

## **Speech of the Chairman of the Preparatory Committee**

The Department of English in Al-Noor University College has taken it upon itself to be a pioneering platform for the blessed endeavour to achieve academic advance on all scientific levels, including students' activities in research writing .

The Second Students Conference due on April, 27th is the second conference to be held by the department in the current academic year (2022- 2023) to be a blessed effort, among others, by the department's administration and professors to encourage and uplift students' achievements in scientific research and academic competition.

For this occasion, the Research Examining Committee has nominated a number of graduation research works distinguished for their important topics and sound methodology to be examined and evaluated for the award by the College.

This step will definitely motivate students in the coming years towards achieving solid research work, thus consolidating the academic performance of our department.

Dear students....

So proud of you.

And the best of luck.

**Asst. Prof. Dr. Ismail Abdulwahhab Ismail**

Head of the English Department

Chairman of the Preparatory Committee



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## A Study of British & American English

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### Abstract

*This research deals with the differences between the British and American dialects in terms of clarifying the sounds, and vocabulary and grammar between them and clarifying the rules that exist between the two dialects in terms of the method of pronunciation, vocabulary and the statement of the difference between them at the syntactic level.*

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### CHAPTER ONE

#### 1. INTRODUCTION

Learning English as a second/foreign language, in the Arab world, is a requisite and undisputable part of its educational system from primary school to upper levels such as higher university education. Yet, teaching phrasal verbs and the correct use of them in English communication and their necessity is poor and underprovided in English as a second/foreign language teaching classrooms and ESL/EFL environments, specifically in Iraq.

Nonparallel to native counterparts, the use of phrasal verbs is found to be hard and difficult for nonlanguage learners, especially Arabic mother native English tongue students who study English as ESL/EFL. Phrasal verbs, are verbs which carry a specific meaning that cannot be referred to by the meaning of its constituent words Phrasal verbs, furthermore, are rarely found in the Arabic language. Nevertheless, phrasal verbs are a vital part of English language vocabulary and is a basic part of this language's history, heritage and culture. Phrasal verbs are extremely important in English verbal communication, therefore English native speakers use phrasal verbs when they communicate spontaneously and daily. In linguistic studies, it is said that phrasal verbs add to communication and speech. Thus, learning to use phrasal verbs is necessary in order to achieve natively like English language communication. Nevertheless, learning the meaning of phrasal verbs and proper use of them is not as easy as one might think. English EFL/ESL students and learners usually lack the ability to understand the meaning of phrasal verbs when communicating in the English language and lack the ability to communicate using phrasal verbs

properly and efficiently. Most English language learners, especially Arabic mother-tongue speakers find using phrasal verbs to be extremely difficult and uneasy, unlike native English speakers, who use them subconsciously and almost every day. Recognizing the meaning of phrasal verbs which are commonly used in the English language as well as being capable of using phrasal verbs should be regarded an essential part of English learning as a second/foreign language.

### **1.1 Statement Of The Research Problem:**

With multiplicity of languages and dialects between English and British, we must show the rules, words and words that have been changed between the British and American dialects, so the problems were as The big history of these languages that took from us a long time to figure the points among them for being connected each other, after then we discovered that the British English more way out of the American English so we had to clarify both by grammars and vocabularies, and dialects, also the different words with syllables.

### **1.2 Aims of research:**

This research has the following as main aims :

- 1- To shed some light on the difficulties that British and American English has learners in secondary level encounter in using phrasal verbs.
- 2- Making a clarify in accents and dialects among both languages in British and American formal.

### **1.3 Research Hypotheses :**

With accordance to research questions the following hypothesis are formulated:

- 1- EFL learners in secondary level encounter some difficulties in using and understanding phrasal verbs order to know the verbs need to listen and to know how to pronounce the word in the perfect way to give the right meaning of the word.
- 2- For beginners in the language most to learn as we discovered from dialects and accents it's the most thing to do is learning by listening .

### **1.4 Methodology :**

The research methodology depends on the objective methodology which requires finding the most important necessary differences between the American and British dialects alike by clarifying the grammatical differences in terms of sounds and rules.

### **1.5 Significance of the Research :**

The researcher sheds a light on the difficulties that on both English accent and dialects for students in order to make it more easy by showing the differences between American and british English by the short and most easy way of all time for make it clear to the reader.

### **1.6 Limits of the Research :**

This research explores the differences among British and American English starting from language till accents and dialects.

## **CHAPTER TWO**

### **2. Language Varieties.**

Most linguists would agree that it is difficult and often controversial to distinguish languages from dialects. Many, however, would also agree that the notions of language and dialect are still useful, even for the linguist who is aware of the problems of definition that they entail (Agard 1984). The distinction is useful for many different purposes, such as cataloguing languages, assigning ISO 639-3 codes, preparing maps of languages, planning revitalization efforts, or for doing statistics on language distributions (e.g., calculating diversity or density indices) (Korjakov 2017). More importantly, perhaps: If such a distinction is a feature of the way that language varieties are distributed rather than just a distinction we impose in some arbitrary way, then this would be important for the understanding of the sociology of language at large.

There are two main directions to go in order to establish a quantitative distinction. One direction is to measure mutual intelligibility; another is to apply some consistent and objective measure of differences between two variants with regard to phonology, morphology, syntax, lexicon, or some combination. Early applications of mutual intelligibility testing are detailed in Casad (1974), and more recent work in this area includes Whaley, Lenore Grenoble, and Li beisson (1999), Szeto (2000), Gooskens Charlotte & Cindy Schneider (2016), and Gooskens et al. (2018).<sup>(1)</sup>

Glottolog et al, (2017), adopts the criterion of mutual intelligibility, positing that a language variant that is not mutually intelligible with any other language variant should be counted as a separate language.1 By this criterion, Glottolog 4.0 contains 7,592 spoken L1 (mother-

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<sup>(1)</sup> How to Distinguish Languages and Dialects: Søren Wichmann, Leiden University Centre for Linguistics, Kazan Federal University, and Beijing Advanced Innovation Center, for Language Resources, (wichmannsorene @gmail.com).

tongue) languages, excluding sign languages. There are, however, two problems with this criterion. The more serious problem is that intelligibility is often not symmetrical. Thus language variant A can be more intelligible to speakers of language variant B than language variant B is to speakers of language variant A. Such a situation may arise when A is the larger, more influential language, causing speakers of B to have more exposure to A than the other way around. However, the amount of exposure that speakers have to other language variants is entirely determined by historical and sociological factors, and this or other extraneous factors<sup>2</sup> should not affect a linguistically based classification. In some situations the factor of exposure can be circumvented, narrowing in on “inherent intelligibility” (Gooskens and van Heuven 2019), but this is not an easy task. The more practical problem with the criterion of mutual intelligibility is that measurements are usually simply not available.

The second approach was referred to by Voegelin and Harris (1951) as “count sameness.” While recognizing that “sameness” can be measured for different areas of linguistic structure, they place emphasis on the then recent approach of Swadesh (1950), who had presented counts of cognates for different varieties of Salishan languages an approach that represented the birth of glottochronology and lexicostatistics.

In this paper we will use a formalized distance coming from lexical data, and we will not discuss measures from other types of linguistic data; the fact is that we presently only have sufficient coverage for the lexical domain. we will also leave the issue of mutual intelligibility measures, but it is worth mentioning that such measures actually have been shown to correlate well with counts of cognates on standardized word lists.

English is the second-most widely spoken native tongue globally and an official language in 53 countries. It first developed in Britain or more precisely in the British Isles but the majority of its speakers live in the United States. English is the main language for global communication and the most popular language among foreign language learners Like any language, English has many varieties, The best known varieties are British and American English, Can you tell them apart? Consider our comparison so Are British and American English the same?

These two English varieties are definitely not the same, but they aren't too different either. This is important to know if you're a foreign English speaker and find yourself afraid that swapping a few words would render you incomprehensible. While this almost never happens,

these two varieties do sometimes differ in spelling, pronunciation, vocabulary or even grammatical structures (as you will see below). However, globalization and the Internet have caused these differences to shrink. You may raise some eyebrows in London when asking whether the pants you want to buy have pockets, but we guarantee that you'll eventually walk away with a nice pair of trousers. We do advise that you stick to one variety when writing an official document or email, or when speaking to anyone in an official context. When writing, always make sure to switch your spell-checker to the desired variety. That way you will seldom make spelling mistakes. For vocabulary differences, check the Oxford Learner's Dictionaries to see which words are typical to each variety. But why are there differences in the first place? The answer isn't simple, as many factors are involved. American English, which is older than British English, came to the American continent with the English settlers, whose pronunciation was based on rhotic speech. This means that the letter r was clearly pronounced, much like today. In Britain, the higher social classes softened the r sound which remained to this day. Different spellings were caused by Americans attempting to differentiate themselves from the British, which is mainly thanks to Mr. Noah Webster whom I advise you to Google. Having different words for the same thing resulted from both countries borrowing from neighboring countries. While Americans took many Spanish words, the British borrowed many from French. This is why the former uses cilantro and the latter uses coriander.

Sometimes, the differences are rather laughable, and you can watch plenty of hilarious YouTube videos where native speakers compare their vocabulary. To take a break from all this information, check out this British-American couple struggling to communicate while raising their child. But be sure to come back, as we're about to dive into some major differences between British and American English.

### **British vs American spelling:**

While writing a text, you may have found your text editor marked a spelling as incorrect. Yet, when you checked it in a dictionary, the spelling was in fact correct. This can often be accounted for by the differences between British and American English.

The key spelling difference between British and American English is the letter omission in American English. For example, in writing, the

British keep the letters that account for the spelling differences in these words: <sup>(1)</sup>

<b>Br.ENG</b>	<b>Am.ENG</b>
Colour	Color
Aeroplane	Airplane
Programme	Program
Behaviour	Behavior
Humour	Humor

The spelling differences between British and American English also include letter changes and letter reversals: <sup>(2)</sup>

<b>Br.ENG</b>	<b>Am.ENG</b>
Tyre	Tire
Grey	Gray
Analyse	Analyze
Theatre	Theater
Centre	Center

Interestingly enough, British English doesn't use a period after honorifics, for instance Mr Bean, Mrs Smith, House, M.D. Meanwhile, Americans normally use them.

British vs American pronunciation, British English and American English differ even more regarding their pronunciation. You immediately know the difference between British and American accents when heard, While the /s/ sound is pronounced in American English, it remains silent in British English unless it occupies an initial syllable position.

For example:

<b>Br.ENG</b>	<b>Sound</b>	<b>Am.ENG</b>
Ka:	CAR	Ka:r
Beah	BEAR	Bear
Sta:t	START	Sta:rt
Nju: jo:k	NEWYORK	Nu: jo:rk

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<sup>(1)</sup> Differences between British and American English: look on a website of: <https://www.lexika-translations.com/blog/differences-between-the-british-and-american-english/>.

<sup>(2)</sup> Differences between British and American English: look on a website of: <https://www.lexika-translations.com/blog/differences-between-the-british-and-american-english/>.



Some words which are pronounced with /u:/ in most of American English have /ju:/ in British English. These are words in which the, **d**, **t**, or **n** (and sometimes **s** or **l**) are followed by **u** or **ew** in writing.<sup>(1)</sup>

<b>BrE</b>	<b>sound</b>	<b>AmE</b>
/dju:ti/	Duty	/du:ti/
/tju:n/	Tune	/tu:n/
/nju: /	New	/nu: /
/ɪlju:mi:ni:t/	Illuminate	/ɪlu:mi:ni:t/

The stress can fall on different syllables as well:

<b>British pronunciation</b>	<b>American pronunciation</b>
A-dult	a-DULT
week-END	WEEK-end

American English sometimes simplifies the pronunciation by altering or omitting some vowel sounds:

<b>British pronunciation</b>	<b>American pronunciation</b>
waw-tah	wa-der
moun-tin	moun-nn

The grammatical differences also include irregular verbs, for example:

<b>British English</b>	<b>American English</b>
spill, spilt, spilt	spill, spilled, spilled
dive, dived, dived	dive, dove, dived

Collective nouns are also used differently. The words team and committee can be either singular or plural in British English, with the plural being more frequent, pointing to the fact that the group consists of multiple individuals. In the United States, the group is considered as a single entity; consequently, these words are always considered as singular.

Finally, for true English language connoisseurs, there is the present subjunctive. Before the 20<sup>th</sup> century, this structure had been used in both American and British English, but it remained only in the former. Americans use it regularly in mandative clauses, such as “I demand you be here.” Or “She suggested he arrive early.” In Britain, this form is only used in formal writing. Also, in day-to-day life, should is usually

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<sup>(1)</sup> Swan, M. (2005) Practical English Usage. 3rded. Oxford: Oxford University Press, p: 549 – 550 .

inserted in the sentence, such as “She suggested he should arrive early etc.”<sup>(1)</sup>

## 2.1 Dialects and Accents.

Languages have different accents they are pronounced differently by people from different geographical places, from different social classes, of different ages and different educational backgrounds. The word accent is often confused with dialect. We use the word dialect to refer to a variety of a language which is different from others not just in pronunciation but also in such matters as vocabulary, grammar and word order. Differences of accent, on the other hand, are pronunciation differences only. The accent that we concentrate on and use as our model is the one that is most often recommended for foreign learners studying British English. It has for a long time been identified by the name Received Pronunciation (usually abbreviated to its initials, RP), but this name is old-fashioned and misleading: the use of the word "received" to mean "accepted" or "approved" is nowadays very rare, and the word if used in that sense seems to imply that other accents would not be acceptable or approved of. Since it is most familiar as the accent used by most announcers and newsreaders on BBC and British independent television broadcasting channels, a preferable name is BBC pronunciation. This should not be taken to mean that the BBC itself imposes an "official" accent – individual broadcasters all have their own personal characteristics, and an increasing number of broadcasters with Scottish, Welsh and Irish accents are employed. However, the accent described here is typical of broadcasters with an English accent, and there is a useful degree of consistency in the broadcast speech of these speakers.<sup>(2)</sup>

The pronunciation of English in North America is different from most accents found in Britain. There are exceptions to this, you can find accents in parts of Britain that sound American, and accents in North America that sound English. But the pronunciation that you are likely to hear from most Americans does sound noticeably different from BBC pronunciation. In talking about accents of English, the foreigner should be careful about the difference between England and Britain; there are many different accents in England, but the range

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(1) Differences between British and American English: look on a website of: <https://www.lexika-translations.com/blog/differences-between-the-british-and-american-english/>.

(2) English Phonetics and Phonology A practical course: PETER ROACH, Emeritus Professor of Phonetics University of Reading, CAMBRIDGE UNIVERSITY PRESS, P: 14 .

becomes very much wider if the accents of Scotland, Wales and Northern Ireland (Scotland and Wales are included in Britain, and together with Northern Ireland form the United Kingdom) are taken into account. Within the accents of England, the distinction that is most frequently made by the majority of English people is between northern and southern. This is a very rough division, and there can be endless argument over where the boundaries lie, but most people on hearing a pronunciation typical of someone from Lancashire, Yorkshire or other counties further north would identify it as "Northern". This course deals almost entirely with BBC pronunciation. There is no implication that other accents are inferior or less normalizing; the reason is simply that BBC is the accent that has usually been chosen by British teachers to teach to foreign learners, it is the accent that has been most fully described, and it has been used as the basis for textbooks and pronunciation dictionaries. A term which is widely found nowadays is Estuary English, and many people have been given the impression that this is a new (or newly-discovered) accent of English. In reality there is no such accent, and the term should be used with care. The idea originates from the sociolinguistic observation that some people in public life who would previously have been expected to speak with a BBC (or RP) accent now find it acceptable to speak with some characteristics of the accents of the London area (the estuary referred to is the Thames estuary), such as glottal stops, which would in earlier times have caused comment or disapproval. If you are a native speaker of English and your accent is different from BBC you should try, as you work through the course, to note what your main differences are for purposes of comparison. I am certainly not suggesting that you should try to change your pronunciation. If you are a learner of English you are recommended to concentrate on BBC pronunciation initially, though as you work through the course and become familiar with this you will probably find it an interesting exercise to listen analytically to other accents of English, to see if you can identify the ways in which they differ from BBC and even to learn to pronounce some different accents yourself.<sup>(1)</sup>

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<sup>(1)</sup> English Phonetics and Phonology A practical course: P: 14 .

### Vocabulary:

Here are some key vocabulary differences.<sup>(1)</sup>

British	American
aerial (tv)	antenna
aluminium	aluminum
anti-clockwise	counterclockwise
at weekends	on weekends
cheque (bank)	check
film	movie
grey	gray
holiday	vacation

Here we show you some of these words: note, however, that some words must always end in -ise whether you are using British or American English standards. These include.<sup>(2)</sup>

- |                 |             |
|-----------------|-------------|
| i. advertise    | advise      |
| ii. arise       | comprise    |
| iii. compromise | demise      |
| iv. despise     | devise      |
| v. disguise     | enfranchise |
| vi. excise      | exercise    |
| vii. franchise  | improvise   |

## 2.2 World Dialects.

The English language was first introduced to the Americas by British colonization, beginning in 1607 in Jamestown, Virginia. Similarly, the language spread to numerous other parts of the world as a result of British trade and colonization elsewhere and the spread of the former British Empire, which, by 1921, held sway over a population of 470–570 million people, approximately a quarter of the world's population at that time. Over the past 400 years the form of the language used in the Americas especially in the United States and that used in the United Kingdom have diverged in a few minor ways, leading to the versions now occasionally referred to as American English and British English.

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<sup>(1)</sup> Differences between British and American

English: <http://www.askoxford.com/asktheexperts/faq/aboutother/oxfordcomma>.

<sup>(2)</sup> Differences between British and American

English: <http://www.askoxford.com/asktheexperts/faq/aboutother/oxfordcomma>.

Differences between the two include pronunciation, grammar, vocabulary (lexis), spelling, punctuation, idioms, and formatting of dates and numbers, although the differences in written and most spoken grammar structure tend to be much less than those of other aspects of the language in terms of mutual intelligibility. A small number of words have completely different meanings in the two versions or are even unknown or not used in one of the versions. One particular contribution towards formalizing these differences came from Noah Webster, who wrote the first American dictionary (published 1828) with the intention of showing that people in the United States spoke a different dialect from Britain, much like a regional accent.<sup>(1)</sup>

As the most-spoken second language on the planet, English has to be flexible. While there are certainly many more varieties of English, American English and British English are the two varieties that are taught in most educational programs. Generally, it is agreed that no one version is "correct" however, there are certainly preferences in use. The three major differences between American and British English are: Pronunciation – differences in both vowel and consonants, as well as stress and intonation Vocabulary – differences in nouns and verbs, especially phrasal verb usage and the names of specific tools or items Spelling – differences are generally found in certain prefix and suffix forms

The most important rule of thumb is to try to be consistent in your usage. If you decide that you want to use American English spellings then be consistent in your spelling, this is of course not always easy or possible. The following guide is meant to point out the principal differences between these two varieties of English.

Written forms of British and American English as found in newspapers and textbooks vary little in their essential features, with only occasional noticeable differences in comparable media (comparing American newspapers with British newspapers, for example). This kind of formal English, particularly written English, is often called "standard English". The spoken forms of British English vary considerably, reflecting a long history of dialect development amid isolated populations. In the United Kingdom, dialects, word use and accents vary not only between England, Northern Ireland, Scotland and Wales, but also within them. Received Pronunciation (RP) refers to a way of pronouncing standard English that is actually used by about two percent of the UK population. It remains the accent upon which

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<sup>(1)</sup> Chapman, James A. Grammar and Composition IV – 2002.

dictionary pronunciation guides are based, and for teaching English as a foreign language. It is referred to colloquially as "the Queen's English", "Oxford English" and "BBC English", although by no means do all graduates of the university speak with such an accent and the BBC no longer requires it or uses it exclusively. The present monarch uses a hyperlect of the Queen's English.<sup>(1)</sup>

Regional dialects in the United States typically reflect some elements of the language of the main immigrant groups in any particular region of the country, especially in terms of pronunciation and vernacular vocabulary. Scholars have mapped at least four major regional variations of spoken American English: Northern, Southern, Midland, and Western. After the American Civil War, the settlement of the western territories by migrants from the east led to dialect mixing and levelling, so that regional dialects are most strongly differentiated in the eastern parts of the country that were settled earlier.

Localized dialects also exist with quite distinct variations, such as in Southern Appalachia, Boston and the New York City area. British and American English are the reference norms for English as spoken, written, and taught in the rest of the world, excluding countries where English is spoken natively such as Australia, Canada, Ireland and New Zealand. In many former British Empire countries where English is not spoken natively, British English forms are closely followed, alongside numerous AmE usages which have become widespread throughout the English-speaking world. Conversely, in many countries historically influenced by the United States where English is not spoken natively, American English forms are closely followed. Many of these countries, while retaining strong BrE or AmE influences, have developed their own unique dialects, which include Indian English and Philippine English.<sup>(2)</sup>

Chief among other native English dialects are Canadian English and Australian English, which rank third and fourth in the number of native speakers. For the most part Canadian English, while featuring numerous British forms alongside indigenous Canadianisms, shares vocabulary, phonology and syntax with American English, leading many to recognize North American English as an organic grouping of dialects Australian English likewise shares many American and British English usages alongside plentiful features unique to Australia, and

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<sup>(1)</sup> A Dictionary of Modern English Usage (Oxford Language Classics Series). Oxford Press – 2003.

<sup>(2)</sup> New Oxford Dictionary of English – 1999.

retains a significantly higher degree of distinctiveness from both the larger varieties than does Canadian English. South African English, New Zealand English and the Hiberno-English of Ireland are also distinctive and rank fifth, sixth and seventh in the number of native speakers, So, despite there are a number of differences in both form of English, it is still one language which we all should learn and improve more and more. When you are learning English as a foreign language, it is important to understand these differences. Mixing the two varieties will make your English sound strange and unnatural so it is best to choose just one and use it all the time. There is no (better) or (worse) form of English and both Britain and American have their advantages depending on how and where you intend to use the language.

### 2.3 British Dialects:

A dialect is a form of the language that is spoken in a particular part of the country or by a particular group of people. There are many different dialects of English and they have different words and grammar or pronunciations (the ways in which words are said) that are different from the forms used in other parts or by other groups Most learners of English learn the standard dialects of the language.<sup>(1)</sup>

Here you some SMART Vocabulary related words and phrases ways of speaking:

Accented	Accentual
Accentuation	Aitch
Bray	Breath
Plummy	Pragmatics

The classic example of a dialect is the regional dialect: the distinct form of a language spoken in a certain geographical area. For example, we might speak of Ozark dialects or Appalachian dialects, on the grounds that inhabitants of these regions have certain distinct linguistic features that differentiate them from speakers of other forms of English. We can also speak of a social dialect: the distinct form of a language spoken by members of a specific socioeconomic class, such as the working-class dialects in England.<sup>(2)</sup>

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<sup>(1)</sup> Definition of dialect from the Cambridge Academic Content Dictionary © Cambridge University Press: look: <https://dictionary.cambridge.org/dictionary/english/dialect> .

<sup>(2)</sup> Akmajian, Adrian, et al. Linguistics: an Introduction to Language and Communication. 7th ed., The MIT Press, (2017).

In the earlier history of New York City, New England influence and New England immigration preceded the influx of Europeans. The prestige dialect which is reflected in the speech of cultivated Atlas informants shows heavy borrowings from eastern New England. There has been a long-standing tendency for New Yorkers to borrow prestige dialects from other regions, rather than develop a prestige dialect of their own. In the current situation, we see that the New England influence has retreated, and in its place, a new prestige dialect has been borrowed from northern and midwestern speech patterns. We have seen that for most of our informants, the effort to escape identification as a New Yorker by one's own speech provides a motivating force for phonological shifts and changes.<sup>(1)</sup>

Examples of British Dialect characteristic:

### 1- Cockney:

This is one of the UK's most famous dialects, and it goes hand in hand with London. It came about as the dialect of the London working classes, especially in the poorer East End of the city, The Cockney dialect also gave us Rhyming Slang, and you can still hear plenty of market traders round the East End shouting out in Cockney from their stalls, With the Cockney accent there are lots of 'glottal stops', and the 'th' sound frequently changes to an 'f' sound. There have also been some famously terrible attempts at the Cockney dialect here you some of examples of this dialects: The sound H and R in the word of (HER) like (ea) , also the word of (Hang) like be (ang), so the word of (now) like be (nah), also the letter T is silent in the word they talk in (Quality) pronouncing like (Qualiay), also the word of (Mate) like (Maae), for more information about the pronouncing you can check out it on the link.<sup>(2)</sup>

And for notice that not every one can notice the differences between these two English dialects that easy cuz as it depends on sound source (the way how the word pronounce) for sure every place from the world has own dialects and for this we had to research to find out how much dialects that the british English had and we found that almost there are about 67 dialects that the british English has.

### 2- Estuary English:

Here's another dialect that is London-based. The 'Estuary' in question is the Thames Estuary, and this dialect is spoken by people

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<sup>(1)</sup> Labov, William. *The Social Stratification of English in New York City*. 2nd ed., Cambridge University Press, (2006).

<sup>(2)</sup> web source, youtube, look: <https://www.youtube.com/watch?v=riwKuKSbFDs> .



who live along its stretch. It's now becoming one of the most widely spoken accents down south. It's not as posh as RP, but it's not as 'common' as Cockney.<sup>(1)</sup>

### 3- **Yorkshire:**

Yorkshire is a big county in England, and lots of people speak with a variation of the Yorkshire dialect as a result. Known as 'God's Own County', Yorkshire has a delicious dialect. One of the biggest difference between this dialect and RP is that words ending in an 'ee' sound, like 'nasty', are pronounced with an 'eh' sound, like 'nasteh'.

### 4- **Northern Irish:**

The Northern Irish accent is quite a beautiful one, and a strong one too. The first thing you'll probably notice about Northern Irish is how many letters seem to be missing from words when people speak it. For example, 'Northern Irish' would be pronounced more like 'Nor'n Ir'sh'! Here are some great tips: The word of (Now) pronounce like (Noy), also the word of (My) pronounce like (May) these are the diffrents that depends on the way Of they talking.

### 5- **Scottish:**

The Scottish dialect varies hugely from city to city, town to town, and becomes increasingly like the Irish accent in the Western Isles, and increasingly like Nordic languages in the islands to the far north. The more remote the area, the stronger the accent seems to become, so people from the Shetland Islands can be hard to understand at first. And Glaswegian can be tricky too even for Scots themselves!

We couldnot find more soureces about the dialects differences about how more other way to pronouncing just for be a talented it needs to listen to the way how they pronouncing the word, plus we found out that the whole thing about british accent is they do not using the letter R and T on the word like saying (Letter) they all pronouncing it like (Lea).

## 2.4 **American dialects:**

General American is that refers to the spectrum of 'standard' English spoken by newscasters, TV actors, and a large percentage of middle-class Americans. Prominent Features: The short-a (as in cat) is raised and diphthongized before nasal consonants. Hence man and

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<sup>(1)</sup> web source, look: <https://englishlive.ef.com/blog/english-in-the-real-world/rough-guide-british-dialects/> .

can't are pronounced something like IPA meən and keənt (meh-uhn" and "keh-uhnt), Rhotic, meaning the r is pronounced at the end of words like car and mother.

Words like lot and rod are pronounced with an unrounded vowel, as /lat/ and /ɹad/ ("worm" and "rahd"), The diphthong in words like boat and rode is pronounced relatively back: i.e. IPA /boot/ and /roʊd/.<sup>(1)</sup>

Examples of American Dialect characteristic:

### 1- Eastern New England English:

This describes the classic "Boston Accent." It also refers to related accents in Eastern Massachusetts, Rhode Island, Maine, Eastern New Hampshire and Eastern Connecticut. The most important feature of this is non-rhoticity: unlike other American accents, New Englanders drop the "r" at the end of syllables. Hence the famous phrase "pahk yuh cah in hahvuhd yahd" (Park your car in Harvard Yard), Prominent Features: Non-rhoticity, as mentioned above, Fronted pronunciation of words like father and palm, so these are pronounced IPA (fɑðə) and (pɑ:m) (i.e.) this vowel is close to the vowel in words like "cat" and "mad" in General American), Unlike most other American accents, the vowel in lot and rod is rounded as in most British dialects, pronounced IPA (lɒt) and (rɒd) (lawt and rawd), Note that this feature is less prevalent in some sub-dialects, such as Rhode Island.<sup>(2)</sup>

### 2- New York City English:

One of the more famous American accents, the classic New Yorkese has been immortalized by films (Goodfellas, Marty, and Manhattan, among countless others), TV shows (All in the Family, Seinfeld, King of Queens) and plays (A View from the Bridge, Lost in Yonkers, Guys and Dolls). Prominent Features: Non rhoticity: see explanation above, Tense-lax split: this is a bit hard to explain. In New York City the short-a in words like cat, mad, can't and last follows a complex set of rules whereby some words are pronounced tensely (slightly higher in the mouth) while other words are pronounced laxly (lower in the mouth), The long-a in words like father and cart is often pronounced back and sometimes rounded: i.e. IPA (fɑ:ðə) and (kɑ:t) (fawthuh and kawt), The vowel in words like thought, north and dog are pronounced is high and diphthongized, pronounced IPA (θʊət), (nʊəθ), and (dʊəg) (thaw-uht), (naw-uht) and (daw-uhg) also the other English

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<sup>(1)</sup> News Anchor Brian Williams, (2010), <http://www.youtube.com/watch?v=5sVnogueuRo> .

<sup>(2)</sup> Boston Mayor Thomas Minio, (2008),: <http://www.youtube.com/watch?v=LabuH1PnUoo> .

like the same as the English of mid- atlantic and Lowland Southern, Inland/Mountain Southern, Upper Midwestern, etc.<sup>(1)</sup>

## 2.5 Similarities and differences between two Dialects:

As we Know that The English language was introduced to the Americas by British ormalizatio, beginning in the late 16<sup>th</sup> and early 17<sup>th</sup> centuries. The language also spread to numerous other parts of the world as a result of British trade and ormalizatio and the spread of the former British Empire, which, by 1921, included 470–570 million people, about a quarter of the world's population. Written forms of British and American English as found in newspapers and textbooks vary little in their essential features, with only occasional noticeable differences.<sup>(2)</sup>

Words such as bill and biscuit are used regularly in both AmE and BrE but can mean different things in each form. The word "bill" has several meanings, most of which are shared between AmE and BrE. However, in AmE "bill" often refers to a piece of paper money (as in a "dollar bill") which in BrE is more commonly referred to as a note. In AmE it can also refer to the visor of a cap,[9] though this is by no means common. In AmE a biscuit (from the French "twice baked" as in biscotto) is a soft bready product that is known in BrE as a scone or a specifically hard, sweet biscuit. Meanwhile, a BrE biscuit incorporates both dessert biscuits and AmE cookies (from the Dutch 'little cake'). As chronicled by Winston Churchill, the opposite meanings of the verb to table created a misunderstanding during a meeting of the Allied forces:[10] in BrE to table an item on an agenda means to open it up for discussion whereas in AmE, it means to remove it from discussion, or at times, to suspend or delay discussion; e.g. Let's table that topic for later, The word "football" in BrE refers to association football, also known as soccer. In AmE, "football" means American football. The standard AmE term "soccer", a contraction of "association (football)", is actually of British origin, derived from the 31ormalization of different codes of football in the 19<sup>th</sup> century, and was a fairly unremarkable usage (possibly marked for class) in BrE until relatively

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<sup>(1)</sup> Web source, look: <http://dialectblog.com/northamerican-accents/>.

<sup>(2)</sup> Even in vocabulary. "A British reader of Time or Newsweek would note distinctly American expressions only a few times on any page, matching the few distinctly British expressions an American reader of The Economist would note." Edward Finegan in Language in the USA: Themes for the Twenty-first Century. Eds Charles Albert Ferguson, Edward Finegan, Shirley Brice Heath, John R. Rickford (Cambridge University Press, 2004). P: 29.

See also: David Crystal, The Cambridge Encyclopedia of the English Language (Cambridge University Press, 2003), p: 304.

recently; it has lately become perceived as an Americanism.[11] In non-American and non-Canadian contexts, particularly in sports news from outside the United States and Canada, American (or US branches of foreign) news agencies and media organisations also use "football" to mean "soccer", especially in direct quotes. Similarly, the word "hockey" in BrE refers to field hockey and in AmE, "hockey" means ice hockey.

Words with completely different meanings are relatively few; most of the time there are either<sup>(1)</sup>, words with one or more shared meanings and one or more meanings unique to one variety (for example, bathroom and toilet) or words the meanings of which are actually common to both BrE and AmE but that show differences in frequency, connotation or denotation (for example, smart, clever, mad).<sup>(2)</sup>

Some differences in usage and meaning can cause confusion or embarrassment. For example, the word fanny is a slang word for vulva in BrE but means buttocks in AmE the AmE phrase fanny pack is bum bag in BrE. In AmE the word pissed means being annoyed whereas in BrE it is a coarse word for being drunk (in both varieties, pissed off means irritated).

Similarly, in AmE the word pants is the common word for the BrE trousers and knickers refers to a variety of half-length trousers (though most AmE users would use the term "shorts" rather than knickers), while the majority of BrE speakers would understand pants to mean underpants and knickers to mean female underpants.

Sometimes the confusion is more subtle. In AmE the word quite used as a qualifier is generally a reinforcement, though it is somewhat uncommon in actual colloquial American use today and carries an air of formality: for example, "I'm quite hungry" is a very polite way to say "I'm very hungry". In BrE quite (which is much more common in conversation) may have this meaning, as in "quite right" or "quite mad", but it more commonly means "somewhat", so that in BrE "I'm

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<sup>(1)</sup> Even in vocabulary. "A British reader of Time or Newsweek would note distinctly American expressions only a few times on any page, matching the few distinctly British expressions an American reader of The Economist would note." Edward Finegan in *Language in the USA: Themes for the Twenty-first Century*. Eds Charles Albert Ferguson, Edward Finegan, Shirley Brice Heath, John R. Rickford (Cambridge University Press, 2004). P: 29.

See also: David Crystal, *The Cambridge Encyclopedia of the English Language* (Cambridge University Press, 2003), p: 304.

<sup>(2)</sup> Sokolowski, Peter. "Soop vs. Soup" (Video). Merriam-Webster. Archived from the original on 4 January 2015. Retrieved 4 January 2015. Noah Webster: the man who changed the way we spell... up to a point.

quite hungry" can mean "I'm somewhat hungry", This divergence of use can lead to misunderstanding.

### CHAPETER THREE

#### 3. Glossary:

Glossary of American terms not widely used in the United Kingdom and Glossary of British terms not widely used in the United States Most speakers of American English are aware of some uniquely British terms. It is generally very easy to guess what some words, such as:

BrE	AmE
Driving licence	Driver's license
Sidewalk	Pavement or Footpath
Gasoline/petrol	Gas
Elevator	Lift
Wait	Hold on
Boot (of a car)	Trunk
Car journey	Road trip
Motor way	Freeway
Police car	Cop car
Way	Road
Taxi	Cap
Tyre	Tire
Underground	Subway, Metro
Windscreen	Windshield
Ticking over	Idling
Spanner	Wrench
Flay over	Overpass
Bonnet	Hood
(Railway) coach, carriage	(Railroad) passenger car
Give way	Yield

#### 3.1 Conclusion:

In its title, the research included the study of the British and American English language, dividing it into three sections. In the first section, it included a statement of the problems, objectives, and methodology of the research. A number of words and vocabulary between the two dialects, and then we explained the summary and references.

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## Intonation in English and Arabic

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### Abstract

*Intonation is an essential component of both English and Arabic languages, particularly in the case of questions. In English, rising intonation at the end of a sentence is commonly used to indicate a question, while falling intonation indicates a statement. However, the use of intonation is more complex and relies on a combination of pitch, duration, and stress. Arabic employs a wider range of pitch variations to indicate a question. In both languages, intonation plays a critical role in conveying meaning and can affect the interpretation of a sentence. Understanding the nuances of intonation in both English and Arabic is crucial for effective communication in these languages*

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### Chapter One

#### Introduction:

Intonation can be illustrated by the simple and commonly heard lament, "It's not what you said, it's how you said it". Of course, this is in reference to the intonation pattern of words or phrases being uttered rather than their lexical content. Equally significant is the fact that native speakers are often unaware of intonation and its role in their language. This applies to English as well as to Arabic. Simply put, it means that while native English speakers can easily recognize the grammatical and pronunciation difficulties faced by non-native speakers, and thus make allowances for their errors, they are unable to do so for intonation. More often than not, intonation errors made by non-native speakers may not be recognized and, hence, may lead to misunderstanding. An example in point is when non-native speakers mistakenly use intonation patterns which convey to native hearers unintended notes of rudeness. Unaware of possible intonation errors, native hearers may take the perceived rudeness to be deliberate (Taylor, 1993).

Intonation is a strong aspect of language which has always had its effect on communication. Pike in (Hewings, 1995) clarifies this point with the contention that "We often react more violently to . . . intonational meanings than to . . . lexical ones; if a man's tone of voice belies his words, we immediately assume that the intonation more faithfully reflects his true linguistic intentions" (p. 251).

### **1. What is Intonation?**

According to Kreidler (1989), it is well known that English utterances are seldom spoken in monotones. For one, native English speakers produce melodies of varying kinds, with the voice rising and falling. Such melodies are technically called intonation.

Intonation can be described as the movements or variations in pitch to which we attach familiar labels describing levels (e.g. high / low) and tones (e.g. falling / rising), etc. (Ranalli, 2002).

It is common knowledge that speakers use pitch to send various messages. Wahba (1998) provides the following example which illustrates the significance of pitch in everyday communication. If Ali says: "There isn't any salt on the table," Layla might repeat the same words but with gradually rising pitch. This would have the effect of sending a message such as: "Are you sure? I am amazed. I am sure I put it there." Alternatively, Layla might want to send the message: "There is salt somewhere, but not on the table," in which case she could do this by using a falling then rising pitch on the word "table" (p. 32).

Many phonologists believe that another important component of intonation is the phenomenon called prominence. This is the tendency for speakers to make some syllables more noticeable than others. Such action is usually accomplished by pronouncing syllables louder and longer, assigning them a different pitch, or articulating their phonemes - especially the vowels - more distinctly. Prominence is also referred to as emphasis, focus, main stress, nucleus, or tonic accent. Equally important is to stress that pitch level, pitch movement, and prominence are all relative values. For example, "one speaker's 'mid' pitch would be another speaker's 'low' pitch". Values do vary from speaker to speaker and in accordance to the context of the situation (Ranalli, 2002).

Researching this topic, Kumaki (2003) cites Brazil who believes that the tone unit is a stretch of speech which carries the intonational features of certain binary choices; a choice of one meaning rather than another. The beginnings and ends of tone units are marked by the symbol // . This should demonstrate that if either one or two syllables in a tone unit is made more emphatic or noticeable than the others, the syllables are then believed to have prominence. Such a feature should distinguish them from all other syllables and, thus, draw the listener's attention to the particular word or message being conveyed. Producing prominence also involves complex changes in loudness, pitch, and length in such a way that syllables with such features are described as prominent syllables, where a meaningful either/or choice has been made by the speaker.



## 2. Forms of Intonation:

The basic forms of intonation, in English and Arabic, consist of three simple tones: falling, rising and level, and two complex ones: falling-rising and rising-falling. The basic functions are attitudinal, accentual, grammatical and discourse.

### Simple Tones:

These tones have a single nucleus with a single pitch movement in one direction.

**The Falling Tone:** The falling tone is one which descends from a higher to a lower pitch. Collins and Mees (2003: 126-127) suggest that falling tones express: (a) finality, (b) unloading of information. They also associate this tone with statements.

**The Rising Tone:** Gimson (1970: 269-281) states that the rising tone is a rising glide, which may extend from low to mid, or from mid to high. They are essentially unfinished and continuative, often with overtones of politeness, encouragement, pleading, diffidence, suspicion, etc.

**The Level Tone:** This tone is used when the pitch remains at a constant level. There is no pitch change that accompanies the production of utterances. The majority of scholars tend not to mention the level tone, or restrict it to monotone contexts, like Gimson (1970: 261), Halliday (1970: 281) and Kingdon (1958a: 29). A number of linguists allow level tone into their description. Crystal (1969: 216) and Roach (2000: 158). Similarly, this tone is used in Arabic. Al-Azzawi (2002: 111) states that this tone may carry the meaning of boredom or uncertainty.

### Complex Tones:

These tones have a single nucleus with a bidirectional pitch movement.

**Falling-Rising:** This tone consists of two pitch movements: fall and then rise. Halliday (1985: 282) states that it is “the most frequently occurring tone in English after the falling tone”. Palmer and Blandford (1969: 28) state that the falling-rising tone conveys an implication, apology or warning, or to soften utterances that might sound too harsh.

For example:

1. He \may be /there (but I <sup>v</sup>doubt it)
2. I'm <sup>v</sup> sorry

**Rising-Falling Tone:** This tone consists of a rise followed by a fall. Like the fall-rise, the whole tone movement may occur on a syllable or may spread over the syllables of that tail.

Quirk et al. (1985: 1600) state that it is used to express strong feeling, sarcasm, emphasis, impatience, surprise, and disapproval. For example:

3. <sup>v</sup>Hello! (surprise)
4. <sup>v</sup>No. (vehement denial)

5. <sup>v</sup>How nice of you! (ironic)

### **3- The Functions of Intonation:**

It goes without saying that intonational choices made by speakers - native and otherwise - carry linguistic information and perform a variety of functions. Kumaki (2003) makes it clear that phonologists do differ on intonational functions.. Roach proposes four: attitudinal, grammatical, accentual, and discourse; with the contention that the last two could be grouped into one. Halliday suggests three functions: grammatical, informational, and attitudinal. It is clear that three basic intonational functions attitudinal, grammatical, and informational or discourse are commonly suggested by the above researchers. However, these functions have seen their share of praise as well as criticism.

#### **2.1 Attitudinal Intonation:**

Generally speaking, discussions of the function of intonation in English often center on the relation between intonation and attitudes. In fact, the main function of intonation is seen by many phonologists as conveying attitudes. This is reflected in O'Connor and Arnold's classic discussions of English intonation in Taylor (1993). While it is undeniable that intonation does convey attitudes and that there is a strong and important relationship between intonation and attitude, it is very difficult to say anything sensible about it, simply because there is no general consensus on how to describe or define attitudes. This is an extremely subjective issue. Similarly, there is no agreement on how to associate particular intonation patterns with particular attitudes. There seems to be no consistent relationship.

While many of the examples given by O'Connor and Arnold are quite convincing, it seems impossible to draw any general conclusions. Too much depends on individual circumstances. Taylor (1993) states that in part, the reason for such difficulties lies in the fact that intonation is not the sole factor involved in conveying attitude. Many other factors, such as loudness, quality of voice, speed of delivery, facial and bodily gestures, etc., also contribute significantly to the conveying of attitude. The result of all this is that we cannot really say anything constructive about intonation and attitude. Hence, it is far better, especially when it comes to teaching and learning, to deal with intonation in terms of information structure, grammar, and discourse.

The conjunction of utterance types and phonological choices plays an important part in conveying attitude and emotion. According to (Corbett2004), this type of intonation isolates intonation tones and gives them labels, such as 'surprise, agreement, disagreement etc.,' (p. 1) thus defining our emotions at the time of speaking. Corbett also questions the

usefulness of attitudinal intonation. An example in point is the following interaction: “ Student A: Did you know that Marco Polo discovered China? Student B: Really!” (p. 1). As can be surmised, there is no real context for Student B’s surprise. Such encounters are often criticized for lack of context and their need of lexical and contextual information to make sense.

## **2.2 Grammatical Intonation:**

Describing grammatical intonation, Crystal, in Kumaki (2003), declares that it helps to identify grammatical structure in speech, performing a role similar to punctuation in writing. It may also identify clause and sentence units and contrasts questions/statements. According to Halliday, as cited in Kumaki (2003), grammatical intonation relates to grammatical mood (question/statement, etc.) as well as to modality (possibility, validity, etc.). Kumaki also cites Roach who believes that “grammatical intonation helps language speakers and learners to recognize the grammar and syntactic structures, e.g. boundaries between phrases, clauses, and sentences. It also facilitates our knowledge of the differences between questions and statements as well as the intricacies of grammatical subordination” (p. 10).

Although many phonologists strongly endorse grammatical intonation, several of them believe that this function is incapable by itself to provide adequate account for certain intonational patterns. For example, some, such as Blum (2001), suggest that there is a strong tendency to have rises in ‘yes/no questions’ and falls in ‘wh-questions’, but they are by no means the only patterns possible. These conventional intonation contours, or as Blum calls them “defaults”, may be overridden by various contextual factors and, hence, the interrogative intention must be inferred from other elements present in the utterance. The speaker’s attitude, such as incredulity, amazement, a high level of interest or lack of it, etc., may also influence the contour and, in particular, the pitch height of the utterance.

## **2.3 Discourse (Informational) Intonation:**

Since people communicate over a stretch of language, it only follows that intonation should be examined at discourse level. Recent phonological research tends to define intonation as a speaker's way of organizing and relating meanings throughout the discourse. Perhaps more importantly, this approach does not label but interprets various meanings that are based on the choices of the speaker.

It is suggested by Ranalli (2002) that almost all intonation choices are tied to the context in which they occur, it is impossible in the discourse approach to isolate a stretch of speech from its context and, hence, make reasonable generalizations about intonational meaning. Particularly

associated with the work of David Brazil at the University of Birmingham, discourse intonation proposes a simple and flexible system with a small and finite number of choices. First and foremost is the tone unit, which is the basic building block of speech and which is used widely as a discourse intonation provides a manageable tool as there are four options associated with tone units: prominence, tone, key, and termination; each of which adds a different type of information. Prominence is a syllable on which there is a major pitch movement. Tone pitch movements are distinguished by their particular direction or contour. Brazil suggests five movements: falling, rising, fall-rise, rise-fall, and level. Key is the relative pitch level chosen by speakers for each tone unit. Three choices are proposed: low, middle, and high. These choices can be recognized in reference to the key of the immediately preceding tone unit. Termination, on the other hand, is a low, middle, or high pitch level choice made by speakers at the beginning or end of a tone unit.

Equally important is the increasing evidence that out of the four most common intonational functions (attitudinal, grammatical, accentual, and discourse) there is a noticeable movement towards adopting the discourse view of intonation (DI), particularly in teaching new language learners. This seems to be the case because according to Hewings (1995), DI tends to view speech as “a purpose-driven activity where speakers and hearers cooperate to reach the desired goal of shared understanding. It also refers to the common ground that exists between speaker and hearer as the area in which their world views converge.” (p. 61).

Discourse intonation is credited with the distinction between new and old or given information to which a speaker has already referred. Taylor (1993) observes that this approach is primarily based on the ability to distinguish between 'proclaiming tones' and 'referring tones'. Proclaiming tones usually introduce 'new' information and, thus, consist of either falling tones or rising-falling tones. Referring tones, however, point to the information that is already mentioned or present in some way in the total context of the utterance (e.g., 'old' or 'given' information) and, hence, consist of either rising tones or falling-rising tones. Furthermore, this approach means that intonation is dealt with not as attitudinal or grammatical function mode but as a communicative value of the interaction between the speaker and the hearer. The following example provided by (Kumaki, 2003, p. 14) illustrates the difference between proclaiming and referring tones.

“While // p WHAT TIME is it // (wh-question with proclaiming tone) projects complete ignorance of the time, as if saying: ‘I don’t have the slightest idea of what time it is’; the referring tone // r WHAT TIME is it // signifies that the speaker is trying to elicit a yes/no answer to an anticipatory question such as: ‘Is it as late as I think it is?’ or ‘Isn’t it time

we leave?

### **Questions in English :**

- **Questions:** are sentences that seek information of some kind. They are followed by a question mark (?)
- **There are seven main types of questions in English:**  
( Kirkpatrick and Kirkpatrick (2014),202)

#### **1) Yes-no questions**

Yes-no questions are designed to seek a reply in the affirmative or negative, whether the reply is just ‘yes’ or ‘no’ or whether this is amplified in some way, as in:

- Is the house occupied just now? o No.
- Has the doctor arrived yet?
- Yes. He’s just arrived. □ Are we ready to begin?
- Let’s get started. Yes.

#### **2) Tag questions**

Some yes-no questions are tag questions in which the questioning part is in the tag at the end of the sentence. The following are examples of tag questions, with the tags in bold:

- She’s a lawyer, **isn’t she?**
- He’s not here yet, **is he?**

#### **3) Wh-questions**

Wh-questions begin with a word beginning with wh, such as why, where, when, who and what, ( O’Connor (1980),122 ) as in:

- What do you want?
- Where did he go?

#### **4) Alternative questions**

Alternative questions require a reply that refers to the options given in the sentence. They contain the conjunction ‘or’. The following are examples of alternative questions:

- Did you come by bus or train?
- o By train.
- Is the party on Friday or Saturday?
- o It’s on Saturday.

#### **5) Exclamatory questions**

Exclamatory questions are sentences which have the structure of questions but which are actually used as exclamations and end with an exclamation mark. They are really seeking the listener’s agreement rather than seeking an answer. ( Kirkpatrick with Kirkpatrick(2014),202 ) The following are examples of exclamatory questions:

- Wasn't that a wonderful meal!
- Hasn't she changed!

### **6) Rhetorical questions**

Rhetorical questions are also sentences that have the structure of questions and they end in a question mark. However, the speaker does not require an answer to these questions. (Declerck(2008),345 ).

The following are examples of rhetorical questions:

- Why should I care?
- Who does she think she is?
- How should I know?

### **7) Question by tone of voice**

A yes-no question can have the structure of a statement, rather than a question, uttered in a questioning tone of voice and ending with a question mark. The following are examples of this:

- Anne told you I was going? o Yes, she did.
- Tom has actually left her?  
o He went today. Yes.
- The house is no longer for sale?
- No. It's been sold.

### **Question in Arabic:**

- **There are seven main types of questions in Arabic :**  
(Aziz(1989),260)

### **1. Polarity Questions**

(Yes-No question) are realized by means of two particles, هل and أ As in:

- هل الطائرة وصلت؟ Has the plane arrived?
- هل تتحدث الفرنسي؟ Do you speak French?
- أسوف تذهب الى القرية؟ Will you go to the Village?

### **2. Positive Oriented Questions**

Positive oriented questions are realized by using the particle followed immediately by the element which is the focus of polarity. As in:

- رواية اشتريت؟ (Was it a novel you bought?) أ
- ألم في الدار احد؟ (Is there someone in the house?) أ

### **3. Negative Oriented Questions**

Negative questions have negative orientation. Such question have additional meanings of surprise, displeasure, etc. As in : (Didn't he tell you that ?) ألم يخبرك بذلك؟

- ألم يأتي معك احمد؟ (Didn't Ahmed come with you ?)

#### **4. Tag Questions in Arabic**

Tag questions in Arabic have one frozen form, As in:

- □ (He is at Home, isn't he?) (انه في الدار، اليس كذلك؟)
- There is nobody in the office, Is there? (لا احد في المكتب، اليس كذلك؟)

#### **5. Content Questions wh-questions**

Content questions ask about one of the elements of the sentence. As in :

- (Who did you see?) (من رأيت هناك؟)
- (What is this?) (ما هذا؟)

#### **6. Alternative Questions**

Alternative questions in Arabic, like English, may be either a subtype of polarity questions or of content questions, joined by *am* or *aw*. As in: (Do you want the green or the red colour?) (أتريد اللون الاخضر او الاحمر؟)  
(Did you arrive today or yesterday?) (اليوم وصلت أم البارحة؟)

#### **7. Intonational Questions**

Polarity questions are sometimes realized by means of intonation only: the interrogative particle. Such questions are closer in style to spoken Arabic. As in:

- (Has Ali arrived?) (وصل علي؟)
- (Have you written the letter?) (كتبت رسالة؟)

#### **□ Comparison of Questions in English and Arabic : (Aziz1989,260)**

**A.** English questions are realized by placing the operator before the subject in polarity questions. Arabic questions are realized by means of particles (*aw*, *hebl*). These questions have 'normally rising intonation in English and Arabic.

**B.** Content questions are realized by placing the question word in the initial position and using falling intonation in both languages. English, however, also uses Inversion (Op + S), except when the question word is subject of the sentence.

Ex: (You want what : What do you want ?) (أتريد ماء؟)

**C.** In English, questions may be positively oriented if they contain an assertive word; or negatively oriented if they contain a negative word. In Arabic, these questions are normally realized by means of the word order (by placing the item immediately after the particle *I* and by means of intonation.

Ex: ( Did anyone see you ?) (الم يرك احد؟)

**D.** Tag questions are widely used in English, they have complicated structures and convey a variety of meanings. In Arabic, they have a stereotyped form and are used on a limited scale.

E. English declarative questions and Arabic intonational questions are structurally similar; but they are functionally different.

## Chapter two

### Intonation of Questions in English

In English, the intonation pattern of a question typically rises towards the end of the sentence. This rising intonation signals to the listener that a question is being asked and that the speaker is seeking some kind of response or feedback.

For example, consider the following sentence:

"Do you want to come with me to the movies"?

In this sentence, the pitch of the speaker's voice rises on the words "movies", indicating that they are asking a question and seeking confirmation or a response from the listener.

In addition, the intonation pattern of a question can also be affected by factors such as the speaker's attitude, emphasis on certain words, or the level of politeness used in the question. (Levis, J. , 2002).

Overall, intonation plays a crucial role in conveying meaning and intention in English, particularly when it comes to asking questions.

### Definition of intonation of Question in English

In addition, the use of appropriate stress and rhythm patterns can also impact the intonation pattern of a question. For example, a speaker may emphasize a particular word in a question to indicate a particular focus or intent, such as "Why did YOU do that"?

In English, when asking a question with a degree of uncertainty or doubt, the intonation pattern typically rises towards the end of the sentence. This rise in intonation indicates that the speaker is seeking confirmation or clarification (Wang, J., 2003) For example, consider the following sentence:

"Is this the right way to the train station"?

In this sentence, the intonation rises towards the end, emphasizing the word "station" and signaling to the listener that the speaker is unsure about the direction and wants confirmation.

The intonation pattern of a question typically rises towards the end of the sentence. This rising intonation signals to the listener that a question is being asked and that the speaker is seeking some kind of response or feedback. (Bolinger, D. , 1986) For example, consider the following sentence:

"Do you want to come with me to the movies"?

In this sentence, the pitch of the speaker's voice rises on the words "movies", indicating that they are asking a question and seeking confirmation or a response from the listener.



### **Types of intonation of Questions in English**

There are several types of intonation patterns used in asking questions in English. The most common types include (Pierrehumbert, J., 1980) :

1. **Yes/No Questions:** These are questions that can be answered with a simple "yes" or "no." The intonation pattern for this type of question rises towards the end of the sentence. For example, "Are you coming to the party"?
2. **Wh-Questions:** These are questions that begin with a wh- word (who, what, where, when, why, how). The intonation pattern for this type of question also rises towards the end of the sentence, but the rise is typically more pronounced on the wh- word. For example, "What time is the party"?
3. **Alternative Questions:** These are questions that offer two or more options. The intonation pattern for this type of question rises on the first option and falls on the second option. For example, "Do you want coffee or tea"?
4. **Tag Questions:** These are questions that are added to the end of a statement to seek confirmation or agreement. The intonation pattern for this type of question rises on the tag question. For example, "You're coming with me, aren't you"?
5. **Rising Declaratives:** These are statements that are said with a rising intonation pattern, making them sound like questions. The intonation pattern rises towards the end of the sentence, but the sentence is not actually a question. For example, "You're coming to the party tonight"?

Overall, the appropriate use of intonation patterns is important in effective communication in both spoken and written English, and understanding the different types of intonation patterns used in asking questions can help to make spoken language more engaging and expressive.

### **Intonation of Questions in Arabic**

Intonation of a question in Arabic refers to the rise in pitch of the speaker's voice at the end of a sentence, which indicates that a question is being asked. It is an important aspect of the Arabic language as it helps to distinguish between a statement and a question. In addition to the rising intonation, the use of specific question particles such as "هل" (hal) or "أ" (a) at the beginning of a sentence also indicates that a question is being asked. By changing the tone of their voice, Arabic speakers are able to convey a variety of meanings and emotions when asking questions, such as curiosity, concern, or urgency.

In Arabic, the intonation of a question is indicated by the use of specific question particles, such as "هبل" (hal) or "أ" (a), which are placed at the beginning of the sentence. The tone of the speaker's voice can also be used to indicate a question, with a rising intonation at the end of the sentence. For example:

- هبل أنت بخير؟ (hal anta bikheir?) - Are you okay? (literally: "Are you well?")  
ماذا تفعل؟ (mada taf'al?) - What are you doing?  
هل يمكنك مساعدتي؟ (hal yumkinuka musa'adati?) - Can you help me?  
أين تذهب؟ (ayna tathhab?) - Where are you going?

In all of these examples, the use of the question particle indicates that the sentence is a question, and the speaker's rising intonation at the end of the sentence emphasizes this further.

