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# **Bilingual Code-Switching, An Indication Of First Language Attrition: The Case Of Twi-English Code-Switching Among Students Of Some Ghanaian Schools**

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## **Abstract**

This research explores how the contact between English and Twi, the most widely spoken indigenous Ghanaian language, has resulted in infusion of English lexical items in Twi expressions (Twi-English code-switching). Using a computed discourse test from oral recording of naturally occurring speeches, the study analyses how well the educated Ghanaian youth can express his/her Twi-English code-switching in exclusive Twi. With a population of fifty (50) students from ten (10) Ghanaian senior high schools the research reveals that there is lack of competency and fluency in Twi, the ancestral language - Respondents, the majority of who cited Twi as first language were unable to express their Twi-English utterances in exclusive Twi, although Twi has enough lexical items to exclusively express same meanings given by the Twi-English utterances. This research concludes therefore that incompetency is a major contributory factor for the Twi-English code-switching among Ghanaian students. From another angle it could be said that frequent/regular code-switching of Twi and English has gradually lead to decay/attrition in Twi the ancestral language. The Study further proves that incompetent bilinguals can perfectly code-switch depending on the motivations available.

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**Keywords:** Code-switching/mixing, Lexical Borrowing, Ancestral Language, Matrix Language, Embedded Language.

## **Introduction**

Ghana has over 40 indigenous languages belonging to the Gur and Kwa sub-families of the Niger Kordofonian language family (Huber, 2008)

Apart from the indigenous languages which include Twi, Fante, Ga, Ewe, Dangme, Nzema, Dagaare, Dagbani, Kasem and Gonja, Ghanaians, especially the educated ones speak English too. The English language has

been with Ghanaians since the 1950's when the British arrived on the Gold Coast. It is the language of government administration and education – it is the de-facto official language. As an international language, English is prestigious and marks authority, education and refinement. English is spoken as a second language largely by the educated Ghanaian, although those who have not been to school before use some English expressions they have acquired especially through the electronic media. Most educated Ghanaians are therefore bilingual in the indigenous languages and English, the second language which is acquired through formal education. There is a small group of Ghanaians however who acquire English first since that is the language in which their parents communicate with them. They later learn the indigenous languages through friends and other relations. These are usually the children of the elite, and this practice is influencing most urban dwellers.

Ghanaians, like all bilinguals, code-switch, and typical of this is the switch between English and the indigenous languages. Twi is a major variety of Akan, the most widely spoken indigenous language in Ghana. Akan, according to Ansah (2008) is spoken by 40.1% of the population as a first language while many others use it as a second or third language. Twi-speaking educated Ghanaians usually code-switch in Twi and English. This, experts consider as a normal feature of bilinguals, and various factors have been given as motivation. However while code-switching is considered as a feature of competent/proficient bilinguals, experts like Poplack (1980), Nortier (1990), Singh (1995), and Winford (2003) are of the view that it can be indicative of decay or lack of proficiency/competency in a language, especially first/ancestral language – First language attrition.

This research therefore seeks to find out if lack of proficiency or competence in Twi, the ancestral language, is also a motivation for, or cause of the Twi-English code-switching by the educated Ghanaian youth. This is based on the premise that when languages come into contact, the result or outcome could be varying - language shift, language maintenance or language death. Winford (2003: 258) provides as signs of first language death or attrition, reduction in the language's number of speakers and domains of use – 'quantitative attrition,' and show of incompetency by increasing number of speakers – 'qualitative attrition.'

'Qualitative attrition' may however present itself in the form of code-switching where one cannot express meaning without code-switching – code-switching becomes indispensable. This, Hamers and Blanc (1989: 149) consider as "incompetence code-switching." Thus 'Qualitative attrition' is marked by what I would like to refer to as "indispensable code-switching" – meaning cannot be expressed without it. Code-switching may therefore indicate decay in the proficiency or competency in a language – usually the

AL or L1. In other words code-switching could be indicative of language shift or attrition.

As Winford (2003:260) puts it “During the period of primary language shift, L2 elements increasingly intrude into AL encouraged by frequent code-switching and code-mixing. L2 dominance bilinguals are the chief agents of the diffusion of L2 lexicon and structure into the AL”

Ancestral language is the indigenous language of a people. It is usually the L1 of the people. Twi is an ancestral Ghanaian language, while English is a second language.

### **Statement of the problem**

Most educated Ghanaians are bilingual in English and indigenous Ghanaian languages. Like all bilinguals the educated Ghanaian code-switches in English and the indigenous or ancestral language(s). Thus the educated Ghanaian who speaks Twi, for instance infuses his Twi expressions with English words and expressions – code-switching.

Code-switching may be used to fill a lexical gap, when a speaker cannot find an appropriate word or expression, or when the language being used does not have the items or appropriate translation for the vocabulary needed. It can also be used to exclude someone from a conversation, change the role of a speaker or show confidentiality or anger. Moreover code-switching may show and emphasize group identity or speaker involvement. In some situations however the reasons for code-switching cannot be ascertained. This usually involves intra-sentential code-switching or metaphorical code-switching (code-mixing). This kind of code-switching is a style and a feature of bilinguals who are proficient or competent in both languages that are used in the switch.

However as much as code-switching is a feature of proficient bilinguals, researchers such as Poplack (1980), Nortier (1990), Singh (1995), and Winford (2003) believe it could be a sign of incompetence in one of the languages (the matrix language). The Twi-English code-switching among Ghanaians could therefore be a signal that Twi, the ancestral language is in the process of decay. Most educated Ghanaian speakers of Twi infuse their Twi expressions with English words and expressions, even if the same ideas are possible to express in Twi exclusively. Concerning this result situation of the contact between the indigenous or ancestral languages and the English language, Asilevi (1990:2) observed:

The habit of code-switching in Ewe and English has become an integral part of the communicative performance, and has permeated the informal speech of the bilingual youth, that one can rightly speculate that it will be no distant time when an Ewe native speaker

ought to have some knowledge of English before he can function in his own speech community.

It is worth noting that this situation is not exclusive to the Ewe language. It extends to all the indigenous or ancestral Ghanaian languages including Twi. Twi-English code-switching by the educated Ghanaian youth as much as could be attributed to proficiency, could also be due to difficulty in selecting appropriate Twi lexical items to convey meaning. Thus, in spite of the various social motivations for code-switching, the Twi-English code-switching by the educated Ghanaian youth may be mainly due to lack of proficiency in Twi, the ancestral language. Such information will be revealing and useful in policy formulation and national development.

### **Purpose of the study**

Code-switching is a normal and common feature of bilingual interaction. This according to Muysken (1995) requires high bilingual competence. The bilingual needs to be more competent to code-switch. This notwithstanding, code-switching could be due to lack of proficiency or competence – language decay (Poplack, 1980; Nortier, 1990; Singh, 1995; Winford, 2003). Thus code-switching indicates either the presence or absence of proficiency/competency. This research therefore sought to find whether the Twi-English code-switching by the educated Ghanaian youth is a mark of competency, or decay in Twi, the ancestral language. The finding will inform policy makers and implementers of the situation and way forward so as to take informed decisions.

### **Research questions**

This research acknowledges that bilinguals have various motivations for code-switching. However experts like Poplack (1980), Nortier (1990), Singh (1995), and Winford (2003) believe that just like competency or proficiency, decay of a language could result in code-switching – ‘indispensable code-switching.’ This work aimed to find whether the Twi-English code-switching by the educated Ghanaian youth is that of competent and proficient bilinguals, or that of incompetent bilinguals, and for that reason ‘indispensable code-switching.’

Questions that were asked to ensure successful research included:

- Are the educated Ghanaian youth aware that they code-switch?
- Why do the educated Ghanaian youth code-switch?
- Is difficulty to find appropriate lexical items in Twi a reason for the Twi-English code-switching?
- What perceptions do they have of people who code-switch?

## **Theoretical norms and review of literature**

Code-switching has had many diverse definitions from different scholars who have conducted studies into it. Haugen (1973: 521) defines code-switching as “the alternate use of two languages including everything from the introduction of a single unassimilated word up to a complete sentence or more into the context of another language.” It is also “multi-word sequences that are lexically, syntactically and morphologically unadapted to recipient language.” (Poplack, 1988: 97) This could be “the selection by bilinguals of forms from an embedded variety of utterances of a matrix variety during the same conversation.” (Myers-Scotton 1993: 3) According to Milroy and Muysken (1995: 7), code-switching is “the alternate use by bilinguals of two or more languages in the same conversation.” It is worth noting that in all the definitions, experts consider one basic point as prerequisite for code-switching: Two or more languages are involved in the same conversation. Code-switching is thus the use of two or more codes in the same context of conversation. This may have variations. It may occur between turns of the same speaker or different speakers. According to Amuzu (1998) switching within a turn takes two forms: the one occurring between monolingual complement phrases of different languages, referred to as inter-sentential code-switching, and the other within a single complement phrase, referred to as intra-sentential code-switching. In intra-sentential code-switching (code-mixing), morphemes from two or more languages co-occur within the same structure of a complement phrase.

According to Winford (2003), although most scholars wouldn't consider the use of different languages in different situations like those found in diglossic speech communities (P. 102), and “interference” (P.109) as code-switching, he (2003: 114) believes that “changing constellation of the components of domain of diglossic situations can lead to varying degrees of code-switching resulting in contact induced changes in both varieties.” (P. 114) and for that reason “it may seem somewhat arbitrary to reserve the term code-switching only for skilled bilingual behavior and exclude phenomena associated with process of shift and second language acquisition.” Indeed code-switching should not be reserved for only proficient bilinguals, since language incompetency, decay or attrition can result in it.

## **Motivations for Code-Switching**

Code-switching has been used by experts to refer to varying types of language mixture. Winford (2003: 102) on this issue claims “code-switching is therefore a cover-term for quite varied types of bilingual and bidialectal language mixture, resulting from quite different social circumstances and motivations.” In his attempt to define it therefore, he asserts that, “in general, then, code switching is taken as referring only to those cases where bilingual

speakers alternate between codes within the same speech event, switch codes within a single turn, or mix elements from two codes within the same utterance.” (P.103)

This means that code-switching on the one hand involves switches which occur within the same sentence; a mixture of lexical items from two languages within the same sentence - Intra-sentential code-switching. On the other hand it involves switches that occur between sentences – Inter-sentential code-switching.

According to Winford (2003) the social factors that influence code-switching have basically been studied under three major frameworks: the sociology of language, linguistic anthropology, and social psychology of language choice. Under these frameworks, insight is provided on how social institutions and relationship, interpersonal relationships, goals, interaction types and speech accommodation influence patterns of code-switching. Code-switching can be done to fill a lexical gap. This is usually when a language does not have an appropriate word or expression. The speaker therefore resorts to the language at his or her disposal that has the appropriate word or expression to give the meaning (s)he wants to convey. In some contexts, code-switching is a means to exclude someone from a conversation. In such a situation a speaker switches to a code which disallows some of his hearers to get the message (s)he puts across. One can also code-switch to change his role as a speaker: raise status, add authority, show expertise or refinement. This is usually when one of the languages is considered more prestigious than the others and thus marks one as such. Confidentiality, anger and annoyance may also be expressed through code-switching. Certain concepts, ideas and emotions are best expressed in one language than in the other. In a conversation therefore one quickly switches to the language in which (s)he can better express what (s)he wants to express. On the other hand, one may code-switch to mark and emphasize group identity and speaker involvement – to show that the group shares a common language and that (s)he the speaker is one of the group’s members. This may be done to get favour, be accepted, and be agreed with. Holmes (1992) believes switches often simultaneously serve several functions: they can emphasize the precise message content (affective function) as well as signal ethnic identity (referential function). The type of code-switching for which reason(s) can be identified or assigned, is referred to as situational code-switching. Metaphorical code-switching (code-mixing) according to Holmes (1992) however can be used to draw on different associations of the two codes. Each of the codes represents a set of social meanings and the speaker draws on the association of each code. Code-mixing suggests the speaker mixing codes indiscriminately or because of incompetence, whereas the switches are very well motivated in relation to the symbolic or social

meanings of the two codes. This is a style of conversation among bilinguals to convey effective meaning and information. Distinction therefore must be drawn between switches involving competent or proficient bilinguals and those that reflect lack of proficiency in a language – switches that are as a result of lack of knowledge of the vocabulary of a language.

