not have lived one life and believed in another” (Act IV

164). Most of women adopted prostitution due to certain causes and factors as they were severely harassed, molested, and tortured in other professions where They were not provided enough wages to fill their bellies and fulfil other necessities of life. In prostitution, however, taken as an abominable profession, women were provided with financial and professional securities as well assured to live their own lives. “Working-class women were in difficult situation and many of these women lacked of literacy. Their duty was to take a job which was offered. So they could either go and work in the factory for long hours and practically no money or they could join this business which would provide them good money and better life. It was quite an issue how this profession should be presented” (Kusovac, 2006, p 174). Shaw posits that “each social class strove to serve its own ends, and the upper and middle-classes won in the struggle while the working-class lost” (Shaw, 1955, p 269). Shaw has uncovered hypocrisy and moral corruption of the society before people through the female characters in *Mrs. Warren’s Profession*. He asserts that the inability of labourers and factory workers to opt for their leaders through voting power is due to financial sufferings and economic deprivation and are unable to fill their bellies properly.

Shaw emphasizes on the working conditions and wages of women labour in the society through female characters. The very attitude, eccentric approach, behaviour, habits, motifs, interests, and ways of life Vivie has adopted are the outcomes of the ways she was treated and educated making her to be ‘young modern new English woman’. The new woman is more individualistic, self-dependent, self-assisting, and self-determined who never longs to remain idle or never accepts others’ authorities to be imposed upon her life. The new woman struggles to get freedom from the dogmatic beliefs, conventional fetters, rotten values, illogical customs, unreasoning interests, and freedom from all notions based on discriminations and disparities between man and woman. That represent female as a subordinate, no equal to male, suppressed, oppressed, subjugated, and dominated by male.

## **CONCLUSION**

For Shaw drama was more like a symbolic representation of modification, refinement, modernization, modulation and more appropriately de-conventionalization for the people of England in nineteenth century. George Bernard Shaw is one of the most influential playwrights of his period. It was the time of transition and revolution in ideology. People were no more longing for the social, religious, intellectual and political institutes of Victorian era. A sort of shift and transition was prevailing insidiously, and that was accelerated by some playwrights mainly starting from Henrik Ibsen. Ibsen’s

plays were more like a bomb that fell on pre-established institutes and everything was destroyed or reached the edge of destruction. If Ibsen, who is a Norwegian playwright, has left such an inevitable influence on the British or English theatre that almost every playwright of the beginning of the nineteenth century has directly or indirectly adapted certain features or techniques in their plays and Shaw who is supposed to be a turning-the-table-over-like person has not escaped from his influence. Some have adapted the thematic perspectives, some grabbed on the stage-craft, some modulated their dialogues, and even others gave their social or realistic touches on Ibsenic polish. The concept of modern tragedy in the field of drama can be clearly apprehended through the very play of Shaw, *Mrs. Warren's Profession*. It is not only falling of a central character, but the fall of entire society has been demonstrated in it. Moreover, it would not be wrong to say that fall of women in Shavian play is actually the fall of entire society and civilization as well. We do not find the characters merely performers on the stage for the sake of just entertainment rather the deep meaning within makes audience stir up. It would not be wrong to remark that there is no gentle ethics in the play: "The play is a pure tragedy about a permanent and quite plain human problem, the problem is as plain and permanent, the tragedy is as proud as in Oedipus or Macbeth" (Chesterton, 1990, 50).

He has made his female characters in *Mrs. Warren's Profession* more powerful, expressive, self-dependent, strong to challenge the rest of world, struggling to survive in the society, unwomanly women, and warrior. The concept of new woman in his play is the most dominant and emphasized one throughout. Shaw's main motto behind the female characters is that of independence, self-dependence, liberty, and freedom of women from financial, social, spiritual, ethical, and domestic dogmas and dilemmas. In a way he has hoisted a flag of freedom and independence through the mouth of his female characters. Holroyd (1989) says that his voice hoisted for the protection of women was more like the ingenious exercise of protecting women against their protectors that later were men, the dominant head of house.

In Shaw's plays the war or battle has been vigorously waged for the equality of income and financial independence of women in the society. However, Shaw had a strong belief that equality of financial demands would reinforce individuality of Will and choice. In *Mrs. Warren's Profession* Shaw has made women to expose the evil and vile trends and tendencies in upper class of society. His play is purely for the reinforcement of women to be more individual and manly in their determinations, considerations, and survival. As the play had the main focus on the illicit liaison between characters

and that Shaw without pronouncing a single time the word prostitution and incest directed the minds of audience towards them. The other side of the play is all about the bitter picture of then society which unveiled the brutality and injustice of corrupted capitalist society of Victorian era which dragged and pushed women to sell their bodies and compelled them to satisfy the animalistic lust of that class by clothing themselves as prostitution and sexually abused ones. Shaw's play brought forward the women, not only on the stage but probably later on in the society, who were more inclined to demand for the equality and liberty and treatment more like that of men which is supposed to demolish the Victorian concept of women in the society.