In Arabic, the type of intonation used for a question is typically a rising intonation. This means that the pitch of the voice goes up at the end of the sentence to indicate that it is a question. The rising intonation is used for both yes/no questions and wh-questions (questions that begin with words like who, what, where, when, why, how). However, it is worth noting that the use of intonation in Arabic can vary depending on the dialect and region.

### □ The forms and function of intonation in English and Arabic.

#### 1. Similarities (Aziz 1989,260)

- A. English questions are realized by placing the operator before the subject in polarity questions. Arabic questions are realized by means of particles. These questions have 'normally rising intonation in English and Arabic.
- B. Content questions are realized by placing the question word in the initial position and using falling intonation in both languages. English, however, also uses Inversion (Op + S), except when the question word is subject of the sentence.

Ex: (You want what : What do you want ? )

- C. English declarative questions and Arabic intonational questions are structurally similar.

#### 2. Differences (Aziz 1989,265)

- A. In English, questions may be positively oriented if they contain an assertive word; or negatively oriented if they contain a negative word. In Arabic, these questions are normally realized by means of the word order (by placing the Item Immediately after the particle I and by means of Intonation.

Ex: ( Did anyone see you ? )

- B. Tag questions are widely used in English, they have complicated structures and convey a variety of meanings. In Arabic, they have , stereotyped form and are used on a limited scale.
- C. English declarative questions and Arabic intonational questions are are fuctionally different.

### Conclusion

The intonation of questions in English and Arabic can be quite different. In English, a question typically ends with a rising intonation, where the pitch of the voice goes up at the end of the sentence. This rising intonation signals that the speaker is asking a question and expects a response.

In contrast, in Arabic, the intonation of a question may not always have a rising intonation at the end of the sentence. Instead, questions can be formed using specific question words or by using the Arabic equivalent of "do" or "does" in English. Additionally, questions in Arabic may also be distinguished by a change in word order, rather than relying solely on intonation.

It's important to note that the intonation of a question can also depend on the context and the speaker's tone. For example, a speaker may use a rising intonation for a rhetorical question, where they don't expect an answer. Ultimately, the intonation of a question in both English and Arabic can vary based on a variety of factors, and understanding these nuances can improve communication and comprehension.

### Glossary

word	meaning
Intonation	التنغيم
Question	سؤال
Illustrated	يتضح
Tone	نغمة
Syntax	بناء الجملة
English	انكليزي
Speech	حديث

Form	استمارة
Function	وظيفة
Grammar	قواعد
Attitudinal	الموقفية
Discourse	الحوار
Conclusion	خاتمة
Similar	مشابه
Differences	اختلافات

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## Themes of some Natural Elements in Shakespearean Sonnets

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### Abstract

*The aim of research is to explain the relationship between an author and the imagery he or she uses. It sheds light on the rhetorical nature of Shakespeare's references to birds, trees, the mountains, the sea and sky, will reveal a fundamental approach to order and the universe. These images are also related to what Shakespeare and the Elizabethans called nature, and the distinction between nature and art. The distinction was much debated in the poet's own time. Our study argues that, while Shakespeare acknowledged what he saw as innate and natural tendencies, nature is subject to the human will, and must be perfected by art. This affects his imaginary representations of the natural world in the sonnets. This world cannot be separated from the linguistic and literary conventions of his day, and is related to the already disappearing Renaissance world view.*

*In this research the emphasis of some authors on Shakespeare's Imagery as a poet of the countryside is corrected. Not all the instances of nature imagery in the sonnets will be addressed. Nature images, whether of the sun, the sea, the seasons, or flowers, etc., are central to about 11 of the 154 poems published in 1609.*

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## Chapter one

### 1. Introduction

Sonnets were brought in England as a form of poetry by Sir Thomas Wyatt. Initially sonnets appeared in Italy traditionally as love poems written by Dante. Later on the sonnet was written by many eminent writers like Petrarch, Spenser, Milton and Shakespeare. Each writer has his own style and forms. Petrarch developed the sonnet to one of its highest levels during early Renaissance Italy, but it wasn't translated into English until the sixteenth century.

From there, Shakespeare made the sonnet famous in England and others followed his lead. Shakespearean or English Sonnet has its style and rhyme scheme which is different than other forms of sonnets. The rhyme scheme of Shakespearean sonnets is abab, cdcd, efef, gg. This means that the sonnet consists of three quatrains (four-line stanzas) with a rhyme scheme of ABAB CDCD EFEF, followed by a concluding couplet

(two-line stanza) with a rhyme scheme of GG. although this form was first employed by Surrey and Wyatt, it got the perfection on Shakespeare's hand. He uses the ending couplet to make the central theme in the preceding quatrain obvious. In Shakespearean form the split into the octave and sestet no longer exist. Among, many forms Shakespearean form is proved a favorite because of his sequence.

The sonnet can be thematically divided into two sections: the first consists of three quatrains and presents the theme and raises an issue or doubt, and the second part which is the couplet answers the question, resolves the problem, or drives home the poem's point. This change in the poem is called the turn and helps move forward the emotional action of the poem quickly, as fourteen lines can become too short too fast.

## **Chapter two**

### **2. Shakespearean Sonnets**

Although Shakespeare's sonnets can be divided into different sections with numerous ways, the most apparent division involves Sonnets 1-126, in which the poet strikes up a relationship with a young man, and Sonnets 127-154, which are concerned with the poet's relationship with a woman, variously referred to as the Dark Lady, or as his mistress. In the first large division, in the Sonnets 1 to 126, the poet addresses an alluring young man with whom he has struck up a relationship. In Sonnets 1–17, he tries to convince the handsome young man to marry and beget children so that the youth's incredible beauty will not die when the youth dies. Starting in Sonnet 18, when the youth appears to reject this argument for procreation, the poet glories in the young man's beauty and takes consolation in the fact that his sonnets will preserve the youth's beauty, much like the youth's children would.

#### **2.1 The Natural Elements in Shakespeare's Sonnets**

Nature imagery is one of the most productive sources from which Shakespeare draws. The nature of the English countryside, to Shakespeare, is a series of impressions of beautiful scenes the mountains , rivers, skies, seasons and storms. Shakespeare used many natural elements in his sonnets, which he considered as his inspiration. In most of his sonnets, the language he uses in talking about those element is rhetorical including figures of speech like metaphor, metonymy, personification, apostrophe, etc. What follows are examples of Shakespeare's symbolic use of natural elements employed metaphorically in which excerpts from different sonnets are provided.



### 2.1.1 Flowers and Roses

To begin with, one of nature's elements that Shakespeare use in many sonnet, a number of images cluster round flowers. The use of flower-imagery was a fashion of the times, but Shakespeare's flower images are startling, and even though conventional, show the hand of the master. In Sonnet 94 we get,

The Summer's flower is to the summer sweet,  
Though to itself it only live and die.

Shakespeare was extremely sensitive to fragrant smell. He loved "the sweet smell of different flowers". So rose and lily occur frequently. In Sonnet 54 he pays homage to the 'rose', the symbol of youth and beauty, and says that, unlike other flowers, roses even when faded never give an offensive smell:

"Of the sweets deaths are sweetest odours made".

The poet hates flowers which are so beautiful and fragrant while alive and give a foul smell like that of weeds when dead. In sonnet 69 he says:

"To thy fair flower add the rank smell of weeds". (Raghukul, 1991)

Again in Sonnet 94, Shakespeare compares the Dark Lady to a festering Lily:

For sweetest things sourest by their deeds,  
Lilies that fester smell far worse than weeds".

In Shakespeare's sonnets, the rose imagery is placed in a dominant position among all the other flower imagery. In general, rose is one of the most conventional images in the sonnet. But in addition to the traditional symbol of beauty and love, rose in the sonnet shows more symbolic meanings: a symbol of vitality and reproduction, a symbol of friendship and devotion, and a symbol of fidelity and immortality. The symbolic rose, to a great extent, reflects the Renaissance humanist Shakespeare's values and ideals of humanism. By successfully employing the rose imagery, Shakespeare extols the virtues of reproduction, displays his faith in the immortality of his verse, and conveys the message of appreciating and cherishing the beauty, goodness, and truth.

### 2.1.2 Trees and weeds

Trees appear throughout the sonnets to illustrate the passage of time, the transience of life, the aging process, and beauty. Rich, lush foliage symbolizes youth, whereas barren trees symbolize old age and death, often in the same poem, as in Sonnet 12.

When I behold the violet past prime,  
And sable curls all silver'd o'er with white,  
When lofty trees I see barren of leaves

Which erst from heat did canopy the herd,

Traditionally, roses signify romantic love, a symbol Shakespeare employs in the sonnets, discussing their attractiveness and fragrance in relation to the young man. Sometimes Shakespeare compares flowers and weeds to contrast beauty and ugliness. In these comparisons, marred, rotten flowers are worse than weeds—that is, beauty that turns rotten from bad character is worse than initial ugliness. Giddy with love, elsewhere the speaker compares blooming flowers to the beauty of the young man, concluding in Sonnets 98 and 99 that flowers received their bloom and smell from him. The sheer ridiculousness of this statement—flowers smell sweet for chemical and biological reasons—underscores the hyperbole and exaggeration that plague typical sonnets. In Sonnet 54 provides a classic text for understanding of Shakespeare's rose imagery. Very often the rose occurs in poetry where contrasting pairs of the flower's characteristics are presented, for example the flower and the thorn, the beautiful outside and the worm, etc. Similarly, Shakespeare here pairs the beautiful appearance of the rose with its scent. The visible flower is the code for 'beauty', the scent becomes the metaphor for truth'. First Shakespeare offers the relation between 'beauty' and 'truth'. In the first quatrain Shakespeare finds that the unseen adornment 'truth' is what gives beautiful things their value, in which he says, like Keats, "Beauty is truth, truth is beauty".

O how much more doth beauty beauteous seem,

By that sweet ornament which truth doth give!

The rose looks fair, but fairer we it deem

For that sweet odour which doth in it live.

In Sonnet 67, where the poet finds that the beauty of the young man is true compared with the false. "Why should poor beauty indirectly seek / Roses of shadow, since his rose is true". Thus it is important to consider the connections of roses for the Elizabethan reader. Roses were known to be distilled for perfume, but could also strew the marriage bed' (as Gertrude says of Ophelia's flowers), or be wrapped in winding sheets. In the second quatrain, the poet speaks about the two kinds of flowers, one being the wild rose, that has the same color and thorns. This, however, has no scent. The second one is the **cultivated roses**. In the case of the **canker-bloom**, or the **dog-rose**, its only merit is its show: "Shakespeare explores the characteristic relationship between the rose and the canker. In addition to naming a type of rose the **Dog rose** or **Brier rose** '**Rosacanina**', the most common rose in the south of England and one that flowers only in June and July in Elizabethan English."

And steal dead seeing of his living hue?

Why should poor beauty indirectly seek

Roses of shadow, since his rose is true?

Why should he live, now Nature bankrupt is,

In nature a beautiful rose can stand out among the brush in a forest, or in a garden a rose can be the most beautiful flower, just the way that man's beauty will stand out among a crowd. This metaphor is used to explain to the reader that reproduction is necessary to pass on those genes that allow one man to stand out among others in a crowd. According to the speaker, this personal beauty will live on past death through reproduction. But this beauty is ephemeral therefore poet urging his friend to get married and have children to spread his friend's beauty , in sonnet 1

From fairest creatures we desire increase,  
That thereby beauty's rose might never die,  
Then in Sonnet 2,

When forty winters shall beseige thy brow,  
And dig deep trenches in thy beauty's field,  
Thy youth's proud livery, so gazed on now,  
Will be a tatter'd weed, of small worth held:

we find subtle nature pictures where poet again urging his friend to get married and have child. Time is a great enemy it will devour his friend's beauty and it's a natural process our beauty is ephemeral it will decay by the time therefore poet attempts to warn his friend to marry and have children by showing him his future. When the youth is forty years old, he will be nothing but a "tottered weed", because he will be alone and childless. The only thing the young man will have to look back on is his self-absorbed "lusty days," empty because he created nothing namely, no children. This barrenness of old age is symbolized in the sonnet's last line, This were to be new made when thou art old,  
And see thy blood warm when thou feel'st it cold.

poet's friend got such beauty from nature and he should endow the nature with his beauty namely his offsprings otherwise nature will absorb poet friend's beauty. This is how nature is playing with our beauty and poet staring our mind up to use time when are on our prime.

### 2.1.3 Stars

Stars are mentioned several times in many of Shakespeare's sonnets, where each time they are mentioned they symbolize something specific. In sonnet 14 Shakespeare used the Stars to symbolizes the young man's eyes because the stars are often associated with beauty, brightness, and brilliance, just like the eyes of the young man. The use of stars as a metaphor for the young man's eyes emphasizes their luminosity and captivating qualities.

Not from the stars do I my judgment pluck;  
And yet methinks I have astronomy,

But not to tell of good or evil luck,  
Of plagues, of dearths, or seasons' quality;  
Nor can I fortune to brief minutes tell,  
Pointing to each his thunder, rain and wind,  
Or say with princes if it shall go well,  
By oft predict that I in heaven find:  
But from thine eyes my knowledge I derive  
from which the poet attains his knowledge. Stylistically, this sonnet is a good example of a typical Shakespearean sonnet: The first eight lines establish an argument, and then line 9 turns this argument upside down with its first word, "But." The concluding couplet, lines 13 and 14, declares some outcome or effect of the young man's behavior. Typically, this concluding image is of death, as in Sonnet 14's "Thy end is truth's and beauty's doom and date."

In other words, should the young man die without fathering a son, not only will he suffer from the lack of an heir, but the world, too, will suffer from the youth's selfishness.

Also, in sonnet 25 which is known as 'Let those who are in favour with their stars' is number twenty-five of one hundred fifty-four sonnets that Shakespeare wrote over his lifetime. It is part of the well-loved Fair Youth sequence of sonnets. In this particular poem, the poet makes references to the stars. Those which are physical and metaphorical, tapping into themes of the fleeting nature of fame and the strength of love. The speaker addresses the Fair Youth telling him that the love they have is far more important than who the stars or sun are shining on at any one time. Those who have awards, power, and many friends only have them temporarily. Like a marigold flower, these people will die when the sun no longer shines on them. The love the Fair Youth and the speaker share is going to last forever. No one can take it away from them.

Also, in sonnet 116 Shakespeare uses a metaphor to compare love to a star that's always present and never changes, It is real and permanent. He is so confident in this opinion that he asserts no man has ever loved before if he's wrong. Shakespeare also brings elements of time into the poem. He emphasizes the fact that time knows no boundaries, and even if the people in the relationship change, the love doesn't.

In the last two lines in second quatrain,  
It is the star to every wand'ring bark,  
Whose worth's unknown, although his height be taken.

Here to Shakespeare, love is the star that guides every bark, or ship, on the water, and while it is priceless, it can be measured. These two lines are interesting and worth noting. Shakespeare concedes that love's worth is not known, but he says it can be measured. How he neglects to tell his

reader, but perhaps he is assuming the reader will understand the different ways in which one can measure love: through time and actions. With that thought, the second quatrain ends.

Sonnet 60, L. -8). It seems that once the prime of life passes, the days, minutes and seconds pass by much faster than life before the prime. This shows that life is quickly changing and that those days of reproduction are in the past. The tone of the Sonnets has changed from being urgent to calm and peaceful just the way listening to waves crashing is peaceful. This tone allows the speaker to accept the maturity that man faces as life passes its prime. Death seems to be rapidly drawing nearer.

### 2.1.4 The Sun

Shakespeare used the sun in several sonnets and it is employed in various forms for example in sonnet 130 Shakespeare employs some beautiful imagery and the sonnet start with praising poet's mistress. He uses simile to describe the eyes of the woman he loves, noting that they are not like the sun.

My mistress' eyes are nothing like the sun;

Shakespeare's Sonnet 7 uses personification to describe the sun rising and then falling in the sky as a metaphor for the beginning of the Fair Youth's own life,

Lo, in the orient when the gracious light

Lifts up his burning head, each under eye

In reference to the sunrise when the sun rises in the east of a morning, everyone living under it ('each under eye') pays homage to this blazing eye in the sky by looking up and admiring it. The sun is described in regal terms – 'gracious', 'majesty' – but also holy ones even when the sun is at its highest point, at noon, and is technically then in what we might call its 'middle age', people still admire it for its beauty. The phrase 'golden pilgrimage' reinforces the religious connotations of the sun in the 'heavenly' sky'. The implication to all this, of course, is that the Fair Youth, even if he leaves it to early middle age to marry and have a son, will still find many women to admire (and marry) him then. But when the sun begins to set and is on its way down, like a man crawling towards 'feeble [old] age', those admirers, which were loyal to him until now, start to look elsewhere for things to admire. The implication here is that if the Fair Youth leaves it until he's past his prime to choose a wife and have children, he may find it difficult to attract a mate, as he'll have lost his youthful strength and beauty.

Sonnet 7 is about the trajectory of the sun, but this word never appears in the sonnet, with Shakespeare instead using the word 'light' to

describe it. This makes the appearance of the homophone ‘son’ right at the end of the sonnet all the more powerful, as if the word has suddenly been released, in punning form, like a blaze of light. It is this withholding of the very word that is the theme of the sonnet until the end of the poem, when it is release in punning splendour, that makes this a technically accomplished poem.

Once the sun sets people stop admiring it as much, just the same way man won’t be admired if kin isn’t produced. Once the sunset reaches its peak, or the point where it finally disappears, it consistently turns darker, this closely relates the way that once life reaches a certain age, it moves faster and faster towards the end. The tone and theme of the Sonnets begin to change from this point on, focusing on the fact that life passes just as quickly as a sunset fades. After a sunset fades the sky suddenly becomes darker; and the darkness progresses as time passes through the night.

The sunset is used as a metaphor for the way that a life fades after the peak, or the prime of life. ‘Sonnet 15’ uses a metaphor similar to that of a sunset fading, but this metaphor compares man’s declining quality of life after the prime to that of a plant once it reaches its full potential,

“When I consider everything that grows  
Holds in perfection but a little moment,  
That this huge stage presenteth naught but shows  
Whereon the stars in secret influence comment;  
When I perceive that men as plants increase,  
Cheered and checked even by the selfsame sky,  
Vaunt in their youthful sap, at height decrease” (Sonnet 15).

### 2.1.5 Seasons

Shakespeare, like many sonneteers, portrays time as an enemy of love. Time destroys love because time causes beauty to fade, people to age and life to end. One common convention of sonnets in general is to flatter either a beloved or a patron by promising immortality through verse. As long as readers read the poem, the object of the poem’s love will remain alive. In Shakespeare’s Sonnet 15, the speaker talks of being “in war with time” time causes the young man’s beauty to fade, but the speaker’s verse shall entomb the young man and keep him beautiful. The speaker begins by pleading with time in another sonnet, yet he ends by taunting time, confidently asserting that his verse will counteract time’s ravages. From the contemporary point of view the speaker was correct, and art has beaten time: the young man remains young since we continue to read of his youth in Shakespeare’s sonnets.

Through art, nature and beauty overcome time. Several sonnets use the seasons to symbolize the passage of time and to show that everything

in nature—from plants to people—is mortal. But nature creates beauty, which poets capture and render immortal in their verse. Sonnet 106 portrays the speaker reading poems from the past and recognizing his beloved's beauty portrayed therein. The speaker then suggests that these earlier poets were prophesizing the future beauty of the young man by describing the beauty of their contemporaries. In other words, past poets described the beautiful people of their day and, like Shakespeare's speaker, perhaps urged these beautiful people to procreate and so on, through the poetic ages, till the birth of the young man portrayed in Shakespeare's sonnets. In this way, as beautiful people of one generation produce more beautiful people in the subsequent generation and as all this beauty is written about by poets nature, art, and beauty triumph over time.

In Sonnet 5 the poet compares nature's four seasons with the stages of the young man's life. Although the seasons are cyclical, his life is linear, and hours become tyrants that oppress him because he cannot escape time's grasp.

Those hours, that with gentle work did frame  
The lovely gaze where every eye doth dwell,  
meaning that everyone notices the youth's beauty, but time's "never-resting" progress ensures that this beauty will eventually fade.

In an extended metaphor, the poet argues that because flowers provide perfume to console people during the winter, it is natural for the youth to have a child to console him during his old age. Without perfume from summer's flowers, people would not remember previous summers during the long, hard winters; Childless, the young man will grow old alone and have nothing to remind him of his younger days.

Winter, an image of old age, is regarded with horror:  
Sap checked with frost, and lusty leaves quite gone,  
Beauty o'ersnowed and bareness every where:  
The "lusty leaves" imagery recalls the "lusty days" from Sonnet 2 and reemphasizes the barrenness of the youth's old age, in which he will look back longingly on his younger days but will have nothing to remember them by. However, in the final couplet,  
This were to be new made when thou art old,  
And see thy blood warm when thou feel'st it cold.

the poet evokes a comforting tone, suggesting that immortality is attainable for the young man, just as it is for summer's flowers when they are transformed into perfume, if only the young man would father a child. Also in sonnet 73 the speaker invokes a series of metaphors to characterize the nature of what he perceives to be his old age. In the first quatrain, he tells the beloved that his age is like a "time of year," late autumn, when the leaves have almost completely fallen from the trees, and the weather

has grown cold, and the birds have left their branches. In the second quatrain, he then says that his age is like late twilight, “As after sunset fadeth in the west,” and the remaining light is slowly extinguished in the darkness, which the speaker likens to “Death’s second self.” In the third quatrain, the speaker compares himself to the glowing remnants of a fire, which lies “on the ashes of his youth” that is, on the ashes of the logs that once enabled it to burn and which will soon be consumed “by that which it was nourished by” that is, it will be extinguished as it sinks into the ashes, which its own burning created. In the couplet, the speaker tells the young man that he must perceive these things, and that his love must be strengthened by the knowledge that he will soon be parted from the speaker when the speaker, like the fire, is extinguished by time

### 2.1.6 Birds

One should not beware of saying that this less usual image, based on the skylark's movement, shows that Shakespeare made the closest and most accurate observation of country scenes. Certainly the poet would be familiar with larks, like anyone who walks through a field in England but what is more important is the literary and cultural context. The whole poem has a religious tone. The word 'heaven' comes twice, first it is deaf", then it hears hymns of joy. Religious thought provides many examples of the lark as a symbol and this is what underlies the image of Sonnet 29. Primarily, because this brown bird lives on the ground and rises singing to the sky it has been a symbol of prayer and praise since the time of Tertullian. It is described as a favorite of Saint Francis. Literature and pious folklore linking the lark to praises.

Shakespeare was also very sensitive to sound. In Sonnet 102 he refers to the "wild music" that "burthens every bough" The songs of the birds, like the skylark and the nightingale, appeal to him. In Sonnets 29 and 102 he uses personification of the lark at break day arising" and the nightingale.

As Philomel in summer's front doth sing,  
And stops her pipe in growth of riper days:

At the advent of the winter he gives a picture of desolation:

Bare ruin'd choirs, where late the sweet birds sang .(Sonnet 73)

Or, if they sing, 'tis with so dull a cheer, (Sonnet 97)

Sensitive to the charms of music, Shakespeare's love of music is seen in his Sonnets. For example in sonnet 8,

Mark how one string, sweet husband to another,

Strikes each by mutual ordering;

Resembling sire and child and happy mother

Who all, in one, pleasing note do sing



### 2.1.7 Reproduction

To begin with the Sonnet 1, we find that the sonnet sets the most excellent examples of natural “beings find hindrance to reproduce themselves.

"From fairest creatures we desire increase/  
That thereby beauty's rose might never die/  
But as the ripper should by time decrease" (sonnet 1, line 13)

We know that rose is a symbol of youthful beauty; rose is also often associated with female's beauty as well. Here poet comparing the beauty of a rose to the beauty of man's ability to reproduce and pass on the 'fairest,' or beautiful, genes.

In nature a beautiful rose can stand out among the brush in a forest, or in a garden a rose can be the most beautiful flower, just the way that man's beauty will stand out among a crowd. This metaphor is used to explain to the reader that reproduction is necessary to pass on those genes that allow one man to stand out among others in a crowd. According to Shakespeare, this personal beauty will live on past death through reproduction. But this beauty is ephemeral therefore the poet urges his friend to get married and have children to spread and perpetuate his beauty. And the word ripper suggests fruit rather than flowers, indicating that speedy process of growth denotes "Soon ripe, soon rotten". So the poet's friend should not consume his own beauty and should not be like Narcissus; rather he should get married because the world and nature demand that the poet should propagate his beauty through his progeny. Then in Sonnet 2, we find subtle natural images with the poet again urging his friend to get married and have child. Time is a great enemy as it will devour his friend's beauty and it's a natural process our beauty is ephemeral it will decay by the time, therefore the poet attempts to advise his friend to marry and have children by showing him his future. When the youth is forty years old, he will be nothing but a "tottered weed", because he will be alone and childless. The only thing the young man will have to look back on is his self-absorbed "lusty days", empty because he created nothing — namely, no children. This barrenness of old age is symbolized in the sonnet's last line: the poet's friend got such beauty from nature and he should endow the nature with his beauty namely his offsprings; otherwise nature will absorb his beauty. This is how nature is playing with our beauty and how the poet steering our minds up to use time when we are in our prime of youth.

### 3. Conclusion

In the proceeding parts of this research, light has been shed on the way Shakespeare uses natural elements symbolically using figures of speech simile, personification, metaphor, etc. The main themes he tackles are youth, beauty, generation, old age and death. He uses those natural elements because they have aspects which are comparable, or indirectly to human characteristics such as beauty, ugliness and liveliness that exist in there cycle of life. The figure of speech he uses add on aesthetic flavor that when compled with the unique structure and musicality of his sonnets, render masterpieces of poems rarely composed by other poets.

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## THE PSYCHOLOGICAL ELEMENTS IN EMILY BRONTË’S WUTHERING HEIGHTS

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### INTRODUCTION

In Wuthering Heights, Mr. Lockwood narrates his visit to Wuthering Heights and recalls dreaming of a ghostly child trying to come in through the windowpane..

Nelly, Lockwood’s housekeeper, recalls working at Wuthering Heights and tells Lockwood how Mr. Earnshaw adopted a boy called Heathcliff. Mr. Earnshaw's daughter, Catherine, develops a close friendship with Heathcliff while his son, Hindley, envies Heathcliff’s close relationship with Mr. Earnshaw.

After Mr. Earnshaw dies, Hindley becomes the master of Wuthering Heights and relegates Heathcliff to servant status.

Catherine marries the wealthy Edgar Linton, and Heathcliff marries Edgar’s sister to inherit her money.

Catherine dies after giving birth to a daughter named Cathy. Edgar’s sister flees Heathcliff’s abuse and gives birth to a son named Linton.

Heathcliff gains ownership of Wuthering Heights. Edgar and Linton die, and Heathcliff dies after realizing that he wishes to rejoin his beloved Catherine.

### ❖ **Emily Brontë’s life**

Bronte is a British writer. She is the author of Wuthering Heights, now considered a classic of English literature.

About Emily Bronte Emily lived a quiet life in Yorkshire with her father the Reverend, her brother Branwell, and her sisters Charlotte and Anne. Her two sisters wrote and published poetry and novels under the pseudonym Ellis Bell.

Emily wrote Wuthering Heights in 1847, and it was the only published novel of hers to ever be so popular. Emily died in 1848.Emily Bronte published her novel “Wuthering Heights” as two volumes in 1847. Initially it received mixed reviews from critics due to its innovative structure based on doomed love, social commentary

and mystery. It was condemned for depiction of immoral passion, but later the novel became a classic.

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Amelie Bronte was born on the thirtieth of July 1818 in the city of Thornton in the county called Yorkshire to poor parents, Mary Branwell and Father Patrick Bronte. She was the younger sister of Charlotte Bronte and the fifth of six children. In 1824 the family moved to Haworth, an area flourishing with their talents for English literature.

her personality Emily Bronte remains a mysterious figure and a challenge for biographers because information about her is sparse and sparse,[1] due to her solitary nature and being somewhat isolated.[2][3] She also does not appear to be the type to have friends outside the family. [4] Her sister Charlotte remains the main source of information about her, although she is her older sister but decided to write publicly about her shortly after her death, Charlotte is not an impartial witness.[5] In 1850, Charlotte wrote: My sister's disposition was not naturally gregarious, and circumstances fostered her tendencies to solitude, but she went to church sometimes and sometimes walked on the hills, and she seldom crossed the threshold of the house. Although she was benevolent to others, she did not mingle with them.

#### ❖ **Her Works**

The writing style of Emily Bronte was figurative and self-effacing interspersed with poetic prose. Emily was famous for romantic poetic style because she explored the themes of nature, solitude, romanticism, religion, loss, death, revenge and class. Her popular poems include “Faith and Despondency,” “Anticipation,” “Fall, Leaves, Fall,” “A Little While, A Little While,” “Me Thinks this

Heart,” “A Little Budding Rose,” “Remembrance,” “A Day Dream,” “A Death-Scene,” “Come, Walk with Me,” “Encouragement,” “At Castle Wood,” “The Philosopher,” “Stars,” “Plead for Me” and “Interrogation.”(6)

## ❖ characters

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### – **Heathcliff**

An orphan brought to live at Wuthering Heights by Mr. Earnshaw, Heathcliff falls into an intense, unbreakable love with Mr. Earnshaw’s daughter Catherine. After Mr. Earnshaw dies, his resentful son Hindley abuses Heathcliff and treats him as a servant. Because of her desire for social prominence, Catherine marries Edgar Linton instead of Heathcliff. Heathcliff’s humiliation and misery prompt him to spend most of the rest of his life seeking revenge on Hindley, his beloved Catherine, and their respective children (Hareton and young Catherine). A powerful, fierce, and often cruel man, Heathcliff acquires a fortune and uses his extraordinary powers of will to acquire both Wuthering Heights and Thrushcross Grange, the estate of Edgar Linton.

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### – **Edgar Linton**

Well-bred but rather spoiled as a boy, Edgar Linton grows into a tender, constant, but cowardly man. He is almost the ideal gentleman: Catherine accurately describes him as “handsome,” “pleasant to be with,” “cheerful,” and “rich.” However, this full assortment of gentlemanly characteristics, along with his civilized virtues, proves useless in Edgar’s clashes with his foil, Heathcliff, who gains power over his wife, sister, and daughter.

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### – **Lockwood**

Lockwood’s narration forms a frame around Nelly’s; he serves as an intermediary between Nelly and the reader. A somewhat vain and presumptuous gentleman, he deals very clumsily with the inhabitants of Wuthering Heights. Lockwood comes from a more domesticated region of England, and he finds himself at a loss when he witnesses the strange household’s disregard for the social conventions that have always structured his world. As a narrator, his vanity and unfamiliarity with the story occasionally lead him to misunderstand events.

– **Nelly Dean**

Nelly Dean (known formally as Ellen Dean) serves as the chief narrator of *Wuthering Heights*. A sensible, intelligent, and compassionate woman, she grew up essentially alongside Hindley and Catherine Earnshaw and is deeply involved in the story she tells. She has strong feelings for the characters in her story, and these feelings complicate her narration.

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– **Hindley Earnshaw**

Catherine's brother, and Mr. Earnshaw's son. Hindley resents it when Heathcliff is brought to live at *Wuthering Heights*. After his father dies and he inherits the estate, Hindley begins to abuse the young Heathcliff, terminating his education and forcing him to work in the fields. When Hindley's wife Frances dies shortly after giving birth to their son Hareton, he lapses into alcoholism and dissipation.

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– **Young Catherine**

For clarity's sake, this SparkNote refers to the daughter of Edgar Linton and the first Catherine as "young Catherine." The first Catherine begins her life as Catherine Earnshaw and ends it as Catherine Linton; her daughter begins as Catherine Linton and, assuming that she marries Hareton after the end of the story, goes on to become Catherine Earnshaw. The mother and the daughter share not only a name, but also a tendency toward headstrong behavior, impetuosity, and occasional arrogance. However, Edgar's influence seems to have tempered young Catherine's character, and she is a gentler and more compassionate creature than her mother.

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– **Linton Heathcliff**

Heathcliff's son by Isabella. Weak, sniveling, demanding, and constantly ill, Linton is raised in London by his mother and does not meet his father until he is thirteen years old, when he goes to live with him after his mother's death. Heathcliff despises Linton, treats him contemptuously, and, by forcing him to marry the young Catherine, uses him to cement his control over *Thrushcross Grange* after Edgar Linton's death. Linton himself dies not long after this marriage.(7)

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❖ **Summary Wuthering Heights:**

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In *Wuthering Heights*, Mr. Lockwood narrates his visit to *Wuthering Heights* and recalls dreaming of a ghostly child trying to come in through the windowpane.

Nelly, Lockwood's housekeeper, recalls working at *Wuthering Heights* and tells Lockwood how Mr. Earnshaw adopted a boy called Heathcliff. Mr. Earnshaw's daughter, Catherine, develops a close friendship with Heathcliff while his son, Hindley, envies Heathcliff's close relationship with Mr. Earnshaw.

After Mr. Earnshaw dies, Hindley becomes the master of *Wuthering Heights* and relegates Heathcliff to servant status.

Catherine marries the wealthy Edgar Linton, and Heathcliff marries Edgar's sister to inherit her money.

Catherine dies after giving birth to a daughter named Cathy. Edgar's sister flees Heathcliff's abuse and gives birth to a son named Linton.

Heathcliff gains ownership of *Wuthering Heights*. Edgar and Linton die, and Heathcliff dies after realizing that he wishes to rejoin his beloved Catherine.

The main conflict in the novel is between the desires of the heart and the economic and social constraints on that desire posed by family and society.

Catherine Earnshaw and Heathcliff love each other deeply and would love to get married, but Heathcliff, degraded to a farmhand by his older stepbrother Hindley, makes that an unrealistic possibility. Catherine does the practical thing and marries the rich man in the neighborhood, Edgar Linton. Heathcliff runs off in despair and comes back after a mysterious absence of three years, having fashioned himself into a gentleman. Because of her marriage, Catherine and Heathcliff cannot be together, as Linton increasingly won't even endure Heathcliff's presence. The separation eventually kills Catherine and leaves Heathcliff in a state of grief and rage.(8)

❖ **PSYCHOLOGICAL INTERPRETATION OF WUTHERING HEIGHTS**

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Psychological interpretation of *Wuthering Heights* talks about relationships between individuals and society. It can also be taken as a representation of society where situations and vistas change thinking and mental actions of people. We will use some Freudian theories while studying different characters and their implication on society.

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According to Freud, there are three different kinds of mental processes that result in three kinds of personalities. Those are Id, Ego and Superego.

Id is related to man's animalistic instinctive and attitude. It seeks pleasure in pain and roughness of life. According to Psychology, two most important characteristics of id are pleasure and death principles or pain, which is also known as Thanatos. In *Wuthering Heights*, Heath cliff represents all the qualities of id. His losses of identity, untamed nature, and vengeful attitude towards society are all the traits of id. Id shows primitive feelings of human beings and remains unaffected by time. So is the case with Heathcliff. Until his death, his vengeful nature and his desperation remain unchanged. He shows roughness of life, on which love has no effect. It remains embedded in his unconscious which is also referred to as a 'dark continent' in psychology, a continent where all the evils hide and justify themselves.

Ego relates to society. It is said to be self-reliant and has an internal sense of right and wrong. Full of emotions and excitement, ego is not wild as id. Catherine possesses the characteristics of ego in *Wuthering Heights*. She knows what is right and what is wrong and has space to accept or reject something. She tests the patience of id (Heathcliff) and tries to keep a balance between id and superego, which is Linton in this novel. It is said that ego has the capacity to improve and when improved, it becomes superego. Because what one person (ego) thinks, right and wrong, if coincides with the thinking of a larger group of people, it results in society (superego). As we see, that when ego (Catherine) stays at superego's (Linton) for three months, she transforms into superego.

Superego, as discussed above, is society. It manifests the qualities of sophistication, balance and proper behavior. It can never be wrong completely. It is full of love and compassion and morality as well. Linton is portraying superego in this novel, full of civilized culture, proper behavior. He is an educated person who knows how to handle difficult situations and work hard. Unlike Heath cliff, which is slave to his unconscious, Linton uses his conscious and judges all the situations dispassionately.

This novel also shows the 'alternation of generation' quality i.e. in the next generation, all the characters and their personas are altered. In the next young generation, young Catherine has now improved to superego, Linton changes from superego to ego and Hareton represents id.(9)



### ❖ **The Futility of Revenge**

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Revenge is a central focus of Heathcliff's life and, in fact, drives most of the decisions he makes later in the novel. Though Heathcliff gains some bitter satisfaction through causing pain for others, he does not achieve any personal happiness. Instead, his single-minded pursuit of revenge leaves him empty and exhausted. After being tormented by Hindley as a child, Heathcliff becomes obsessed with the idea of getting revenge. By taking advantage of Hindley's debt, Heathcliff gains control of Wuthering Heights and becomes the master of the house, a great irony considering he was once forced to work there as a de facto servant.

Heathcliff seeks further revenge on Hindley by raising Hareton, who should have grown up to be a gentleman and a landowner, like a common servant, forcing on the boy the same indignity Hindley had once heaped on Heathcliff. Heathcliff is fully aware of his cruelty. As he explains to Nelly, he understands and desire Hareton's suffering: "I know what he suffers now, for instance, exactly—it is merely a beginning of what he shall suffer, though." Moreover, Heathcliff has the perverse pleasure of knowing Hareton loves and respects him no matter how badly he treats him .

Heathcliff eventually achieves his entire plan of revenge, including marrying Cathy and Linton so that he also gains control of the Grange. However, Heathcliff's death, alone and desperate for his lost love, represents the futility of his struggle. Though he achieved his desired revenge on those, living and dead, who had wronged him, he remains unfulfilled in his true desire—to be reunited with Cathy, which can only be achieved in death.(10)

### ❖ **Love**

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'My love for Linton is like the foliage in the woods: time will change it, I'm well aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath: a source of little visible delight, but necessary. Nelly, I am Heathcliff!'

Catherine describes to Nelly the different types of love that she has for Heathcliff and Edgar Linton. While her love for Edgar will change over time, Catherine sees her love for Heathcliff as solid and eternal, as if she and Heathcliff inhabit the same body. Catherine refuses to give up either relationship: Edgar brings her the comfort and status she's always desired, but Heathcliff satisfies her passion and completes her soul. This love triangle and conflict becomes the intertwining theme of love throughout the novel.

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‘You know as well as I do, that for every thought she spends on Linton she spends a thousand on me! . . . If he loved with all the powers of his puny being, he couldn’t love as much in eighty years as I could in a day. And Catherine has a heart as deep as I have: the sea could be as readily contained in that horse-trough as her whole affection be monopolized by him...It is not in him to be loved like me . . .’

Here, Heathcliff passionately speaks with Nelly about how his capacity to love Catherine far exceeds Edgar’s ability to experience love. This discussion comes as Nelly tries to convince Heathcliff to leave Catherine alone in order to save her from physical and mental distress. Heathcliff’s declaration echoes Catherine’s passionate description of her love for him at the beginning of the novel. Their passion consumes them, depicting a detrimental and destructive aspect of love.

The intimacy thus commenced grew rapidly; though it encountered temporary interruptions. Earnshaw was not to be civilized with a wish, and my young lady was no philosopher, and no paragon of patience; but both their minds tending to the same point—one loving and desiring to esteem, and the other loving and desiring to be esteemed—they contrived in the end to reach it.

Nelly describes to Mr. Lockwood how young Catherine and Hareton Earnshaw fell in love. She depicts a thoughtful, mutual relationship, where both young Catherine and Hareton Earnshaw accept each other’s weaknesses while giving to one another what they need. The balance in their relationship contrasts with the destructive love of Catherine and Heathcliff. Young Catherine and Hareton Earnshaw represent the theme of healthy true love in this novel as their newfound love ends a decades-long conflict between the Linton and Earnshaw families.(11)

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### ❖ Critical Essays Heathcliff's Obsession

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Throughout *Wuthering Heights* two distinct yet related obsessions drive Heathcliff's character: his desire for Catherine's love and his need for revenge. Catherine, the object of his obsession, becomes the essence of his life, yet, in a sense, he ends up murdering his love. Ironically, after her death, Heathcliff's obsession only intensifies.

Heathcliff's love for Catherine enables him to endure Hindley's maltreatment after Mr. Earnshaw's death. But after overhearing Catherine admit that she could not marry him, Heathcliff leaves. Nothing is known of his life away from her, but he returns with money. Heathcliff makes an attempt to join the society to which

Catherine is drawn. Upon his return, she favors him to Edgar but still he cannot have her. He is constantly present, lurking around Thrushcross Grange, visiting after hours, and longing to be buried in a connected grave with her so their bodies would disintegrate into one. Ironically, his obsession with revenge seemingly outweighs his obsession with his love, and that is why he does not fully forgive Catherine for marrying Edgar.

After Catherine's death, he must continue his revenge — a revenge that starts as Heathcliff assumes control of Hindley's house and his son — and continues with Heathcliff taking everything that is Edgar's. Although Heathcliff constantly professes his love for Catherine, he has no problem attempting to ruin the life of her daughter. He views an ambiguous world as black and white: a world of haves and have-nots. And for too long, he has been the outsider. That is why he is determined to take everything away from those at Wuthering Heights and Thrushcross Grange who did not accept him. For Heathcliff, revenge is a more powerful emotion than love.(12)

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❖ **The dilemma of marriage**

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The only time when we see the ideal of a marriage for love, from the beginning to the end of Wuthering Heights is when young Catherine marries Hareton Earnshaw at the end of the novel. Other than that, what we get is a continuous obstacle course between true love and the importance of social status, mostly starting with the first Catherine.

Although Heathcliff and Catherine love each other and share a form of cosmic connection nearly, the fact remains that Catherine clearly preferred Edgar over Heathcliff because she would become the richest woman in the county, and appearances mean more to her than anything else. This, however, is not a behavior inherent only to Catherine: It was the way society viewed marriage during her lifetime. However, we also can see that Catherine never respects the institution of marriage, as she openly demonstrates over and over that she still and always will love Heathcliff.

Similarly, Heathcliff ends up marrying Isabella, Edgar's sister, because he would become the sole heir to her estate once Edgar dies, or she dies herself. He does it as a way to avenge the marriage between Catherine and Edgar and, at the same time, remain close enough to monitor all of the activities between the marriage. He also wants to ensure that he makes them suffer like he, himself, suffered at the hands of Hindley plus the humiliation he received from Catherine's refusal.

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Additionally, Heathcliff makes the young Catherine marry his invalid son just to take control of Wuthering Heights at the time of his son's death. In that time, the males took control of the wife's possessions at the time of marriage. Plus, what best punishment to Edgar than to have his beloved daughter marry the son of his nemesis, Heathcliff?

Therefore, Wuthering Heights is far from depicting the ideal love connection, nor the best love story there is. Even the young Catherine and Hareton seem to hate each before they make their ultimate love connection. All of the marriages are orchestrated to serve a specific purpose, and marriage is only seen once as a conduit for true love.(13)

## CONCLUSION

The author's purpose of writing Wuthering Heights is to describe a twisted and dark romance story. Thus, the author conveys the theme of one of life's absolute truths: love is pain. In addition, the mood of the book is melancholy and tumultuous. Lastly, the single most important incident of the book is when Heathcliff arrives to Edgar Linton's residence in the Granges unannounced to see Catherine's state of health. Heathcliff's single visit overwhelmed Catherine to the point of death. Emily Bronte's purpose in writing Wuthering Heights is to depict unfulfilled love in a tragic romance novel and hence the theme of Wuthering Heights is love is pain. Emily Bronte reveals an important life lesson that love is not sufficient for happiness and if anything, stirs up more agony. This message is important because, although it is difficult to accept, the message is devastatingly honest. In Wuthering Heights, two characters named Heathcliff and Catherine loved each other immensely. However, their pride and adurance disabled them from making any progress on their romantic relationship. In fact, Heathcliff and Catherine purposely hurt each another through reckless and cruel actions. The author is exemplifying a recurring theme in history that love is associated with pain. The message allows readers to be aware that love is not constant perfection and happiness. Wuthering Heights's mood is melancholy and tumultuous. As a result, the book gives off a feeling of sorrow and chaos. For example, Catherine's marriage with Edgar Linton made Heathcliff jealous and angry. In retaliation, Heathcliff married Edgar's sister, Isabella, to provoke Catherine and Edgar. Heathcliff and Isabella's marriage ignited a chaotic uproar with Edgar and Catherine because Linton disapproved of Heathcliff's character, and Catherine loved

Heathcliff in spite of being married to Edgar. Inside, Catherine wanted to selfishly keep Heathcliff to herself. Their relationships all had tragic endings because Catherine died giving birth to Edgar's child. Isabella also died, leaving behind her young son. Heathcliff and Edgar resented each other because of misery they experienced together. The transition of the mood in the story is from chaotic to somber

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## A Pragmatic Analysis of Shakespeare's Sonnets

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### Abstract

*Language can be used to imply information that is not actually stated. Poets not always state what they mean in their poems. Such way of using language falls within the domain of pragmatics. Thus, the aim of this study is to identify the covert layers of meaning or the figurative language styles in Shakespeare's sonnet 130 and analyze them from a pragmatic perspective in search of underlying meaning. The researchers analyzed the sonnet according to many pragmatic devices which were the focus of the study. They include implication, figures of speech, indirection, irony, reference and inference. The analysis showed that researchers did not find all of the pragmatic devices, but only found four of them, namely implication, figures of speech, irony, and reference. It also showed that pragmatic devices are of great importance to the text of the sonnet.*

### المستخلص

يمكن استخدام اللغة للإشارة إلى المعلومات التي لم يتم ذكرها بالفعل. لا يذكر الشعراء دائماً ما يقصدونه في قصائدهم. تندرج طريقة استخدام اللغة هذه في مجال البراغماتية. وبالتالي، فإن الهدف من هذه الدراسة هو تحديد التركيبات الخفية للمعنى أو أنماط اللغة المجازية في سونيت شكسبير 130 وتحليلها من منظور عملي بحثاً عن المعنى الأساسي. قام الباحثون بتحليل السوناتة وفقاً للعديد من الأدوات البراغماتية التي كانت محور الدراسة. وهي تشمل التضمين، والصور البلاغية، والمرآة، والسخرية، والإشارة والاستدلال. أظهر التحليل أن الباحثين لم يعثروا على جميع الأدوات البراغماتية، لكنهم وجدوا أربعة منها فقط، وهي التضمين، والصور البلاغية، والسخرية، والإشارة. كما أظهرت أن الأدوات البراغماتية لها أهمية كبيرة في نص السوناتة

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## Chapter One: Introduction

### 1.1. Problem of the Study

The main problem which this study tries to handle is that there are texts, lines, phrases and words in Shakespeare's sonnet 130 which are literally different from what they actually mean.

### 1.2. Aims of the Study

The aim of the study is to identify many pragmatic styles and figurative language tools used in Shakespeare's sonnet 130. It also aims at finding out the meaning behind the pragmatic and figurative tools and styles.

### **1.3 Hypotheses**

It is hypothesized that Shakespeare's sonnet 130 contains several pragmatic tools that the poet used so as to make the poetic lines more interesting and effective.

### **1.4. Value of the Study**

The researchers expect this study can benefit the reader who wants to know further about pragmatic and figurative tools, and it also can give deep understanding about these tools in other Shakespeare's sonnets.

## **Chapter Two :Theoretical Background**

### **2.1 The Sonnet**

A sonnet, as Thorne (2006: 32) defines it, is a poem of fourteen lines with a distinctive rhyming pattern having an iambic pentameter which includes ten syllables (one unstressed followed by stressed one in each line). Thorne adds that in a sonnet there are three quatrains (4-lined stanzas) and a rhyming couplet (2-lined stanza) with a rhyme constructed as abab cdcd efef gg, and it makes what is called a Shakespearean sonnet. If the three quatrains and the couplet have a rhyme scheme as abab bcbc cdcd ee, the sonnet is then called Spenserian.

Thorne (ibid) states that there is another form of a sonnet which is Italian or Petrarchan, which has is an octave (an 8-lined stanza) rhyming abbaabba and a sestet (a 6-lined stanza) rhyming cdecde, cdcdcd, or cdccdc. There may be variations or changes in the rhyme scheme of the sestet, but there will never be a couplet. The octave develops one idea; there is a volta or turn, and the sestet develops from the octave, changing, varying and completing the original thought. Moreover, the octave often presents a problem, situation or attitude and the sestet is used to give comment upon it. The volta or turn acts as a pivot or as a turning point on which the two sections are balanced.

Thorne (2006: ibid) further says that these are the most common forms of a sonnet. They are called the English sonnets. A sonnet gives and develops a different idea in each quatrain concluding the argument with an ingenious final couplet that finishes off or brings the argument to a close and resolves the tension created.

Thorne (ibid) expresses that the content of sonnets tends to deal with love, the problems of life, disorder and other complex issues or



topics related to the poet. The strictness and rigidity of the form forces the poets to concentrate on their topic in a very focused way.

The sonnet, as Thorne (2006: 32) and Spiller (2003: 1) state, was invented about the year AD 1230, in the south of Italy; and by the end of the thirteenth century, thousand sonnets had been written, almost all in Italian exploring most of the varieties of its form and most of the possibilities of its subject matter. Bloom (2008: 4) states that the sonnet became a poetic tool and a means for poets to assert themselves as proficient in the art of lyric poetry. The story of the Romantic-era sonnet revival begins hundreds of years earlier in the aftermath of the English Renaissance when sonnets originally and rapidly increased in number.

## 2.2 William Shakespeare

Bloom (2008: 1) and Potter (2012: 1) say that William Shakespeare was a poet and a playwright, and he was born in Stratford-on-Avon on the 23<sup>rd</sup> of April 1564 into a family of some prominence. His father was John Shakespeare, who was a glover and merchant of leather goods who earned enough to marry Mary Arden, in 1557. John Shakespeare was a prominent citizen in Stratford, and at one point, he served as a senior member of the town and a law officer.

Vickers (2003: 2) states that Shakespeare was described as the glory of the British nation; the noblest genius, the greatest master of nature; and an immortal. He adds that Shakespeare is the most figurative writer in our language, who surpasses all others in his skill in versification, in moving the passions, in fascinating and restraining the attention, so that it is almost impossible to be guilty of excess in our applause of him. Moreover, Shakespeare was the greatest prodigy of dramatic genius the world ever produced, and he praised his vast invention, his wisdom and penetration of human nature, and strength and power of diction; above all, his genius which attained the highest degree of art.

Shakespeare, as Bloom (2008: *ibid*) adds, attended the Stratford grammar school, where he would have received an education in Latin, but he did not go on to either Oxford or Cambridge universities. Very little is recorded or said about Shakespeare's early life. The first record of his life after his baptism is of his marriage to Anne Hathaway in 1582 in the church at Temple Grafton, near Stratford. Their first child, Susanna, was born in May 1583 and twins, Hamnet and Judith, in 1585. Later on, Susanna married Dr. John Hall, but the younger daughter, Judith,

remained unmarried. When Hamnet died in Stratford in 1596, the boy was only 11 years old.

Callaghan (2007: x) states that the sonnets were published in an easily portable quarto format, entitled ‘SHAKE-SPEARES SONNETS. Never before Imprinted’, measuring five by seven inches. This volume of eighty pages has become one of the greatest works of English poetry. Callaghan adds that Shakespeare wrote 154 short poems or sonnets.

### **2.3 Pragmatics**

Pragmatics, as Garmendia (2018: 13) argues, is often thought to analyze language in context. That is to say, pragmatics focuses on utterances: concrete events, intentional acts of speakers at specific times and places. Garmendia adds, the aim of pragmatics is to clarify what is said by an utterance (what a speaker is actually saying when using a sentence in a specific context). Another aim is that pragmatics also intends to explain what a speaker does via an utterance, beyond saying. Mey (2001: 6) argues that pragmatics studies the use of language in human communication as determined by the conditions of society. It is the study of linguistic acts and the contexts in which they are performed. Pragmatics may take different forms. These forms are:

### **2.4 Implicature**

Mey (2001: 45) argues that to imply means to fold or put something into something else. That is to say, that which is implied is folded in, and it has to be unfolded in order to be understood. Mey adds that an implicature is something which is implied in conversation, which means that something is left implicit in actual language use. Thomas (2013: 58) states that to imply is to hint, suggest or convey some meaning indirectly by means of language. The term implicature accounts for what a speaker can imply, suggest or mean, as distinct from what the speaker literally says. It means what the speaker conveys implicitly in an utterance. It is a primary example of more being communicated than is said. He adds that an implicature is made or generated intentionally by the speaker and may (or may not) be understood by the hearer. Thomas adds, Implicatures are inferences that arise to preserve the assumption of cooperation. People frequently mean much more than what is actually said. Sometimes, when we are talking with other people, it is easy to express an idea, but it is difficult to interpret the speaker’s utterance because every utterance needs to be interpreted based on its context.

What is uttered depends on who, where, when, and in what occasion the utterance appears. For Aitchison (1987: 97), in an answer to the question: 'What is for supper?' one is likely to receive a reply such as: 'Billy fell downstairs' which doesn't answer the question. The hearer draws implications from the utterance which are not strictly there in the linguistic meaning that Billy was supposed to make dinner, but now he cannot.

## **2.5 Figures of Speech**

A figure of speech is a word or words that are used to create an effect. It is when the meaning of certain words has a deep meaning which is different from the surface meaning. It is also a way of saying something other than the literal meaning of the words or the use of words in a transferred sense. So, it is an extra, original, non-literal use of language (Hall, 1981: 420). In other words, Hall argues, it departs from the literal meaning or the ordinary form of expression of a word in order to give the word another meaning, produce a greater effect and to give beauty and vividness of style. Giroux & Williston (1974:10) state that figures of speech are called figurative language, that is, language using figures of speech. It creates a special effect, clarifies an idea, and makes writing more colorful and forceful. Some types of figures of speech are simile and metaphor:

### **2.5.1.1 Simile**

Gillespie, Fonseca, and Sanger (1994: 989) maintain that a simile is a direct comparison between two things, objects, actions or feelings that are shown to be similar in some way, i.e. objects of different kinds which have something in common. The comparison is made on the basis of a resemblance in one aspect. They add that similes are explicit because direct comparisons are addressed to comparisons that have similarities in them. When making something similar or equal to something else using indirect comparison, simile uses the words "like" or "as", for instance, 'her eyes are like diamonds' or 'as wise as an owl'.

### **2.5.1.2 Metaphor**

Metaphor, as for Charteris-Black (2011: 31), is a shift in the literal meaning of a word or a phrase, where it is used with a new meaning that differs from another more basic meaning that the original word or phrase has, i.e. associating two unrelated ideas to create a third one.

Charteris-Black (ibid) adds, it is used to label an entity or a thing that belongs to something else or has an implicit meaning that is

contrary to the common or literal meaning. According to Pardede (2008: 23), metaphor is literally carrying across or a substitution, and it is an implied simile. A metaphor is generally considered to be one thing equated with another thing, as for instance, ‘a’ is ‘b’, where ‘a’ is something and ‘b’ is some non-related thing, but have some common ground which should be understandable. For instance, ‘you are a teddy bear’, or ‘my love is the rose of my heart’.

### 2.5.1.3 Indirectness

Thomas (2013: 119) states that indirectness is a universal phenomenon; it is found in all natural languages. It occurs when there is a mismatch between the expressed meaning and the implied meaning. Indirectness is a way of conveying a message through hints, questions, or gestures. Occasionally, as Thomas (ibid: 120) adds, we use indirectness because of some performance error — for example, if you temporarily forget a word or, through fear, nervousness, excitement, etc., cannot get it out. People may employ indirectness because they are avoiding a taboo word or topic, or to avoid embarrassment. The use of indirectness in these circumstances may lead the hearer to infer all sorts of things about you. Thomas adds, there are reasons why the use of indirectness is so all-pervasive, except to say that people obtain some social or communicative advantages from its use. These reasons are: the desire to make one's language more/less interesting, to increase the force of one's message, the speaker may have two or more competing goals, and politeness/regard for face. Let's consider the following example. *B (a non-native speaker of English) has been staying with A for several weeks. He has a passion for West Side Story and has just played the film's sound track right through for the second time in one evening:*

A: Would you like to listen to something else now?

B: No.

In order to avoid making a direct complaint to his guest, which could hurt his feelings, A suggests indirectly that he has had enough of West Side Story.

### 2.5.1.4 Irony

Colebrook (2005: 1) states that irony is saying what is contrary to what is meant; it expresses a meaning that is directly contrary to that suggested by the words. It is a humorous or sarcastic mode of speech, in which words are employed to give or convey a meaning opposite to the literal sense. Irony is a statement that the speaker's or writer's implicit meaning is very different from the pretending meaning. It is

possible that the situation ends very differently than is generally expected. For example, "The movie was very good, you fell asleep at the cinema" or " Lucky devil!"