Many experts also distinguish code-switching by competent or proficient bilinguals and various kinds of mixture found in imperfect second language acquisition – “bilingual code-switching” and “incompetence code-switching” respectively. According to Hamers and Blanc (1989: 149) “incompetent code-switching” is usually the case of speakers who have acquired a limited functional competence in L2, and thus have to resort to their L1 to compensate for their lack of adequate knowledge in the L2.

This can also be in the case of people who have lost some of their competence in L1 and thus resort to L2 to fill the gaps. Poplack (1987: 72) also provides a distinction between the kinds of mixture associated with fluent bilinguals, from speech errors which involve elements of both languages and which may be properly considered “interference.” Similarly, Winford (2003) believes that it would be arbitrary to reserve the term code-switching only for skilled bilingual behavior and exclude phenomena associated with process of shift and second language acquisition. This indicates the difficulty associated with the description of interlanguage phenomena in the frameworks of bilingual code-switching.

Bilingual code-switching however can be described by rules and constraints similar to those of single language utterances. Single morpheme or single word switches which are associated with (intra-sentential) code-switching is similar to lexical borrowing. In some cases it is not clear whether the use of a word from one language in a sentence made in another language constitutes code-switching or borrowing. The degree of use of an element by monolingual speakers, and the degree of its integration into the structure of the language are the means for distinguishing lexical borrowing from code-switching. However, frequency count alone is not enough, just as morphophonemic integration is, in distinguishing borrowings from code-switching. Both borrowing and code-switching may or may not be morphologically and phonologically adapted to the recipient language (Myers-Scotton, 1993 b). Scholars are thus of different opinions as to what constitutes borrowing on the one hand, and code-switching (single morpheme) on the other. Sankoff and Poplack (1984) provide features of code-mixing and borrowing:

	Borrowing	Code-mixing
No more than one word	+	-
Adaptation: Phonological	± / +	±
Morphological	+	-
Syntactic	+	-
Frequent use	+	-
Replaces own word	+	-
Recognized as own word	+	-
Semantic change	+	-

Linguistically, various principles and constraints regulate (intra-sentential) code-switching.

### **The Equivalence Based Approach**

Under the Equivalence Based Approaches, the Free Morpheme Constraint Predicts that a switch will not occur between a lexical stem and a bound morpheme: “codes may be switched after any constituent provided that constituent is not a bound morpheme.” This is however no more the case if the stem has been phonologically integrated into the language of the morpheme. Thus “flikeando” – “flipping,” is possible in Spanish-English code-switching, while “runeando” – “running” is not (Winford, 2003).

The equivalence constraint stipulates that switches can occur only at points where the surface structures of the two languages coincide. Sankoff and Poplack (1981) are of the view that the grammar of a code-switch utterance is an independent one which incorporates grammatical rules of the two languages, however, distinct of either. This, Muysken (1997) refers to as ‘Congruent Lexicalization’ where the two languages share a grammatical structure which can be filled lexically with elements from either languages.

### **The Government Based Approach**

The government based approach to code-switching stipulates that mixing cannot occur when there is government relation between elements; mixing is possible only if there is no such relation between elements. The relationship between the head of a construction and its complement is what is referred to as government. For example, a noun is the head of a noun phrase and governs its complements. The government based approach just like the equivalence based approach has its weakness. Some definitions of government are too broad and therefore do not well account for the grammar of code-switching. For instance the free morpheme constraint has in some instances been defied resulting in switches between lexical stems and bound morphemes. E.g.: *a-footballer-fo* (Twi-English), meaning footballers.

## **The Production-Based Model**

The production-based model of code-switching as opposed to the other approaches rather explains which constituents can be switched and why. Myers-Scotton's Matrix Language Frame (MLF) model of code-switching is an example of the production-based model. It claims that "code-switching constraints are set by processes which operate well before the positional level at which surface orders and structures are realized" (Myers-Scotton, 1993b:6). The MLF model stipulates that one of the languages involved in code-switching sets the grammar for the mixed elements. The language that sets the grammar is the Matrix Language (ML). The matrix language thus sets the morpheme order and the system morphemes. The other language whose elements are infused in the ML is the Embedded Language (EL). Myers-Scotton (1993b:7) provides the assertions of the MLF model as 'interrelated hypothesis:'

The Matrix Language Hypothesis states that the ML sets the morphosyntactic frame for the ML + EL constituents. This means that the morpheme order must not violate ML morpheme order. The system morphemes must come from the ML.

The Blocking Hypothesis states that the ML blocks the appearance of any content morphemes which do not meet certain congruency conditions with ML counterparts.

The EL Island Trigger Hypothesis. Whenever an EL morpheme appears which is not permitted under the ML hypothesis or the blocking hypothesis, the constituent containing it must be completed as an obligatory EL island.

The EL implicational hierarchy hypothesis indicates that optional EL islands occur; generally they are only those constituents which are either formulaic or idiomatic or peripheral to the main grammatical arguments of the sentence.

In establishing the matrix language, earlier researchers, Doron (1983) and Joshi (1985) suggest a consideration of the first word in a sentence, while others like Klavans (1983) and Treffere-Daller (1991) claim the ML to be the language of the verb. However, such definitions could not be proven in several situations. (Winford, 2003). Myers-Scotton (1993b:68) considers the ML as "the language of more morphemes in the interaction types including intra-sentential code-switching." However she suggests that frequency count be based on a discourse sample rather than single sentences and that, cultural borrowings from the EL must not be counted as part of intra-sentential code-switching. Although all these definitions have their individual weaknesses, all the scholars who propounded them agree that there are some switches in which the ML is difficult to identify based on the criteria. Nortier (1990 ) therefore suggests that a working definition of the

ML must be based on more than one criterion. These include the first word of the utterance, the syntax of the sentence and the frequency of constituents from each language. If the ML is still doubtful after all these considerations, then it should be assumed that there is none. This is an indication that in some instances identification of the ML is problematic. It further shows that the MLF model focuses mainly on single-morpheme switches – switches that involve system morphemes and those that involve content morphemes. This research focuses on intra-sentential code-switching (code-mixing) which also involves single morpheme switches. The MLF is therefore adopted and applied in analysis of data. In spite of the exceptions to the hypotheses of the MLF and the fact that diverse opinions have been expressed on it, it gives the highest degree of truth in terms of predicting what occurs in intra-sentential code-switching. It gives a thorough examination of intra-sentential code-switching and serves as a basis for investigations in the subject.

### **Methodology and data collection**

The data for this research were obtained from varying sources:

- Listening and analysis of natural speech
- Oral interview recordings
- Discourse completion test (involving transcribed responses of oral interview)

The different sources were used so as to get in-depth and authentic code-switching utterances used by the educated Ghanaian youth. Through stratified random sampling, fifty (50) Twi speaking SHS students were interviewed exclusively in Twi on current issues of football, selection of national team players and banning of mobile phone use by SHS students (Appendix 1). The SHS level was chosen for this research since students at that level have acquired the English language at an appreciable level and yet they are not so high on the academic ladder. Decay at this level would therefore indicate a serious problem since they are the future of the country. If there is decay at this level then by the time they complete tertiary institutions their lack of proficiency in the ancestral language will be grave. To ensure gender balance, 50% of the respondents were boys while the other 50% were girls. The responses to the interview questions, all of which contained Twi-English code-switching, were transcribed and used in a questionnaire for respondents to respond to. In the questionnaire, respondents were asked to express the Twi-English expressions exclusively in Twi (Appendix II). This was to assess how respondents are able to express themselves in the ancestral language as much as possible without infusing English words.

### Data analysis and discussion

Analysis of the naturally occurring speech of educated Ghanaian youth who speak Twi revealed that most, if not all, code-switch in Twi and English. In the oral recordings all the fifty respondents (100%) responded in Twi-English code-switch even though the questions were asked in monolingual Twi. The English words infused in most of the Twi utterances were not borrowed words, neither were they used to fill lexical gaps in the ancestral language; they were not situational code-switches. This is a clear indication that respondents mixed both languages so that they could express their thoughts. English is a prestigious language which has gained grounds to such a depth that the educated Ghanaian has to resort to it even in speaking the ancestral language. Out of the fifty (50) SHS students who answered the questionnaire five (5) were between the ages of ten and fifteen years (10 – 15 yrs.), forty-one (41) were between the ages of sixteen and twenty (16 – 20 yrs.), while four (4) were between twenty-one and twenty-five years (21 – 25 yrs.). They represent 10%, 82% and 8% respectively.

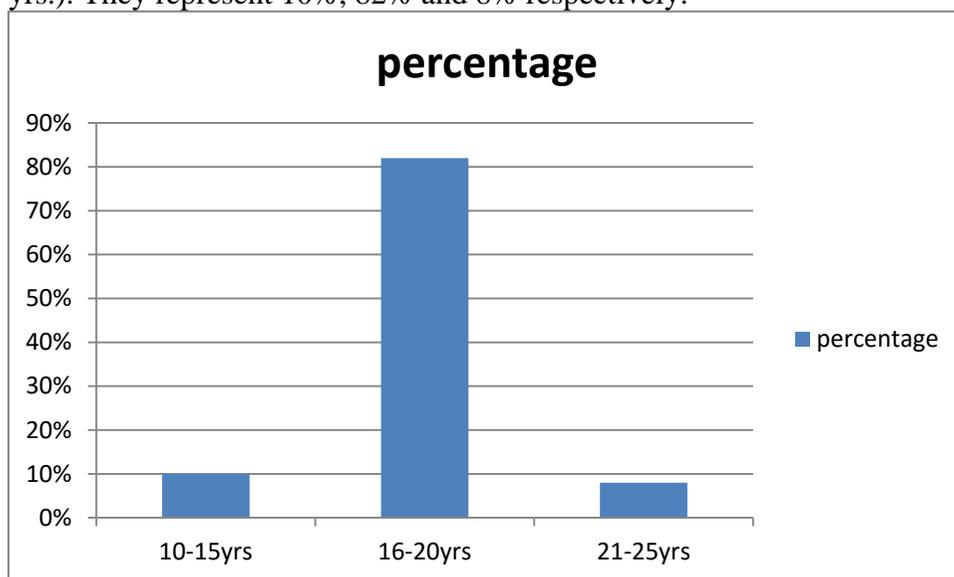


FIGURE 1 Frequency of ages of respondents

This shows that most of the respondents were in their teens, ages at which they should exhibit language proficiency. The majority acquired Twi as their first language, studied and obtained a pass in it at the BECE (Fig. 3 & 4). 84% acquired Twi as first language, 76% studied it at the J.H.S and 70% grew up in Twi (Akan) communities. They must therefore be among the educated of their age group who are proficient in Twi.