*Mrs. Warren's Profession* exposes struggles against victimization and brutalization of women in the hands of corrupt and morally rotten society and lusty capitalists as well. The play itself can be taken as a manifesto which reveals Shaw's voice for reinforcing what was the dire need of the society that was to uplift and upgrade the status of women in the society, that was to challenge the already established rotten and corrupt values and morality of the society and to establish a new society where women are no more starred as an object to be played with or an excessive creature of God, but to regard her as an equal and powerful contributor and participator in social, economic, cultural, political, moral and ethical values.

## **REFERENCES:**

- Abrams, L. (2001). Ideals of womanhood in Victorian Britain. *BBC History*, 9.
- Ardis, A.L. (1990). *New Women, New Novels: Feminism and Early Modernism*. New Brunswick, New Jersey: Rutgers University Press.
- Banthakit, C. (2011). *Feminism and Realism in George Bernard Shaw: An Analysis of the Heroines of Mrs. Warren's Profession, Candida and Saint Joan*. Department of English Language and Literature, Faculty of Liberal Arts, Thammasat University.
- Bauer, M. W., Biquelet, A, and Suerdem, Ahmet K., (eds.) (2014) *Textual Analysis*. SAGE Benchmarks in Social Research Methods, 1. Sage, London, UK, pp.xxi-xxvii. ISBN 9781446246894
- Bentley, Eric.; "The Making of a Dramatist", 1892-1903, *Twentieth Century Views*, *G.B.Shaw, A Collection of Critical Essays*, U.S.A., Edited by R.J.Kaufmann Prentice – Hall Luc, Englewood Cliffs, N.J., 1965, 73
- Berst, C., Marker, F., & Berg, F. (1998). *The Cambridge Companion to George Bernard Shaw*. Cambridge University Press.
- Bodichon, Barbara. *A Brief Summary in Plain Language of the Most Important Laws of England Concerning Women*. London: Holyoake, 1954.

- Burki, S. J. (2017). Treatment of women in Pakistan. [accessed 25 September, 2009] available from The Express Tribune, Pakistan: <https://tribune.com.pk/story/1515421/treatment-women-pakistan/>
- Calder, J. (1977). *The Victorian Home*. London: Batsford,
- Carpenter, C. A. (1969). *Bernard Shaw & the art of destroying ideals: the early plays*. University of Wisconsin Press.
- Chesterton, G.K. (1972). *George Bernard Shaw*, Ludhiana: Kalyani Publishers,.
- Chesterton, G.K. (1990). *George Bernard Shaw*. New Dehli: Atlantic Publishers and Distributors.
- Cooley, W. H. (1904). *The new womanhood*. Broadway Publishing Company.
- Crompton, L. (1971). *Shaw the dramatist: a study of the intellectual background of the major plays*. Allen & Unwin.
- Davidoff, L., & Hall, C. (1987). Family Fortunes: Men and Women of the. *English Middle Class 1780-1850 (London: Hutchinson*.
- Dickenson, Emily, quoted in Cora Kaplan's *Sea Changes: Culture and Feminism*. London: Virago, 1986.
- Digby, A. (1992). Victorian Values and women in Public and Private. *Proceedings of the British Academy*. Pp. 195-215.
- Calderwell, K. (1998). New Women, new plays, and Shaw in the 1890s. *The Cambridge Companion to George Bernard Shaw*, 76-100.
- Croft, S. (Ed.). (2009). *Votes for Women and other plays*. Aurora Metro Publications.
- Dowling, L. (1979). The Decadent and the New Woman in the 1890's. *Nineteenth-Century Fiction*, 434-453.
- Eagleton. T. (1991). *Ideology: An Introduction*: New York, NY. Verso USA.
- Erikson, A. (1993). *Women and Poverty in Early Modern England*. London: Routledge.
- Evans, I.(1977). *A Short History of English Literature*.Great Britain, c. Nicholls & Company Ltd.
- Finney, G.( 1989)*Women in Modern Drama: Freud, Feminism and European Theatre at the Turn of the Century*. London: Cornell University Press.
- Gardiner, J. K. (Ed.). (2002). *Masculinity studies and feminist theory*. Columbia University Press.
- Heilmann, A., & Llewellyn, M. (2010). *Neo-Victorianism: The Victorians in the Twenty-First Century, 1999-2009*. Springer.
- Gordon, E., Nair, G., & Nair, M. G. (2003). *Public lives: women, family, and society in Victorian Britain*. Yale University Press.