### **2.5.1.5 Reference**

Yule (2010: 131) argues that words themselves do not refer to anything. It is people who refer to persons or things. Yule defines reference as an act by which a speaker (or writer) uses language to enable a listener (or reader) to identify something. To perform an act of reference, he states, we can use proper nouns (Chomsky, Jennifer), other nouns in phrases (a writer, my friend,) or pronouns (he, she, it). It is sometimes assumed, Yule adds, that these words identify someone or something uniquely, but it is more accurate to say that there is a range of reference for each word or phrase. The words *Jennifer* or *friend* or *she* can be used to refer to many entities in the world. Sometimes, as Yule states, when we are not sure what to use to call things or refer to them, we invent names and expressions such as *the red drink*, which refers to wine. For Thomas (2013: 9), in order to understand an utterance, we not only have to assign sense to words, but also to assign reference (i.e. to say or determine in context who or what is being referred to). Mey (2001: 54) says that we use language to refer to things and persons, directly or indirectly. In direct reference, we use names that lead us to persons and things. In indirect reference, we need to recourse to other strategies, linguistic as well as non-linguistic, in order to establish the correct reference.

### **2.5.1.6 Inference**

Inference, as Yule (2010: 131, 132) argues, is a process and additional information used by the listener to create a connection and association between what is said and what must be meant. For instance, you might ask someone *Can I look at your Chomsky?* and get the response, *Sure, it's on the shelf over there.* In this example, Yule says that it is made clear that we use names of people to refer to things. The listener has to operate with the inference: "if X is the name of the writer of a book, then X can be used to identify a copy of a book by that writer." According to Thomas (2013: 58), maintains that an inference is produced by the hearer, and to infer is to deduce something from evidence (this evidence may be linguistic, paralinguistic or non-linguistic).

### Chapter Three : Practical Part

A lot of Shakespeare's sonnets utilize different devices, by which their words and poetic lines have hidden meanings. Thus, in this study, we are going to show how words and lines suggest something different from the mere surface meaning. What follows is a presentation of the full text of 'sonnet 130' and its analysis.

*My mistress' eyes are nothing like the sun;  
Coral is far more red than her lips' red;  
If snow be white, why then her breasts are dun;  
If hairs be wires, black wires grow on her head.  
I have seen roses damasked, red and white,  
But no such roses see I in her cheeks;  
And in some perfumes is there more delight  
Than in the breath that from my mistress reeks.  
I love to hear her speak, yet well I know  
That music hath a far more pleasing sound;  
I grant I never saw a goddess go;  
My mistress, when she walks, treads on the ground.  
And yet, by heaven, I think my love as rare  
As any she belied with false compare.*

#### 3.1 Implicature

Implicature can be found in line 1 *My mistress' eyes are nothing like the sun*; as the poet uses a simile to compare his mistress' eyes to the sun. Since her eyes are not like the sun, then her eyes are not bright. The speaker invokes the sun because of its physical characteristics: it is bright, brilliant, sparkling. While the line doesn't tell the reader anything about the mistress's eyes, we know that her eyes lack these characteristics. By implication, they might be dark or cloudy. Perhaps her eyes have a dark color; perhaps they are ugly; perhaps they lack the sparkle of a quick wit. Again, in line 2 *Coral is far more red than her lips' red*, there is an implicature by which the poet tries to imply that she his mistress does not have red lips. Moreover, line 3 *If snow be white, why then her breasts are dun* implies that she has gloomy and blackened skin. In addition, line 4 *If hairs be wires, black wires grow on her head* implies she has fizzy and black hair. The use of implicature continues throughout the poem, especially in the final couplet which implies that the speaker loves her for who she is.

## 3.2 Figures of Speech

### 3.2.1 Simile

The first line of sonnet 130 *My mistress' eyes are nothing like the sun;* is a negative simile; it negatively compares one thing to another, using the word *like*. The poem's speaker compares his mistress' eyes to the sun, although he negates this comparison by saying that her eyes are not like the sun or not bright or beautiful. This expresses the idea that the poetic voice feels the mistress has bright eyes, but they are still pale compared to the sun and its bright strength.

### 3.2.2 Metaphor

One of the metaphors used in the poem is found in line 4 when he compares her hair to the wires *If hairs be wires, black wires grow on her head*. The wires growing on her head are her hair, which leads to picture that her hair is black and straight.

## 3.3 Irony

The poem starts with simple negation of resemblance situation where similarity is insisted upon as a custom. The first line *My mistress' eyes are nothing like the sun;* shows the clear picture of verbal irony, and verbal irony means the poet or speaker of the poem says one thing, but he or she actually means another meaning. The poet says something, but we understand another. For instance, in the poem where his mistress eyes are comparing with the sun, lips with coral, breast with snow and blackness with wire hair. This shows the false comparison, showing the negative aspect of his mistress. The speaker had seen different color of rose like red and white, but he did not see roses in her cheeks. It shows the irony towards his mistress. He compares her breath with bad smell, not with the perfume which is more delight. Disparity, contrast and disharmony are the major aspect of irony.

In the third quatrain, the lines show that the beloved likes to hear his mistress speaks, but the sound is not pleasing than the music, and he never saw a goddess walks on the ground, but he only saw his beloved walking in the ground. This also shows irony.

We can also find the use of irony in the final couplet *And yet, by heaven, I think my love as rare / As any she belied with false compare*. Here, Shakespeare ironically comments on the epithets used by contemporary poets. These two last lines show that he really thinks she is beautiful and lovely.

The irony in Sonnet 130 is that although the speaker seems to be describing an ugly woman about whom one might not expect to see love poetry written, he is actually describing a truer and greater love than poets who exaggerate their lovers' beauty and greater than false comparisons. He undermines his mistress and compares her to unattractive things, yet he still appreciates her and sees her as a beautiful person. He emphasizes his undying love, despite the words that he uses to describe the mistress. And by this, the poem is a genuine description of true love.

### 3.4 Reference

The poet in sonnet 130 uses specific words and phrases to enable the reader to directly identify certain entities. For instance, in the first line, the noun phrase *My mistress' eyes* is used to refer to the woman whom the speaker of the poem loves. By using the possessive adjective *My*, we understand that the speaker means and refers to someone he feels he belongs to and loves. Such phrase is repeated in line 12 for the same purpose. Moreover, in line 13, the speaker uses *my love* to refer again to the woman he loves. However, the subject pronoun *she* in the last line refers to any woman in the world who may have been misrepresented by any false and exaggerated comparison. Through *she*, the speaker enables us to broaden our reference and refer to any woman in the world.

### Chapter Four : Findings and Conclusions

Based on the analysis of Shakespeare's sonnet 130, the researchers have reached the following conclusions:

1. The pragmatic analysis of Shakespeare's sonnet 130 reveals that the poet uses various devices to convey implied meaning.
2. The use of figures of speech is vital as they help the reader understand the text easily, make it more concrete, beautiful and effective, and add emotive associations to it. Poets and writers resort to using several rhetorical devices in their poems in order to add depth, meaning and colour to the text.
3. No word or phrase or sentence in sonnet 130 has shown the use of the two pragmatic forms, i.e., indirectness and inference.
4. Readers of poetry can find out the implied meaning by digging deeply into the text and linking the text to linguistic and extralinguistic context of the poem.
5. Meaning can be communicated by implication rather than by direct statement.



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## Political Speeches and Discourse Analysis

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### Abstract

*In this research, we will write about Political Speeches and Discourse Analysis, its features, types and tools. Then Define them and give examples of each one of them. In addition, we will write the definition of every single point. In chapter two, we will write about types and tools of discourse:-*

*1.Narrative,2.Descriptive,3.Expository , 4. Argumentive 5.Repetition, 6.Cohesion and Coherence , 7. Antonyms , 8. Synonyms*

*In chapter three, we will write about Political Speeches and its features, furthermore, every single feature will be having its own definition and examples about the feature. The features of the chapter are: 1. Language influence , 2. Method and Material , 3. Metaphors ,4. Grammar.*

*In chapter four, we will write about some speeches of American politicians by using features and tools that we've mention in previous chapters. Then, we will be having a table to give a percentage to the analysis of the speeches.*

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### Chapter One

#### 1.1 Introduction

In this research, we will write about political speeches and its analysis, also we will mention discourse analysis and its features in order to highlight speeches analysis.

In particular, the research will give you a depth for analysing and understanding politicians speeches, and to where and what they want to deliver their messages.

#### 1.2 Aims of the study

Aims of the study are to understand what do politicians use of words, messages and works. In other words, politicians choose words and messages that they think they will affect the audience who are listening to their speech.

Nowadays, we are in the age of development and we have to be more and more able to understand the politicians, so we have to know the features in order to explain their speech.

#### 1.3 Hypothesis of the study

Some of the politicians use cohesion while other don't, some use repetition to promote their message more and more.

And the research question is :-

What are the components of politicians speech? Is the structure of every single speech is different from one to another.

## **Chapter Two**

### **Discourse Analysis: Literature Review**

#### **2.1 What is Discourse Analysis?**

Discourse analysis is a research method for studying written or spoken language in relation to its social context. It aims to understand how language is used in real life situations. It uses written sign language audio sign, or any cinematic event that happened. A “discourse” has generally been defined as anything “beyond the sentence. (Tannen, 2015, p. 1)

The word “discourse” is usually defined as “language beyond the sentence” and so the analysis of discourse is typically concerned with the study of language in texts and conversation. In many of the preceding chapters, when we were concentrating on linguistic description, we were concerned with the accurate representation of the forms and structures. However, as language-users, we are capable of more than simply recognizing correct versus incorrect forms and structures. We can cope with fragments in newspaper headlines such as trains collide, two die, and know that what happened in the first part which was the cause of what happened in the second part. We can also make sense of notices like no shoes, no service, on shop windows in summer, understanding that a conditional relation exists between the two parts (“If you are wearing no shoes, you will receive no service”). We have the ability to create complex discourse interpretations of fragmentary linguistic messages. (Yule,2014: p.140)

#### **2.2 Types of Discourse Analysis:**

##### **1-Descriptive Discourse:**

A descriptive discourse often takes two forms; it can be in static form, or the form called process description. The static description draws a verbal picture using words that appeal to the senses, while the process description tends to explain the various degrees or levels of advancement involved in carrying out a task (MacSaveny, 2010: p.2).

##### **2.Narrative Discourse:**

A narrative discourse is that which in its description portrays causally related incidents; here the occurred incidents are often arranged one after another in an order of chronology. The narrative discourse opens new

window in its typical form which is often referred to as fiction; this is because it provides a highly detailed and structured conception of anecdote. Orientation in a narrative introduces characters, temporal and physical setting, and situation. Orientation often occurs near the beginning but may be interjected at other points when needed. (Baynham,2003: p.153)

### **3.Expository Discourse:**

An expository discourse consists of giving definitive explanation and clarification by means of examples and illustrations, details, comparison and contrast. It opens new window, definition, and other rhetorical devices of like nature. Expository discourse type often employs the use of lower-tension ones as subtypes in order to make up the larger expository discourse.(MacSaveny, 2010:p.3)

### **4.Argumentative Discourse:**

The argumentative discourse is used when there is a purpose of persuading the audience (hearers or readers) to either accept or reject opinions. As a primary prerequisite, argumentative discourse only takes effect where there is a contentious or controversial topic.(MacSaveny, 2010: p.1)

## **2.3 Discourse Analysis Tools**

### **1.Repetition**

Repetition is used to convey emphasis, clarity, feelings, draws attention to the obvious, be ambiguous, expresses annoyance, persuades, expresses surprise, offers directions, and it is a filler to buy time while the speaker looked for the right phrase to explain what would follow next. Repetition tends to “ritualize ”,“habitualize,” or “freeze” situations to varying degrees, that is, to cause them to be repeated with less variation (Gee, 1999: P.83)

### **2.Cohesion and Coherence**

Cohesion is the semantic relation between one element and another in a text (Halliday & Hasan, 1976). A text is cohesive when the elements are tied together and considered meaningful to the reader. Cohesion occurs when the interpretation of one item depends on the other. Discourse is essential in communicating thoughts and ideas. People around the world communicate their ideas through stretches of words. In order to understand any discourse, it must achieve cohesion. The purpose of this paper is to define and describe the cohesive devices based on the work of Halliday and Hasan (1976).They also are the main factors in determining whether or not groupings of phrases constitute a text. (Bahaziq, 2016,: p112)Coherence: is defined as the quality of being logical, consistent and able to be understood. Imagine coherence as a building (It’s an analogy, go with it) .The key to the concept of coherence (“everything fitting together

well”) is not something that exists in words or structures, but something that exists in people. It is people who “make sense” of what they read and hear. They try to arrive at an interpretation that is in line with their experience of the way the world is. Indeed, our ability to make sense of what we read is probably only a small part of that general ability we have to make sense of what we perceive or experience in the world. (Ylue,1985:p142)

### **3.Synonyms**

Two or more words with very closely related meanings are called synonyms. They can often, though not always, be substituted for each other in sentences. In the appropriate circumstances, we can say, What was his answer? or What was his reply? with much the same meaning. Other common examples of synonyms are the pairs:

Almost/nearly

Big/Large

Broad/Wide

Buy/Purchase

Cab/Taxi

Car/Automobile

Couch/Sofa

Freedom/Liberty ( Ylue, 1985:p113)

### **4.Antonyms**

Two forms with opposite meanings are called antonyms. Some common examples are the pairs:

Alive/dead

Big/Small

Enter/Exit

Fast/Slow

Happy/Sad

Hot/Cold

Long/Short

Male/Female

Married/Single

Old/New

Rich/Poor

True/False (Ylue, 1985:p114)

## **Chapter Three**

### **Political speeches; Literature Review**

#### **3.1 What is Political Speeches:**

Political discourse is not primarily defined by topic or style, but rather by who speaks to whom, as what, on what occasion and with what goals". Political language plays an important role in politicians' success helping them get the manipulation and support of audience. Nowadays, through different types of media, politicians may have more chances to gain votes and change public opinion. Hence, what is important in political achievement is the predetermined layout of political language by which politicians convey their messages.

Fairclough (2001:61) distinguishes between two types of discourse and power: power behind discourse and power in discourse. Concerning the first type, power is manifested in the hands of power-holders in an institution rather than in the hands of the institution as the relation between a lecturer and his students. As for discourse types where power lies in discourse, relations of power are manifested and exercised in discourse. An example would be the discourse of the mass media, where it has power over its viewers.(AbdulZahra,S ,2018, P.273)

#### **3.2 Features of Political Speeches:**

##### **1- Language influences of political speeches:**

On election days, voters in democracies have the choice of casting a single ballot for one candidate or one party. Whether or not their choice is influenced by political convictions, it is almost certainly the result of verbal communication.

argues that "leaders have relied on the spoken word to convince others of the benefits that emerge from their leadership in all types of political systems, from autocratic to oligarchic to democratic." It is possible to understand more about how language influences perceptions, convictions, and identities by studying language in contexts that include all of its functions and variations. Ideas and beliefs must be communicated through language in political speeches during election campaigns. agreed upon by the receivers as well as anyone who may later read or hear sections of the speech in the media. Words and expressions are used or deleted in many ways to influence meaning. Furthermore, political speeches are written by a team of experienced speech writers who have received training in the use of compelling language. Adding rhetorical techniques to a pre-written speech may be critical to election results. A successful political speech is not always the result of correctness or truth; rather, it may be the result of presenting valid arguments (Kulo, L , 2009: P.1)

## **2- Metaphors**

Metaphors are linguistic symbols that give concrete labels to abstract ideas. This is possible because of the perceived similarity between objects and concepts as regards particular features that one wants to convey. A smile's "sunshine" is an example of a metaphor, where it is understood that a smile brings out the same feelings of warmth and well-being as sunshine does. Lakoff and Johnson (1980) hold that the conceptual system of human beings is metaphorical. Metaphors are not merely linguistic instruments. They actually permeate perception, thought, and behavior (Lakoff & Johnson, 1980: 3). Common metaphors in politics come from the domains of sports and war. Simultaneously, political campaigns can be seen as actions of war, although military actions are in the form of arguments. In Western societies, the two concepts "argument" and "war" are generally understood as being closely connected in spite of the fact that they are different types of matters (Lakoff & Johnson 1980: 5). When talking about real war, however, there are a number of conventions that limit what can be said, hence the usage of language plays a decisive role (Lakoff 1991). Lakoff (1991) states that a whole system of metaphors was used to justify the first war in the Gulf. First and foremost, the "state as a person" metaphor was at work, where the state was conceptualized as a person, the landmass its home, economic wealth its well-being, and strength its military force. In this sense, war can be presented as a fight between two people, fitting the scenario of the fairy tale of the just war metaphor, which includes an evil villain who has committed a crime, an innocent victim, and an honorable hero. Lakoff (1991) argues that former President Bush used two variants of this "fairy tale" structure to explain the situation in the Gulf. The first was a self-defense setting where Iraq was the villain and the US was the hero, the US and other industrialized nations were the victims, and the crime was a death threat to the economic health of these nations. The second explanation was a rescue setting, where Iraq was the villain, the US was the hero, Kuwait was the victim, and the crime was kidnapping and raping. The latter eventually became the government's moral justification for going to war, since the American people did not accept the first explanation because it traded lives for oil (Lakoff). (Kulo, L , 2009: P.3)

## **3- Metonymies**

A metonymy happens when a single word or feature substitutes a related idea or concept. Metonymies, like metaphors, are built on a conceptual base. They can be used to diminish or raise responsibility in political statements. As an example, consider the metonymy. The usage of the White House rather than the president's name lessens the president's



personal responsibilities (Beard 2000: 26). In contrast, when referring to a state's ruler, personal accountability is raised.

A country's government or all of its population. As a result, "the boundary between the leader and the nation is erased, allowing the leader's points of view to become the voice of the nation" (Charteris- Black 2005: 175). Churchill used as a metonymy for a moral person throughout World War II. When a single word or trait substitutes an idea or concept, this is referred to as a metonymy.

Churchill became a symbol of noble and British valor (Charteris-Black 2005: 35) Iraq was frequently referred to as Saddam Hussein during both Gulf crises. Lakoff (1991) refers to this as "The Ruler Stands for the State." metonymy, in which one person plays the villain, suiting the "Fairy Tale" metaphor (Lakoff 1991). According to Charteris-Black (2005), the George W. Bush administration produced THE RULER STANDS FOR THE STATE in response to the September 11 attacks.

Metonymy was used, which contributed to the eventual invasion of Iraq in April 2003. This was made possible in part by combining the abstract noun "terrorism." with the concrete noun "terrorism." There is a metonymy with the proper word Iraq because "Iraq was expressly chosen as the paradigm of a state that "supported terrorism" (Charteris-Black 2005: 175). The comparison of Saddam Hussein to Adolf Hitler provided more support. (Kulo, L , 2009: P.4).

#### **5- Grammar in Political Speeches:**

Grammatical phenomena receive minimal attention in political speech analysis. In terms of grammatical phenomena, the emphasis is often on language means that might be used to disguise agency, such as nominalization and passivization, or on transitivity analysis. In this paper, I claim that focusing on other grammatical phenomena can be beneficial in analyzing political discourse. Other grammatical phenomena, I propose, can sort out minor rhetorical consequences that are worth investigating in addition to more "traditionally" examined language categories. I shall highlight the grammatical phenomenon of "complementation" and demonstrate its rhetorical possibilities. As an example, consider a detailed stylistic examination of a speech delivered by the divisive Dutch politician Geert Wilders. (Leeuwen, M , , 2012: P.88-101)

**Chapter Four : Practical Part**

**1- Barack Obama: Remarks to the Muslim world. June 4, 2009. Cairo**

I am honored to be in the timeless city of Cairo, and to be hosted by two remarkable institutions. For over a thousand years, Al-Azhar has stood as a beacon of Islamic learning, and for over a century, Cairo University has been a source of Egypt's advancement. Together, you represent the harmony between tradition and progress. I am grateful for your hospitality, and the hospitality of the people of Egypt. I am also proud to carry with me the goodwill of the American people, and a greeting of peace from Muslim communities in my country: assalaamu alaykum.

We meet at a time of tension between the United States and Muslims around the world – tension rooted in historical forces that go beyond any current policy debate. The relationship between Islam and the West includes centuries of co-existence and cooperation, but also conflict and religious wars. More recently, tension has been fed by colonialism that denied rights and opportunities to many Muslims, and a Cold War in which Muslim-majority countries were too often treated as proxies without regard to their own aspirations. Moreover, the sweeping change brought by modernity and globalization led many Muslims to view the West as hostile to the traditions of Islam.

Repetition	Cohesion	Coherence	Antonyms	Synonyms
✓	✓	✓	✓	✓

Repetition	tension, Islam and the West, historical forces, co-existence, conflict, colonialism, Cold War, Muslim-majority countries, globalization, hospitality, goodwill, peace, dialogue, understanding, cultural divides, respect, openness.
Cohesion	relationship, perception, bridges, aspirations, traditions of Islam, policy debate, sweeping change, modernity, proxies.
Coherence	The passage presents a nuanced perspective on the relationship between Islam and the West, acknowledging both positive and negative aspects of this relationship and highlighting the historical forces that have shaped it.
Antonyms	conflict/co-existence, hostility/goodwill, tension/peace, colonialism/bridges, tradition/modernity.
Synonyms	tension/strain, relationship/bond, perception/view, aspirations/hopes, proxies/agents, hospitality/warmth, dialogue/conversation.

<https://www.google.com/url?sa=t&source=web&rct=j&url=https://www.nytimes.com/2009/06/04/us/politics/04obama.text.html&ved=2ahUKEwjbt7DvteX9AhVDVfEDHa3kBXoQFnoECBEQAQ&usg=AOvVaw0qMPoqomsNcDfwkQ3ts7OG>

Remarks to the Muslim world

## 2-Barck Obama: Campaign policy speech on Iraq, 2008, Wilson Center

Thank you very much, everybody, and I very much appreciate your patience. I want to, first of all, thank Ambassador Gildenhorn for the outstanding work he does as board chairman here at the Woodrow Wilson Center, and to my great friend Lee Hamilton, who is, I think, an example of what's best in American public service, and has done so much to not only promote American interests all across the globe but also to educate the American people on our foreign policy. So, thank you very much.

Sixty-one years ago, George Marshal announced the plan that would come to bear his name. Much of Europe lay in ruins. The United States faced a powerful and ideological enemy intent on world domination. This menace was magnified by the recently discovered capability to destroy life on an unimaginable scale. The Soviet Union didn't yet have an atomic bomb, but before long it would.

Repetition	Cohesion	Coherence	Antonyms	Synonyms
✘	✓	✓	✘	✘

Repetition	✘
Cohesion	Woodrow Wilson Center, American public service, American interests, foreign policy, George Marshal, Europe, United States, Soviet Union, atomic bomb.
Coherence	The passage begins with acknowledgments and thanks to key individuals, and then shifts to a historical moment - George Marshal's announcement of the plan that would later bear his name.
Antonyms	✘
Synonyms	✘

<https://www.google.com/url?sa=t&source=web&rct=j&url=https://m.ximalaya.com/waiyu/26656888/268337048&ved=2ahUKEwj96ZtuX9AhVZRvEDHRA->

[AmEQFnoECAgQAQ&usg=AOvVaw3ymZOCrWDU45TwdGhHtonL](https://www.google.com/url?sa=t&source=web&rct=j&url=https://m.ximalaya.com/waiyu/26656888/268337048&ved=2ahUKEwj96ZtuX9AhVZRvEDHRA-AmEQFnoECAgQAQ&usg=AOvVaw3ymZOCrWDU45TwdGhHtonL)  
Campaign policy speech on Iraq

**3-Hillary Clinton: Recognition of international Human Rights. Dec 16<sup>th</sup> 2011. Geneva, Switzerland.**

Good evening, and let me express my deep honor and pleasure at being here. I want to thank Director General Tokayev and Ms. Wyden along with other ministers, ambassadors, excellencies, and UN partners. This weekend, we will celebrate Human Rights Day, the anniversary of one of the great accomplishments of the last century. Beginning in 1947, delegates from six continents devoted themselves to drafting a declaration that would enshrine the fundamental rights and freedoms of people everywhere. In the aftermath of World War II, many nations pressed for a statement of this kind to help ensure that we would prevent future atrocities and protect the inherent humanity and dignity of all people. And so the delegates went to work. They discussed, they wrote, they revisited, revised, rewrote, for thousands of hours. And they incorporated suggestions and revisions from governments, organizations, and individuals around the world.

At three o'clock in the morning on December 10th, 1948, after nearly two years of drafting and one last long night of debate, the president of the UN General Assembly called for a vote on the final text. Forty-eight nations voted in favor; eight abstained; none dissented. And the Universal Declaration of Human Rights was adopted. It proclaims a simple, powerful idea: All human beings are born free and equal in dignity and rights. And with the declaration, it was made clear that rights are not conferred by government; they are the birthright of all people. It does not matter what country we live in, who our leaders are, or even who we are. Because we are human, we therefore have rights. And because we have rights, governments are bound to protect them.

Repetition	Cohesion	Coherence	Antonyms	Synonyms
✓	✓	✓	✗	✗

Repetition	"rights" is repeated multiple times throughout the passage.
Cohesion	Director General Tokayev, Ms. Wyden, ministers, ambassadors, excellencies, UN partners, Human Rights Day, World War II, delegates, six continents, fundamental rights, freedoms, future atrocities, inherent humanity, dignity, revisions, governments, organizations, individuals, UN General Assembly, vote, final text, nations, government, birthright.
Coherence	The passage begins with the speaker expressing gratitude for the opportunity to be present and then shifts to a

	discussion of Human Rights Day and the history behind the Universal Declaration of Human Rights. The passage emphasizes the collaborative effort of delegates from around the world to create the declaration, and highlights the significance of the idea that rights are not granted by governments, but are instead inherent to all human beings. The passage concludes by stating that governments have a responsibility to protect these rights.
Antonyms	✘
Synonyms	✘

<https://www.learningforjustice.org/classroom-resources/texts/remarks-in-recognition-of-international-human-rights-day>  
Recognition of international Human Rights.

**4- Hillary Clinton: Hillary Clinton urges Democrats to vote in 'overwhelming' numbers in Democratic National Convention speech. Aug 20<sup>th</sup> 2020.**

The morning after the last election, I said, “We owe Donald Trump an open mind and the chance to lead” — I meant it, every president deserves that. And Trump came in with so much set up for him; a strong economy, plans for managing crises — including a pandemic. Yes, we democrats would have disagreed with him on many things, but if he had put his own interests and ego aside, seeing the humanity in a child ripped from her parents at the border or a protester calling for justice or a family wiped out by natural disaster, that would have been a good thing for America and the world. I wish Donald Trump knew how to be a president because America needs a president right now. Throughout this time of crisis Americans keep going, checking on neighbors showing up to jobs as first responders, hospitals, grocery stores, nursing homes. Yes, it still takes a village. And we need leaders equal to this moment of sacrifice and service. We need Joe Biden and Kamala Harris.

Repetition	Cohesion	Coherence	Antonyms	Synonyms
✓	✓	✓	✓	✓

Repetition	President
Cohesion	The speaker transitions from discussing the need for a president who puts the country's interests before his own, to praising Americans for their resilience during times of crisis, to endorsing Joe Biden and Kamala

	Harris as the leaders who can guide America through this difficult time.
Coherence	The speaker's message is about the need for a strong and compassionate leader who can guide America through times of crisis. She contrasts this with her disappointment in Donald Trump's leadership style and lack of empathy.
Antonyms	dangerous*safe
Synonyms	chance to lead = opportunity to govern

Everyone has a story about Joe's caring and empathy. I remember him calling after my mother, Dorothy, died and we talked about being raised by strong women. The best testament to Joe is how he's cared for his family, and how great is it that Dr. Jill Biden plans to keep teaching as first lady? And Joe picked the right partner in Kamala; she's relentless in the pursuit of justice and equity and she's kind. When her press secretary, Tyrone Gayle, was dying of cancer, she dropped everything to be with him in his final moments. I know something about the slings and arrows she'll face and believe me this former district attorney and attorney general can handle them all. So, this is the team to pull our nation back from the brink but they can't do it without us. For four years people have told me, "I didn't realize how dangerous he was, I wish I could do it all over" or worst, "I should have voted." Look this can't be another "woulda-coulda-shoulda" election. If you vote by mail, request your ballot now and send it back right away. If you vote in person, do it early, become a poll worker. Most of all, no matter what, vote. As Michelle Obama and Bernie Sanders warned us, if trump is re-elected things will get even worse. That's why we need unity now more than ever.

<https://abc7ny.com/hillary-clinton-dnc-speech-2020/6378430/>

Hillary Clinton urges Democrats to vote in 'overwhelming' numbers in Democratic National Convention speech.

**5-Donald Trump:** Final Speech by Donald Trump. Jan20<sup>th</sup> 2021.

I want to thank all of my family and my friends and my staff and so many other people for being here. I want to thank you for your effort, your hard work. People have no idea how hard this family work. And they worked for you.

They could have had a much easier life, but they just did a fantastic job. I just want to thank all of you, everyone. I want to thank Mark Meadows who's here someplace right there I want to thank Mark.

Repetition	Cohesion	Coherence	Antonyms	Synonyms
✓	✓	✓	✗	✓

Repetition	People
Cohesion	The speech is cohesive, as the speaker maintains a consistent theme of gratitude and appreciation throughout the speech.
Coherence	The speech is coherent, as the speaker expresses gratitude to various groups of people for their hard work and dedication, and acknowledges their sacrifices.
Antonyms	✗
Synonyms	Thank = appreciate

<https://www.aljazeera.com/news/2021/1/20/trumps-final-speech-as-president-full-transcript>

Final Speech by Donald Trump.

### 6-Donald Trump: Remarks to the Nations. Jan 19<sup>th</sup> 2021.

Four years ago, we launched a great national effort to rebuild our country, to renew its spirit, and to restore the allegiance of this government to its citizens. In short, we embarked on a mission to make America great again — for all Americans.

As I conclude my term as the 45th President of the United States, I stand before you truly proud of what we have achieved together. We did what we came here to do — and so much more.

Repetition	Cohesion	Coherence	Antonyms	Synonyms
✓	✓	✓	✗	✓

Repetition	make America great again
Cohesion	The speech uses pronouns like "we" and "together" to create a sense of unity between the speaker and the audience.
Coherence	The speech follows a clear structure, starting with the mission to make America great again and ending with a sense of pride in what has been accomplished during the speaker's term.
Antonyms	✗

Synonyms	Renew its spirit = restore the allegiance
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[https://www.google.com/url?sa=t&source=web&rct=j&url=https://trumpwhitehouse.archives.gov/briefings-statements/remarks-president-trump-farewell-address-nation/&ved=2ahUKEwjnzpn77OX9AhV9TqQEHRtYALEQFnoECBEQAQ&usg=AOvVaw3wbSTO\\_TUVMPVN8Yhy-EbR](https://www.google.com/url?sa=t&source=web&rct=j&url=https://trumpwhitehouse.archives.gov/briefings-statements/remarks-president-trump-farewell-address-nation/&ved=2ahUKEwjnzpn77OX9AhV9TqQEHRtYALEQFnoECBEQAQ&usg=AOvVaw3wbSTO_TUVMPVN8Yhy-EbR)  
Remarks to the Nations

### Findings:

United Table	
Topic	Percent
Repetition	85%
Cohesion	100%
Coherence	100%
Antonyms	35%
Synonyms	65%

### 5.1 Conclusion

Through our research, we conclude that Political Speeches and Discourse Analysis conclude too many features and tools that you could use to define or to know what is a speech consist. Furthermore, political speeches are important to know information about what is happening in the countries through speeches, and also what a politician is trying to achieve in his period of ruling a country.

Discourse Analysis through its tools and types is a way of understanding academic language that politicians use in their speeches. Adding synonyms, antonyms, cohesion, coherence and repetition is a way to achieve a good speech.

Political Speeches is the most important part of a politician appearing on the television because it gives him acceptance and respect if the speech is good and arranged for good things.

Finally, the two topics we take in this research, are important for people who do listen to news and have a desire to be sieged with the outside world.

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## Infinitives: Classification and Usage

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### Abstract

Some learners of English express difficulties regarding whether to use the infinitive form or the gerund form of a verb . Thus , knowing the difference and the verbs used with each form can save the learners from making costly grammar mistakes when writing.

The present research aims at investigating the forms , uses , and functions of infinitives . It also investigates the verbs used with infinitives only , and tries to find out the verbs used with both infinitives and gerunds, and the semantic overlap between them.

Throughout the investigation , this research paper manifests the following conclusions :

1. Infinitives have simple and complex forms.
2. Infinitives have different uses with special finites , verbs of perception , after had better , after ought and used. Also with the verbs do , need , dare , be , and have .
3. Infinitives have a number of functions , e.g. noun , adverbial , adjectival , with adjectives expressing desire or emotion , absolute function , and in exclamatory sentences.
4. Infinitives are only used with a number of common verbs. (See 6.2)
  1. Infinitives can be used with gerunds with or without a change in meaning. ( See 6.3 )
  2. There is a semantic overlap between infinitives and gerunds. ( see examples 59 - 60 )

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### Infinitives

#### 1-Introduction

##### 1-1-Definition

The infinitive is the “dictionary form” of the verb ,i-e. the form under which a verb appears in the dictionary. It expresses the notion of the verb in its general sense, not as it applies to any particular subject.

It is called “infinitive” because its form is not limited (Latin finis=limit), as a finite verb is, by the number and person of its subject. (C.E. Eckersley, 1960 p. 230)

Buwamo (2015) states that in traditional descriptions of English, the infinitive is the basic dictionary form of a verb when used non-finitely, with or without the particle **to** -Thus to go is an infinitive, as is go in a sentence like:

1. I must go there. (nonfinite verb)  
but not in
2. I go there. (finite verb) (Buwamo, 2015)

### **1-2-Aims:**

The present research aims at investigating

1. The forms and uses of infinitives.
2. The functions of infinitives.
3. The verbs used with infinitives only.
4. The overlap between infinitives and gerunds.
5. The verbs used with gerunds only.
6. The verbs used with both infinitives and gerunds.

**1-3-Hypotheses:** It is predicted that infinitives have different uses and forms with different functions . In addition, English infinitives maybe used with a limited number of verbs. It is also hypothesized that there is a semantic overlap between infinitives and gerunds.

**1-4-The Problem:** Learners of English express difficulties regarding whether to use the infinitive form or the gerund form of a verb. Thus, knowing the difference and the verbs used with each form can save the learners from making costly grammar mistakes when writing.

## **2-Infinitive Form:**

### **2-1-Simple Infinitive Forms**

The most familiar infinitive is the to-infinitive – to go ,to sell, etc.

It is also used without **to** when it is known as the bare infinitive –go, have, etc.

### **2-2-Complex Infinitive Forms**

The complex forms are marked for progressive and perfect aspect and passive voice:

-To be sold	simple passive infinitive
-to be selling	progressive active infinitive
-to be being sold	progressive passive infinitive
-to have sold	perfect active infinitive
-to have been sold	perfect passive infinitive
-to have been selling	perfect progressive active infinitive

The infinitives are most commonly used to form complex verb groups with catenative verbs:

3. Let us get down to business.

4. You seem to be giving them a hard time. (Broughton, 1990 p. 135)

### **3-The Uses of Infinitives**

#### **3-1-The plain infinitive (without to) or bare infinitive is used:**

**3-1-1-**after the special finites can ( could ) , do ( did ) , may ( might ) , shall ( should ) . will ( would ) , must , need , dare , e.g.

5. He can speak French.

6. We shall meet him.

7. Did you hear a noise ?

8. I might go.

9. We will help you.

10. You needn't go yet.

11. I daren't leave him.

12. You must come with us.

#### **3-1-2-After the verbs of perception : see , hear , feel , etc , and after make and let e.g.**

13. She saw him take the money.

14. I heard her play piano.

15. He felt his blood run cold and his flesh creep.

16. The teacher made him write out the exercise again.

17. I will let you use my bicycle.

But if these verbs are used in the passive voice , the infinitive takes to,

18. He was heard to cry.

19. They had been made to work.

20. He was seen to take the money.

The verb help sometimes, and generally in American English , is followed by the infinitive without to:

21. He helped me ( to ) compose the letter.

22. Will you help me ( to ) clean the car?

#### **3-1-3-After had better , had ( would ) rather , had ( would ) sooner , need hardly ... cannot but , e.g.**

23. You had better tell him the truth.

24. I had ( would ) rather not see him.

25. I'd sooner take a taxi than walk.

26. I need hardly tell you how serious the matter is.

#### **3-2-The infinitive with to is used:**

##### **3-2-1-After the special finites ought and used :**

27. You ought to go.

28. I used to live there.

**3-2-2-With do, need and dare when they are used not as special finites but as full verbs:**

- 29.I did it to please you.
- 30.You don't need to go yet.
- 31.He won't dare to disobey his teacher.

**3-2-3-With be and have when they are used to express commands, compulsion, etc:**

- 32.You are to go to the Headmaster's room at once.
- 33.I have to beat my office by a o'clock.

**4-Omission of the infinitive verb:**

There are occasions when the particle **to** is used without the infinitive verb. This construction occurs when the **to** refers to a verb that has previously been used and that, if expressed, would be an infinitive with to:

- 34.I shall go if I want to ( go ).
- 35.If you don't know the answer, you ought to ( know it ). (Eckersley, 1960 pp. 230-232)

**5-Functions of The Infinitive**

**5-1-The infinitive can act as a noun. Thus , it may be :**

- ( a ) The Subject of a sentence:
  - 36.To act like that is childish.
- ( b ) The complement of a verb:
  - 37.They are to be married soon.
  - 38.To live like this is to enjoy life.
- ( c ) The object of a verb:
  - 39.I want to know the answer.
  - 40.He must learn to work hard and to save money.

**5-2-The infinitive may have an adverbial function , generally of purpose or result:**

- 41.I went there to see him.
- 42.He was lucky enough to win the prize.
- 43.You should eat to live , not live to eat.

**5-3-It may have an adjectival function and qualify a noun or an indefinite pronoun:**

- 44.That is not the way to speak to your uncle ( qualifying way ) That was a silly thing to do.
- 45.He gave me something to eat.

**5-4-It is used with adjectives expressing emotion or desire:**

- 46.I was very glad to see you.
- 47.He was anxious / eager / to get home.
  - It is used also with some other adjectives, e.g. fit, able, etc.

48. These shoes are not fit to wear.

49. Tom is not able to go to the party.

- Other adjectives that can take this construction are: afraid , ready , worthy , easy , hard , possible , wrong , etc.

Some adverbs also take these constructions, far, best:

50. He knows how far to go.

51. She explained how best to cook the meat.

### **5-5-The infinitive can be used in ‘absolute’ constructions such as:**

52. To tell you the truth , I don't know what the answer is.

53. To hear him talk, you'd think he was a millionaire .

### **5-6-It is used after know and certain other verbs with interrogative words:**

54. I don't know how to tell you.

55. You will soon learn when to use that construction.

### **5-7-It is Sometimes used in exclamatory sentence, or in sentences expressing a wish unlikely to be realized:**

56. To think he knew about it all the time!

57. Oh! to be young again.

58. Oh! to be in England. (Charles E. Eckersley, 1973)

### **6-Infinitives vs. Gerunds:**

Many students have expressed difficulties regarding whether to use the gerund form of a verb or the infinitive form. Deciding which to use is not always easy, but the more you read and listen to English, the easier it will become. Sometimes either the gerund or the infinitive form can be used, either with the same or different meanings, and sometimes there is only one form which is correct.

In the example sentences below both forms can be used, but the meanings are not the same:

59. Stop smoking. (means terminate the action of smoking)

60. Stop to smoke. ( means stop an activity in progress for the purpose of starting the action of smoking) (McCarthy, 2009)

### **6-1-Common Verbs Followed Only by a Gerund:**

**Admit** He admitted **stealing** the money.

**Advise** She advises **waiting** until tomorrow.

**Anticipate** I anticipate **having** a good time on vacation.

**Appreciate** I appreciate **hearing** from you.

<b>avoid</b>	He avoided <b>answering</b> my questions.
<b>complete</b>	She finally completed <b>writing</b> her term paper.
<b>Consider</b>	I will consider <b>going</b> with you.
<b>delay</b>	He delayed <b>leaving</b> for school.
<b>deny</b>	She denied <b>knowing</b> anything about it.
<b>discuss</b>	They discussed <b>opening</b> a new business.
<b>Enjoy</b>	We enjoyed <b>visiting</b> them.
<b>escape</b>	The team escaped <b>losing</b> the final game.
<b>Finish</b>	She finished <b>studying</b> at about ten.
<b>Imagine</b>	We imagined <b>returning</b> the next summer.
<b>keep</b>	I keep <b>hoping</b> she will come.
<b>Mention</b>	She mentioned <b>going</b> to a movie.
<b>Mind</b>	Would you mind <b>helping</b> me?
<b>miss</b>	I miss <b>being</b> with my family.
<b>Postpone</b>	Let's postpone <b>leaving</b> until tomorrow.
<b>Practice</b>	The athlete practiced <b>throwing</b> the ball.
<b>quit</b>	He quit <b>trying</b> to solve the problem.
<b>Recall</b>	I don't recall <b>meeting</b> him before.
<b>Recommend</b>	She recommended <b>seeing</b> that play.
<b>Regret</b>	I regret <b>telling</b> him my secret.
<b>resist</b>	I could not resist <b>eating</b> dessert.
<b>Risk</b>	She risked <b>losing</b> everything.
<b>stop</b>	She stopped <b>going</b> to classes.
<b>suggest</b>	She suggested <b>going</b> to a movie.
<b>Tolerate</b>	He won't tolerate <b>cheating</b> during an examination.

### 6-2-Common Verbs Followed Only by an Infinitive:

<b>Afford</b>	I can't afford <b>to buy</b> it.
<b>agree</b>	They agreed <b>to help</b> us.
<b>Appear</b>	She appears <b>to be</b> tired.
<b>arrange</b>	We arranged <b>to meet</b> at ten.
<b>Ask</b>	He asked <b>to come</b> with us.
<b>beg</b>	He begged <b>to come</b> .
<b>care</b>	I don't care <b>to see</b> that show.
<b>claim</b>	She claims <b>to be</b> a descendent of Karl Marx.
<b>consent</b>	She finally consented <b>to marry</b> him.



<b>decide</b>	I have decided <b>to leave</b> on Monday.
<b>demand</b>	I demand <b>to know</b> who is responsible.
<b>deserve</b>	She deserves <b>to win</b> the prize.
<b>expect</b>	I expect <b>to enter</b> graduate school in the fall.
<b>fail</b>	She failed <b>to return</b> the book to the library.
<b>forget</b>	I forgot <b>to mail</b> the letter.
<b>Help</b>	He wanted <b>to help</b> with the clean-up.
<b>Hesitate</b>	Don't hesitate <b>to ask</b> for my help.
<b>Hope</b>	Jack hopes <b>to arrive</b> next week.
<b>Learn</b>	He learned <b>to play</b> the piano.
<b>Manage</b>	She managed <b>to finish</b> her work early.
<b>Mean</b>	I didn't mean <b>to hurt</b> your feelings.
<b>Need</b>	I need <b>to have</b> your opinion.
<b>Offer</b>	They offered <b>to help</b> us.
<b>Plan</b>	I am planning <b>to have</b> a party.
<b>Prepare</b>	We prepared <b>to welcome</b> them.
<b>Pretend</b>	He pretends not <b>to understand</b> .
<b>Promise</b>	I promise not <b>to be</b> late.
<b>Refuse</b>	I refuse <b>to believe</b> his story.
<b>Regret</b>	I regret <b>to tell</b> you that you failed.
<b>Seem</b>	That cat seems <b>to be</b> friendly.
<b>Struggle</b>	I struggled <b>to stay</b> awake.
<b>Swear</b>	She swore <b>to tell</b> the truth.
<b>Threaten</b>	She threatened <b>to tell</b> my parents.
<b>Volunteer</b>	He volunteered <b>to help</b> us.
<b>Wait</b>	I will wait <b>to hear</b> from you.
<b>Want</b>	I want <b>to tell</b> you something.
<b>Wish</b>	She wishes <b>to come</b> with us.

**6-3-Common Verbs Followed by a Gerund or an Infinitive: Either with Little or No Difference in Meaning or with a Significant Change in Meaning (see “forget,” “remember,” and “stop”):**

<b>Begin</b>	He begins <b>working</b> at ten a.m. He begins <b>to work</b> as soon as he arrives.
<b>Continue</b>	He continues <b>studying</b> . He continues <b>to study</b> .
<b>forget</b>	She forgot <b>calling</b> her friend.

	She forgot <b>to call</b> her friend.
<b>Hate</b>	I hate <b>arguing</b> about politics. I hate <b>to argue</b> with you.
<b>Like</b>	They like <b>skiing</b> . They like <b>to ski</b> .
<b>Love</b>	Children love <b>playing</b> with their friends. Children love <b>to play</b> .
<b>Neglect</b>	She neglected <b>telling</b> her about the fire. She neglected <b>to tell</b> her the whole story.
<b>Prefer</b>	She prefers <b>eating</b> a light dinner. She prefers <b>to eat</b> a light dinner.
<b>Remember</b>	I remember <b>locking</b> the door. I remembered <b>to lock</b> the door.
<b>Start</b>	He started <b>running</b> . He started <b>to run</b> .
<b>Stop</b>	They stopped <b>buying</b> groceries at the market. They stopped <b>to buy</b> groceries at the market.
<b>Try</b>	The instructor tried <b>rereading</b> the papers. The instructor tried <b>to reread</b> the papers. (Rockowitz)

### 7-Gerund and Infinitive usage:

At first glance, it may seem difficult to know when to use an infinitive and when to use a gerund. The following guidelines for gerund or infinitive usage are helpful. ()

1-A gerund is a verb form that ends in “-ing” and is used as a noun (walking, traveling, voting).

2-An infinitive is the base form of a verb preceded by “to” (to walk, to travel, to vote).

3-Gerunds and infinitives can function as the subject of a sentence or the object of a verb. (Rockowitz)

4-Whether to use a gerund or an infinitive depends on the main verb in the sentence:

61.I expect **to have** the results to the operation soon. (infinitive)

62.I anticipate **having** the research completed eventually. (Gerund) (Gonzales, 2016)

### 7-1-Gerunds and infinitives can replace a noun in a sentence:

**Gerund** = the present participle (-ing) form of the verb, e.g., singing, dancing, running.

**Infinitive** = to + the base form of the verb, e.g., to sing, to dance, to run.

**Gerunds** can be used after certain verbs including enjoy, fancy, discuss, dislike, finish, mind, suggest, recommend, keep, and avoid.

1. After **prepositions** of place and time.
63. I made dinner **before getting** home.
64. He looked unhappy **after seeing** his work schedule.
2. To replace the **subject or object** of a sentence.
65. Lachlan likes **eating** coconut oil.
66. **Jumping** off a cliff is dangerous, but a real thrill.

**Infinitives** can be used after certain verbs including agree, ask, decide, help, plan, hope, learn, want, would like, and promise.

1. After many **adjectives**:
67. It is hard **to make** dinner this late.
2. To show **purpose**:
68. I left for Russia **to study** Russian. (Gonzales, 2016)

### **8-Conclusions:**

As predicted the investigation related to English infinitives manifests the following conclusions:

1. Infinitives have simple and complex forms .
2. Infinitives have different uses with special finites , verbs of perception , after had better, after ought and used. Also with the verbs do , need, dare , be , and have .
3. Infinitives have a number of functions , e.g. noun , adverbial, adjectival , with adjectives expressing desire or emotion , absolute function , and in exclamatory sentences .
4. Infinitives are only used with a number of common Verbs . ( See 6.2 )
5. Infinitives can be used with gerunds with or without a change in meaning.(see 6.3)
6. There is a semantic overlap between infinitives and gerunds .( see sentences 59-60)

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## Idiomatic Expressions in English

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- 

### ***1- Abstract***

*One of the most important aspects of language is idioms. They are frequently used in a wide variety of situations, from friendly conversations to a more formal conversations and written contexts.*

*Every language in the world has its own idioms. In English itself, idioms play an important role in everyday life linguistic events. People often hear idioms everyday in daily conversations, on television, radio, magazine, newspaper, etc.*

*This graduation research provides a review and discussion of the concept of idiomatic expressions and its different occurrences in English and Arabic languages. Attention is paid to establishing the similarities and differences between idioms and other linguistic structures, including metaphor and metonymy. Also, consideration is given to the literal and figurative meaning of idiomatic expressions. Finally, the relationship between idioms, context and culture is highlighted.*

### **2- Definition of idiomatic expressions**

Many attempts have been made to define the term ‘idiomatic expression’ (e.g. Katz and Postal, 1963: 275; Fraser, 1970: 22; Makkia 1972: 23; Kövecses and Szabó, 1996: 326) all stress, especially, Kövecses and Szabó (1996: 326), that the meaning of an idiomatic expression is indirect and cannot be deduced purely by reference to the meaning of its lexical components since idioms are “linguistic expressions whose overall meaning cannot be predicted from the meanings of their constituent parts”.

Domyati (2009) provides two examples:

( كل يجر الى النار قرصه )

Literally means that (everybody drags fire to their own loaf of bread) i.e., everyone looks after their own interests

However, in the previous example, it is clear that the intended meaning is completely different from the literal meaning. This characteristic of idiomatic expressions means that they often pose difficulties when attempts are made to render them into other languages (Al-Qassimi, 1979: 18- 19; Davies, 1982: 68; Husam Al-Din, 1985: 125; Al-Hamzawi, 2000: 28).

Other definitions have also emphasized that the structure of an idiomatic expression follows the structure of the language in which it was originally coined. Consequently, idioms may be as long as a sentence or as short as a clause or phrase (Hockett, 1958: 172; Katz and Postal, 1963: 360; Abu-Saad, 1987: 10). With reference to Arabic, Al-Anbar (2001: 2) specifies the length as consisting of two words or more.

Katz and Postal (1963: 275-276) argue that even polymorphic words, such as telephone or greenhouse, constitute a type of idiom which they refer to as “lexical idioms” (see also Hockett, 1958: 172; Liu, 2008: 4-5). Jaeger’s (1999: 246) definition identifies several different aspects of idiomatic expressions, referring to them as “collectively coined imaginative utterances of two or more words but usually under sentence-length”.

He maintains that these utterances are “based on a range of figurative patterns aimed at achieving specific sound and sense effects” and that they are “linguistic signs in their own right”. Idiomatic expressions are also characterized by means of relative degree of fixedness.

According to Fraser (1970: 22) the most important features of idiomatic expressions are conventional common usages in a limited formula in each particular linguistic usage (see 2.5.2). Moreover, idiomatic expressions can be characterized by metonymy and metaphorical meaning, but may also have specific characteristics in their structures which helps to differentiate them from metaphors or figurative meaning. Their conventional meaning also arises from language speakers who approve the meaning of an idiomatic expression (Davies, 1982:69; Nunberg et al., 1994: 496- 498).

According to Husam Al-Din (1985: 19) an idiom is: a fixed mode of expression in a particular language. It consists of a word or more whose meaning has been transformed from a literal one to another one agreed upon by linguists.

For Al-Hamzawi (2000, 28) it is a particular, fixed mode of speech, marked by its metaphorical and untranslatable nature, studied as one linguistic unit according to specific linguistic rules that may agree with or differ from general linguistic rules. Amongst all the many definitions of the term ‘idiomatic expression’, Crystal (2008: 237) provides one of the most detailed and specific, describing it as: A term used in grammar and lexicology to refer to a sequence of words which are semantically or syntactically restricted, so that they function as a single unit.

From a semantic viewpoint, the meaning of the individual words cannot be summed up to produce the meaning of the idiomatic expression as a whole. From a syntactic viewpoint, the words often do not permit the usual variability they display in other contexts.

### 3- An overview of idiomatic expressions

When we use language, we structure it in a way that complies with the structural system peculiar to that language. Sinclair (1991) argues that there are two models which can be used to explain the meaning of a language text, namely, the Open Choice Principle and the Idiom Principle. The former, which describes language in terms of ‘slot-and-filler’ modes, views language text as the result of a large number of complex open choices made at each point where a unit is completed.

The text is viewed, therefore, as a series of slot nodes which can be filled from a lexicon governed by the particular constraints of the language in question. In practice, it has been noticed that the number of possible slots is effectively minimized because the sentences produced by native speakers of a language are not as widely various as might be expected by the Open Choice Principle.

The Idiom Principle, on the other hand, states that the choice in slots/the tree structure is not open. Rather, native speakers have a number of pre-constructed phrases (units) formed by single choices. This principle is sustainable because words do not occur at random in a text (Ji and Zhang, 2012:149-150; Liu, 2008:25).

Al-Anbar (2001:1) identifies two types of language structures. The first does not possess any special structural characteristics which serve as identifying features.

Normal sentences or phrases whose meaning is understood directly from their components belong to this category which is the most common e.g. (علي يلعب كرة القدم) (Ali plays football).

The second type can be identified by their structural and semantic characteristics, and this category includes proverbs, e.g.

رجع بخفي حنين

(literally He came back with Hunayn’s shoes).

Nicolas (1995:234-235) distinguishes between three semantic patterns constituted from word combinations, namely:



- 1- free combinations (also known as compositional sentences)
- 2- collocations
- 3- idioms.

Compositional sentences convey a literal meaning, which is simply the sum of all their constituent elements, i.e. all the words in the sentence or phrase contribute to the meaning of the structure.

According to Nicolas (1995), the second pattern, known as collocations, consists of two words, and underlies the free combinations, e.g. ‘fast food’. Collocations have a special feature, namely that their meaning is fixed whenever it is linked with a particular structure. Consequently, they can be viewed as ‘semi-compositional’.

The third type of semantic patterns, idioms, bear no compositional relation to their free composition sense, as can be demonstrated in an English example such as “to kick the bucket” meaning “to die”.

#### **4- Arabic and English idiomatic expressions**

New idioms may be coined daily and they may have their origins in various sources. Unsurprisingly, many arabic idiomatic expressions have their origins in the Holy Qur’an, for instance, the phrase “lay down the hearing”,

يلقون السمع

which means to listen to something.

A second key source of idioms is Al-Ḥadīth Al-sharīf, as narrated by the Prophet Mohammad. Examples which have their origins in the Hadith (mosquito’s wing) used to refer to any trivial matter

جناح بعوضة

Some idiomatic expressions are derived from poetry or classical Arabic sources (Domyati, 2009; Abdou, 2011: 18). Domyati (2009) notes, for

بنات العين

Or daughters of the eye i.e. tears, which was used for the first time by a poet, and then after a considerable period of use became an idiom. Other idioms can be traced back to an utterance originally pronounced by a specific individual on a particular occasion as is the case with

### سبق السيف العذل

Meaning (too late to back off from something).

This phrase was first used by Al Harith ibn Dalim when he was told to pardon a man he had already executed (Domyati, 2009). This example also illustrates the potential overlap with the domain of proverbs, an issue that will be discussed shortly. Idiomatic expressions can also be borrowed from other languages with numerous idioms having been transferred between languages via translation or cross-cultural/intercultural transfer. For example

### وضع النقاط على الحروف

Literally translated (to put dots on the letters).

It indicates the conception of clarifying or emphasizing certain attitudes or perspectives.

### اذاب الثلج

break the ice, which refers to start a conversation or a dialogue between two persons.

## 5- Linguistic Functions of idiomatic expressions

Fernando (1996, citing Halliday, 1985) classifies idioms into three groups according to their functions:

1. ideational
2. interpersonal
3. relational

Ideational idioms, also known as ‘the state and way of the world’ idioms, communicate the content of the message, and provide a description of the nature of the message that they convey. This type of idiom is frequently used in informal speech or journalism, but rarely used in formal speech.

Fernando (1996, citing Halliday, 1985) divides ideational idioms into those which describe: actions (to spill the beans); events

(a turning point); situations (to be in a pickle); people and things (a red herring); attributes (cut-and-dried); evaluations (A watched pot never boils); and emotions (green with envy).

Interpersonal idioms can fulfill an interactive function by means of expressing greetings and farewells (good morning); directives (let’s face

it); eliciting opinions (what do you think?); agreements (say no more); and rejections (come off it!). Moreover, they may also have the function of characterizing the message. Interpersonal idioms can be used covertly, e.g., believe (you) me or overtly, e.g., it's raining cats and dogs.

Third, relational idiomatic expressions essentially perform a connective function, i.e., they bring both cohesion and coherence to the text. Examples of relational idioms include in sum, on the other hand, for example, in addition, and at the same time.

## 6- Stylistic functions of idiomatic expressions

According to Domyati (2009), idiomatic expressions are used in preference to more literal language to perform a number of functions.

First: idioms are often used to replace a literal word or expression for stylistic or rhetorical purposes, being used because they make the text richer, adding depth to the intended meaning and creating more of an impact in the mind of the intended audience.

Second: people are sometimes afraid to use certain terms which are seen as being cultural taboos, especially those related to death and killing, and thus replace them with idiomatic expressions that convey the same idea. for example, the word

الموت (death)

is usually avoided, replacing it instead by an idiom that conveys the same message:

قضى نحبه

Third: idiomatic expressions are used to show respect for and awareness of other people's feelings. Thus, a liar may be referred to as

dipped in shame

منغمس في العار

## 7- Idiomatic expressions and collocations

As indicated in the previous discussion, languages have an abundance of idiomatic expressions, the meaning of which cannot be determined simply by analyzing their components individually because they are based on either metaphor or metonymy (Kövecses and Szabó, 1996: 326).