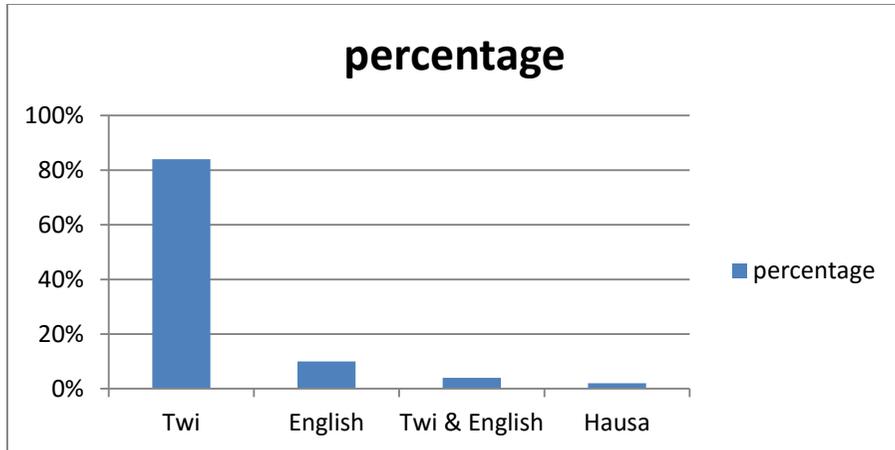


FIGURE 2 Frequency of respondents' first language

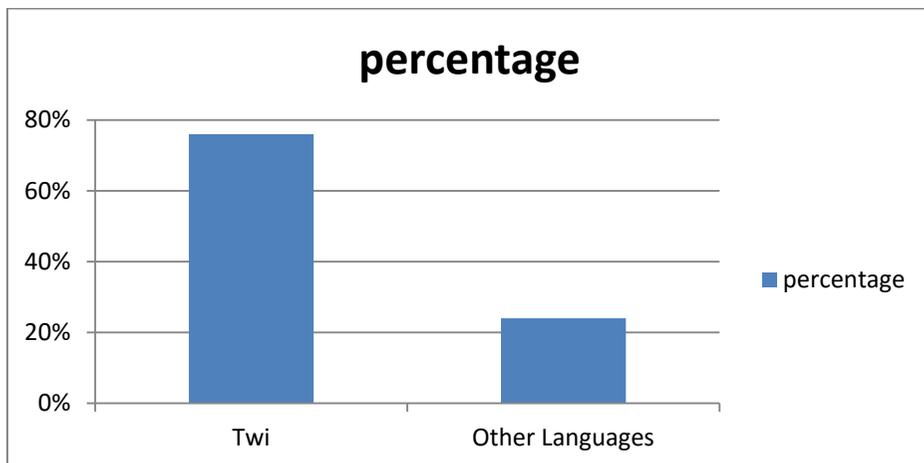


FIGURE 3 Frequency of Ghanaian language studied in basic schools

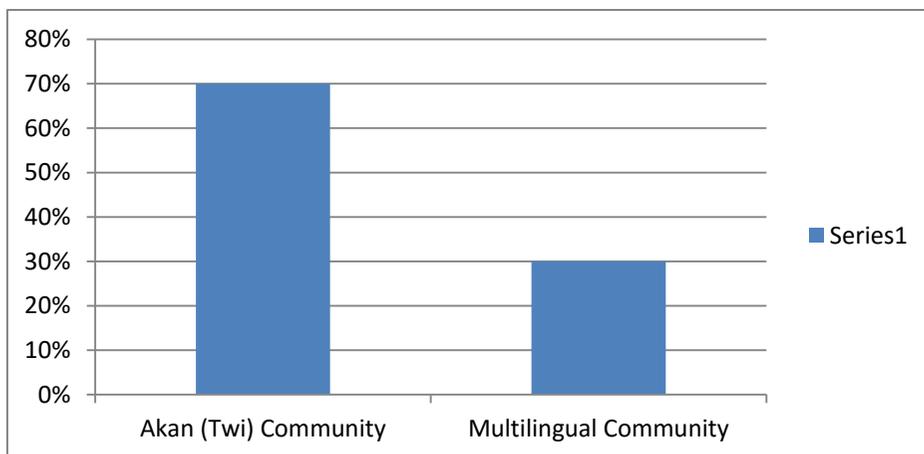


FIGURE 4 Frequency of language community in which respondents grew up

While 58% of respondents cited Twi as the language they are most fluent in, 14% cited English, and 28% claimed to be fluent in both Twi and English. However, even though 52% of respondents were able to restate most of the Twi-English code-switches in exclusive Twi, they found it extremely difficult. They spent unduly more time to think, recall and guess what Twi lexical items to use in place of the infused English items. They could not communicate effectively in exclusive Twi. This portrays lack of fluency and proficiency. The remaining 48% could not restate most of the Twi-English code-switches in exclusive Twi. 90% claimed awareness of their code-switching and admitted that they had difficulty (lack of competence or proficiency) in selecting appropriate words in Twi to convey meaning. Apart from lack of competence and proficiency, respondents gave other reasons for the Twi-English code-switch. It is a means to make utterances shorter, since a clause or phrase in Twi may be expressed by just a word in English. It is also used to raise one's status (to show off). In addition, the Twi-English code-switch is the language they have been bequeathed with. It is also a style or fashion. Some also infuse English words in their Twi utterances to fill lexical gaps in Twi and for accuracy sake, since the Twi words they know may not convey that exact meaning they want to put across. While some perceive Twi-English code-switching as a normal sign of educated speakers, the majority perceive it as a sign of incompetence in the ancestral language.

## **Conclusion**

This research, acknowledging the social motivations for code-switching, aimed to find out if the Twi-English (intra-sentential) code-switching among educated Ghanaian youth, involves proficiency and competence in both languages, or lack of proficiency and competence in Twi the matrix and ancestral language. The data for the research were obtained from naturally occurring speeches of respondents through oral recordings. The transcription of the oral recordings was put into discourse test for respondents to answer. This revealed that the educated Ghanaian youth who speaks Twi codes-witches in Twi and English. The Twi- English code-switching is done for various reasons. Chief amongst them is lack of fluency and proficiency in Twi. English is prestigious and it is the language for education so the educated Ghanaian youth is more attached to it making him/her find it difficult to express him or herself without it. 10 % of respondent speak English as first language. Even though 84% has Twi as first language while 58% has it as the most fluently spoken language, they admitted having difficulty in selecting appropriate Twi lexical items to convey meaning. They therefore resort to English lexical items to enable them express their thoughts and feelings, hence the Twi-English code-

switching. It must then be that the 58% of respondents' claim of Twi as the most fluently spoken language refers to the Twi-English code-switching rather than monolingual Twi. They are neither fluent in monolingual Twi nor English. The Twi-English code-switching has become another tongue which is transmitted from one generation to another. It is not the preserve of competent bilinguals in Twi and English. The danger however is that in a formal context where it is expected to use as much as possible a monolingual language, it becomes extremely difficult to express one's self. Another revelation from this research is that the Twi-English code-switching is perceived as a normal language or style of the educated Ghanaian youth – showing refinement. This even convinces the uneducated to also use some Twi-English expressions so as to raise their status in some situations. Although Twi-English indicates lack of competence in monolingual Twi, it is considered as a sign of refinement and indicates that one is not 'local.' The youth fancy this; they are so much attached to it and their disuse of monolingual Twi has led to loss of Twi lexical items that are usually substituted with English items. This problem the research reveals stems from the negative attitudes to the indigenous languages. If steps are taken by all Ghanaians to change the negative attitude the case of Twi-English code-switching due to lack of proficiency in Twi will cease. The educated Ghanaian would be a competent and skillful bilingual who can express him or herself in monolingual Twi or English, as well as Twi-English code-switch which becomes a "3<sup>rd</sup> tongue."

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- .....
- 4. Se ŋka ho a, otumi *motivate-i team* no.  
.....
- 5. Nne mmōdenmō no ye *far more better than last week* de no.  
.....
- 6. Nne de *they played according to plan*.  
.....
- 7. Metee se ŋka ho no eyee me yaw pii, *because he is one of my favorites*.  
.....
- 8. Na anka eye opportunity a ode be prove se ŋye good player.  
.....
- 9. ebe affect-i ne dreams for the future.  
.....
- 10. Se ŋntaa mmō *matches* no nye *enough excuse to drop him*.  
.....
- 11. emmoa *both teachers ne students to concentrate on education very well*.  
.....
- 12. *Though ŋye junior player w'acquire knowledge* no paa.  
.....
- 13. Anka yeeka *first eleven* no a, *he is included*.  
.....
- 14. Etumi boa ma obi *link ne parents*.  
.....
- 15. Saa asem no de eye *very debatable*.  
.....

- C.
- 1. Are you aware that you mix your Twi expressions with English words?  
Yes [ ]                      No [ ]
  - 2. Do you mix Twi expressions with English words because you find it difficult to select appropriate Twi words to convey the meaning you want to put across?  
Yes [ ]                      No [ ]
  - 3. What other reason(s) would you give for mixing Twi with English?  
.....  
.....  
.....
  - 4. Are you aware that most Ghanaian Twi speakers mix Twi with English words?  
Yes [ ]                      No [ ]
  - 5. Do they mix Twi with English words because it is difficult for them to select appropriate Twi words to convey meaning?  
Yes [ ]                      No [ ]
  - 6. What are other reasons for which you think they mix Twi with English?  
.....  
.....  
.....
  - .....7
  - 7. What is your perception of people who mix Twi expressions with English words?  
.....  
.....  
.....

## **Approach To Buck's Translation Of *Shuihuzhuan* From Its Impact In Creating Image Of China**

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### **Abstract**

This paper is devoted to a comparative analysis in rhetoric, characterization, theme representation and some other significant aspects between *Shuihuzhuan* and Pearl S. Buck's translation from a perspective of the function of the translation of Chinese classic masterpieces in creating the image of China, and then to an exposition of the defect of Buck's version, on the basis of which a reflection is to be made on the guiding principle of the translation of classic Chinese literary masterpieces.

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**Keywords:** Rhetoric, characterization, theme representation, image creation

### **Introduction: popular comments on Buck's Translation**

Published in 1933 in America, Pearl S. Buck's *All Men are Brothers*, an English translation of *Shuihuzhuan*, has been influential in both America and China. In America, the book "jumped into the ranking list of the authorized Monthly Reading Club in America"(Gongfang, 1999:289), and has constantly aroused Chinese scholars' attention and comments, the most well-known of which was done by Lu Xun in thirties of 19<sup>th</sup> century. The major comments are generally categorized into the following three types. Some argue that Buck's version, honored as a great achievement (Gongfang, 1999) has made great contribution in Chinese culture transmission due to its popularity in Western society; while some others, represented by Qian Gechuan (1981), have pointed out that the version is an dwarfization of Chinese language and a misreading of Chinese culture as well as a disrespect to Chinese literature heritage and furthermore announced that the translator, Buck, totally "misunderstood China". Recently other scholars' research indicates that the translation strategy taken by Buck is literal translation and the version is not a "misreading" but a "foreignization" to "maintain the cultural differences", that is, to "maintain the peculiar expression way and passage-construction style of ancient Chinese" to "literally introduce classic Chinese literary masterpieces to the West" (Mahongjun, 2003:125).

The above three views are to some extent reasonable but not comprehensive enough to explore the translation strategy, the style and further the concrete and potential effect of the version. The first view has noticed the popularity of Buck's version in the West but ignored that the popularity may be appealing cultural psychology and goal of target culture while degrading source culture. The second view is unconvincing for it has taken the style of target language into research but neglected the translator's knowledge and cultural background. Combined with "foreignization", the third view has studied the translator's knowledge and cultural background from the perspective of cultural constructive function of translation and corrected the radical opinions of "misreading" or "mistranslation", but it has completely argued in favor of literal strategy in Buck's version while in lack of some questions like the translation goal of literature texts, the limitation of "foreignization", the role of the translation of classic pieces in creating an image of China.