- Greenblatt, S. (Ed.). (2018). *The Norton Anthology of English Literature: Package 1 (Volume A, B, C)*. WW Norton & Company.
- Holroyd, M. (1989). *Bernard Shaw: The pursuit of power: 1898-1918*. Chatto and Windus.
- Holroyd, M. (1979). George Bernard Shaw: women and the body politic. *Critical Inquiry*, 6(1), 17-32.
- Jain, Sangeeta. *Women in the Plays of George Bernard Shaw*. New Dehli: Discovery Publishing House, 2006. ISBN: 81-8356-047-4.
- Jeffrey, W. (1989). *Sex Politics and Society*. New York: Longman.
- Kauffmann, S. (1986). George Bernard Shaw: Twentieth-Century Victorian. *Performing Arts Journal*, 10(2), 54-61.
- Kusovac, O. V. (2006). AMBIGUOUS 'NEW WOMEN' IN SHAW'S "GETTING MARRIED". *BAS British and American Studies*, (12), 171-178.
- Langland, E. (1992). Nobody's Angels: Domestic Ideology and Middle-Class Women in the Victorian Novel. *Publications of the Modern Language Association of America*, 290-304.
- MacDonald, T. and Joyce Goggin. (2013). *Introduction: Neo-Victorianism and Feminism*. *Neo-Victorian Studies* 6:2 pp. 1-14.
- Mayne, F. (1967). *The wit and satire of Bernard Shaw*. Guildford and London: Billing & Sons Limited.
- McKee, A. (2001). *A beginner's guide to textual analysis*. Metro Magazine, pp. 138-149.
- Morgan, M. (1974). *Shavian Playground*. London, Methuen, Co. Ltd:1974.
- Mohammed, A. J. (2017) Reversing the Conventional Patterns: Shaw's First Attempt at Repudiation to Social Norms. *American International Journal of Contemporary Research*.7(1). Pp 87-99.
- Nsaidzedze, I. (2017). An Overview of Feminism in the Victorian Period [1832-1901]. *American Research Journal of English and Literature*. 3(1), pp. 1-20.
- Ollevier, S. (2012). Ambivalence Towards the New Woman in the Plays of George Bernard Shaw. *Published Master dissertation, Ghent University*.
- Öztürk, G. (2012). *The Construction of Female Identity In Timberlake Wertenbaker's The Grace Of Mary Traverse And The Break Of Day*. (Doctoral dissertation, Middle East Technical University).
- Peters, S. (1998). Shaw's life: a feminist in spite of himself. *The Cambridge Companion to George Bernard Shaw*, 3-24.
- Sahai, S. (1970) *English Drama 1865-1900*, New-Delhi: Orient Longman, 1970, 147
- Selden, Raman et al. (2005). *A reader's guide to contemporary literary theory*. Great Britain.

- SenGupta,S.C. (1974). *The Art of Bernard Shaw*. Kolkata (formerly Calcutta):A. Mukherjee and Co.,1974. Sindradóttir, T. S. (2015). Nineteenth Century Women Writers and the Challenge of Gender Roles.
- Sullivan, E. B. (1993). Hailing ideology, acting in the horizon, and reading between plays by Timberlake Wertenbaker. *Theatre Journal*, 45(2), 139-154.
- Shaw, G. B. (1893). *Mrs Warren's Profession in Plays Unpleasant*. London: Penguin Group, 1893.
- Smart, C. (1994). Regulating womanhood: historical essays on marriage, motherhood & sexuality//Review. *Resources for Feminist Research*, 23(1/2), 61.
- Sanders, V. (2001). First Wave Feminism. *The Routledge Companion to Feminism and Post-feminism*. Ed. Sarah Gamble. London: Routledge. 15-24. Print.
- Plain, G., & Sellers, S. (Eds.). (2007). *A history of feminist literary criticism*. Cambridge University Press.
- Suleiman, A.(2011). *George Bernard Shaw*. 12 July 2011  
<[http://www.archive.org/stream/GeorgeBernardShaw\\_306/GeorgeBernardShawPdf\\_djv\\_u.txt](http://www.archive.org/stream/GeorgeBernardShaw_306/GeorgeBernardShawPdf_djv_u.txt)>.
- Taylor, J. R. (1978). *The Revels History of Drama in English*. London: Methuen & Co. Ltd.,.
- Tyson, L. (2006). *Critical Theory Today*. New York: London. Library of Congress.
- Walkowitz, J. R. (1982). *Prostitution and Victorian society: Women, class, and the state*. Cambridge University Press.
- Walters, M. (2005). *Feminism: A very short introduction* (Vol. 141). Oxford University Press.
- Watson, A. (2015). *George Bernard Shaw, Articles, Lectures, Essays and Letters*. Literary Collections: E-Artnow, 12-4.
- Watson, B. (1964). *A Shavian Guide to the Intellingent Women*, London: Chatto and Windus.
- Wells, J. (1982). *.A Herstory of Prostitution in Western Europe*. Berkeley: Shameless Hussy Press.
- Woodbrighe, H. E.(1968). *G. B. Shaw creative artist*. Canada, Forum House.
- Toynbee, P. (1988). Is Margaret Thatcher a woman? No woman is if she has to make it in a man's world. *Washington Monthly*, 20, 34-38.
- Young, G. M. (1960). *Victorian England: portrait of an age* (No. 12). Oxford University Press.