It seems difficult to distinguish idiomatic expressions from other linguistic phenomena such as proverbs, contextual expressions and

commonly used linguistic structures which are mainly built on part-whole relationship. Thus, researchers such as Al-Anbar (2001) found close similarities between some proverbs and idiomatic expressions whilst Kövecses and Szabó (1996:327) claim that idiomatic expressions include the use of:

- 1-Metaphors: (spill the beans).
- 2-Metonymy: (throw up one's hands).
- 3-Pairs of words: (cats and dogs).
- 4-Sayings:(A bird in the hand is worth two in the bush).
- 5- Phrasal verbs: (come up).

It will be suggested later that those idiomatic expressions based on the use of metaphor or metonymy are different from those based on the use of collocations, proverbs, and the kind of common metonymy and metaphor which is used in everyday speech.

Jaeger (1999: 125-126) differentiates between idioms and figures of speech on a number of bases.

First, the meaning of an idiom is immediately clear, whereas the meaning of a figure of speech can be hidden or obscure.

Second, the meaning of an idiom is known to speakers beforehand but the meaning of a figure of speech needs an introduction and, thus, cannot serve as a means of instant communication.

Third, as a means of communication idioms are available to all participants – speakers and hearers alike - and, consequently, they are accepted for use in everyday speech. However, figures of speech tend to be exclusive to the speaker.

Fourth, synonyms are widespread among idioms, but there are no proper synonyms among figures of speech, although other figures may be used to express related ideas. It is also worth noting that many idiomatic expressions are included in those books designed primarily to discuss proverbs. For instance, Al-Anbar (2001) discusses some commonly used expressions as though they were idiomatic expressions. Although these expressions are mainly based on synecdoche or metonymy, they should not be described as idiomatic expressions. Thus, the idiomatic expression (فوق الاسلام في قلبي كل موقع)

is literally translated, (so my heart appealed to Islam) is a commonly used expression that can be translated using the same lexical equivalents, it can be said that it has a metaphorical sense. Similarly, the expression

(فلم يرجع اليينا بشي)

so (he came back to us with nothing) is a commonly used expression which only needs to be contextualized in order to clarify its meaning.

Oumar (2007) claims that idiomatic expressions are a type of collocation expression, because they are composed of juxtaposed and recurrent lexical items. He also believes that idiomatic expressions include proverbs; Prophetic wise-sayings, everyday expressions used on particular occasions,

e.g. اللهم الحمد ( Thank God),

(أدام الله عزك) May God keep you in luxury); greetings and compliments, e.g. عليكم السلام (Peace be upon you), بخير دمتم (May God preserve you); commonly-used expressions which make reference to sons, daughters, fathers, mothers, and social tribes.

He also considers dictionary expressions to be collocational ones, e.g. (ذهبوا شذرا مذرا) (spread far and wide). It should be noted that a number of scholars who have distinguished idiomatic expressions from other structures have expressed different views to Oumar's (2007) claim that idiomatic expressions should be viewed as a type of collocation. Husam Al-Din (1985:34) and Nicolas (1995:234-235) draw a distinction between idiomatic expressions and collocations or contextual expressions. Nunberg et al. (1994: 492) distinguish between idiomatic expressions and other structures such as fixed phrases, collocations, clichés, saying, proverbs and allusions. To discuss Oumar's claim, let us consider his definition of collocations (2007: 29): These are linguistic elements that communicate their meaning by using two or more successive as well as juxtaposed linguistic components.

## **8- Idiomatic expressions and proverbs**

A review of the literature reveals that scholars have always experienced considerable difficulty in differentiating between proverbs and idiomatic expressions due to the fact that they share a number of common features. In this section an effort is made to determine the difference between these two linguistic phenomena by establishing their respective distinguishing features.

According to Jaeger (1999), proverbs are a form of “wisdom” literature. He also considers that proverbial expressions usually relate to customs, legal and ethical maxims, superstitions, weather, medical lore, and other categories of conventional wisdom. Jaeger believes that proverbs are moralizing in tone in that they lay down rules of behavior, set standards of good and evil, and are intended to teach moral lessons. In his view, this is the key element which distinguishes proverbs from idioms (Jaeger 1999: 37).

Yakub (1995: 21) defines proverb as: A concise expression loved by people both as a form and as a meaning; it is widely used, having been passed down through the generations without any change, and used frequently on similar occasions although its origin is unknown.

Al-Hamzawi (2000: 4) describes proverbs as “fixed, concise and common expressions, used metaphorically, which are true in meaning, and mainly based on the use of similes”. He identifies the following distinctive aspects of the proverb: It is one type of fixed expression, being fixed in form. It can be used in different contexts and in its relationship to these contexts, it adheres to specific semantic rules. It is both rhetorical and expressive

## **9- Idiomatic expressions and metonymy**

Since a metaphorical nature of idiomatic expressions was mentioned previously. It is important to note here that an idiomatic expression is often based on the use of metonymy (figurative meaning) and that these two linguistic phenomena share two key features.

Firstly, they both communicate a meaning which is different to that of the meaning of their component elements.

Secondly, they both adhere to the rule of substitution, i.e. neither a metonym nor an idiomatic expression can be substituted by the use of a single word (Al-Anbar, 2001: 16). However, as Al-Qassimi (1979: 18) notes that there are also differences between idiomatic expressions and metonymy. Firstly, a metonym may refer to both a close and a remote meaning, e.g. the phrase(zayd has a lot ashes)

زيد كثير الرماد may be understood literally or figuratively

i.e. the person in question produces a lot of ash because he is a generous man who prepares large quantities of cooked food for his guests. However, in the case of an idiomatic expression, it is not possible to refer to the literal meaning, even if that possibility

is available, (أصايبها في مقتل) is to find someone's weak point second difference is that metonymy is closely related to the creativity of the writer, and it is not conventional by nature, thus a writer can create a new metonym but cannot invent a new idiomatic expression. Even if the origin of an idiomatic expression was a metonym, it takes a long time for an idiomatic expression to become widely used and easily recognized. Therefore, the number of metonyms in language is infinite, whereas the quantity of idiomatic expressions can be counted.

### 10- Idiomatic expressions and metaphor

According to Al-Jurjani (1994), metaphor is one of the types of allegory

[المجاز] المجاز

which refers to any word that is used implicitly.

Or secrets of rhetoric , in Al-Jurjani's (n.d.: 304) work اسرار البلاغة

He defines allegory as “any word used differently from the way it is normally used”.

Abdul-Raof (2006: 209-211), defines allegory as a word being transferred from its denotative meaning to an allegorical meaning, having some evidence that prevents interpreting the real meaning of the word.

Allegory is divided into two types.

The first is mental or cognitive allegory, which is used as an attribution, i.e. attributing the verb or what is in its position to some other lexical item which is not normally used in that position e.g. المطر أنبتت الزرع literally, the rain planted the grass) because it is God who gives us the grass, not the rain (Ateeq, 1980: 337; Al-Jurjani, n.d: 304, Abdul-Raof, 2006: 212-213).

The second type of allegory is linguistic allegory, in which words are used with different, though related, meanings from those for which they would normally be used, e.g. employing lion to mean man, or hand to mean favor.

Allegory can, in turn, be subdivided into:

1. Metaphor: a linguistic allegory in which the relationship between the real meaning and the metaphorical one is a relation of similarity.
2. Synecdoche: the type of metaphor in which the relationship between the real meaning and the metaphorical one is a relation of difference (cf. Ateeq, n.d. and Abdul-Raof, 2006: 219).

Thus, it can be claimed that metaphor is a linguistic synecdoche (allegory) which is based on similarity between two things in the presence of evidence which prevents interpreting the real meaning, whether this evidence is verbal or contextual.

One of the types of idiomatic expression is semantically based on using metaphor which, according to Lakoff and Johnson (1980: 104), is not only an aspect of language but a part of cognition and human knowledge as well.

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## Collocations in English

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### Abstract

*Collocations can be defined as a series of words or terms that co-occur more often than would be expected by chance. In the English language, collocation refers to a natural combination of words that are closely affiliated with each other. Some examples are "pay attention", "fast food", "make an effort", and "powerful engine". Collocation means a natural combination of words; it refers to the way English words are closely associated with each other.*

*Learning collocations is an important part of learning the vocabulary of a language. Some collocations are fixed, or very strong, for example (take a photo), where no word other than take collocates with photo to give the same meaning. Some collocations are more open, where several different words may be used to give a similar meaning, for example( keep to / stick to the rules).*

*In recent years collocations have emerged as an important category of lexical usage and have been recently viewed as an established unit of description in language teaching courses and materials.*

*It is evident that the arbitrary nature of collocations are ideally related to independent language learning and that there is a need to understand and develop knowledge of the meaning and denotations of collocations in everyday life situations.*

### 1-Definition of collocations

Many years ago, J.R. Firth defined collocation as ('the company words keep - their relationships with other words or the ways through which words combine with each other in predictable ways').

When we think of the number of words in English, the number of potential combinations runs into many millions. So, the first and most important fact about the nature of collocation is the sheer number of individual collocations which exist in English.

Past assessments of the number of individual words known by an educated English language learner is insignificant when compared with the total number of items words, expressions, idioms, and collocations - which exist in the mental lexicon of the typical educated native speaker.

This fact of the size of the mental lexicon must dominate all our methodological thinking. When we believe that grammar was the basis of all language learning, it was quite comforting to know that we had discovered all the English tenses and they could be summarized on half a dozen pages of a grammar book. Grammar in its assumed finiteness was a superficially attractive basis for our syllabus. The complete lexicon of English, on the other hand, is enormous. The mental lexicon of any individual is huge, consisting as it does of a vast repertoire of learned phrases of varying degrees of fixedness. Within the mental lexicon, collocation is the most powerful force in the creation and comprehension of all naturally-occurring text.

## **2-Types of collocations**

There are many different types of collocation. Here are some examples:

### **2.1.Adjectives and nouns:**

Notice adjectives that are typically used with particular nouns:

*Emma always wears red or yellow or some other bright color.*

*We had a brief chat about the exams but didn't have time to discuss them properly.*

*Unemployment is a major problem for the government at the moment.*

*Improving the health service is another key issue for government.*

### **2.2.Nouns and verbs:**

Notice how nouns and verbs often go together. The examples below are all to do with economics and business:

- *The economy boomed in the 1990s. [the economy was very strong]*
- *The company has grown and now employs 50 more people than last year.*
- *The company has expanded and now has branches in most major cities.*
- *The two companies merged in 2013 and now form one very large corporation. - The company launched the product in 2012. [introduced the product]*
- *The price increase poses a problem for us. [is a problem]*

*-The internet has created opportunities for our business. [brought new opportunities].*

### **2.3.Noun + noun:**

There are a lot of collocations with the pattern (a ... of) as follows:

*As Max read the lies about him, he felt a surge of anger. [literary: a sudden angry feeling]*

*Every parent feels a sense of pride when their child does well or wins something.*

*I felt a pang of nostalgia when I saw the old photos of the village where I grew up.*

### **Verbs and expressions with prepositions:**

Some verbs collocate with particular prepositional expressions:

*As Jack went on stage to receive his gold medal for the judo competition you could see his parents swelling with pride. [looking extremely proud]*

*I was filled with horror when I read the newspaper report of the explosion.*

*When she spilt juice on her new skirt the little girl burst into tears. [suddenly started crying]*

### **2.4.Verbs and adverbs:**

Some verbs have particular adverbs which regularly collocate with them:

*She pulled steadily on the rope and helped him to safety. [pulled firmly and evenly]*

*He placed the beautiful vase gently on the window ledge.*

*'I love you and want to marry you,' Dylan whispered softly to Madison.*

*She smiled proudly as she looked at the photos of her new grandson.*

### **2.5Adverbs and adjectives:**

Adjectives often have particular adverbs which regularly collocate with them:

*They are happily married.*

*I am fully aware that there are serious problems. [I know well]*

*Harry was blissfully unaware that he was in danger. [Harry had no idea at all, often used about something unpleasant].*

### **3-Collocations , idioms and phrasal verbs**

Even during the height of structuralism, we knew that the lexicon was complicated. Apart from individual words, we were keenly aware that multi- word expressions were important. We identified phrasal verbs and idioms as two important areas for students. The rest we labelled ‘idiomatic usage’. It is only recently through the rise of corpus linguistics that the extent of the fixedness of much language has been more widely recognised. We know that fixed expressions range from the totally fixed (An apple a day keeps the doctor away), through the semi-fixed (What I’m saying/suggesting/proposing is...), to the fairly loose yet still predictable (go on holiday). In one sense all collocation is idiomatic and all idioms and phrasal verbs are collocations – predictable combinations of different kinds. So, how can we use these terms most usefully?

It seems sensible to continue using those terms and categories which language teachers have found useful in the past idioms and phrasal verbs – while introducing the term collocation to name and categorise that language which has previously been ignored or undervalued. Let us look more closely at each of these three categories.

### **4-Idioms**

An idiom is an expression which is relatively fixed and allows little or no change. It is often metaphorical:

He put the cat among the pigeons;

Don’t count your chickens.

Not all idioms are as pictorial as these two examples. We could think of catch the bus or fired with enthusiasm as idioms because of the inherently metaphorical use of catch and fire. The native speaker has no problem with the idea that both fish and buses can be caught or that non- physical things can be on fire. If the same verbs are not used in the learners’ L1, it is probable that they will have a problem with the English idiomatic use.

We need to broaden our concept of idiom to include much more metaphorical usage, which is frequently hardly even recognized as idiomatic by native speakers.

## 5-Phrasal verbs

Phrasal verbs contain a verb plus one or more particles: make up a story, put the light out. The meaning may or may not be obvious from the individual words. Again, learners may have no trouble with the literal put the cat out but cannot relate that to put the light out. Some teachers consider get on (in get on the bus) as a phrasal verb. Others think of it as verb plus preposition. The distinction is not helpful for the classroom where the emphasis is on the phrase as a whole rather than any analysis of it. Arguments aside, the category of phrasal verb is a useful one for both teachers and learners to identify certain items which they are trying to teach and learn.

## 6-Collocations

As mentioned above, in a sense, all collocations are idiomatic and all phrasal verbs and idioms are collocations or contain collocations, but rather than spending all our time describing and sorting expressions, the real issue for the methodologist is to try to help teachers to make simple categories which will help their students see some order and organization in the lexicon. ELT has always recognized two types of multi-word item where the patterns have been clear idioms and phrasal verbs. It is time to introduce our students to one more category of language as it really is – collocation.

A collocation is a predictable combination of words , for example; (get lost, make up for lost time, speak your mind).

Some combinations may be very highly predictable from one of the component words – foot the bill, mineral water, spring to mind.

Some ‘strong’ collocations have the status of idioms – shrug your shoulders – they are not guessable and are non-generative. Some may be so common that they hardly seem worth remarking upon – a big flat, a nice car, have lunch. (As just mentioned, however, native speakers must be careful, because an item which seems unremarkable to them might be a problem to a learner. Because of their L1, some learners may find eat lunch or take lunch a more obvious choice than have lunch.)

Teachers will find it useful to draw their learners’ attention to collocations of different kinds. I suggest that the following, in particular, will be of interest:

*Adjective + noun*

*A huge profit*

*Noun + noun*

*A pocket calculator*

*Verb + adverb*

*Live dangerously*

*Adverb + adjective*

*Completely soaked*

*Verb + preposition + noun*

*Speak through an interpreter*

Collocations can, in fact, be much longer. For example: adverb + verb + article + adjective + noun + preposition + noun =

*seriously affect the political situation in Bosnia.*

The term ‘collocation’ should help bring all these chunks of language to students’ attention as single choices.

### **7-Collocations and grammar**

It is always an oversimplification to divide language up into categories when all the elements of natural language use are interdependent. So, idioms have a grammar and can be minimally variable to fit the speaker’s purpose:

*Don’t He*

*She’s just*

*Let the cat out of the bag.*

*If only you hadn’t*

*Why did you*

Collocations, too, cannot be separated from the grammatical context in which they occur. There are two important pedagogical considerations here.

Firstly, it is important that teachers are aware of this. The simple collocation brush your teeth is for native speakers predominantly used in the dentist’s surgery and in the home when speaking to children or other family members. One of the most common structures in which it will occur is Have you brushed your teeth yet? a parent teaching a child habits of personal hygiene usually at bedtime.

One can imagine a husband saying to his wife: I’ll be with you in a minute. I’m just going to brush my teeth. I imagine few husbands would ask their wives the question that they would ask their young children. We can speculate that sentences such as the following will be rarer than the present perfect and going to uses above:

*I brushed my teeth... I’m brushing my teeth... I’d brushed my teeth....*

Secondly, when the child hears the parent asking Have you brushed your teeth? Something else is going on. The child is hearing the present perfect

in a natural context. For perhaps ten years of childhood a parent may ask the question. Children may never use the question themselves until they are parents themselves. What the children have been exposed to is an archetypical example of the present perfect without knowing anything explicit about English tense names.

It is clear that the acquisition of generalizable grammar rules must be partly related to the acquisition of lexical chunks containing the grammar in question. Perhaps the inability of our students to acquire some important grammatical areas is based on the implausibility of many of the examples to which we expose them in current EFL grammar books and textbooks . When we know that native speakers learn language in lexical chunks, it is not unreasonable to assume that learning certain chunks containing these structures will help learners in their acquisition of English grammar patterns as well. [This is another plea to teachers to encourage learners to notice and record language in a linguistic environment in which it naturally occurs.

### **8- Why collocations are important ?**

Collocation is important for many reasons:

#### **A-The lexicon is not arbitrary**

The first and most obvious reason why collocation is important is because the way words combine in collocations is fundamental to all language use. The lexicon is not arbitrary. We do not speak or write as if language were one huge substitution table with vocabulary items merely filling slots in grammatical structures. To an important extent vocabulary choice is predictable. When a speaker thinks of drinking, he may use a common verb such as have. The listener's expectations predict a large number of possibilities: tea, coffee, milk, mineral water, orange juice, even tequila sunrise, but there would be no expectations of engine oil, shampoo, sulphuric acid. The latter liquids are drunk by accident, but linguistically they are not 'probable' in the way that the former are. Looking at a rarer verb-enhance the choice of objects is limited to a relatively small number of nouns or noun patterns, eg his reputation, the standing of the company. If the verb is do, the choice is far greater, but still limited, e.g. his best, the honorable thing, but not a mistake. So, the very definition of collocation – the way words combine – gives it a status which we cannot deny.

#### **B-Predictability**

The very predictability of the collocation examples in the previous paragraph gives us another clue as to why collocation is an important



pedagogical issue. The present simple is important in classrooms because we can predict its use to an extent which helps learners. In a similar way, there are patterns to collocations which can make learning easier. There are parts of the lexicon which are organised and patterned, and classrooms are, by definition, places where learning is encouraged by using the most efficient means known to teachers and where learners need to be encouraged to notice predictable patterning.

### **C-The size of the phrasal mental lexicon**

Collocation is important because this area of predictability is, as we have seen, enormous. Two, three, four and even five-word collocations make up a huge percentage of all naturally-occurring text, spoken or written. Estimates vary, but it is possible that up to 70% of everything we say, hear, read, or write is to be found in some form of fixed expression.

### **D-The role of memory**

We know collocations because we have met them. We then retrieve them from our mental lexicon just as we pull a telephone number or address from our memory.

ELT has not given sufficient thought to this idea. Linguists now give a much greater importance to memorised, familiar, and idiomatic language. There was a reaction against these ideas during the sixties and seventies when methodologists reacted against any suggestion that learning by heart had any place in L2 learning. Phrase-books, which had played an important part in language learning for centuries, were scorned in favour of the all-powerful grammatical model of language learning.

Every native speaker parent knows how children love to hear the same rhymes and stories night after night to the extent that they can say the rhymes and tell the stories themselves. As adults we all have a huge store of memorised text in our heads, ranging from poetry, addresses, telephone numbers, proverbs, idioms, sayings, clichés, to catchphrases, advertising slogans and jokes. Most often we have made no attempt to learn these items; knowing them is simply part of what we mean by being a native speaker. How do I know lead on Macduff, coughs and sneezes spread diseases, flavour of the month, free gratis and for nothing, each and every one of us, Don't forget the fruit gums Mum, and even That's the way the cookie crumbles? I may never use them. Indeed, I may be allergic to anyone who does use them! The fact of the matter (itself a good example of a fixed phrase) is that every native speaker has a vast store of these

obviously fixed expressions. We have a much bigger store of collocations, ready for use when required.

As language teachers, it is obvious that we have underestimated the role of memory in language learning. Not enough research is available to us at present to make useful statements about how memory can be influenced. We do know, however, that the most crucial element in a learner's acquisition of a lexical item is the number of times it is heard or read in a context where it is at least partially understood. We also know it is more important to hear or read an item than to use it. Communicative methodology mistakenly assumed that early production was all important. What is obvious is that what the language learners are exposed to from the earliest stages is crucial. Good quality input should lead to good quality retrieval. Impoverished input will lead to impoverished retrieval.

### **9-Teaching collocations**

In order to teach collocation we have to give it the same kind of status in our methodology as other aspects of language such as pronunciation, intonation, stress, and grammar. We have to see it as being as central to language acquisition as those other aspects of language which we have long recognised. 50 years ago nobody in the medical world had heard of DNA.

Today it is central to much medical research. The same is true of lexis in general and collocation in particular. Collocation is not an added bonus which we pay attention to once students have become sufficiently advanced. Collocation should play an important part in our teaching from lesson one.

### **10-Teaching individual collocations**

In the same way that we teach individual words – vocabulary – we need to teach collocations. Rather than wait for students to meet common collocations for themselves, we need to present them in context just as we would present individual words. Here are some examples: have a bath, make friends, fall in love.

At a higher level, when students are learning less common vocabulary, we must be aware that some words are used in a very restricted number of collocations. There is no point in knowing the meaning of the words impetuous or initiative unless you also know the collocations: impetuous behaviour, which means (take the initiative).

Consider the following individual collocations:

***Go on the car ferry***

***A roll-on roll-off ferry***

***Take the ferry from (Liverpool) to (Belfast).***

This idea that knowing the meaning of a word is useless unless you also know something of how the word is used is relatively new in ELT. Until very recently, dictionaries were seen only as decoding devices, designed to help students understand the meaning of words they were not sure of. They were not seen as encoding or ‘productive’ – helping students to compose their own text. It is probably asking too much of any one dictionary that it does both. It is definitely worth emphasizing to students that they do not really ‘know’ or ‘own’ a word unless they also know how that word is used, which means knowing something about its collocational field. There are many pairs or groups of words such as date/appointment/meeting or broad/wide where the difference between the words is only clear from a knowledge of their different collocational fields.

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## The Use of Adverbs as Modifiers in English

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### Abstract

*Adverbs are an essential part of grammar that function as modifiers in English language. As modifiers, adverbs provide additional information about verbs, adjectives, and other adverbs, indicating various aspects of a sentence, such as time, place, manner, degree, and frequency. This research paper explores the grammar of adverbs as modifiers, including their various types and functions.*

*The study examines the syntactical positions of adverbs in sentences and the different ways in which they modify the words they attach to. It also analyses the different forms of adverbs, such as simple and compound adverbs, and their functions in expressing different shades of meaning. Additionally, the research investigates the common errors in the use of adverbs, such as misplaced modifiers and dangling adverbs, and provides guidance on how to correct these errors.*

### 1.1 Introduction

This research project is an attempt to study the major syntactic features of modifiers in English with special reference to those modifying elements which are used optionally to modify nouns and adverbs. Noun phrase (NP) in English might consist of Nouns alone or those closed system items accompanied by the basic (NP) and those open class items accompanied by the complex (NP). The basic (NP) and those open-class items accompanied by the complex (NP). Those which are used with the basic (NP) are called pre-modifiers and those which are used with the complex (NP) can precede or follow the (NH). The former is called pre-modification and the latter is termed post-modification. Adverbs in English might have two major syntactic types:

- **Function Adverbial:** which can be adjunct, disjunction and conjunct e.g.s? The second major function is:

\* **Modifier** which is an adverb used optionally to modify another element in the sentence. These two types of modifiers, i.e. of (NH) and (adverbs) will be tackled in the following section.

## 1.2 The aim of the research:

The major aim of this research is to inform learners of English that certain structures in English have no independent function in the sentence, i.e. they function with other elements which are called modifiers.

## 1.3 The procedure used:

The analytical approach is the main procedure used in this research. This is because syntactic structures of any language are subjected to the grammatical rules of the target language. Therefore, the presentation of the material takes the form of description and analysis as well.

## 2.1 Adverbs as modifier of Adjectives.

An adverb may pre-modify an adjective as in the following: Examples:

- This is a very detective story.
- It was extremely cold yesterday.
- They have really beautiful faces.

Although these are pre-modifying adjectives, "enough" is an adverb that post rather than pre-modifies adjectives:

- He is old enough to go alone to school.

Most modifying adverbs are intensifiers "very" is the frequently used one some might express "viewpoint" as in.

- Politically, this is a good decision.
- The assumption theoretically sounds correct.

## 2.2 Adverbs as modifier of adverbs:

When an adverb pre-modifies another adverb, the former is considered as an intensifier, consider the following examples:

- She is smoking very heavily.
- It was raining very heavily.



**Few intensifiers especially "right" and "well" pre-modify particles in phrasal verbs:**

- They knocked the man right out.

**2.3 Adverbs as modifiers of prepositional phrases:**

There are few adverbs that pre-modify particles in phrasal verbs. They also pre-modify prepositions on prepositional phrases as in the following examples:

- The nail went right through the wall.
- Her parents are dead against her the proposal.

**2.4 Adverbs as modifiers of such elements as:**

Determiners, pre-determiners and post-determiners:

Nearly every student came to class. Over two hundred pens are broken. They paid more than ten dollars for t.

The indefinite article /a/ can be used instead of "one "as in. They will stay in Paris about a week.

**2.5 Adverbs as modifiers of noun phrases:**

A few intensifying adverbs may pre-modify noun phrases "quite" "rather" and the pre-determiner "such" and "what". The noun phrase is normally indefinite. Consider the following examples:

- She is telling such a funny tale.
- What a (big) fool he is!

It is worth mentioning that some adverbs which signify place and time might post-modify noun phrases; consider the following examples of place and time respectively:

- The man upstairs is John.
- The day before was hot.

Moreover some adverbs can post modify noun phrase as in the following examples:

- The above sentence is wrong.
- The then president is here.

## 2.6 Modification of noun phrases:

Modification of noun phrases can be divided into two major types depending on the nature of the noun phrase (NP), i.e. whether it is a basic (NP) or a complex (NP).

## 2.7 Modifiers in NP:

Modifiers that are used in the (NP) modify the noun head (NH). These modifiers of (NH) in the basic (NP) are called pre-modifiers because they normally occur before the (NH) rather than after it.

These can be:

### A) Pre-determiners:

Can occur before the (NH) they are divided into three sub-sections.

#### A.1) All, both, half:

- All the students are present.
- Both Ali and John passed the test.
- Half of the pupils were going to the picnic.

#### A.2) Multipliers which include: (double, twice,)

Consider the following example:

- She received double of the salaries.

#### A.3) Fractions:

Pre-determiners of this type can be expressed by numbers less than one:

- One third of the students are here.
- She lost two fifth of her money

### B) Post-determiners

Items that follow determiners are called post-determiners. They include.

#### – Numerals and quantifiers: 1) Numerals:

Whether cardinal or ordinal numbers as in the following:

- Three cars are sold today.

- The third one is blue.

When the two types of numbers are used in one sentence, the ordinal numbers usually precede the cardinal ones:

- The first three cars are new.
- The second ten students are clever...

## 2) Quantifiers:

There are two small groups of closed system quantifiers.

\* **Many, a few, few**, which are used before countable nouns:

- Many students are gathering in the yard.
- A few of them are absent (several).
- Few of them are absent (not many).

\* **Much, a little, little**, which are used before uncountable nouns?

- Little information is obtained (some).
- A little information is obtained. (Not much).

## The open-class quantifiers are.

\*Those used before countable and uncountable nouns such as:

### **Modifiers in the complex (NP):**

Modifiers in the complex (NP) can be divided into two major sub- classes: those which precede the (NH) are called pre-modifiers and those which follow the (NH) are called post-modifiers.

## **2.8 Pre-modification:**

Pre-modification in the complex (NP) can be divided into:

### **A) Adjectives:**

The most common type of pre-modifiers is the adjective. We can distinguish both subjective and objective adjectives. Although there is no clear cutline between the two types, the subjective usually expresses the opinion of the speaker as in "beautiful", "lazy", "wise clever", etc.

Objective adjectives usually indicate a quality or property of the head, they are therefore modifying. Consider the following examples:

- The tall man is there.
- The old pair of shoes belongs to John.

All these adjectives help to identify the (NH). The subtypes of objective adjectives are:

### **Colour-age-size-shape....**

Usually objective adjectives follow the subjective ones in pre-modified structures:

- The beautiful red car.
- The clever young boy.

**B)) Participles:**

Present and past participles are commonly used as pre- modifiers.

They often indicate a permanent quality such as:

- An interesting story or a temporary quality as:
- A barking dog.
- A wounded animal.

Moreover, the past participle may indicate an active or passive sense but the active past participle is not commonly used as a pre-Modifier unless it is modified by an adverb; consider the following Examples:

- a newly - arrived couple.
- a recently - published magazine.

**C)) 'S Genitive:**

Pre- modification by /-S'/ genitive is often found with noun heads. Which occur up the gender scale?

- Peter's father.
- John's car.

It is worth mentioning here that if an adjective is used between the determiner and the genitive, it may cause ambiguity, thus in the examples:

1. An old man's bicycle. May mean either:
  - The man is old.
  - The bicycle is old.

**D)) Nouns:**

Nouns which function as adjectives are used as pre-modifiers:

- A gold watch.
- A stone dam.

These nouns are said to be partially converted into adjectives and differ from adjectives in two aspects:

- 1) They usually appear in the singular form even when the noun is normally used in the plural form, consider the following:

Trousers: trouser length. Scissors: a scissors factory

- 2) Although they function as adjectives they have no comparative or superlative form as compared with real adjectives:

- a high wall - a higher wall (adjective)
- A stone wall-  a stoner wall (noun). It is to be noted, that a few nouns are used in their plural forms:

These nouns may be considered exceptions to the rule

mentioned above in which the noun is used in its singular form.

\*The example is not acceptable

**E) a noun head (NH):**

May be pre-modified by more than one adjective. Consider the following examples:

An old American car.

There are stylistic and semantic factors which are involved in the arrangement of such adjectives:

Consider the order below.

- 1) The pre-modifiers occurring next to the head is the demonical adjective meaning "consisting of", "involving" or "relating". These adjectives are called classifiers:

- Social life.
- Economic solution.

- 2) These adjectives are preceded by style or provenance adjectives: (Russian, American).

- 3) The participles functioning as adjectives; as in:

→ An interesting Iraq Novel. A wounded German Citizen.

- 4) Adjectives of colour, size, age.

- A large new red car.
- A small old white house.

- 5) Subjective adjectives.

- A clever young man.
- An ugly black van.

## **2.9 Post-modification**

The main types of post-modification in English are realized by:

- a. Finite clauses
- b. Non-finite clauses.
- c. Prepositional phrases and other minor types of modification below is a detailed discussion of such sub-classes.

**A) Modification by finite clauses:**

Two kinds of finite clauses are used as post-modifiers:

1) Relative Clauses: They can be restrictive or non-restrictive consider the following:

- The man who is sitting there is John (Restrictive)
- The man, who is sitting there, is John. (non-restrictive)

2) Apposition is less frequent than relative clauses, they differ from relative clauses in that "that" is used in restrictive and non- restrictive clauses consider the following examples:

- The fact that he wrote several books does not prove that he is a distinguished grammarian.
- The assumption that things will improve is not certain.

### **B) Modification by (Non-finite clauses)**

This type of clause might be divided into:

1) Ing clauses.

- The students reading in library are John and Peter. Where "reading" is equal to "who read"

2) Past participle clauses:

- The house painted yellow is mine.

This might be equal to various forms such as:

- The house which will be painted yellow.
  - The house which is painted yellow. The house which was painted yellow.

3) infinitive clauses:

- The book to read is linguistics this is equal to.
  - The book which you should read.....
  - The man to consult is John.
  - The place to go to is Baghdad.

### **C) Modification by prepositional phrases.**

One of the commonest prepositional phrases used as post modifiers is "of constructions":

- The door of the garden is white.
- The man of the principles is Mr. Robinson.

Other prepositional phrases are: "with", "in",

- The man with brown eyes is Ahmed.

- The girl with black hair is Layla.
- Yet the examples (The love of God) might mean:
- We love God. (objective)
  - God loves us. (subjective)

**D) Minor types of post-modification:**

These can be divided into:

1) Adverbs:

- The sentence below is wrong.
- The picture above is new.

2) Certain adjectives derived from French.

- The president elect.
- The London proper.

3) "a- adjectives"

- The man a broad is Ashraf.

**Conclusions**

The procedure used in this research project shows that:

- 1) Certain syntactic structures such as modifiers of adverbs and nouns have no independent function in English. Thus these modifiers are optional rather than obligatory elements.
- 2) It is worth mentioning here that modifiers can sometimes determine the type of NP in English. If the NP has been both pre- and post-modified by items it is called a complex NP.

When the NP is pre-modified only by that closed-system, pre-modifiers it is called a basic NP.

- 3) Determiners belong to both complex and basic NP since they are used with both as shown in the text earlier.
- 4) When a noun modifies another noun the former is usually considered as modifier. ((Having an adjectival function))

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## My Fair Lady: A Critical Review

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- 

### Abstract

*This study represents a critical review of the 1956 musical stage play “My fair Lady” that had been based on George Bernard Shaw's 1913 play “Pygmalion”. The idea of transformation and its adaptations are the main interest of the researchers, starting from the Greek myth of Pygmalion. Textual analysis is carefully used to highlight the difficult transformation of Higgins who was a bachelor, misogynistic, and arrogant Professor. The transformation of Eliza, the cockney flower girl, was much easier than Higgins, because she was poor and motivated to change her social status. While, Higgins’ transformation was not his choice as Eliza confused him immensely and led him to change his mind. A recommendation for a contrastive research of the Arabic adaptation of Pygmalion by Tawfek Al-Hakim is included in this paper.*

**Keywords:** *G.B.Shaw, transformation , Eliza, Higgins, Doolittle*

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### 1. Introduction

George Bernard Shaw (1856-1950) is one of the most admired and most controversial figures in the world of literature. He was the champion of the “Theatre of Ideas” that struck a death-blow to 19th-century melodrama . He was born in Dublin, but moved to London when he was twenty, and soon began publishing journalism and reviews in London magazines. After writing five unsuccessful novels, he turned to play writing in the 1890s, but did not achieve popular success until 1904. His plays surprised theatre audiences of that time because of their serious attention to philosophical ideas, moral questions and current social problems. Many of them – such as Caesar and Cleopatra, Man and Superman, Androcles and the Lion, and Saint Joan, as well as Pygmalion – are still very popular today, and many have been filmed. Crawford asserts that today "we recognise [him] as second only to Shakespeare in the British theatrical tradition ... the proponent of the theater of ideas" [Crawford 1993, p. 103.]

Shaw was a socialist who believed in equality of income and the abolition of private property. He also supported women’s rights. He

believed that many of the world's greatest problems could be solved by rational, scientific thinking. He received the Nobel Prize for Literature in 1925. "Pygmalion" acted in Edwardian London, sometime between 1901 and 1910, which is the period covering the reign of King Edward VII. The costumes in the 1964 movie version of "My Fair Lady," such as the pearl colored outfit Eliza wears after the ball, when she meets her father on the way to his wedding, and the type of automobiles seen indicate the year 1912. This would be the time just before the start of World War I, during the period of King George V – just after the end of the Edwardian era. The musical *My Fair Lady* (Music by Frederick Loewe manuscript and Lyrics by Alan Jay Lerner) premiered at The Helinger Theater in New York on March 15, 1956. Dr. McHugh wrote: "During the autumn of 1955, the show [was] typically referred to as *My Lady Liza*, and most of the contracts refer to this as the title." [Dominic McHugh. 2012, pp. 20-48]

The musical revolves around stories between a flower dealer named Eliza and a linguist Henry Higgins. Eliza happened to find her poor English pronunciation being recorded by Prof. Higgins when Colonel Pickering bought flowers near a theater. The conversation between such two upper class gentlemen irritated Eliza, leading to confrontation, which revealed Prof. Higgins identity, profession, and pursuit as a linguist as well as his colleague Colonel Pickering. This musical is about the transformation of Eliza's phonetic competency and her love to Prof. Higgins. The acts analyzed in this research are based on the movie version of the musical starring Audrey Hepburn. There are nine scenes in the first act, and another nine in the second act. The protagonist performed a total of six different songs, but in the first act, two songs appeared repeatedly in the second act.

In sequence, the title and scene of each piece are: Outside the Opera House, Covent Garden, Wouldn't It Be Lovely? In Scene One of Act One, Just You Wait, The Rain In Spain and I Could Have Danced All Night in Scene Five of Act One (at Higgins' Study), Reprise of Just You Wait in Scene Three of Act Two (at Higgins' Study), Show me in Scene Four of Act Two (outside Higgins' House, Wimpole Street), Wouldn't It Be Lovely? Echoed around the heroine in Scene Five of Act Two (at Flower Market Of Covent Garden), and Without You in Scene Seven of Act Two (at The Conservatory Of Mrs. Higgins' House). [http://guidetomusicaltheatre.com/shows\\_m/my\\_fair\\_lady.htm](http://guidetomusicaltheatre.com/shows_m/my_fair_lady.htm) accessed March 25/ 2023

## **2. Plot of the play**

The story focuses on a young woman named Eliza Doolittle, a flower seller whose Cockney accent interests professor and phonetician, Henry

Higgins. Henry decides to rise to the challenge and change Eliza into a lady by way of perfecting her speech and etiquette. The musical follows the following plot points:

**Act I:**

- Professor Henry Higgins makes a bet with his colleague Colonel Pickering that he can transform a street person, Eliza Doolittle, into a duchess in six months.
- Eliza agrees, in a manner of speaking, to the challenge and enters Henry's home.
- Eliza undergoes a severe training in order to learn how to speak proper English without the Cockney accent that she is accustomed to.
- She begins to transform into a lady that any class of English society would adore and gains the attention of Freddy who falls in love with Eliza.
- Eliza begins to build a friendship with both professors and deep feelings for Henry, despite his difficult and challenging nature.

**Act II:**

- Eliza's introduction at the ball supports Higgins' work with her.
- She is believed to be a Hungarian princess. Henry and the colonel congratulate themselves for the success they achieved.
- Eliza becomes greatly offended by this and packs her things to leave Higgins home and sings of her frustration.
- She soon realizes that with all of her skill, training, and newly established accent she is no longer able to fit into her life selling flowers, and she does not have money or a dowry to provide for herself to retain her status as the lady she has become.
- When Eliza speaks with Henry about her issue, he does not acknowledge any part that Eliza played in her transformation.
- Eliza becomes furious and leaves his home at once.
- Once gone, Henry realizes how deeply he feels for Eliza and searches for her to return.
- The final of the show draws to a close as Eliza returns to Henry's home, and leaves the audience to wonder what will happen with their developed relationship as the show closes.

## **2. Characters Analysis**

### **Eliza Doolittle**

A poor girl who dreams of working in a flower shop while she sells flowers in England's Covent Garden; she employs Henry Higgins to help her with her speech and begins to transform herself into a regal figure fit to consort with nobility. In the end, she not only passes for a duchess, but becomes an independent woman.

### **Henry Higgins**

A middle-aged confirmed bachelor, a professor of phonetics and an expert elocutionist; he is an unconventional man who goes in the opposite direction from the rest of society in most matters; he is impatient with high society, forgetful in his public graces, and inconsiderate of normal social niceties. He has no desire to have romance of any kind in his life."Shaw questions the defining criteria of what constitutes a gentleman through the character of Higgins. It is obvious that Higgins' manners are not much better than those of the Covent Garden flower girl." [ Salih A. S. 2023, p 197 ]

### **Mrs. Pearce**

Higgins' housekeeper who helps to care for the well-being of Eliza Doolittle; she is an observer of this experiment and watches to make sure that Eliza is kept safe.

### **Mrs. Higgins**

Professor Higgins' mother a very refined lady of the upper-middle class; she sees the Eliza Doolittle experiment as idiocy and is the first and only character to have any qualms about the whole affair; when her worries prove true, it is to her that all the characters turn. Because no woman can match up to his mother, Higgins claims, he has no interest in dallying with them.

### **Colonel Pickering**

A kindly, middle-aged man who shares Higgins' passion for phonetics; Pickering is always considerate and a genuine gentleman who helps in the Eliza experiment by making a wager of it, saying he will cover the costs if Higgins does indeed make a convincing duchess of Eliza. It is Pickering's thoughtful treatment towards Eliza that teaches her to respect herself.

### **Alfred Doolittle**

Eliza's father, any ethnicity; a dustman, or trash collector, who has a very unique "morality," in that he is very happy to be a parasite; when he learns that his daughter has entered the home of Henry Higgins, he quickly follows to see if he can get some money out of the circumstance. His unique brand of rhetoric, unembarrassed, non-hypocritical advocacy of drink and pleasure (at other people's expense) is amusing to Higgins.

### **Freddy Eynsford-Hill**

An aristocrat, although he has no income of his own; he becomes lovesick for Eliza, and courts her with letters. A romantic.

### **Mrs. Eynsford-Hill**

Freddy's mother. Proper, well versed in society. Babies her son and supports him.

### **Secondary Roles & Ensemble**

Harry and Jamie, drinking companions of Alfred Doolittle  
Bartender (George), works at the Tottenham Court Road Pub  
Mrs. Hopkins, a Cockney woman of Tottenham Court  
Professor Zoltan Karpathy, a bearded Hungarian and former phonetics student of Henry Higgins  
Two Maids, Eliza's confidantes and caretakers  
Cockney Men, the male Cockney quartet in Covent Garden Market; Lord Boxington and Lady Boxington, friends of Mrs. Higgins; Ascot race patrons; Butler, Henry Higgins' household employee  
Buskers, street performers outside Covent Garden  
Footman, Henry Higgins' household.

### **3. Transformation as the Main Theme**

The transformation of Eliza Doolittle is a great example of self-motivated change. In the beginning of the story we learn Eliza is not happy in her current station in life. She sings, "Lovely" to express simple words of longing in a playful ballad. Eliza does not want a whole lot out of life. All she strives to achieve in life is to have a steady job, a warm bed, someone to love, good food, and maybe some chocolates every once in a while. When you look at some of the more worldly people in society longing for 8 more red Lamborghinis, a private island shaped like a starfish, and another mansion in Peru it is clear that Eliza is not really asking a whole lot. She wishes to improve her status as a woman.

When she realizes she cannot get a better job because of how she speaks she goes to Higgins to ask for help. This is a huge step for Eliza. She is very proud and does not ask people for help very often. Usually she

is the one being asked for help. Even her own father begs her for money to support his drinking habits. Eliza is driving outside of her comfort zone by her dreams. She knows she needs to get lessons from Professor Higgins. She spends money, which she probably doesn't have, to ride to his house in a taxi in hopes of impressing him and increasing the chances of his agreeing to give her lessons. She is even willing to pay him a large percent of her wages for the lessons. She says to Higgins, "I won't give you more than a shilling. Take it or leave it." To which he replies, "You know, Pickering, if you consider a shilling, not a simple shilling, but as a percentage of this girl's income, it works out as fully equivalent to sixty or seventy pounds from a millionaire."

She learns to speak proper English, use manors, and use conversation techniques in about 6 months and then proceeds to trick a world known linguistic with her fluid speech. By the end of the book Eliza's perseverance has placed her in a position of empowerment where she can make something of herself and be successful a young woman. This is what the show has to say about self-motivated transformation.

There is much explored on the topic of voluntary transformation. Doolittle is a prime example of voluntary transformation. He, unlike Eliza, is completely content with where he is in life. He has achieved a balance of happiness and humility which allows him to live simply and richly. However, when serendipity occurs he decides to let it take its course.

Doolittle's philosophy in life is to mooch off others and skate by without responsibility and rules. He expressed this is "A Little Bit of Luck". He talks about letting other do the work and then tricking them into sharing their success. Doolittle does not want to be tied down by a job, his own children, or even a woman. He says, "The gentle sex was made for man to marry, to share his nest and see his food is cooked. The gentle sex was made for many to marry- but with a little bit of luck you can have it all and not get hooked.". He begs Eliza to give him money so that he can drink before going home to his current girlfriend. He tries to guilt her saying, "You wouldn't have the heart to send me home to your step mother without a bit of liquid protection, now would you?...I'm a slave to that woman."

Doolittle is perfectly happy in his place in society, but then he is knocked off his feet by an opportunity he cannot refuse. He comes into money from a millionaire, after his untimely death, who left him 4 thousand pounds a year. Higgins had recommended Doolittle to the millionaire as the 'most original moralist in England'. The man employed Doolittle, but then suddenly died leaving a large sum of money to Doolittle in his will.

When Eliza sees her father again, he is in a nice suit and the waiter who is usually throwing him out, is telling him what a joy it was to have him as a customer. She is shocked when she hears he has come into money. She expects him to be happy about it and is somewhat confused when he explains how his recent good fortune has ruined his life. Doolittle says on page “He’s (Higgins) ruined me, that’s all. Destroyed my happiness. Tied me up and delivered me into the hands of middle-class morality.” Now that Doolittle has money he is expected to follow the rules laid forth by high society. One example of this is the marriage to his girlfriend. He is now being forced to marry Eliza’s step-mother, which he sees as his own funeral rather than his wedding. Eliza asks him why he doesn’t just give the money back and he replies, “That’s the tragedy of it, Eliza it’s easy to say chuck it, but I haven’t got the nerve.”. His greed influences him to keep the money and live with the consciences.

Doolittle’s transformation is one of voluntary circumstances. He has the opportunity to leave the money behind and carry on with his life that he previously enjoyed, but now that he’ has experiencing all these new, wonderful things he won’t give it up. This particular part in the play says a lot about human nature as it relates to new possibilities. It seems human beings cannot be content with a life currently led if other possibilities are discovered. Doolittle’s transformation over *My Fair Lady* is voluntary because he could have chosen not to accept the money which would have left him to live as he did before. Instead however, he abandons his bachelor freedom for wealth. This is expressed in the song “Get Me to the Church on Time” . This particular part of the theme is explaining that changes within your control often influence the way you relate to certain things, such as money, and certain people, such as the step mother to your children. Another type of transformation in *My Fair Lady* is unintentional. “ What happens to Eliza and her father expresses Shaw’s belief that people are able to improve their lives through their own efforts, but they have to consider that their character might change as well.” [ Salih A. S. 2023, p 198]

The last form of changed explored in *My Fair Lady*’s theme of transformation is the unintentional transformation of main character, Professor Henry Higgins. Of the three, Higgins ’changes are definitely the most subtle, but also the most dramatic. As explained in earlier paragraphs Higgins experiences a momentous change in the way he perceives the value of human emotions such as kindness and compassion. In the beginning of the play Higgins is extremely insensitive and scientific. He speaks the truth without thinking about what he is saying and ends up hurting the feelings of the people around him. Whenever he talks to his mother’s friends they don’t even want to hang out with her anymore

because of how rude he is to them. This all changed, however, when he realizes that being sensitive to the feelings of others can be useful and good. This change in Higgins is very interesting because he really doesn't ask for it, it just happens. It is completely involuntary. He goes into this bet to teach Eliza to be proper thinking only of winning. And likewise, Eliza goes into this experience selfishly too. Her only motivation is to learn then move on and get a better job. However, they both come out of it learning much, much more than English. Eliza changes Doolittle. She is not afraid to stand up to him and tell him like it is. And for some wonderful reason Higgins subconsciously hears her and acts on it without even meaning to. He is positive to her once and she responds well so he unconsciously sees that being nice can affect relationships and progress. It is shown that this comes as a surprise to him when he sings "I've Grown Accustom to Her Face" The tone of the entire song is surprise. He is utterly shocked that all this time he had feelings for her and didn't even know it. This shows how Higgins change is unintentional.

#### **4. Conclusion**

It is Eliza's ambition to improve her Cockney accent and it sets the plot. Higgins comes with a bet with a new friend Colonel Pickering to improve her Cockney accent. Pickering accepted to pay for Eliza's lessons if Higgins can transform and improve her speech. It's Eliza who takes the initiative, who signs up for the lessons at Higgins'. Later in the drama, we also see if Higgins teaches her to improve her speech then she will also try to teach her decency and make her a society lady. We find Higgins to use hurtful words while turning her into a lady where he has previously picked her off the streets. At the end of the play, Professor Higgins visits his mother's place where he finds Eliza. But Eliza, later on, states that she doesn't need him anymore at that time. Higgins walks back home and realizes that within the days of teaching lessons to Eliza, he has grown feelings for her. Eliza doesn't get credits for her success and somehow feels insulted. Thus we find her packing up her bags and leaving Higgins' place. Now after reading all these, you must be having a question in your mind whether they end up being together or not. Well, yes. Though she leaves his place at first, in the end, she comes back to Higgins' house and stays there for a happy life.

#### **5- Recommendations**

The most important adaptation of Pygmalion in Arabic literature had been achieved by Tawfek Al-Hakim. A(PDF) copy of this adaptation is available on the world wide web. A comparative study of such adaptation



is recommended for future researches to enrich the Arabic interaction with the western culture.

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## EFL University Students' Command of Sentence Patterns

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### Abstract

*Sentence is a grammatical structure that expresses a complete thought. However, some EFL learners often find difficulties in recognizing and producing grammatically correct sentence patterns. Therefore, the main aims of the current study are to investigate EFL learners' command of sentence patterns in terms of recognition and production. Based on that, two tests were constructed and submitted to a sample of (72) fourth year students. The tests are: recognition test, where participants were required to give the correct pattern for 14 sentences (2 for each pattern), and a production test, where participants were required to give (2) grammatically correct sentences for each pattern. Data were collected and calculated and the results show that EFL learners are unable to recognize and produce all sentence patterns except (SV) and (SVA) only at recognition. Finally, the study ends with some conclusions and recommendations.*

**Keywords:** EFL, Sentence Patterns.

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### 1. Introduction

The proper use of grammar plays a crucial role in writing any text as grammar and writing are closely related. If the writing lacks grammatical accuracy, it can result in misunderstandings and impede effective communication. According to Harmer (2006:1), studying grammar involves analyzing the arrangement and pattern of sentences. It is important to ensure that sentences have a complete thought and are structured correctly. When striving for impeccable writing, it is vital to pay close attention to sentence construction before addressing other aspects such as content, cohesion, and organization. College students, in particular, should focus on sentence types in writing to improve their writing skills.

Byrd and Benson (2001: 37-53) identify four types of sentences, namely simple, compound, complex, and compound-complex, based on their structure. These four sentence types are fundamental in writing and their combination can result in well-written and captivating content. When appropriate sentence combining techniques are used, students can better link their ideas and showcase the relationships between them. Additionally, using a variety of sentence types can benefit the reader who might otherwise become disinterested with monotonous sentences of uniform length and structure.

Moreover, Christianto (2018) contends that comprehending sentence patterns is crucial to comprehend the structure of each sentence type. The fundamental sentence patterns contain a subject and a verb or predicate. The subject indicates the person or thing to which an action occurs or happens, and the predicate describes what happens. A sentence that contains only a subject or only a verb is incomplete. Therefore, a complete sentence must comprise both a subject and a verb, while more complex sentences include both subject and verb modifiers and complements.

### **1.1 Statement of the Problem**

English has its own patterns and rules for correct sentence structure. However, any difficulty in recognizing and/or producing correct sentence patterns leads writing to become either incomprehensible or improper representation of ideas that someone wants to express or convey. Following that, the problem of the current research can be embodied in that most of EFL students exhibit serious difficulties in recognizing and producing correct sentence patterns in English. Therefore, the current research tries to answer the following research questions:

1. Are EFL university students able to recognize sentence patterns?
2. Are EFL university students able to produce correct sentences for each sentence pattern?
3. Which patterns are more familiar than others to Al-Noor EFL students?

### **1.2 Hypotheses of the Study**

It is hypothesized that:

1. Al-Noor EFL university students are expected to find difficulties in recognizing sentence patterns.

2. Al-Noor EFL university students are expected to find difficulties in producing correct sentence for each pattern.
3. SV and SVC are expected to be more familiar to EFL students than other sentence patterns at recognition and production levels.

### **1.3 Aims of the Study**

The research aims at:

1. Providing a theoretical account on sentence patterns in terms of definitions and classification.
2. Investigating Al-Noor EFL university students' command of sentence patterns at recognition and production levels.
3. Examining which sentence patterns are more familiar to Al-Noor EFL university students.

### **1.4 Limits of the Study**

The present research is limited to investigate EFL university students' command of sentence patterns according to Quirk's (1973) classification (i.e. SV, SVC, SVA, SVO, SVOO, SVOC, SVOA). It is further limited to a sample of (72) fourth year university students in the Department of English/ Al-Noor University College, during the first semester of the academic year 2022-2023.

## **2. Theoretical Background**

This section provides information on the theoretical part of the research topic, as the following sub-sections tackle the details of the topic in terms of concept, definition, types, classifications, etc.

### **2.1 What is a Sentence?**

Verspoor (2000) explains that the term "sentence" originates from the Latin word "sententia," which originally meant "opinion" or "feeling." In the context of grammar, this meaning has evolved to refer to a statement, question, command, wish, or exclamation expressed in a group of words that usually starts with a capital letter and ends with a period, question mark, or exclamation mark in writing. Hornby (1995) further emphasizes that in written English "a written English sentence begins with

a capital letter and ends with a full stop, a question mark, or an exclamation mark". A sentence is an integral part of language, as it is composed of a set of words that convey a statement, question, or command. According to Radford (1997: 527), a sentence is "a free-standing clause which is not contained within some larger expression". Therefore, a sentence can be described as a group of words that form a complete idea. It is divided into four primary types: simple sentence, compound sentence, complex sentence, and compound-complex sentence.

In addition, a sentence is a complete meaningful unit. During speaking, one may use complex sentences, but can still convey the intended message through different means such as body language, facial expressions and tone. However, when we write, these devices are not available, therefore; it becomes important to structure and punctuate the sentences carefully. Frank (1972) categorizes sentences into two types based on their meaning and function. From a meaning perspective, on the one hand, a sentence is a complete thought. From a functional perspective, on the other hand, it includes a subject and predicate, and its role depends on the sentence pattern.

## 2.2 Types of a Sentence

Types of sentences can be classified into four major types: simple sentence, compound sentence, complex sentence, and compound-complex sentence (Steffani, 2007: 45). Each type is described as follows:

The first type is the *Simple Sentence*, which is composed of a subject and a predicate, and expresses a complete idea as an independent clause. It consists of only one independent clause and no dependent clauses. It may contain phrases and more than one subject or verb, and is considered the smallest sentence-unit (Brandon, 2012; Oshima and Hogue 2008). For instance, "Ahmed is an engineer."

The second type is the *Compound Sentence*, which consists of two simple sentences joined by a comma and a coordinating conjunction (for, and, nor, but, or, yet, so), (Sundari, Febriyanti, and Hendrawaty, 2017: 22-59). For example, "I enjoy playing tennis, but I hate playing golf."

The third type of sentence is *Complex Sentence*. It consists of an independent clause and at least one dependent clause. An independent clause can function as a sentence on its own and express a complete thought, while a dependent clause cannot stand alone and require an independent clause. Noun clauses, adjective clauses, and adverb clauses

are examples of dependent clauses that can be part of a complex sentence (Sundari, Febriyanti, and Hendrawaty, 2017: 22-59). For instance, "Before he went to work, the man was attacked." is a complex sentence.

The fourth type of sentence is *Compound-Complex Sentence*. It consists of two or more independent clauses and one or more dependent clauses. The sentence can be a statement, question, request, or exclamation (Bornstein, 1977: 52). For instance, "even though I wanted to travel after finishing high school, I had to work in my family's business".

### **2.3 Elements of a Sentence**

According to Lado (1977: 142), the grammatical structure of a sentence refers to the arrangement of words and their respective elements to produce a cohesive meaning and intonation pattern. The sentence is formed by combining two or more words to create a complete idea, and it includes constituent elements that contribute to the meaning of the sentence. The sentence elements are:

#### **1- Subject**

According to Biber et al. (1999: 125), the subject is a constituent element of a clause that appears before the verb phrase and signifies the main topic or theme of the sentence. It is found in all finite clauses except for those in the imperative mood. While the subject usually conveys some semantic meaning, it can sometimes function as a grammatically necessary element with no semantic content.

#### **2- Verb Phrase**

The verb phrase conveys a broad spectrum of meanings, including actions, feelings, or existence. It plays a vital role in the clause as it frequently appears in the middle position, and the number of arguments that a verb requires determines the occurrence of other significant clause components such as objects and complements (ibid: 126, 141).