In this paper, the principal idea is that translation of classic pieces plays a significant role not only in cultural transmission but also in creating image of source culture. The study of the translator and his or her translation of classic pieces like *Shuihuzhuan*, a very presentation of Chinese culture, cannot be done without the research on the function of translation in constructing image of Chinese culture. Integrated with the concept of "image of China", this paper will explore the effects that Buck's translation strategy has exerted on the cultural inclination of her version from the perspective of the function that translation of classic pieces has performed in creating image of Chinese culture. Furthermore, the translation strategy and standards of Chinese classic pieces will be discussed.

### **Function of the translation of classic pieces in creating image of China**

"Image of China" is sourced from Imagology, focused on "the internal logic of production and transmission" (Zhou Ning, Song Binghui, 2005:149) of cultural image, that is, the construction and development of cultural image of a nation in the cultural and literature system of other cultures. Generally, imagology bases on the analysis of literary works or non-literary works; the former is termed as "literature imagology", exploring how literature works function in creating and developing cultural image of a nation and related topics.

In the last decade, the introduction of imagological studies from France and Germany has given rise to a hot research on "image of China". It has been the major research of Chinese imagologists and other scholars living in Europe or America. The research mainly includes how and why the image has been historically created and constructed in European culture and

American culture as well as European and American cultural psychology in this process.

Wang Yongping (2004:115) has a detailed description about the creation of Chinese image in Western culture. Generally, the image of China has gone through a great change from a nation of being adored and worshiped to a culture of being depreciated and even belittled. The image has been built on travelogues recorded by travelers, literary works, historic records made by the missionaries or philosophical works in western history. Although the ways of cultural transmission have been extended with the technological advancement, the major way of creating Chinese image is still based on the works carried by texts. Certainly, literary works is the major way of constructing a nation's image due to its comprehensive readers and now literary imagology has aroused a growing attention from both literature researchers and translation scholars. The rise and development of post-colonialism and deconstructionism has made it clear that literary translation has performed a significant function in creating the image of source culture in the target culture. Venutti has stated that translation as an integral part of target literature and culture is an important way of shaping target culture and emphasized that translation plays a key role in creating the image of source culture. That confirms that "translation is unavoidably adopted to support the cultural construction, especially the development of source language and culture, which is to create the image of source culture" (Xu Baoqiang, Yuanwei, 2001:372).

Classic pieces as the representative image of literature, cultural psychology and characteristics always enjoy a high social status in a culture, so their translation, which will be read and comprehended by the target readers, is undoubtedly a way and carrier of creating the image of source culture. Therefore the assessment on translation of classic pieces cannot be done without a combination with how literary translation functions in creating image of China in western world.

### **Achievements and historical status of *Shuihuzhuan* in its source culture**

A systematic research and assessment of translation of classic pieces will necessarily make comparative studies between the status and image of source text in source culture and the image already created by translated versions in target language so as to decide whether the version has created a true "image". That is, a study on image of China created by translation should first explore the artistic characteristics and achievements as well as social status of the source text in source culture and second probe into translation strategy and style of its version and third research the possible influences exerted by the version in target culture. Generally, the historical status of a piece of work is decided by three questions: whether the theme

can reflect the cultural psychology, whether the narration strategy is refined and reasonable and whether the expression is artistic and skillful.

*Shuihuzhuan* as one of four great classic novels in Chinese history enjoys a rather high social status in Chinese literary and cultural history. Zheng Gongdun stated in *Symposium of Shuihuzhuan* that the novel is “a marvelous artistic achievement, profound and vivid”, while Zhao Weizhong also addressed that the novel is “the first peak of Chinese ancient novels by its profound thought and mature art”. Generally, *Shuihuzhuan* has embodied three great artistic achievements: first, the thematic thought in the novel is “a miniature of the historical moment which is a reflection of grand classic struggles of how Chinese peasants fought for their survival” and “a generalization of peasants revolt and rebellion in Chinese history” (Zheng Gongdun, 1983:6). “The thoughts and arts of the novel is an integral part of national culture, national characteristics and social psychology. Many readers have realized the nature of the society and acquired the spiritual power from the characters created in the novel. In China, many writers and artists inspired by the novel have created numerous works”(Zhao Weizhong, 2000:10). Second, *Shuihuzhuan* has achieved a great success in rhetoric and characterization. The oral, vivid and natural language adopted by the writer has created 108 heroes, many evil characters and small figures, most of who are rather personalized. “As a remarkable memorial in Chinese literature history, the novel has built the foundation of how to create and shape characters in Chinese modern literature” (Zheng Gongdun, 2000:228). In the third place, the excellent narration strategy reflected by its compact structure and delicate plot typically generalizes narration skills of Chinese ancient novels. Totally, a successful integration of the theme, personalized characters and vivid language as well as the excellent narration strategy has successfully produced a great masterpiece and created a wise and courageous image of Chinese nation against injustice and tyranny.

### **Buck’s translation strategy and its representations**

A literary translator naturally has certain cultural view on the theme of source text and cultural system of source culture, which necessarily exerts influences on his or her translation strategy, and the strategy will be running through his version. That is, translation strategy is a carrier of a translator’s comprehension of source text and cultural views with a strong subjectivity. Therefore, the correspondence between translator’s subjective strategy, the style of his version and the image of source culture in the version is an unavoidable question in literary translation assessment.

Buck’s subjective translation strategy and her cultural view on China, in her preface of *All Men are Brothers*, are possibly categorized into the following points. 1. The strategy of literal translation is comprehensively

adopted to maintain the expression of source language and the complete contents of the story. 2. If one character has several names, only one name is referred and all the historical allusions involved in characters' names are abandoned in translation. Buck stated that her literal translation is "to reproduce the source text and expect that English readers would read the novel as naturally as English works" and "to maintain the meaning and style of the source text, even the parts not appreciated by Chinese readers". She also explained her translation strategy of the characters' name and that is "Chinese names are too difficult to be understood by western readers". This paper has selected a paragraph about Li Kui in the 46<sup>th</sup> chapter of *Shuihuzhuan* (a commented version by Jin Shengtan) to make a further contrastive analysis between the source text and the target text.

The source text:

李逵更道：“哥哥，兄繃了多时。不曾杀得一人，我便先去走一遭。”宋江道：“兄弟，你去不得。若是阵冲敌，用著你先去；这是做细作的勾当，用你不著。”李逵笑道：“斡个鸟庄，何须哥哥费力！只兄弟自带三二百个孩儿们杀将去，把这个鸟庄上人都砍了！何须要人先去打听！”

Buck's version:

Then Li K'uei said, "Elder Brother, I have been idle for how long and I have not killed a single man all that time. I will go first for once."

But Sung Chiang replied, "Brother, you may not go. When we break the ranks of the enemy and charge in, then we will use you at the front. But this is an affair of spying and we cannot use you."

Li K'uei laughed and said, "But for such an accursed village as this why would you trouble yourself so much, my Elder Brother? Let me just take two or three hundred of your children and we will kill our way in! We will slaughter every person in this accursed village. Why should we want men to go first and spy out?"

This paragraph has depicted Li Kui's personality vividly while partly reflected the difference between Likui and Songjiang in character. Obviously, the difference here is painted by the two figures' verbal expressions. Specifically in this novel, a character's verbal expressions are highly personalized with obvious difference between the writer's narration which is naturally vivid and easily understood. Totally speaking, "the language in the book appropriately represents our folk language"(Zheng Gongdun, 1983:76). However, the language in Buck's version is rather non-personalized. Here both Li Kui's and Songjiang's words as well as the

writer's narration are typically standardized English in her version. The frequent uses of pronouns, adoption of compounding sentences and no dialects in her version make no difference between Li Kui's language and Songjiang's cannot be seen. That is, the standard employment of English in Buck's version cannot help readers discover the differences in characters' words, which are an important approach to show the differences between characters' personalities. In other words, the correspondence between the characters and their personalized language in the source text is lost in Buck's translation. Moreover, Buck's translation strategy also functions in her transfer of those specific cultural elements like religion or the creation of certain images. The version is culturally westernized, e.g. 和尚 "is translated into "priest" and 梁山好汉 into "robbers". The conclusion from the above analysis proves that: 1. From perspective of style, long sentences naturally in English formal writings are very popularly adopted in Buck's version and her strategy of word-for-word translation produced a version which, an almost exact literal translation of words of source text, is dull and lifeless with a loss of vividness, fluency and elegance of the source text. 2. Buck's version is to domesticate source culture into target culture. 3. Her version as a distortion cannot represent the theme and contents of the source text. It can be concluded that there is a great divergence between Buck's version and the subjective translation strategy that she announced in her preface to take to "reproduce the charm of source text", "to maintain the meaning and style of the source culture" and "to respect source culture". In a word, Buck's version is unsuccessful in transferring the language, the characters, the contents and the theme of the source text to the target language and even went to a controversial way.

### **Effects of Buck's version on creating "the image of China"**

The quoted part from *Anecdotes about Nankai University* has proved that Buck's version was a bestseller after it was published in America. Meanwhile, the author Tang Tingting also mentioned this and some other Chinese people staying in America described that Buck's version is popularly collected by libraries of many universities throughout the US. Therefore, some scholars believe that Buck's version is a success to introduce the masterpiece, *Shuihuzhuan*, to the western world. "The Chinese novel impressed the world" (Gong Fang, 1999:228) and made Chinese culture understood by westerners. However, without a research on the function of the version in creating image of China, a good sell and popularity of the version cannot mean the success. First, a reduction of the artistic achievements and even a distortion of source text is actually the disrespect to the source text. Second, the version which cannot faithfully transfer the

theme that carries Chinese culture and its national psychology is a distortion and even a hurt to the image of source culture. Hence, the popularity of the version is just a means for Western centralists to discriminate the source culture and raise the status of the West. Now many scholars agree that translation is not only a process of language transfer but also a significant approach to create image of a culture, especially the translation and transmission of classic pieces is both a part of constructing target culture and an approach to create image of source culture, here image of China.

For Chinese translators, the translation of classic pieces is to spread Chinese culture and make its charm and spirit sensed by other nations. But for scholars with the thought of Western centralism, the translation of Chinese classic pieces is possibly an introduction of Chinese culture into western society or more likely a conscious degradation of the value of source text, that is, a means to dwarfize and despise image of China.

All the above analysis comes to a conclusion that Buck's version is an unsuccessful maintenance of art achievements of the source text and cultural image it created. The version cannot create a faithful image of China, although she announced her translation strategy is subjectively to maintain the meaning and style of the source text as faithfully as possible. It sees that there have been many debates and much criticism on Buck's version while Sha Boli's version has been more accepted.

### **Conclusion: the reflection on standards of classic pieces translation**

This paper has collected and categorized many comments on Buck's version and further explored their defects and biases. On the basis of that, this paper would put forward some thoughts on standards of classic pieces translation assessment.

First, a research on a translator's personal translation strategy and his cultural psychology reflected by his cultural background is an essential way to assess translation of classic pieces. Second, an analysis on how and why a version deviates from its source text is more important than a contrastive study between the source text and its version. Third, a justifiable assessment on classic pieces translation cannot be done without an objective analysis on the theme and characters created by the source text and a comprehensive research on how the version maintains the image and theme of source culture and how the version deviates from the theme in the transfer. Fourth, a convincing assessment on classic pieces translation also should comprise a study on cultural image created by source text and a study how the version distorts the image. Generally speaking, a successful translation of classic pieces must maintain the chief artistic achievements and cultural images created by the source text.

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# **A Comparative Study of the Manifestations of Resistance in Mohammad Taghi Bahar's and Ma'ruf al-Rusafi's Poetry**

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## **Abstract**

Resistance literature is the audible cry of the oppressed nations who have risen up against colonizers and despotic rulers and verbalized their strong demand for freedom and patriotism. In the present article, which is a descriptive-analytical one, the authors, through the review of library sources, have investigated the manifestations of resistance in Mohammad Taghi Bahar's and Ma'ruf al-Rusafi's poetry. They have tried to answer the following two questions: 1) Is it acceptable to regard Mohammad Taghi Bahar and Ma'ruf al-Rusafi as resistance poets? 2) Which common motifs and themes related to the area of resistance can be found in these two poets' poetry? Bahar and Rusafi are two of the most outstanding poets of Iran and Iraq. Both of them are committed poets who have given their poems over to their countries and the cause of resistance. Using a simple and clear language in their poems, these two poets have referred to many of the motifs and themes found in resistance literature. Some of the most important of these themes and motifs are defense of one's homeland, fight against colonialism, calling for unity and warning against discord, complaint about the rulers' tyranny, and call for the awakening of the Islamic nation. These as well as other socio-political issues have been discussed and analyzed in the poetry of the two aforementioned poets.

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**Keywords:** Resistance literature, poetry, Mohammad Taghi Bahar, Ma'ruf al-Rusafi

## **Introduction**

Nowadays, resistance literature has a prominent place among different nations. This kind of literature is, in fact, the cry of the oppressed

people which is echoed by the poets who are familiar with those people's sufferings. Through the channel of this type of literature, poets proclaim the resistance and stamina of their tyrannical nations to the world. In other words, resistance literature voices the pains and sufferings meted out to a nation at a critical juncture of its history; it is a courageous cry against the oppressors; it is an invitation of the oppressed nations to push debasement and servility away from them.

From the days of yore, there have always been poets in Iran and the Arabic countries who have dealt with such themes and motifs as the homeland and the necessity of defending it, national unity and social solidarity, progress and modernization, quarrel with discord and hypocrisy, and the reprimand of tyrannical rulers and despotic lords. Mohammad Taghi Bahar and Ma'ruf al-Rusafi are two of the eminent poets of Iran and Iraq who, in unison with their nations, have undertaken to defend their own countries. In their poems, one can easily detect many instances of the usage of the themes and motifs of resistance. It was the textual and historical importance of the poetry of these two poets that inspired the present authors to investigate the common themes and motifs of resistance in their poems. This article tries to answer the following two questions: 1) Is it correct to call Mohammad Taghi Bahar and Ma'ruf al-Rusafi two poets of resistance literature? 2) Which themes and motifs typical of resistance literature are found in their poems?

The present research hypothesizes that Mohammad Taghi Bahar and Ma'ruf al-Rusafi are two of the most outstanding poets of resistance writing in Persian and Arabic respectively. These two poets have played a significant role in enlightening their nations. In their poems, they have paid a lot of attention to patriotism and explored numerous themes and motifs related to resistance literature such as the freedom of spirit, fight against colonialism, and the importance of unity and solidarity.

### **Review of Literature**

Numerous articles and other research works have been written on Bahar and Rusafi in which their poems have been analyzed through different critical points of view. Below some of these works are introduced briefly:

1. In a 2011 Arabic article entitled "New Classicism and its Common Modern Themes in Contemporary Persian and Arabic Literature with a Special Consideration of Ahmed Shawqi and Mohammad Taghi Bahar," Sadegh Khorsha and Maryam Azizkhani have investigated the modern themes and motifs in the poetry of these two Egyptian and Iranian poets.
2. In another 2011 Arabic article, "Ma'ruf al-Rusafi: the Social Analyzer of Poverty and Distress," Esmaeil Naderi has investigated such

social phenomena as poverty and distress in the poetry of this poet and introduced him as a social poet.

3. In a 2009 Persian article entitled “A Comparative Study of the Homeland Concept in the Poems of Bahar and Rusafi,” Nasser Mohseninia and Fatima Dashan have compared and contrasted the treatment of the motif of the homeland in the poetry of these two poets.

4. In a 2015 English article entitled “A Comparative Study of Anti-Colonialism in Ma’ruf al-Rusafi’s and Farohki Yazdi’s Poetry,” Abbas Ganjali, Asghar Molavi Nafchi, Raziye Maskani, and Seyed Iman Bassir introduce these two Iraqi and Iranian poets as freedom-fighters who used their pens as weapons in their violent battle with the European colonizers and their domestic agents. They enumerate and explicate the various techniques these two poets employed in their poetry in order to awaken their nations and expose the true nature of the colonizers and their agents to them.

Many more articles and research works have already been written on these two poets. However, in their searches, the present authors could not find any comparative study of Mohammad Taghi Bahar’s and Ma’ruf al-Rusafi’s poetry as works of resistance literature. Therefore, it is hoped that this article will shed some new light on the criticism of these two poets’ works.

### **Resistance Literature**

Before we can clarify the meaning of resistance literature, it is helpful to supply a definition for the word “resistance” itself. Ibn Manzur, the well-known Arab lexicographer, has defined resistance as “the confrontation of power by power, standing up against the enemies and not succumbing to their intentions, and opposition to those things which are incompatible and incongruous with justice and human desires” (2010, vol. 12, p. 498). Resistance literature is a category of literature which translates this confrontation and opposition into words; it is a battle which uses words instead of bullets in order to fight off the invading enemies. Al-Hussein (1972, p. 12) defines resistance literature in the following way:

Resistance literature is struggle with all kinds of colonialism and tyranny. In this type of literature, words take the place of weapons and guns. Whereas the effect of weapons and guns is limited to the battlefield, the effect of the words of resistance literature is permanent.

Shukri (1979, pp. 10-11) defines resistance literature in the following way:

Resistance literature refers to a body of works which speak, in a literary language, about the repulsiveness of domestic tyranny and foreign invasion and the calamities caused by them in all of the political, cultural, economic, and social areas. Some of these works talk about the time

before the occurrence of the calamity, some deal with the time of war, and others refer to the time after it.

Some other researchers have argued that resistance literature is a subdivision of political literature and engaged literature. According to this group of researchers, the subject matter of resistance literature is the expression of the efforts, devotions, sacrifices, combats, miseries, and deprivations of a nation which has stood up in order to ward off its enemies' military, cultural, religious, traditional, and national invasions, and on this route has met with a lot of sufferings and tribulations (Najarian, 2009, p. 202). Another point to mention is that this kind of literature perpetually gushes out of people and shouts out their feelings. In other words, it is in line with their moods and conditions and reveals the ups and downs of their lives. Its main goal is to liberate nations from the bonds of colonialism and despotism.

Though resistance literature has always existed in some way or another, its true and widespread emergence in Iran goes back to the period of the Qajar dynasty (1785–1925) and especially the Constitutional Revolution (1905–1907). The most important causes of its appearance in Iran in that era are the extension of communication and hence the growing acquaintance of Iranians with western civilization and its progress, the emergence of the printing industry, the foundation of schools and newspapers, the absence of justice and freedom in the country, the extreme despotism of the Qajar rulers, and their easy acceptance of the colonizers' domination.

In general, some of the grounds for the emergence of resistance literature are as follows: 1) domestic strangulation and despotism and the divestment of personal and social freedom, 2) old and new colonialism and exploitation, 3) the usurpation of power, land, and national resources and riches, 4) trespassing on the precincts of personal, religious, social, historical, and national values, and 5) the lawlessness of the bases of power and their suffocation of the existing rules (Khezr, 1968, p. 45).

### **A Brief Biography of Mohammad Taghi Bahar**

Mohammad Taghi Bahar was born in Mashhad, Iran on November 6, 1884. His father, Mohammad Kazem Sabouri, was a poet who bore the title of the laureateship of the Holy Shrine of Imam Reza (the eighth Imam of the Shiite Moslems) in Mashhad. Since his early youth, Mohammad Taghi attended the circles of the liberals, and it was at that very time when patriotic feelings found their way into his heart. "Since the age of fourteen," explains Nosrati (2000, p. 234), "Bahar had connections with the liberal circles, became familiar with new thoughts, and gave his heart to constitutionalism and freedom." In the prime of his youth, he gained such a proficiency and reputation as a poet that at the age of eighteen, after the death of his father,

he received the order of the laureateship of the Holy Shrine of Imam Reza from the Qajar king, Mozaffar ad-Din Shah (Bahar, 2008, p. 5). He is one of the most outstanding cultural and literary figures of the twentieth-century Iran. With the start of the Constitutional Revolution, he began his political activities. After becoming a member of the Democratic Party of Mashhad, he started a newspaper called *Now-bahar* (early spring), which was frequently suspended due to the publication of his violent essays and poems against the policies of the authoritarian monarchs of the country and the foreign governments as well as his defense of liberty and the true rights of people. "The main voice of constitutionalism," comments Shafiei Kadkani (2008, p. 34), "is mainly that of patriotism or social criticism, and this voice is mostly heard in the poetry of Iraj and Bahar." This brilliant poet found his way into the parliament too, and during the five successive times he served as an MP, he was frequently exiled and jailed. Bahar's last social activity was his chairmanship of the Peace Supporters Society. Finally, he died on April 22, 1951 after a long period of illness (Nosrati, 2000, p. 235).

### **A Brief Biography of Ma'ruf al-Rusafi**

Ma'ruf bin Abdol Ghani Mahmoud al-Baghdadi al-Rusafi was born in the Qara Gul district of the Al-Rusafa region of Baghdad in 1875 (Khorsha, 2002, p. 95). Since his father was frequently absent from home due to his military profession, from the very beginning, the responsibility of his bringing up was with his mother. As a result, he was closer to his mother than to his father, a fact which is well perceptible in his poetry. On various occasions, he speaks about her in a very tender and respectful manner (Al-Otbah, 1992, p. 6). Rusafi began his education at religious schools and studied the religious and Islamic sciences at the school run by the eminent scholar Al-Alusi. These studies formed his early beliefs and thoughts. Furthermore, Rusafi was influenced by the nationalist thoughts of his master Al-Alusi, who was a pioneer of nationalism in that era. Besides, in consequence of the scientific and cultural relationships between the Ottoman Empire (At that time, Iraq was a part of the Ottoman Empire) and the West, during Rusafi's life, newspapers and other kinds of periodicals began to be published in the different provinces of that empire including Iraq (Al-Rusafi, 1999, p. 5). Like all of the other educated people of his time, Rusafi turned to reading the scientific and political articles in such newspapers and magazines as *Al-Moghtataf*, *Al-Helal*, *Al-Jame'ah*, and *Al-Mashregh*. Some of these periodicals published scientific, cultural, and historical material about the bygone heritage of Arabs. Consequently, his information about the past Arabic culture and the thoughts and ideas of the great Arab thinkers and men of letters increased considerably. These studies later on left a conspicuous effect on his poetry and prose. Rusafi reacted to his society, people's lives,

and their problems and sufferings. His social poems portray the sufferings and tribulations of the lower classes of the society. He depicts these problems in a simple language similar to the language of newspapers and other periodicals.