#### **3- Complements**

In the structure of a sentence, complements provide additional details about either the subject or object. A subject complement, or subject predicative, is used exclusively with copular verbs to describe or identify the subject. An object complement, or object predicative, is used to describe the preceding object. (ibid: 128).

#### **4- Object**

The objects in a sentence indicate the person or thing that has been impacted by the action of the verb. The direct object can only be found with transitive verbs and comes directly after the verb phrase, unless there is an indirect object that comes first. In contrast, the indirect object appears between the verb phrase and the direct object and is only found with di-transitive verbs. (Biber et. al, 1999: 129). An illustration of this is in sentences like "He gave Carrie a ring (IO)," or "He gave it to me (PO)."

#### **5- Adverbials**

Adverbials provide additional information about the action, such as when, where, or how it occurred. They are not necessary for the sentence's grammatical structure and can take on a variety of forms. There are three types of adverbials: circumstance adverbials, which answer questions like when, where, or why the action occurred; stance adverbials, which express the speaker's attitude towards the message; and linking adverbials, which show the relationship between clauses (Biber et. al, 1999: 134).

All of these elements form sentence patterns in English and each one has a specific function and location within a sentence. The following section tackles these elements in forming correct sentence patterns.

### **2.4 Sentence Patterns in English**

Sentence pattern pertains to the structural organization of words, phrases, and clauses within a sentence. Having a diverse range of sentence patterns in writing can prevent monotony and effectively convey the message. According to Fitri (2017: 71), "sentence pattern is the arrangement of words, phrases, and clauses in a sentence. The grammatical meaning of a sentence is dependent on this structural organization, which is also called syntax or syntactic structure".

To put it simply, English sentences usually follow a Subject-Verb-Object (SVO) structure, meaning the subject comes first, followed by the verb and then the object. When reading a sentence, we anticipate that the first noun is the subject and the second one is the object, and this is commonly referred to as the canonical sentence strategy in linguistics (Clark, 2011).

Christianto (2018) emphasizes the significance of comprehending sentence patterns, which is necessary to understand the structure of each



type of sentence. Basic sentence patterns require a subject and a verb or predicate. A subject means to whom or something happens, a predicate is what happens, while the predicate is usually a verb that describes what the person or object does or has done. A complete sentence must have both a subject and a verb, while more complete sentences include a subject, a verb, and a complement or complement subject and predicate. A sentence usually contains additional information about the subject and predicate. Sentence patterns are like a map of a sentence, showing how the different parts fit together to make sense. The subject and predicate are the most critical parts of written text since they allow written sentences to make sense when they stand alone. Additionally, some basic phrases, such as an object and a complement, may be necessary to complete a sentence (Fitri, 2017).

Different sentence patterns exist in English to combine clauses in different ways. If writers consistently use the same sentence pattern, their writing may become dull and monotonous. According to Sundari, Febriyanti, and Hendrawaty (2017: 22-59), nine structuralists have discussed patterns in syntax. These scholars include Al-Hamash and Abdullah (1979), Close (1978), Eckersley and Eckersley (1966), Gleason (1961), Quirk and Greenbaum (1983), Nasr (1985), Onions (1980), Roberts (1956), and Stageberg (1981).

Focusing on the necessary elements, seven types of clauses can be identified and labeled with abbreviations, as explained by Quirk and Greenbaum (1973: 167-168).

S = Subject

Vt = Transitive Verb

Vi = Intransitive Verb

A = Adverb

Lv = Linking Verb

Cs = Subject Complement

Co = Object Complement

Oi = Indirect Object

Od = Direct Object

### **3. Previous Studies**

Several prior studies have investigated the mastery of sentence patterns from different perspectives and levels, and most of them reveal that mastering sentence patterns is challenging. For instance, according to

Long (1996, cited in Steffani, 2007: 44), many students struggle with identifying basic English parts of speech, such as nouns, verbs, and adverbs. In EFL contexts, learners may also encounter difficulties in recognizing and producing sentence patterns due to the fact that they only study English as a subject in school. Yano's (2012) study found that EFL learners at the school level find basic English sentence patterns too challenging. Therefore, while students may comprehend the meaning of English sentences, they may not have the ability to accurately recognize or produce the patterns.

However, the current study tries to investigate EFL university students' command of sentence patterns at recognition and production levels. The following sections describe the practical part to this end.

#### **4. Methodology**

To achieve the aims and verify hypotheses of the current research, sentence patterns test was conducted to investigate the participants' command of sentences patterns. The following subsections clarify the practical steps that have been followed.

##### **4.1 Population and Sample:**

Population of the study included all of 4thstage students who are (150) students in English Department at Al-Noor University College. Students of fourth stage were chosen on purpose because they have studied sentence patterns and supposed to be familiar with this topic. Moreover, the sample of the study included (72) participants from the population who were chosen randomly from the research population.

##### **4.2 The Tests**

For the purpose of measuring the participants' command of sentence patterns, the researchers constructed two tests namely recognition and production tests. To this end, Quirk's (1973) classification of sentences patterns was adopted as the instrument of the test.

Based on that, the recognition test included (14) sentences to give the correct pattern for each sentence and all of the sentences were presented in random order of patterns. As far as the production test is concerned, it included (14) sentence patterns to give a correct sentence for each pattern.

### 4.3 Procedures

Before implementing the test, the sentences have been presented to jury experts to judge on the suitability and relevance of the test items to measure students' command of sentence patterns. Remarks concerning modifications, suitability and relevance of the items have been approved by the jury members to be suitable, relevant, and valid for the purpose of the current research.

After that, the tests have been demonstrated inside the classroom at Al-Noor University College under supervision and control. The participants were directed and asked to give the correct pattern for each sentence. Then, after two days, participants were asked to give two correct sentences for each pattern. In addition, students were not allowed to use books, dictionaries or collaborate with each other.

### 5. Results and Discussion

Data were calculated and analyzed by the researchers statistically and the results are displayed in the following tables:

**Table (1) Results of Recognition Test**

No.	The Sentence	No. of Correct Answers	% of Correct Answers	No. of Incorrect Answers	% of Incorrect Answers
1.	Her dress appears new.	18	25%	54	75%
2.	No one in the street has ever given the blind woman any help.	28	38.89%	44	61.11%
3.	You must put the toys upstairs.	28	38.89%	44	61.11%
4.	We are in a bit of a mess.	36	50%	36	50%
5.	My mother is looking after my baby sister.	22	30.56%	50	69.44%
6.	She made me happy.	19	26.39%	53	73.61%
7.	The restaurant served three kinds of barbeque.	24	33.33%	48	66.67%

8.	It is raining.	45	62.50%	27	37.50%
9.	My brother speaks English very well.	21	29.17%	51	70.83%
10.	The boys are playing in the garden.	38	52.78%	34	47.22%
11.	The country became totally independent.	21	29.17%	51	70.83%
12.	Most people consider this book rather expensive.	16	22.22%	56	77.78%
13.	Students asked the teacher many questions.	26	36.11%	46	63.89%
14.	The thief ran away.	40	55.56%	32	44.44%
<b>Total</b>		<b>382</b>	<b>37.90%</b>	<b>626</b>	<b>62.10%</b>

As far as the recognition test is concerned, results in the preceding table show that students encounter difficulties in recognizing all sentence patterns except (SV) and (SVA) which have high correct answers percentage i.e. more than (50%). However, some of these high results are almost 50% (sentence number 4 and 14) which is still not satisfactory as a command of a sentence pattern. Furthermore, some patterns were highly difficult to recognize like (SVOC) in sentence number (12) which is (22%) and sentences number (1, 6, 9, and 11) which are all lower than (50%). In addition to that, the total percentage of incorrect recognition of all patterns (62%) which indicates students' poor command of sentence patterns.

**Table (2) Results of Production Test**

No.	The Pattern	No. of Correct Answers	% of Correct Answers	No. of Incorrect Answers	% of Incorrect Answers
1.	SV <sub>intrans</sub>	27	37.50%	45	62.50%
2.	SV <sub>mono-trans</sub> O <sub>d</sub>	30	41.67%	42	58.33%
3.	SV <sub>intens</sub> C	18	25%	54	75%

4.	SV <sub>complex-trans</sub> O <sub>d</sub> A	26	36.11%	46	63.89%
5.	SV <sub>intens</sub> C	12	16.67%	60	83.33%
6.	SV <sub>complex-trans</sub> O <sub>d</sub> C	6	8.33%	66	91.67%
7.	SV <sub>mono-trans</sub> O <sub>d</sub>	22	30.56%	50	69.44%
8.	SV <sub>di-trans</sub> O <sub>i</sub> O <sub>d</sub>	13	18.06%	59	81.94%
9.	SV <sub>intens</sub> A	21	29.17%	51	70.83%
10.	SV <sub>complex-trans</sub> O <sub>d</sub> A	15	20.83%	57	79.17%
11.	SV <sub>intens</sub> A	15	20.83%	57	79.17%
12.	SV <sub>complex-trans</sub> O <sub>d</sub> C	5	6.94%	67	93.06%
13.	SV <sub>di-trans</sub> O <sub>i</sub> O <sub>d</sub>	11	15.28%	61	84.72%
14.	SV <sub>intrans</sub>	18	25%	54	75%
<b>Total</b>		<b>239</b>	<b>23.71%</b>	<b>769</b>	<b>76.29%</b>

As for the production test, the results show that students have difficulties in producing all sentence patterns since results of all patterns are lower than 50%. Moreover, the total percentage of incorrect production of all sentence patterns is (76%) which is very high percentage that indicates students' deficiency in producing grammatically correct sentence patterns. Hence, students do not have the level of proficiency that enables them to command sentence patterns. Thus, the first and second hypotheses which read "EFL university students are expected to find difficulties in recognizing sentence patterns" and "EFL university students are expected to find difficulties in producing correct sentence for each pattern" are proved.

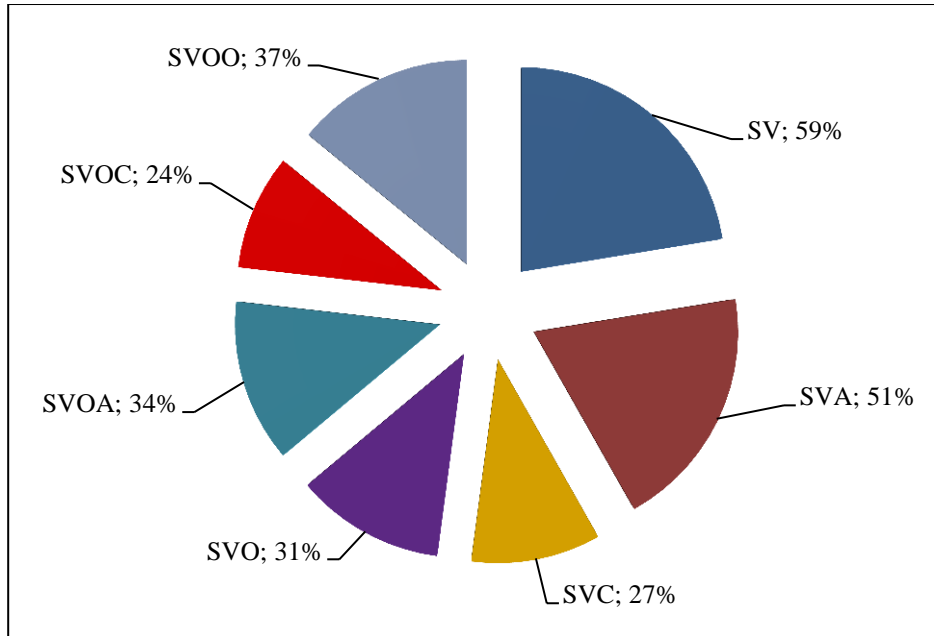
Furthermore, the third hypothesis which reads "SV and SVC are expected to be more familiar to EFL students than other sentence patterns at recognition and production levels" is rejected due to the results showing

that (SV) and (SVA) are more recognizable in terms of recognition level only. Accordingly, the results of the current study are compatible with the results of the previous studies discussed in the current study. The following table shows the total results of two sentences for each pattern in recognition and production tests.

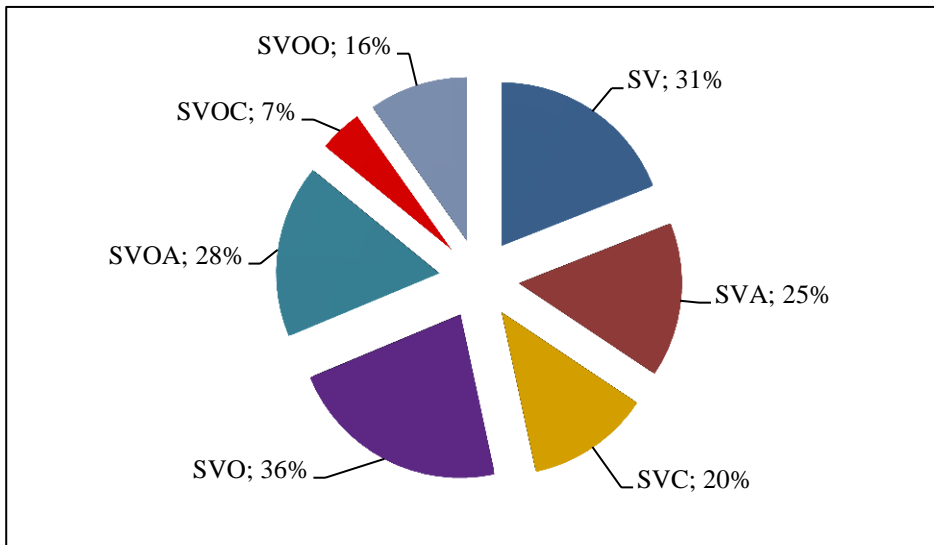
**Table (3) Total Percentage of Command of Sentence Patterns**

No.	The Pattern (Recognition)	% of Correct Answers	The Pattern (Production)	% of correct Answers
1.	SV	59.03%	SV	31.25%
2.	SVA	51.39%	SVA	25.00%
3.	SVC	27.08%	SVC	20.83%
4.	SVO	31.94%	SVO	36.11%
5.	SVOA	34.03%	SVOA	28.47%
6.	SVOC	24.31%	SVOC	7.64%
7.	SVOO	37.50%	SVOO	16.67%

For more illustration, the following figures display these results:



**Figure (1) Total Results of Recognition Test of All Patterns**



**Figure (2) Total Results of Production Test of All Patterns**

## 6. Conclusions

The current research aims at investigating EFL university students' command of sentence patterns at recognition and production levels. It has

been found that the majority of students are unable to recognize or produce the correct sentence pattern. However, the patterns (SV and SVA) were the most easily recognized patterns among the other patterns. Moreover, (SVOC, SVOO and SVOA) were the most difficult patterns to recognize and produce. This might be due to the confusion related to the direct and indirect object as well as complement and adverb. Accordingly, this gap might be due to the grammar curriculum in EFL classes since this topic (sentence patterns) has only been taught in their fourth stage or that students cannot distinguish between different parts of speech and have poor vocabulary knowledge.

## 7. Recommendations

Based on the theoretical research and the results obtained, it is recommended that:

1. Sentence patterns require more attention and students need to be assisted to develop awareness concerning the importance of sentence patterns.
2. Students need to be involved in activities and exercises that make them practice recognizing and producing sentence patterns.
3. Teachers are recommended to give more attention to sentence patterns in all stages.

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## EFL University Students' Anxiety in Classroom Presentations: A Case Study

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### Abstract

*Delivering oral presentation in English is one of the difficult activities that demands English language learners to have huge courage and confidence in conveying message to the listeners. However, foreign language anxiety, which is a psychological phenomenon that affects learning, is considered as an obstacle to this end. Based on that, the current study aims to investigate the level and kind of anxiety that EFL university students have in oral presentation. In light of that, data were collected via a questionnaire consisted of (18) items on three themes: (6) items on Communication Apprehension, (6) items on Test Anxiety, and (6) items on Fear of Negative Evaluation. The questionnaire was presented to the sample of the study which included (90) male and female participants of third stage students at university level. Following that, data were analyzed statistically using SPSS program and the results show that EFL university students have high level of anxiety in oral presentation that demands speaking skill. Besides, the results indicate that there is no statistical difference between males and females in terms of level of anxiety, both are high. Finally, the study ends with some conclusions and recommendations.*

**Keywords:** Anxiety, EFL, Oral Presentation.

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### 1. Introduction

Feelings of anxiety can manifest as a feeling associated with discomfort, and research shows that's a common occurrence phenomenon when learning English as a foreign language. Many scholars believe that speaking is the main reason to feel anxious about foreign languages, because students have to process the input language and give their own thoughts during class (Gardner & MacIntyre, 1993; Horwitz et al., 1986; MacIntyre, 1999; Young, 1992). To improve their speaking skill, students often participate in various classroom activities, such as giving presentations or participating in group discussions. However, these activities can be difficult and counterproductive to the learning process. Therefore, speaking in a foreign language is considered to be the most anxiety-provoking aspect of learning a foreign language.

Foreign language anxiety is an undeniable fact that can significantly undermine the psychological state of English as a Foreign Language (EFL) learners and hinder their language acquisition. EFL students may experience excessive levels of anxiety during their studies, leading to stress and anxiety that lowers their self-esteem. It can also interfere with their language learning and is considered a significant concern in the fields of psychology and education. Therefore, researchers were motivated to investigate this common problem and find ways to alleviate it.

### **1.1 Statement of the Problem**

With the increasing number of learners of another language, especially learning English as foreign language, it has become important to investigate the factors that affect speaking activities. One of these factors is foreign language speaking anxiety which is a common phenomenon in classroom activities (Shabani, 2012). Due to this phenomenon, students feel discouraged to participate in foreign language classroom activities, especially activities that require speaking in the class. It is a problematic area that most learners suffer from while speaking and communicating in the target language. Therefore, the current study tries to answer the following questions:

1. Does anxiety affect EFL university students' oral presentation in English?
2. What kind of anxiety has more negative effects on EFL university students' oral performance?
3. Is there any relation between students' gender and the level of anxiety in oral presentation?

### **1.2 Hypotheses of the Study**

It is hypothesized that:

1. Anxiety negatively affects EFL university students' oral presentation in English.
2. Fear of negative evaluation has more negative effects on EFL university students' oral presentation.
3. There is no statistical difference between gender and the level of anxiety in oral presentation.

### **1.3 Aims of the Study**

The current study aims at:

1. Providing theoretical framework on the concept of anxiety, its types, factors, and effects on speaking activities.
2. Investigating EFL university students' level of anxiety in oral presentation.

3. Identifying which type of anxiety has more negative effect on EFL students' oral presentation.
4. Exploring gender difference in terms of level of anxiety in oral presentation.

#### **1.4 Limits of the Study**

The present research is limited to investigate EFL university students' anxiety in classroom presentation according to Horwitz, Horwitz and Cope's (1986) English Language Classroom Anxiety Scale (FLCAS). It is further limited to a sample of (90), 45 male and 45 female, third year students in the Department of English at Al-Noor University College, during the first semester of the academic year 2022-2023.

## **2. Theoretical Background**

This section provides information on the theoretical part of the research topic, as the following sub-sections tackle the details of the topic in terms of concept, definition, types, factors, etc.

### **2.1 The Concept of Anxiety**

Anxiety is a type of emotional state associated with physiological arousal and is classified as one of the various emotions, such as sadness, fear and anxiety that contribute to the psychological state of the individual. It is considered a psychological concept commonly defined by psychologists as a feeling of insecurity, a vague feeling of fear indirectly related to an object. Anxiety encompasses a range of physical, behavioural, and cognitive responses that occur when an individual experiences negative expectations or feelings of failure related to foreign language learning (Herwanto, 2013: 20).

There are many reasons why students cannot deliver presentations. When it comes to public speaking, individuals often experience anxiety, which can interfere with their ability to communicate their message effectively. Although this study focuses on the anxiety experienced by EFL students during presentations, it is essential to have a general understanding of the psychology of anxiety. Anxiety is related to negative human emotions, and anxious people often experience stress, anxiety, frustration, tension, and fear. According to Horwitz et al. (1986), anxiety is "the subjective feeling of tension, apprehension, nervousness, and worry associated with an arousal of the automatic nervous human system".

Accordingly, some researchers have come up with definitions of anxiety that share common characteristics such as fear, apprehension, and irritability (Horwitz & Young, 1991). These traits are associated with negative self-esteem and low self-esteem, causing individuals to avoid

academic tasks, such as speaking in front of friends, due to anxiety during the learning process.

## **2.2 Types of Anxiety**

There are two types of anxiety depending on the situation and the characteristics of the emotional response. These types are called trait anxiety and state anxiety (Macintyre and Gardner, 1991).

### **2.2.1 Trait Anxiety**

This type of anxiety, known as trait anxiety, is characterized by persistent feelings of anxiety that affect learners' performance in the classroom or in other settings, regardless of the task, subject, or goal. It stems from a constant lack of confidence in one's abilities, which leads to low self-esteem and a general lack of confidence in various areas of functioning. Trait anxiety can be thought of as personal anxiety that occurs in any situation and in any particular task (Macintyre & Gardner, 1991).

Huda (2018) suggests that trait anxiety is the tendency to become anxious in different situations and is related to personality traits. It is a relatively stable aspect of an individual's personality and it is innate.

### **2.2.2 State Anxiety**

State anxiety is a type of anxiety that is temporary and occurs during specific situations that are considered threatening, such as taking an exam or undergoing surgery. It is characterized by a subjective feeling of tension (Macintyre and Gardner, 1991). Dornyei (2018: 22) explains that this type of anxiety is situational and can be called situational self-esteem. For example, a learner may feel confident when writing an essay, but less confident when performing speaking tasks or vice versa. Teachers can help students deal with this type of anxiety. However, it is particularly problematic for learners' development of speaking skill, as it can prevent them from using language actively, even when they have the skills and knowledge to do so. Therefore, anxiety can be divided into two categories based on intensity, duration, and situation: state anxiety, which is the feeling of fear and tension in response to a particular situation, and trait anxiety, which is more intense anxiety that depends on the individual, regardless of the situation.

## **2.3 Factors of Anxiety**

According to Asnur (2010) factors of anxiety in classroom can be divided into two, namely internal factors and external factors as follows:

### **2.3.1 Internal Factors**

They are sub-divided into the following;

- A. Fear of Failure: This refers to the fear of making mistakes or being unable to answer questions asked by the audience, which can lead to social embarrassment (Linkguel, in Syarifuddin, 2006).
- B. Fear of Criticism: This is a common form of anxiety where the speaker is worried that their ideas will be ignored or dismissed by the audience.
- C. Speech Anxiety: This occurs when the speaker is concerned about their language proficiency, such as their vocabulary, grammar, and pronunciation. Making mistakes in speaking can lead to increased anxiety and a decline in performance.
- D. Negative Experiences: Negative past experiences with public speaking can lead to anxiety in future speaking engagements.
- E. Fear of Losing the Thread of Material: Speakers may experience anxiety if they forget their material or cannot remember what they want to say during their presentation.
- F. Fear of Being Stopped: Speakers may worry that their presentation will be interrupted or stopped due to poor performance.
- G. Negative Thinking: Negative thoughts before and during the presentation can lead to decreased performance and increased anxiety (Ansur, 2010).

Other factors that contribute to anxiety when speaking have been identified by various scholars. Tanveer (2007) suggests that internal factors such as students' opinions and beliefs about language learning and fear of loss of identity can cause anxiety. Jones (2004) has found that students are often afraid of making mistakes and appear inferior in front of their peers. Liu and Chen (2013) indicate that students' anxiety may stem from the fear that their peers have better English ability and performance. Pronunciation, grammar, and understandable language are some of the concerns of students when speaking in a foreign language (Williams and Andrade, 2008). Zhiping & Paramasivan (2013) add that shyness also plays a role in students' anxiety. In addition, the fear of being judged negatively has been identified by Liu & Jackson (2008) as a possible factor in anxiety.

### **2.3.2 External Factors**

Speaking anxiety can also be affected by external factors, such as the environment in which the presentation takes place, including the number of people in the room, and the behavior of the audience, supervisors, and reviewers. According to Syarifuddin (2006), an inexperienced speaker may feel anxious because he does not know the

situation and does not know what to expect (Ansur, 2010). The researchers also explored the extrinsic factors that may lead to EFL anxiety in classrooms activities. Sato (2003) suggests that large class sizes and teacher-centered environments can create an atmosphere that makes students feel unsafe and less willing to participate. Similarly, Tseng (2012) notes that a strict and formal classroom environment can make students tense during speaking activities. Woodrow (2006) adds that presentations, role plays and formal discussions are the most anxiety-provoking speaking activities.

In addition, teachers can also be an external source of speech anxiety if they teach inappropriately or unrelated to their students (Worde, 1998). Worde (2003) adds that the way teachers correct students' mistakes can cause anxiety, such as correcting mistakes before students have finished speaking can make students frustrated.

#### **2.4 Foreign Language Anxiety**

Most language students experience foreign language anxiety, which can result in stress, doubt, difficulty, loss of trust, conflict, and negative interactions. Kurtus (2001) argues that the fear of making mistakes or appearing less intelligent is a significant factor in students' anxiety. Additionally, they are apprehensive about being judged by others if they make mistakes. Making mistakes is the primary reason that students hesitate to speak English in the classroom.

According to Hashemi (2011: 2), language-related anxiety has been identified as a significant barrier to foreign or second language learning in recent decades. As a result, language anxiety can negatively affect how students learn or acquire the target language. It is a psychological state that psychologists often describe as a vague fear that is not directly related to an object.

Sivadjati (2016) adds that oral presentation can be difficult because it makes the presenter to communicate the message effectively in appropriate language that is easily understood by the audience. Therefore, oral presentations can provide students with valuable practice not only to present their material in front of others using appropriate language, but also to improve their confidence. However, to be successful in this field, presenters must have good presentation skills.

#### **2.5 Types of Foreign Language Anxiety**

According to Horwitz et al. (1986), there are three types of anxiety in foreign language: they are (1) communication apprehension (CA), (2) test anxiety, (3) fear of negative evaluation.



### **2.5.1 Communication Apprehension (CA)**

According to Horwitz et al. (1986), communication apprehension (CA) is a form of shyness characterized by fear or anxiety related to interpersonal communication. This type of apprehension is often present in public speaking situations, especially when students are asked to speak in front of others. As a result, they may become shy and unable to reach their full potential. The degree of shyness can vary widely from person to person and from situation to situation.

### **2.5.2 Test Anxiety**

Horwitz et al. (1986) claim that test anxiety is another aspect closely related to anxiety about foreign languages. Test anxiety is a form of performance anxiety that stems from the fear of failure. Language classes tend to be particularly susceptible to test anxiety due to the constantly evaluative nature of performance. Unfortunately, very anxious foreign/second language students need regular evaluation from the instructor, who is often the only fluent speaker in the class. It should be noted that speaking tests can induce both test anxiety and oral anxiety in vulnerable students.

### **2.5.3 Fear of Negative Evaluation**

Horwitz et. al (1986) state that the fear of negative evaluation by others is related to the second component, test anxiety, of second/foreign language anxiety. This fear is not limited to test situations but can arise in any social or assessment setting, including job interviews or speaking in a second/language class.

The range of anxiety can be broader because it is caused not only by the teacher's assessment but also by other students in the class. In addition, anxiety can stem from individual differences that exist in an English classroom. Individual differences refer to psychological traits or habitual propensities that reveal the consistency, inner cause, and uniqueness of the individual (Carver et. al, 2000).

In other words, individual differences are related to the level of competition between students in the class. Students tend to judge their abilities relative to their peers based on their own perceptions, which can lead to stress and anxiety as they perceive themselves to be inferior to their peers.

## **2.6 Anxiety Scale in Foreign language Classes**

As an aim to address the lack of suitable tools for measuring anxiety about foreign languages, Horwitz et al. (1986) developed the Foreign Language Classroom Anxiety Scale (FLCAS). This tool is used to determine the anxiety level of individuals when learning a foreign language. FLCAS consists of 33 items with a five-point Likert scale,

ranging from strongly agree to strongly disagree. The scale includes three areas: communication apprehension, test anxiety, and fear of negative evaluation. FLCAS has become a commonly used tool for measuring foreign language anxiety due to its specificity and situation-specific nature (Hewitt and Stevenson, 2012). Several studies have proved reliability of FLCAS, according to Cronbach's alpha that ranged from 0.92 to 0.95 (e.g. Aida, 1994; Kim, 2009; Mahmood & Iqbal, 2010; Marcos-Llinas & Garau, 2009; Noormohamadi, 2009).

To put it more simply, the Foreign Language Classroom Anxiety Scale (FLCAS) is a widely used tool to measure the anxiety levels of adult language learners. FLCAS has been tested for its reliability and validity in different cultures, contexts and ages, and studies have shown it to be a reliable and valid tool.

### **3. Previous Studies**

A number of studies have been conducted on foreign language anxiety (FLSA). For example, Abrar, Failasofah, and Masbirorotni (2016) conducted a study on speaking anxiety of EFL students in an English teacher training program in Jambi, Indonesia. The purpose of the study is to examine the FLSA of 72 second-year EFL students at a university. A closed questionnaire based on Syakuri (1987) and Horwitz et al. (1986), was used to measure participants' FLSA and examine possible gender and ability differences. The study showed that EFL learners experience high anxiety when speaking English. Additionally, gender was found to have no significant effect on FLSA, while proficiency level did, with more experienced students showing less anxiety.

Later, Anshori (2016) conducted another study on students' speaking anxiety in the third year of the English Language Education Department at IAIN Surakarta 2015/2016 academic year. The results of the study showed that students of the third year have anxiety factors, which are lack of preparation, personal and interpersonal factors, and fear of making mistakes. The researcher also found strategies that students used to reduce anxiety while speaking in English, such as preparing material, deep breathing, and relaxation.

More recently, Mitha and Amri (2018) conducted a study on the speaking anxiety of fourth year English language students in the Department of English at the University of Negeri Padang. Based on the analysis of the research, it was found that the level of students' speaking anxiety is at an average level and the percentage was 82%. The types that respondents faced were fear of speaking test (44%), fear of communication (34%) and feedback from peers and lecturers (22%). The dominant type of speech anxiety was the fear of speaking.

#### **4. Methodology**

To achieve the aims and verify hypotheses of this research, a description of the practical part of the current study is explained in the following sub-sections.

##### **4.1 Population and Sample**

Population of the study included all 3<sup>rd</sup> year students in the English Department at Al-Noor University College. This population was selected on purpose because students at this level practice delivering oral presentation in Curricula and Methods of Teaching course. The sample included (90) participants, 45 males and 45 females, from the third stage who all were chosen randomly from the research population.

##### **4.2 The Questionnaire**

As an instrument of the study, the researchers constructed a questionnaire adapted from theoretical research and Horwitz, Horwitz and Cope's (1986) English Language Classroom Anxiety Scale (FLCAS). Subjects of the study were required to respond to all items according to three point Likert Scale (Always, Sometimes, Never). The questionnaire includes (18) items on three themes: (6) items on Communication Apprehension, (6) items on Test Anxiety, and (6) items on Fear of Negative Evaluation.

##### **4.3 Procedures**

Before implementing the study, the items of the questionnaire have been presented to jury experts to judge on their suitability and relevance to measure students' anxiety in classroom presentation. Remarks concerning modifications, suitability and relevance of the items have been approved by the jury members to be suitable, relevant, and valid for the purpose of the current research.

Following that, the questionnaire of the study was submitted to the participants through using Google Forms to respond to all items within 45 minutes.

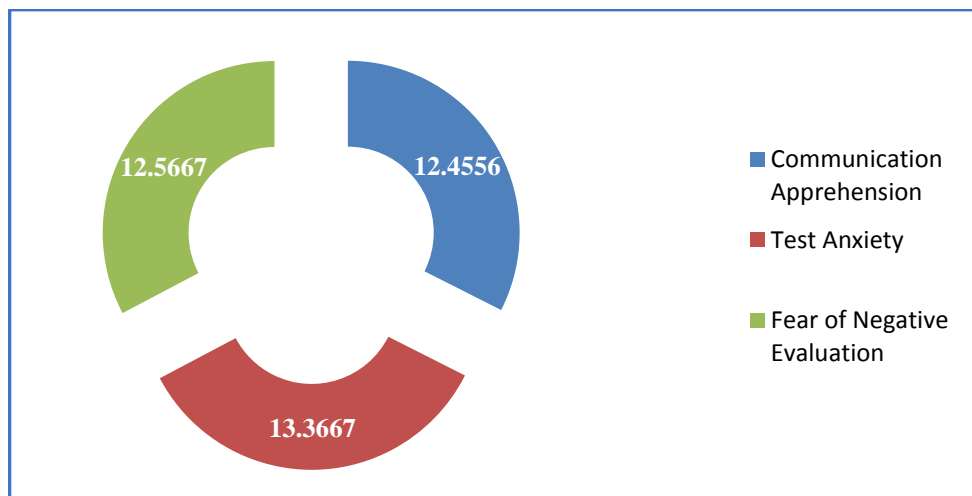
## 5. Results and Discussion

Data were analyzed and calculated statistically through using SPSS program and the results are shown in the following tables:

**Table (1) Results of Participants' Responses**

Item	No.	Mean	Std. Deviation	Test Value	T _ Test		Sig.
					Cal.	Tab.	
<b>Communication Apprehension</b>	90	12.4556	2.12614	12	2.033	1.990 (0.05) (89)	Sig.
<b>Test Anxiety</b>	90	<b>13.3667</b>	2.34856	12	5.521		Sig.
<b>Fear of Negative Evaluation</b>	90	12.5667	2.56182	12	2.098		Sig.
<b>Total</b>	90	38.3889	5.19441	36	4.363		Sig.

Based on the results shown in the preceding table, it is found that participants have high level of anxiety in all types of anxiety since the calculated T-test values are higher than the tabulated t-test value. It is worth mentioning that Test Anxiety, according to the results, has more negative effect on students' anxiety level in oral classroom presentation. These results indicate that the first hypothesis of the study which reads "anxiety negatively affects EFL university students' oral presentation in English" is proved while the second hypothesis which reads "fear of negative evaluation has more negative effect on EFL university students' oral presentation" is rejected and the alternative is accepted. The following figure illustrates the mean scores of participants' responses:



**Figure (1) Mean Scores of Participants' Responses**

Moreover, as far as the gender and the level of anxiety are concerned, results are shown in table (2) below:

**Table (2) Results of Participants' Responses According to Gender**

Item	Gender	No.	Mean	Std. Deviation	T _ Test		Sig.		
					Cal.	Tab.			
Communication Apprehension	male	45	12.3778	2.40538	0.345	1.990 (0.05) (88)	Non. Sig.		
	female	45	12.5333	1.82906					
Test Anxiety	male	45	13.3556	2.59506	0.045		1.990 (0.05) (88)	Non. Sig.	
	female	45	13.3778	2.10291					
Fear of Negative Evaluation	male	45	12.4667	2.54594	0.369			1.990 (0.05) (88)	Non. Sig.
	female	45	12.6667	2.60245					
Total	male	45	38.2000	6.06255	0.343	1.990 (0.05) (88)			Non. Sig.
	female	45	38.5778	4.21301					

As shown in the preceding table, there is no statistical difference between male and female participants since the tabulated t-test values are lower than the tabulated t-test values. Thus, the third hypothesis which reads “there is no statistical difference between gender and the level of anxiety in oral presentation” is proved.

The results of the current study are compatible with the results of the previous studies discussed in section (3) showing that EFL university students are highly anxious when speaking and delivering oral presentation in English and that oral test anxiety is the most anxiety provoking one.

## 6. Conclusions

Based on the theoretical research and the results obtained, the study provides interesting insights into EFL university students' anxiety in classroom presentation. In light of that, due to high level of anxiety in classroom presentation, EFL students encounter difficulties in delivering presentation in English and discuss or share problems with instructors. It is concluded that the majority of the students felt anxiety due to their fear of making oral mistakes, shyness, fear of apprehension of instructors' questions, fear of correction feedback, underestimating oneself, fear of criticism and negative evaluation of instructor and classmates. Therefore, EFL university students have high level of anxiety in oral presentation which, in turn, affect their performance and academic achievement.

## 7. Recommendations

Based on the findings of the current study, the following recommendations are suggested to reduce the level of students' anxiety in classroom presentation:

1. Accepting students' mistakes as a natural element of learning and providing feedback that saves their face.
2. Instructors are recommended to encourage students to practice speaking in pairs or small groups; due to the fact that practice helps improving speaking in English and reducing foreign language anxiety.
3. Creating a healthy relationship between instructor and students to promote positive behavior and reduce their level of anxiety.

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## EFL Teachers and Students' Perceptions and Preferences towards Oral Corrective Feedback: A Comparative Study

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### Abstract

*Oral corrective feedback in language classroom has received considerable attention for the last few decades. It plays a significant positive role in improving second or foreign language teaching and learning. However, it has different types to follow and different times of provision. The current study aims to explore EFL university teachers and students' perceptions and preferences towards oral corrective feedback. In light of that, data were collected via two questionnaires each consisted of (17) items on five themes: (4) items on oral corrective feedback in general, (6) items on types of oral corrective feedback, and (3) items on time of oral corrective feedback, (3) items on who provides corrective feedback, and (1) item on focus of oral corrective feedback. The questionnaires were presented to the sample of the study which included (13) instructors and (55) fourth stage students from the Department of English at Al-Noor University College. Following that, data were analyzed statistically using SPSS program and the results show that both teachers and students believe that oral corrective feedback plays a positive role in language teaching and learning, Recasts and repetition are the most adopted types of oral corrective feedback, correction after the activity finishes is the best time of providing oral corrective feedback, teachers are best to be the providers of oral corrective feedback and that mispronunciation is what should be focused on during oral correction feedback. Finally, the study ends with some conclusions and recommendations.*

**Keywords:** *EFL, Feedback, Oral Correction, Oral Corrective Feedback.*

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### 1. Introduction

English as a foreign language is not used by EFL learners as an everyday language. When learners speak English orally, they often make mistakes because they don't have enough time to think about using the right words. Making mistakes when speaking English is common for EFL learners. These learners seek to master all aspects of the English language in terms of fluency and accuracy. However, fluency is challenging for EFL/ESL learners. They understand the importance of avoiding mistakes in speech to communicate effectively with native English speakers. Therefore, it is important to address the problem of error prevention in speaking and listening in class (Fan, 2019).

EFL students face difficulties in mastering grammar, pronunciation and vocabulary and as a result they often make mistakes when speaking. This, in turn, negatively affects their performance, leading to stress. Despite their efforts, errors persist, suggesting that educators and researchers need to pay attention to language learning problems, especially the use of correction feedback (CF). CF helps learners identify mistakes and improve their fluency. Studies show that instructors should correct speech errors as they occur to facilitate learning (e.g., Coskun, 2010; Martin and Valdivia, 2017; Papangkorn, 2015). Therefore, EFL teachers have to decide whether to correct oral errors or mistakes and, if so, how to do it in a way that supports the student's learning without causing stress or embarrassment. This makes oral corrective feedback (OCF) crucial for all EFL teachers and their classroom practices.

### **1.1 Statement of the Problem**

The problem of the current study is embodied in the fact that if instructors do not give students feedback when they commit errors; it demotivates them from learning and that they may not know their errors leading to negative attitudes towards participating and language learning. On the other hand, if corrective feedback is given, then time of providing and what to focus on in correction might also lead to discrepancies between instructors and students which in turn affect learning process. In light of that, the following questions are addressed from both, teachers and students' perspectives:

1. What are the perceptions of EFL teachers and learners with regard to oral corrective feedback in general?
2. What are the perceptions and preferences of EFL teachers and learners with regard to types of oral corrective feedback?
3. What are the perceptions and preferences of EFL teachers and learners with regard to timing of oral corrective feedback?
4. What are the perceptions and preferences of EFL teachers and learners with regard to who provides the oral corrective feedback?
5. What are the perceptions and preferences of EFL teachers and learners concerning focus of errors correction feedback?

### **1.2 Hypotheses of the Study**

It is hypothesized that:

1. Teachers and students have positive attitudes towards oral corrective feedback in general.
2. 'Repetition' is expected to be in favour among other types of oral corrective feedback for both teachers and students.
3. 'Providing oral corrective feedback after the activity ends is expected to be the best timing of oral corrective feedback.

4. ‘teachers should provide the oral corrective feedback’
5. ‘Mispronunciation’ is expected to take priority among other errors in oral corrective feedback.

### **1.3 Aims of the Study**

The current study aims at:

1. Providing a theoretical account on oral corrective feedback.
2. Exploring teachers and students’ perceptions on oral corrective feedback.
3. Investigating teachers and students’ perceptions and preferences towards types of oral corrective feedback.
4. Identifying which time is best in providing oral corrective feedback.
5. Identifying who is best to provide oral corrective feedback.
6. Determining which kind of mistakes should be focused on in oral corrective feedback.

### **1.4 Limits of the Study**

The current study is limited to investigate teachers and students’ perceptions towards oral corrective feedback in terms of OCF in general, types of OCF, time of OCF, who provides OCF and focus of errors correction in OCF. It is further limited to a sample of (13) instructors and (55) fourth year university students in the Department of English at Al-Noor University College during the second semester of the academic year 2022-2023.

## **2. Theoretical Background**

This section provides information on the theoretical part of the research topic, as the following sub-sections tackle the details of the topic in terms of concept, definition, types, classifications, etc.

### **2.1 Concept of Corrective Feedback**

Feedback refers to comments on the activities of others and is an important aspect of education and training programs. Learners typically receive feedback after completing assignments, presentations, essays, and other similar activities. Feedback includes interactions between teachers and learners to provide information about an individual's performance or comprehension. It is seen as a result of agent performance such as: teachers, colleagues, books, or parents (Hattie & Timperley, 2007: 81).

The term corrective feedback has been defined differently over time. It is generally defined as the process of sharing observations, concerns, and suggestions among individuals or departments within an organization with the goal of improving both individual and organizational performance. Corinne (2013: 520, quoted in Mahdi & Saadany, 2013: 9)

defines feedback as the process by which the factors contributing to a result are modified, or enhanced by that result, or as a response that initiates such a process. Chaudron (1977: 31) defines corrective feedback as a teacher response that visibly alters, disapproves of, or improves the learner's speech. Ellis, Rowen and Earlham (2006: 340) provide a more recent definition; they state that:

*Corrective feedback takes the form of responses to learner utterances that contain error. The responses can consist of (a) an indication that an error has been committed, (b) provision of the correct target language form, or (c) meta-linguistic information about the nature of the error, or any combination of these.*

Additionally, feedback is essential in various settings such as work, school, and classrooms. In fact, feedback is an integral part of classroom instruction and essential for learners to receive constructive and effective feedback from their teachers. According to Hattie and Yates (2007), providing feedback motivates learners to continue learning and improves skills by narrowing the gap between current and expected performance “empathy gap”. Feedback not only helps decrease errors, but it also strengthens the relationship between teacher and learner. In essence, feedback is the articulation of a teacher's thoughts on student performance. According to Race (2001), feedback is a natural outcome of learning-oriented activities. Thus, strong and well-delivered feedback can create ripples, ultimately leading to learning by doing and even motivating learners.

## **2.2 Types of Feedback**

Feedback can be divided into two main types, namely oral feedback and written feedback as explained in the following sub-sections.

### **2.2.1 Oral Feedback**

According to Li (2018), oral feedback refers to a teacher's verbal response to a student's incorrect verbal expression. Teachers are responsible for correcting these mistakes because students often believe that only teachers can correct these mistakes.

During a task, teachers can provide oral feedback which refers to their verbal responses to unacceptable language utterances made by students (ibid). While oral feedback may be less formal than written feedback, it can be highly effective because it can be given during the task and prompt students to reflect on their learning. Immediate feedback,

where the feedback is given immediately after the error is committed, is preferred by some scholars such as Doughty (2001), while others like Long (1997) advocate for delayed feedback to avoid disrupting communication. However, there is no clear evidence to show which type of feedback is superior.

### 2.2.1.1 Types of Oral Corrective Feedback

The framework developed by Lyster and Ranta (1997) has served as the basis for numerous studies on oral corrective feedback (OCF) in the classroom. Researchers such as Oliver (1995), Lyster (1998), and Ammar and Spada (2006), Sheen (2011) and Lee (2013) have conducted research to investigate various uses of OCF. They identify six types of OCF, including recast, explicit correction, clarification request, elicitation, repetition, and metalinguistic feedback. Table (1) provides explanations and examples for each type of OCF.

**Table (1) Types of Oral Corrective Feedback adapted from (Knutsson, & Köster, 2020).**

OCF Types	Definition	Example
<b>Explicit Correction</b>	Indicates an error; identifies the error, and provides the correction.	S: On May. T: Not on May, in May.
<b>Recast</b>	Reformulates all or part of the incorrect word or phrase to show the correct form without explicitly identifying the error.	S: I have to find the answer on the book? T: In the book
<b>Clarification Request</b>	Indicates that the student's utterance was not understood and asks the student to reformulate it.	S: What do you spend with your wife? T: What? (Or, Sorry?)
<b>Meta-linguistic feedback</b>	Gives technical linguistic information about the error without explicitly providing the correct answer.	S: There are influence person who. T: Influence is a noun.
<b>Elicitation</b>	Prompts the student to self-correct by pausing, so the student can fill in the correct word or phrase.	S: This tea is very warm. T: It's very? S: Hot.
<b>Repetition</b>	Repeats the student's error while highlighting the error or mistake by means of emphatic stress.	S: I will showed you. T: I will SHOWED you? S: I'll show you.

### **2.2.2 Written Feedback**

Calderón (2013) defines written feedback as a means of explaining language errors in writing and providing students with information about what corrections are needed to achieve acceptable form. This type of feedback also provides grammatical explanations to help students understand the correct forms.

Students typically receive written feedback after the task. Effective written feedback gives students a clear understanding of their strengths and weaknesses, as well as suggestions to improve their writing. Feedback should be timely, immediately following the event, and written in an understandable and actionable manner. Feedback should also show where students have achieved their learning goals and where they need to improve, and encourage students to reflect on their responses and ask critical questions (Chappuis, 2012; Hattie and Timperley, 2007).

### **3. Previous Studies**

Previous research has shown that teachers' oral feedback receives more attention than other types of feedback. It is believed that classroom setting influence the types of corrections teachers use and how students respond to them (Lier, 1988: 211, cited in Rydahl, 2005: 6-7). However, according to Nystrom (1983: 169 cited in *ibid*), a teacher's personal style can also influence how students receive feedback. A study conducted by Büyükbay and Dabaghi (2010, cited in Fungula, 2013), shows that repetition as a form of corrective feedback resulted in significant improvements in language acquisition and was effective in student comprehension.

According to Lyster's (1998) study, recast was commonly used by teachers to correct phonological and grammatical errors, whereas, elicitation, clarification request, repetition and meta-linguistic feedbacks were less effective for lexical errors. However, Rydahl's (2005) study shows that teachers generally prefer recasts to verbal feedback because it helps students understand most effectively. The main benefit is that students do not feel embarrassed in the class.

However, the current study investigates EFL University teachers and students' towards OCF in terms of concept, type, provider, time, and focus of correction.

### **4. Methodology**

To achieve the aims and verify hypotheses of the current research, the practical steps that have been followed in the current study are described in the following subsections.

#### **4.1 Population and Sample:**

The research community included all of (27) instructors and (150) fourth-stage students at Al-Noor University College / English Department. In addition, the research sample included (13) instructors and (55) male and female students from the research community at Al-Noor University College / English Department, during the second semester of the academic year 2022-2023. The questionnaires targeted fourth stage students because they have come a long way in learning to conversation and oral presentation practice.

#### **4.2 The Questionnaires**

The items of the questionnaires have been adapted from deep theoretical research and previous studies. The questionnaires include (17) items and were designed to consist of three-point Likert scale, namely (Agree, Neutral, Disagree) and cover five themes as follows: (4) items on oral corrective feedback in general, (6) items on types of oral corrective feedback, and (3) items on time of oral corrective feedback, (3) items on who provides corrective feedback, and (1) item on focus of oral corrective feedback.

Following that, the questionnaires were presented to jury members, who are experts in the field of TEFL to judge on the suitability and validity of the questionnaires. Remarks concerning modifications, suitability and relevance of the items have been approved by the jury members to be suitable, relevant, and valid for the purpose of the current research.

#### **4.3 Procedures**

The questionnaires were submitted electronically through using Google forms; the link of questionnaires was submitted to the sample of the study for and they were informed about the purpose of the link (research purposes) with instructions on how to respond to the items of the questionnaires. After that, responses were collected and calculated statistically through using SPSS program.

#### **5. Results and Discussion**

Data were calculated and analyzed by the researchers statistically and the results are displayed in the following tables:

**Table (2) Result of Teachers and Students' Responses**

Theme	No.	Items	Teachers		Students	
			Sharpness	Weight Percentile	Sharpness	Weight Percentile
Oral Corrective Feedback in general	1	Whenever an oral error or mistake occurs in EFL classroom, teachers have to correct it.	1.923	64.10%	2.709	90.30%
	2	I think that correcting EFL learners' spoken errors can negatively affect their self-esteem and consequently discourage them from speaking.	2.154	71.79%	1.855	61.82%
	3	I feel it is important to use particular techniques that save learners' face in correcting their spoken errors.	2.846	94.87%	2.927	97.58%
	4	Oral corrective feedback helps to the development of learners' speaking skill.	2.692	89.74%	2.982	99.39%
Types of Oral Corrective Feedback	5	Teachers should indicate that student's utterance was not correct Explicitly. For example, "It's not X but Y".	2.077	69.23%	2.4	80.00%
	6	I think it is better if teachers repeat a student's utterance and provide the correction where student has made	3	100%	2.818	93.94%



		a mistake, without pointing out that student's utterance was incorrect.				
	7	A teacher should repeat student's utterance stopping just before the error to refer to the student that a repetition or a reformulation is needed.	2.923	97.44%	2.673	89.09%
	8	I think it is better if teachers ask questions about the formation of the utterance and give tips about the errors.	2.538	84.62%	2.564	85.45%
	9	Teachers should try to get students to elicitation by using questioning techniques without tips.	2.769	92.31%	2.382	79.39%
	10	I think that teachers have to correct a student's error by repeating the utterance with a change of intonation to draw student's attention to the error.	3	100%	2.836	94.55%
Time of oral corrective feedback	11	Oral errors should be corrected on the spot. (immediately after the error)	1.923	64.10%	2.655	88.48%
	12	It is preferable to provide oral corrective feedback in the	3	100%	2.909	96.97%

		class after the speaking activity ends so that all learners get benefit.				
	13	It is more appropriate to give oral corrective feedback to the learners on their errors after they finish the oral activity in private.	2.231	74.36%	2.127	70.91%
Who provides oral corrective feedback	14	It is best that teachers supply the correct answer.	2.692	89.74%	2.927	97.58%
	15	I think that teachers should get students' spoken errors corrected by their peers.	2.615	87.18%	1.582	52.73%
	16	I feel that getting students to self-correction is more beneficial in speaking activities.	3	100%	2.382	79.39%

Based on the results shown in table (2) above, and as far as the first theme is concerned, both teachers and students believe that it is important to use particular techniques that save learners' face when correcting their errors. Besides, both parties of the study, teachers and students, find oral corrective feedback of high importance in improving students' speaking skill. This is due to the highest percentages of items number (3 and 4) which contradicts with the lowest percentages of items number (1 and 2) showing that teachers and students do not agree with the idea that OCF can negatively affect students' self-esteem and consequently discourage them from speaking. This indicates that the first hypothesis concerning that teachers and students have positive attitudes towards OCF and that it has positive effects on students' learning is proved.

As for the second theme, types of OCF which were as follows, item number 5 represents *Explicit Correction*, item number 6 represents *Recasts*, item number 7 represents *Clarification Requests*, item number 8 represents *Meta-linguistic cue*, item number 9 represents *Elicitation* and item number 10 represents *Repetition*. Results show that both teachers and students are in favour of Recasts and Repetition. This indicates that the results of the current study are compatible with the results of the previous studies especially with those of Lyster (1998) and Rydahl (2005).

Concerning time of OCF, it is found that both teachers and students prefer after activity ends so that all learners get benefit from the oral correction.

However, concerning provider of OCF, teachers believe and prefer that getting students to self-correction is more beneficial in speaking activities while students believe that It is best that teachers supply the correct answer. Figure (1) and (2) give more illustration of these results.

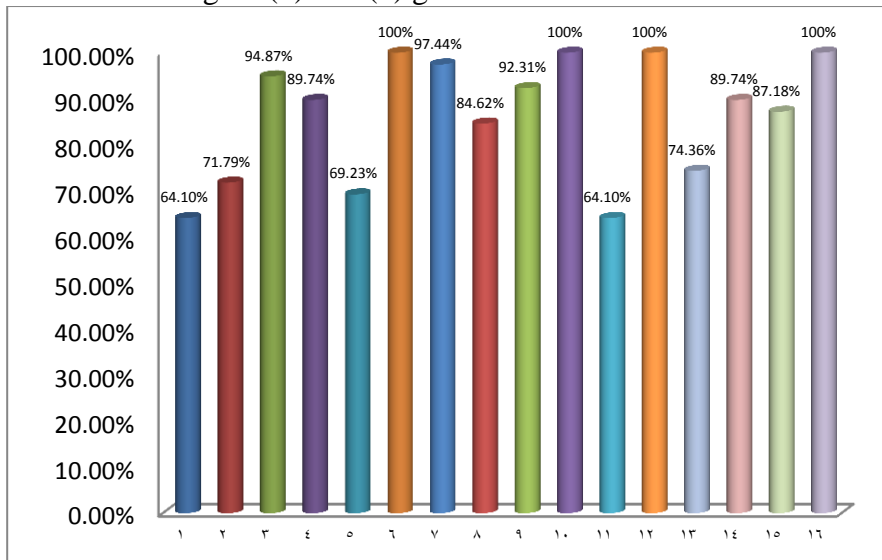
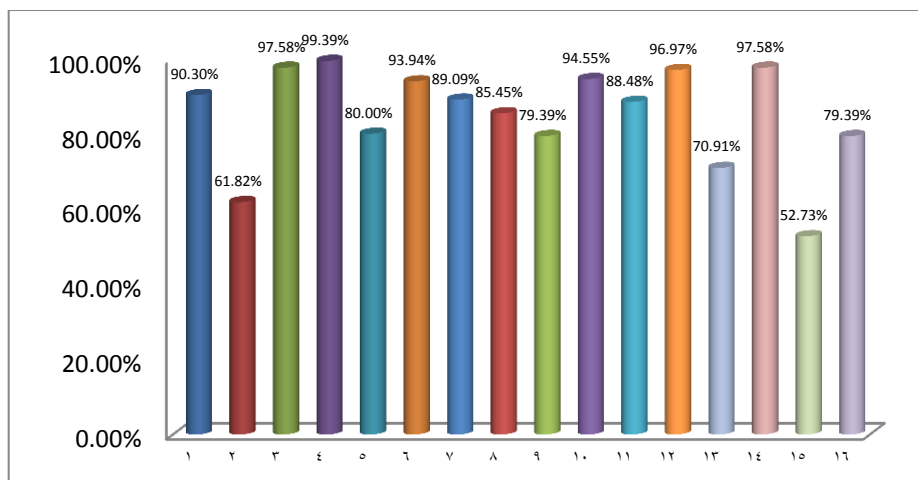


Figure (1) Results of Teachers' Responses



**Figure (2) Results of Students' Responses**

In respect to the last theme, it is separated from the other items of the questionnaire because participants were required to answer to different options, i.e. Grammatical mistakes, mispronunciation and inappropriate vocabulary use, which were calculated according to frequency of answers. Results of this theme are shown in table (3) below:

**Table (3) Results of Teachers and Students' Responses to Focus of Correction**

Theme	No.	Options	Teachers		Students	
			No.	%	No.	%
Focus of Oral Corrective Correction	1.	Grammatical mistakes	1	8 %	16	29 %
	2.	Mispronunciation	12	92 %	33	60 %
	3.	Inappropriate vocabulary use.	0	0 %	6	11 %

Results in the preceding table show that both teachers and students are in favour of focusing on mispronunciation mistakes to improve speaking skill and fluency rather than focusing on grammatical mistakes which is related to accuracy.

## 6. Conclusions

In general, most students like to receive oral corrective feedback from their lecturers. The questionnaire analysis reveals that teachers and students believe that feedback provided by instructors is valuable and promote their learning. The students showed the same perceptions and preferences about the items of the questionnaire except the provider of feedback in that teachers believe that self-correction is best in OCF, while students believe that it is best that teachers supply the correct answer and feedback. Moreover, teachers and students consider Oral Corrective Feedback as very important element to foster learning. They also find it beneficial that students can find out errors and correct their mistake through corrective feedback. More interestingly, different approaches of feedback are used in oral class activities, but among them recasts and repetition types are used most frequently. Mispronunciation correction is what should be focused on in oral activities.