### **Study of the Manifestations of Resistance in Bahar's and Rusafi's Poetry**

Bahar and Rusafi are two of the poets of modern Persian and Arabic literature who are not indifferent to their societies and the pains and sufferings of their people. Both of them use a simple and journalistic language to describe the toils and tribulations of their people and maintain the necessity of struggle against domestic tyranny and foreign colonialism. Some of the most important manifestations of resistance in their poetry include their treatment of such subjects and themes as the defense of the homeland, resistance against oppression and despotism, complaint about the rulers' tyranny, opposition to the colonialist foreigners, calling their nations to keep their unity, and quest for freedom. In the following pages, some of these manifestations are discussed and clarified through the analysis of representative lines from the poetry of these two poets.

#### **Defense of Homeland**

From the days of yore, human beings have been spiritually attached to their homelands. Wherever a person is, at home or abroad, his/her heart always beats for his/her country. This attachment becomes particularly strong when a person's country is being ruined by warfare or the unwelcome presence of the ravenous and insatiable colonizers. Many poets living in such circumstances deem it their duty to arouse the patriotic feelings of their nations and incite them to defend their homelands (Masbough, Zamani, & Azizi, 2011, p. 132). Bahar and Rusafi are two poets who, in a simple and emotional language, have dealt with patriotism and the necessity of the defense of one's homeland. The above statement is true of Bahar to the extent that, in the words of Yahaghi (2008) "if we want to catch only two precious pearls out of the sea of Bahar's poetry, those two will not be anything but 'freedom' and 'the homeland'" (p. 166). In an ode which begins with the following line, he undertakes to defend his country and expresses his love for it:

O noble realm of Iran, o my homeland, / My soul and body have been commingled with your love. (Bahar, 1989, vol. 1, p. 208)

In the next lines of the ode, he moans about the weakening of his country and the inattention of its people to his words:

Alas and alas, you've lost so many of your leaves that / You can't make me a shroud out of your fabric. // I have uttered so many words to

mourn your death, / What a pity my words don't move anyone to tears! // People will hear my words only when / My shirt has been smeared with my blood. // And today I say with so much pain, / Alas and alas, my homeland, my homeland. (Ibid, vol. 1, p. 209)

With his liberal thoughts and patriotic feelings, Bahar firmly believed that any interference of the foreigners in the domestic affairs of Iran was contradictory to the independence of that country. In his poetry, we continually notice the marks and reflections of his dissatisfaction with the unpleasant state of his country. He frequently invites the people to awaken and defend their homeland and reminds them of the danger of colonialism and its debilitation of the foundations of the colonized countries:

Till my precious life comes to an end I keep on saying, / I have said many times and once more I say, // That the homeland, ye the homeland, ye the homeland is in danger, / O patriots, I warn you, the homeland is in danger. (Ibid, vol. 1, p. 199)

Ma'ruf al-Rusafi also, similar to Bahar, undertakes to defend his country in his poems. Time and again, he represents himself as a lover of his country and regards the defense of the homeland as a religious obligation. When the Ottoman Empire entered World War I, in his poem "The Homeland and the Holy War," he incited the people to aid the government in its battle against its enemies and asserted that the defense of the homeland and its glory is one of the principal injunctions of Islam. Consequently, if a person is killed while defending his/her country, he/she has died nobly. If, on the other hand, he/she refuses to fulfill this duty, he/she will be damned forever:

Fight for the sake of the defense of your homeland, / For God's religion and His ways are founded on the defense of homeland. // Put on the outfit of war against the enemies with patience, / Make a shield out of true aspirations and kill them off. // Refuse to accept the disgrace of defeat in that war, / Rather put on a shroud than the garb of shame. // If you don't die honorably in your homelands, / Doubtlessly, you'll die the shameful death of cowardly men. (Al-Rusafi, 1999, vol. 3, p 311)

### **Calling people to Fight against Colonizers (Anti-Colonialism)**

One of the salient manifestations of resistance in Mohammad Taghi Bahar's and Ma'ruf al-Rusafi's poetry is anti-colonialism and calling people to fight against the colonizers. In 1942, one year after the invasion and occupation of Iran by the Allied Forces, Bahar composed a poem in which he cursed England and revealed his deep-rooted repugnance toward that country. The following line selected from that poem reflects the intensity of his detestation:

England, may you become wretched and disreputable in the world,  
/ May you be driven from Asia and lose ground in Europe. (Bahar, 1989,  
vol. 1, p. 752)

In another poem, he refers to the tyranny and oppression Iran and Iranians have received from England. He argues that no historical or mythological enemy of Iran has done that country as much wrong as England has:

The tyranny that England did to this water and land, / Neither  
Beevar-Asp nor Afrasiab did the like. // It went beyond the cruelty of the  
Arab and the Tartar, / The tyranny that England did to this water and land.  
(Ibid, vol. 1, p. 112)

In the above lines, Bahar has alluded to two mythological enemies of Iran and Iranians and two instances of the occupation of that country by foreigners. "Beevar-Asp" literally means "(he who has) ten thousand horses." It is one of the names by which Zahhak, the mythological tyrant of Iran, is called. The reason for this denomination is that he had ten thousand horses in his large army. Afrasiab is the name of one of the mythological kings of Turan, a northern neighbor of Iran. He was the arch-enemy of Iran who was finally defeated and killed. The mention of Arabs and Tartars makes an allusion to the occupation of Iran by the Moslem Arabs and Mongols in the 7<sup>th</sup> and 13<sup>th</sup> centuries respectively.

After the signing of the Anglo-Russian Convention of 1907 – an agreement based on which Iran would be divided into two parts, one under the control of Russia and the other one under the control of Britain – enraged by this decision, Bahar composed a poem in which he ironically congratulated Sir Edward Grey, the foreign secretary of Britain, on his success in devastating Iran and the other countries:

Go to London, O pure morning breeze, / Say these my words to Sir  
Edward Grey.... // Bravo to your firm, wise mind, bravo! / Well done to your  
steady, able wits, well done! // What better name than this? Everywhere in  
the world they say, / India and Iran have been ruined by Sir Edward Grey.  
(Ibid, vol.1, pp. 205 & 207)

Bahar's hostility is not directed at England alone. He also displays great antipathy toward the Russians and protests at their insatiable aggressiveness. Toward the end of World War I, when the Russian army attacked Tehran, he composed a poem in which he virulently remarked that it was the duty of Iranians to fight with their enemy with all their might and not allow him to destroy them:

The foe has arrived, find a solution. / Seek divine guidance from  
the hilts of your swords. // At this last gasp, friends, seize the writ of your  
murder, / Out of the hands of the enemy and tear it to pieces. (Ibid, vol. 2.  
p. 1314)

In the next lines of the poem, he declares that he will fight with this enemy until his last breath and ultimately wrap him in his blood, or else his own blood will be spilled by that foe:

Either I will dye his mattress in his blood, / Or he will dye my body in p my blood. // I won't let go of the sword I have in my hand, / As long as the foe hasn't let gone of me. (Ibid, vol.2., 1315)

Ma'ruf al-Rusafi also, in a similar way to Bahar, rebelled against colonialism in his poetry and expressed his wish for the expulsion of the colonizers from his country and their destruction. It should be mentioned that when Iraq fell into the hands of the colonizers, Rusafi stood up against them and in numerous poems declared his enmity with them. On the other hand, the poet's reputation and popularity prompted the colonizers to endeavor to attract him to themselves, but they did not succeed (Al-Rusafi, 1999, vol. 3, p. 177). Inspired by Seyed Jamaledin Asadabadi's thoughts, he called the Arabs to keep their unity and resist against the English colonizers, and when Iraq was captured by the colonizers, he made every effort for its emancipation and strongly opposed the 1930 Treaty between Iraq and the English colonialists (Al-Otbah, 1992, p. 21). In the poem "Madam Mandate," he rises up against the colonizers and compares them with a woman who has a beautiful appearance but an ugly and filthy inside:

We see her [i.e. England] in the guise of a beautiful woman, / Who has nothing beneath her clothes save vice. // In her appearance, it is compassion we descry, / But inside her, tyranny and torment lie. // Our suffering increases as long as she lives, / O God, how painful this suffering is! (Ibid, vol. 3, p. 177)

In his poetry, Ma'ruf al-Rusafi sometimes exploits a sardonic language and expressions indicative of contempt and derision in order to depict the oppressive atmosphere caused by the colonialist policies of England in Iraq (Nemati Ghazvini, Roushan Fekr, Parvini, & Niazi, 2010, p. 320). In one of his poems, "The Mandate Government," Rusafi once more expresses his strong animosity against the English colonizers and their puppet regime in Iraq. In this poem, the poet points out that everything done by the Iraqi government is a deception, and the parliament and the constitution of that country are mere formalities and hence ineffective. He, moreover, accuses the government of dissipating the riches and natural resources of the country and claims that these riches flow into the pockets of the English colonizers. Finally, he declares that this regime is not suitable for Iraq and wishes for its removal:

The flag, the constitution, and the parliament of Iraq, / All have their true meaning distorted. // These names are not for us save mere words, / Their meanings are, alas, no more noted. // Whoever reads the

constitution realizes that, / It's nothing but the mandate deed of Iraq.  
(Ibid, vol. 3, p. 311)

### **Urging People to Keep their Unity and Warning them against Schism**

Urging people to keep their unity and warning them against schism is another manifestation of resistance in the poetry of Bahar and Rusafi. Bahar, who is equaled by none in his treatment of the theme of liberty (Zarrinkoob, 1998, p. 309), considers “warning against religious discord” and “calling to unity” as two of his most important poetic missions and urges all Muslims to relinquish their sectarian and religious conflicts and to be united with each other:

Wealth, estate, honor, and religion / Are four things compounded  
in us. // Our wealth and estate and honor / have been destroyed due to  
religious strife. // Our dignity is but in two things, / First unity and then  
creed. // For these two lead us to the way of decency. / Today's the day of  
sincerity and unity. // India and Turkey and Egypt and Iran, / Tus, Fas,  
Caucasus, and Afghanistan, // Two in identity, but one in religion, /  
Different bodies, yet united souls. // If a Muslim groans in Tangier, / A  
faithful one groans in Badakhshan. // Aye, this is the way and custom of  
worshippers. / Today's the day of sincerity and unity. (Bahar, 1989, vol. 1,  
p. 314)

In the above excerpt, the names of several places have been mentioned. Tus is the name of a city in the north-east of Iran near Mashhad, the site of Firdausi's tomb. Fas is either a city in Morocco or a region near Kashan, a central city of Iran. Tangier is the name of another city in Morocco. Badakhshan is a historic region comprising parts of what now is northeastern Afghanistan and southeastern Tajikistan. The idea of the lines is that wherever they live, even if they live thousands of leagues away from each other, all Muslims ought to keep their unity, because they have one and the same religion.

In another ode called “Mozaffar's Justice” [The reference of the poem is to Mozaffar ad-Din Shah (1853-1907), the fifth king of the Qajar dynasty, who ordered the establishment of constitutionalism in Iran for the first time.], Bahar sees the king, the government, and the people as the members of one body and considers their cooperation and solidarity as a prerequisite for defeating the enemies of the country:

The government and the nation are the two hands and arms of the  
king. / The king is like the esteemed body holding these two. // Working  
together they can do many a thing, / If one forbears not to help the others.  
// The moment the government and the nation join hands, / The light-  
headed foe takes to its heels. (Ibid, vol. 2, p. 34)

Ma'ruf al-Rusafi also, the same as Bahar, believes that the only thing which can make a nation powerful is the existence of unity among its people and sects. He deems it necessary for his people to abandon all their religious differences and become a united whole. In one of his poems, "In the Way of Homeland," he addresses Christians and reminds them of the fact that the Gospel and the Quran both have the same aim and give the same instructions. In this poem, he asks the Arab Christians and Muslims to unite with each other in order to defend their country against their common enemies:

Why should difference in religion enmity arouse? / Enmity in religion is, indeed, a gross vice. // When three things: language, land, and faith in God, / Do unite the nation with strong bonds, // Which belief, then, inhibits the type of brotherhood, / Emphasized by the Gospel and the Quran both? // These two books the Lord God did not send, / To his prophets save for the salvation of men. (Al-Rusafi, 1999, vol. 2, p. 237)

In the same ode, Ma'ruf al-Rusafi addresses those who, with their out-of-place fanaticism and wrong-headedness, hinder the realization of unity among the believers of different religions and puts the following logical question to them: "Is it possible for religion, which was initially sent down for the bliss and salvation of human beings, to seek to cause schism among nations and, in this way, bring about their ruin?" He goes on to say that the people who beat the drum for schism do such a thing out of ignorance:

He who in the name of religion calls people to divide, / His invitation misrepresents genuine religion. // Does religion cause our misery, while it was meant for our bliss? / Then practicing religion is nothing except loss! // It is the ignorance of the unwise that leads them, / To say words incompatible with logic and good sense. (Ibid, vol. 2, p. 238)

### **Call for the Awakening of the Islamic Nation**

One of the other manifestations of resistance in Bahar's and Rusafi's poems is their awakening of people to the socio-political condition of their countries. In the words of Aryanpur (2003), "the notable merit of Bahar is that in spite of his affiliation with the old school of Persian poetry, he has managed to attune his poetry to his nation's demands and raise the issues of his day and the events which had made his compatriots worried and excited" (vol. 2, p. 127). In his poetry, Bahar frequently addresses Iranians, and while inviting them to awaken, he alludes to the corruption done by Russia and England in Iran and their pillage of that country. He puts the responsibility for this unpleasant condition on the feebleness and slackness of Iranians and

rebukes them for it. He goes on to urge them to wake up and underlines that Iran belongs to Iranians:

O Iranians, I see that you are captives, / Caught in the talons of England and the Russian claws. // It seems that a nightmarish sleep has seized you. / From two sides they're taking your wealth and your honor away. // It is lawful to strive for the sake of one's wealth and honor. / Iran belongs to you! Iran belongs to you! (Bahar, 1989, vol. 2, p. 215)

In many of his poems, Ma'ruf al-Rusafi also calls people to be awakened. He proclaims that his country is not in a desirable state and invites everyone to wake out of the sleep of ignorance. Reminding the people of their brilliant past, he encourages them to endeavor to regain their bygone glory. For example, in his poem, "To the Arabic Nation," he says:

When shall your night, O people, be replaced by the light of morning, / And ignorance and bewilderment depart from you and your life? // When shall your effort revive your past glory, / And silence the voice of the reproachful? // You want to find the way to nobleness, and yet, / How can you when you're ignorant of the ways? // Please tell me where are the schools in which, / There are signs of your existence and life? // Where is that rich person and source of hope in your land, / Who will contribute to their erection and never cease? (Al-Rusafi, 1999, vol. 3, p. 16)

In the poem "Caution to Sleepers," he asks the people to shake off their ignorance and make every possible effort to liberate their country:

Is it not time bliss turned his face to this country, / And slumber packed his bags and retired? // When will awakening find his way into hearts, / And backwardness and stasis dissipate? // Isn't there a brave lion to protect the country, / Against the oppression of her wolfish rulers? (Ibid, vol. 3, p. 19)

### **Opposition to Despotic Rulers**

"The first seed of resistance literature," argue Mostafavinia, Tavakoli Mohammadi, and Ebrahimi (2011, p. 569), "germinates out of the tyranny and oppression existing in the society." Consequently, opposition to despotism and despotic rulers is one of the other themes featuring in the works of contemporary resistance poets such as Mohammad Taghi Bahar and Ma'ruf al-Rusafi.

After the death of Mozaffar ad-Din Shah in 1906, his son Mohammad Ali Shah ascended the throne. A few months after his accession, he publicly announced his antagonism to Constitutionalism and the liberals. This circumstance occasioned the composition of a poem by Bahar entitled "One Hundred Thanks and One Hundred Pities" in which he, after acknowledging

the new king as the rightful monarch of Iran, admonished him to follow the way of his late father:

A king entered the stage and a king made his exit, / One hundred thanks for this entrance and one hundred pities for that exit! (Bahar, 1989, vol. 1, p. 42)

However, as no change took place in Mohammad Ali Shah's authoritarian method, in a long poem entitled "The Warning Mirror," which was published in *Now-bahar*, Bahar advised the king to learn a lesson from history and not make himself liable to the horrible fate of tyrants:

O watchman, how long will you lie in torpor and sound sleep? / Watchmen are not to sleep. Yourself rouse! (Ibid, vol. 1, p. 56)

But Mohammad Ali Shah would not listen to these words, because instead of relying on his own nation, he looked forward to the support and direction of the Russian state. This time, Bahar addressed the king in a poem entitled "Sa'di's Exhortation" thus:

O king, what advantage do you gain by dictatorship? / For nothing comes out of it but adversity. // Be bounteous to Constitutionalism so that you are worshiped, / A man's dignity is in bounty and his greatness in being adored. (Ibid, vol. 1, p. 126)

Considering the so many instances of willfulness and obstinacy displayed by the king in the past and his notoriety for not heeding others' advice, Bahar did not hope his poem could reform that man's ways. Therefore, he ended the poem with the following hopeless line:

Except for wrong-doing nothing might be expected from this king, / For what we see in him is wrong from sole to crown. (Ibid, vol. 1, p. 128)

Ma'ruf al-Rusafi also launches violent attacks on the despotic rulers of his country. During the reign of the Ottomans, under the influence of the liberal thoughts recently sprouting in the Arab world, he waged war on the tyrannous rulers and protested against their injustice. In some of his poems, he went as far as to ask for the removal of the Ottoman Sultan. In his poem "The Testament of the Fallen," he boldly objects to the tyrannies of Sultan Abdul Hamid II, his contemporary Ottoman Sultan, and says,

O Justice, we've been waiting too long. Make haste! / O Justice, our patience has run out. Come here! // O Justice, you are our only hope and prop. / Why are you indifferent to the oppressed ones' groan? // How do you repose when the state affairs / Have deviated from their proper course? // In this land horrible acts of injustice are done / Of which the state does not say a word, // While what it pledges itself to do, / One never lives to see it done. (Al-Rusafi, 1999, vol. 3, p. 218)

## Conclusion

The careful study and analysis of Mohammad Taghi Bahar's and Ma'ruf al-Rusafi's poetry as well as the critical works written on resistance literature in general and the poetry of the two aforementioned poets in particular led the present authors to the following conclusions:

1. Resistance literature makes its appearance among free-spirited nations afflicted by tyranny and injustice.
2. Mohammad Taghi Bahar and Ma'ruf al-Rusafi are two of the most outstanding poets of Iran and Iraq who have dealt with the themes and motifs related to resistance in their poems.
3. In their national and social poems, these two poets have reflected the backward political structure of their countries (autocracies ruled by self-willed dictators).
4. Taking the particular conditions of their countries and the exigencies of their era into account, these two poets chose to address such resistance themes and topics as patriotism and the necessity of the defense of one's country, anticolonialism, call for the awakening of the Islamic nation, restoration of the rights of the oppressed, and the rampant and ubiquitous social disorder.
5. Other manifestations of resistance in the poetry of these two poets include their call for national unity and social solidarity and their fight against the authority of dictators.
6. Both of them have written their resistance poems in traditional forms.
7. Their poems, which have been written in a simple and lucid style, serve as an outlet for their most sincere feelings and thoughts.
8. Both of them are outspoken in their treatment of the themes of resistance. Their courage in attacking the authorities of their countries is, indeed, praiseworthy.

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# Teaching English for Academic Purposes in a changing Educational context: A case of Midlands State University

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## Abstract

The study looks at the importance of adjusting materials and teaching methods according to the students' needs and the prevailing situation. It looks at the value of needs analysis and material evaluation and adjusting the English for Academic Purposes (EAP) module to suit the needs of students at Midlands State University. The results were drawn from a survey of student's needs and their assessment of their topics. The study reveals that the most topical student's needs, such as the receptive skills reading and listening do not change over time. On the other hand, the productive skills are the ones to be checked time and again to suit the student's needs and the current developments such as the Zimbabwe Agenda for Sustainable Socio-Economic Transformation (Zim Asset). The results of this study can be used to develop the EAP curriculum as well as maintaining relevance and acceptance of the module at Midlands State University.

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**Keywords:** EAP, Needs analysis, learner's needs and change

## Introduction

Students' needs are undergoing constant change due to the permanently varying socio-economic situation in the labour market that dictates the needs. Thus, it is critical to follow the changes and react to them. It is evident from literature that students of all backgrounds can find it difficult to develop the necessary academic writing skills to successfully navigate their university studies. Bennet (2009) notes that there are certain conventions and formalities associated with academic writing, in that English academic discourse is a clearly defined entity distinguished by a series of identifiable characteristics and that there is a broad consensus as to its general principles, methods of textual constructions and the kind of grammatical and lexical features to be used (p.44). Again, Whitehead (2002) asserts that academic writing places complex higher order analytical demands on students and requires not only a certain level of knowledge and

comprehension but also the ability to critically analyse and integrate ideas, as well as appropriately draw on and reference it. Even English speaking students struggle in their attempts to gain the necessary skills, and remain anxious, uncertain and daunted at the prospect of producing written assignments (p.502).

Adapting to change is a fundamental element in any educational set up. There is need to respond to changes that are taking place at Midlands State University .The change ranges from technology and scientific development , administrative issues, new thinking in economics and management, new literatures and entertainment genres ( Graddol, 2000). In Zimbabwe, there are new developments like the economic meltdown and the government has introduced Zim asset to alleviate the economic situation.

As such, there is need for English for Academic Purposes (EAP) lecturers to acknowledge the developments and respond accordingly. This implies that academic demands and students communicative needs shift in response to the changing scene in higher education .Higher education worldwide is undergoing substantial changes in terms of organisation and function in response to globalisation forces such as demographics, economic structures and information technology which are introducing new concepts of educational markets, organisational structures, teaching methods and content ( Morrison, 2003). The relationship between academic writing and tertiary education is undeniable and has long engaged the attention of educationalists, applied linguists and other scholars interested in the use of language by students. Flowerdew and peacock (2001) view English for Academic purposes as an international phenomenon, truly linked in with the overall trend towards the globalization of information exchange, communication and education. English is now established as the world language of research and publication and with this tremendous expansion there has been a parallel growth in the preparation of non-native English speakers for studies in English (Flowerdew and Peacock, 2001).

A brief definition of EAP is vital since it provides some insights of what exactly is offered and the necessary aspects to be considered when implementing the module and will also assist in justifying the need to investigate the proposed area. According to Gillet and Wray (2006), EAP involves teaching students to use language appropriately for study, and it covers areas such as research genres, assignments, exams and dissertations. Gillet and Wray (2006) view EAP as an educational approach and a set of beliefs that is often constructed with general English courses, the starting point for EAP is the learner and their situation rather than the language. This has some implications on the tutor that the tutor has to carry out some needs analysis before anything else. This also means that the content in EAP courses is determined by the student and not by the lecturer. The fact that

EAP is a learner centred module means that the lecturer at one point in time needs to carry out one on one teaching methods and assessment procedures in class. Dudley Evans in Benesch (2001) concurs with this and was quoted as saying

ESP is a practical affair most interested in investigating needs, preparing materials and devising appropriate teaching methods.