## 7. Recommendations

On the basis of the findings derived from teachers and students' responses, the study puts forward the recommendations below that might help teachers in providing oral corrective feedback during oral classroom activities:

1. Teachers and students perceive recasts and repetition, as OCF types, quite positively. Thus, teachers should utilize these feedback types more frequently in their classes.
2. Teachers are recommended to avoid providing immediate corrective feedback because it might discourage students from participating in the lesson.
3. In terms of the timing of oral feedback, it is recommended that teachers wait until finish their activity and then provide feedback.
4. Concerning who provides corrective feedback, it is best that teachers try to get students to self correction before supplying the correct answer themselves or by denoting that the students' self-correction was correct or modify it.
5. As far as the focus of oral correction is concerned, it is best to focus on mispronunciation mistakes.
6. Large number of students might make students do not want to participate in order to avoid embracement of making mistakes or getting corrective feedback. For this reason, it is recommended to take number of students in class into consideration.

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## The Effect of Video Captioning on EFL Students' Vocabulary Learning

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- 

### Abstract

*Learning vocabulary, as the main block of any language, is believed to comprise a significant part of any language learning program. Without adequate vocabulary knowledge, a foreign language learner will encounter problems in using the four language skills. In this regard, videos with same language captions came into use in the last few decades as multimedia tool for vocabulary learning. Therefore, the aim of this study is to investigate the effect of closed caption videos on EFL university students' vocabulary learning. Based on that, (80) participants from two groups in the department of English at Al-Noor University College were involved in this study. The participants were divided into two groups: the control group (watched the video without captions) and the experimental group (watched the video with English captions). Both groups were submitted to two vocabulary tests, a pre-test (before watching the video) and a post-test (after watching the video). Results show participants of the experimental group significantly outperformed participants of the control group. It is also found that results of the post-test of the experimental group are significantly higher from results of their pre-test. The study concludes that videos with target language captions have positive effects on EFL university students' vocabulary learning'.*

**Keywords:** Video Captions, Vocabulary

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### 1. Introduction.

According to Berk (2009) and Mautone & Mayer (2001), the use of video as a pedagogical tool in higher education is a common practice that has been shown to improve material comprehension and acquisition. While some researchers doubt the effectiveness of multimedia in the classroom, the use of video is essential to the student learning process as it allows them to capture different levels of knowledge (Lunenberg, 2011). However, the audio and visual information provided by video in the classroom can be confusing or distracting, which can lead to increased cognitive load, preventing students from effectively using video material to achieve academic success, as observed by Chandler and Sweller (1991). Therefore, there is a need to improve pedagogy to manage students' cognitive load when watching videos related to classroom instruction. Current research mainly focuses on examining the effect of using captions on EFL students'. This study examines the

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effectiveness of captioned video (subtitles in the same language) on EFL students' vocabulary learning. Although captioned video is not a new concept, many university professors and instructors are not aware of the benefits of subtitles for college students (Gernsbacher, 2015).

Taylor (2005) explained that the development of captioned videos began as an aid for the deaf in the early 1970s. Research into the value of captioned videos as a learning tool of a second language (L2) began in the early 1980s with the work of Garza (1991). Videos with the presence and voice of native speakers have become an effective tool for improving learner comprehension and motivation (Weyers, 1999). A series of studies have shown that captioned videos can help learners connect auditory input with visual input, which is an important process that contributes to second language acquisition (SLA). Currently, several studies have demonstrated that video captions have a positive impact on learners' listening comprehension (Hosogoshi, 2016; Mirzaei et al., 2017; Montero Perez et al., 2013; Yang & Chang, 2014) and vocabulary acquisition (Montero Perez et al., 2014; Peters et al., 2016). For example, a meta-analysis performed by Montero Perez, Van Den Noortgate and Desmet (2013) showed that fully captioned videos have a significant effect on learners' listening comprehension (Hedges'  $g$  = 0.99) and vocabulary learning ( $g$  = 0.87).

This research presents, first, the importance of vocabulary learning and the use and the effectiveness of closed caption videos, second, the preparation of closed caption videos, third, the results from the test of experimental and control group and lastly, discussion and conclusion.

## **2. Statement of the Problem**

The problem of the current study is related to the fact that students learning English as a foreign language have limited opportunities of being exposed to the authentic target language inside and outside the classroom. Besides, in the classroom, the quality and quantity of language input they learn from their language learning materials and teachers might not be enough due to lack of exposure to authentic spoken or written language that corresponds to cultural aspects. Therefore, teachers should take into consideration integrating authentic communication input to students in order to encourage them into learning for example, TV programmes, conversational videos, audio-visual aids, films in English, etc. Consequently, the current study tries to answer the following questions:

1. How does English language captioned video affect EFL university students' vocabulary learning?

2. How does English language non-captioned video affect EFL university students' vocabulary learning?

### **3. Aims of the Study**

The present study aims at:

1. Providing theoretical background on the concept and the use of video captioning in language learning.
2. Investigating the effect of captioned video on EFL university students' vocabulary learning.
3. Investigating the effect of non-captioned video on EFL university students' vocabulary learning.

### **4. Hypotheses of the Study**

The study poses the following hypotheses:

1. English language captioned video promotes EFL university students' vocabulary learning.
2. English language non-captioned video does not promote EFL university students' vocabulary learning.

### **5. Limits of the Study**

The present study is limited to investigate the effect of English language captioned video on EFL university students' vocabulary learning. It is also limited to a sample which consists of 40 third stage students in the Department of English at Al-Noor University College.

### **6. Theoretical Background**

This section provides theoretical account on vocabulary and the role of captioned videos in vocabulary learning.

#### **6.1 Vocabulary Learning**

Vocabulary acquisition is considered an important part of any language learning program because it serves as the foundation for mastering a language. Inadequate vocabulary knowledge can make it difficult for foreign language learners to use the four basic language skills: listening, speaking, reading and writing. According to McCarthy (1990), mastering grammar and other areas of language is not enough to achieve meaningful L2 communication if one lacks the vocabulary to convey meaning. Vocabulary learning is considered by many researchers, including Harley (1996), to be an indispensable part of every student's life. O'Rourke (1974) notes that vocabulary influences students' ideas, behaviours, ambitions and achievements, especially academic achievement.

Vocabulary is of great importance to EFL learners. Words are the basic building blocks of a language because they allow people to label objects, actions, and ideas that convey meaning. Recently, theorists and researchers in the field of language learning have recognized the important role of lexical knowledge in the acquisition of a second or foreign language. Consequently, a variety of techniques, exercises, and practices have been developed to teach vocabulary (Hatch and Brown, 1995). According to Hulstjin (1993, quoted in Morin and Goebel, 2001), the word ‘vocabulary’ has long connoted word lists, and vocabulary learning strategies have been tantamount to techniques that help commit these lists to memory. Most researches on vocabulary learning strategies have therefore explored various methods of vocabulary presentation. However, once learners got over the initial stages of acquiring their second language, most of them identify the acquisition of vocabulary as their greatest single source of problems (Meara, 1980).

## **6.2 Dual Coding Theory**

Dual coding theory (DCT) is a general theory of cognition that has been directly applied to literacy and language learning. The theory was proposed by Allan Paivio in 1971 and explains the powerful effects of mental imagery on the mind and memory. In his theory, Paivio initially explained the verbal and nonverbal effects of memory, but researchers soon began to apply it to other cognitive domains (Paivio, 1971, 1986, 1991). According to this theory, a person can learn new material using verbal or visual associations, but a combination of the two is more effective in learning (Reed, 2010). According to dual coding theory, our brain uses both visual and verbal signals to represent information. However, these signals are processed in two separate channels of the mind, resulting in different representations of each type of information. Two coding systems exist, the verbal system and the non-verbal/visual system. These systems interact with each other, which can lead to better memory recovery. The verbal system stores linguistic information, including text, sounds, and even motor experiences such as sign language, in sequential units called "logogen". While the non-verbal/visual systems process information/visual units (such as symbols, images, or videos) and store them in units called "imagen".

The terms 'logogen' and 'imagen' respectively refer to verbal and non-verbal units of information representation that produce mental words and images that already exist and can function unconsciously to enhance cognitive performance (Paivio, 2014). According to Paivio (1986) and Clark and Paivio (1991), there are three different levels of processing that take place within or between linguistic and non-verbal/visual systems:

representational, referential, and associative processing. The two systems are linked together through referential connections.

### **6.5 What is Captioned Video?**

The use of multimedia, especially videos with captions, has become common tool in education. According to Bird and Williams (2002), captioned video refers to the same language subtitles or bilateral subtitles displayed at the bottom of the video screen in correspondence with the audio of the video. Bianchi & Ciabattini (2008), captions refer to the written presentation of what is said in the video. When videos contain captions, they can make it easier for people to learn new words.

Since technology became possible, educators have incorporated video into their language teaching strategies, especially for second language teaching. Teachers use different forms of media and video to teach EFL. Video is an effective input source because students can observe characters and situations, which makes the learning process more engaging and motivating (Chang et. al, 2011). When individuals watch television or video, simultaneously can identify a situation and listen to the corresponding dialogue. Thus, visual aids such as images, captions, and subtitles provide additional input that helps enhance the learning experience.

Combining captions with video is a technique used to understand what a speaker is saying (Hsu et. al, 2013). According to Shareman (2003), video is audio-visual material divided into two main parts: An image is the animation that appears on the screen and a sound is the sound voice that we can hear. In addition, videos combined with captions visualize foreign language auditory information that learners hear in the video (Danan, 2004).

### **6.6 Captioned Videos and Vocabulary Learning**

Language acquisition relies heavily on having a large vocabulary. To use the language effectively for practical purposes, it is essential to have a substantial vocabulary (Nation, 2001). This can be achieved through the use of multiple input modes. One such mode is watching videos, which have been suggested to make learning content and vocabulary easier, especially for beginners (Nunan, 2015). Therefore, since the 1990s, researchers have been exploring how videos with subtitles and subtitles can help learners acquire a significant amount of L2 vocabulary. Many studies have shown that the use of videos with captions and subtitles not only improves learners' comprehension, but also promotes language acquisition, especially vocabulary

acquisition (Neuman & Koskinen, 1992; Lwo & Lin, 2012; Alharthi, 2020).

Researchers have studied the effects of different types of captions and subtitles on vocabulary acquisition. Intralingua subtitles are text displayed in the same language as the spoken audio dialogue. Interlingual subtitles are text displayed in a language other than the spoken audio dialogue. Bilingual captions are text displayed in two languages, and one language is usually the same as the spoken audio dialogue. This study aims to provide evidence on the importance of using same target language captions in vocabulary development for English learners.

## **7. Previous Studies**

Many previous studies have demonstrated the important role of captions in improving video comprehension. The use of captions in foreign language teaching was first introduced in the 1980s, and subsequent research, such as that conducted by Borrás & Lafayette (1994), showed that the combination of captions with audiovisual material is an effective method to improve verbal and written second language comprehension. In addition, the experiment by Neuman and Koskinen (1992) on the impact of television with captions as intelligible input on contextual word learning demonstrated that captions can help improve listening comprehension and acquire vocabulary from context by providing students with easy-to-understand input.

Subsequently, many studies have confirmed that captioning is a useful technique to improve oral and written comprehension, such as (BavaHarji, Alavi and Letchumanan, 2014) they examined the captioned videos guide for content comprehension, they found that it allowed learners to understand the topic without difficulty.

Researchers have further indicated that videos with captions facilitate vocabulary acquisition (Plass, Chun, Mayer, & Leutner, 1998), reading (Chun & Plass, 1997), and listening comprehension (Danan, 1992; Markham et al., 2001).

## **8. Methodology**

The practical steps are explained in the following sections.

### **8.1 Population and Sample**

The population of the study is all third year students in the department of English at Al-Noor University College which are (140) students. The sample included (40) students from the population of the study.

## **8.2 The Test**

The tests of the study included 20 difficult words that appeared in a video downloaded from LinguaTv channel on YouTube which is about a conversation on “Checking into a hotel”. These tests involved participants of the study to give the Arabic meaning of these vocabularies before and after watching the video. The main difference is that the control group watched the video without captions while the experimental group watched the video with captions.

Additionally, before applying the tests, they were submitted to jury members to judge on their suitability and from whom an approval has been obtained.

## **8.3 Procedures**

At the beginning, participants of control group took a pre-test to give the Arabic meaning of vocabularies that appear in the video before watching it. They had 15 minutes to complete the test under control and they were not allowed to use dictionaries then the pre-test sheets were collected. After that, they watched the video without captions twice then took a post-test to give the Arabic meaning of the same vocabularies in the pre-test within 15 minutes as well

As for the experimental group, participants took a pre-test to give the Arabic meaning of vocabularies that appear in the video before watching it. They had 15 minutes to complete the test under control and they were not allowed to use dictionaries then the pre-test sheets were collected. After that, they watched the same video except that the experimental group watched the video with captions twice then took a post-test to give the Arabic meaning of the same vocabularies in the pre-test within 15 minutes as well.

Finally, post-tests sheets were collected and number and percentages of correct and incorrect answers of both groups were calculated.

## **9. Results and Discussion**

Data were collected and analyzed by calculating correct and incorrect answers of both, pre-test and post-test of the control group and the experimental group as shown in the following tables.

**Table (1) Results of the Pre-test of the Experimental Group**

No.	Words	No. of Correct Answers	%	No. of Incorrect Answers	%
1	<b>Pull up</b>	7	18%	33	83%
2	<b>Booking</b>	10	25%	30	75%
3	<b>Deposit</b>	15	38%	25	63%
4	<b>Glitch</b>	5	13%	35	88%
5	<b>Feel free to</b>	9	23%	31	78%
6	<b>Adjoined room</b>	14	35%	26	65%
7	<b>Suites</b>	13	33%	27	68%
8	<b>Amenities</b>	10	25%	30	75%
9	<b>Valet</b>	11	28%	29	73%
10	<b>Access code</b>	10	25%	30	75%
11	<b>Indoor</b>	10	25%	30	75%
12	<b>Sightseeing</b>	12	30%	28	70%
13	<b>Registration</b>	19	48%	21	53%
14	<b>Corridor</b>	7	18%	33	83%
15	<b>Bellboy</b>	8	20%	32	80%
16	<b>Front desk</b>	13	33%	27	68%
17	<b>Extra charge</b>	18	45%	22	55%
18	<b>ID</b>	9	23%	31	78%
19	<b>Tips</b>	5	13%	35	88%
20	<b>Dial</b>	4	10%	36	90%
<b>Total</b>		<b>209</b>	<b>26%</b>	<b>591</b>	<b>74%</b>

Based on the results obtained in the pre-test, it is found that the majority of participants did not know the Arabic meaning of all test items, since the percentages of correct answers are all lower than 50% and the total percentage of the correct answer is 26%. For example, the word ‘dial’ got the least number of correct answers which is (10%).



**Table (2) Results of the Post-test of the Experimental Group**

No.	Words	No. of Correct Answers	%	No. of Incorrect Answers	%
1	<b>Pull up</b>	22	55%	18	45%
2	<b>Booking</b>	20	50%	20	50%
3	<b>Deposit</b>	30	75%	10	25%
4	<b>Glitch</b>	25	63%	15	38%
5	<b>Feel free to</b>	33	83%	7	18%
6	<b>Adjoined room</b>	37	93%	3	8%
7	<b>Suites</b>	33	83%	7	18%
8	<b>Amenities</b>	19	48%	21	53%
9	<b>Valet</b>	20	50%	20	50%
10	<b>Access code</b>	30	75%	10	25%
11	<b>Indoor</b>	30	75%	10	25%
12	<b>Sightseeing</b>	21	53%	19	48%
13	<b>Registration</b>	35	88%	5	13%
14	<b>Corridor</b>	31	78%	9	23%
15	<b>Bellboy</b>	18	45%	22	55%
16	<b>Front desk</b>	19	48%	21	53%
17	<b>Extra charge</b>	22	55%	13	33%
18	<b>ID</b>	20	50%	20	50%
19	<b>Tips</b>	22	55%	18	45%
20	<b>Dial</b>	27	68%	18	45%
<b>Total</b>		<b>514</b>	<b>64%</b>	<b>286</b>	<b>36%</b>

Results of the post-test, after watching the captioned video, show evidence of significant improvement in correct answers to all words of the test where the percentages of correct answers are all higher than 50% except ‘Amenities, Bellboy and Front desk’ which are lower than 50%. However, the total percentage of correct answers is satisfactory and considered high percentage (64%). Moreover, comparing the word that got the least percentage of correct answers in the pre-test with the correct answers to the same word in the post-test, it is shown that the majority of students (64%) knew the meaning of this words after watching the captioned video. This means that participants established meaning connections of the words in the videos they were not familiar with.

**Table (1) Results of the Pre-test of the Control Group**

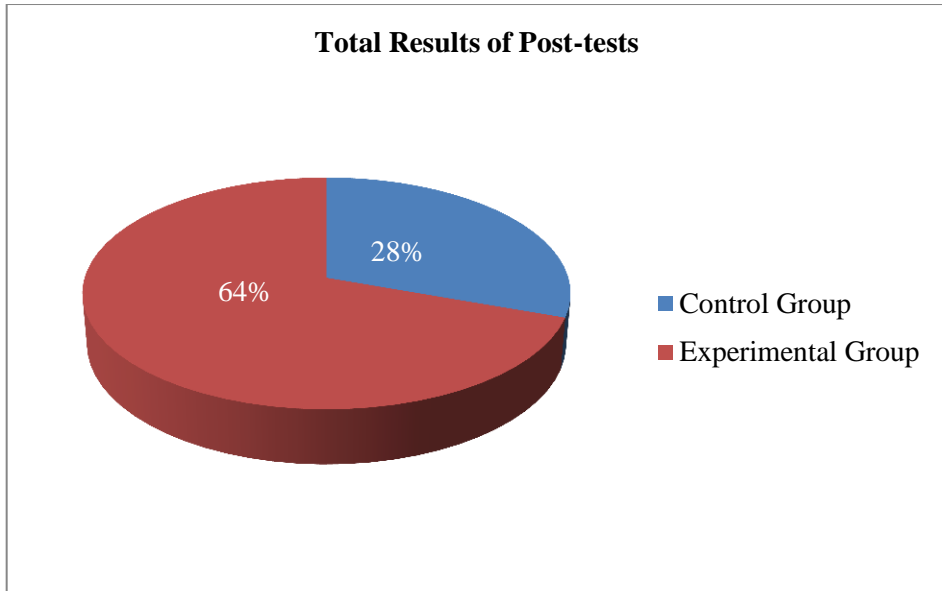
No.	Words	No. of Correct Answers	%	No. of Incorrect Answers	%
1	<b>Pull up</b>	13	33%	27	68%
2	<b>Booking</b>	12	30%	28	70%
3	<b>Deposit</b>	3	8%	37	93%
4	<b>Glitch</b>	6	15%	34	85%
5	<b>Feel free to</b>	4	10%	36	90%
6	<b>Adjoined room</b>	3	8%	37	93%
7	<b>Suites</b>	3	8%	37	93%
8	<b>Amenities</b>	3	8%	37	93%
9	<b>Valet</b>	4	10%	36	90%
10	<b>Access code</b>	6	15%	34	85%
11	<b>Indoor</b>	4	10%	36	90%
12	<b>Sightseeing</b>	3	8%	37	93%
13	<b>Registration</b>	5	13%	35	88%
14	<b>Corridor</b>	6	15%	34	85%
15	<b>Bellboy</b>	5	13%	35	88%
16	<b>Front desk</b>	3	8%	37	93%
17	<b>Extra charge</b>	3	8%	37	93%
18	<b>ID</b>	9	23%	31	78%
19	<b>Tips</b>	4	10%	36	90%
20	<b>Dial</b>	4	10%	36	90%
<b>Total</b>		<b>65</b>	<b>13%</b>	<b>697</b>	<b>87%</b>

Based on the results obtained in the pre-test, it is found that the majority of participants did not know the Arabic meaning of all test items, since the percentages of correct answers are all lower than 50% and the total percentage of the correct answer is 13%. For example, more than one word got a percentage lower than 10% of correct answers, words number (6, 7, 8, 12, 16, and 17).

**Table (4) Results of the Post-test of the Control Group**

No.	Words	No. of Correct Answers	%	No. of Incorrect Answers	%
1	<b>Pull up</b>	14	35%	26	65%
2	<b>Booking</b>	20	50%	20	50%
3	<b>Deposit</b>	13	33%	27	68%
4	<b>Glitch</b>	17	43%	23	58%
5	<b>Feel free to</b>	15	38%	25	63%
6	<b>Adjoined room</b>	7	18%	33	83%
7	<b>Suites</b>	9	23%	31	78%
8	<b>Amenities</b>	15	38%	25	63%
9	<b>Valet</b>	9	23%	31	78%
10	<b>Access code</b>	12	30%	28	70%
11	<b>Indoor</b>	16	40%	24	60%
12	<b>Sightseeing</b>	13	33%	27	68%
13	<b>Registration</b>	6	15%	34	85%
14	<b>Corridor</b>	10	25%	30	75%
15	<b>Bellboy</b>	5	13%	35	88%
16	<b>Front desk</b>	9	23%	31	78%
17	<b>Extra charge</b>	7	18%	33	83%
18	<b>ID</b>	14	35%	26	65%
19	<b>Tips</b>	8	20%	32	80%
20	<b>Dial</b>	9	23%	31	78%
<b>Total</b>		<b>228</b>	<b>28%</b>	<b>572</b>	<b>72%</b>

Results of the post-test after watching the non-captioned video did not show evidence of big difference from the results of the pre-test since the percentages of correct answers are all lower than 50% and that the total percentage of correct answers got quite little improvement (28%). With regard to the words that got the lowest percentages in the pre-test, the results of the post-test show no big difference since the percentages of the correct answers of words number (6, 7, 8, 12, 16, and 17) are also lower than 50%. This indicates that watching videos without captions does not promote vocabulary learning. Figure (1) shows the total correct answers of the post-tests of control group and experimental group.



**Figure (1) Total Results of Post-tests of Control Group and Experimental Group**

## 10. Conclusions

Based on the results, it is concluded that learners take benefit from multimedia material (videos) with target language captions as multimodality makes input accessible and more comprehensible. Videos with no captions did not much help vocabulary learning for EFL learners. This means that receiving verbal information via two modalities (audio and text of captions) was superior to one modality presentation in a video learning context. As EFL students in EFL speaking contexts generally lack English vocabulary, they especially need the assistance of the target words when watching videos for vocabulary learning.

## 11. Recommendations

This study recommends that videos with target language captions can be used as a technique of teaching vocabularies to EFL students. It is also recommended that teachers should use captioned video especially for beginner or low proficiency students to improve their listening skill and motivate them into learning because of the fun that videos offer. Teachers should take into consideration integrating captioned videos in language teaching more frequently. Teachers should test the progress of learners after the session or even after a period to times; learners can be assessed orally or in a written form such as writing essays, or oral presentations.

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## The Role of Using Role-play Technique in EFL University Students' Listening Comprehension

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### Abstract

*Listening is very important in language teaching and learning in which learners have to perceive and understand the input. However, understanding what is being said is not an easy task, therefore; EFL teachers constantly try to integrate new techniques in language teaching in general and teaching listening in particular. Role-play technique is considered one of the most effective teaching and learning techniques in the 21st century in which students play given roles in front of the class. Therefore, the present study aims to investigate the role of role-play technique in EFL university students' listening comprehension. To achieve the aim, a sample of (80) participants distributed in two intact groups (40) participants as control group and (40) participants as experimental group. Following that, participants of experimental group were exposed to an act conversation, taken from TOEFL listening comprehension test, performed by two top students chosen from the thirds stage then they had to answer (10) multiple choice questions. On the other hand, students of control group were exposed to the recording of the same conversation but without any use of role-play technique. Results show that role-play technique plays a significant positive role in EFL university students' listening comprehension. It is concluded that role-play technique is beneficial in teaching listening comprehension to EFL learners at university level.*

**Keywords:** Role-play, Listening Comprehension.

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### 1. Introduction

The study of listening skill in English language has become evident in that if learners want to learn to speak, they should first learn to understand the spoken language they hear. If learners want to communicate with native speakers, they should first learn to understand in real language situations to comprehend the main point of what native speakers are telling. Therefore, listening is very important to which teachers and learners should pay enough attention to obtain communication aims.

Listening provides input for learners and it has also an important role in the development of learners' language knowledge (Rost, 1994). According to Kurita (2012), learners may find listening comprehension skill difficult to learn and this requires teachers to change their listening

exercises into more effective ones. The development of listening comprehension skill helps learners to succeed in language learning and increase their comprehensible input. Since learners' self-confidence in listening comprehension can be increased, they are motivated to have access to spoken English.

Although the instruction of listening comprehension has long been overlooked in many EFL programs (Mendelsohn, 1994; PourhosseinGilakjani and Ahmadi, 2011), listening is considered as much more important in both EFL classrooms and SLA research. Nunan (1998 as cited in Pourhossein in Gilakjani & Ahmadi, 2011) says that listening includes an active process of decoding and making meaning from both verbal and non-verbal messages. In this paper, important issues concerning listening comprehension were reviewed. The researcher defines the terms listening and listening comprehension explains components of listening comprehension process, elaborates teachers' roles in listening comprehension, and reviews principles in teaching listening comprehension. And when we talk about listening, we must mention the role play. According to Harmer (2001), many students derive great benefit from simulation and role play. One way of getting students to speak and listen in different social contexts and to assume varied social roles is to use role-play activities in the classroom. Incorporating role-play into the classroom adds variety, a change of pace and opportunities for a lot of language production. It can be an integral part of the class and not a 'one-off' event.

## **2. Statement of the Problem**

Listening skill is one of the most important skills in EFL classes. Understanding what is said is a crucial objective for English foreign learners since listening is the most required skill to comprehend and communicate easily. Hence, in learning the listening skill, learners may encounter problems that disenable them from understanding, such as having no sufficient vocabulary that gives them the chance to comprehend spoken language. However, students recall the activities and memorize the conversations but nowadays; they have to study how to express themselves following social and cultural rules in any context. As a result, EFL teachers adapt different techniques to improve listening skill in the classroom. One of the techniques used to teach listening skill, perhaps, is the role-play which allows students to practice listening socially and culturally. Based on that, the present study tries to answer the following question:

1. Does role-play technique have a positive effect on EFL university students' listening comprehension?

### **3. Aims of the Study**

The present study aims at:

1. Providing rich theoretical account on what is meant by role-play technique and its role in listening comprehension.
2. Investigating the effect of using role-play technique on EFL university students' listening comprehension.

### **4. Hypothesis of the Study**

It is hypothesized that:

3. Role-play technique has a significant positive effect on improving EFL university students' listening comprehension.

### **5. Limits of the Study**

The present study is limited to investigate the effect of using role-play technique on EFL learners' listening comprehension. It is also limited to a sample of (80) EFL third stage learners in Department of English at Al-Noor University College.

### **6. Theoretical Background**

This section provides theoretical account on listening comprehension and the role of using role-play technique in listening comprehension.

#### **6.1 Defining Listening Comprehension**

There has been a lack of agreement upon the definition of listening as it is defined differently by different researchers. Anderson and Lynch's (1988: 6), argue that successful listening refers to the idea that — understanding is not something that happens because of what a speaker says: the listener has a crucial part to play in the process, by activating various types of knowledge, and by applying what he knows to what he hears and trying to understand what the speaker means. O\_Malley, Chamot & Kupper (1989: 434) broaden LC definition regarding it as an active and conscious process in which the listener constructs meaning by connecting the new information with his previous knowledge depending on the resources available in order to fulfill the tasks. Underwood (1989: 1) defines listening in a more simplified way by saying that listening is constructing meaning by paying attention to what is heard. Similarly, Rost (2002: 2) defines listening as an inferential process of receiving what the speaker actually says, constructing and representing meaning, negotiating meaning with the speaker and responding, and creating meaning through involvement, imagination and empathy. According to Mendelsohn (1994) the ability of decoding the speaker's message requires an eligible listener, in addition to other abilities such as the ability to deal with different

linguistic forms e.g. speed and fillers, coping with what is said in an interaction, understanding the whole message obtained in the discourse, comprehending the message without understanding every word, and recognizing different genres (ibid). In the same vein, Purdy (1997: 8) concludes that listening is —the active and dynamic process of attending, perceiving, interpreting, remembering, and responding to the expressed (verbal and nonverbal), needs, concerns, and information offered by other human beings.

## **6.2 What is Role Play?**

Role-play is considered one of the most effective teaching and learning techniques in the 21st century. In the field of education, role-play can be defined and explained in different ways. Firstly, role-playing is a special method by which learners can become different characters to communicate in new situations. In this case, Ladousse (1987) argues that “when students assume a “Role”, they play a part (either their own or somebody else) in a specific situation. “Play” means that it is taken on in a safe environment in which students are as joyful as possible”. Suyani (2015) indicates that role-play is a technique that can promote and motivate students to speak in the classroom. It is a teaching method in which students are given specific roles and they need to speak and behave based on the roles they receive. Moreover, Saglamel and Kayaoglu (2013) states that role-play is a drama activity that allows learners to express themselves in creative ways that could be different from their identity. “Role-play is an activity of speaking when you put yourself into someone else or put yourself in an imaginary situation” (Budden, 2006, cited in Wulandari et al., 2019).

In other words, it is an effective technique to develop students’ speaking and listening skills as it provides students with an opportunity to listen to conversations whereby they can take roles of different persons in real-life situations. Hence, this drama action can help in improving listening comprehension when students face difficulty in understanding what is being said due to insufficient vocabulary through the actions of the roles of characters. Therefore, this technique is really important in improving listening because it gives students the opportunity to listen to conversations that correspond to different social contexts.

## **6.3 Reasons of Using Role-play Technique for EFL Learners**

There are various reasons why EFL students should use role-play activities in improving their English skills. In the study of Rahimy and Safarpour (2012), the authors observed that students like to use role-play techniques mainly because it is fun. It is a good way to create an

interesting and fun learning atmosphere for students to develop themselves in the listening and speaking classes. Another reason is that applying the role-play techniques is more effective than conventional methods (Abdullaeva et al., 2020). According to Alzboun et. al (2017), this method also attracts EFL students because it provides a learning environment that is “active, interactive, and constructive in practicing the language, vocabulary, fluency, pronunciation and comprehension” . It is for this reason that role-playing is an essential learning tool to help students develop their English communication skills.

Briefly, because role play is imitating from real life situation, it is reasonable to assume that the focus socio-cultural variations in speech acts of real communication become an important thing. Role play is very important in teaching speaking and listening because it gives students an opportunity to practice communication in different social context and in different social roles.

#### **6.4 Advantages of Role-play Technique**

This section discusses the benefits of using role-playing techniques to improve the speaking and listening skills of EFL learners, which have been explored in a number of previous studies. According to Wulandari et al. (2019) and . (2018), role-play technique enables active participation in teaching and learning activities. Gusmuliana et al. (2021) has found that it can also increase motivation and confidence in speaking and listening lessons, making it an effective method for improving communication skills. In addition, Neupane (2019) has found that role-playing contributes to vocabulary development and helps build students' confidence and motivation. In fact, role-playing can even help students overcome negative emotions such as shyness or lack of confidence, as Lutfi et al. (2018). Muhlasin and Wibowo (2019), as well as Wicaksana and Fitirani (2020), found that role-playing technique can create a comfortable and pleasant learning environment for students, which in turn can improve performance on communication skills. Overall, the use of role-playing techniques can create an enjoyable and engaging learning atmosphere, positively impacting EFL learners' listening and speaking skills, attention, and learning engagement in the classroom.

#### **7. Previous Studies**

There are many studies that dealt with the use of role-playing in English on different variables. Among these studies are:

A study conducted by Rahimy and Safarpour (2012) which aims to investigate the effect of role-play on Iranian students' speaking skill. It further aims to investigate the effectiveness of using role-playing as a

classroom activity in English as a foreign language. The sample of study included 60 Iranian learners of English as a foreign language at the Shakoh Institute of the English Language. Then, the 60 students were divided into two groups of 30, and they were randomly distributed to an experimental group (A), in which role-play would be used, and a control group, in which role-play (B) would not be used. The results showed that the group on which the role play was used had a better result than the other group.

Another study was conducted by Alabsi (2016) under the title “Effectiveness of Role-playing Strategy in Vocabulary Teaching”. It aims to identify whether the role-playing technique is effective in teaching vocabulary to first-year secondary school students. The sample of the study is students of English as a foreign language in a secondary school in Medina, Western Saudi Arabia. The researcher took two sampling classes, Class 1 for the experimental group and Class 2 for the control group. Each class contained 20 students. Thus, the sum of the populations of the two groups was 40 EFL Female students who were in the first year of secondary school with an average age of 15 to 16 years. The results show that there is a significant difference in vocabulary competence between learners taught with role-play and those taught by the traditional method in favour of the experimental group.

However, the current study deals with the role of using role-play technique in EFL students’ listening comprehension at university level since, to the best of our knowledge, that most studies have not investigated the role-play technique in listening comprehension. The following sections are concerned with the practical steps that have been followed for this purpose.

## **8. Methodology**

This section tackles the practical steps that have been followed in the present study.

### **8.1 Sample of the Study**

The study population included all third-year EFL learners – Department of English / Al-Noor University College. In addition, the study sample included (80) out of (140) third-year students in the Department of English at Al-Noor University College. The participants were distributed into two intact groups as an experimental group and control group.

The reason behind choosing such a population is that students at this level have already experienced the oral production of the English

language during their first and second year and are already performing oral presentations in their third year.

## 8.2 The Test of the Study

The test was conducted on the basis of a conversation between ‘a professor and her student’. The test included 10 multiple-choice listening comprehension questions on the conversation. The conversation and the questions of the test were adopted from TOEFL IBT (2013: 645) for listening comprehension.

Before applying the test, it was sent to the jury members for verifying validity in measuring the role of using role-play technique in students' listening comprehension. The jury members' feedback was that it is a valid test that can be used to measure the effect of role-play technique in listening comprehension.

## 8.3 Procedures

There were two practical procedures in implementing the instrument of the study. First, the experimental group, two of the top students from the third stage performed the conversation, one of them acting as a teacher and the other as a student. Then participants were asked to answer the listening comprehension questions within 45 minutes.

As for the control group, participants listened to an audio tape of the conversation without role-playing. Then participants were asked to answer the listening comprehension questions within 45 minutes.

The two tests were applied in the classroom under supervision. After that, the answers were calculated for the two groups. Then the answers were calculated and compared.

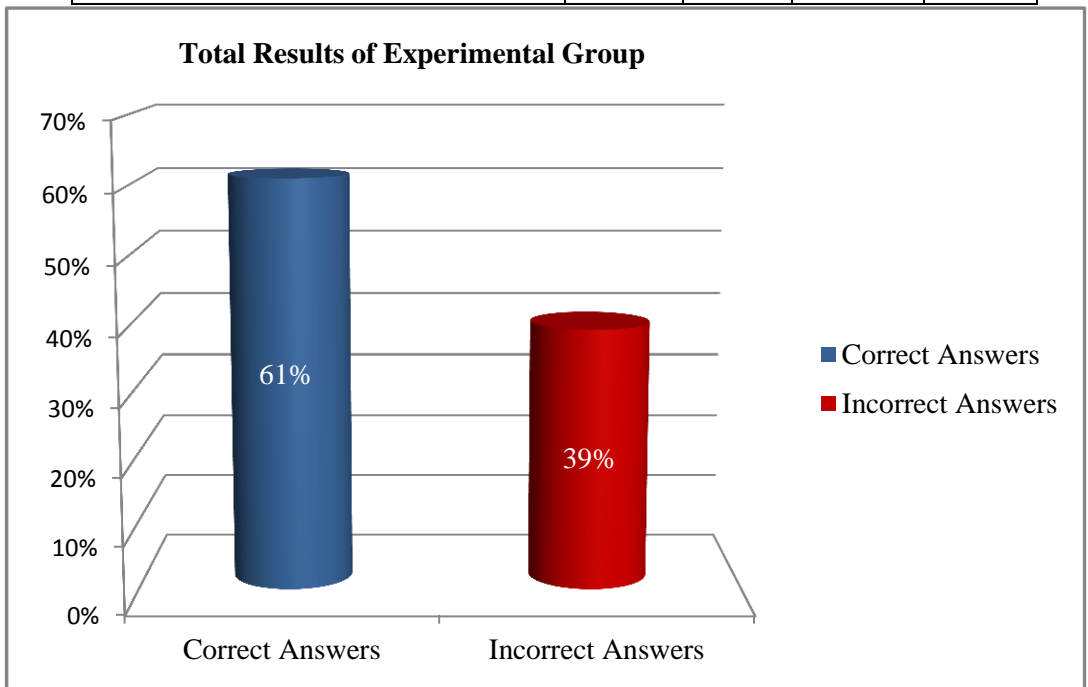
## 9. Results and Discussion

Results of the two tests are shown in the following tables:

**Table 1: Results of Experimental Group**

No.	Sentences	No. and % of Correct Answers		No. and % of Incorrect Answers	
		No.	%	No.	%
1	Why does the student go to see the professor?	22	55%	18	45%
2	Why did the student get a low grade on the last test?	27	68%	13	33%
3	What do we know about the test?	30	75%	10	25%

4	Why does the professor say this: “Professor: Hamm. I don’t know about that.”	19	48%	21	53%
5	What can be inferred about the professor?	27	68%	13	33%
6	How did the student feel about his grade?	29	73%	11	28%
7	How many questions did the student miss?	25	63%	15	38%
8	How much time did the professor give the student to answer all the questions?	18	45%	22	55%
9	What did the professor advise the student?	21	53%	19	48%
10	Why did the professor tell the student that he wouldn't get a full mark?	26	65%	14	35%
<b>Total</b>		<b>244</b>	<b>61%</b>	<b>156</b>	<b>39%</b>



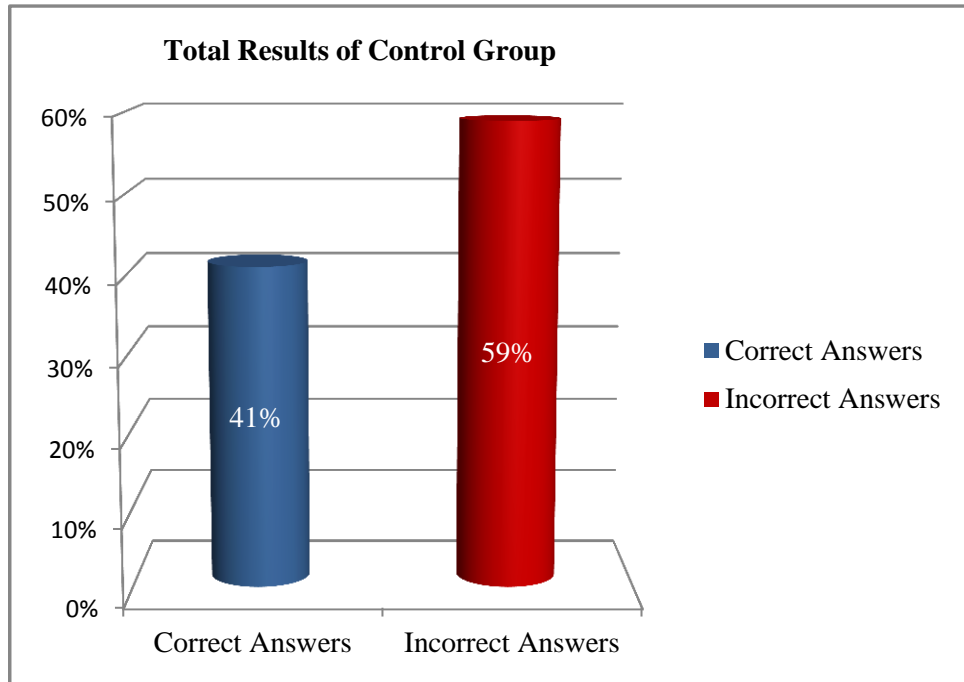
**Figure 1: Results of Experimental Group**



The results of the control group are shown in table 2 below:

**Table 2: Results of Control Group**

No.	Sentences	No. and % of Correct Answers		No. and % of Incorrect Answers	
1	Why does the student go to see the professor?	12	30%	28	70%
2	Why did the student get a low grade on the last test?	20	50%	20	50%
3	What do we know about the test?	17	43%	23	58%
4	Why does the professor say this: "Professor: Hamm. I don't know about that."	15	38%	25	63%
5	What can be inferred about the professor?	18	45%	22	55%
6	How did the student feel about his grade?	12	30%	28	70%
7	How many questions did the student miss?	25	63%	15	38%
8	How much time did the professor give the student to answer all the questions?	17	43%	23	58%
9	What did the professor advice the student?	15	38%	25	63%
10	Why did the professor tell the student that he wouldn't get a full mark?	14	35%	26	65%
Total		<b>165</b>	<b>41%</b>	<b>235</b>	<b>59%</b>



**Figure 2: Results of Control Group**

The results shown in the two previous tables are as follows: The highest percentage of students' correct answers was in favour of the experimental group in which the role-playing technique was used. The total percentage of correct answers of the experimental group was 61% compared to the second group, which only listened to the audio of the conversation, the percentage of correct answers was 41%. These results indicate that role-play technique has a significant positive role in listening comprehension and that the hypothesis of the study is accepted.

## 10. Conclusions

In light of the deep theoretical research and the results obtained from the current study, it is concluded that the use of role-playing plays a positive role in improving listening comprehension, and that it is an effective and important technique in language teaching and learning..

## 11. Recommendations

Based on the results of the study, the following recommendations are suggested:

1. Teachers should apply a role-playing strategy in developing students' communicative skills.
2. Learners of English as a foreign language should be encouraged to use role-playing to improve their listening proficiency.

3. EFL curricular developers are advised to incorporate the use of role-playing into the English language exercises and activities.
4. Training courses should be provided for teachers of English as a foreign language to give them training in using the role-playing technique in the classroom learning process.

## 12. Suggestions for Further Studies

Similar studies can be conducted to investigate the following:

- A. Researchers should conduct more studies to explore the effect of role-playing strategy on other English language skills.
- B. The attitudes of students and teachers towards the use of role-playing strategy in learning the English language lesson can be investigated.

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## The use of the Rhetorical Devices in English

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### Abstract

*A rhetorical device is a method or type of language that is used as a way for a speaker or a writer to evoke a particular reaction from the listener or reader or persuading them to suppose positively.*

*This research aims at examining rhetorical device which are 31 devices. It examined some tools that are considered as most common tools and other that are considered as less common ones. It mentioned all the rhetorical devices, outline them and give a rationalization analysis for these devices.*

**Keywords:** Rhetorical devices , Rhetoric

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### 1. Introduction

Rhetorical Devices help writers, to strengthen their paper's method, and making it cohesive. Rhetoric is a tool that improve composition. It is used to persuade, inform, express personal thought, or in reality entertain the reader. Although there are honestly plenty of figures of rhetoric, ranging from anadiplosis to zeugma, which are so distinctive that you are unlikely to run into them, at the same time as others, such as hyperbole and metaphor, are so normal that it is uncommon to see a newspaper article or hear a speech in which they are now not often used. For these reasons, we will take into consideration 31 of the most useful rhetorical devices. [McGuigan , (2007) , Page 3]

### 2. Rhetoric and Rhetorical Devices

*Rhetoric* is the name for the study of writing or speaking as a means of communication or persuasion, and though a writer doesn't need to know the specific labels for certain writing techniques in order to use them effectively, it is sometimes helpful to have a handy taxonomy for the ways in which words and ideas are arranged. This can help to discuss and isolate ideas that might otherwise become abstract and confusing. As with the word *rhetoric* itself, in addition to that many of *rhetorical devices* come from Greek. [palmer, 1981: p.1]

*A Rhetorical Device* is a linguistic tool that employs a particular type of sentence structure, sound, or pattern of meaning in order to evoke a particular reaction from an audience. Each rhetorical device is a distinct

tool that can be used to construct an argument or make an existing argument more compelling.

As with all fields of serious and complicated human endeavor (that can be considered variously as an art, a science, a profession, or a hobby), there is a technical vocabulary associated with writing. Since rhetoric dates back to ancient times, much of the terminology used to discuss it comes from the original Greek. Despite its ancient origins, however, rhetoric is as vital as ever.

“Maybe if rhetoric were given another name — say, something like the *design patterns* of computer science (“templates for solving problems that can be used in many different situations”) — we could look through the old-fashioned-sounding term and focus instead on the very useful tools it provides. But until rhetoric is successfully rebranded and becomes popular again, you can treasure the access to the rhetorical art Farnsworth provides in his extremely enlightening book”. [McKean, 2011]

### 3. The Uses of the Rhetorical Devices

Rhetorical devices are used to enhance the clarity and impact of written or spoken language. They can be used to emphasize a point, to create a vivid image, to evoke an emotion, or to make an argument more persuasive. They can also be used to create a sense of rhythm and flow in a piece of writing or speech. Rhetorical devices can be used to make a text more interesting and engaging, and to help the reader or listener better understand the message. But rhetoric in the original sense the classic sense is something else. It is a set of methods used for generations to make speech more artful and effective.

Rhetorical Devices are also used In teaching advertising copywriting. An instructor must develop students' ability to produce fresh, visual ideas. At times a good idea's effectiveness will lean heavily upon the ad's illustration; at other times the verbal portion of the ad must carry most of the load. Either way, the copywriter must strive for some degree of style in his thinking and writing. Many techniques of teaching style development are available, but one technique commonly overlooked is the use of the classical rhetorical devices of the Greeks and Romans. [Riley, 1976, Page 24]

In addition, Rhetorical concepts are used in literary criticism. Conversely, the teaching of rhetoric in the schools, ostensibly concerned primarily with training in public address, had a significant effect on

written composition, and thus on literature. All literature is "rhetorical" in the sense that its function is to affect a reader in some way—"to teach and to please," as the Roman poet Horace and many other critics put it but beginning in the last three centuries B.C., much Greek and Latin literature is overtly rhetorical in that it was composed with a knowledge of classical rhetorical theory and shows its influence. [Kennedy, 2009 , Page 4]

#### **4. The Types of the Rhetorical Devices**

The following list contain some of the most important rhetorical devices to Rhetorical Devices can be divided into two groups. The first group is the most common Rhetorical devices and the second one is the less common rhetorical devices.

##### **4.1 Most common Rhetorical Devices**

The most common rhetorical devices that are used in many fields are as follow:

###### **1. Alliteration**

The repetition of usually initial consonant sounds in two or more neighboring words or syllables

*For example: wild and woolly, threatening throngs*

###### **2. Onomatopoeia**

The naming of a thing or action by a vocal imitation of the sound associated with it

*For example: Buzz*

###### **3. Cacophony**

Harshness in the sound of words or phrases

###### **4. Anaphora**

Repetition of a word or expression at the beginning of successive phrases, clauses, sentences, or verses especially for rhetorical or poetic effect

*For example: we cannot dedicate—we cannot consecrate—we cannot hallow—this ground*

###### **5. Antiphrasis**

The usually ironic or humorous use of words in senses opposite to the generally accepted meanings

*For example: this giant of 3 feet 4 inches*

## **6. Meiosis**

The presentation of a thing with underemphasis especially in order to achieve a greater effect :

*For example: Understatement*

## **7. Apophasis**

The raising of an issue by claiming not to mention it

*For example: we won't discuss his past crimes*

## **8. Hyperbole**

Extravagant exaggeration

*For example: mile-high ice-cream cones*

## **9. Chiasmus**

An inverted relationship between the syntactic elements of parallel phrases

*For example: working hard, or hardly working?*

## **10. Anacoluthon**

Syntactical inconsistency or incoherence within a sentence *especially* : a shift in an unfinished sentence from one syntactic construction to another

*For example: you really should have—well, what do you expect?*

## **11. Hypophora**

The putting or answering of an objection or argument against the speaker's contention [*this definition is taken from the 1934 edition of Webster's Unabridged dictionary*]

Hyponymy exemplified by equal or resemble (Four equals four, John resembles himself). (These words express relations that are symmetric and transitive too.) Reflexivity is, however, of little interest to us here, and will not be further discussed. [palmer; 1981, p85]

## **12. dialogism**

A disjunctive conclusion inferred from a single premise

*For example: gravitation may act without contact; therefore, either some force may act without contact or gravitation is not a force*

## **13. metaphor**

A figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them

An important characteristic of cognitive semantics is the central role in thought and language assigned to metaphor. [Lakoff and Turner 1989: p.135]



In emphasizing the important role of metaphor in ordinary language.  
[Lakoff and Johnson 1980: 14-21]

(Metaphor vs. Simile)

*For example: drowning in money*

#### 14. metonymy

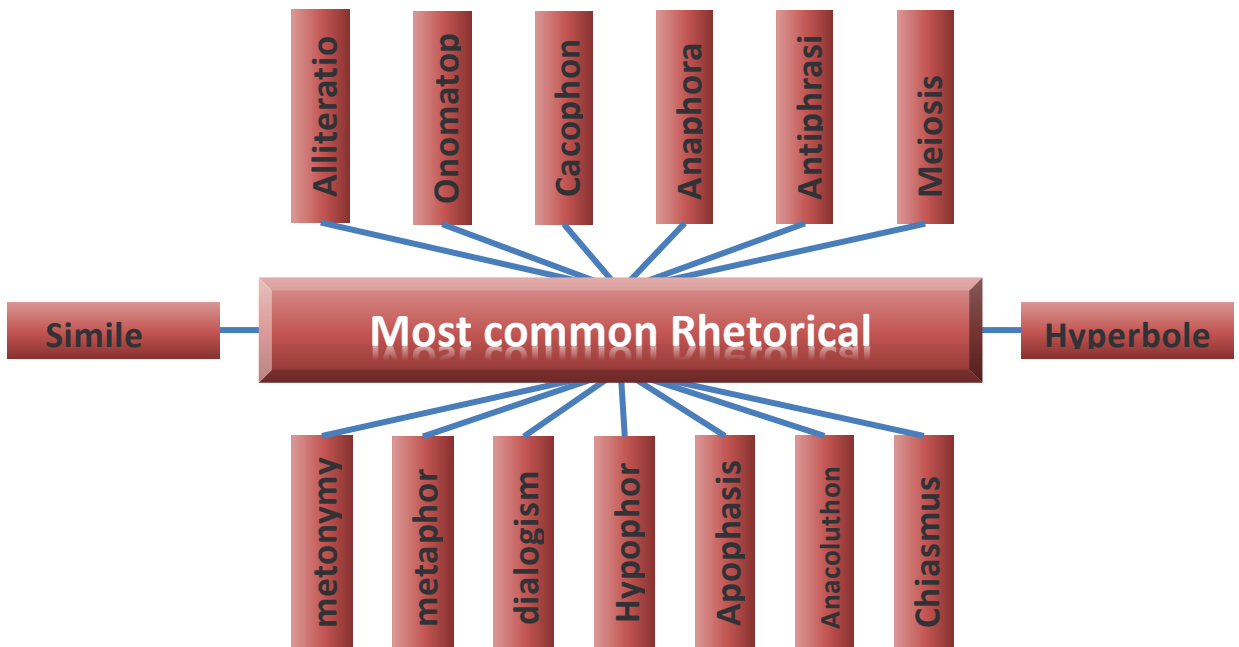
A figure of speech consisting of the use of the name of one thing for that of another of which it is an attribute or with which it is associated

*For example: crown as used in lands belonging to the crown*

#### 15. Simile

A figure of speech comparing two unlike things that is often introduced by "like" or "as"

*For example: cheeks like roses*



Figures (1)

Most common Rhetorical Devices

## 4.2 Less common Rhetorical Devices

The less common rhetorical devices that are rarely used are as follow:

1. **Analepsis**

A literary technique that involves interruption of the chronological sequence of events by interjection of events or scenes of earlier occurrence : flashback

2. **Antanaclasis**

The repetition of a word within a phrase or sentence in which the second occurrence utilizes a different and sometimes contrary meaning from the first

*For example: we must all hang together or most assuredly we shall all hang separately.*

3. **Antonomasia**

The use of a proper name to designate a member of a class (such as a *Solomon* for a wise ruler) OR the use of an epithet or title in place of a proper name (such as *the Bard* for Shakespeare)

4. **Aporia**

An expression of real or pretended doubt or uncertainty especially for rhetorical effect

*For example: to be, or not to be: that is the question*

5. **Dysphemism**

The substitution of a disagreeable, offensive, or disparaging expression for an agreeable or inoffensive one

*For example: greasy spoon is a dysphemism for the word diner*

6. **Epistrophe**

Repetition of a word or expression at the end of successive phrases, clauses, sentences, or verses especially for rhetorical or poetic effect

*For example: of the people, by the people, for the people*

7. **Epizeuxis**

Emphatic repetition [*this definition is taken from the 1934 edition of Webster's Unabridged dictionary*]

8. **Hypallage**

An interchange of two elements in a phrase or sentence from a more logical to a less logical relationship

*For example: you are lost to joy for joy is lost to you*

9. **Hyperbaton**

A transposition or inversion of idiomatic word order

*For example: judge me by my size, do you?*

10. **Litotes**

Understatement in which an affirmative is expressed by the negative of the contrary

*For example: not a bad singer*

11. **Oxymoron**

A combination of contradictory or incongruous words

*For example: cruel kindness*

12. **Pleonasm**

The use of more words than those necessary to denote mere sense :  
REDUNDANCY

*For example: I saw it with my own eyes*

13. **Syllepsis**

The use of a word in the same grammatical relation to two adjacent words in the context with one literal and the other metaphorical in sense

*For example: she blew my nose and then she blew my mind*

14. **Synecdoche**

A figure of speech by which a part is put for the whole (such as *fifty sail* for *fifty ships*), the whole for a part (such as *society* for *high society*), the species for the genus (such as *cutthroat* for *assassin*), the genus for the species (such as *a creature* for *a man*), or the name of the material for the thing made (such as *boards* for *stage*)

*For example: opened the door and her heart to the homeless boy*

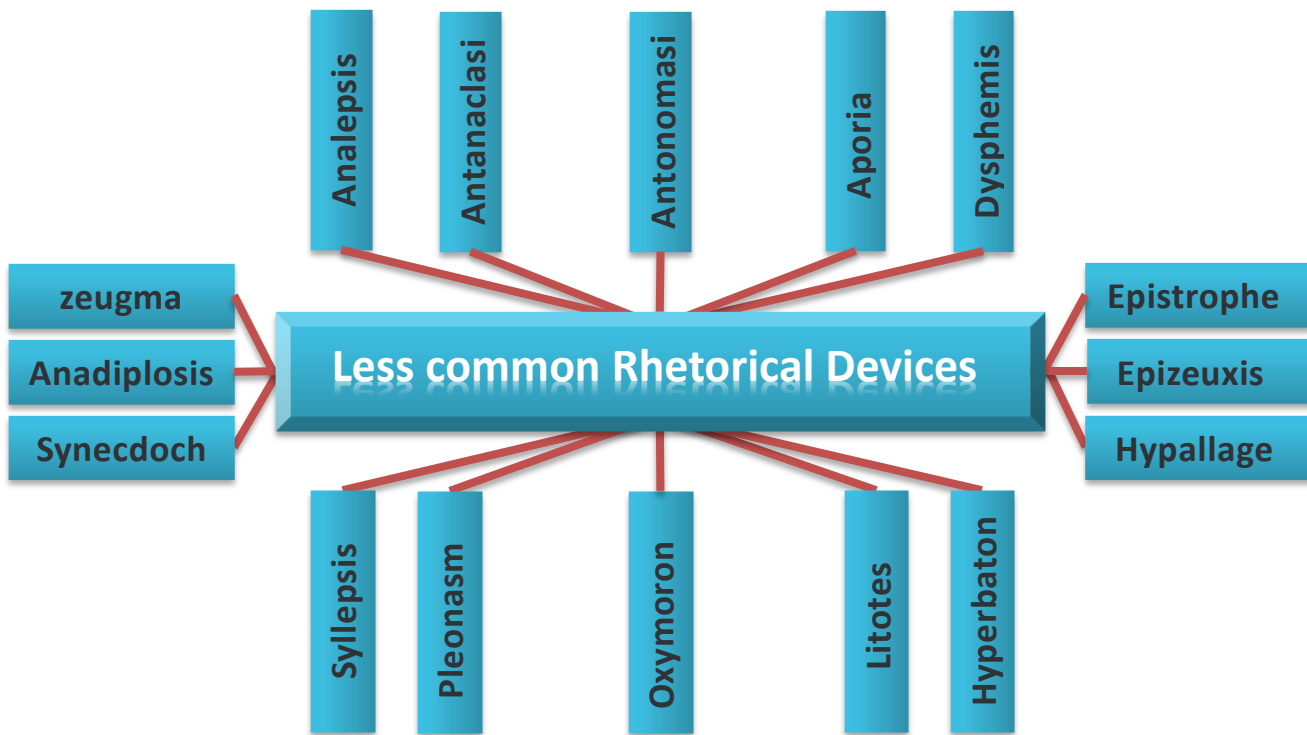
15. **zeugma**

The use of a word to modify or govern two or more words usually in such a manner that it applies to each in a different sense or makes sense with only one

16. **Anadiplosis**

Repetition of a prominent and usually the last word in one phrase or clause at the beginning of the next

*For example: rely on his honor—honor such as his?*



Figures (2)

Less common Rhetorical Devices

<https://www.thoughtco.com/rhetorical-devices-4169905>

<https://www.merriam-webster.com/words-at-play/rhetorical-devices-list-examples>

### 5. Identifying Rhetorical Devices

Rhetorical devices are words that serve a specific function in the text. Authors include them in order to convey a meaning to the reader. Thus, you want to look for rhetorical devices when you read.