This also has some implications on the role of the Lecturer, that the tutor's role is not static, it should shift depending on the situation. As such, the researcher seeks to establish how lecturers are responding to such matters.

The definition of EAP provided shows that needs analysis is a vital element in the teaching of EAP. Needs analysis in EAP mainly describes critical needs analysis, which considers the target situation as a site of possible reform (Benesch, 2001). Learner's needs have been defined by Dudley Evans (1991) as identifiable elements of students target English situation. It also involves consulting faculties about course requirements, observing students in naturalistic setting e.g. lecture classes and noting the linguistic and behavioural demand or combing these techniques to obtain a description of assignment, discourse and classroom behaviour, this will allow teachers to provide students with the specific language they need to succeed in their courses and future careers.

The impact of change on the English language and the education set up cannot be denied . Individual teachers are required to fulfil certain roles and engage in particular practices in accordance with the ethos of their school, and to meet ever changing government guidelines, requirements and targets (Woods, 2006). Change also affects the student's writing that is it poses new communicative challenges on them. As such, the writer's task is complicated by the varying and ever changing nature of the elements of writing (Silva and Matsuda, cited in Schmitt (1999). Silva and Matsuda go on to say that the writers self construction may also be constrained by his or her past self constructions, especially if the writer is in the same discourse community. A sudden change in self representation can be highly marked and even distracting.

Again, in relation to change, Fairclough (1995) observes a shift in academic writing styles in which there is a pressure for specialised academic identities to give way to private domain or the life world identities (p.230). Graddol (2000) also notices a change in language and he says;

As the world is in transition, so is the English language itself taking new forms? English has changed substantially in the 1500 years or so of its use, reflecting patterns of contact with other languages and the changing communication needs of people.

The changes taking place in the English language has been attributed to the fact English is now being used for more purposes than before. Everywhere it is at the leading edge of technological and scientific development, new thinking in economics (Graddol, 2000). This has given rise to new vocabularies, grammatical forms and ways of speaking and writing.

The English language has been described as a hybrid and flexible language. According to Graddol (2000), English has always been an evolving language and language contact has been an important driver of change. The English language has borrowed freely from other languages. This then means that teachers of English should take note of this element of change and should always be on the lookout for change. For Graddol (2000), the English language is very unpredictable and he says

One of the few certainties associated with the future of English is that it will always continue to evolve, reflecting and constructing the changing roles and identities of its speakers.

Graddol's sentiments about the English language help us to understand that change has a direct impact on the language, and it is against this backdrop that the study seeks to identify the change taking place and its impact on the English language, specifically English for academic purposes.

Apart from change, there are other factors that are affecting the teaching of EAP and need to be considered in the construction of a new EAP. A review of the challenges faced by EAP tutors in the process of implementing the module provides an insight into the nature of the module. This clearly shows that the module is characterised by a number of challenges. Mhundwa (1998) observes that the basic content of the course is seen by some students as an extension of work covered at secondary school. As a result, students will have the impression that they are being called upon to revise O' level work. He goes on to say that when they compare the content of the course with the content of other university modules like linguistics , maths and science , students conclude that communication skills is less challenging than other modules.

The other problem observed by Mhundwa (1998) is that of negative attitude. Lecturers in disciplines in which they think that students do not require a high level of proficiency in written and spoken discourse may regard the teaching of communication skills as a waste of time. Inevitably, students will regard the subject in the same way. Mhundwa (1998) also claims that students in most cases find themselves working without a clear goal and tend to absent themselves frequently from EAP lectures and pay greater attention to other subjects. Brookes and Grundy (1991) note a similar problem; they observe that there are some anomalies that exist amongst

departments in terms of language support practices (p.31). They claim that departmental cultures within universities constitute a game of insiders and outsiders, and power relations in which a cultural mismatch can frequently occur, sometimes with severe consequences. As such, It is the researcher's conceptualisation that ensuring relevance of the module, will help to solve some of the problems being encountered by EAP practitioners

Furthermore, there is increasing diversity in the student's population in terms of culture, socio-economic status, educational and linguistic background and in most cases , lecturers ignore such aspects. These developments have a direct impact on how academic writing is understood , traditional teaching methods are taking on new shape and meaning while new methods are being introduced . Moreover, the change does not affect the teaching methods and the curriculum only, but it poses new communicative challenges to students, especially to non native speakers of English who have to adopt to learning in English and to cope with various genres in different contexts. As such, the researcher found it appropriate to investigate ways to sustain the teaching of English for academic purposes .It is the researcher's belief that in some situations, change is ignored and tutors deliver or implement the module without acknowledging the developments taking place within the universities.

### **A description of EAP and the Challenges encountered in its teaching.**

Since the study's focus is on academic writing, it is also vital to provide a brief background of the EAP module. According to Gillet and Wray (2006), EAP is a branch of English for Specific Purposes which involves teaching students to use language appropriately .It covers areas such as research genres, student's writing for example assignments, exams and dissertations. For Gillet and Wray (2006), the starting point for EAP is the learner and their situation rather than the language or the module. This implies that EAP is a learner based module , much attention is directed towards the students before looking at the teaching methods and the curriculum. Looking at the developments that are taking place within the universities, one would then ask the feasibility of the learner based approach given that the universities are now enrolling large numbers of students.

For the purposes of this study, it is also important to note that the implementation of EAP in most universities has not been an easy task . EAP tutors have encountered quite a number of challenges in trying to teach this module . In most cases, the problems emanate from lack of understanding of the module. At Midlands State University , the module is fairly new and there are resistance and adaptation issues

involved. When the module was introduced in 2006 it was meant for the students in the faculty of arts and social sciences. However, it was later introduced to the rest of the faculties in 2008 and this worsened the situation, in terms of relevance and acceptance. In some situations, lecturers have received very hostile and unfriendly remarks about the module from other members of staff from various departments. Mhundwa (1998) supports these claims when he says

Lectures in disciplines in which they think students do not require a high level of proficiency in written and spoken discourse may regard teaching communication skills as a waste of time. Inevitably, students will regard the subject in the same way, especially those who intend to major in sciences and law.

It is against this background that the researcher found it appropriate and necessary to investigate means of upholding the EAP module and ensuring its relevance.

The teaching of English for academic purpose is a sensitive affair and Benesch (1999) calls it a practical affair, most interested in investigating needs, preparing materials and devising appropriate teaching methodologies. The implementation of this kind of module is marred by quite a number of challenges. These challenges include the acceptance of large numbers of students by universities and this has implications on the teaching methodologies to be employed in such situations whereby a class would have one hundred students or more. The issue of large numbers is change in response to globalisation. As such, the study seeks to investigate appropriate ways to implement the module given such a situation. In conducting EAP classes there is a strong need to conduct 'one on one' consultations. However, with the changes in the enrolment of students, it is difficult to conduct such consultations and there is need to find suitable methods and assessment procedures to substitute the existing ones

Apart from adjustments issues, the implementation of the EAP module is marred by quite a number of challenges. These challenges include lack of seriousness from students, negative attitude from both students and lecturers from various departments. The researcher's conceptualisation is that the problems emanate from lack of understanding of what EAP modules offer on the student's side as well as the concerned lecturers. To this end, Mhundwa (1998) contends that students find themselves working without clear objectives. They therefore tend to absent themselves frequently from lectures and pay greater attention to other subjects.

Mhundwa (1998) goes on to say that most communication skills courses are quite vague on what it is that students are linguistically

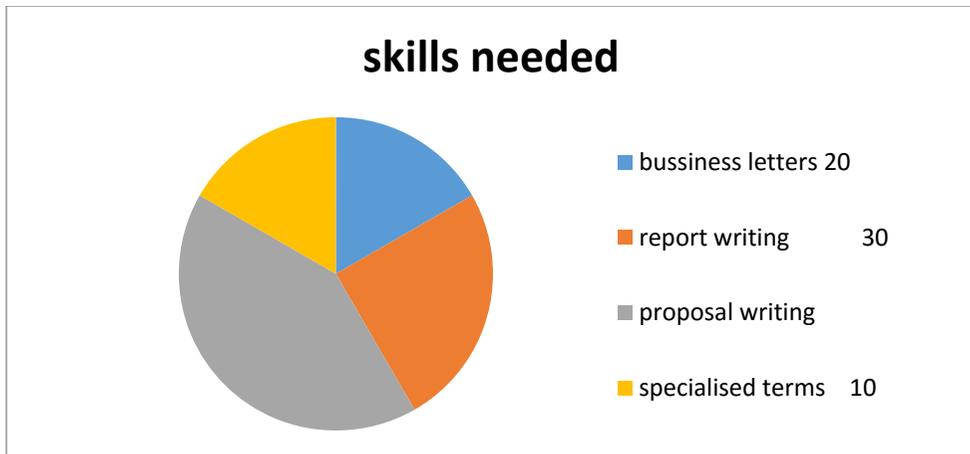
deficient in when they enter university. No needs analysis are available in most departments that teach the course .The content provided is intuitively designed. This implies that, communication skills modules are lagging behind in so far as maintaining standards and quality is concerned. As such, the study seeks to find ways of upholding the standards of the module in order for it to suit the present educational context. This is because the researcher assumes that some of these problems encountered in the process of implementing the module arise from the module's lack of relevance.

### **Rating the importance and relevance of the EAP module**

Basing on the findings drawn from a survey carried out by the researcher, it was noted that the module has been rated as one of the most important modules at Midlands State University. Answering the Question what do you need EAP for? Most of the students indicated that the module is vital as it assist them to navigate through their academic journey. Many of the students interviewed highlighted the importance of academic writing, specifically academic referencing and essay writing. However, some students doing science programmes indicated the need to add a vocabulary component, where the students are exposed to specialised language specific to their various disciplines. The pie chart below shows the different skills needed by students and how they rated each skill.

Fig. 2. Additional skills needed by students

	Very useful	Useful	Not useful	N/A
Speaking	90	25	2	3
Reading	50	60	5	5
Writing	100	20	-	-
Note taking	100	20	-	-
CV writing	40	60	10	10
Listening	49	51	9	11



The pie chart above shows the additional skills which are lacking in students at their different levels. In order to define the needs of the students and to check whether the needs of EAP students change in the long run, the qualitative survey was carried out by interviewing fifty level four semester one students from Midlands State University. Level four one students were selected basing on the assumption that these students have had a working experience after their work related learning period which is the third year. Again, some lecturers who had paid supervision visits to various students who were on work related learning indicated that some employers complained that the students lacked business writing skills. The survey shows that the needs of the students change over time. Students from work related learning indicated the need to include proposal writing and business letter writing; this is because they noticed that these skills are a requisite in the industrial field. Again, the students also indicated the need to include a component of specialised vocabulary, the reason being that as they proceed with their studies many students find it difficult to understand specialised terms used in their respective areas. Some of the students made reference to the Zim-asset which emphasises indigenisation and empowerment. As a result of this blueprint, a number of business men have emerged, so the students indicated the need for report writing and proposal writing to enable them to kick start their own businesses. Again, the students emphasised the need to add proposal writing to the module since the skill will be useful when they are asked to write their research proposals for their dissertations in the final year.

## Conclusion

The study emphasises the need of student's needs analysis for modules such as EAP. The survey findings indicate that: All students are motivated to learn English For Academic Purposes as they regard it as an

important means of communication, both for studies and professional life. The results of students' survey show that the needs for the development of particular English skills do not change much over time despite their different background and experience in English learning practices. Both groups of students felt a lack of productive skills, with business proposal writing and business letters being the top priority. Grammar was regarded and specialised terms were also considered to be a vital component to be incorporated into the EAP module at Midlands State University.

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