Every time you find imagery in a text, it brings up a set of connotations. For instance, the scent of freshly-baked cookies might bring up connotations of childhood, comfort, or home. When you see a particularly striking image in a text, think of what it denotes to you. Ask yourself, “Why describe this thing in detail instead of describing something else?” An author often uses imagery to call attention to a particular idea, character, setting, or plot point. Imagery can also be used to create the mood of a text. For instance, a story that includes a great deal of rain imagery might have a very dark, dreary mood.

“The Lucy Poems” were composed between 1798 and 1801, by the English Romantic poet, William Wordsworth, in his ‘Lyrical Ballads’. In these poems, Wordsworth tried to write simple English verse on the themes of love, longing, beauty, nature and death. The five poems, generally known by their opening lines, are . . .

We will examine some poems to identify the Rhetorical devices used in these poems.

The Poem : LUCY

BY : William Wordsworth

(7 April 1770 – 23 April 1850)

*She dwelt among the untrodden ways  
Beside the springs of Dove,  
A Maid whom there were none to praise  
And very few to love:  
A violet by a mossy stone  
Half hidden from the eye!  
Fair as a star, when only one  
Is shining in the sky.  
She lived unknown, and few could know  
When Lucy ceased to be;  
But she is in her grave, and, oh,  
The difference to me*

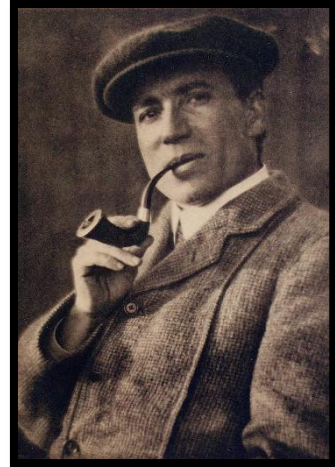


Tools	Words
Simile	Beside the springs of Dove
Metaphor	A violet by a mossy stone.
Metaphor	ceased to be
Simile	Fair as a star

<https://rolandsragbag.wordpress.com/2016/08/01/wordsworths-lucy/>

**The Poem : The Truth**  
**By William Henry Davies**  
*(Born 1871, Died 1940)*

*Since I have seen a bird one day,  
His head pecked more than half away;  
That hopped about, with but one eye,  
Ready to fight again, and die,  
Oftimes since then their private lives  
Have spoilt that joy their music gives.  
So when I see this robin now,  
Like a red apple on the bough,  
And question why he sings so strong,  
For love, or for the love of song;  
Or sings, maybe, for that sweet rill  
Whose silver tongue is never still,  
Ah, now there comes this thought unkind,  
Born of the knowledge in my mind:  
He sings in triumph that last night  
He killed his father in a fight;  
And now he'll take his mother's blood,  
The last strong rival for his food.*



<b>Tools</b>	<b>Words</b>
<b>Simile</b>	<b>So when I see this robin now,</b>
<b>Simile</b>	<b>Like a red apple on the bough,</b>
<b>Metaphor</b>	<b>Whose silver tongue is never still,</b>

## 6- Conclusions

In conclusion, this research is divided into 2 sections The first one explains the theoretical side of this research which divides the rhetorical devices into two parts the most common tools and the less common ones . The other section explains the practical side of research on which we analyzed two poems and extracted the rhetorical devices used. The first poem lucy written by the poet william wordsworth, and the second poem the truth writtenby the poet william henry davies.

## 7 . Recommendations

This research recommends these following recommendations:

- A few carefully chosen devices are better than using a device in every sentence.

- Match the device carefully to the reader. Think about who you are writing for and then select a device that is appealing and appropriate.
- Remember that devices might not be suitable for some types of writing, such as scientific reports.
- Don't be afraid to experiment with devices in your writing play around and see what works. This may give you more confidence when reading you are more likely to spot and understand why a device is being used by another writer.

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## The Problem of Using Punctuation Marks by 2<sup>nd</sup> Years Students

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### Abstract

Punctuation errors can be a tricky thing to tackle. There are a lot of different punctuation marks to remember, and each has its own unique rules and uses. It is important to use appropriate punctuation marks to avoid misunderstandings and to convey your intended meaning clearly in written communication.

English punctuation marks serve to clarify the meaning, tone, and rhythm of written language. This research will investigate the errors committed by second year students at Al-Noor University College, English department.

**Keywords:** Punctuation Marks, Errors.

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### 1. Introduction

Punctuation marks are symbols used in writing to clarify meaning and add emphasis. Punctuation marks are essential components of written language that aid in the clarification, emphasis, and organization of ideas. These symbols, including commas, periods, colons, semicolons, exclamation points, and question marks, help convey intended meaning and tone in written communication. Different cultures and languages have used different sets of punctuation marks throughout history. In ancient Greece, punctuation was not consistently used. However, in Rome, punctuation saw its first systematic use. Also, medieval writing featured scriptoria where manuscripts were meticulously transcribed by hand, so punctuation played an important role in recording the spoken word with clarity.

Over time, the use of punctuation has evolved, with some marks disappearing while others became more commonly used. Today, punctuation marks such as periods, commas, semi-colons, colons, and exclamation points are widely recognized and utilized in many languages.

### 2. Punctuation Marks

Punctuation is a mixed bag of absolute rules, general conventions, and individual options. Kane (1988) (p. 380).

According to Truss, Lynne (2003 - 612) “In written English, punctuation is vital to disambiguate the meaning of sentences. For example: “Woman,

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without her man, is nothing”(emphasizing the importance of men), and “woman: without her, man is noting” (emphasizing the importance of women) have very different meanings; as do “ eats shoots and leaves “ (which means the subject consumes plant growths ) and “ eats , shoots , and leaves “ ( which means the subject eat first , then fires a weapon , and then leaves the scene ) .

- **Types of Punctuation Marks**

Punctuation marks are symbols we use in writing to clarify meaning and make reading easier. According to Kane (1988), “Punctuation is a mixed bag of absolute rules, general conventions, and individual options” (p. 380). In order to punctuate effectively, students have to distinguish rules from conventions and from options too.

The punctuation marks are: Comma (,), Period (.), Semicolon (;), Question mark (?), Colon (:), Quotation marks (" "), Exclamation marks (!), Brackets (()), Dash (—) and Hyphen (-).

1. The Comma (,): it is used to separate items in a list. The comma is used frequently more than the other punctuation marks. There are several uses of comma; these are the common:
  - Commas are used to separate adjectives.
  - Commas are used to separate clauses.
2. The Period/Full Stop (.): The period (U.S.), the full stop (U.K. and commonwealth) is usually used at the end of complete sentences. It indicates that a point has been made and that the writer is about to move on to further points. It is also placed at the end of commands, requests, indirect questions, and imperative sentences.
  - It shows smaller numbers than one (01), For example: 1.20
  - It is used with abbreviations: Dr., Mr., Ms.
  - It is used to separate the hour figure, which shows the minutes and seconds that indicates the time: 05.32.40 AM.
3. The Semicolon (;): Semicolons can be used in two ways: to separate independent clauses, and to separate items in a list when those items contain commas.
  - Basketball was invented in the United States (USA); it is now popular all over the world.

- “All I’m taking on the road trip is my truck, along with its spare tire; a radio, which only kind of works; and my dog.” (The Farlex Grammar Book Volume II) • “Jen hadn’t enjoyed the play; as a result, she didn’t recommend it to her friend.” (Farlex, 2017).
4. The Question Mark (?): The question mark simply used after direct questions including rhetorical ones. For instance,” How are you today?”, and “How and to what purpose?” Indirect questions never be closed by a question mark but with a period as well.
- “She asked if she is going home”  
( Chermechou and Bettiche ,2017.6)
  - “How are you feeling?”
  - “You can’t be serious, can you?” (Farlex, 2017).

5. the Colon are two dots (which appears at the end of a clause and introduce specification, often in the form of a list or series. As stated in *The Oxford Essential Guide to writing*, “The colon along with the semicolon, the comma, and the dash is an internal stop. That is, it is used only inside a sentence and never at its end.” (Kane,1989, p.387).For Instance,” There are basically four types of sentences: simple, compound, complex, and compound complex.  
(Chermechou and Bettiche ,2017.)
- “There are a few things you’ll need for the trip: a flashlight, a good Compass, a water purifying kit, clean clothes for seven days, comfortable hiking shoes, and a heavy-duty rucksack.
  - “If there’s anything I’ve learned from working here, it’s this: you don’t get ahead in this industry by doing the bare minimum.
  - “My father had a phrase he was fond of repeating: ‘Hope for the best, but prepare for the worst.’
6. Quotation Marks: Whenever we reproduce exactly what someone else has said, whether it’s a word, phrase, or entire sentence, we use quotation marks, either double ( “ ” ) Or single ( ‘ ’ ), to separate it from the rest of our writing. For instance:
- John said, “I’ll never live in this city again.”
  - The CEO has expressed his ‘genuine concern and remorse’ over the developments.
7. Exclamation Points: An exclamation point or exclamation mark (!) is commonly used to express strong, intense emotions in declarations or to add emphasis to interjections and commands.
- “I can’t wait to travel to Paris next week!”
  - “I can’t believe I got into law school!”
  - “Yuck! I hate coconuts!”
8. Parentheses: Parentheses (()), sometimes called round brackets, are used to separate parenthetical information that has no grammatical bearing on the structure of the overall sentence. This can be a clause, phrase, word, or even just a punctuation.
- “As I have said before (on numerous occasions), we must find a long-term solution to this problem.”

- “The goal by Hendrickson (and what a goal!) secured the team’s entry into the championship finals.”
  - “She said I had behaved ‘like a yak’ (?) as she was leaving.”
9. Dashes: There are two types of dashes: the en dash (–) and the em dash (—) en dashes are the preferred punctuation mark (especially in publishing) to express ranges, scores, voting results, or connections between two people or things (although hyphens are very commonly used instead). For instance:
- “We need you to submit your expense report for January–March.”
  - “I’ll be in the office 8:00 AM–4:00 PM this Friday.”
  - “The board voted 5–4 to accept the proposal.”
10. Hyphens: Hyphens ( - ) are most often used to join two or more words and/or affixes to form a single and unique compound word. For example:
- “Do you have any sugar-free cookies?”
  - “It is the only 10-storey building in the town.”
  - “My old-fashioned aunt would never approve.”
- (The Farlex Grammar Book Volume II).

### • **Sampling of the Study**

This research is aimed at finding out the different kinds of errors made by second year students at Al-Noor University College, English department. Twenty students were given a paragraph without punctuation marks and were asked to punctuate it, the paragraph is given at the end of this research, in the appendix. They were 12 females, and 8 males.

### • **Data Analysis and Discussion**

The quantitative method is the appropriate one to count and investigate the types and the frequency of punctuation errors made by second year students. This method explains mainly some phenomena by collecting numeral data that are analyzed using mathematically based methods. It is the appropriate method because of its objectivity and generalization to the population under study.

Before starting to analyze the data, one has to know the difference between an error and mistake. Ellis stated that: “Errors reflect gaps in a learner’s knowledge; they occur because the learner does not know what is correct” (1997, p. 17).

In other words, errors are due to the lack of comprehending linguistic rules, and those errors cannot be corrected by learners themselves. Errors are unintentional and often result from a lack of knowledge or understanding. For example, a person who is learning a new language might make grammatical errors. Mistakes, on the other hand, are intentional and result from a data entry error, miscalculation, or a lapse in attention. For example, accidentally typing  $2+2=5$  instead of  $2+2=4$  is a mistake. In summary, errors stem from a lack of knowledge while mistakes result more often from inattention or incorrectly executing procedures.

In our test we focus on six punctuation marks that is used by the students more than others. These are the semicolon, apostrophe, capitalization, comma, period and the colon.

- **Conclusion**

Punctuation marks are essential components of written language that aid in the clarification, emphasis, and organization of ideas. These symbols, including commas, periods, colons, semicolons, exclamation points, and question marks, help convey intended meaning and tone in written communication. Punctuation marks also play a significant role in differentiating between sentence types, such as declarative, interrogative, or exclamatory sentences. Proper use of punctuation marks facilitates effective communication and can prevent ambiguity and confusion. However, misusing or omitting punctuation marks can lead to misunderstanding or misinterpretation of written text. Therefore, understanding the function and usage of punctuation marks is crucial for effective writing and communication.

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## The Problem of Using the Phrasal Verbs by 3<sup>rd</sup> year Students of English Department

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### Abstract

The Iraqi students who learn English for several years face some difficulties in learning grammar of the target language “English language”. For that reason, this study tries to investigate the syntactic problems of learning the phrasal verbs that faced the 3rd year students in the Department of English, the students do not know the difference between prepositional verbs and phrasal verbs.

**Keywords:** Phrasal Verbs, Prepositional Verbs.

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### 1. Introduction

A phrasal verb is a special kind of verb that consists of two (or three) parts. The first part is always a verb. The next part is a word such as across, after, away, back, down, in, into, off, on, out, over, or up. In a phrasal verb, this second part is called a particle.

Phrasal verbs are a rather complex piece of language, and language learners often have trouble connecting some phrasal verbs to their meanings.

Phrasal verbs are word combinations which consist of a verb and a morphologically invariable particle, such as *look up*, *make out*, or *go through*. They are considered formulaic because they are composed of at least two orthographic units (many are composed of three, the verb and two particles, e.g. *make up for*) which act as a single lexical unit. Some phrasal verbs are fairly transparent in meaning (e.g. *stand up*), while others are non-compositional (e.g. *make up*). Their status of single semantic units is evidenced by the fact that they can often be replaced by a one-word verb equivalent, for instance ( *put off* by *postpone* and *turn up* by *arrive*.) Many are polysemous in nature. For instance, the phrasal verb *bring up* will acquire radically different meanings depending on the context in which it is used (*bring up the tools from the basement* means ‘carry them up’; *bring up children* means ‘nurture’; *bring up a suggestion* means ‘mention’) (Aarts, et al., 2014).

## 2. Types of Phrasal Verbs:

### 2.1. *Intransitive Phrasal Verbs*

Intransitive verbs **cannot** have a direct object after them.

The subject is doing the action of the verb, and nothing receives the action. An intransitive verb does not pass the action to an object.

- We **smiled**.

Here we cannot have an object after the intransitive verb **smile**.

- You cannot “**smile** something” (incorrect).

An intransitive verb expresses an action that is complete in itself and it doesn't need an object to receive the action.

The same rule applies to intransitive phrasal verbs. You cannot have an object after an intransitive phrasal verb.

- My car **broke down** on the way to work.

**Broke down** in the past tense of **break down**. *Break down* means to stop working.

You cannot “**break down** something”. **Break down** is an intransitive phrasal verb.

- Can you **sit down** please?
- You cannot “**sit down** something”.

Some more example sentences with intransitive phrasal verbs:

- I **grew up** in New Zealand.
- You are driving too fast. Can you **slow down**?
- We should **dress up** for the party.
- Nobody **found out** that I didn't have an invitation.
- I **get up** at 7 every morning.
- What time do you think he is going to **show up**?

A phrasal verb can be **transitive** or **intransitive**. The best way to understand the difference between these two types of verbs is by trying to find the **direct object**. The direct object is a **noun** or **noun phrase**

referring to a person or thing which is receiving the action of a transitive verb.

Intransitive phrasal verbs have no direct object:

- Example Francesco said he would meet us at 6pm, but he never **showed up**.
- Katy **grew up** in Brighton, England.

Phrasal verbs, which do not take a direct object, are called intransitive phrasal verbs. They normally consist of a verb and an adverb as its particle. Therefore, free combinations of verb plus adverb need to be distinguished semantically. (Anggraeni D., 2019).

Examples of intransitive phrasal verbs: John *turned up*.

The examples clearly show the idiomatic meaning of the phrasal verbs by bounding the verb and the adverb into a unit. The words cannot be interpreted individually as you can only predict the meaning of the whole combination. In comparison to free combinations, it is possible to interpret the meaning of the verb and the particle in isolation while the utterance still makes sense.

## 2.2. *Transitive Phrasal Verbs*

Transitive verbs require an object to complete their meaning.

Imagine that I say I **need**.

This sentence is **incomplete**. There is information that is missing.

You are probably wondering what I need.

Why is this sentence incomplete?

Because NEED is a **transitive verb**, and a transitive verb needs an object after it to complete the sentence. The object after a transitive verb can be a **noun** or a **pronoun**.

- I **need** *a dictionary*.

Now the sentence is complete, and we can understand it. We added the object “*a dictionary*” after the verb.

Subject + **transitive verb** + *object*

We can see that transitive verbs need an object after them.

The same rule applies to transitive phrasal verbs.

If someone says: “I’m looking for”

You would automatically think “Looking for *what*? Looking for *whom*?”

- I am **looking for** *my keys*.

*My keys* is the object (that you are looking for). Now the sentence is clear.

We need to add an object to make the sentence complete.

More examples of transitive phrasal verbs in sentences:

- He’s **looking for** *his passport*.
- You should **put on** *a jacket* because it’s cold outside.
- Can you **turn off** the light when you leave the room please?

Now look at this sentence.

- Please **take off** *your shoes* before entering the house.

The object appears after the transitive verb as we have seen so far.

However, sometimes the object goes in the MIDDLE of the transitive phrasal verb. For example

- Please **take** *your shoes* **off** before entering the house.

Both sentences are correct.

With some phrasal verbs you can put the object in the middle but that is not always the case.

We will see more about the position of objects with phrasal verbs in another lesson.

phrasal verbs consist of two parts: a verb and the adverb particle. Phrasal verbs can be either transitive or intransitive, plus they can differ by having literal or idiomatic meaning.

If a phrasal verb has a literal meaning, the verb and the particle represent their own semantic meanings. But in the case of idiomatic phrasal verbs, you have to read and interpret the two words as one unit as they together form the figurative or metaphorical meaning.

By taking a direct object, the phrasal verb can be defined as transitive. There are many examples of transitive phrasal verbs. (Alangari, et. al.,2020)

Examples:

- 1) Laura *turned on* the heater.
- 2) Tom will *find out*.

Considering the combinations of verb and particle, the word order can differ. In free combinations, the particle can either follow or precede the direct object. This is to be found in the first example, where it is possible to say “Laura turned on the heater” as well as “Laura turned the heater on.”

In the case of a personal pronoun as the object, the word order is normally restricted to mostly having the particle following the object. In the case of a long object, the particle is usually preceding it. Thus, there are some verbs, which simply do not allow the particle to precede or follow the object respectively.

A transitive phrasal verb usually consists of the verb and its adverb particle. Both are followed by a noun phrase, for example in:

- Abbildung in dieser Leseprobe nicht enthalten

If we have a fully idiomatic transitive phrasal verb, then the lexical verb and its particle cannot be separated by any other word except the object.

**Transitive:** It is important to **look up** any new vocabulary in a dictionary.  
– Here, ‘look up’ means to search for something.

**Intransitive:** It has been a difficult year, but things are starting to **look up**. –  
Now, ‘look up’ means to get better or improve. (Coe, et, al., 2006)

Transitive phrasal verbs **have a direct object**:

e.g., I will set up a meeting with the manager.

What is being ‘set up’? The meeting with the manager.

John gave up smoking 5 years ago.

What did John ‘give up’ 5 years ago? Smoking.

Some phrasal verbs can be both transitive and intransitive, with different meanings: e.g. look up (Hart, C.W. 2017).

## Types of phrasal verbs

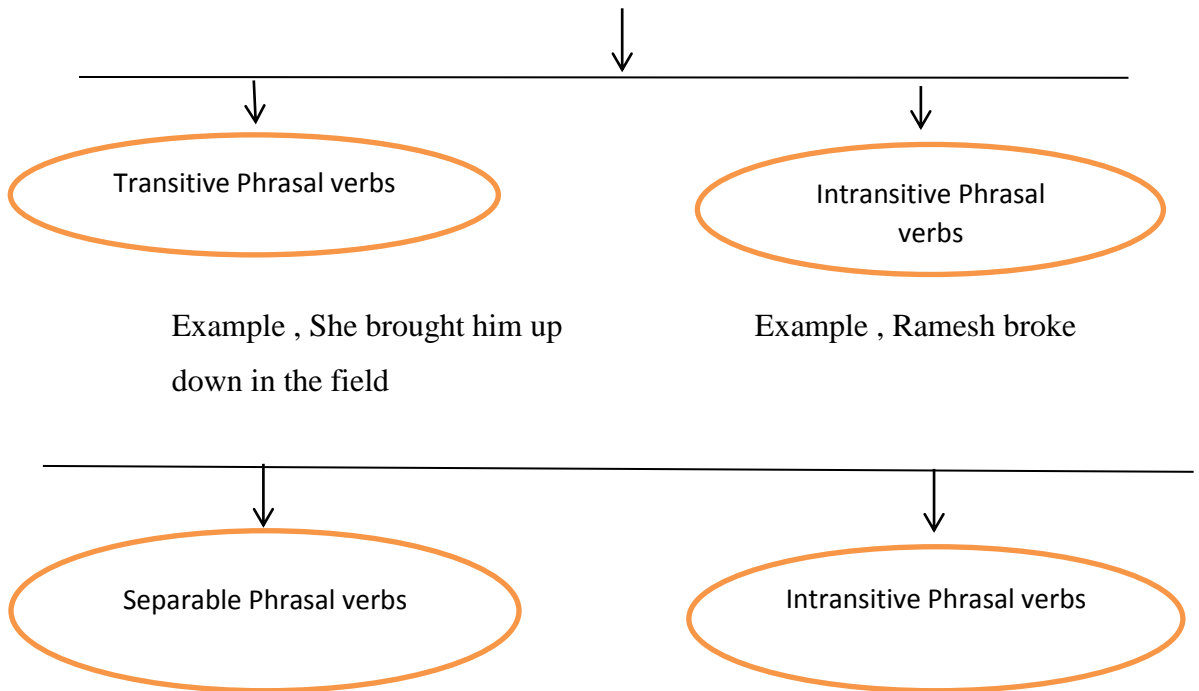


Figure (1): Types of Phrasal Verbs

### 3. Prepositional Verbs:

A prepositional verb is a verb that is followed by a preposition. The meaning of these two words together is usually very similar to the original meaning of the verb. Prepositional verbs have two parts: a verb and a preposition which cannot be separated from each other:

For example,

*To worry*

*To worry about (someone or something)*

There are some prepositional verbs that we use very often, so it's useful to try to remember them. Here they are with their meanings and an example:

<b>PREPOSITIONAL VERB</b>	<b>EXAMPLE</b>
---------------------------	----------------

*agree with*

*"I agree with you 100%."*

*approve of*

*"My parents didn't approve of me leaving university."*

*believe in*

*"He's 11 years old but he still believes in the tooth fairy."*

<i>care for</i>	<i>“She’s a nurse. She cares for the elderly.”</i>
<i>consist of</i>	<i>“What does your course consist of?”</i>
<i>decide on</i>	<i>“We need to decide on the budget for next year.”</i>

### **Prepositional verbs with an object**

There are a few prepositional verbs that have an object which can be put between the verb and the preposition. For example,

Remind + object + of

*You remind me of my cousin.*

Provide + object + with

*They provided us with the material we needed.*

Thank + object + for

*I’d like to thank you for coming today.*

Prepositional verbs are really useful to know because using the right preposition after a verb makes you sound very fluent. So when you learn new verbs, pay attention if they need to be followed by a particular preposition. As you can see from the examples above, the meaning often changes according to the preposition you use.

## **4. Application of Phrasal Verbs in Daily Life:**

- a. When someone wants to express the idea of continuation by using the phrasal verb “went on”, Murphy and Smalzer (1985:276) .as in: the party went on until 4 o’clock in the morning.
- b. When someone wants to express the idea of movement or change of state, they use the phrasal verb “come apart”, McCarthy and O’Dell (2004:16) .as in: the party went on until 4 o’clock in the morning.
- c. . When the speaker has health problem that they want to get rid of, they use the phrasal verb “fight off”, McCarthy and O’Dell (ibid:116) .for example: I’m fighting off lung cancer.
- d. When a person tries to express the idea of seeing, observing, or noticing something, they use “look through” meaning read quickly, Workman (1993:9) like:. can you look through my homework?
- e. When someone wants to express the idea of physical actions, like “put up” meaning build in this context , Hart (2017:109) as in : we need to put up a fence to keep the rabbits out of our garden.
- f. When a person wants to express the idea of completing or finishing up a business, they use the phrasal verb “sort out”, Errey (2007:119) .for example: they sorted out everything before the seminar.

## 5. Data Analysis and Discussion

The researchers made a test for twenty students at third year from Al-Noor college university at English department. The test is made of two questions (recognition and production) to increase the test's reliability.

It's clear that students face a great deal of difficulty in dealing with phrasal verbs in the English language. In the production question, students were particularly weak, because the results for it are drastically worse than those for the recognition question, which is not to say are good by any means, but the results for the first question fared better than the second. Still, the results for the first question are below average. Looking at the results of the production question lets us know that students don't know the difference between prepositional verbs and phrasal verbs, or even what the correct particles are, and that's a major problem for the students.

## 6. Conclusion and Recommendations

Students confuse phrasal verbs with prepositional verbs for two reasons: first, the obvious similarities between the two in terms of structure, second, lack of general knowledge in this area of the language. Phrasal verbs can be difficult for students of EFL, so we recommend including more of the subject in the curriculum, and constant use of phrasal verbs in authentic contexts. Students should try to notice phrasal verbs when they occur in different place. Students should try and learn the differences in meaning and structure between phrasal and prepositional verbs.

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## Reference in Breaking News

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### Abstract

*Reference is a crucial tool for news writers and journalists to convey information to their readers effectively and how they can be used in the construction of news stories. It also explores the ways in which reference can be used to create coherence, accuracy, and clarity in breaking news reports.*

*This research focuses on the concept of reference and its various types. Reference is a fundamental concept in linguistics and communication, as it enables speakers to refer to entities in the world and convey meaning to their listeners. This study explores the different types of reference.*

**Keywords:** Reference, Breaking news, Coherence

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## Chapter One

### 1.1 Introduction

The concept of reference plays a crucial role in effective communication, particularly in the realm of news reporting. Reference refers to the way in which speakers or writers use language to refer to entities in the world and convey meaning to their audience. There are different types of reference, including endophoric, anaphoric, cataphoric, lexical, exophoric, comparative and bridging, deictic reference and non-deictic reference each with its unique characteristics and functions. In the context of breaking news, the use of reference is especially critical, as journalists and news writers must convey information quickly, accurately, and clearly to their readers.

### 1.2 Aims of the study

- 1- To explore the concept of reference and its different types.
- 2- To examine the ways in which reference is realized in various languages and how it can be used to convey meaning and create coherence in discourse.
- 3- To investigate the role of reference in the context of breaking news and how it can be leveraged to effectively communicate breaking news to readers.

- 4- To examine the use of reference in breaking news reporting, including the strategies employed by journalists and news writers to create coherence, accuracy, and clarity in news stories.
- 5- To provide insights into the effective use of reference in breaking news writing and identify best practices for news writers and journalists to follow when reporting on breaking news.

Overall, this study aims to contribute to our understanding of the complexities of reference in language and its role in effective communication in the context of breaking news.

## Chapter Two

### 2.1 Definitions of Reference

**Reference** is the particular kind of grammatical cohesion that has the semantic feature of definiteness or specificity. Reference is a term which indicates the relation of identity between grammatical units, such as a pronoun refers to a noun (Crystal 2008:407).

**Reference** refers to the situation where the identity of an item can be retrieved from either within or outside the text.

### 2.2 Main Patterns of Reference

#### 2.2.1 Endophoric reference

Endophoric reference is a type of reference that relies on linguistic cues within the text or discourse itself. This can include anaphoric reference, which refers back to something previously mentioned in the text or discourse, or cataphoric reference, which refers forward to something that will be mentioned later in the text or discourse. In addition, lexical reference involves using a specific word or phrase to refer to a specific entity or concept within the text or discourse (Andrew Radford, etal,2016).

##### 2.2.1.1 Anaphoric reference

Anaphoric reference is a type of endophoric reference where a word or phrase refers back to another word or phrase used earlier in a text. In the following example, from a review of the book *He's Just Not That Into You: The No-excuses to Understanding Guys* (Behrendt and Tuccillo 2004). Examples of anaphoric reference are shown in italics in the text. The identity of the and it are retrieved by reference to an earlier mentioned item (the name of the book) in the text:

It seems everyone's read that self-help book: Gerg Behrendt and Liz Tuccillo's *He's Just Not That Into You*... First in the US, then all over the world, women became converts to *the* book's tough-love message. When *it* was published late last year, Oprah sang its

praises, tearful women called *it* ‘the Bible’, and others declared *it* had changed their lives forever (Cooper 2005: S38).

Once the title of the book has been mentioned, the author assumes that the reader will be able to work out what she is referring to in her use of ‘it’ further on in the text. Equally, she assumes the reader will know ‘which book’ she is referring to when she says ‘the book’s tough-love message’. If a reader not sure what is being referred to, they will typically read back in the text to find the answer (Paltridge, 2018: 115).

### 2.2.1.2 Cataphoric reference

Cataphoric reference is a type of endophoric reference that describes an item which refers forward to another word or phrase which is used later in the text. In the following example, from the same extract, the identity of the italicized item follows, rather than precedes, the reference item. It is thus an example of cataphoric, rather than anaphoric, reference:

It seems everyone’s read *that* self-help book; Gerg Behrendt and Liz Tuccillo’s He’s Just Not That Into You. (ibid.)

In this case, the reader knows the item being referred to is yet to come in the next and reads forward to find the meaning of ‘that’ (Paltridge, 2018: 116).

### 2.2.1.3 Lexical reference

Lexical reference is a type of endophoric reference in which a specific word or phrase is used to refer to something within the text or discourse. This can include nouns, verbs, adjectives, or adverbs that refer to specific entities or concepts that have been previously introduced or will be introduced later in the text or discourse. Lexical reference is an important tool for creating coherence and cohesion in text or discourse, as it helps to establish connections between different parts of the text and to make it easier for readers or listeners to understand the intended meaning (Andrew Radford, etal, 2009).

### 2.2.2 Exophoric reference

Exophoric reference looks outside the text to the situation in which the text occurs for the identity of the item being referred to. The following example from illustrates this. Both speakers clearly know what book is being referred to in this conversation (Paltridge, 2018: 116).

Customer: What kind of book would *you* say *this* is?

Where would you put *it* on *your* bookshelves?

### 2.2.3 Homophoric reference

Homophoric reference is where the identity of the item can be retrieved by reference to cultural knowledge, in general, rather than the

specific context of the text. An example of this, again from the review of *He's Just Not That Into You*, follows:

First in the US, then all over the world, women became converts to the book's tough-love message. (ibid.)

This is different from the final use of 'the' in this sentence. To answer 'which book' we know it is the one being discussed in the text. We know, however, from our cultural knowledge 'which' United States and 'which' world are being referred to in the text (Paltridge, 2018: 116).

#### **2.2.4 Comparative and bridging reference**

Further types of reference include comparative and bridging reference. With comparative reference, 'the identity of the presumed item is retrieved not because it has already been mentioned or will be mentioned in the text, but because an item with which it is being compared has been mentioned' (Eggsins 2004: 35). 'Others' and 'opposite' in the following extracts are examples of this:

When it was published late last year, Oprah sang its praises, tearful women called it 'the Bible', and others declared it had changed their lives forever.

The book assumes all men are confident, or that if they really like a girl, they'll overcome their shy-ness. The opposite is true. (Cooper 2005: S38)

These are a little more complex than the other kinds of reference just described. The author proceeds, however, on the assumption that we will know 'which' people and that we will know 'which' opposite she is referring to.

A bridging reference (Martin 1992, Martin and Rose 2007) is where an item refers to something that has to be inferentially derived from the text or situation; that is, something that has to be presumed indirectly. In the following example we are not told which 'blokes' Stuart is referring to. The author presumes that we can indirectly derive this:

Stuart agrees. 'I was hopeless', he says with a laugh. 'I'm just not one of those blokes that finds approaching women easy.' (Cooper 2005: S38).

#### **2.2.5 Deictic reference and non-deictic reference**

Deictic reference and non-deictic reference are two types of reference in language. Here are definitions of according to "An Introduction to Discourse Analysis", 2009 by James Paul Gee:

Deictic reference: "Deictic expressions are ones that point to features of the context of the utterance, such as the location of the speaker, the location of the listener, the time of the utterance, and so forth. The meaning of a deictic expression can only be understood with reference to

the context in which it is used. Examples of deictic expressions include pronouns like "I" and "you," as well as spatial and temporal adverbs like "here," "there," "now," and "then." The meaning of these expressions depends on the context of the utterance, and can change depending on the perspective of the speaker and the listener.

Non-deictic reference: "non-deictic expressions are those that do not point to features of the context of the utterance, but rather rely on shared cultural knowledge to convey meaning. The meaning of a non-deictic expression is not dependent on the context of the utterance, but rather on the cultural knowledge shared by the speaker and the listener." Examples of non-deictic expressions include idioms, metaphors, and cultural references. Unlike deictic expressions, the meaning of non-deictic expressions is not directly tied to the context of the utterance, but rather relies on the cultural background of the speaker and the listener to convey meaning. Each of these forms of reference makes a contribution to the texture of a text and the ways in which we interpret the text as we read it. The same is true of the relationship between vocabulary items in the text; that is, lexical cohesion, the subject of the next section of this chapter.

## **2.3 Cohesion and Texture**

### **2.3.1 Texture of a text**

Hasan (1989a,1989b) discusses two crucial attributes of texts and which are important for the analysis of discourse. These are unity of structure and unity of texture. Unity of structure refers to patterns which combine together to create information structure, focus and flow in a text, including the schematic structure of the text.

### **2.3.2 Unity of texture**

Unity of texture refers to the way in which resources such as patterns of cohesion create both cohesive and coherent texts. Texture results where there are language items that tie meanings together in the text as well as tie meanings in the text to the social context in which the text occurs. An example of this is where the meaning of items that refer outside of the text, such as 'it' and 'that', can be derived from the social context in which the text is located.

Texture, then, is a result of the interaction of these kinds of features (Halliday 2009b). In her chapter 'The texture of a text', Hasan (1989b: 71) describes texture as being 'a matter of meaning relations'. A crucial notion in this discussion is that of a *tie* which connects the meanings of words to each other as well as to the world outside the text. The basis for cohesion, and in turn texture, thus, is semantic. It is both explicit and implicit and is based in the ways in which the meanings of

items are tied in a semantic relationship to each other. The interpretation of these items is found by reference to some other item, or source, within or outside the text. In the following sentence, for example, I use my knowledge of the text and the context in which it is located to work out what ‘it’ (in this case, gravy) is referring to in the text:

Waiter: Where would you like *it* sir?

Customer: Just a little on the meat thanks.

### 2.3.3 Cohesion

Cohesion refers to the relationship between items in a text such as words, phrases and clauses and other items such as pronouns, nouns and conjunctions. This includes the relationship between words and pronouns that refer to that word (reference items). It also includes words that commonly co-occur in texts (collocation) and the relationship between words with similar, related and different meanings (lexical cohesion). Cohesion also considers semantic relationships between clauses and the ways this is expressed through the use of conjunctions. A further aspect of cohesion is the way in which words such as ‘one’ and ‘do’ are used to substitute for other words in a text (substitution) and the ways in which words or phrases are left out, or ellipsed, from a text (ellipsis). All of this contributes to the unity of texture of a text and helps to make the text cohesive.

## Chapter Three

### 3.1 Breaking news

Breaking news refers to current events or situations that are developing rapidly and require immediate attention or action. This type of news is often unexpected and can include events such as natural disasters, political upheavals, significant accidents, sports or major crime incidents. Breaking news is usually communicated through various media channels such as television, radio, newspapers, or social media, and is often accompanied by live updates and expert analysis. The purpose of breaking news is to inform the public of the latest developments and help people make informed decisions in response to the situation.

### 3.2 Data

In this section we will investigate at some samples of breaking news and how reference is used in it.



### 3.3 Analysis

In these five different breaking news there is more than one type of reference and each breaking news may contain more than one type of breaking news.

**Text (1) "Arizona-based sheriff group promotes members with ties to white nationalism. The Constitutional Sheriffs and Peace Officers Association has formally embraced some of its more radical members by promoting them into leadership positions. The public-facing change comes at a time of growth for the organization as it seeks to further expand its influence and ideology across the U.S."**

#### Discussion

In the news above there was anaphoric reference, the pronoun "them" is anaphoric because it refers to an antecedent that was introduced earlier in the discourse which is "Sheriffs and Peace Officers". There is a second example in the news above, the pronoun "it" is also anaphoric because it refers to an antecedent that introduced earlier in the discourse which is "organization".

**Text (2) "The England striker reacts to becoming the all-time top goalscorer for his country, thanking those he believes helped him achieve the dream. "Thanks for making this dream a reality" he said. Harry Kane thanks fans after becoming England men's top goalscorer.**

#### Discussion

In the news above there was cataphoric reference, the pronoun "he" is cataphoric because it refers to an antecedent that was introduced later in the discourse which is "Harry Kane".

**Text (3) "Thank you for your service, Jet k-9. After five and a half years of dedicated service to the community, K-9 Jet is hanging up his tracking harness and retiring. Jet will remain in the care of his handler, Officer Lauren Olson, and her family."**

#### Discussion

'k-9' is a homophoric reference to a dog named Jet. The meaning of the reference is not dependent on the specific context in which it is used, but rather on the cultural knowledge shared by the speaker and the listener. There is also a cataphoric reference by the first pronoun "his" which refers to harness, and the second pronoun "his" which refers to officer Lauren Olson, while the pronoun "her" is an anaphoric reference which refers to officer Lauren Olson.

**Text (4) "Texas man has been arrested in connection to a cold case murder in 2007. Charles Kessinger, 38, was charged with robbery and first-degree in the killing of 53-year-old James Johansen, who was last**

seen in Fairlea, West Virginia on 13 June 2007. At the time he went missing, Johansen had been in the process of selling his vehicle and purchasing a new car. He had planned to travel to Ohio to buy a new car but never made it to the state and was reported missing by family and friends, West Virginia authorities said at the time. No developments happened in the investigation until September 2021, when his body was found in the Muddy Creek Mountain area in Greenbrier County, WHSV reported. The Greenbrier County Sheriff's Office and the West Virginia State Police (WVSP) determined that the remains belonged to Johansen later last year."

#### Discussion

In the news above there are examples of deictic expressions for deictic reference include pronoun like "he" as well as spatial and temporal deixis like "September and 2007" which refers to the time and "Ohio" which refers to the place.

**Text (5) "Wayne Rooney has doubts Arsenal can handle 'pressure' as he tips Manchester City to win Premier League title race. He said: "I was frustrated, actually, because I was on the bench for that game. I wanted to start the game and I didn't," Rooney, who represented Everton either side of a magnificent 13-year career with Manchester United, recently told CNN Sport's Patrick Snell. "It felt a bit strange at first, but it was an incredible feeling to score for your boyhood club and your first Premier League goal, but also with it being the winning goal against Arsenal ... best team in the country at the time. It was crazy but it's certainly one of my highlights and best moments, and a goal which I'll never forget."**

#### Discussion

In the news above there was cataphoric reference, the pronoun "I" which was repeated four times is cataphoric because it refers to an antecedent that was introduced later in the discourse which is "Rooney". In the second paragraph of the news, the pronoun "it" refers to the feeling that the speaker experienced when he scored for his boyhood club. Then the pronoun "it" refers to the goal that the speaker scored for his boyhood club, which was also his first Premier League goal, and the winning goal against Arsenal.

### 3.4 Result

In this research, we can see the importance of using types of reference in breaking news, where the function of the reference is to attract the reader's attention to the news, and the use of these types of references is either through expressions of person such as the *pronouns I*,

*he, she, it, they*, etc., and also expressions of time such as *months, dates* and *years*, or expressions of place, such as *there* and *here*, and the names of *cities* or *countries*.

Table 1. Occurrence of reference in breaking news

Breaking news	Reference	Type of reference
Arizona-based sheriff group promotes members with ties to white nationalism.	Them It	Anaphoric reference
The England striker reacts to becoming the all-time top goalscorer for his country, thanking those he believes helped him achieve the dream.	He	Cataphoric reference
Thank you for your service, k-9 Jet.	Dog His Her	Homophoric reference Cataphoric reference Anaphoric reference
A Texas man has been arrested in connection to a cold case murder in 2007.	He, September, 2021, Ohio	Deictic reference
Wayne Rooney has doubts Arsenal can handle ‘pressure’ as he tips Manchester City to win Premier League title race.	I, it	Cataphoric Reference

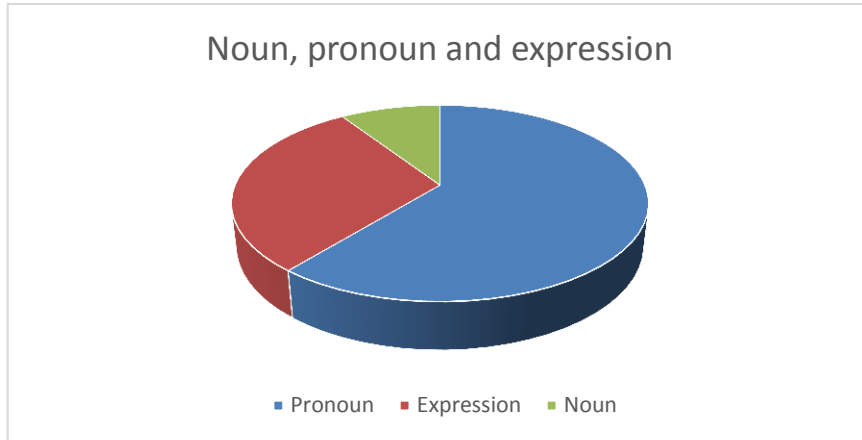


Figure 1. Occurrence of reference in breaking news

### 3.5 Conclusions

In conclusion, this research has explored the concept of reference and its various types, including anaphoric, cataphoric, exophoric, and deictic reference. It has also examined the ways in which reference is realized in various languages and how it can be used to convey meaning and create coherence in discourse. Furthermore, this study has investigated the role of reference in breaking news reporting and how it can be leveraged to effectively communicate breaking news to readers.

The findings of this research suggest that reference plays a critical role in effective communication, particularly in the context of breaking news. Journalists and news writers must use reference strategically to convey information quickly, accurately, and clearly to their readers. The study has identified various strategies used by journalists to create coherence, accuracy, and clarity in news stories, such as using anaphoric reference to link information across sentences or paragraphs and deictic reference to locate events in time and space.

Overall, this research has provided insights into the effective use of reference in breaking news writing and identified best practices for news writers and journalists to follow when reporting on breaking news. The findings of this study are relevant not only to those working in the field of communication but also to anyone interested in the complexities of language use and the role of reference in effective communication.

### 3.6 Recommendations

- 1- Study the types of reference and their functions in different types of texts, including news articles, to gain a comprehensive understanding of how reference is used to convey information.
- 2- Analyze the use of reference in breaking news stories to identify patterns and strategies used by journalists to provide timely and accurate information to their readers.
- 3- Investigate the impact of reference on readers' comprehension and interpretation of breaking news stories, and how it influences their perception of the events being reported.

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## Theme and Rheme in Children Songs

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### Abstract

*Theme and Rheme A clause has a character of message, giving it the status of communicative event. That communicative character comes from one part of the clause which is known as THEME; Theme and rheme help us understand how information is conveyed in clauses.*

*The study will carry out the research in the field of discourse analysis . This study aims to elaborate the benefit of children songs in teaching English language, it also aims to analyze and extract theme and rheme from the chosen data.*

**Keywords:** Children songs, Theme, Rheme

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### 1.1 Introduction

Theme is the first element occurring in a clause; the remainder clause is Rheme, (Brown, G and Yule G, 1983).The Theme-Rheme Theory can also be observed in children's songs, which often use simple and repetitive structures to convey meaning and create a new information . In children's songs, the theme is often introduced at the beginning of the song, while the rheme is presented in subsequent lines (Halliday, MAK, 1994).

Children's songs are a popular and essential aspect of early childhood education and entertainment. These songs serve a variety of purposes, including teaching children fundamental skills, developing their language and social skills, and fostering their creativity and imagination. One of the key elements that make children's songs memorable and effective is the use of rhyme and repetition, which helps children learn and remember new concepts and ideas (Brown, G and Yule G, 1983).

This research is divided into three chapters. The first one is an introductory chapter that gives a general idea about the rheme and theme theory as well as the aim of the research. While the second chapter represents the theoretical chapter that highlights the definitions of the main concepts. As for chapter three which represents the practical chapter of the research.

## **1.2 . Aims of the Study**

The study will carry out the research in the field of discourse analysis . This study aims to elaborate the benefit of children songs in teaching English language, it also aims to analyze and extract theme and rheme from the chosen data.

## **Chapter two**

### **2.1 Definitions**

In linguistics, the concepts of theme and rheme refer to the structure of sentences and the way information is presented within them. These concepts are also relevant in the context of children's songs, which often have simple and repetitive structures that make use of themes and rhemes in different ways (Halliday and Matthiessen, 2014)

The theme of a sentence is the part that establishes the topic or focus of the sentence. It typically comes at the beginning of the sentence and provides context for the rest of the sentence ( Routledge. Eggins, S. (2004).

In children's songs, the theme often corresponds to the main idea or message of the song, and it is often repeated throughout the song to reinforce its importance .

The rheme, on the other hand, is the part of the sentence that provides new or additional information about the theme. It typically comes after the theme and helps to clarify or expand upon it (Ibid).

In children's songs, the rheme often corresponds to the details or actions associated with the main idea or message of the song.

For example, in the children's song "Old MacDonald Had a Farm," the theme is established in the first line ("Old MacDonald had a farm") and is repeated throughout the song. The rheme, on the other hand, changes with each verse and provides new information about the animals and sounds on the farm.

Overall, the use of themes and rhemes in children's songs helps to create a structure that is easy to follow and understand, and it allows for the repetition of key ideas and information. This can be especially helpful for young children who are still developing their language skills and may benefit from the repetition and reinforcement provided by these structures (Ibid).

### **2.2 Theme and Rheme**

The concepts of theme and rheme play a crucial role in the structure of children's songs, helping to create a simple and effective



framework that is easy for young listeners to understand and follow. The theme of a children's song establishes the main idea or message of the song and is often repeated throughout to reinforce its importance. The rheme, on the other hand, provides additional details or actions related to the theme, helping to expand upon it and provide a fuller picture of the message being conveyed (Lin, Y., & Liu, Y. (2018). 9(3), 637-644. Tuan, L. T., Nguyen, T. H., & Tran, T. T. (2018)).

Together, the theme and rheme create a cohesive structure that helps children understand the song and reinforces key concepts and ideas. The repetition of the theme, in particular, is an important element of children's songs as it helps young listeners to learn and remember important information. In addition, the use of simple language and catchy melodies helps to engage children and make the songs fun and memorable. Overall, the use of themes and rhemes in children's songs helps to create a simple and effective structure that is easy for young listeners to understand and follow. By reinforcing important ideas, children's songs can aid in language development and learning, while also providing an enjoyable and engaging experience for children (Mackinlay, E.(2018,6).

### **2.3 The benefits of theme and rheme in teaching**

Structure of utterances according to communicative criteria which can be tested by comparing question-answer pairs: Who sang the song? Caroline (sang the song). The information formulated in the question (sang the song) is the theme of the answer and is usually omitted in the answer; the information sought in the question is the rheme of the answer (Caroline). Previous mention is only one of many ways of thematizing linguistic material. The theme can also be understood from the context without previous mention. There are also utterances, especially at the beginning of a discourse, which contain only rhematic material. In contrast, an utterance without a rheme is uninformative and violates maxims of conversation (Butt, D, Fahey, R, Feez, S, Spinks, S and Yallop,C, 2001).

Effective children's songs combine these two elements seamlessly to create an enjoyable and educational experience for young listeners. The melody or rheme helps to capture children's attention and engage them in the song, while the theme provides a meaningful message or lesson that children can take away from the experience. When these elements are combined effectively, children's songs can be a powerful tool for teaching and inspiring young children, helping them develop important skills and values that will serve them throughout their lives (Ibid).

### Chapter Three

#### 3.1. Data

The data of this research are the song's lyrics. The data source of this research are obtained from the song lyrics "Twinkle Twinkle Little Star". We will deal with the first three stanzas of the song.

#### 3.2. Analysis

Let's start with analyzing the first stanza of the song :

##### **First stanza :**

Twinkle, twinkle, little star,  
How I wonder what you are!  
Up above the world so high,  
Like a diamond in the sky.  
Twinkle, twinkle, little star,  
How I wonder what you are!

The theme of this stanza is "Twinkle, twinkle, little star, How I wonder what you are!" since it introduces the main idea of what this song talks about. Then , the rest of the stanza represents the rheme of the song because it explains a lot of details about the theme . The rheme of this stanza deals with the beauty of shining stars in the sky , then the theme is repeated again at the end of the stanza.

##### **Second stanza:**

When the blazing sun is gone,  
When he nothing shines upon,  
Then you show your little light,  
Twinkle, twinkle, all the night.  
Twinkle, twinkle, little star,  
How I wonder what you are!

The rheme in the second stanza describes more details about how those stars start appearing at the night , then, there is a repetition for the theme of the song again at the end of this stanza : "Twinkle, twinkle, little star,How I wonder what you are!"

##### **Third stanza :**

Then the traveller in the dark,  
Thanks you for your tiny spark,  
He could not see which way to go,  
If you did not twinkle so.  
Twinkle, twinkle, little star,  
How I wonder what you are!

The rheme of this stanza beautifully describe how the stars are great guide for travellers to let them know when they should go , and if they did not twinkle travellers will lose their way. Then again we have a repetition to the theme of the song which describe how the child looks up at the sky and wonders what are those shining things.

### 3.3. Conclusion

In the process of analysis it's found that the theme of the song is The theme of a sentence is the part that establishes the topic or focus of the sentence. It typically comes at the beginning of the stanza and provides context for the rest of the sentence. In children's songs, the theme often corresponds to the main idea or message of the song, and it is often repeated throughout the song to reinforce its importance. The rheme, on the other hand, is the part of the sentence that provides new or additional information about the theme. It typically comes after the theme and helps to clarify or expand upon it. The theme is established in the first line ("Twinkle, twinkle, little star, How I wonder what you are ) establishes the theme, which is the appearance of the star and repeated at the end of each stanza of the song. Otherwisw, the rst of each stanza introduces the rheme, which is the speaker's curiosity about the star's identity.

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## Students' Errors in Writing Topic Sentence

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### *Abstract*

*This research investigates students' errors in writing topic sentence. Forty students (20 female and 20 male students) who are studying at Al-Noor University College participated in this study. The results show that students have committed different errors. These errors vary in their frequencies and numbers, also there is a difference between male and female students in number and frequency of errors.*

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### **1. Introduction**

Nowadays, learning the English language becomes so important. This is due to the many roles it plays in countries over the world. English language is widely used in Iraq for communication, education and social purposes. English Language is not only taught as a subject in universities, but it is also the basic subject through which all other university subjects are taught. Despite this, the writing part of English is given less attention at the university level. Teachers and academics as well as students those trying to learn. Learning how to write paragraphs, sentences and topic sentences without making errors are important to learn the language in all. As a result, this study is focused on how to deal with this issue and tried to less of these errors as possible as could be.

#### Introduction

In communication, speakers usually engage in the use of address terms in order to refer to, identify or even call each other. This makes address terms an important communicative tool through which societal norms and practices can be inferred. Because of their interpersonal communicative function, they are also a vital tool with which human relationships are established and modified. (Afful, 2006:76). From the way a speaker addresses a hearer, either vocatively or referentially, one is able to infer the formality or informality of their relationship or the nature of the power relations that hold between these participants (Traugott and Pratt, 1980).

One of the different types of address terms, which cut across many cultures, is nicknames. De Klerk and Bosch (1997) perceive nicknames to be relatively impermanent, informal names. That is, a nickname is coined to a bearer to serve a specific purpose and it signals the level

of formality that a speaker and a hearer share. It is not meant to be permanent nor universally known; although in some cases they end up being more well-known than real names.

In addition to being reflective of the formality of relationships, nicknames are indicative of the attitude that the speaker has towards the bearer (De Klerk and Bosch,1996). The fact that they can originate from the bearer's physical and personal characteristics; and that they are mostly used referentially, renders them an important tool in gaining insight into whether the speaker approves or disapproves of the bearer's characteristics and thus the positivity or negativity of the user's attitude towards the bearer.

Nicknames are determinants of the power relations in a community. According to De Klerk and Bosch (1997), in tertiary institutions where students have a heightened knowledge about the social roles and relationships, nicknames can bear a wide range of implicatures about power relations and perceptions. They are functional in offering a significant insight into student-lecturer relations as well as their social and cultural expectation and roles.

In many African cultures nicknames exist and they serve a wide range of functions. Among the Ibibio in Nigeria, peers or age-mates coin a nickname for themselves or are endowed with one to reflect their peculiar attributes or achievements like prowess in intercommunity battles or contributions in community development. In the same way among the Igbo, Chinua Achebe (1958:3) writes in the novel, *Things Fall Apart*, about a celebrated community wrestler, Amalinze, nicknamed "The Cat" because his back would never touch the ground. In the Basotho community nicknames are used either as praise names or as ridiculing devices as will be shown below.

## **2. Research Questions**

This study tries to answer the following questions:

1. What are the errors which committed by the students in writing topic sentence?
2. What are the most frequent errors in writing topic sentence?

## **3. Aim of the Research**

This research aims at identifying the errors of students in writing topic sentence.

### **4.1. What makes a good paragraph?**

Every paragraph you write should follow the principles listed below:

1. The paragraph must contain a topic sentence
2. All remaining sentences should support and develop the topic sentence
3. Only one main idea should be developed

4. The sentences should flow smoothly and logically
5. A concluding sentence may be added but is not essential Paragraph word length can and should vary. However, be aware that paragraphs that are too long can be hard to read, and that paragraphs that are too short look ‘choppy’ and can read like a list. To be more specific, a one sentence paragraph is usually too short, and writing only two paragraphs on one A4 page indicates paragraphs may be too long. However, there is no fixed rule about the number of sentences that should make up a paragraph. What is important is that the paragraph only develops one main idea. This is the factor which should be the primary determinant of paragraph length. When you need to say something else, start a new paragraph.(Oshima&Hogue:1999)

### ***Paragraph structure***

Now, let’s look at paragraph structure in more detail.

Think of a paragraph as having two, or possibly three sections:

1. A topic sentence: this states the main topic of the paragraph and the controlling idea.
2. Supporting sentences: these develop the topic sentence.
3. A concluding sentence: this signals the end of the paragraph and leaves the reader with important points to remember, but is often unnecessary.

Activity 1: Read the following paragraphs and try to identify the topic sentence in each one.

1. Synonyms, words that have the same basic meaning, do not always have the same emotional meaning. For example, the words “stingy” and “frugal” both mean “careful with money.” However, to call a person stingy is an insult, while the word frugal has a much more positive connotation. Similarly, a person wants to be slender but not skinny, and aggressive, but not pushy. Therefore, you should be careful in choosing words because many so-called synonyms are not really synonymous at all.
2. HRM policies affect certain immediate organisational outcomes and have long-term consequences. For example, policy choices made by managers affect the overall competence of employees, the commitment of employees, the degree of congruence between the goals of employees and those of the organisation, and the overall cost effectiveness of HRM practices. These four Cs are not exhaustive of the criteria that HRM policy makers may find useful in evaluating the effectiveness of human resource management. However, they are reasonably comprehensive. Ibid
3. Gold, a precious metal, is prized for two important reasons: it is both beautiful and useful. First of all, gold has a lustrous beauty

that is resistant to corrosion. For example, a Macedonian coin remains as untarnished today as the day it was minted twenty three centuries ago. Another important characteristic of gold is its utility in industry and science. The most recent application of gold is in astronauts' suits.

4. Albert Einstein, one of the world's geniuses, failed his university entrance examinations on his first attempt. William Faulkner, one of America's noted writers, never finished college because he could not pass his English courses. Sir Winston Churchill, who is considered one of the masters of the English language, had to have special tutoring in English during elementary school. These few examples show that failure in school does not always predict failure in life.
5. As can be seen from these paragraphs, the topic sentence gives the reader a clear idea of what the paragraph is about and is thereby the most important sentence in the paragraph. The topic sentence does not have to be the first sentence of the paragraph. However, this is the clearest way to present your points. For this reason, there is no danger in making the first sentence of almost every paragraph you write your topic sentence. Ibid

#### **4.2. Writing the topic sentence**

When writing the topic sentence, try to state the main point of the paragraph as clearly and as accurately as possible. Do not make the topic sentence too general or too specific.

##### ***Too general***

Studying overseas was deemed to be very difficult.

##### ***Too specific***

Studying overseas was deemed to be very difficult for 63% of the people surveyed who cited a range of difficulties including homesickness, loneliness, difficulty making Australian friends, changes to diets, health problems, weight gain, and difficulties with money and jobs.

##### ***Good #1***

Studying overseas was deemed to be very difficult in three main respects for 63% of the people surveyed.

##### ***Good #2***

Studying overseas was deemed to be very difficult for 63% of the people surveyed due to the impacts of culture shock, financial concerns and health concerns.

##### ***The two parts of the topic sentence***

A topic sentence contains:

1. A topic



eg. Studying overseas

2. A controlling idea (what you say about the topic)eg. ...was deemed to be very difficult...

The topic is best placed at or near the start of the sentence. The topic should not be a pronoun (he, she, his, this, it) as starting with a pronoun often makes the focus of the paragraph unclear. The controlling idea ‘controls’ everything else in the paragraph; it indicates what you want to say about the topic.

Studying overseas was deemed to be very difficult...

In this case, do not talk about such things as the benefits of studying overseas, or statistics about the overseas student population. If you want to do this, start a new paragraph. Ibid

### **4.3. Supporting Evidence and Analysis**

These sentences discuss the main idea of the paragraph and support the topic sentence with evidence. Evidence will be made up of your research, including academic sources and direct examples from primary texts or studies that will support your claim (note: remember to reference these sources according to your prescribed referencing format).

However, you will need to find a balance between the evidence you provide and the analysis (interpretation of evidence). As you progress in your academic career, the analysis of evidence will become increasingly important.

### **4.4. The Concluding Observation (or Linking Sentence)**

The concluding observation closes your paragraph with an observation that is more than just a summary of the contents of the paragraph (note: do not restate content here because it will become repetitive).

It is a final statement that ties together the ideas brought up in the paragraph and emphasizes the main idea, thereby leading to the next step in your argument. Therefore, it can also serve as a transition to the main idea of the next paragraph.

## **5. Error Analysis**

Error analysis theory is employed to challenge and criticize of the comparative analysis in the early 1970s. The error analysis is focused on second/foreign language acquisition. However, the traditional comparative analysis is the major obstacles to foreign language learning derive from the interference of mother tongue. The main objective is to have the effective teaching method by comparing systematically the similarities and differences between the mother tongue and English language. Besides, the

interference of mother tongue, and many factors effect in the course of English writing too.

According to Corder (1974), error analysis has two objectives: one theoretical and another applied. The theoretical objective serves to “elucidate what and how a learner learns when he studies a second language.” and the applied object serves to enable the learner “to learn more efficiently by exploiting our knowledge of his dialect for pedagogical purposes”. The investigation of errors can be at the same time diagnostic and prognostic. It is diagnostic because it can present us the learner’s state of the language (Corder,1967) at a given point during the learning process and prognostic because it can inform course organizers to reorient language learning materials based on the learners 'current problems.

Likewise, Norish (1983) defines ‘an error’ as a systematic deviation that happens when a learner has not learnt something and consistently ‘get(s) it wrong’. Ellis (1985) states that, the most significant contribution of Error Analysis lies in its success in elevating the status of errors from undesirability to that of a guide. Also, errors are no longer seen as ‘unwanted forms’, but as evidence of the learner’s active contribution to second language acquisition.

However, (Khan, Riaz, & Khan, 2016) state that error analysis is a type of linguistic analysis that focuses on the error’s learners make in writing. Error analysis is the way to find the student’s errors which are not systematic in any simple way. Error analysis could be employed to study how students construct their own rules on the writing basis. Next, the review of error analysis is elucidated.

## **6. Steps of Error Analysis**

Some scholars suggest some steps helping the researchers during analyzing students' errors. For instance, Corder in (1974) mentions five steps, they are Selection, identification, classification, explanation and evaluation.

In (1997), Ellis proposes four main steps, identification, description, explanation, and evaluation. After Corder and Ellis came Gass and Selinker and suggest six steps in order to analyze students' errors, *collect data, identify errors, classify errors, quantify errors, analyze source and remediate* (2008,p.103).

## **7. Research Design and Methodology**

The present study aims at investigating the types and frequency of writing errors committed by students of Al-Noor University College /Department of English/ Second year students. The study adopts the quantitative

research design in order to achieve its objectives. Nunan (2001) defines quantitative research as techniques employed to collect a large number of data or any measurable things. In addition, quantitative research enables us to summarize vast resources of data and helps in comparisons with other studies (Kruger, 2003). Forty students (20 female and 20 male students) who are studying at Al-Noor University College participated in this study. The students were asked to write three topic sentences within a period of 20 minutes. Then, the written paragraphs were collected in order to be analyzed.

**Table (4) numbers and frequencies of students' errors**

Type of Error	Males No. of Errors and Frequencies		Females No. of Errors and Frequencies		Total Frequency
Wrong Structure	20	20.618%	14	14.432%	<b>35.05 %</b>
No Verb	10	10.309%	5	5.154%	<b>15.463%</b>
Wrong Definite Article	1	2.173%	5	5.154%	<b>7.327%</b>
Wrong Subject	2	1.03%	5	5.154%	<b>6.184%</b>
Wrong use of Verb	5	5.145%	12	12.371%	<b>17.516%</b>
Double Subject	0	0	1	1.03%	<b>1.03%</b>
Wrong Complement	8	8.247%	8	8.247%	<b>16.494%</b>
Wrong pronoun	0	0	1	1.03%	<b>1.03%</b>

## 8. Results and Data Analysis

As shown in table 1, the results reveal that Al-Noor University students have committed several errors when writing Topic sentence. These errors include: wrong structure which includes wrong sentence pattern, no verb, wrong verb which includes either writing a verb with wrong concord with the subject or the use of double verb, wrong subject, no subject, the use of wrong definite article, wrong pronoun and the use of wrong complement. The most frequent error committed by the students is the use of wrong structure for the topic sentence while the least frequent error is the use of wrong pronoun and the use of double subject. In addition errors such as writing a topic sentence with no verb and the use of wrong complement scored a high frequency.

The results also revealed a difference between males and females in the number and frequency of errors. As for the use of wrong topic sentence

structure the results revealed that male students committed 20 errors while females committed only 15 errors. On the contrary, when dealing with the error of writing a topic sentence without a verb female students committed more frequent errors than male students. In addition, certain error has the same frequency for males and females such as the use of wrong complement and certain errors are committed only by females such as the use of wrong pronoun and the use of double subject.

## 9. Conclusion

This research focused on the most important errors that students commit in writing topic sentence. The results show that students commit different errors in writing topic sentence. These errors varies in their frequency from most to least and there is difference between males and females in certain types of errors. The most frequent error is the use of the wrong structure for a topic sentence beside the use of wrong verb. The results indicate the students' lack of knowledge about how to structure a topic sentence also, there is a lack of rules of grammar.

## 10. Recommendations

1. The researchers suggested that teachers should devote more time to explain the structure of a topic sentence in details.
2. The researchers suggested that teachers should explain the grammatical errors that students have committed with high frequency in order to avoid such errors in the future.

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## Study of Nicknaming Among University Students

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### Abstract

*This research aims at examining the use of nicknaming among three universities' students. A questionnaire is set as a method to collect data from 77 students participated in this study. The results show that nicknaming is a common practice among university' students. A gender differences is indicated through the use of nicknames to address classmate students and close friends. Also, the use of nicknames reveals the close relationship among the students of each class or department at each university.*

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### 1. Introduction

In all cultural settings, every individual is accorded a name after birth, perhaps, to give a unique identity to the child. At birth, parents or senior members in a family give personal names to the new born baby which he/she may retain throughout his/her life (Mehrabian, & Piercy, 1993). As Aceto (2002) asserts, “true names” are acquired at birth through a culturally accepted arrangement. These names remain with a person though they can be changed either through a new status acquired by marriage or other circumstances. Brender (cited in Deluzain, 1996) avers that family tradition is an important factor in the names many children receive. It is unlikely for people outside a family would give real names to others on this universe. By the time a child becomes capable of going outside the home on their own, they have personal names which are used in all encounters. Irrespective of the names given to children by their parents however, it is common to hear students being called some names other than their real names. Some of these nicknames have positive, neutral or negative connotations (Mehrabian, & Piercy, 1993). Certain nicknames are generally considered desirable and have positive feelings associated with them while others are humiliating and are looked down upon as being undesirable and carry negative associations. Nicknames that are deemed undesirable can have deleterious effects on the bearers' self-esteem, their learning and social relations. Anderson (1979) opines that nicknames have impact on the process of building a self-concept because

the nickname helps determine the messages other people send the child. While some students love and cherish their nicknames, others hate and cannot stand theirs. This shows that not all nicknames are hostile; it may be deferential or signal membership of a friendship group (Wilson, 1998).

### **Introduction**

In communication, speakers usually engage in the use of address terms in order to refer to, identify or even call each other. This makes address terms an important communicative tool through which societal norms and practices can be inferred. Because of their interpersonal communicative function, they are also a vital tool with which human relationships are established and modified. (Afful, 2006:76). From the way a speaker addresses a hearer, either vocatively or referentially, one is able to infer the formality or informality of their relationship or the nature of the power relations that hold between these participants (Traugott and Pratt, 1980).

One of the different types of address terms, which cut across many cultures, is nicknames. De Klerk and Bosch (1997) perceive nicknames to be relatively impermanent, informal names. That is, a nickname is coined to a bearer to serve a specific purpose and it signals the level of formality that a speaker and a hearer share. It is not meant to be permanent nor universally known; although in some cases they end up being more well-known than real names.

In addition to being reflective of the formality of relationships, nicknames are indicative of the attitude that the speaker has towards the bearer (De Klerk and Bosch,1996). The fact that they can originate from the bearer's physical and personal characteristics; and that they are mostly used referentially, renders them an important tool in gaining insight into whether the speaker approves or disapproves of the bearer's characteristics and thus the positivity or negativity of the user's attitude towards the bearer.

Nicknames are determinants of the power relations in a community. According to De Klerk and Bosch (1997), in tertiary institutions where students have a heightened knowledge about the social roles and relationships, nicknames can bear a wide range of implicatures about power relations and perceptions. They are functional in offering a significant insight into student-lecturer relations as well as their social and cultural expectation and roles.

In many African cultures nicknames exist and they serve a wide range of functions. Among the Ibibio in Nigeria, peers or age-mates coin a nickname for themselves or are endowed with one to reflect their peculiar attributes or achievements like prowess in intercommunity

battles or contributions in community development. In the same way among the Igbo, Chinua Achebe (1958:3) writes in the novel, *Things Fall Apart*, about a celebrated community wrestler, Amalinze, nicknamed “The Cat” because his back would never touch the ground. In the Basotho community nicknames are used either as praise names or as ridiculing devices as will be shown below.

## **2. Statement of the Problem**

Nicknaming of students is a common practice in tertiary institutions. Through nicknames students convey a wealth of implicatures on student-student relationships and perceptions they have about their classmates and close friends. Although nicknaming is a very useful communicative resource, very little research has been done in this area. The study tries to answer the following questions:

1. Is nicknaming a common practice among university students?
2. Is nicknaming limited to close friend students?
3. Is there a gender differences in using nicknames?

## **3. Aim of the Research**

This research aims at investigating the use of nicknaming among three universities’ students.

## **4. Nicknames**

Klerk and Bosch (1997) define nicknames as impermanent, informal form of address, which are coined to a bearer to serve a certain purpose and indicate the level of formality interlocutors share. These address forms are designed to be not stable or universally known, but in some cases they become more famous than the original names.

Nicknames' appearance is associated with social reasons and is thrown back to history. Cassidy (1993) writes that “when there are many people named John in society, it is necessary to add a word, which would distinguish this John from another, for example, John Baker (from “to bake”), John Brown (from “brown”) and the like”. Another reason for nicknames' appearance is the intention to trigger bright associations. They are pointers of individual's subjective assessment on the objective qualities of the person. For example, the 21<sup>st</sup> president of America Ch. Arthur was called Arthur the Gentleman \ Elegant Arthur because of his courteousness and polished manners. In addition, "the Queen of hearts or the people princess" are nicknames for the princess Diana for her peacemaking and charitable activities (Garayeva.et al,2016).

Nicknames bear certain social features, they reflect the relationship's formality between the dyads. In addition, they induce what attitudes the

speaker has towards the addressee (De Klerk and Bosch,1996).It is clearly known that nicknames are derived from the bearer's personal and physical features, and they are used referentially in most situations. Thus, nicknames are important indicators that show the positive or negative attitude of the speaker towards nickname's bearer and what personal or physical characteristics of the bearer are approved or disapproved by the speaker.

Nicknames determine the relation of power in a community. In educational institutions where students have a heightened insight about the relationships and social roles, nicknames carry a wide span of implicatures about perceptions and power relation. Their functions are to offer significant knowledge about the relation between the student and the lecturer in addition to their cultural and social roles and expectations (Klerk and Bosch,1997).

Most studies on nicknames, (De Klerk and Bosch 1996, 1997; Zaitsow, 1997, Crozier and Dimmock, 1999) divide them into two groups according to the communicative intention and the participant power relations that they reflect. (Khalaf, 2020)

#### **4.1. Nicknames with a Positive Communicative Intent**

This type of nicknames has a positive social and communicative intent. Speakers coin and use them to express a positive attitude towards their bearers. The same view is supported by Gladkova, (2002) who points out that nicknames' usage implies a positive emotional attitude towards the addressee. The speaker expresses this positive emotional attitude towards the addressee through using a nickname that indicates endearment and affection (Crozier, 2002: 135). According to the communicative intent they bear, these positive nicknames are usually used to express solidarity between the interlocutors. Thus, they are used between familiars such as colleagues, relatives or close friends (De Klerk and Bosch, 1997). They show feeling towards the bearer, support a common ground for interlocutors and create a sense of belonging between the dyads. They are used vocatively and referentially because they do not have an offensive meaning and with the expectation that the addressee will approve them. Ibid

#### **4.2. Nicknames with a Negative Communicative Intent**

Negative nicknames are those nicknames with negative communicative intent that a speaker coins and uses to show a negative attitude or lack of appreciation towards the addressee. Their use is mainly limited to referential use among special groups and they become widely spread as common currency within group's members. Sometimes, nicknames can be



used vocatively by the speaker when he intends to annoy the bearer (Crozier,2002:136).

In the same vein, Crozier (2002:136) mentions that students use negative nicknames to express their vengeance towards their teachers as a strategy to overcome school life and teachers' attitude and behavior towards them. Ibid

## **5. Methodology and Data Analysis**

(hameed, 2020)The data was collected using a self-designed questionnaire which was published in three student groups. The sample size will be taken at the site of the study, namely fourth year students of English Department, College of Education for Humanities, University of Mosul, fourth year students of English Department, Al-Noor University college and fourth year students of English Department, College of Education for Humanities, University of Al-Hamdaniya . The number of students who answered the questionnaire was 77 students. They were 32 students from Al-Noor University College, 26 students from University of Mosul and 19 students from University of Al-Hamdaniya

As for Al-Noor University College, 32 students participated in the questionnaire. They were 18 males and 14 females. The results of the questionnaire show that 50% of female students have a nickname while 33.3% of male students have a nickname.

When addressing a male classmate, the results show that 22.2% of male students use the nicknames to address their male classmates while 7.1 % of female students use nicknames to address their male classmates. So, the use of nick names to address a male classmate is more frequent with male students than female students.

On the contrary, when addressing a female classmate, the results show that 21.428% of female students address their female classmates with nicknames while only 11.1% of male students address their female classmates with nicknames. So, the use of nicknames to address a female classmate is more frequent with females than males.

When addressing a male close friend, the results show that 50% of male students use the nicknames to address their male close friends while 42.8 % of female students use nicknames to address their male close friends. So, the use of nick names to address a male close friend is more frequent with male students than female students.

On the contrary, when addressing a female close friend, the results show that 85.7% of female students address their female close friends with nicknames while only 72.2% of male students address their female close friends with nicknames. So, the use of nicknames to address a female close friend is more frequent with females than males.

Finally, only 14.21% of female students declare that the use of the nickname annoy them while 16.6% of male students declare the same. The table below shows the number of responses and percentages.

Questions	Males' responses		Females' responses		Total percentages
	number	percentage	number	percentage	
<b>Do you have a nickname</b>	6	33.3%	7	50%	83.3%
<b>Addressing a male classmate</b>	4	22.2%	1	7.1%	29.3%
<b>Addressing a female classmate</b>	2	11.1%	3	21.4%	32.5%
<b>Addressing a male close friend</b>	9	50%	6	42.8%	92.8%
<b>Addressing a female close friend</b>	13	72.2%	12	85.7%	157.9%
<b>The use of the nickname annoy you</b>	3	16.6%	2	14.21%	30.81%

Table (1) responses of the students of Al-Noor University College  
Department of English

As for University of Mosul, 26 students participated in the questionnaire. They were 9 males and 17 females. The results of the questionnaire show that 41.1% of female students have nicknames while 11.1% of male students have nicknames.

When addressing a male classmate, the results show that 22.2% of male students use the nicknames to address their male classmates while 5.8% of female students use nicknames to address their male classmates. So, the use of nick names to address a male classmate is more frequent with male students than female students.

On the contrary, when addressing a female classmate, the results show that 17.6% of female students address their female classmates with nicknames while only 0% of male students address their female classmates with nicknames. So, the use of nicknames to address a female classmate is more frequent with females than males.

When addressing a male close friend, the results show that 55.5% of male students use the nicknames to address their male close friends while 52.9% of female students use nicknames to address their male close friends. So, the use of nick names to address a male close friend is more frequent with male students than female students.

On the contrary, when addressing a female close friend, the results show that 88.2% of female students address their female close friends with nicknames while only 44.4% of male students address their female close friends with nicknames. So, the use of nicknames to address a female close friend is more frequent with females than males.

Finally, only 17.6% of female students declare that the use of the nickname annoy them while 66.6% of male students declare the same. The table below shows the number of responses and percentages.

Table (2) responses by students of University of Mosul, Department of English

Questions	Males' responses		Females' responses		Total percentages
	number	percentage	Number	percentage	
<b>Do you have a nickname</b>	7	41.1%	1	11.1%	52.2%
<b>Addressing a male classmate</b>	1	5.8%	2	22.2%	28%
<b>Addressing a female classmate</b>	3	17.9%	0	0%	17.9%
<b>Addressing a male close friend</b>	9	52.9%	5	55.5%	108.4%
<b>Addressing a female close friend</b>	15	88.2%	4	44.4%	132.6%
<b>The use of the nickname annoy you</b>	3	17.6%	6	66.6%	84.2%

As for Al- Hamdaniya University, 19 students participated in the questionnaire. They were 12 males and 7 females. The results of the questionnaire show that 42.8% of female students have a nickname while 33.3% of male students have a nickname.

When addressing a male classmate the results show that 16.6% of male students use the nicknames to address their male classmates while 14.2% of female students use nicknames to address their male classmates. So, the

use of nick names to address a male classmate is more frequent with male students than female students.

On the contrary, when addressing a female classmate the results show that 0% of female students address their female classmates with nicknames while only 16.6% of male students address their female classmates with nicknames. So, the use of nicknames to address a female classmate is more frequent with females than males.

When addressing a male close friend the results show that 33.3 % of male students use the nicknames to address their male close friends while 28.5 % of female students use nicknames to address their male close friends. So, the use of nick names to address a male close friend is more frequent with male students than female students.

On the contrary, when addressing a female close friend the results show that 42.8% of female students address their female close friends with nicknames while only 75% of male students address their female close friends with nicknames. So, the use of nicknames to address a female close friend is more frequent with females than males. Finally, only 42.8% of female students declare that the use of the nickname annoy them while 41.6 % of male students declare the same. The table below shows the number of responses and percentages.

Table (3) responses by students of Al-Hamdaniya University, Department of English

Questions	Males' responses		Females' responses		Total percentages
	number	percentage	Number	percentage	
<b>Do you have a nickname</b>	4	33.3%	3	42.8%	76.1%
<b>Addressing a male classmate</b>	2	16.6%	1	14.2%	30.8%
<b>Addressing a female classmate</b>	2	16.6%	0	0%	16.6%
<b>Addressing a male close friend</b>	4	33.3%	2	28.5%	61.8%
<b>Addressing a female close friend</b>	9	75%	3	42.8%	117.8%
<b>The use of the nickname annoy you</b>	5	41.6%	3	42.8%	84.4%

## 6. Conclusion

The study investigates the use of nicknames among university students. 77 students from three universities participated in the questionnaire. The results show that nicknaming is a common practice among university students and sometimes is extended to address classmates which reveals a close relationship among students within the class. A gender differences are shown between male and female student in addressing each other with nickname. Male students show reservation when addressing female classmates while female students extended nicknaming practice to male classmates. In addressing close friends, male and female students use nicknaming to address their close friends with a high frequency.

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## Prepositions and Prepositional Phrases

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### Abstract

*Prepositions and prepositional phrases are essential components of the English language, playing crucial roles in sentence structure, meaning, and communication. Despite their importance, little attention has been given to understanding the functions and uses of prepositions and prepositional phrases in contemporary English language use.*

*The research aims to provide insights into the complex nature of prepositions and prepositional phrases, their functions in English language use, and their implications for language learners and teachers.*

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### 1-1 Introduction

A preposition is a word or group of words used before a noun, pronoun, or noun phrase to show direction, time, place, location spatial relationships, or to introduce an object. Some examples of prepositions are words like in, at, on, of, and, to....

A prepositional phrase is made up of at least a preposition and its object, which can be a noun, pronoun, or a noun phrase. Often the object will have a modifier or modifiers (such as adjectives, noun adjuncts, etc.) that appear between it and the preposition. These specify or describe the object. But, unlike prepositions they do not serve to connect the object grammatically to the rest of the sentence. Examples, on the ground, on the bed, after a brief time.

### 2-1 Definitions of preposition.

A preposition expresses a relation between two entities, one being that represented by the prepositional complement. Of the various types of relational meanings, those of place and Time are the most prominent and easy to identify. (Randolph Quirk Sidney Greenbaum,1973:143). According to (Yowell Y. Aziz,1989:183) Morphologically two kinds of prepositions are distinguished in English: simple and complex. A simple preposition consists of one word: in, on after, before. Complex prepositions consist of more than one word: apart from, in case of, instead of, in view of.

Prepositions are words that express a relationship between a noun or pronoun (known as the object of the preposition) and another part of the

sentence. Together, these form prepositional phrases, which can function as adjectives or as adverbs in a sentence. Some examples of prepositional phrases are: on the table, in the shed, and across the field. (Peter Herring, 2016:14)

Prepositions are always used with nouns or pronouns (pronouns stand for nouns). They show a relationship between the noun or pronoun and some other idea in the sentence. A preposition can be a single word or two or more words. (Mary S. Schatz, 47)

## 2.2 Types of prepositions

### 2.3 Prepositions with time:

Prepositions of time explain when something happens. To talk about one point in time, you can use, on, at, or in.

For example:

On is used to describe days:

S.	V.	Pp.	Adv.
I	will study	on	Monday

Fig (1): Prepositions with time.

At is used with specific times of the day (such as noon, night, midnight, etc).

S.	V.	Pp.	Adv.
The baby	woke up	at	4:45 PM

Fig (2): Prepositions with time.

In is used to describe the parts of the day, months, years, and seasons:

S.	V.	Pp.	Adv.
My birthday	is	in	November

Fig (3): Prepositions with time.

You can also use prepositions of time to describe extended periods of time. These prepositions are since, for, before, after. For example: Since describes a specific point in the past until now.

S.	V.	O.	Pp.	Adv.
I	have not seen	him	since	Friday

Fig (4): Prepositions with time.

For is used to describe something that happens over a certain period of time.

S.	V.	O.	Pp.	Adv.
I	am going to	Bagdad	for	three weeks

Fig (5): Prepositions with time.



### 2.3.1 Prepositions with place:

Prepositions of place describe where something happens. The prepositions you can use are in, at, on, off, by/beside, over, above, and down. For example:

In describes a specific position or state of being inside.

S.	V.	Pp.	Adv.
It	is raining	in	Mosul

Fig (8): Prepositions with place.

At is used to describe a general area.

S.	V.	Pp.	Adv.
Sammy	is playing	at	the park

Fig (9): Prepositions with place.

([https://owl.purdue.edu/owl/general\\_writing/grammar/prepositions/index.html](https://owl.purdue.edu/owl/general_writing/grammar/prepositions/index.html)) (Jossey-Bass,2014:34)

### 3.1 PREPOSITION ERRORS

This preposition error is common among ‘none native ‘speakers of English.

1- When you use a ‘motion’ verb, you use the preposition of movement ‘to’. It is correct to say

S.	V.	Pp.	Adv.
I	went	to	Mosul

Fig (21): preposition error

The only exception to the rule in English is ‘go home’, otherwise it needs the ‘to’ example:

S.	V.	Pp.	Adv.
she	walks	to	school

Fig (22): preposition error

2-The preposition of movement ‘to’ expresses going from A to B. That is from the departure point to the destination.

Of course, you can use other prepositions of movement depending on what they wish to say example:

S.	V.	Pp.	Adv.
He	runs	along	The road

Fig (23): preposition error

(Jacqueline Melvin ,2014:199)

#### 4.1 The prepositional phrase

A prepositional phrase is made up of at least a preposition and its object, which can be a noun, pronoun, or a noun phrase. Often, the object will have a modifier or modifiers (such as adjectives, noun adjuncts, etc.) that appear between it and the preposition. These specify or describe the object, but, unlike prepositions, they do not serve to connect the object grammatically to the rest of the sentence. (Peter Herring, 2016:495).

According to (Mary S. Schatz:55) prepositional phrase starts with a preposition and with an object that is usually a noun or a pronoun. Sometimes the object has modifiers. The prepositional phrase

A prepositional phrase consists of a preposition followed by a prepositional complement, which is characteristically a noun phrase or a wh-clause or V-ing clause. (Randolph Quirk Sidney Greenbaum,1973:143)

#### 4.2 The structure of the prepositional phrase.

The prepositional phrase is a structure with three possible parts:

pre-modifier	preposition	complement
.....	at	the cinema

Fig (30): The structure of the prepositional phrase

pre-modifier	preposition	complement
.....	on	the internet

Fig (31): The structure of the prepositional phrase

pre-modifier	preposition	complement
just	before	breakfast

Fig (32): The structure of the prepositional phrase.

It refers to the element following a preposition as a complement rather than a post-modifier because, unlike a post-modifier, it is not optional.

#### 4.2.1 Functions of prepositional phrases

Prepositional phrases have three main functions:

##### 4.2.2 post-modifier of a noun

I	took	Several courses	in	history
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Fig (33): Functions of prepositional phrases

##### 4.2.3 post-modifier of an adjective

I	was	happy	with	my marks	last term
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Fig (34): Functions of prepositional phrases

#### 4.2.4 adverbial

In my opinion,	people	behave	differently	in	crowds
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Fig (35): Functions of prepositional phrases

#### 4.2.5 Two or more prepositional phrases

they may appear independently side by side. Here is a sentence with three prepositional phrases, each functioning as a separate adverbial:

I	read	stories	to the children	at home	in the evening
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Fig (36): Functions of prepositional phrases.

(Gerald Nelson,1999:89)

### 5.1 Conclusions

In short, prepositions and prepositional phrases are essential components of English grammar that play a vital role in conveying meaning and structure in sentences. Prepositions are words that typically come before a noun, pronoun, or gerund to indicate the relationship between that word and other elements in the sentence. Prepositional phrases are groups of words that consist of a preposition and a noun, pronoun, or gerund that serves as the object of the preposition. Prepositions can indicate various relationships, such as time, location, direction, manner, and more. For example, "in," "on," and "at" are prepositions commonly used to indicate time and location.

Prepositional phrases can function as adjectives or adverbs, providing additional details about nouns or verbs in a sentence. While prepositions and prepositional phrases can be challenging to master for non-native speakers of English, they are crucial for clear and effective communication in the language.

### 5.2 Recommendations for Further Research

1. Conduct a corpus linguistics analysis of prepositions and prepositional phrases to explore their frequency, collocational patterns, and usage in different types of text.
2. Compare prepositions and prepositional phrases across different languages to explore similarities and differences in their usage, meaning, and syntax.
3. Conduct a contrastive analysis of prepositions and prepositional phrases in different varieties of English or in English and another language to explore differences in usage and meaning

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## The Analysis of Clause Elements

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### Abstract

*The analysis of clause elements involves breaking down sentences into their constituent parts and examining how those parts function within the sentence. This process helps to identify the grammatical relationships between words and phrases, and to understand how these relationships contribute to the overall meaning of the sentence. The analysis of clause elements typically includes identifying the subject, verb, object, complement, and adverbial phrases within a sentence, as well as determining the syntactic role of each element.*

**Keywords:** Semantics, Clause analysis, Sentence structure,

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### 1. Introduction

The analysis of clause elements is a fundamental aspect of understanding the structure and meaning of language. Every sentence is composed of various elements that work together to create meaning and convey information. There are three kinds of sentences they are: simple sentence, compound sentence, and complex sentence. Simple sentence is a single independent clause; Compound sentence is two or more simple sentence join together by a comma or a coordinating conjunction; and complex sentence is a sentence that consists of both a main (independent) clause and at least has a sub (dependent) clause (Cook,1969:196)

### 2. Semantics definition of clause elements

Clause elements are the parts of a sentence that carry specific meanings and contribute to the overall interpretation of the sentence. Each element has a specific role to play in conveying information about the relationships between different parts of the sentence. In other words, describing the constituents of a clause means describing the Elements of clause structure. The elements of a clause are subject (S), verb (V), Object (O), complement, adverbial (A). The complement can be a subject Complement or an object complement. According to Quirk ( 1985 : 170 ) Semantic roles of clauses elements can be divided into ;

1.AGENTIVE: It is the animate being instigating or causing the happening denoted by the verb. For examples: "John placed the book on the shelf".

2. **AFFECTED**: It refers to an animate or inanimate participant which does not cause the happening by the Verb, but is directly involved in some other way. . For examples: "Mary Kicked the door".

3. **RECIPIENT**: It denotes the animate being that is passively implicated by the happening or state encoded in The verb. For examples: "We paid them the money".

4. **EXPERIENCER**: It denotes the animate being that perceives the process denoted by the verb. For example: "He thought that the idea was sensible".

5. **INSTRUMENT**: It denotes the entity (generally inanimate) which an agent uses to perform an action or instigate a process. For example: "A stone broke the windscreen".

6. **LOCATIVE**: It refers to the place of the state or action denoted by the verb. For example London is foggy".

7. **TEMPORAL**: It denotes the time at which the action or process denoted by the verb takes place. For example: "Tomorrow is Sunday".

8. **EVENT**: As the name suggests. It denotes the event being talked about in the sentence. For example: "The party is tomorrow".

9. **ATTRIBUTE**: This is the typical semantic role characteristic of attribution whereby one can either identify or characterize the subject complement or object complement of a clause: "Peter is the teacher" (identification) vs. "Peter is an honest man" (characterization). At a syntactic level, identification allows reversal of subject and complement (eg.. "The teacher is Peter").

### **3. Types of Sentences in English Language**

There are at least five criteria that can be used to classify sentence: (1) according to the number and kind of clauses on the base, (2) according to the internal structure of the main clause, (3) according to the type of response expected, (4) according to the nature of the actor-action relationship, and (5) according to the presence or absence of negative in the main verb phrase. There are three kinds of sentence in English: simple sentence, compound sentence, and complex sentence. Oshima and Hogue (2001:39)

### **4. Syntactic definition of Clause Elements**

According to Greenbaum & Quirk ( 1985 :185 ) clause elements are the parts of a sentence that have specific grammatical functions and positions within the sentence structure. These elements include the subject, verb, object, complement, and adverbial phrases. The subject typically appears at the beginning of the sentence and is the noun or noun phrase that is performing the action described by the verb. The verb is the action or state-of-being word that conveys the main meaning of the sentence. The

object typically follows the verb and is the noun or noun phrase that receives the action of the verb. Complements and adverbial phrases provide additional information about the action, such as the object that is affected by the action or the location where the action takes place.

#### **4.1 Subject**

The subject of a clause is the element (person, place, thing, or idea) of which something is predicated, and which must be present in English declarative and interrogative clauses. For example : *Peter speaks Italian.*

#### **4.2 Predicate**

The predicate is the completer of a sentence; it typically follows the subject and is the core part of the clause, minus the subject. It is identified syntactically by position (after the subject) in declarative clauses. The predicate is the verbal component of a clause which tells us whether the situation expressed by the clause is a state, an action or an event. It is associated with the meanings expressed by tense, aspect, modality, voice and phase. It is always realised by finite verb phrases. For example: *She is being examined at the moment.*

##### **4.2.1 OBJECT**

A transitive verb requires an object. Some transitive verbs can have two objects: an indirect object followed by a direct object. The object usually refers to the person or thing affected by the action of the verb.

###### **4.2.1.1 DIRECT OBJECT (OD)**

The direct object is typically a noun phrase which expresses the recipient, the patient or thing most clearly affected by this action, or it names the result of the action. It is not preceded by a preposition and having no prepositional paraphrase. Typically, the direct object is realised by noun phrases, noun equivalents, and nominal clauses. The direct object is associated with a wide variety of semantic roles. It typically denotes an animate or inanimate participant affected by an action. For example: *The policeman arrested the suspect.*

###### **4.2.1.2 INDIRECT OBJECT (OI)**

The indirect object is the clause constituent that immediately follows the verb phrase in clauses with two objects. Typically, indirect objects refer to humans or animals, and not to inanimate things. It refers to a person indirectly affected by the action described in the sentence, and identifies to or for whom or for what the action of the verb is performed. The person generally receives something or benefits from something. For example: *Herald gave Salome a nice present.*

The indirect object is usually equivalent to a phrase introduced by to or for, but that phrase normally comes after the direct object.

Herald gave a nice present to Salome.

#### **4.2.1.3 COMPLEMENT (C)**

The term complement in a general sense, means something that is necessary to complete a grammatical construction. At sentence level, the complement completes the sense of an utterance by telling us something about the subject or object. A complement is thus a part of the predicate of a certain kind of clause; in fact, complement is often used synonymously with ‘predicate phrase’. It is a noun phrase or an adjective phrase that is related to the subject or object by a linking (copular) verb. Complements are divided according to the type of basic verb they pattern with into subject complement and object complement

#### **1.SUBJECT COMPLEMENT (CS)**

The subject complement (also called subject predicative) is the obligatory constituent which follows a copular verb (therefore refers back to the subject), and which cannot be made subject in a passive clause. It completes the predication after a copular verb by specifying an attribute of the subject, its identity, or a circumstance inherent to the predication. The subject complement typically identifies or characterizes the person or thing denoted by the subject. For example :*His sister is a nurse.*

#### **2 OBJECT COMPLEMENT (CO)**

The object complement (also called object predicative) is the constituent which completes the predication when the verb leads us to specify some characteristic of the direct object. It is usually placed immediately after the direct object, and is linked in an intensive relationship with it although there is not a copular verb present. For example: The committee elected him chairman.

The object complement has the following syntactic features:

- occurs with transitive verbs
- is usually a noun or an adjective phrase, but may be a finite nominal clause (wh- clause)

Their enormous enthusiasm has made the team what it is today.

- is normally placed immediately after the direct object, but with some verbs, it can be

Preceded by as, or occasionally by for:

- Her parents regard Julie [as] a talented musician.
- I have almost taken you [for] a foreigner.

. Adverbials differ from the other constituents of clause structure in several ways. They have the following syntactic features:

- they can be added more or less independently of the type of verb



- they are generally optional in the clause structure (some verbs require an adverbial without ) Which the proposition is incomplete; it is in clauses that answer questions When/Where Is/was X?)
- they are realized by adverb phrases, prepositional phrases, or clauses
- they are more mobile than the other clause elements, often occupying a variety of Positions in the clause
- their positions are determined to a larger extent by textual and pragmatic factors than the Positions of other clause elements, which are more determined by syntax
- unlike the other clause elements, more than one adverbial may co-occur in the same clause

### **5- Ways to Use Syntax in Literature**

According to Geoffrey Leech (2005:11) states that syntax is the constituent structure Of sentences. Next, according to Maggie Tallerman (2011:12) refers that syntax is sentence Construction: how words group together to make phrases and sentences. Some people also use the term Grammar to mean the same as syntax, Although most linguists follow the more recent practice whereby the Grammar of a language includes all of its organizing principles: Information about the sound system, about the form of words, how we Adjust language Ivan A. Sag and Thomas Wasow (1993:3) defined syntax is often used Instead of grammar in technical work in linguistics. While the two Terms are sometimes interchangeable, grammar may also be used more Broadly to cover all aspects of language structure; syntax, in contrastrefers only to the ways in which words combine into phrases, and Phrases into sentences-the form or structure of well formed Expressions.In the case, the writer conclude the syntax is a process to make Phrases and sentences. The syntax is not easy to do because of the the Rule and way, so the expert should be master in his field. The main point In the syntax is that a expert may not change the way and rule of the Phrases and sentences. according to context, and so on: syntax is only one part Of this grammar.

### **6. Types of Subject**

A subject is that part of a sentence that tells who or what the sentence is about. The subject can be noun, pronoun or noun phrase. The subject comes before the verb phrase in a sentence, Walden University. (2020).

For example:-

-Ex: Kelly walked down the street.

- Ex: The black cat is sleeping. Kelly and the black cat are the subjects of the sentences.

- Ex: John is swimming in the lake.

There are also different types of subjects. A simple, a complete subject and a compound subject. A simple subject is only a word without any modifiers having a noun or pronoun whereas a whole subject a sentence with all modifiers and a compound subject made up of more than one subject element.

For example:-

- Ex: Seema is a thin girl (simple subject).
- Ex: Kate's poem about his mother made the class cry (complete subject).
- Ex: Paul and Nikhil joined the badminton team at the same time (compound subject).

The subject of the sentence may be omitted, but it's called "you understood" because the reader is aware that each sentence could be written as "you do this" or "you do that."

The subject is the person or thing that performs the action (or being) of the verb (see "words" section). While this is not true in every case, we will use this as a working definition.

Also we have the subject of a dependent clause is usually a relative pronoun (e.g. that, which or who) .The following is an example of one sentence with one independent clause and two dependent clauses. The dependent clauses are in bold and the independent clause is in diagonal.

- *The gentleman, who wore a wig, decided to cross the road, which was full of traffic.*

A simple subject is the subject of a clause stripped off modifiers, the main word in the complete subject. The simple subject of the following sentence is trip. *The long, hard trip across the desert was finally over.* A compound subject consists of two or more connected subjects that have the same verb. The usual connecting words are and or.

## 7- Types of Object

To begin with ,an object is a noun or pronoun that is governed by A verb or a preposition .There are three types of objects : a direct Object , an indirect object , object and object of a preposition (Finch, 2002: 232)

Ruby (2001: 421) states that objects are those entities which are Acted upon by subjects ,and objects complete the meaning of verbs byreceiving action from them. Accordingly , objects can be classified Into three types.

- (a) A direct object is a noun , pronoun , or group of words acting as a Noun that b receives the action of a transitive verb .For example ,  
We watched TV.  
I bought a car.

- (b) An indirect object is a noun or pronoun that appears with a direct Object and names the person or thing that something is given to or Done for .For example:

I showed Randy the book.

IO DO

They gave him a present

IO DO

- (c) Objectives complement which complete the meaning of the direct Object in a sentence .It is a noun or pronoun that appears with a Direct object and describes or renames it . For example:

The president named him administrator of Nasa.

DO OC

I consider her the best candidate for the job.

DO OC (Ibid :422)

A direct object is a noun or pronoun that receives the action of a verb or shows the result of this action.Only action verbs can have direct objects.

Pattern: Subject – action verb – direct object

John ate the cake.

(Subject) (Verb) (Direct Object)

In this sentence, the subject “John” is performing the action of eating. The direct object "the cake" tells us what he is eating. Clauses or phrases can also be direct objects:

Carl dislikes going to the dentist.

(Subject) (Verb) (Direct Object)

Because "going to the dentist" is receiving Carl's dislike.

The object pronouns “me, us, you, him, her, it, them, and whom” may be used as direct objects. The subject pronouns “I, we, you, he, she, it, they, and who” may not.

He scared them off.

(Subject) (Verb) (Direct Object)

“He” is the subject, and “them” is who got scared.

An indirect object is a noun or pronoun that receives the action of the direct object. It shows for what, to what, for whom, or to whom the action happened. A subject must have a direct object to have an indirect object.

Pattern: Subject – action verb – indirect object – direct object.

Michael bought his sister a bike.

(Subject) (Verb) (Indirect Object) (Direct Object)

In this sentence, Michael is performing the action of buying a bike. The indirect object "his sister" tells us for whom the bike is being bought.

Indirect objects are most often found between the verb and the direct object in a sentence. If the previous sentence is changed to, “Michael

bought a bike for his sister,” then "his sister" becomes the object of the preposition "for" and is no longer an indirect object. (Ibid)

### **Conclusion**

The present study concludes that :

- The semantic role is a term used to refer to the relationship that a participant has with the main verb in the clause. It is also known as the most common or thematic relations.
- Semantic roles are regarded as one of the most common and simplest forms of lexical semantic representation. Semantic roles are mainly concerned with noun phrases which are functioning as subjects or objects according to its location.
- The syntactic elements of English sentences can be S-V-O (subject , verb , object whereas the syntactic elements of Arabic sentences Can be V-S-O (verb , subject , object)
- Syntax is the way how the words are put together to form Phrases and sentences. Syntax refers as the way words put together to form phrase and Sentences. In other words, syntax is the study of the structure of Sentences. In line with to study, syntax is to study the patterns and relationship of words, phrases and clauses. Syntax attempts to Uncover the underlying principles, or rules for constructing well-Formed sentences. Syntax considers as the study of the Principles and processes by which sentences are constructed in Particular languages. It is one of the branches of linguistics Studying about the rules or patterned relation that govern the way words combine to form phrases, or phrases combine to form Sentences.
- In sump up, syntax is the set of rules, principles and Processes that build of sentence structure.

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## Subject – Verb Concord in English

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### Abstract

*Subject-verb concord, is an important aspect of English grammar that concerns the proper matching of the subject and the verb in a sentence. It refers to the agreement between the number, person, and gender of the subject and the verb, which helps to ensure grammatical correctness and clarity in communication. This abstract will explore the rules of subject-verb concord in English, the challenges that learners face in mastering this aspect of grammar.*

**Keywords:** Subject – Verb Concord

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### 1. Introduction

In English, there are relationships between the elements of a sentence which can be defined in term of concord. Concord is "a term used in grammatical theory and description to refer to a formal relationship between elements, where by a form of one word requires a corresponding form of another. A singular subject co-occurs with the third person singular form of the verb in the present tense" (Crystal, 1985:64).

When writing and speaking in the present tenses, the subject and verb in a sentence need to be in the same form, or agree with each other and that's called subject verb agreement (SVA).

In English, subject-verb agreement is the correspondence of a verb with its subject in person (first, second or third) and number (singular or plural also called subject-verb concord).

Subjects and verbs have single and plural forms and it is important not to mix them up .All sentences need a subject and verb to be completed but if they don't match the sentence won't make a sense.

### 2. Statement of the problem

- Subject-verb concord remains a persistent problem for many language learners and even native speakers, resulting in unclear or confusing communication.
- Incorrect subject-verb agreement can occur due to a lack of understanding of the basic rules, confusion over complex sentence structures, or the influence of non-standard dialects

- This problem can negatively impact both written and spoken communication in academic, professional, and personal contexts, leading to misunderstandings, decreased fluency, and reduced credibility.

### **3. Aims**

- To understand the basic rules of subject-verb concord in English grammar, including agreement in number, tense, and person.
- To recognize and correct common errors in subject-verb concord, such as using a singular verb with a plural subject or vice versa..
- To increase overall proficiency and fluency in written and spoken English through improved mastery of subject-verb concord.

### **4. Subject-verb concord in English**

Subject-verb concord in English simply means the subject and verb must agree in number. This means both need to be singular or both need to be plural.

In English, there is number agreement between the subject and the verb; A singular subject takes a singular verb, a plural subject takes a plural verb. (Eckersley & Eckersley, 1980:31). It means that the V element in SVC is to comprise the form of the finite verb element that agrees with the subject in respect of number and person. (Quirk Greenbaum, 1973:176)

#### **4.1. Principles Determining Subject-Verb Concord**

In English, there are three principles concerning the SVC:

##### **A) Grammatical**

The basic rule about subject-verb agreement is quite simple. For a sentence to make sense, the verb has to agree with the subject in number. A singular verb is used for a singular noun/pronoun, while a plural verb is used for a plural noun/ pronoun.

1) William(singular noun)studies (singular verb) for an hour everyday. 2)

The boys (plural noun) study (plural verb) for an hour every day.

3) We (plural pronoun) try (plural verb) not to eat out too often.

(Eckersely & Eckersely, 1980:26)( Quirk & Greenbaum, 1973:176)

##### **B) Notional**

This second principle is related to the notional concord which is the agreement of the verb with subject according to the idea of number. It tackles nouns, like: team, family, government, etc.

For example:

4) The government has a meeting today.

5) The government have broken all their promises .(Internet 1)

##### **C) Proximity**

The principle of proximity means the number concord of the verb with subject closely preceding it. It means that if one subject is singular



and another is plural, the verb generally agrees with nearest subject. (Murphy, 1987: 166)

6) Either John or the students are here.

7) Neither they nor he is here. (Internet 2)

#### 4.2 Forms of the Subject

In English, the subject is a constituent that can be realized in two forms only: singular and plural. However, some nouns are regularly plural in form but singular in meaning, like: news, some disease "diabetes", some game "billiards" some sciences "phonetics", some proper nouns "the United States".

8) Billiards is a difficult game.

9) Statistics is offered every year at the college. (Eckersly, 1980:37; Internet 3)

Countable nouns are variable, occurring with either singular or plural forms (boy, boys) or have invariable plural (cattle). (Quirk, 1973:80)

Some nouns can be singular and plural according to the context, like: "stone", "paper", glass, etc. (Murphy, 1987:138)

Singular invariable nouns are non-countable nouns (John), some nouns ending in -s (dominoes), and abstract adjectival heads (the true), personal adjectival heads (the old) and the adjective of nationality (the French). On the other hand, variable nouns comprise regular plurals (book), and all forms of irregular plural: (thesis, theses, sheep) (Quirk, 1973:69-81, Internet 4)

#### 4.3 Other forms of Subject Verb Concord.

In addition to its simple form of a subject and its position at the beginning of a sentence, the subject can take other forms and positions:

##### 4.3.1 Clausal and Prepositional S.

Clause subject and Prepositional phrases as subject typically refer to time or to space.

10) How he goes there doesn't concern me.

11) To treat me like that is usual.

12) At six o'clock is very good. (internet 1)

##### 4.3.2 Inverted S.

Subject-verb inversion in English is a type of inversion where the subject and verb (or chain of verbs, verb catena) switch their canonical order of appearance, so that the subject follows the verb(s),

13) The girls waiting near the gate are my friends. 14) Around the corner and to the right is my house. (internet 4)

Usually, the subject taken the first position in a sentence, but there are many cases where the subject is inverted. In what follows, there are three cases of inversion:

A. Inverted Subject with questions, like

15) What in the world are the children trying to do?

(Phillips,2001:251)

B. Inverted Subject with negative expressions that come initially:

16) Hardly ever does he takes him off. (Phillips,2001:239; Internet 4)

C. Inverted Subject is required after place expressions of the beginning of a sentence, when the place expressions is necessary to complete the meaning of the sentence:

17) Around the school and to the right is Layla's house. (Internet 3)

#### **4.3.3 Indefinite Expression Pronouns.**

Indefinite pronouns do not refer to a specific person, place, or thing. In English, there is a particular group of indefinite pronouns formed with a quantifier or distributive proceeded by any, some, every and no. Some take the plural: (all, both, many), and other take the singular form: (anyone, everybody...) others take either singular or plural like: (some, any) depending on the object of the sentence.

18) All are here.

19) everybody was asked to be quiet.

20) some of the debates are still outstanding.

21) some of the debt has been paid off. (internet 2)

#### **4.3.4 Amount and Measurement Expressions.**

The amount and measurement expressions are plural in form but singular in meaning:

22) Twenty years is a long time

The use of definite and indefinite articles affects the verb choice:

23) A number of students are waiting here.

24) The number of students is waiting here

#### **4.3.5 Coordinated S.**

Noun phrase coordinated by 'and' requires plural agreement. However, when they represent one unit they need a singular verb:

25) John and Ali are here.

26) Law and order is important. (Quirk; internet 3)

When the coordinated elements have the same reference, a singular verb is required, where as a plural verb is used with coordinated elements of different references:

27) My friend and colleague has published a new book.

28) My friend and colleague have published a new book

(Eckersley X Eck.....1980:32)

In the simple sentence, the subject as well as other constituents can be compound:

29) What I think and do are difficult.

30) Ali goes to the library and studies every day. (Internet 1)

A singular and plural verb can be used with the collections of literary works: stories, novels, poem, etc. Whereas, a singular verb is required with the titles of the works with "and":

31) The Canterbury Tales exist in many manuscripts.

32) The Old Man and The Sea is a good novel. (Quirk, 1973:176)

## 5. Conclusion

Subject-verb concord is a crucial aspect of English grammar that ensures clear and effective communication. The correct use of subject-verb agreement is essential in conveying the intended meaning of a sentence, and it is important to understand the basic rules and common errors that can arise when using it.

Native and non-native speakers alike can benefit from targeted study and practice of subject-verb concord, in order to improve their proficiency in written and spoken English. With a good understanding of subject-verb agreement, speakers and writers can convey their ideas more clearly and effectively, which can enhance their credibility and professionalism in both personal and professional settings.

In conclusion, mastering subject-verb concord is an essential skill for anyone seeking to communicate effectively in English. By adhering to the rules of subject-verb agreement and avoiding common errors, speakers and writers can convey their intended meaning with confidence and clarity, and enhance their proficiency in the language.

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## The Different Positions of the Adverbs of Time and Place in the English Sentences

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### Abstract

*This paper will discuss the different positions of adverbs of time and place in English sentences. Adverbs of time and place are words that modify the verb by indicating when or where the action took place. In English, these adverbs can be placed in different positions within a sentence, depending on the desired emphasis or clarity of the message.*

*The first part of this abstract will focus on adverbs of place, which can also be positioned at various points in a sentence to convey different meanings.*

*The second part of this abstract will examine adverbs of time, exploring their typical placement at the beginning, middle, or end of a sentence. Examples will be provided to illustrate the different effects that placement can have on the meaning and emphasis of the sentence.*

**Keywords** : Adverbs of Place, Adverbs of Time

### 1. Introduction

Of all the classes of English words, the adverb is the most difficult to describe. Like the adjective the adverb is a modifier, but whereas the adjective in either its attributive or its predicate function refers to a noun, the adverb normally refers to a verb. The word adverb literally means "to a verb" thus, the adverb is the sentence element used to qualify, determine a verb.

However, the adverb is a very powerful sentence element. Although the name "adverb" implies that they are only used with verbs, adverbs can also modify adjectives and other adverbs:

- The heavenly blue light shone on the water.

The adverb "heavenly" modifies the adjective "blue" .When an adverb modifies an adjective, there is no need to join the two with a hyphen.

However, with words like "well" and "fast". (which are both adjectives and adverbs) A hyphen is used to avoid ambiguity:

- We will be visited by a well-known actress

(In this example, a hyphen is added to differentiate between "well-known actress").

## **II. The Aim of the study**

The aim of this paper is to investigate the grammatical aspects of adverbs especially adverbs of place and time within English.

## **III. The method**

The present work is a theoretical study. It refers to the most important books in grammar in order to view both the adverbs of place and time in English.

### **1. Adverb of Place**

Adverbs of place: They tell us where an incident happens or take place, in other words, adverbs of place tell us where the action was carried out. To identify them can ask a question starting with "where"

#### **Example**

- *They told us the news here.*

The adverbs are usually placed after the main verb or after the object. (Conlin, 1961:82)

#### **1.1 Position**

(away, everywhere, here, nowhere, somewhere, there etc.)

A-If there is no object, these adverbs are usually placed after the verb.

#### **Examples**

- *She went away.*

- *He lives abroad.*

- *Bill is upstairs.*

Adverb phrases, formed of preposition + noun / adverb, follow the above position rules.

#### **Examples**

- *The parrot sat on a perch.*

- *He Stood in the door way.* -

- *He lives near me.*

**B- Somewhere, anywhere: follow the same basic rules as some and any:**

#### **Examples**

- *I've see that man somewhere.*

- *Can you see my key **where**? No, I can't see it **anywhere**.*

- *Are you going **somewhere**?*

**C- Here, there: can be followed by be / come / go + noun subject**

#### **Examples**

- *Here's Tom.*

- *There's Ann*

- *Here comes the train.*

- *There goes our bus..*

Here and there used as above carry more stress than here there placed after the verb.

There is also usually a difference in meaning. Tom is here he is in this room/building / town etc. but here's Tom implies that he has just appeared or that we have just round him.

**D- Someone phoning a friend may introduce himself/herself by name there:**

*Ann (on phone): is that you Tom? Ann here or this is Ann . She must not say Ann in here or Here is Ann.*

**E- The adverbs away (off), down, in, off, out, over, round, up etc. Examples**

- *Down felt a dozen of apples.*

- *Out sprang the cuckoo*

- *Round and round flew the plane.*

F- In written English adverb phrases introduced by prepositions (down, from, in, an over, out, /of, round, up, etc) can be followed by verbs indicating position (crouch, hang, lie, sit, stand etc. ) By verbs of motion, by be born, die, live and sometimes other verb:

**Examples**

• *From the rafters hung strings of onion*

• *In the doorway stood a man with a gun.*

**Example: Hanging from the rafters were strings of onions**

Standing in the doorway was a man with a gun. But a participle could not be used with the last example Unless the shower of stones lasted for some time. (Martinet 1960: 54-5)

## 1.2 Adverbial clauses and phrases

Quite often, an "adverb" in a sentence comprises server words. These types of adverbs are called: Adverbial clauses and phases

Adverbial clauses of place are introduced by where or wherever

**Examples**

• *They went wherever they could find work.*

• *Where the fire had been, we saw nothing but blackened ruins.*

Non-finite and verb less clauses occur with both the subordinators. (Quirk et al (1973: 363)

## 2. Adverbs of Time

Adverbs of time usually tell us when something happen they include: afterwards, later, now, soon, yesterdays

Adverbs of time include:

**a. Today.**

- *I've been to shops today*

**b. yesterday.**

- **I went** yesterday

**c. Next week/month/year**

- *I am going **next week**.*

**d. Last week/month/year**

- **I went *last year*.**

**e. Finally**

- *I **finally** went*

**f. Eventually**

- *I **eventually** went to the shops.*

**g. Already**

- *I've **already** been to the shops*

**h. soon.**

- *I'm going to the shops **soon**.*

(Conlin, 1961: 83).

### 2.1 Position

**A- Afterwards, eventually, lately, now, recently, soon, then, today, tomorrow etc.**

**An adverb phrases of time: at once, since, then, till.**

These are usually placed at the very beginning or at the very end of the clause, i.e. in front position or end position.

**Example**

*We'll **soon** be there.*

**B-before, early, immediately and late, come at the end of the clause:**

**Examples**

- **He came late.**

- **I'll go immediately**

**But before and immediately, used as conjunction, are placed at the beginning of the clause :**

**Example**

***Immediately** the rain stops we'll set out.*

**C- Since and ever since are used with perfect tenses since, can com after the auxiliary or in end position after a negative or interrogative verb, ever since (adverb) in end position. Though front position is possible:**

**Examples**

*He's been in bed **since**, his accident / **since** he broke his leg.*

**D- yet and still (adverb of time)**

-Yet is normally placed after verb or after verb + object :

**Example:**

*He **hasn't finished** (his breakfast) **yet**.*

-Still is placed after the verb be but before other verbs



**Example:**

- *She is still in bed*

Yet means 'up to the time of speaking'. It's chiefly used with the negative or interrogative.

Still emphasizes that the action continues. It is chiefly used with the affirmative or interrogative. But can be used with the negative to emphasize the continuance of a negative action;

**2.2 Adverbial clause of time**

Finite adverbial clause of time are introduced by such subordinators as after, before, since, until, when:

**Examples: When I last saw you, you lived in Washington.**

- *Buy your tickets as soon as you reach the station.*
- *Our hostess, once everyone had arrived, was full of good humor.*

**Conclusion**

Adverbs of place and time, beside the other types of adverbs, are regarded as one of the most important element in the grammar of English.

As their names indicate adverbs of place and time tell the reader/listener where and when an action took place. In other words, when we write / speak sometimes it is important for us and even for our addressee to mention the place and time in which something happened in order to make our message clearly understood.

Concerning the position, each type has a specific position in the sentence according to the meaning carried by that sentence. That is, the position of adverbs in general, and those of place and time in particular ; may, to some extent, be affected by the meaning intended in the sentence.

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